



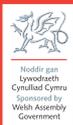
100+

celebrating the centenary
planning for the future

national
museum
wales
cymru

Our vision is to create a world-class museum of learning.

national
museum
wales
amgueddfa
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Over to you...

Cover image: close-up of the birdwing butterfly
These rare but spectacular butterflies live in rainforests around south-east Asia and Australia. Birdwings are highly prized by collectors, but their biggest threat is from habitat destruction. Logging activity and palm oil plantations are eroding the remaining rainforest habitat.

The best way we can protect birdwing butterflies is to preserve their habitat. This way the many thousands of unique plants and animals that also live with the butterflies will be protected.

In Papua New Guinea birdwing butterflies are legally protected, and butterfly 'ranches' have been set up. Butterfly ranching has been a successful, but small-scale, project. The buying of ranched butterflies helps to protect the wild population and their habitat. For more information about this and much more from our collections, see our new website Rhagor – www.museumwales.ac.uk/Rhagor.

Meet the family

Amgueddfa Cymru is a family of seven museums located throughout Wales. Each family member gives a unique insight into our history, while sharing the Amgueddfa Cymru values of excellence and learning.

www.museumwales.ac.uk

Big Pit: National Coal Museum

Blaenafon, Torfaen

Set in the heart of a World Heritage Site, Big Pit is a complete former working coal mine. It offers a vivid taste of a whole way of life in its award-winning displays and galleries. Visitors can join ex-miners and make the memorable descent over 90 metres to the very depths of the mine and experience the total darkness that miners once worked in day after day. Big Pit won the Gulbenkian Museum of the Year award in 2005.



National Museum Cardiff

Cathays Park, Cardiff

National Museum Cardiff is unique among the UK's national museums in its range of award-winning displays. It was home to the immensely popular exhibition *Industry to Impressionism* during our centenary celebrations and now houses *Origins*, the innovative new archaeology exhibition. Work is currently underway to completely redisplay the art collections, and to develop a concept for a natural science museum for Wales.

The National Slate Museum

Llanberis, Gwynedd

In the original Dinorwig Quarry workshops, the National Slate Museum reveals the story of life in the Welsh slate quarrying communities. Visitors can browse the foundry, forges and sheds as well as a row of re-erected original quarryworkers' houses. Visitors can also see the UK's largest working waterwheel and live displays of splitting and dressing slate by hand by skilled craftsmen.

The National Waterfront Museum

Maritime Quarter, Swansea

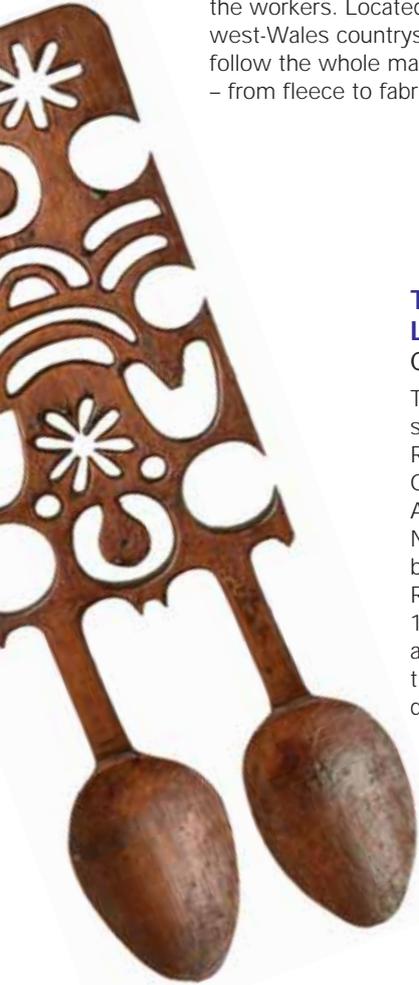
The National Waterfront Museum is Wales's newest national museum. It explores the effects of industrialisation and maritime trading on the lives of the people of Wales. The Museum is housed in an original, listed waterfront warehouse linked to a new, ultra-modern slate and glass building. The galleries include iconic objects from Wales's industrial heritage and cutting-edge interactive displays.



