

# CABAN

APRIL 1953



*THE MAGAZINE OF THE OAKELEY AND VOTTY SLATE QUARRIES*



# CABAN

THE OAKELEY SLATE QUARRIES CO. LTD.,  
THE VOTTY AND BOWYDD SLATE QUARRIES CO. LTD.,  
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"CABAN" is the name of the type of mess-room in which the men of Oakeley and Votty meet for their meal-break . . . and which is also the centre of social life and passing of information throughout the quarries, hence the title of this magazine.

- Front Cover: Determination writ large! Rockmen Dd. L. Jones & John Williams, Oakeley.
- Below: Caban Lefel Galed (See page 21)







... the upper floors

## FROM FLOOR TO FLOOR— A Tour Begins

**A**LTHOUGH IT IS customary to see us referred to as “the largest slate mine in the world,” or to read that at Oakeley we are winning slate along a descending staircase of fifteen levels, following the veins of slate to a depth of nearly 1,000 feet into the mountain, it should also be noted that for many years before and after we began delving below ground for our world-renowned product, we have been engaged in quite considerable operation on floors, or galleries,

located on the open mountainside. Therefore, in introducing this illustrated series of articles which aims to take the reader on a tour of inspection from floor to floor, embracing the scores of miles of workings at the Oakeley and Votty mines, attention must first be given to the way into the workings before embarking on the way down.

### *Earliest Endeavours*

The photograph at the head of this first article, showing a great





*Reclaiming from wall*



arc cut into the snow-capped mountain with shelf-like tiers dropping symmetrically 200 feet or more to "D" level, the floor of the vast quarry affords a fair impression of some of our earliest endeavour.

From upper galleries, long since deserted, was won much of the fine quality slate which, generations ago, was exported in quantity by sea from nearby Portmadoc to roof the cities of Northern Europe.

### *The Top Floors*

From "Level Galed" the cluster of quarry buildings seen near the centre of the picture, it is a fair walk—perhaps half a mile—and stiff climb to the snow-tipped scene. Broken ground, debris from a fall many years ago, obscures much of the actual scene of the early operations. The galleries

are worked out, but the winning of prime quality Old Vein continues, though largely as a measure of reclamation. The impressive physical features of the old workings, their forbidding ruggedness is emphasised by the two pillars of slate and rock jutting skywards 200 feet from the broken terrain of "D" floor, on which stands the rockman's power-driven crane.

### *Twin "Pillars"*

The pillars have particular point in the story of our journey down below. Frequently, in previous articles on aspects of work in the slate mine, there has been reference to the strategic importance of the walls of slate, 40 to 45 feet thick, which are left untouched flanking the working chambers. The walls, or pillars, are the supports to the

*Panoramic view of open working places*







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*First steps underground*



roofs of floors, levels and chambers within the mine.

The pillars are, in fact, the legs and shoulders on which the whole of our undertaking underground is supported. The breadth and great strength of such supports is brought into high relief in picture number 2, which takes us into an open working place, styled DE.9. Rockman David Charles Davies is seen on the base of the open section "stamping" a shot preparatory to loosening another selected block of slate. In the foreground is his helper, William John Morris.

This exposed, protruding portion of the pillar is now part of the upper landscape. Having outlived its original usefulness it is ripe for reclamation. As the picture graphically suggests, there is work here

for some time, productive work, before the exposed section goes the way of all good slate.

