

**National Museum of Wales**

**Welsh Folk Museum  
St. Fagans**

NATIONAL MUSEUM OF WALES  
WELSH FOLK MUSEUM  
ST. FAGANS

**TAOLENN**

**1977**

# HANDBOOK

ST. FAGANS  
1976

Y mae hen oes o'i mewn hi  
 A gwledig oludoedd sydd ynddi:  
 Nid mynwent lwyd mohoni  
 Ond lloches ein hanes ni.

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## PREFACE

The Earl of Plymouth's most generous gift of St. Fagans Castle and its grounds made the Welsh Folk Museum possible. This handbook, written by the former Curator, defines the nature and purpose of a folk museum, and describes what may now be seen at St. Fagans. On pages 16-21 and 36-42 the exhibits in the Gallery of Material Culture and in the first part of the Entrance Hall are described. Since the Welsh Folk Museum is new and expanding, and because its further growth depends upon public support, there are sections at the end of the handbook which describe the future developments that are hoped for and the urgent need for funds if they are to be realized.

The Welsh Office (Department of Information) is thanked for permission to reproduce its copyright photograph of weaving and Mr. J. B. Hilling for preparing the map (see inside back cover). Mr. O. Parry Owen is thanked for permitting the use of his *englyn* on page ii.

TREFOR M. OWEN,  
*Curator*

*Welsh Folk Museum,  
St. Fagans,  
May 1974*

## INTRODUCTORY

In March 1946, the Earl of Plymouth offered St. Fagans Castle, with its gardens and grounds, to the National Museum of Wales as a centre for a Folk Museum, for, as he wrote, a 'much-desired extension' of museum service to the public. When it was brought to Lord Plymouth's notice that to create a national Folk Museum for Wales more land than the eighteen acres included in the gift would ultimately be needed, he arranged for the transfer on very acceptable terms of the eighty acres of St. Fagans Park immediately adjacent to the gardens. Through Lord Plymouth's generosity, therefore, Wales has been provided with approximately one hundred acres of land in situation and character ideal as a site for the development of the Welsh Folk Museum.

## WHAT IS A FOLK MUSEUM?

A folk museum represents the life and culture of a nation, illustrating the arts and crafts, and in particular the building crafts, of the complete community, and including in its illustration the activities of the mind and spirit—speech, drama, dance and music—as well as of the hand. Such museums are in two parts: a building for the systematic display of the materials of life and culture, where the research student can study the details of folk life in exhibits emphasizing the evolution and distribution of types, their chronology and many other problems. The environment of the national life is presented in the open-air section. As circumstances enjoin and funds permit, suitable houses of various dates and character, condemned to destruction for a variety of reasons, are rebuilt on the site: craft workshops are brought together and illustrated, until the complex of structures and their fittings presents a picture of the evolution of society covering a period of several hundred years. Furniture and furnishings occupy their rightful place in the houses; carts, ploughs and other implements their place in sheds and barns. This is no imaginary picture: it has been fully achieved on several sites in the Scandinavian countries, where the influence of the folk museum in improving the standard of taste and maintaining the pride of the people in the best traditions of their past has been remarkable. Such a museum, indeed, comes to be a cultural centre of the nation which it serves.

Where a mansion is available in such a museum it is used as an exhibit to depict the type of life associated with it. St Fagans Castle and its gardens, therefore, form one of the exhibits in the Welsh Folk Museum.

#### ST. FAGANS CASTLE: HISTORY

##### The Castle

The lordship of St. Fagans dates from Norman times. It was bestowed upon Sir Peter le Sor by Robert Fitzhamon, the Norman conqueror of Glamorgan. It was the le Sors who founded the fortress which gave St. Fagans Castle its name. The lordship passed in the 14th century by marriage to the le Veles. Through the marriage of Alice de Vele to David Mathew of Radyr in 1475, St. Fagans came into the possession of this well-known Glamorgan family. By 1560 a part of the manor had come into the possession (probably by purchase) of Dr. John Gibbon of Cefn-tre-Bayn (now known as Pentrebane). It was Gibbon who built the present house (see below). His daughter married into the Herbert family and through this alliance, St. Fagans Castle passed into the hands of Sir William Herbert of Cardiff, and from Herbert, Sir Edward Lewis of the Van, Caerphilly, bought the Castle and estates in 1616. In 1730, his descendant, Elizabeth Lewis, who had succeeded to the St. Fagans possessions, married Other Windsor, third Earl of Plymouth and ninth Baron Windsor. St. Fagans Castle remained in the possession of the Plymouth family from 1730 to 1947.

During the Lewis ownership, the parish became for a brief day (8th May, 1648) notable in the history of Britain when the battle of St. Fagans between the royalists under General Laugharne and a Parliamentary force under Colonel Horton, was fought to a finish, the royalists being completely routed, and three thousand of their men taken prisoners. This was the most considerable engagement in Wales during the Civil War. Remains of the 13th-century curtain wall of the medieval castle (from which the present house takes its name) is clearly traceable throughout its course. The house was built within this curtain. The wall has a (modern) archway through which the visitor enters the forecourt of the house: it continues in a sweep southwards on the slope of the knoll on which the house is built and returns between the house and the lower fishpond, the north façade of the house (overlooking the formal garden) completing the enclosure. Part of the foundations of the north-west corner of the wall is visible in the present Tea Room (while the site of another excavated

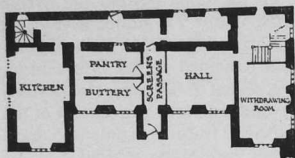
medieval wall is marked in crazy paving in the floor of the Tea Room). The postern (or back door) of the medieval fortress still remains, facing south-west.

To complete our review of the medieval remains, it should be stated that Leland (who visited St. Fagans in the time of Henry VIII) stated that 'ther is yet by the village a chapelle of S. Fagan sumtime the paroch church'. This old church stood within the present grounds, on the slope beyond the stream which feeds the fishponds: (the visitor will notice a yew-tree west of the island on which the bronze figure *The Elf* is placed). The ruins of this building still remained in the 19th century when part of St. Fagans village existed in this area, then known as Y Cwm. St. Fagans Well beyond the north-west corner of the lowest fishpond is another ancient feature, reputed to have been a wishing well with peculiar eye-healing attributes.

Leland, writing about 1538, stated: 'The castelle of S. Fagan standith on a little hille: and a part of it yet standith'. It had evidently fallen into ruin. Rice Lewis, writing about 1596, mentions 'St. Ffagans wherein there is builded a very faire house', while Richard Symonds who visited the Castle in 1645 refers to 'a faire howse within the old walls of a castle called St. Faggins'. The present house, therefore, was built on the ruins of the medieval fortress, the north wall of which was incorporated into its northern façade. The precise date of its building is unknown. It was built by Dr. John Gibbon between 1560 and 1580. The house is a dignified, picturesque and characteristic example of the commodious many-gabled style of the Elizabethan period, containing lofty, well-lighted rooms. Unfortunately it was allowed to fall into disrepair during the first half of the 19th century. In 1847, for instance, both a day school and a Sunday school were housed in the Castle 'which is not occupied at present except by the schoolmaster and his family'. Rooms were often occupied by villagers from time to time while their cottages were being repaired. It is said that the Baroness Windsor of that time never stayed at the Castle when visiting St. Fagans but always put up at the local inn. Down to the middle of the 19th century the Castle grounds extended only to the boundary wall just above the highest of the four fishponds (the wall is still to be seen) nor was the present rose-garden then enclosed, the old boundary wall being that between the rose-garden and the present formal gardens.

The fishponds are typically mid-18th century in style but the terrace parapets between the ponds and the Castle gardens were built in the 1860's when very considerable renovations were made, including the erection of the Tower and of the

Servants' Hall (now the Tea Room). It was during this period that the interior of the house was considerably repaired and the present main staircase probably built. In view of the fact that no old drawings or plans are available, it is difficult to trace with any accuracy the original lay out of the Castle rooms but it appears obvious that the ground floor followed the well-established plan of kitchen + buttry and pantry + hall.



The kitchen (see below) still retains its ancient features, but the buttry-pantry area was converted into domestic offices in the 19th century. The present Exhibition Room is a

still later addition, having been built in the 1890's for use as a dining room.

Certain features of architectural and historical interest were introduced into the Castle during the 19th century. The elaborately carved over-mantel in the Hall, bearing the Windsor arms, is of 16th-17th-century date, but it was not until 1730 that the Windsor occupancy began. It is obvious therefore that this over-mantel was introduced at a later period. A map of the Castle environs made in 1850 shows that the magnificent lead cistern now in the forecourt was not then in position. This cistern which is dated 1620 bears in addition to the royal arms a panel bearing the arms of Sir Edward Lewis (but inserted later). The cistern was removed after 1850 probably from the Van, Caerphilly.

It was the practice for many centuries in Wales, and in Glamorgan in particular, to whitewash the walls of houses both great and small. *Muriau gwynion Morgannwg* (the white walls of Glamorgan) have indeed become proverbial, and it is probable that the 16-century 'faire house' was a white house: indeed traces of this colouring were discovered in the work of restoration. The exterior of the house has therefore been whitened to restore it to its original appearance.

#### THE HOUSE: GROUND FLOOR

The visitor enters through the porch into what was originally the 'screens-passage' with the hall on the right. He should turn left at the end of the passage to begin in the kitchen.

This room has two 16-century fireplaces. At that period the kitchen was strictly a room for the preparation and cooking of food, and kitchens with more than two fireplaces are known.

**Kitchen**

The kitchen contains material of the 17th and 18th centuries. The later material will be withdrawn when the Museum obtains, with the co-operation of the Welsh public, more specimens of Elizabethan date. The visitor should note the variety of cooking utensils and appliances, notably spits of various types. The weight-driven spits are characteristic of the 18th century. Note also the dog-driven spit, the wheel coming from Cefn Mabli mansion, Glamorgan. The 18th-century 'smoke-jack' driving the spits in the main fireplace was a fixture at St. Fagans Castle. A horizontal vane in the chimney rotates by the action of the uprising hot air from the fire. On both tables are interesting examples of curved bread-knives from Monmouthshire and Glamorgan, used for cutting the large flat wheaten loaves of the period. From the ceiling are suspended a dated 18th-century bacon rack, and a bread crate from Caernarvonshire. The crate held the complete baking of bread which was thus kept free from the deprecations of mice. In some instances, such crates were suspended on pulleys and could be lowered as desired. In this case, it was necessary to mount the table to put in or remove the loaves. Other exhibits include holders for rushlights and a gresset for preparing them, and a fine ark-lid chest, dated 1688. The iron-studded door, about 1670, is from Monmouthshire.

In the back hall (from which you enter the kitchen) is shown an 18th-century sedan chair from Glamorgan.