The National Wool Museum

Dre-fach Felindre, Carmarthenshire

Housed in the building that was once Cambrian Mills, this museum tells the story of life in the heart of the Welsh woollen industry. Modern galleries and displays explore the techniques and skills and take a poignant look at the lives of the workers. Located in the beautiful west-Wales countryside, visitors can follow the whole manufacturing process – from fleece to fabric.



The National Roman Legion Museum

Caerleon, Newport

The town of Caerleon stands on the site of one of only three permanent Roman legionary bases in Britain. Originally founded by the Caerleon Antiquarian Association in 1850, the National Roman Legion Museum has been displaying a rich collection of Roman finds in its galleries for over 150 years. Outdoors, visitors can see a reconstructed soldiers' barracks, the amphitheatre and the newly developed Roman garden.



St Fagans: National History Museum

St Fagans, Cardiff

St Fagans is one of Europe's leading open-air museums and Wales's most popular visitor attraction. It features over forty historic buildings, collected from all over Wales and re-erected in the stunning grounds of St Fagans Castle. In 2007 the new gallery Oriol 1 was opened, in order to explore the different aspects of what it means to be Welsh. Plans are currently underway to house the national archaeology collections at St Fagans, transforming it into a truly comprehensive experience of Wales's history.

Croeso!

I love museums and galleries; they are magical playgrounds where the imagination can be turned loose. Objects can tell us hidden stories, capture our emotions and prompt our memories.

Museums open up new possibilities and trigger powerful ideas and experiences. They make us consider why the present is as it is, and what the future might hold.

I'm not alone in feeling this passion about the power of objects. During 2007, Amgueddfa Cymru's centenary year, 1.6 million visits were made to the seven national museums in Wales – the highest annual total since the original National Museum of Wales was established in 1907.

Thanks to the support of the Welsh Assembly Government, every visit has been free since April 2001, and museum-going in Wales has become popular with people of all ages and backgrounds.



The first part of this booklet celebrates the success of the centenary year and shows that we are in the enjoyment industry, as well as being an education service. To entertain, we have to grab people's attention through creativity, innovation – and even risk-taking.

Which brings us to the future. The second part outlines our exciting and challenging ideas for the coming decade, and how you can join us on a journey of historical, artistic and scientific exploration.

I hope you enjoy reading about our plans – and that you'll let us know what you think.



Michael Houlihan
Director General
Amgueddfa Cymru –
National Museum Wales

→ **1.6 million**
the total amount of visits made to our museums in 2007

→ **9%**
increase in visits since previous year

→ **100 years**
since Amgueddfa Cymru's founding by Royal Charter

→ **124%**
the increase in visits since free entry was introduced in 2001

→ **264,195**
visits to Wales's newest national museum,
the National Waterfront Museum, in 2007/8

→ **674,678**
the record-breaking number of visits to St Fagans in 2007/8

Looki

back.

Highlights of the cen

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'Belonging'

A new gallery takes a good look at who we are

In April 2007 a new gallery, **Oriel 1**, opened at St Fagans: National History Museum. The gallery's first exhibition is *Perthyn / Belonging*. The exhibition uses four themes – voices, beliefs, family and nation – to explore just what it is that shapes our sense of who we are and where we belong.

Oriel 1 provides opportunities for people to engage with the collections and their stories at all levels – physically, intellectually and emotionally. It creates an environment where visitors can bring their own memories and experiences, and express what it means to be Welsh in today's Wales.

We are experimenting not only with what is displayed, but how it is displayed. In some places, familiar objects are used; in others, less familiar objects are illustrated by placing contemporary equivalents next to them. The exhibition includes music and oral history, as well as film and video from our collections and other organizations including the National Library of Wales and the BBC.



So far, about 35,000 visitors have enjoyed this unique experience. Visitor comments include:

Feels like a living piece of history, not all focused on the past

Rather than telling what Welsh is, as supposed to be, it allows Welsh people to explore themselves what it is to be Welsh...

It allows you time and opportunity to explore your own thoughts on Welsh heritage and present day in a clear environment that is informative in an informal way.