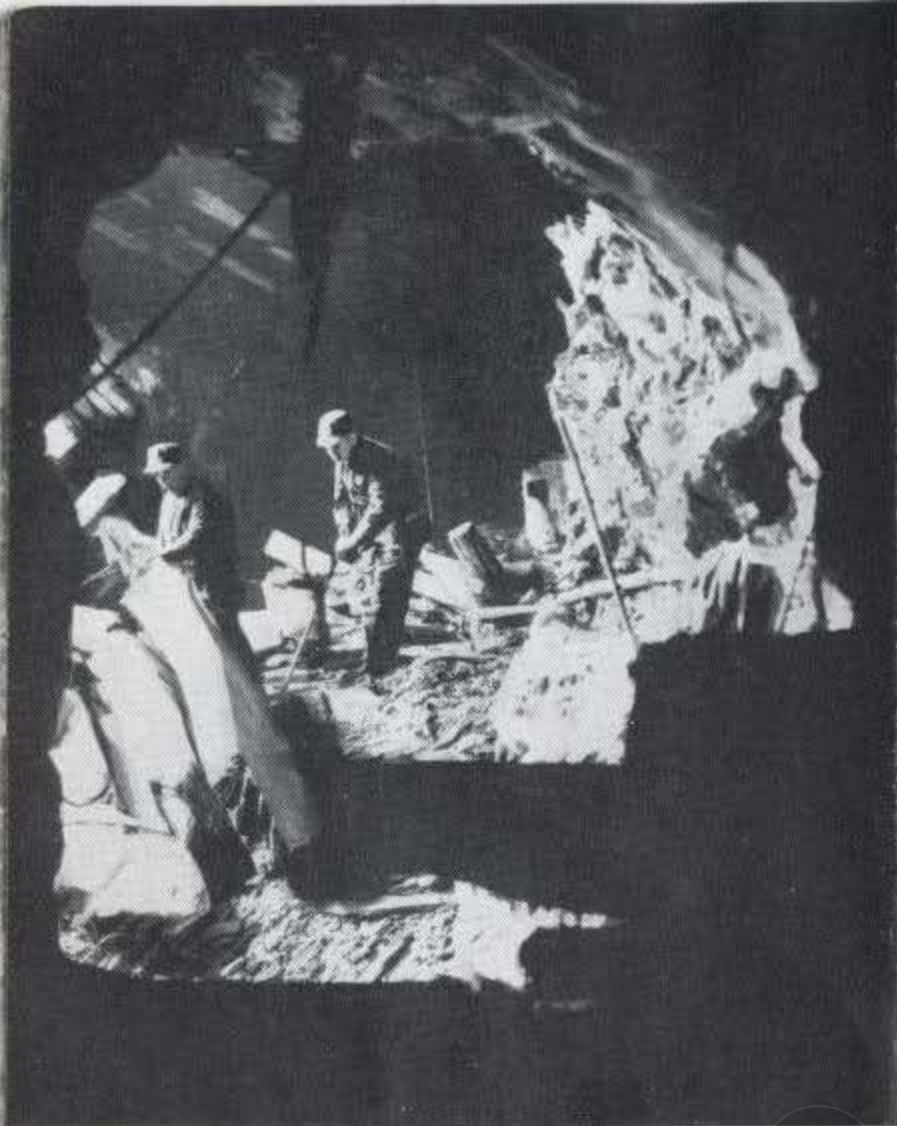
### **Reclamation**

The DE. floor has several such enterprises. At the other extremity of the sweeping curve of cliff and excavation Old Vein slate is being reclaimed in three other open places. The immensity of this task is again strikingly illustrated in the panoramic view of the exposed pillars and workings shown on page 5 of this issue. The plan of campaign here is to work through and round the pillars. The mechanical grab, resembling a toy against the background of walls leaning into the mountainside, is a full-size "navvy" used to remove unwanted loose material and to facilitate the rockmen's work.

*Inside D.E. B11*







*On the edge of daylight*

### ***Leaving Daylight***

The hive of activity hidden and covered by the great mountain massif, and which is our objective in this series, is suggested in the panoramic view by a dark opening under the jagged edge of the cliff wall.

The Oakeley mine lies inside and below, though this corner of DE floor is by no means the way down to our main workings. To be faithful to our course and objective the departure from daylight operations to slatewinning in the dark must be made at this point, for by venturing along the tramlines which, in the panorama, will be seen to disappear into the mountain, work on the DE floor is found to be carried on also underground.

The tramline emerges from its tunnel in the uppermost section of

the mine—the worked-out chamber DE. B11. The great vault-like cavity, once filled solidly with Old Vein, is the subject of pictures 4 and 5.

### ***Roofing***

The first of these is notable for the stream of sunlight pouring through an aperture near the roof. Proximity to the “outside” is thus made very evident. The ventilation hole marks the end of the “roofing” tunnel, a technical feature of our craft which, as readers of *Caban* will have noted, is the first operation to be carried out by slate miners when opening a chamber for rockmen. The line of sunlight penetrating the inner gloom not only approximates to the downward slope, or angle of the vein, but also defines the route of the narrow “roofing” cut made by the miners to give ventilation to the chamber and elbow room to the rockmen when their turn came to assault the vein of slate.

### ***The walls go down***

The wall of rock to the right of the emptied chamber is the supporting pillar, the topmost part of which is clearly seen in the panoramic view emerging to the daylight. Flanking the left hand side of DE. B11 is the complementary wall, in this case still an integral part of the mountain and rising upwards another 200 feet or more. The breadth and extent of this typical hollowed-out underground chamber will be gathered from the further picture in which, emerging from the tunnelled cleft in the wall,



are Hugh Jones and David Griffith, specialists in Old Vein, seen manoeuvring newly-won blocks of slate from the associated chamber DE. B10.

### *Out and under*

DE. B10 has a dual personality. It is both underground and open to daylight and is located behind the dark opening under the cliff, to which attention has been drawn. The situation is suggested in the striking snapshot of the Old Vein specialists at work in the sunlight filling their cave-like chamber. The picture is framed by the tunnel connecting to DE. B11.

The scene in the larger view, photographed inside the chamber, JE. B10, is of another phase in the important work of reclamation.

In this instance it will be seen that rockmen have been engaged working from the inside round the disused section of the pillar, or wall, and have, in fact, pierced to the outside. Considerable caution must be exercised in situations of this kind. As we have previously emphasised, nothing is left to chance.

The conference shown in DE. B10 is in reality an urgent consultation between undermanager Alfred Humphreys and the rockmen on the most economical method of winning a large and promising piece of roof which had developed a threatening crack.

### *Tell-tale taps*

The undermanager is tracing the extent of the "overhang" with a walking stick. We left him

*Conference in D.E. B10*







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*Way in at Votty*



listening to the tell-tale taps from the undermanager's stick to return through DE. B11 to the innermost chamber on this floor, DE. B12. Here we have photographed Harry Roberts and millman J. D. Williams, his helper for the day (William Roberts being absent) at work reclaiming on one side of the chamber. A typical product of the trimming operations is the block of Old Vein seen loaded on a trolley ready to be hauled out to the open via the worked-out number 11 chamber.

At this point underground (though on the same floor as that

which extends far outside), we pause in our excursion to prepare for the actual descent into the Oakeley and Votty mines. This journey, from floor to floor, will be described and illustrated in our next issue.

Slate winning at our Votty and Bowydd subsidiary is entirely underground. By way of a glimpse of the route we must take at Votty we close this first article with a picture of some of the Votty quarrymen about to enter the long level approach under the mountain to the head of the incline leading down to the slate mine.

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## CHOIR SECTIONS AT WORK

**T**HE OAKELEY & VOTTY Club Male Voice Choir, conducted by Mr. T. Owen Thomas, L.R.A.M. (Hons.), has had another good season in which the keynote of success has been assiduous attention to detail at choir practice.

On pages 22 and 23 we feature the several sections of the choir at work rehearsing or discussing parts under the direction of their respective section leaders. An hour before choir practice the members attend at the club and there put in some earnest spade-work in order to speed up the task of becoming word-perfect and tone-perfect. The innovation, introduced by Mr. Owen Thomas, has proved a distinct success, stimulating interest in the chosen work and resulting in a swift and smooth appreciation of the composer's wishes. At choir practice, when all sections are assembled together, members are then, of course, under the baton of their conductor, and attention is concentrated on interpretation.

The sections illustrated are as follows :

*2nd Tenor.*—Section leader, Joseph Thomas ; first row, T. J. Roberts, T. Ll. Williams, David Lewis, Vincent Jones ; second row, H. G. Jones, Arthur O. Jones, Bryn Thomas, J. Austin Lewis.