**Back Hall**

The Hall, furnished in 17th-century style, was the room where the family and its servants met for meals. It contains several fine pieces of furniture, including an oak box chair, about 1530, from Pembrokeshire; a baluster-turned 'justice's chair', about 1550, from Tre-gib, Carmarthenshire; two buffets, about 1590 and 1630, from Monmouthshire; a two-piece cupboard, of the first quarter of the 17th century, said to have been at one time in Jesus College, Oxford; a *tridarn*, dated 1677, from Harlech, Merioneth (presented in memory of the late Mr. and Mrs. Louis Jones, Wrexham, by their daughters); a table-chair of the mid-17th century, from the Gower peninsula; and a dining table, from Plas Gogerddan, Cardiganshire. The finely carved over-mantel (see above, p. 10) bears the arms of the Windsor family. Through the courtesy of Lord Plymouth, a Windsor portrait is shown here: others will be found elsewhere in the house. The walnut chair with

**Hall**

turned rails, about 1650, is from the mid-Wales border. The Welsh Bible is the 1620 edition.

**Withdrawing Room**

The Withdrawing Room (to which the family 'withdrew' for privacy, music, needlework, etc.) is furnished down to about 1720. It is notable for its good oak floor, the coat-of-arms of Lewis of St. Fagans Castle on the over-mantel, and the Flemish-made tapestries (deposited by Lord Plymouth). One of these bears the weaver's name P. VAN DEN HECKE and the mark of the Brussels factory. They are early 18th century and the scenes are copied from paintings by David Teniers (d. 1690). The room also contains a chair about 1590 and a writing desk from Chirk Castle, Denbighshire; a table dated 1635 from Caernarvon; chairs (including two leather-backed), a chest-of-drawers on stand, and a double stool, all of 17th-century date, from Tredegar Park, Monmouthshire; a 16th-century table and a day-bed from Glamorgan; a triple harp of the first years of the 18th century, formerly belonging to Huw Sion Prys and Humphrey Humphreys, harpists at Powis Castle, Welshpool, Montgomeryshire, and a bracket clock by *Henry Williams, Llancarfan*, Glamorgan. The Virginal, dated 1654, comes from Plas Boduan near Pwllheli, Caernarvonshire, the painting on the lid depicting Apollo charming the beasts with the music of his lyre. Note also a fine veneered corner-cupboard of the late 17th century from Tredegar Park.

**Staircase**

The Staircase, with furniture and tapestries on its landings and a brass chandelier about 1720 from Aberthin, near Cowbridge, Glamorgan, is of 19th-century date.

THE HOUSE: FIRST FLOOR

**Long Gallery**

The Long Gallery extends from the main staircase to the back staircase.

Long galleries, which were normal features of Elizabethan mansions, were used for a variety of purposes, including the display of tapestries, pictures and furniture. When the Museum possesses more furniture of the 17th century it is hoped to refurnish the gallery with greater homogeneity than at present. The visitor should note a side-table from Tredegar Park; a chest on stand, dated 1734, a tallboy and two inlaid chests from Milford Haven, Pembrokeshire; and a cupboard with drawers, a chest of drawers, and chairs from the Castle itself and from Tredegar Park; a pier-glass

in black lacquer frame, early 18th century, from Glamorgan; two mirrors, 18th-century, from the Heath, Cardiff, and Dunraven Castle, Glamorgan; a late 18th-century settle from Carmarthenshire; a long-case clock about 1775 by *David Parry, Carmarthen*, from Cardiganshire. The tapestries shown here are of the late 17th century, made in the Mortlake factory; they depict scenes from the legend of Calisto and Diana from Ovid's *Metamorphoses*. Here, too are shown portraits of Elizabeth Lewis, Countess of Plymouth (d. 1733), and her husband Other, the third Earl, through whose marriage in 1730 St. Fagans passed into Plymouth ownership. A portrait is also shown of William Williams, *Wil Penmorfa*, the blind family-harpist of Tre-gib, Carmarthenshire.

The Dining Room, of the 1860's. All the contents of this room were generously presented by the Misses Bythway of Pontypool, in memory of their father and brother. The room represents the dining room of Glantorvaen House, Pontypool, and includes a sideboard with mirror, dining table with chairs, console with mirror, wine-cooler, an epergne sarcophagus of mahogany, a six-light gas chandelier, marble fireplace, clock, pictures, japanned ware and other bric-à-brac. All the furniture was made for the room in the 1860's by Trapnell of Bristol and Newport.

The 17th-century Bedroom has a carved frieze about 1620, an over-mantel dated 1635, and oak panelling painted at a later date. The tapestries, late 17th century, were probably woven at Lille. The oak chest, about 1590, restored about 1670, comes from Pontypool, Monmouthshire. The bedstead, originally in St. Fagans Castle and deposited by Lord Plymouth, is much restored and has been widened. The bed-hangings, consisting of four curtains and six valances, are reproductions of embroidery work of about 1670. The bedspread, with embroidery of the second half of the 17th century, comes from Coed-coch, Abergele, Denbighshire.

With the exception of the carpet (a Wilton reproduction of early 19th-century pattern), the centre table (from Hendre Ifan Goch, Bridgend, Glamorgan), the clock by John Thackwell, Cardiff (1740-1830) (from Cardiff Castle), the side table (from Glamorgan), and the books (principally from the National Library of Wales), all the contents of this room were generously deposited by the late Miss Margaret Broderick and represent the furnishings of the library at Coed-coch, Abergele, Denbighshire. The bookcase, library steps, chairs, and settee belong to the first decade of the 19th century, and the portraits of John Lloyd Wynne (over the fireplace) and his wife (shown seated on

**Dining Room**

**Bedroom**

**Library**



the settee exhibited below the portrait) were painted in 1811. The library furniture was made for John Lloyd Wynne. The wall-maps include one of north Wales by John Evans, 1795. The marble bust of John Lloyd Wynne, junior, is by John Gibson, R.A., and is later. The painting of John Wynne, Lord Bishop of St. Asaph and of Bath and Wells, is about 1730.

#### Parlour

The Parlour furnished in 17th-century style also has a carved frieze inscribed *E B L* /1624 (for Sir Edward Lewis and his wife Blanche). The iron fireback inscribed *EL* /1620 bears the Lewis arms. One of the two tapestries depicting scenes from paintings by David Teniers (d. 1690) was probably woven at the Soho factory under the supervision of John Vanderbank (d. 1727); the second was probably woven at Lille in the 17th century. Note the fine veneered walnut cabinet with ivory and tortoise-shell decoration, of about 1680, from Cardiff, and hanging shelves about 1630 from Chirk Castle, Denbighshire. The *cwprdd tridarn* (1695) is from Caernarvonshire, the table dated 1699 from Coed Coch, Abergele, Denbighshire, and the pair of cane-backed chairs from Tredegar Park. The child's chair is from south Wales.

#### Bedroom

The 18th-century Bedroom has painted panelling above which is a finely carved frieze about 1620. The bed, about 1710-20, is from Cors-y-gedol, Merionethshire. The chest, in the north-window recess, and inscribed *Sarah Ward/her chest* /1722, is of about 1670, the inscribed panel having been inserted in 1722. Note also a fine walnut-veneered chest of drawers and an unusual pair of cane-backed chairs, about 1720, from Tredegar Park. The stone mantel, dated 1583, was originally at Tŷ Mawr, Whitchurch, Glamorgan. The painting above it is said to be of a hunt near Ruperra Castle. The tapestries, of the end of the 17th century, bear the mark of the Mortlake factory. They form part of a series illustrating the legend of Calisto and Diana from Ovid's *Metamorphoses*.

#### GARDENS AND GROUNDS

These illustrate the spacious setting of the nobleman's life and should be considered by the visitor as part of the exhibit. The visitor will note, on entering, the 18th-century gates and the cedars of Lebanon. The formal garden immediately north of the house has interesting examples of topiarian work. The cherub figures leading to the fountain are of late 18th-century

date. Beyond the fountain garden is the mulberry grove; east of the fountain garden a path leads past a herb garden (surrounded by a yew hedge) in the direction of the rose-garden. At its entrance is a pair of finely-wrought iron gates, about 1900, possibly of Italian workmanship; they lead to the bronze figure *Joyance*, the work of Sir William Goscombe John, R.A. The vinery and flower-house are situated between the rose-garden and the mulberry grove. In season, grapes are available for purchase and flowers are also for sale from time to time. In the grounds west of the terraces and beyond the fishponds (which are stocked with carp, bream and tench as they would have been in the 18th century) the visitor will note several fine specimen trees. To the north of the fishponds on an island, *The Elf*, a bronze by Sir William Goscombe John, R.A., should be noted. The head gardener is Mr. T. Dimond.

#### CRAFT

Part of the purpose of the Folk Museum is to bring together craft workshops illustrating the traditional Welsh crafts: in these, craftsmen will produce their wares which will be available for sale to the public. At the present time, two such crafts are exhibited, the craftsmen working temporarily in rooms in, or adjoining, the stable-yard. They will be housed in re-erected workshops as soon as circumstances permit. In addition, all the processes of the rural woollen industry are demonstrated in the Esgair Moel Factory (see p. 45).

The Wood-Turner (in a work-room off the stable-yard) Mr. Gwyndaf Breese (from Aberangell, Merioneth), trained at the Welsh Folk Museum, works on the traditional pole-lathe and also on a modern electrical lathe. The bowls produced are based on traditional design. He also produces spoons and ladles. Apart from the sycamore exclusively used for spoon-and ladle-making and for certain traditional types of bowls, the woods used are oak, yew, walnut, and certain fruit woods. The turner's wares are for sale: enquiries should be made at his shop.

#### Wood Turner

The Cooper, Mr. Michael Hart, a native of Neath, Glamorgan, is one of the last practising coopers in Wales. The craft, which was at one time widespread, came to cater almost entirely for the demand by brewers for casks. Some traditional coopers' products are, at present, being produced for sale to the public.

#### Cooper

*Textile-worker*, see p. 46.

## THE AGRICULTURAL GALLERY

Material relating to the history and development of farming techniques in Wales displayed within this gallery includes a range of tools, implements and machines used by farmers in Wales. The gallery is sub-divided into various sections dealing with different aspects of the farmer's work. In the section illustrating methods of ditching and hedging, a collection of hand-tools ranging from bill-hooks and hackers to slashers is displayed, together with a comprehensive selection of photographs showing the regional differences of hedge-laying in Wales. Draining the soil is an important feature of preparing the ground for cultivation, and a mole-plough, earthenware field tiles and modern plastic drains are displayed. Some of the most interesting themes within the gallery include the ploughing and harvesting sections. Various ploughs are exhibited, showing the development from late 18th-century wooden examples to the iron-framed ploughs of the 20th century. Most of the 19th-century horse drawn ploughs on display were made and assembled by country ploughwrights. A further development is a tractor trailer-plough which is on display attached to a 1941 *Fordson* tractor. Similar treatment is given to the exhibits illustrating early harvesting methods. Early sickles and reaping hooks used for cutting corn are shown together with a cradle-scythe which was a later implement used for that purpose. Reaping machines of late 19th century date, and a reaper-and-binder made in 1915, are also exhibited to illustrate various methods of harvesting corn. Machines and implements normally found in barns and out-buildings, together with a *Hornsby Ackroyd* oil engine, are included to show the methods of threshing, winnowing, chaff-cutting and corn-grinding. There is also a further section illustrating the management and care of livestock, with objects relating to sheep-shearing, cattle and horse grooming and veterinary equipment. The Museum is exceptionally fortunate that over the years the agricultural collection has been enlarged so that 20th-century farm-tools, implements and machines are included in order to illustrate the more recent trends in present-day methods of farming in Wales. A special handbook to the gallery is being prepared.