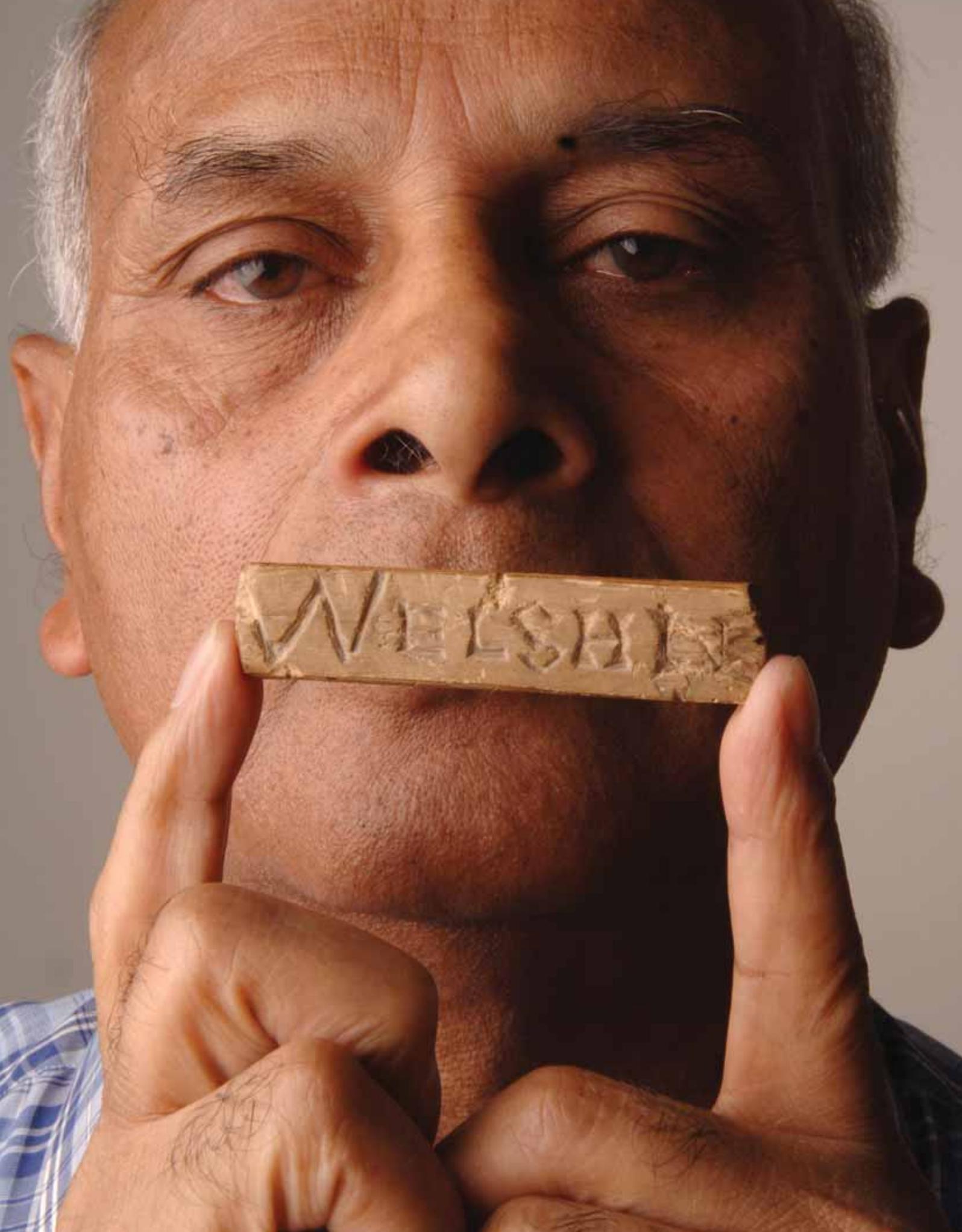


Children's activities and family books are brilliant!

It was looking to the future in the eyes of the past. Excellent displays, best I've seen. I would love to come again and again.

Dude, this rocks!