*Duettists :* Meirion Jones (baritone) and W. J. Morris (tenor), with J. Lloyd Williams accompanist.

*Quartette :* Arthur Evans (1st tenor), John M. Richards (2nd tenor), Richard Evans (1st bass), and J. R. Jones (2nd bass).

*1st Tenor :* Section leader, W. O. Williams ; front row, D. J. Russell, A. W. Evans, J. M. Richards, W. J. Thomas ; second row, R. D. Roberts, D. Williams, J. Gwilym Jones.

*1st Bass :* Section leader, Richard Evans ; Iorwerth Jones, Eric Thomas, Meirion Jones, David G. Owen.

*2nd Bass :* Section leader, William Jones ; Thomas Davies, R. L. Jones, G. Crump, J. R. Jones, Rees Pugh.



# Wythnos Wyliau . . . .

gan D. HUGHES

*Dydd Mawrth.*—Braf iawn eto heddiw. Treulio'r bore yn gorwedd ar lan y môr—peth braf yw diogi yn gorfforol a meddyliol wedi blwyddyn lafurus yn y chwarel. Ond gormod o ddim nid yw dda, ac i ffwrdd a mi yn y prynhawn ar y bus cyn belled a Gwrych Castle yn Abergele i weld yr enwog Randolph Turpin; ond gan na fyddai yn ymddangos tan saith o'r gloch aethum o gwmpas i weld rhyfeddodau eraill y castell, wedi cael tē ysgafn. Ymhell cyn saith o'r gloch yr oedd tyrfa enfawr wedi dod at ei gilydd i gael golwg ar y bocsiwr enwog yn dangos ei fedr. Dyn hardd o gorff ac o daldra cyffredin oedd, a chefais cryn bleser yn ei wyllo. Prynawn boddhaol iawn. Wedyn yn ôl i Rhyl i fynd unwaith yn rhagor i'r Queen's Theatre, ond y tro hwn i fwynhau awr o chwerthin iach. Adre'n ol yn y llety, cael paned o dê a sgwrs a'm cyd-letywyr, ac yna i'r gwely i fwynhau noson o gwsg esmwyth wedi diwrnod difyr iawn.

*Dydd Mercher.*—Y tywydd yn dal yn foddhaol, ac heddiw mentrais i ymdrochi rhywdro tua chanol y boreu,—campus dros ben. Teimlwn fy nghorff yn ysgafn braf wrth gerdded yn ôl i gael fy nghinio. Teimlo'n bur ddiog y prynhawn yma a gwneud dim ond eistedd ar gadair ar y tywod tan amser tē. Yna cymeryd y bus am Prestatyn i edrych am hen gyfaill o Dolwyddelan, a threulio gyda'r nos ddifyr dros ben. Yn ôl a mi i'r tŷ tua un-arddeg. A dyna ddiwrnod arall drosodd o fy ngwyliau prin.

*Dydd Iau.*—Penderfynnu newid yr olygfa heddiw a chymeryd y tren i Gaer. Treulio'r boreu yn y farchnad, Littlewoods a'r siopau mawr eraill, ond y pocedi yn wag. Wedi cinio cymeryd bus i'r Zoo, rhyw dair milltir tu allan i'r dre. Yr amser yn pasio yn ddifyr wrth fynd o le i le a tharo unwaith yn rhagor ac amryw o'm cyfeillion o'r Blaenau. Mae yn rhaid eu bod wedi anghofio gadael y glaw yn Stiniog, achos fe ddaeth yn genlli gyda'r nos, a dyma droi yn ol i Rhyl rhag blaen. Yn y gwely yn weddol gynnar—a dyna ddiwrnod hapus arall ar ben.

*Dydd Gwener.*—Wel 'rwyf wedi gadael llonydd i'r Bowling Green ers dyddiau bellach, felly rhaid oedd mynd am game y boreu yma. Yna yn ôl am ginio ac yna rownd y siopau i chwilio am bresant i'r hwn a'r llall. Treulio'r noson yn y circus a mwynhau fy hun yn arw. Dyma'r noson olaf i gysgu yn y Rhyl wedi dod, a chas gennyf droi yn ôl yfory.

*Dydd Sadwrn.*—Treulio'r boreu yn hel fy mhethau at eu gilydd a phacio. Rhaid oedd clirio allan o'r llety cyn cinio i wneud lle i fy ngwell (hwyrach). Trodd fy nghamrau unwaith yn rhagor tua'r Bowling Green i gael un game cyn mynd, ond pan ar ganol chwareu daeth y glaw, a themlais ar fy union nad oedd o bwys gennyf droi yn ôl am yr hen Stiniog. Glaw yw glaw ymhobman. Ac i ffwrdd a mi am y stesion wedi treulio wythnos hapus dros ben.



## Men of Parts

# Bonc Shafft Slatemaker Appointed Chapel Organist

**T**HE HANDS which serve unerringly to split the slate at Bonc Shafft, and which are also seen caressing the keys on the organ at Bryn Bowydd Congregational Chapel, Blaenau Ffestiniog, are those of Anarawd Jones, one of the younger generation at Bonc Shafft.

Anarawd is a slatemaker because slate winning or slatemaking is a tradition of his family. His father was at Oakeley, and his brother Alwyn is one of the company at Bonc Shafft. By the same token Anarawd is a musician because music-making is a hobby characteristic of his family.

### *Choral and Band Music*

Aged only 24, Anarawd is the organist at the Bryn Bowydd Chapel. The record

*His everyday task*



*Anarawd Jones—Organist*

of his achievement is interesting and unusual. At the age of fourteen, shortly before joining us at Oakeley, he began the serious study of music. He was not an entire stranger to the subject, the family association with choral and band music had long before taught him to appreciate the difference between tonic-solfa and old notation. He spent two years in earnest study of the piano and then ventured as an organist.

Expert tuition by Mr. W. O. Thomas, conductor of the Oakeley and Votty Club Choir, helped him to attain proficiency at the manuals and the pedals. Anarawd's chance came during the war when he served as deputy-organist. Early this year he was appointed organist.