## THE GALLERY OF MATERIAL CULTURE

In this gallery are shown objects illustrating aspects of the domestic, social, and cultural life of Wales.

A small selection is shown. On the right-hand side of the entrance are two oak screens. The unpainted screen dated 1583 was made for the hall of Plas Newydd, St. Asaph, Flintshire. Plas Newydd was built by Ffwr or Ffulk ap Robert whose name is carved on the screen. The painted screen, dated 1574 came from Rhiwlas, Bala, Merioneth. It illustrates the fashion of decorating house interiors at that period. The long oak table is also from Merioneth: it was made for the Vaughan family of Nannau, Llanfachreth, in the 16th century. Several types of furniture, characteristic of Wales, are shown: the two-piece and three-piece cupboards, and examples of north, south, and mid-Wales dressers, and a corner dresser. Fine pieces made mostly by unknown craftsmen are also shown. A selection is shown illustrating the development of the chair. To the left of the door-way is an 18th-century mantel-piece brought from London to Plas Llangoedmor, Cardiganshire, on horseback in the early 19th century, in the over-mantel panel is an oil painting, said to be the work of the Dutch artist, Thomas Wyck (1616-77).

**The House:  
Fabric and  
Furniture**

A selection of the Museum's extensive collection of kitchen utensils and appliances is shown. The first panel is devoted to the equipment used in the preparation of oatcakes, formerly an important item in the diet of country people. Oatmeal formed the basis of numerable dishes such as *uwd*, *llymru*, *bwdran*, etc., as well as oatcakes. Oatcakes in turn were often ground with a wooden roller to form the basis of such dishes as *picws mali* (or *siot*) and *brïwes*. There were two types of oatcakes: the thin type spread with butter and eaten with or instead of bread; and a thicker variety designed for crushing. Recipes for oatcakes varied from district to district, but the most general recipe given by Mair Morris in *Bwydydd Cymreig* (1956) was as follows:—

**Cooking**

3 tablespoons of boiling water  
½ tablespoon of bacon fat  
4 tablespoons of fine oatmeal  
Pinch of salt

Melt the bacon fat in water, mix with oatmeal.

Spread out and knead well.

Roll out thinly and cut into circles.

Bake on moderately hot bakestone or a thick frying pan for ten minutes.

In some areas, it was believed that better oatcakes were made if the rolling were done with the palm of the hand or the bare forearm rather than with a rolling pin.

The open fire was the main cooking agent in the Welsh home and a selection of appliances, ranging from cranes to dangle spits and from clockwork jacks to standing toasters are shown. Baking was done in an earthenware (or later iron) oven; cooking utensils were suspended over the fire on cranes and tilters. For the actual preparation of food a wide variety of locally-made utensils was used; only a small proportion of the collection is shown here. In addition, some of the early mechanical aids in the preparation of food are also shown, including an 'Improved meat and vegetable chopper' and a potato-peeling machine.

#### Dairying

Butter and cheese were made in most Welsh farmhouses. Some of the equipment used for the processing of milk is shown. Cows were often milked in the open air and coopered vessels were used for carrying the milk to the dairy, where it was emptied into stone or lead pans for separating. The cream could be separated with a skimmer or in mechanical separating-machines, which became common in many farm dairies during the last quarter of the 19th century. An example from Llanwenog, Cardiganshire, is shown. Butter churns varied in design, but there were three main types. In the first, the churn, resembling a coopered bucket was swung by hand from side-to-side until the butter was made. A more advanced method of swinging was in the rocker churn, which was operated by rocking the rectangular box backwards and forwards like a cradle. The second method of churning was by means of a plunger churn where a perforated disc was plunged upwards and downwards through the cream. In the box churns, seen against the end wall, and in the churn attached to the dog wheel, multi-bladed wooden fans were made to agitate the cream. The third type of churn was barrel-shaped: here the whole churn was revolved. Dairy equipment was produced by the so-called 'white coopers' who practised their trade in most market towns; the most notable cooperage being that of 'G. Llewellyn' at Haverfordwest, Pembrokeshire, who earned a considerable reputation as a maker of dairy equipment. An 'end-over-end' churn and a butter-working table produced by the Llewellyn Churn Works are shown. Although on most farms, churns were hand-operated, the process was mechanised by connecting the churn to a water wheel or 'horse-power'. One ingenious method of mechanising became common in north-west Wales, where the churn was connected to a large wheel, driven by a chained dog that pawed the inclined wheel to revolve it. An example from Caernarvonshire is shown.

Butter prints and moulds bearing floral and animal motifs

were produced in many designs and the products of each individual farm could be recognized by the print on its butter; prints were also a trade mark, and some even carried the name of the farm. Many of the dairy hand-tools, made of sycamore, which may be seen above the butter-working table, were made by a remarkable Cardiganshire turner, William Rees of Henllan. Sycamore was greatly favoured for making dairy equipment, for it is one of the few timbers that does not taint foodstuffs.

In the washing and preparation of linen, there have been great changes during the past hundred years. The ponderous box-mangle with its huge chest weighted with stones and moved to and fro on rollers by turning a handle was widely advertised during the last quarter of the 19th century. A variety of early washing machines, dating from the early 20th century are also shown in the exhibition, while in the case on the right-hand side may be seen an evolutionary sequence of flat irons, ranging from a simple iron to a gas-fired example. Glass calenders were widely used for smoothing linen. In the days when women wore caps and bonnets, gofferers were necessary for fluting or crimping lace trimmings. The simplest form of gofferer was a small metal bar (*cwic*) which was warmed and used for fluting, while a more advanced version of the *cwic* was the box gofferer or 'Italian iron'. In this the fully-heated bar was thrust into a tubular case fixed horizontally on an iron stand. The wooden goffering stack was widely used throughout Wales, and in this, damp lace or linen was fixed in a zig-zag manner in between the wooden quills. The loaded gofferer was then placed in front of the open fire and removed after drying. The small mangle-like table crimping-machine marked the last stage in the evolution of crimping and goffering equipment.

Some examples of Welsh heraldic material are shown on the panel in the centre of the gallery. On the bottom right-hand side of the panel is a framed series of the arms of the fifteen tribes of north Wales, of late 17th-century date. The pedigree roll on the left is of the Jones family of Llwyn Rhirid, Forden, Montgomeryshire. The pedigree records the ancestors and collaterals of John ap Mathew. The roll was prepared in 1638 by James Dunn. The oak panel at the top is carved with the arms of the Rt. Rev. John Williams, D.D. (1582-1650) as Bishop of Lincoln. Williams was a native of Aberconwy, Caernarvonshire, and became Dean of Salisbury (1619), Dean of Westminster (1620), Bishop of Lincoln (1621), and Archbishop of York (1641-50).

The development of lighting appliances during the present century has been so phenomenal that it is difficult to realize

#### Laundering

#### Heraldry

#### Lighting

that as late as the 1890's rushlight and tallow candles were widely used throughout Wales for domestic lighting. The manufacture of these was very much a part of the household routine of most country homes. Rushes were gathered in the height of summer and the peel, with the exception of a narrow supporting strip, removed before the pith was drawn through scalding grease until saturated. The light provided by the rushlight was small: the rushlight, due to its length and lack of rigidity had to be supported in a special holder, of which several types are shown. Tallow candles, made by dipping cotton strands in melted fat or by moulding, had to have constant attention by snuffing, for the old type of wick did not burn away by itself. Snuffers were used as far back as the 15th century and while ordinary snuffers were of steel or brass, the best were of silver or Sheffield plate. When a plaited wick was introduced the burning end curled in and snuffers became unnecessary.

The equipment for obtaining a light also has a long history. Before the introduction of matches, the most common piece of equipment for fire-lighting was the tinder box. A flint was struck against a piece of steel so that sparks fell on the tinder in the box. The tinder was then blown upon until it burst into flame. A sulphur match was then used to light the appliance. Although friction matches were devised as early as 1826, they replaced the tinder box in Wales only very slowly. Various types of matches ranging from 'Congreves' to 'Vestas' became increasingly available in the towns during the 19th century and a selection of the types is shown. From the end of the 19th century too, oil lamps became popular in the countryside and many types developed.

**Arms** A selection of arms, ranging from cross-bows to muskets and from rapiers to duelling pistols are exhibited. In the case illustrating pistols may be seen a rare pair of silver-mounted and silver-inlaid pistols by Smith of London, dating from about 1730. A 16th-century wheel-lock pistol represents the earliest type, which was first made at Nuremberg in 1515. Sixteenth-century pistols were imported from the continent, but by 1625 pistols were being made in Britain. The earliest types used were the matchlock, in which the charge was ignited by a slow match of burning tow; the flintlock, in which the charge was fired by the friction of a piece of flint against steel; and the wheel-lock where the piece of flint held by a spring was in contact with a serrated steel wheel. The discovery of chemical substances which exploded spontaneously when struck between two hard surfaces gave rise to the detonating pistol. These

percussion pistols became common after about 1820 and an interesting and unusual example is 'Captain Ritso's patent' with a triple-loading system. The 'duck's foot' pistol exhibited, a type widely used by sea captains for quelling mutinies, was made by William Jones of London in 1812.

Among the shotguns is a 16th-century air-gun using compressed air for firing. One of the most notable 19th century gunsmiths was Joseph Manton (1760-1835). The fine Manton sporting-gun exhibited was made by him in 1817. A blunderbuss of about 1800 is also shown: this was used on stage coaches and with the 'riot gun' beside it, the shot discharged from it spread widely. The seven-barrelled rifle in a case was made by another well-known gun maker, William Smith of London, between 1810 and 1827.

Until the early 19th century fire-fighting was mainly a private affair and fire brigades were operated by insurance companies or private individuals. The first undertaking formed to transact fire insurance business was established in London in 1667. In 1680 this was made into a Company with the name 'The Fire Office'. The Company had its own brigade, but it was soon found that the brigade could not afford to extinguish all the fires that broke out. It became necessary to mark every house which the Fire Office had insured, so that the fire mark could be a guide to the Company's policies. Other companies followed the practice and until about 1800 each company had its own fire brigade. They issued their own fire-marks which had to be purchased by the person insured for nailing on the outside of his premises. The manual fire-engine exhibited dates from 1786 and was used at Ruthin, Denbighshire.