Oriel 1 is sponsored by
Principality Building Society



WELSH

From industry to Impressionism

The immensely popular exhibition *Industry to Impressionism: what two sisters did for Wales* ran at National Museum Cardiff from July 2007 to January 2008. The exhibition told the story of how the extraordinary impact of the industrial revolution in Wales led to one of Europe's finest art collections, here in Cardiff today.

The sisters in question, Gwendoline and Margaret Davies, were among Britain's foremost art collectors in the twentieth century. Although many people think of them as self-effacing, religious, unworldly women, we learnt that they were also sophisticated and well-educated, particularly in the visual arts. The exhibition featured the sisters' private journals and family photographs – the first time these fascinating documents had been seen in public. These revealed their rich and varied experiences, from volunteering in First World War canteens to setting up music festivals and the Gregynog Press.

Their love of art and music and their deep religious conviction turned their home, Gregynog Hall in mid-Wales, into a centre for creativity and debate. Among Gregynog Hall's many famous visitors were George Bernard Shaw, prime minister Stanley Baldwin and composers Vaughan Williams and Gustav Holst. But perhaps the most obvious evidence today of their creativity is their outstanding art collections, including works by Cézanne, Renoir, Degas, Manet and Monet. Both sisters bequeathed

their collections to the Museum on their deaths, transforming Wales's national art collection.

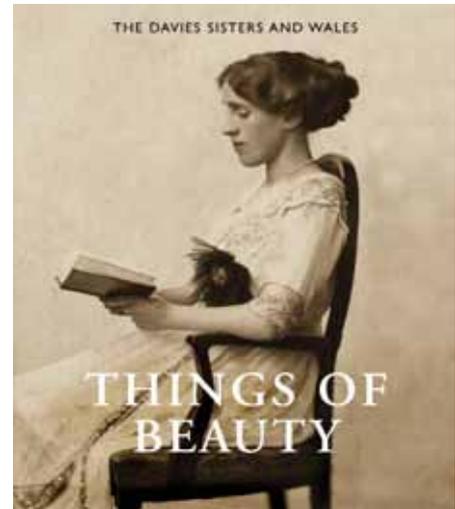
Their wealth came from the exploits of their grandfather – David Davies (1818-1890), popularly known as 'Davies the Ocean'. From humble origins, Davies went from being a carpenter to building much of the railway system in mid-Wales, becoming a pioneer of the south Wales coal industry and the driving force behind the construction of Barry dock.

The exhibition brought to life the connection between a uniquely productive and wealthy period in Wales's history and the formation of an internationally renowned art collection that now brings pleasure to thousands of people.

A beautiful book, published to mark our centenary year, accompanied the exhibition. *'Things of beauty': the Davies sisters and Wales* was launched at the exhibition's opening and is still selling consistently many months after the exhibition has closed – testament to the popular fascination with this story.

'the contributors to this informative, well-produced book ... illuminate lesser known aspects of the sisters' artistic interests and humanitarian concerns.' (Cambria magazine)