*Continued on page 21*



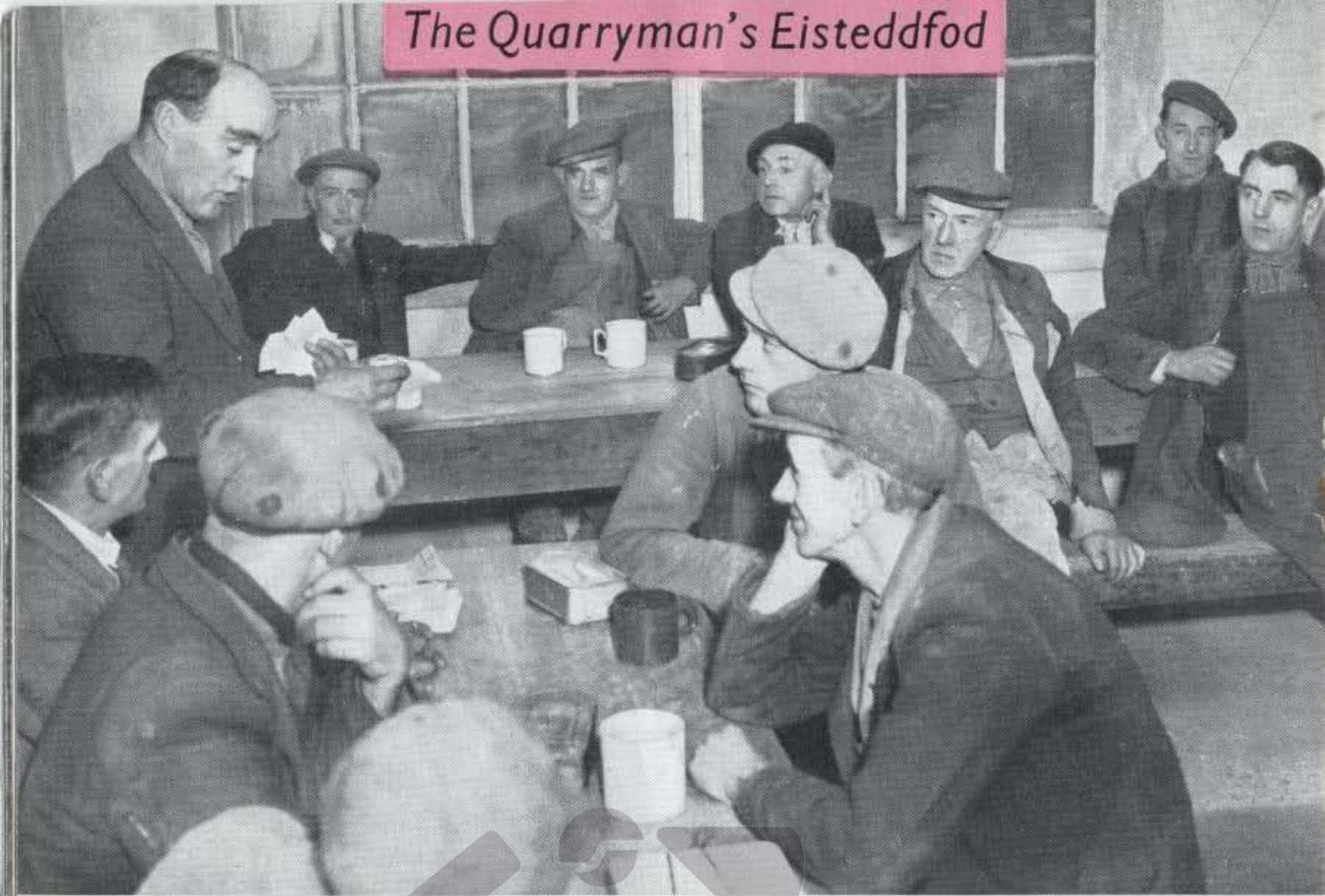
**First Steps Underground**  
(See "Floor to Floor")



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*The Adjudicator has the floor!*

## ORIGIN OF A GREAT TRADITION

WHILE IT IS never the desire of the slate quarryman to glamourise or exaggerate his liking and aptitude for the Welsh eisteddfod as privately demonstrated in the cabanau at the quarries, quarrymen of all categories, both at Oakeley and Votty mines, are renowned for this particular manifestation of good taste and talent.

In Wales, and especially in the thoroughly Welsh area of Merioneth, eisteddfodic standards are well defined. The confirmed eisteddfodwr, or eisteddfodgoer, is only too well aware of the exacting demands, the pitfalls and the inevitable failures.

The merest tyro, living in that atmosphere, also cannot fail to have some

appreciation of the meaning of the eisteddfod and its bearing on the life and thoughts of the people. He realises, too, that the challenge implied by the mention of eisteddfodau requires a response on a plane vastly more purposeful than that to be expected from the bravado of "hit or miss." The arts are respected. Tradition demands that they be treated seriously.

### *Earliest Eisteddfod*

Readers of "Caban" who live beyond this influence but who, possibly will be aware of the facility with which the average Welshman, and particularly the Welsh quarryman, resorts at least once a year to the stimulus of an artistic joust in



song, rhyme, or fancy, may be interested to learn how that tradition began and grew into the very fibre of the national character.

It was, in fact, the Tudor Queen Elizabeth I. who initiated and inspired the trend towards the modern appreciation and cultivation of standards in competition. It is the general awareness of the quality and culture implicit in the Eisteddfod which to-day makes it a unique national institution.

The modern Eisteddfod springs actually from the minstrelsy one time associated with the courts of the Welsh princes, although there are stories claiming to report events closely resembling the Welsh festival as far back as A.D. 540 at Conway.

After the Edwardian conquest of Wales the court bards found themselves without patrons. Those who could not find havens with other families tended to wander as minstrels, singing in verse, for a consideration, up and down the land.