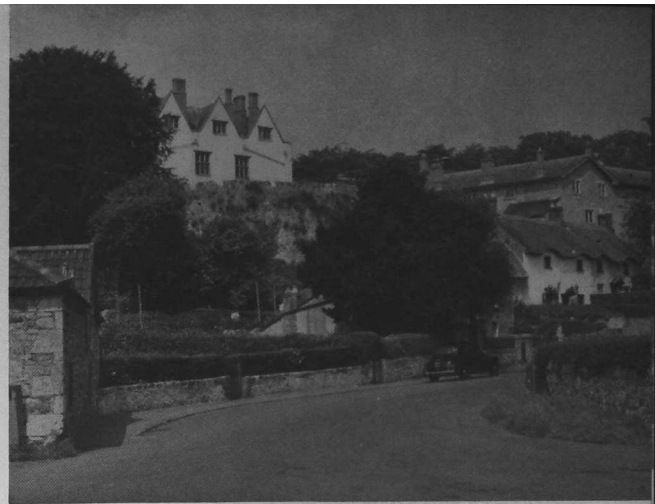
Until the formation of police forces during the last half of the 19th century, the maintenance of law and order was also a private and local affair and the justice meted out was often rough. The Schedule of Sentences at the Glamorgan Summer Assize of 1831 on the back wall of this section gives an indication of the stiff sentences passed for petty pilfering, and sheep stealing. Numbers 12 and 14 in the list, Lewis Lewis (*Lewsyn yr Heliwr*) and Richard Lewis (*Dic Penderyn*) were found guilty of high treason after being arrested for their part in the Merthyr riots of 1831, and condemned to be hanged, but Lewsyn was reprieved and transported to Australia.

The stocks are the Dolgellau town stocks last used in the 1860's for the punishment of a man charged with drunkenness. Stocks were widely used in Wales from early medieval times for the correction of petty misdemeanours such as vagrancy, begging, and drunkenness.

**Fire-Fighting  
and Law  
and Order**

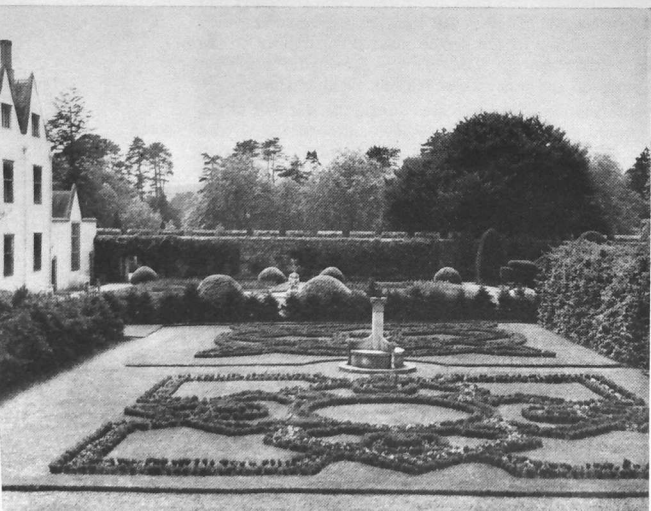


St. Fagans Castle: view from the north



St. Fagans Castle and part of the village

St. Fagans Castle: the knot garden



St. Fagans Castle: the hall fireplace





St. Fagans Castle: the hall



Weaving at the Welsh Folk Museum

St. Fagans Castle: 18th-century bedroom



Wood-turnery made at the Welsh Folk Museum





Welsh Folk Museum: administrative block



The Stryt Lydan barn

Welsh Folk Museum: the first gallery block



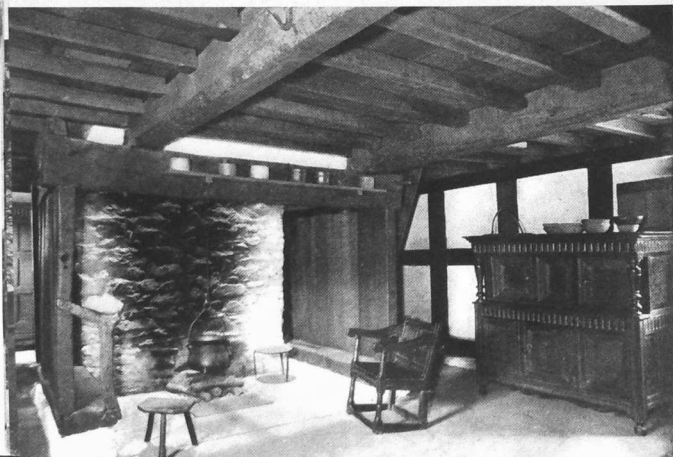
Esgair Moel woollen factory





Abernodwydd Farmhouse

Abernodwydd Farmhouse: living room



Kennixton Farmhouse

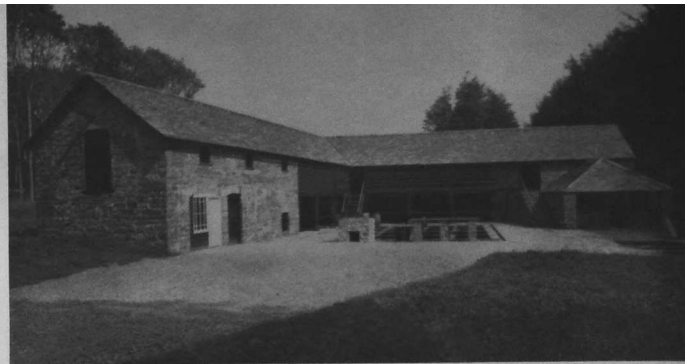
Kennixton Farmhouse: a bedroom







Llainfadyr: cottage



The Rhayader Tannery

Gipey caravan



The Rhayader Tannery: currier's bench





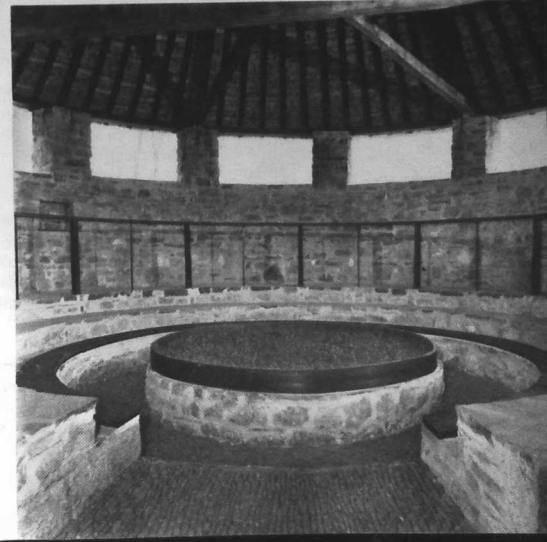
Tollgate House

Tollgate House: interior



The Cockpit:

The Cockpit: interior

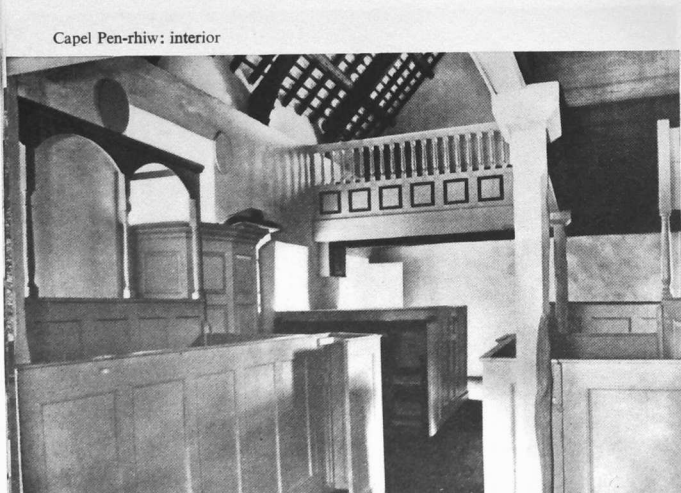




Capel Pen-rhiw



Hendre'r-ywydd Uchaf Farmhouse



Capel Pen-rhiw: interior



Cilewent Farmhouse

For gossips, a metal bridle, which prevented the movement of the tongue had to be worn: poachers and others who trespassed over private land were likely to be caught in a lethal man-trap. Both an ordinary and so-called 'humane' man-trap are exhibited.

Among the material illustrating corporate life is the mace of the now defunct Borough of Kenfig in Glamorgan. This was a mediaeval borough abolished by Act of Parliament in 1883. From the 13th century onwards, Kenfig was gradually overwhelmed by blown sand, the ancient site being abandoned in the 17th century. The maces of the Borough of Kidwelly are also shown.

**Folklore** Many of the objects shown here were associated with festivals and saints' days, while others commemorate elemental human occasions. Many of these customs have ceased to exist and the material objects associated with them are all that remain to remind us of their former importance. The first case is devoted to customs associated with birth and death—memorial sheets, cards and plates, together with early birthday cards. An interesting item in the wall case on the right-hand side of the section is a caul (*breithell*) known as 'The Veil of Good Fortune'. Infrequently a baby comes into the world with a thin translucent tissue, a fragment of the amniotic membrane still covering its head. The caul was preserved as a talisman and a protective against drowning and was in great demand by sailors. The possessor of a caul was also said to see ghosts and be able to talk to them, while a person born with a caul was said to have ability to tell fortunes.

Several customs also grew around courtship and marriage, the most widespread being the sending of cards on St. Valentine's Day (14th February) a custom of considerable antiquity. A selection of Welsh Valentines is shown in the second case. The Museum possesses a large collection of love spoons, of which several are shown here. The spoons were carved by young men for presentation to their sweethearts. The earliest spoon in the Museum collection is dated 1667. Some of the early spoons were copies of silver spoons but generally the love-spoon was a conventionalized elaboration. It became important not to carve a serviceable spoon, but one which manifested the carver's art. Some of the best examples of carving are, therefore, functionally the most ludicrous. A pocket-knife was generally the only implement used by the carver and being a personal token of love such spoons were never associated with any craft and never mass-produced. The *Mari Lwyd* custom was formerly widespread through Wales but during the past two hundred years became associated

mainly with south Wales. A horse's skull covered with a white sheet and adorned with coloured ribbons, papers and streamers was placed on a man's head, the sheet draped to conceal his body completely. He was led at the head of a small procession during Christmas and New Year festivities. The man worked the jaw bone of the skull while moving from house to house. All doors in the locality were closed and barred when it was known that the *Mari Lwyd* had begun her itinerary. The procession having stopped before a house, the supporters of *Mari Lwyd* sang their request:

Wel dyma ni'n dwad  
Gyfeillion diniwad  
I ymofyn am gennad  
I ganu.  
O tapwch y faril  
Gollyngwch yn rhigil  
Na fyddwch yn gynnill  
I ganwyr.