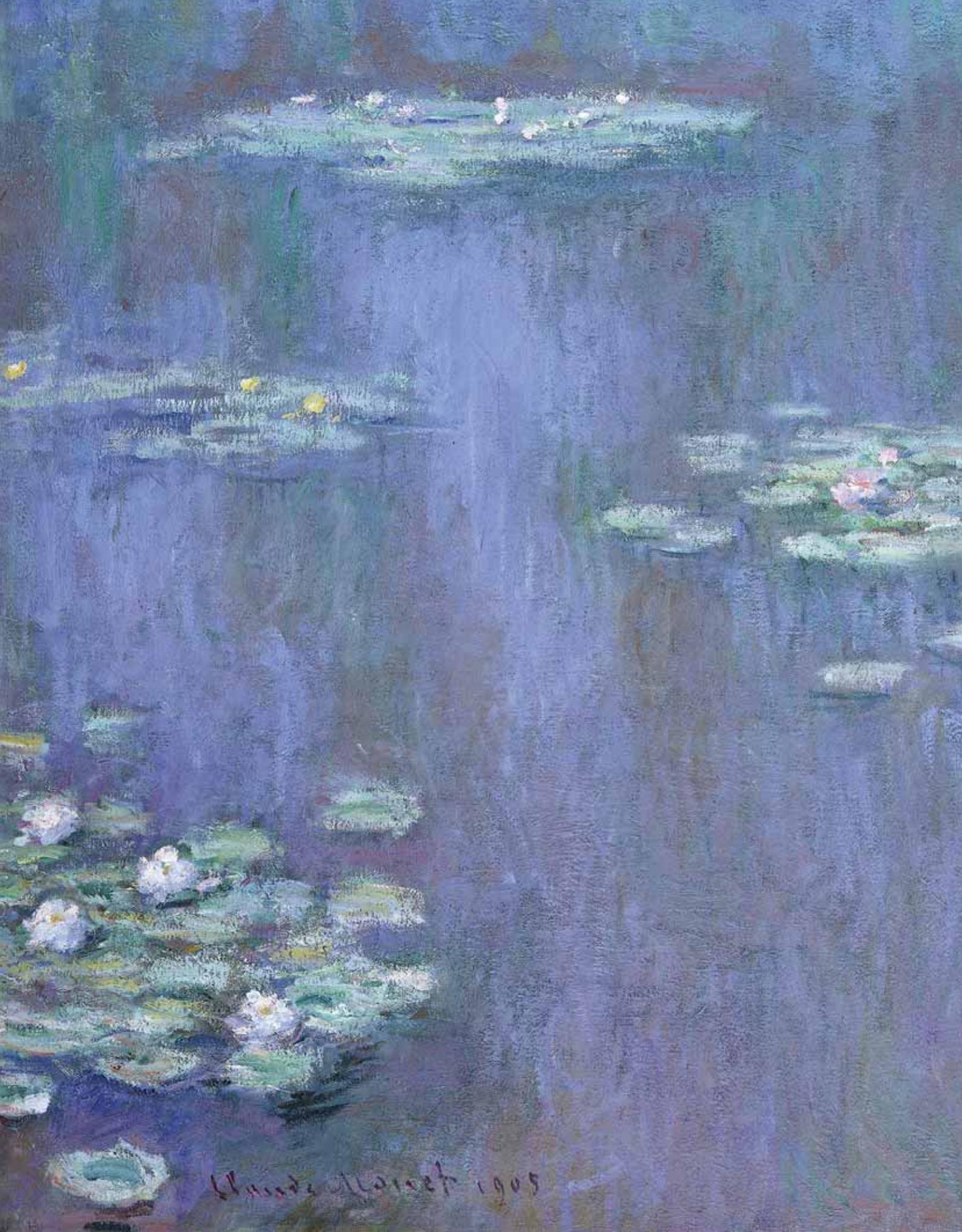
'Things of Beauty' ... is generously illustrated with photographs complementing the text admirably. It is a marvellous bargain.' (www.gwales.com)



The book is available from the shop at National Museum Cardiff or from your local bookshop, priced £14.99. The book is also available in a Welsh-language edition, *Cyfoeth, celf a chydwybod*, also £14.99.

The Davies Sisters left Wales a unique and priceless legacy. If you have thought about leaving a legacy of any size to Amgueddfa Cymru please contact Caroline Hurley, Individual Giving Development Officer, on (029) 2057 3145 or caroline.hurley@museumwales.ac.uk to discover how all legacies can make a difference to the work we do now – and for the future.

(Right) Monet's *Waterlilies* (1905). Just one of the many art treasures bequeathed to Amgueddfa Cymru by the Davies sisters of Gregynog.



Claude Monet 1905

Welsh wool hits the catwalk

The National Wool Museum hosts a celebratory style show



A stunning collection of outfits made from Welsh wool by a designer from Wales – the perfect excuse for the National Wool Museum to host its first ever style show on 25 October 2007.

The show was presented by Huw Rees, a well-known name in Welsh fashion, who has styled world-famous celebrities including Shirley Bassey, Charlotte Church and Katherine Jenkins. The highlight of the show was a set of outfits designed in the 1960s and 1970s. The outfits were designed by Dr Sheila Harri, using wool that came originally from Cambrian Mills – now the home of the National Wool Museum. The show also told the story of how today's Wales was shaped by the thriving woollen industry of the twentieth century.