### **Henry VIII and Elizabeth I.**

A bogus element rapidly appeared and developed. Henry VIII intervened

sharply in 1523 by declaring the minstrel bards to be vagabonds and a nuisance in the land. Under his commission an eisteddfod, or meeting, was ordered expressly for sifting by competition the real from the bogus. The most deserving in the eyes and to the ears of the commission of experts were awarded licences to continue freely practising their art. The fate of the others is not recorded.

The preferment thus accorded, however, did not avail long. It appeared that the people of Wales had a real liking for versifiers and troubadours, particularly minstrels who practised the device of calling the news of distant parts and events in rhyme. But, in 1568, forty-five years after Henry VIII had tried to put down this form of vagrancy, Queen Elizabeth I. intervened.

### **Caerwys Eisteddfod**

The Queen made it known that vagrants and idle persons naming themselves minstrels, rhymsters and bards, "had lately grown into such intolerable multitudes within the Principality of North Wales" that, by their "shameless disorders," gentlemen and others were

*"Can yr Eisteddfod"*





"often times disquieted in their habitations." Furthermore, and the real point, the Queen found that the incursion had been to the detriment of expert minstrels and musicians who were "discouraged to travail in the exercise and practise of their knowledge, and were not a little hindered in their livings and preferments." Thus it followed that a commission was appointed to hold an Eisteddfod at Caerwys, Flintshire, with the injunction that at least a full year's warning be given of the "assembly" throughout the five shires of North Wales, and that "all persons intending to maintain their livings by name or colour of minstrels, rhymsters, or bards, shall appear to show forth their learnings accordingly." The Eisteddfod duly took place in 1568.

### *Symbolic Insignia*

The "bards of the Isle of Britain," comprising the present-day Gorsedd under its Archdruid, scrupulously follow the procedure of the Queen Elizabeth eisteddfod to this day, with a ceremonial proclamation of the National Eisteddfod "at least a year before the appointed date



*"The Mostyn Harp"*

*Chairman T. H. Jones congratulates Limerick Prizewinners.*





of the assembly." The practice of offering symbolic awards for exceptional prowess in poetry, song and, latterly, prose, might be said to have originated with the decree made by Queen Elizabeth. It was apparent that she was determined to settle the matter of public taste beyond all doubt. Only the best would survive for presentation and circulation in the future. Accordingly, the Queen ordained that "William Mostyn Esqr., and his ancestors had the gift and bestowing of the silver harp appertaining to the chief of the Faculty of Welsh Music." The silver miniature went to the successful harpist at the festival. It was his insignia, proof of the harpist's skill, and guarantee of his preferment. Similar symbols—a chair for the poet laureate, and a crwth for the fiddler, were also awarded.

### *Mostyn Harp*

Only one of the Elizabethan awards has survived. It is the beautifully modelled silver harp of the period in the possession of Lord Mostyn, a descendant of "William Mostyn Esqr." The exquisite workmanship will be appreciated in the accompanying reproduction of the relic. Copies in miniature are favoured as awards by the Welsh Folk Song Society.

It is a far cry from the Conway Eisteddfod of A.D. 540 and from the fully authenticated Royal festival at Caerwys of 1568 to the £45,000 five-day National Eisteddfod at Aberystwyth last summer, or the possibly greater and more expensive event to be staged at Rhyl in August next.

It is probably even a farther cry from the standards of those Royal National Eisteddfodau to the modest events which are "staged" in the cabanau at our quarries. But the "hwyl" or enthusiasm so created; the desire for self-expression through one or other of the arts which pervades the Welsh heart and mind at these festivals, are equally to be noted at the quarrymen's own private demonstrations.



*Two of the adjudicators: William Griffith (Short Stories) and William Jones (Challenge Solo)*

### *Quarry Eisteddfodau*

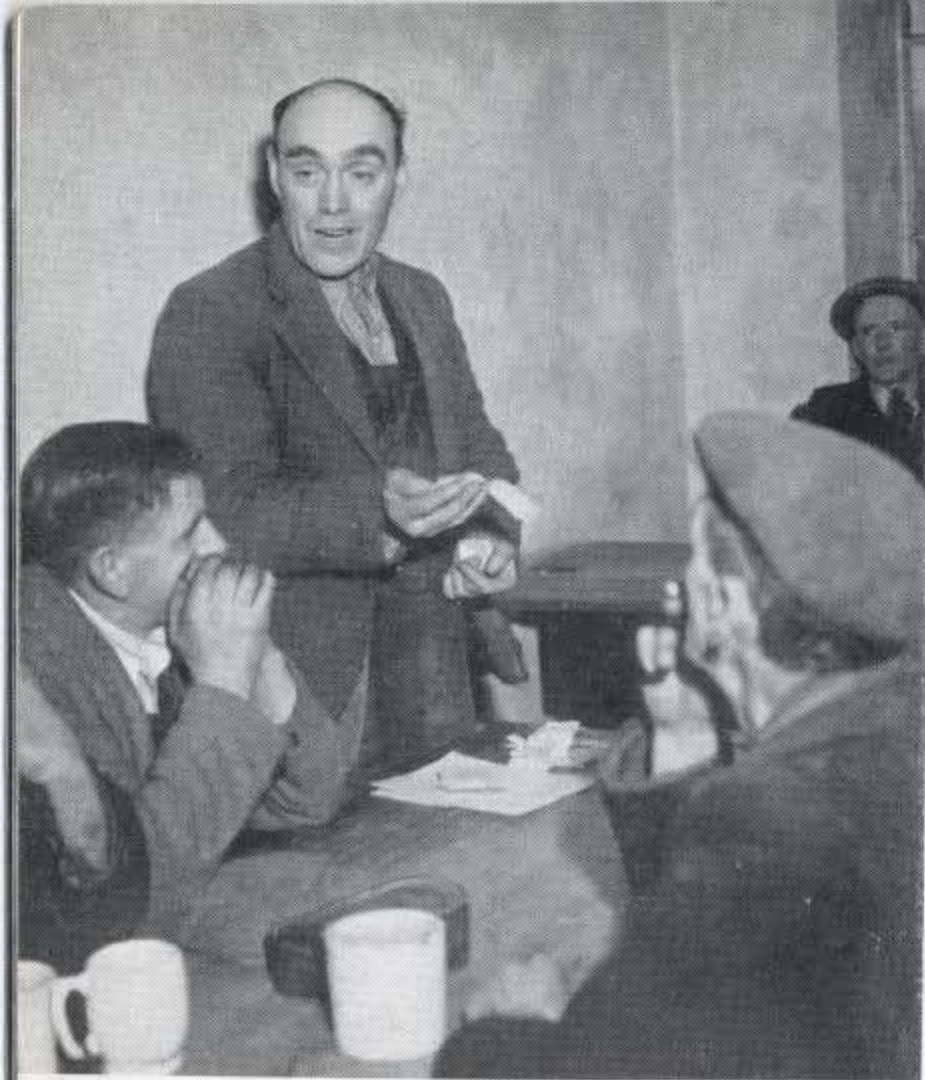
Our picture at the head of this article, depicting a section of the group of slate-makers at the Bonc Shafft caban, Oakeley, shortly before Christmas last, illustrates graphically the complete hold which the true eisteddfodic appeal has on the minds and attention of ordinary folk.