A rhyming dialogue ensued and finally *Mari Lwyd* and her companions were allowed to enter the house. Feasting and drinking from the wassail bowl followed. The two earthenware bowls shown were made at the well-known Ewenni pottery, near Bridgend, Glamorgan, one being early 19th century in date and the other early 20th century.

The wren house decorated with streamers and ribbons was associated with a Pembrokeshire custom, although this, too, was formerly widespread in Wales. A live wren was hunted and then placed in the house to be taken round in procession at Christmas.

Harvest customs are represented in the last case. The 'Harvest Mare' or 'Corn Maiden' represents a custom known throughout Europe. Welsh examples plaited in the manner of a mare's tail can be contrasted with the more elaborate 'cages' or 'dollies' characteristic of the border counties of England.

Friendly Societies developed in most parts of Wales between about 1790 and 1850. In many districts, they became a necessary element in the life of working people. By means of voluntary association and regular contributions to a common fund, members achieved companionship, a convivial feast day, medicine, and money towards the bare necessities of life when they fell sick or grew old and a decent burial when they died. Most of the early societies were small, independent of each other and locally sponsored: material relating to these local societies is shown in the wall case. The establishment of these local societies was encouraged by the Act for the Encouragement of Friendly Societies in 1793. After that date,

**Friendly Societies**

hundreds of societies were established and they flourished throughout the 19th century. Some were disbanded after the passing of Lloyd George's National Insurance Act of 1911, and in recent years many of their duties have been undertaken by the 'Welfare' State.

In addition to locally organized societies, the national orders such as the Oddfellows, Foresters, and Ancient Britons also flourished in Wales. Some such as the Ivorites were Welsh in origin; others like the Buffaloes and the Moose were founded in North America. Temperance Societies like the Rechabites and Good Templars were to be found in many parts of the country, especially after the religious revivals. In addition to providing mutual aid for their members in old age, sickness, and death, they were social welfare organizations of considerable importance. The members of many friendly societies walked in procession to church or chapel for the annual service, led by the president, secretary, and treasurer, followed by the stewards of the club carrying a silk banner. After the service, the annual dinner was held.

#### Sports and Games

On the first panel examples of equipment used in such games as bando, quoits and tennis are shown. Bando, a rough, vigorous game was particularly popular in Glamorgan and in other counties, and the two teams that took part each had twenty to thirty players. Play lasted for two hours and the goal posts, perhaps miles apart, were set on the actual day of the match. In the late 19th century, it rivalled rugby as the most popular game in Glamorgan, but during the present century, rugby has become by far the most popular game. In the case against the end wall is a collection of specimens relating to rugby between 1881 and 1927. The collection of caps worn by the famous scrum-half T. H. Vile of Newport is shown. They trace the player's career from the local team, Pill Harriers, through the Newport and Monmouthshire teams to his International Cap. An International Welsh Cap won by Edward Peake and dated 1880 is probably the first of its kind. Another popular sport in Wales was that of cock-fighting which reached the height of its popularity in the 19th century. Great care was taken in the feeding of fighting cocks and they were often given a diet of sweet butter with white sugar candy and rosemary, wheatmeal mixed with ale and the whites of eggs. They were put out to spar, their spurs being covered with muffles during training and were prepared for fighting by clipping their wings and sharpening their beaks. The birds were equipped with metal spurs, in some cases of silver. A cock-pit from Denbigh may be seen re-erected in this Museum.

Of the indoor games, the outstanding exhibit is a set of ivory chessmen of late 17th century date from Plas Llangoedmor, Cardigan. A set of dominoes made by French prisoners of war is also shown. Napoleon is depicted on the lid of the box. Some home-made and early mechanical toys are also shown. The dolls in the centre case date from the second half of the 19th century and include two simple examples carved out of solid pieces of timber.

Some of the instruments and cures adopted by both qualified and quack medical practitioners are shown. They range from simple tooth-extractors used without anaesthetics by village blacksmiths to comprehensive sets of surgical instruments used by highly-qualified doctors. The cure for many ills at one time was bleeding and two jars for carrying leeches—slug like creatures—for sucking blood, are shown. An ingenious machine for creating electricity, used in the treatment of rheumatism may be seen on a shelf in the corner case. This was used by John Rees of Machynlleth, Montgomeryshire, in the mid-19th century, while the other piece of electrical equipment on the lower shelf was used at the beginning of the present century in Denbighshire.

#### Medical

An outstanding orthopaedic surgeon of the 19th century was Owen Griffith of Tryfan, Caernarvonshire, who published a standard textbook on trusses and invented such equipment as an invisible mechanical crutch, a movable-position bed for invalids, leg rests, artificial limbs and a variety of mechanical instruments for remedying deformities. Examples of his work are shown.

The most eccentric of all Welsh medical men was William Price (1800-93) of Llantrisant who was regarded both as an outstanding doctor and as an eccentric: he was, in fact, schizophrenic. He became interested in Druidism and his life was ordered by what he conceived to be the teaching of that faith. He was the pioneer of cremation in Britain and in 1884 cremated the body of his son whom he had named Jesus Christ. Dr. Price's own cremation was spectacular and tickets were issued for it. The public cremation took place at Llantrisant on 31st January, 1893. A wide range of material illustrating his activities is shown.

Material relating to early Board and Private schools is shown. The Museum possesses an outstanding collection of samplers and embroideries and a few of those made by pupils in 19th century schools are shown here. The fine work was executed by children, both as an exercise in needlework and for learning the alphabet. School exercise-books from Cardiff schools are

#### Education

shown. Some of the printed material is concerned with the organization and administration of School Boards. An exhibit illustrating the attitude of the authorities towards the Welsh language adopted in most schools in Wales in the 19th century is the Welsh Not, a rectangular piece of wood. Two specimens, one from Pontgarreg, Cardiganshire, and the other from the school which used to be held in Capel Pen-rhiw, Dre-fach, Felindre, Carmarthenshire (now re-erected in this Museum), are exhibited.

The Not was suspended round the neck of any pupil caught speaking Welsh and, in the course of the school day, it passed from neck to neck, the unfortunate holder of the Not at the end of the day being thrashed.

#### Ecclesiastical

In the first case communion cups and plates are shown. The cups range from a fine silver porringer used in Cardiff's first Nonconformist chapel, that of Trinity Congregational Church Womanby Street which dated from the 17th century, to simple tankards and earthenware bowls. The silver chalice on the top shelf was made by William Gibson of London in 1703 and used in Penmorfa (Anglican) Church, Caernarvonshire, while one of the copper lustre cups on the bottom row is said to have been used by the Rev. John Elias (1774-1841) at the Calvinistic Methodist Chapel, Llanfechell, Anglesey. The communion table from the Independent Chapel, Pen-stryd, Trawsfynydd, Merioneth, was made in 1789 and at it the Rev. William Williams (*Williams o'r Wern*) 1781-1840, was received into membership. The preaching desk was used by John Wesley at Bedwas, Monmouthshire: desks of this type were frequently used by Nonconformist preachers for services in the open-air and in farmhouses.

The tongs in the second case were used for the removal of troublesome dogs from church services, while the bell on the floor of the case is an Obit Bell used on the death or the anniversary of the death of a person. The third case is devoted to material associated with the Sunday school in Wales.

#### Eisteddfod

The Eisteddfod as we know it today is indirectly a development of sessions held in the 15th and 16th centuries for the purpose of regulating and licensing bards. The Eisteddfod as a folk institution may be said to have originated in the 18th century. Its work was fostered by several notable societies, chief among them the Honourable Society of Cymmrodorion and the Gwyneddigion Society. Material relating to these societies is exhibited.<sup>1</sup>

<sup>1</sup>A descriptive booklet is published by the Museum.

Connected with the Eisteddfod from 1819 onwards is the ceremonial of the Gorsedd of the Bards. Its adherents, at one time, claimed descent from the ancient Druids, but this had no basis in fact. Edward Williams (*Iolo Morganwg*), 1746-1826, chief upholder of the Glamorgan literary traditions, succeeded in grafting the new Gorsedd's ceremonial on to the Eisteddfod. Part of the ceremony created by him was the sword ritual at the Charing Ceremony. The sword which was sheathed and unsheathed three times in this ceremony is exhibited: this was first used by Iolo in 1819 at the Carmarthen Eisteddfod.

Another tradition invented by the Glamorgan bards in support of their claim to be the successors of the druids was 'the wooden book' which consists of square wooden sticks in a frame. This was called a *peithynen* from its resemblance to a weaver's reed, and it carries a bardic alphabet (*coelbren y beirdd*), which was an adaptation of the alphabet for cutting on wood. The model figures represent the Gorsedd Ceremony of about 1915 and include figures such as Cadfan, Dyfed (then Arch-druid), Vinsent, Carwr Cymru, Arlunydd Pen-y-garn, Elfed, and the then Recorder, John Thomas (*Eifionydd*).

The end section of the gallery is devoted to music, both instrumental and choral. Perhaps the best known of all Welsh musical instruments is the harp, which has long been associated with the bardic tradition. From about the middle of the 18th century, the triple harp became popular in Wales. As its name implies, it has three rows of strings. The two outer rows are identically tuned to a diatonic scale: the middle row is tuned to the intervening chromatic notes, plus two in each octave identical with two in the outer rows. Some of the triple harps shown were made by John Richards, Llanrwst, and some by Bassett Jones, Cardiff. A late 17th-early 18th-century specimen represents an early example of the triple harp in Britain.

The *pibgorn*, hornpipe, is also one of the traditional Welsh musical instruments. Its tone was described in the 18th century by a listener to a *pibgorn* now exhibited here as 'medium between the flute and clarinet' or 'an indifferent hautbois'.

The *crwth* is the third traditional instrument. It belongs to a class of instruments widespread through Europe and further afield. The example exhibited was made in 1742 at Llanfihangel Bachellaeth in Caernarvonshire. Among the wind instruments on exhibition are the serpent and bassoon. The grand piano-forte exhibited is especially noteworthy; of rosewood inlaid

#### Music

with brass, it was made by Issac Henry Robert Mott of Pall Mall, London, between 1828 and 1831, for a member of the Crawshay family. A number of square pianofortes (often wrongly called spinets) can also be seen.