'One of the highlights of the centenary programme, the event was an opportunity to showcase the fashion of Welsh textiles, from the swinging 60s to its recent revival on the British and international catwalks' said Ann Whittall, Museum Manager.

'Although new Welsh talent was also showcased, the focus was Dr Harri's range, created from flannel made at Cambrian Mills, where the National Wool Museum is located today. Thanks to Dr Harri and her kind contribution, the clothes have come home to the Museum, and will now be part of Wales's national collections.'

A slate belt ties museums together Our twin town – in the USA

On 19 May 2007 the National Slate Museum celebrated its twinning with the Slate Valley Museum in Granville, New York State. The twinning scheme celebrates the lasting historical and cultural ties between the communities of north Wales and those of the slate region in the USA – known as the slate belt.

‘We commemorated the cultural and industrial links between the two sites, and how the slate industry has created unique communities in both of our societies’ said Dr Dafydd Roberts, the National Slate Museum’s Keeper. ‘Over a century ago, when money was tight in the quarrying areas of north Wales, many families moved to the United States to look for a better life. We tell some of the stories we’ve collected from local people over the past two years about their relatives in America – some of who are still in touch with each other today.’

Music played a large part in the twinning celebrations. Visitors were entertained by popular Welsh-American band Cajuns Denbo, and the choir Côr Cyntaf i’r Felin sang the popular Welsh song *Moliannwn*. The song was written by Benjamin Thomas, who was born in Bethesda in Gwynedd but spent much of his life in North Pawlet in New York State.

Mary Lou Willits, Executive Director of the Slate Valley Museum in Granville, said: ‘The connection between the two slate regions stretches back 500 million years, to when both regions were part of the same land mass, and culminates with the immigration of thousands of Welsh quarrymen to work in the quarries of the Slate Valley of New York State’.



'Origins'

Using our past to find out about today

In the run-up to our centenary year the archaeology displays at National Museum Cardiff were spectacularly redesigned. The new exhibition, *Origins: in search of early Wales*, explores the relationship between past lives and the present. People have lived in Wales for over 230,000 years – how different were their lives from ours?

New research meant we could revisit old stories, and explore new and more personal interpretations of the collections. *Origins* features many famous and iconic objects. Treasures include that masterpiece of Celtic blacksmithing, the Capel Garmon Iron Age firedog, as well as recent discoveries such as an exquisite early Roman bronze cup with a silver-spotted leopard handle from Abergavenny. The 230,000-year-old teeth from Pontnewydd Cave are also featured.

The so-called Red Lady of Paviland is on loan from Oxford University Museum of Natural History, in Wales's first exhibition of these internationally significant remains. The skeleton – actually a male – was excavated in 1823 by Professor William Buckland, who glossed over the evidence for its extreme age and argued it represented an 'excise man', and later a female Roman camp follower. It has now been radiocarbon dated to around 29,000 years ago.

In order to give contemporary views of these ancient objects and landscapes, art and music are used. In particular, the artist Mary Lloyd Jones worked with schoolchildren and produced a spectacular new painting especially for the exhibition. She says: 'preparing work to be included in *Origins* released a high level of creative energy which continues ... the enthusiastic response from staff and public gives me confidence and optimism to build on this experience'.



(Right) Mary Lloyd Jones's *Triptych*. © the artist



Bringing a medieval building alive St Teilo's Church at St Fagans

In 1998 St Fagans began the challenging work of moving, rebuilding and refurbishing a stone-built medieval church – one of the first projects of its kind in Europe. Nearly ten years later, on a misty Sunday in October 2007, St Teilo's Church was officially opened at St Fagans by the Archbishop of Canterbury, Dr Rowan Williams.

St Teilo's Church, which was fondly known as 'the old church on the marsh', had served Llandeilo Tal-y-bont in west Wales for some 800 years and became a local landmark. However, the building ceased functioning as the parish church in 1852 when a new church – also named St Teilo's – was built in nearby Pontarddulais. The old church was used for burials and occasional services, but even these finished in 1973, and it began to fall into disrepair. Attempts to restore the building were hampered by subsidence, flooding and its remote location, before it was offered to the Museum.