The meal is over. In the remaining minutes of the lunch hour break young men, like their elders, sit as though spell-bound, courteously and intently determined to catch every word spoken by another member of their exclusive company—George Penny, standing, one hand grasping scraps of paper, who is seen delivering a critical adjudication on a limerick! The eisteddfod limerick, or, in Welsh, "pennillion," has a connotation rather different from that apt to be accepted outside the circle of bards. Welsh composition is marked and judged by its conformity to a traditional and difficult style, one which eschews all banality. The style is set in the pennillion already prepared for competitors.

### *Bonc Shafft Competitors*

Enthralled, or amused, the expressions are those of men who know something





George Perry recites the Winning Pennillion.

of the tinkling alliteration which go into the mechanics of the composition. But, in this case, as in all Welsh eisteddfodic events, a certain profundity in expression is also expected in the actual making of the rhyme. Futhermore, most of the men attending the Bonc Shafft caban were actual competitors. All entrants were disguised traditionally by *noms-de-plume*. The subjects of the competition were in keeping with tradition, being carefully drafted to preclude levity, though not good humour. The standards on this occasion were well maintained, and when the *noms-de-plume* of the prizewinners were called the adjudicator's verdict was heartily applauded. The greatest applause, however, was for the adjudication itself,—a painstaking analysis, replete with example and sound reasoning, learnedly delivered by a true eisteddfodwr, having the best interests of the Eisteddfod always in mind. That this should be the way it is done is proof, indeed, that even in these days of a hundred-and-one distractions, funda-

mental factors in the make-up of the average Welsh quarryman remain, as of yore, unchangeable.

### Meal-break Festival

Singing plays a large part in the cabanau festivals. The competitive events themselves take a week of spare time in the meal-breaks to complete.

In accordance again with tradition, each "session" of the caban eisteddfod is opened by the singing of the Eisteddfod Song. At Bonc Shafft the slate-makers were fortunate in being able to feature their own glee party in this essential curtain-raiser. The gleemen, many of whom are also members of the Oakeley and Votty Club Male Voice Choir, are seen actually opening the session for the reading of limericks. The training and rehearsals for this event presented no difficulties, each member being already accomplished and experienced in the part.

### Organist and Composer

The chief competition inevitably is the challenge solo contest. There is rarely a lack of entrants and quite often a surprising wealth of talent. The adjudicator at Bonc Shafft, William Jones, vouched for this. He should know for, in his spare time, William Jones is an organist and composer. He was for twenty years organist at Maenofferen Presbyterian Church, and is now deputy organist at the larger Jerusalem Congregational Church, Blaenau Ffestiniog. Some of his hymns have been sung at *Cymanfaoedd Canu*, the congregational singing festivals, which are a feature of Welsh life up and down the land.

And so the competitions continue with willing, earnest competitors and an expert always at hand and working in their midst to pass judgement.

The eisteddfodau at the various cabanau are fully reported on pages 26, 27.



# VOTTY'S NEW LOCO



**O**PERATING on the main haulage to and from the Mills at Votty is this new Ruston and Hornsby Mark 13 diesel loco. The loco weighs two and a half tons. At the controls is John Ivor Thomas.

## *Caban Lefel Galed* (Page 2)

In this picture are: Wynham Jones, Fred Ramskill, J. Sylyanus Jones, R. C. Arion, R. A. Roberts, Id. Griffith, Thomas Roberts, Henry Daniels, Jno. D. Williams, Gwilym Brookes, R. H. Roberts, Edw. Rowlands, Cynwal Williams, W. H. Jones, D. C. Davies, W. J. Morris, Gwilym Roberts, T. Ll. Williams, J. Parry, H Roberts, Hugh Jones (Ty'npiстыll).

## **Men of Parts** (Continued from page 13)

Anarawd says his "annual treat" is to attend the National Eisteddfod and there mingle with the young organist competitors from all over Wales, study their performances and digest the adjudications. "I hope one day, not far distant, to try the 'National' myself," he says.

Anarawd's father was one time conductor of the Oakeley Male Voice Choir. Three of his brothers still in the tradition include Alwyn, member of the choir, and two others, playing in the Royal Oakeley Silver Band.

## **ROOFING THE "R.C.M."**

**M**ANY WELSH musicians have reason to be proud of their association with the Royal College of Music, London. Some of those who are proud possessors of the College degrees are quarrymen. In the picture of part of Royal College of Music reproduced on the back page the association with Wales, quarrying and with Oakeley in particular, is shown to have been carried

a stage further. The new roof illustrated is made up of Oakeley slates.

The original roof was stripped of foreign slates and recovered with Oakeley slates by Messrs. Williams, Smith and Evans, Ltd., of 116, Hill Street, Peckham, London, who have reason to be proud both of their work and their record, for they are a firm with almost half a century of roofing experience.