Church music is represented by precentors' pitch pipes and by examples of organs. The chamber organ from Llangybi, Monmouthshire, was made by Jonas Ley of London in 1778; the barrel pipe organ comes from Pennard Church, Gower, and is by H. Bryceson of London. Dated about the middle of the nineteenth century it incorporates 17th-century woodwork. Of all Welsh choirs, the South Wales Choral Union was well known in its day. Formed in 1872, it was conducted by Griffith Rhys Jones (1834-97), better known as Caradog. The Choir's most famous successes in competition were at the National Music Competitive Meetings held at the Crystal Palace, London, in July 1872 and 1873. Both years successively the Choir won the chief award, a gold cup which in a later year became the award given in a band competition. The cup exhibited here was presented to the Choir by Welsh wellwishers.

#### ORAL TRADITION AND DIALECTS

In essence, the collections of the Department of Oral Traditions and Dialects derive from the vast amount of information available orally on Welsh folk life and tradition, information which has been handed down in the main by word of mouth from generation to generation. The sources of this body of knowledge are the older members of society throughout Wales. In its widest extent it encompasses the complete ordering of daily life in a particular area. When undertaking field-work, naturally collecting has to be concentrated upon certain aspects.

Since 1957 members of staff have been undertaking the interviewing of informants on a number of subjects, and making sound-recordings of the evidence submitted. The subjects which have received particular attention are:

- (a) the pattern of agriculture, the crafts and domestic life,
- (b) folk-lore, and folk-song,
- (c) dialect speech.

In addition to the sound-recordings, manuscript material embodying information is collected. Still photography and the cine-filming of processes in the fields of agriculture and crafts

is undertaken also. All these are complementary to the oral information.

In dealing with agriculture, the farmer is interviewed on methods of cultivation, crop-growing, harvesting and threshing, and on the rearing of animals. A farm-labourer is questioned in detail on work on a particular farm. A craftsman is asked to describe the complete processes of his craft, from his early training in it. This means visiting wheelwrights, blacksmiths, millers and other craftsmen to obtain a complete understanding of craft in society. The housewife is interviewed in order to apprehend the work of women in the home: the preparation and cooking of the various foods, domestic washing, and crafts like sewing, knitting and quilting. From these various testimonies an understanding of the pattern of livelihood and household support begins to emerge.

In field-collecting of folk-lore, details of customs are noted, seasonal ones like the harvest 'corn-dolly', or 'y Fari Lwyd' at Christmastide, or those pertaining to particular aspects of life, such as birth, marriage, and death. In addition to information on customs, beliefs are studied, folk-medicine and games and pastimes are recorded. At present the main stress is on collecting and studying various forms of folk tales: jokes and anecdotes, 'tall' tales, animal tales, religious tales and onomastic tales connected with place names, fields, stones, rivers and the like. Also collected are traditions about local historical events and famous and remarkable characters. A study is made of man's ancient belief in the supernatural: in witchcraft and ghosts, in death omens and other apparitions, and legends of his encounter with mythological beings, such as fairies, giants, dragons and the devil are recorded.

Folk-music recordings include folk-songs, ballads, Christmas carols, *Penillion* singing, congregational *Pwnc* chanting, Welsh *hwyl* intonation, and triple-harp music.

In everyday language, the particular genius of the Welsh speaker is enshrined in the various speech-articulations, the grammatical forms and syntactical structure observable in the differing parts of the country, as well as in his rich vocabulary and idioms. One aspect of the work on speech is to study the complicated structure which can be called a dialect. A further aspect is to record those special vocabularies which are part of the heritage of the farmer, the housewife, and the country craftsman, when they deal with the various parts of their daily work, vocabularies which disappear at an alarming rate in this present age. Field-work was, in the first instance, concentrated upon those areas of Wales where the Welsh

language is disappearing, especially in the border districts. We have even now examples of dialect of which the last native speaker has passed away. The aim is to put on tape examples of dialect speech throughout Wales. The recordings completed when questioning on the various topics already referred to from, in themselves, a library of important examples of connected speech, invaluable for the study of the features of the vernacular language.

The collection of recorded material now amounts to approximately 3,000 tapes. In addition to the Department's own fieldwork tapes it contains a selection of B.B.C. recordings (on either disc or tape), of commercial discs and some early phonograph cylinders. The Department is also eager to copy any private recordings that are considered suitable for inclusion in this collection. Transcribing and indexing the contents of tapes are in progress and the publication of a selection of recordings in disc form has begun with the release of an E.P. disc of Welsh Christmas carols.

The facilities of the Department include a laboratory, a sound recording studio and a listening room for students. The Folk Museum will be grateful for the co-operation of individuals in all parts of Wales to ensure that the survey of the aspects already referred to shall be as comprehensive as possible.

A display of the work of the Department is to be seen in the entrance hall leading to the Gallery of Material Culture.

#### OTHER EXHIBITS

A small modern room in the Castle is in use temporarily as an Exhibition Room. This room is on the ground floor and is approached from the foot of the main staircase.

#### RE-ERECTED BUILDINGS

##### **Stryt Lydan Barn**

In the north-west corner of the grounds, a timber-framed barn from Stryt Lydan near Penley, Flintshire, has been re-erected. It is the gift of the Rt. Hon. Lord Kenyon, and was built here with the financial assistance of the Welsh Committee of the Festival of Britain, 1951. The barn consists of two parts joined together by a drift-house into which the loaded wagons entered.

The southern part of the barn is the older and is dated about 1550. This has been constructed on crucks, large curved timber blades which reach from the ridge to the floor. There are three pairs of these crucks, and undoubtedly there must originally have been a fourth pair in the weather end: these must have rotted away and were replaced by a gable wall. This part of the barn is divided into three bays. The corn was unloaded from the drift-house to the northern bay, threshed (with flails: note the central doors which provided a draught for winnowing) in the central bay, and the straw was stacked in the southern bay.

The northern part is about 1600 and is of post-and-truss construction. The visitor will note that some of the timbers of the framing are numbered. The framing was first constructed and fitted, then numbered and taken to pieces. The numbered members were then fitted together as the barn was built.

The barn was thatched with wheaten straw in the traditional manner. This, which was the original roofing, replaces a late slate roof placed upon it in Flintshire, and consequently new rafters had to be inserted.

The wattling in the wall-panels is new: this would naturally be renewed from time to time. It is of riven oak. Various agriculture implements are at present stored in the barn.

This<sup>1</sup> has been re-erected north of the barn in the area west of the swimming pool: the main features of its original setting have been reproduced.

**Esgair Moel  
Woollen  
Factory**

The building and its contents are the gift of the late Mrs. Pugh Jones, Llanwrtyd, Brecknockshire, and its re-erection was financed by the Welsh Committee of the Festival of Britain, 1951, and the Brecknockshire County Council. The factory, originally situated at Esgair Moel, near Llanwrtyd in Brecknockshire, was built about 1760, and the interior altered during the 19th century to meet the needs of an expanding business. The fabric has been re-erected as at Esgair Moel except that (a) a small late brick lean-to at the back of the factory was discarded as not being a significant feature and the doorway leading into it from the first floor used as an entrance for visitors; (b) the late slate roof has been replaced by the traditional tile.

The factory was worked by water-power, and is similarly worked in the Folk Museum. Water is pumped from the

<sup>1</sup>A descriptive booklet is published by the Museum.



swimming pool to the top of the bank behind the mill from which it runs by its own gravity along the leat and over the mill-wheel, to return to the pond. The mill-wheel turns a cast-iron cogwheel (from a Carmarthen foundry) which in turn works the belt drum operating all the machines. It also turns the wooden tappet-wheel of the fulling-mill (which was repaired by 'T[imothy] H[ughes], 1898.' Timothy Hughes was a well-known west-Wales millwright).

On the ground floor (from north to south) are (a) the willy, for disentangling the wool; (b) the mill-wheel; (c) the fulling-mill; (d) the cloth-cutting machine (at the foot of the ladder); (e) the cloth press (heated by fire below): into this bolt of cloth was placed for pressing; (f) the 'office'; (g) the dyeing vats (in a lean-to at the south gable-end).

On the first floor (from north to south), (a) the scribbler carding-machine; (b) the condenser carding-machine; (c) spinning-jack, probably the only one of its kind now working, made by 'John Davies/Machinist/Llanbrynmair' about 1830; (d) home-made twister; (e) warping frame; (f) loom room.

Visitors should note various details such as the primitive bearings for some of the shafts, the pitched and earth floors, etc. The products of the factory are for sale. The textile worker is Mr. Glyndwr Bowen; Mr. Jenkin Davies is his assistant.

#### Abernodwydd Farmhouse

This house, from Llangadfan, Montgomeryshire is the gift of Mr. J. C. Evans: its re-erection was financed by the Montgomery County Council. It is a timber-framed house set on stone sills. The framed panels are filled with hazel wattle, daubed with clay and skimmed over with plaster. The floors are of beaten earth. Originally built in the 16th century, the house was renovated in the 17th century when the present loft, chimney, and windows were inserted. Note the unglazed windows with internal sliding shutters. The roof is of wheaten straw placed on rafters and hazel rods.

In the kitchen the visitor should note the open hearth with pit. The house is furnished with 17th-century material: note in the kitchen the *cwprdd deuddarn* and chest, both from Montgomeryshire; in the dairy a cheese-press with stone weight from Merioneth and two types of churns (swing and knocker); in the chamber, a box bedstead from Montgomeryshire, and in the bedroom beyond the kitchen a fine 17th-century chest of early type from Montgomeryshire. The quilts shown on each bed are of traditional type. The loft is entered from a ladder; the two end loft-rooms being unfurnished and

generally used for storage. The loft above the kitchen has a truckle bed.

The garden is laid out as at Llangadfan and contains flowers and herbs. The farm-yard shows the sites of out-buildings which have not been removed for re-erection.

This house, from Llangennydd in the Gower peninsula, Glamorgan, is the gift of Mr. J. B. Rogers: its re-erection was assisted by a grant from the Welsh Committee of the Festival of Britain, 1951. The house illustrates an interesting development over a period of about one hundred years. The original house built about 1630, is represented in the eastern end of the building (note the moulded beam in the present parlour, the small 17th-century window and scissors-tie of the truss in the bedroom above). The kitchen area was added later in the 17th century and the complete house renovated in the first part of the 18th century when the present back-kitchen and all the windows were added. This explains the presence of two large open hearths (in the parlour and kitchen) and of a wall oven behind the fireplace in the parlour. It also explains the unnecessary roof timber-work in the bedroom above the kitchen. The visitor should note the mortar floors, characteristic of Glamorgan, here made from a formula in Iolo Morganwg's writing and the intricately woven straw mats which form the underthatch of the roof. These mats, extending from ridge to eaves, rest on the purlins and make rafters unnecessary: they are bound to the purlins with bramble strips. In the kitchen, the visitor should note the recess in the ceiling, known locally as a charnel, for hanging bacon.