The Church was moved stone by stone to St Fagans. All surviving original materials have been used, and any missing items were replicated by experts. Masons, carpenters and painters have rebuilt and decorated the Church as it would probably have looked in the 1520s. This was a complicated decision, but it was inspired by the discovery of a set of extremely rare wall paintings dating from this period, which were found while dismantling the building.

First Minister Rhodri Morgan has particularly personal memories of the Church: 'My great-great grandparents were one of the very last couples to get married there. Following my great-great-grandmother's death in childbirth, my great-great grandfather remarried in the new Pontarddulais church, in what was the first marriage in that church.

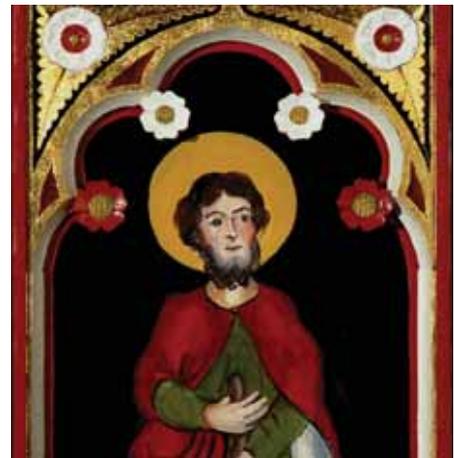
'I have watched the incredible skills of the restoration team ... This is a stunning addition to the treasure trove of Welsh history contained in St Fagans.'

The process of re-erecting this building has been an attraction in itself – visitors have witnessed, first hand, the traditional techniques used by the Museum's specialist craftsmen. By using and demonstrating these high-quality craft skills, the Museum is handing on St Fagans as a centre for the preservation of these skills to future generations.

'Everyone should see this building. The colours are brilliant, the reproduction ... exact in its scholarship, and the impact is dazzling.'
(Simon Jenkins, Guardian.co.uk)

The opening of the Church was accompanied by a booklet, which covers the history of the building from its original location to the details of its meticulous re-erection at the Museum. The book has over 40 beautiful illustrations and costs just £3.99, from the shop at St Fagans or through your local bookshop.

We are grateful to everyone who donated towards the cost of the work on the Church, including in particular our Patrons. If you would like to find out about becoming a Patron please contact Sian Russ, Development Officer, on (029) 2057 3182 or sian.russ@museumwales.ac.uk.





In chains

Wales and the slave trade at the National Waterfront Museum

If you thought the people of Wales had nothing to do with the slave trade – you would be wrong!

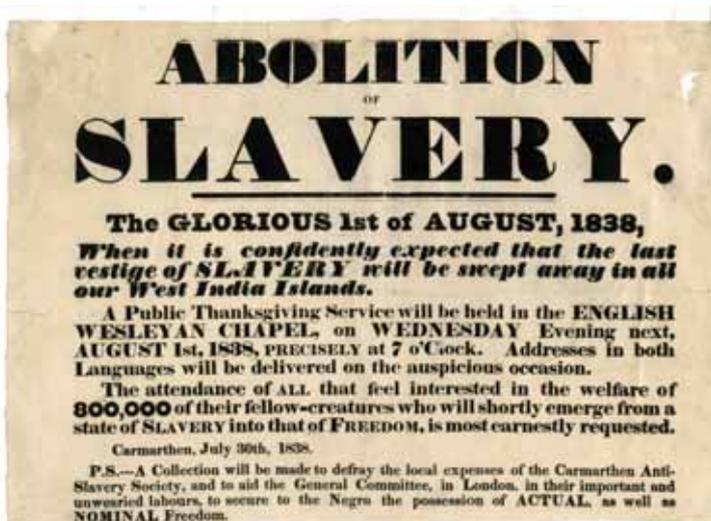
Wales has been involved with slavery for at least 2,500 years, from before the arrival of the Romans, through the horrors of the transatlantic trade – and even today.