# CHOIR SECTIONS AT WORK



Details on page 11







# NEWS EXCHANGE

*Edwin Butterworth*

## ***Recruit from Liverpool***

EDWIN DAVID Butterworth, aged 15, and whom we see looking up from his work as apprentice slatemaker at Votty, brings a new name into our ken. Edwin was born at Liverpool and

came with his parents to settle at Blaenau seven years ago. He went to school in the town of his adoption, learned Welsh there, and, gripped by the local tradition, decided to become a slatemaker.

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## ***Gleemen Entertain***

BONC SHAFFT Glee Party (pictured on another page) who sang the eisteddfod song at the Christmas Eisteddfod, entertained again on New Year's Eve, leading members of the Caban in the singing out of the old year.

Other items included a duet by Tom Davies and friend, Owen Williams on the banjolele; songs by David Griffith and Ieuan Davies, and recitations by William Griffith and T. Hughes Jones.

Conducted by Owen Williams the Glee Party members seen singing in a session of the eisteddfod are :—Hugh I. Roberts, Edward Jones, Thomas Davies, Iorwerth Roberts, D. R. Griffith, Ieuan Davies, Gilmour Hughes, Gwyn Morgan, William Jones, John J. Williams, Goronwy Williams, Alwyn Jones, Cyril Hughes, Thomas H. Hughes, Evan R. Jones, Anarawd Jones, H. Griffith Hughes and Arthur W. Evans.



## **Cydymdeimlad**

Drwg oedd gennym glywed am farwolaeth dau o weithwyr y Votty ddechreu y flwyddyn, sef Morris Roberts, Lord Street, a Harry Evans, Springfield Terrace. Mae ein cydymdeimlad yn fawr tuag at y teuluoedd trallodus.

## **I'r Awyrlu**

Y dydd o'r blaen yr oeddym yn ffarwelio ac un o fechgyn ieuanc y Votty, sef Hefin Jones, Dolgarreg Ddu. Yr oedd yn ein gadael i ymuno â'r Awyrlu. Yr ydym fel cydweithwyr yn dymuno bendith Duw yn rhwydd iddo ac y cawn ei weled yn ôl yn ein mysg yn fuan.

Hefyd yr ydym yn dymuno adferiad buan i Hughie Humphries, Manod Road, yn ei waeledd.

Yr ydym yn falch o glywed am y gamp y mae Hywel Williams y Votty wedi ei gymryd, sef gwneud ffyn. Yr oeddym yn falch hefyd o glywed llais y gŵr diddorol hwn ar y diwifr dro yn ôl yn cymryd rhan yn "Pawb yn ei Dro."

## **Clwb yr Oakeley**

Bu gyrfa chwist yng nghlwb yr Oakeley nos Fawrth, Rhagfyr 17, pryd y rhoddwyd mwy o wobrwyon nag arfer ar gyfer y Nadolig. Dyma'r ennillwyr:

Merched: 1, Mrs. M. L. Jones; 2, Robert Williams; 3, Mrs. S. Jones; 4, Mrs. H. M. Jones; 5, Mrs. M. E. Jones; 6, Mrs. M. Jones; 7, Mrs. E. Daniels; 8, Mrs. R. D. Williams; 9, Trevor Davies; 10, Mrs. Humphreys; 11, Mrs. K. A. Williams; gwobr cysur, Mrs. Gaynor Evans.

Dynion: 1, G. W. Humphreys; 2, T. A. Owen; 3, Edward Jones; 4, R. C. Davies; 5, R. D. Williams; 6, J. O. Williams; 7, T. H. Jones; 8, John Williams; 9, John Joseph Williams; 10, David Hughes; gwobr cysur, Ellis Roberts



*Thomas Roberts Oakeley securer, and of the Lefel Galed caban and his bride snapped at Pantycelyn, Tanygrisiau.*

Rhoddwyd yr holl wobrwyon gan Mr. H. Gutts a Mr. a Mrs. Humphreys, Dolawel, ac yr ydym yn ddiolchgar iddynt am eu rhodd i'r Clwb ar gyfer y Nadolig. Rhoddwyd araith fyr i aelodau y Clwb gan Mr. H. Gutts. Cafwyd noson hapus iawn dan ofal yr M.C., William Owen, Dolrhedyn Terrace.

## **Anrheg yr Hogwr**

Mewn cyfarfod o dan lywyddiaeth Mr. Evan R. Jones cyflwynwyd awrlais hardd i Mr. John R. Roberts (Hogwr), ar ran aelodau Caban Bonc Shafft, gan Mr. Idwal Davies. Siaradodd amryw o aelodau'r caban, gan dalu teyrnged uchel i Mr. Roberts, a diolchodd yntau am yr anrheg a'r teimladau da. Yn ystod y cyfarfod cafwyd cân gan Ieuan Davies ac adroddiadau gan William Griffith a Tom Hughes Jones, a therfynwyd trwy ganu "Calon Lan."



# Eisteddfod Cabanau

BONC SHAFFT, OAKELEY.—

Results:— Stori fer, John Joseph Williams. “Cynffon buwch, John Hughes Fron Haul. Quiz (tim o 4) (*Quizmaster*, Evan R. Jones), tim Edward Jones, Tanygrisiau. Diwrnod gosod (cymerwr a stiward, amser 5 munud), Thomas Hughes Jones a E. R. Jones. Canu carol: 1, Arthur W. Evans; 2, Ieuan Davies. Ysgrif “Hunangofiant Milwr,” Arthur Wyn Evans. Silent song, David Griffiths. Limericks, John T. Roberts ac Anarawd Jones. Brawddeg llythyren, Cynwal Williams.