#### Kennixton Farmhouse

Much of the furniture is from the Glen George Collection, the pieces being principally from Glamorgan and Carmarthen-shire. Note particularly the Glamorgan dresser (kitchen), the bacon-cupboard chair (kitchen), the *tridarn*, dated 1702, *deuddarn*, corner cupboard, gate-leg table and chairs (parlour), and tallboy (bedroom over parlour). Other furniture shown in the house includes a box bedstead and benches (kitchen) brought with the house to the Museum; a small dower chest characteristic of Gower, a Bible box, dated 1716, from Gower, and a chair with drawer below seat, also from Gower (all in parlour). In the back-kitchen a number of articles associated with dairying, etc., have been placed. They include a cheese press of box and windlass type from Carmarthenshire and a butter-working table. The beds in the principal bedrooms are from Glamorgan and all the quilts shown are traditional: note also the children's bed on the floor above the charnel.

**Hendre'r  
Ywydd Uchaf  
Farmhouse**

The garden and yard have been reproduced, and the sites of the outbuildings (not removed) marked out.

This house,<sup>1</sup> from Llangynhafal, Denbighshire, is the gift of the late Councillor J. E. Foulkes: its re-erection was made possible through grants from the Pilgrim Trust and the Denbighshire County Council. The house, dating to the last years of the 15th century is a timber-framed building set up on four cruck trusses. Note the wooden-mullioned windows which are part of the timber framing, and also the characteristic door-heads. The roof is of wheat straw with an underthatch of oak rods woven on riven oak stakes. The dwelling-house consists of a service-room, hall and bed-chamber. An open hearth (a reconstruction) is placed in the centre of the hall on the site of a former hearth. There is no smoke-hole in the roof, the smoke escaping through windows and doors.

The furniture is sparse as would be normal in that period; some pieces belong to the first half of the 16th century: note particularly the chest, and a bench.

The cattle end of the building is separated from the dwelling end by a wattled and daubed cruck truss. The cow-house is in two parts, divided by a cruck truss, the lower part of which is wattled only.

**Cilewent  
Farmhouse**

This house, from Dyffryn Claerwen, Radnorshire (about a mile below the Claerwen reservoir) is the gift of the Birmingham Corporation: its re-erection was financed by the Pilgrim Trust together with a grant from the Radnorshire County Council. The house is of a type formerly widespread throughout the Welsh moorland, a long-house occupied by both the family and its cattle. The dwelling-house (*pen uchaf*) is at the north end and comprises two living-rooms on the ground floor and two bedrooms above. The other part of the building is the cow-house and stable (*pen isaf*). Between the two parts is the main entrance door-way opening into a passage called *y pen-llawr*: this serves as a feeding-walk. This door-way is wide enough for admitting long-horned cattle and served both men and beasts: another door at the south end of the building led to the stable.

The floors of the main living-room and the feeding-walk are paved with local stone slabs: the floor of the 'lower end' is about a foot lower in level and is part earth and part pitched with river pebbles. The cow-house has stalls for cattle and a calf-pen. Beyond it (with a separate entrance) is the stable for horses. Above the cow-house and stable is a loft for hay.

<sup>1</sup>A descriptive booklet is published by the Museum.

The visitor should note the two cruck trusses in the cow-house and stable and the arrangement for draining the liquid manure from this end of the building, and also the opening in the west wall of the cow-house through which manure was thrown out.

The Museum possesses (through the gift of Major-General R. S. Lewis) an indenture made on the 10th October, 1579, giving the 'lands, tenements and hereditaments' of 'Keelewent' to a certain Edwart ap Rhys. The house belongs to this period if not to an earlier date but it was considerably altered later, probably in 1734 (the date cut on the frame of the main doorway). The indenture also shows that the name of the house is Cilewent ('the retreat of Ewent'): this is still the form found in the local dialect. The map-name 'Ciloerwynt' was a 19th-century re-formation which was never in common use.

The house is built from a shaly stone, quarried nearby, with much river stone introduced into the front wall which is whitewashed. The roof tiles are also of the same shaly stone. In the yard is the peat-house, and to the north-west of the house, the sheep-pens, so characteristic of upland farms of this type. The furnishings of the house are few and simple. It is shown here as altered in the 18th century: one of the complete unglazed windows and other frames remained when the house was dismantled: they have been restored.

This cottage, from Rhostryfan, Caernarvonshire, is the gift of the late Mrs. K. Williams: its re-erection was financed by grants from the Caernarvonshire County Council and the Pilgrim Trust. The cottage built in 1762 (the date is carved on the fire-place beam) is an excellent example of the use of boulders for building purposes. Many of these are extremely large and heavy, extending right through the walling. Because of this, many of the boulders project considerably on the external sides of the walls. Other features to be noted are the *tyle* (or slate platform) for placing furniture clear of the earth floor, the open fireplace with alcove and the slate slab placed near the doorway to exclude draught. The slate roof is of local material, replacements having been obtained from the neighbouring Pen-yr-orsedd Quarry.

The cottage is essentially one room but has been simply converted into two by placing two cupboard beds in the sleeping end. By placing boards to rest on the bed testers a loft (generally known as *croglofffi*) is made possible with ascent to it by means of a ladder. Some of the furniture shown came originally from the cottage itself.

**Capel  
Pen-rhiw**

This chapel, from Dre-fach Felindre on the Carmarthenshire side of the Vale of Teifi, is the gift of the South Wales Unitarian Association with the sanction of the Trustees. Its re-erection was financed by the Pilgrim Trust and a grant from the Carmarthenshire County Council. The chapel is Unitarian, a denomination with a long and honourable tradition in Wales and one whose fundamental tenet is a belief in tolerance and learning. The building which is typical of the early Welsh nonconformist chapels is a simple, severe, barn-like structure reflecting the experience of the early congregations which often met in barns, the 'granaries of God'. In this instance an earlier structure, possibly a barn was adapted for the purpose and opened in 1777, when the first lease was granted. It originally had a loft but no gallery. In the early years of the 19th century the loft was removed and the present gallery built, obviously to increase accommodation without adding to the size of the building. Architecturally the building is simple, honest and straightforward, without any of the defects of the later Victorian Gothic style.

The pews were made for the chapel: it appears likely in view of the differences in detail which they show that each family must have been responsible for its own pew. The pulpit illustrates the last stage in the 'three-decker' type: it is probable that the arcaded pew next to the pulpit was for the elders and the one in front of it for the deacons. The floor of the pulpit was raised when the gallery was built.

The roof is built on false crucks, *i.e.* upright timbers mortised into the ends of the loft beams and on to which the roof trusses were scarfed and pegged. The central truss, however, is an exception, due to the insertion of the large window behind the pulpit. The tiled roof was replaced by slate in 1870, but in the re-erection here tiles have been restored. The floor is of beaten earth except for the communion place which is boarded. The environs of the chapel have been reconstructed as far as possible and the cemetery enclosed as it was before it was extended in the 19th century. Stone seats are set against the bank in front of the building: these were used during preaching festivals. The stable, originally attached to the chapel, had long disappeared and could not therefore be reconstructed.

The chapel served the Unitarians of the parishes of Llangeler and Penboyr. Its first pastor was the Rev. David Lloyd, (1724-79), who was followed by several eminent Welshmen including the Rev. David Davis (1745-1827) of Castell-hywel, and the Rev. William Thomas, *Gwilym Marles* (1834-79). At one time the Rev. David Davies (1763-1816), Independent

minister of Mynydd-bach and Swansea, and the Rev. Christmas Evans (1766-1838), the eminent Baptist preacher, were members of the church at Capel Pen-rhiw.

At different times, both an elementary and a grammar school were housed in the chapel: ink-bottles, quill-pens, and a Welsh Not were found in it when it was dismantled.

The tannery from Rhayader, Radnorshire, is the gift of Alderman E. Kinsey Morgan, C.B.E., whose family was concerned with the leather trade in mid-Wales for generations. The re-erection of the building, which dates mainly from the 18th century, was made possible by a generous grant from the Radnorshire County Council. This was the last oak-bark tannery to operate in Wales; it was mainly concerned with producing heavy leathers for boots and horse harness. In it hides took at least eighteen months to be converted into leather, and in addition to tannery, the craft of currying or leather dressing was also carried out on the premises.

On the south side of the yard are a clean-water pit for the initial washing of hides, and three lime pits in which raw hides were immersed for some days before unhairing and fleshing. These tasks were carried out on the metal 'beams' which may be seen in the building immediately behind the pits. The knives for unhairing and fleshing may be seen on the wall of the 'Beam House', while at the back of this building are three 'mastering pits' where soft hides, such as calf skins were immersed in a mixture of pigeon-dung and dog excreta and water for softening. The end pit in front of the 'Beam House' was for fleshings that were sent to glue works. On the north side of the yard are the tannery office, a room where hides were cut up or 'rounded' before tanning, and a cellar where horse hides were stored in damp conditions to produce a white leather that was in great vogue for footwear in the 19th century.

The tanyard itself contains a series of pits, some open, the others covered by the main tannery building. Eight of the oak-lined pits in the centre of the yard were for the actual making of tanning liquors, when oak bark was mixed with water. The bark obtained from the forests of mid-Wales was stored and ground into a fine powder in the large building at the back of the tannery. The remainder of the pits were for the actual tanning of the hides that were immersed in the liquor. After scrubbing and washing on the stone table in the centre of the yard, the leather was taken to the drying-racks on the first floor of the building. Each piece was rolled on the zinc platform and was then ready for use in making boot-soles.

**Tannery**

If the leather was required for making harness or shoe upper leather, however, it had to be dressed by the currier. He carried out his work on or near the large mahogany table directly opposite the stone staircase. A thin layer of leather was shaved off on the lignum vitae beam and oils and grease were added to its surface. Polishing was carried out with a series of glass, mahogany, stone and steel polishers and, in some cases, the leather was dyed.

A vat for making dubbin can be seen in the yard.

**Tollgate House** This tollgate house from Penparcau, Aberystwyth, Cardiganshire (and known as South Gate), was originally built in 1771 and the roof raised at a later date. It is the gift of the Ministry of Transport.

**Cockpit** This cockpit<sup>1</sup> stood originally in the yard of the Hawk and Buckle Inn, Denbigh. It was presented to the Museum by Mr. J. Griffiths Lloyd and his sisters Mrs. Constance A. Hitchcock and Mrs. Jane E. Hughes. The Museum gratefully acknowledges a grant from the Ministry of Public Building and Works towards the cost of preserving this monument in its grounds.

For cock-fighting, see p. 38 of this Handbook. The Denbigh cockpit was in existence early in the 18th century and a silver tankard (see photograph in the Gallery of Material Culture) was presented for cock-fighting there in 1726. When the building was handed over to the Museum, only the walls and roof remained, the internal fittings having been removed probably in the late 19th century. The fighting stage, the seating accommodation, and the promenade have, therefore, been reconstructed.

**Gipsy Caravan** Mr. Arthur McTaggart Short presented a gaily-coloured gipsy caravan as used in South Wales. This is shown in a field corner in the park. The gipsies have been colourful personalities in Wales throughout the years, the Woods, Lovells, Lees, and several other well-known families contributing much to the Welsh scene.