## Llinell Goll

Beirniadaeth y Llinell Goll (gan George Penny).—Yr oedd dwy gystadleuaeth eleni. Awdur y penillion oedd Mr. J. W. Jones, Minffordd, Tanygrisiau, un o hen weithwyr Bonc Shafft. Y gystadleuaeth gyntaf, gorffen y pennill hwn:

Cyn pen hir cawn hall i'r Blaenau,  
Wedi ei gwneud o'r defnydd goreu;  
Byddwn wedyn ar i fyny

Cafwyd 34 o ymgeiswyr yn y gystadleuaeth hon. Diffyg llawer o'r ymgeiswyr oedd myned ati i lunio llinell heb yn gyntaf ddeall beth oedd y pennill yn ofyn am dano, ac oherwydd hynny yn colli y synnwyr. Er hynny, cafwyd rhai llinellau doniol, er engraifft:

“Byddwn wedyn ar i fyny.”  
“Cwyd gadeirydd o dy wely.”  
“Bydd 'rhen Ackett wedi synnu.”  
“Trethi'r dref fydd wedi dyblu.”

Ac ymlaen. Ond i ddod at y goreuon, y mae eiddo “Blodyn,” “Ystwyth,” “Bardd Cocos” a “Cribau.” Dyma ei llinellau:

“Blodau'r oes fydd yn datblygu.”—*Blodyn*.  
“Côr yr Oakeley yno'n canu.”—*Ystwyth*.  
“Ym mwynderau llên a chanu.”—*Bardd Cocos*.  
“Yng ngynherddau gwych yfory.”—*Cribau*.

Cytunwn fod y pedwar wedi gwneud llinell dda ac wedi dweud y peth y mae y pennill yn ofyn amdano, ond credwn fod “Cribau” wedi llwyddo i ddweud yr hyn y mae y lleill yn ei ddweud, a mwy, ac iddo ef y dyfernir y wobr.

Yr ail gystadleuaeth o nodwedd dipyn yn wahanol. Dyma y pennill:

Pan yn cofio y Meseia,  
Cofiw'n hefyd am Korea,  
Yno mae y bechgyn druan

Ymgeisiodd 23 yn y gystadleuaeth yma. Cafwyd llawer o linellau tebyg i'w gilydd, er engraifft:

“Yn disgwyl cael dod adre'n fuan.”  
“Yn dyheu am heddwch buan.”

Gellid nodi llawer o rai tebyg, a chytunwn fod yr hyn sydd yn y llinellau yma yn gywir ac yn ddymuniad cyffredinol gan y bechgyn. Nid oes yma ymgais i ddweud dim newydd nac arbennig. Mae yma dri sydd wedi ceisio dweud y peth mewn ffordd wahanol, sef eiddo “Blodeuyn,” “A.B.C.” “Trosol.” Dyma ei llinellau:

“Ym mlodau ei dyddiau, gwywo'n fuan.”  
“Yn marw i'r Ianci dyru arian.”  
“Nes i'r werin fotio Bevan.”



Y mae yn aros dri ymgeisydd arall sydd, yn ôl fy marn i, yn sefyll ar y blaen yn y gystadleuaeth hon, sef eiddo "Cribau," "Amddifad" a "Ystrad." Dyma eu llinellau :

"Hedd y crud ni ddaw i'w cyfran."—*Cribau*.

"Meddwl gartref, mam ei hunan."—*Amddifad*.

"Ebyrth byw, ysbrydion aflan."—*Ystrad*.

Cytunwn mai eiddo "Cribau" ydyw llinell fwyaf barddonol y gystadleuaeth, ond tybed na fydd yr hedd sydd ar wyl y Nadolig yn medru cyrraedd meusydd Korea? Credwn mai peth personol ydyw yr hedd yma. "Yr hedd na wyr y byd amdano." Mae gan "Amddifad" linell afaelgar iawn :

"Meddwl gartref, mam ei hunan."

Yn sicr ei fod yn mynegi profiad miloedd o'r bechgyn annwyl sydd yn hir-aethu am eu mam a'u cartref, ond profiad rhai ydyw hwn; y mae rhai heb fam na chartref i feddwl amdano.

Y mae un cystadleuydd yn aros, sef "Ystrad." Credwn fod yr ymgeisydd yma wedi medru dweud rhywbeth sydd yn wir am y bechgyn i gyd, ei bod yn

"Ebyrth byw i rhyw ysbrydion aflan"

sydd yn mynnu ei ffordd i wahanol feusydd a gwledydd y byd. Wedi mesur yn ofalus y tri ymgeisydd yma, teimlaf mai yr hwn sydd wedi llwyddo i fynegi y gwirionedd amlycaf ydyw eiddo "Ystrad."

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Beirniaid.—Cerdd, William Jones (Organydd); penillion, George Penny; stori fer a brawddeg-lythyren, William Griffiths; "Cynffon buwch," Philip Owen; arweinydd côr yr Eisteddfod, Owen Williams; llywydd, Thomas Hughes Jones; trysorydd, John "Band" Roberts; ysgrifennydd, Arthur W. Evans.

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## Caban "K"

Swyddogion yr Eisteddfod: Robert Roberts, Daniel Jones, Robert Jones, D. T. Williams; ysgrifennydd, Richard Jones.

Beirniaid.—Cerdd, Robert Jones (R.C.); adrodd, Harry Hughes; awdur a beirniad y llinell goll, James Parry; arweinydd, Robert Roberts.

Triawd, Bob Jones, W. J. Roberts a John Hughes. Stori fer, Richard Jones Darllen emyn, Cadwaladr Jones. Drama fer, David Ll. Jones a John E. Hughes.

Modulator, David T. Williams. Prif adroddiad, Harry Hughes a Dan Jones (cyfartal). Unawd, William J. Morris. Chwibanu tŷ neu alaw, David J. Thomas. Gwybodaeth gyffredinol, Harry Hughes. Unawd, dros 50, Robert Roberts. Carol, dros 50, Mr. John Roberts. Parti, Bob Jones & Co. Carol, David T. Williams. Llinell goll, Mr. Dan Jones.

Cafwyd buses i drafaelio,

A chaed lampau i oleuo;

Beth yn fwy sydd arnom eisieu

Battery sgafnach ar ein beltiau.





ROOFING THE ROYAL COLLEGE OF MUSIC  
(see page 21)

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