**Milestones, etc.** On the road leading from the Museum Block to Kennixton Farmhouse, the visitor will note two Glamorgan milestones; one in cast-iron is dated 1841. They are the gift of the Glamorgan County Council. A boundary stone from Aberafan, Glamorgan, the gift of the Port Talbot Borough Council, is also shown. A parish-boundary stone dated 1862, from

<sup>1</sup>A descriptive booklet is published by the Museum.

Denbighshire and placed on the road leading to Hendre'r-yydd, is the gift of the Abergele Urban District Council. The visitor should also note that sheep (Llanwenog, Cardiganshire, breed) are kept on the fields adjoining the farmhouses.

This smithy, from Llawr-y-glyn, Montgomeryshire, is the gift of Mr. T. Bennett and its re-erection was made possible by a grant from the Montgomeryshire County Council. The smithy was probably built in the late eighteenth century, and subsequently altered. Its blacksmiths were well-known in that part of the country for skill in shoeing horses

The extensive collection of material relating to fishing in Wales is exhibited in two wooden buildings on the opposite side of the pool to the Esgair Moel mill. Nets, traps and gaffs used in salmon fishing in Welsh rivers are shown, as are instruments used in inshore fishing for lobsters, mussels and cockles.

The Boat House is a replica of the building that existed on the river bank at Chepstow before it was re-built in the 1930's.

#### FUTURE EXHIBITS

Two buildings, a corn mill from Cardiganshire, and a tithe barn from the Conway Valley, await re-erection. The foreman in charge of re-erection work is the Senior Conservation Officer, Mr. R. A. Jones.

#### FUTURE DEVELOPMENTS

The area of 80 acres of land, St. Fagans Park, which is part of the site of the Welsh Folk Museum, is only partly developed. It lies west of the Castle grounds (see map). It has varied contours rising to a considerable elevation, from which a fair prospect of the Vale of Glamorgan can be seen. It is to this area that houses and buildings are removed for re-erection and here that the new Museum block is being built. A part of this building has been completed, as also has the main ticket office. Visitors are reminded that a spacious car park is available for all vehicles. The co-operation of the public is sought to bring to the notice of the Museum authorities any old buildings worthy of consideration as Folk Museum units. The offer of such buildings as gifts is greatly to be desired.

#### APPEAL FOR FUNDS

Money is urgently needed for the establishment of craft workshops, for the transport and reconstruction of houses, farm buildings, etc., and for the development of the Museum.

Smithy

Boat House  
and Net  
House

In response to an appeal launched in 1946 a sum of £150,000 has been subscribed or promised. It is impossible to forecast what the ultimate expenditure upon the development of the scheme will amount to, but generous though the response has been, the amount required will have to reach a much higher figure than has yet been attained. Donations to the fund will be gratefully received and acknowledged.

## WELSH FOLK MUSEUM ST. FAGANS

### HOURS OF OPENING

|                            |                       |
|----------------------------|-----------------------|
| Weekdays: October to March | 10.0 a.m. to 5.0 p.m. |
| April to September         | 10.0 a.m. to 6.0 p.m. |
| Sundays: October to March  | 2.30 p.m. to 5.0 p.m. |
| April to September         | 2.30 p.m. to 6.0 p.m. |

The Folk Museum is closed on Christmas Eve, Christmas Day, Boxing Day and New Year's Day.

### ADMISSION

Adults 10p; Children (under 16) 5p; Senior Citizens free.  
Pre-arranged and adequately supervised school parties are admitted free.  
Dogs are allowed in the grounds only, and *must* be kept on a lead.

### CAR PARK

Charges: coaches, 15p; cars, 10p; motor-cycles, 5p.  
The park must be cleared within 15 minutes after closing time, when it is locked.

### MEALS

Meals can be obtained at the new Folk Museum restaurant, which seats 120 persons. During the summer there is also a snack bar. Parties are catered for, but arrangements for such should be made well before-hand. Enquiries should be addressed to the Manager. Catering arrangements are operated by Hamard Catering Ltd.

### PHOTOGRAPHY

External photography in the Castle grounds and Folk Park is permitted provided it is not for commercial purposes of any kind. No photograph may be reproduced in any form without written consent. Photography inside the buildings is forbidden.

### PUBLICATIONS

Publications, postcards and colour transparencies are on sale.

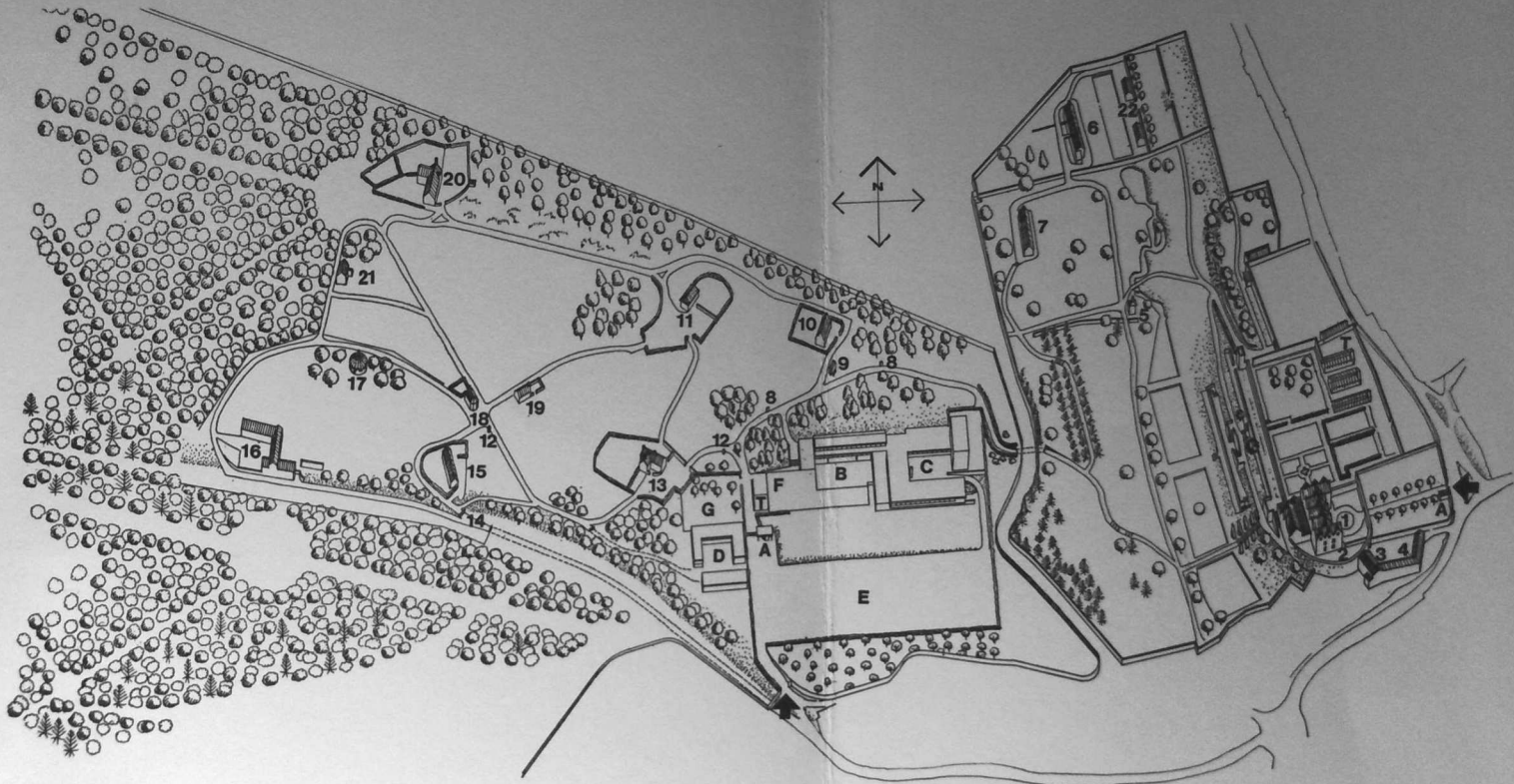
### RADIO SETS

Radio sets are not allowed within the Museum area. They must be left at the ticket offices

### TRANSPORT

Buses (No. 32) run from the terminus opposite the Central Station, Cardiff, hourly, at the hour, and travel by way of Westgate Street. A bus stop convenient for the town centre will be found near the Canton Bridge. You should enquire about a more frequent service during the summer months.

- |                           |                         |                      |                            |
|---------------------------|-------------------------|----------------------|----------------------------|
| A Swyddfa Docynnau        | 1 Castell Sain Ffagan   | 8 Carreg filltir     | 15 Hendre'r-ywydd Uchaf    |
| B Oriel Arddangos         | 2 Cowper                | 9 Carafan Sipsiwn    | 16 Tannery                 |
| C Swyddfeydd yr Amgueddfa | 3 Turniwr Coed          | 10 Capel Pen-rhiw    | 17 Talwrn ymladd ceiliogod |
| D Gweithdai'r Amgueddfa   | 4 Tŷ'r Coetsiau         | 11 Abernodwydd       | 18 Tollty                  |
| E Parc Moduron            | 5 Colomendy             | 12 Carreg ffin       | 19 Llainfadyn              |
| F Restaurant              | 6 Ffatri Esgair Moel    | 13 Kennixton         | 20 Cilewent                |
| G Maes picnic             | 7 Ysgubor y Stryd Lydan | 14 Lliidiard Telford | 21 Efail                   |
| T Toileddau               |                         |                      | 22 Tai'r cychod a'r rhwydi |



- |                            |                               |                                   |                             |
|----------------------------|-------------------------------|-----------------------------------|-----------------------------|
| A Ticket Office            | 1 St. Fagans Castle           | 10 Capel Pen-rhiw                 | 19 Llainfadyn Cottage       |
| B Exhibition Gallery       | 2 Cooper                      | 11 Abernodwydd Farmhouse          | 20 Cilewent Farmhouse       |
| C Museum Offices           | 3 Wood Turner                 | 12 Boundary Stone                 | 21 Smithy                   |
| D Museum Workshops         | 4 Coach House                 | 13 Kennixton Farmhouse            | 22 Boat House and Net House |
| E Car Park                 | 5 Dovecot                     | 14 Telford Gate                   |                             |
| F Restaurant and snack bar | 6 Esgair Moel Woollen Factory | 15 Hendre'r-ywydd Uchaf Farmhouse |                             |
| G Picnic Area              | 7 Stryd Lydan Barn            | 16 Tannery                        |                             |
| T Toilets                  | 8 Milestone                   | 17 Cockpit                        |                             |
|                            | 9 Gipsy Caravan               | 18 Tollhouse                      |                             |