Last year marked the 200th anniversary of the British Parliamentary abolition of the slave trade – a major milestone in the fight against slavery. To mark this, the National Waterfront Museum hosted the exhibition *Everywhere in chains*, which examined the role played by Wales and its people in slavery and the continuing fight against it.

Welsh people who owned plantations bought, sold and kept slaves and also made large profits from slavery. Many Welsh industries – iron, copper and woollen cloth – also owed their prosperity to connections with the slave trade. During the second half of the eighteenth century, Wales controlled half of the world's copper and by 1800 Swansea was producing 90 per cent of British copper. Much of this was used to fuel the slave trade. Factory workers made bar iron and copper trinkets that were used to buy African slaves. The Penrhyn slate quarry and estate in north Wales was funded by profits from the Pennant family's Jamaican slave plantations. The Cyfarthfa iron works were also built on the profits of slave estates.

The people of Wales have also been at the forefront of the fight against slavery – lobbying governments, helping escaped slaves and campaigning for human rights. Today, that fight continues, as illegal slavery still exists in the form of human trafficking.

Head of the Waterfront Museum, Steph Mistoris, said: 'It's obvious that in a maritime nation like Wales many Welsh people were involved in transatlantic slavery. However, Wales's strong culture of religious non-conformity also resulted in people fighting actively against the trade and promoting the emancipation of slaves.'



The Romans are coming A military spectacular at the National Roman Legion Museum

July at the National Roman Legion Museum saw the return of the Romans. The Museum's mighty Military Spectacular rolled into town, and the famous Ermine Street Guard brought Caerleon's amphitheatre to life.

Visitors were treated to a fantastic weekend of Roman re-enactment, with live displays of marching, cavalry and artillery.

Our younger Roman recruits were signed up for the Junior Legion, and rewarded with certificates before marching proudly around the amphitheatre. They also met a Roman doctor, to learn about some surprising, and sometimes scary, cures – if they were brave enough!

One of the most popular features was the 'fussy eaters' challenge. The Museum had invited people to nominate anyone they thought deserved the title 'fussiest eater'. Chef and food historian Sally Granger then showed how Roman ingredients like honey, fish sauce, lentils and different herbs can transform very basic dishes into appetising meals.

The Romans had a reputation for serving very strange food, such as 'rotton fish sauce', and flavouring it with too many spices. But Sally showed that this reputation isn't fair, and that Roman food is particularly good – in fact Sally prides herself on being able to convert the most 'picky' of eaters. While many people were willing to rise to the challenge, we'll never know if Sally's Roman recipes have managed to convert them for good!



A very different museum visit The hidden collections go online

Rhagor is the Welsh word for 'more'. It's also an exciting new project – a new website developed especially to give more access to the Museum's 4.5 million objects, most of which have to be stored out of sight, either because they are used for research or because they are just too fragile to be displayed. Launched in September 2007, *Rhagor* includes a wealth of articles, images, quizzes and maps – all designed to reveal these hidden treasures.

Material from *Rhagor* doesn't only appear on our own website; we're using other websites to share information about Wales's national collections by putting images and stories on the hugely popular photo-sharing site Flickr and the interactive site Google Earth. This helps us raise the profile of the collections with a huge range of new audiences – globally.



Help us to create a photographic record of Wales at work

Rhagor's 'Your History' section has been set up to include images and recollections from all around Wales, submitted by the people of Wales. We are initially focusing on 'Wales at Work' – presenting a selection of images and recollections relating to industrial work in and around Swansea. Images include a wide range of people at work, including mining, steelworkers, factory workers, dockers and cottage industry workers. We want to build on this by inviting you to submit images of industries from the rest of Wales, along with names, memories and recollections. In this way, 'Your History' will expand to include a wide range of memories and experiences.

Send us a digital image of you or a member of your family at work – whether from the past or today. Any type of job can be shown, in a factory, a shop, a mine, an office or on a boat – wherever in Wales people work or have worked.

Don't forget to tell us as much as you can about the picture – the names of the people photographed, if you know them, and what they did or do for a living. We would also like to know where and when the image was taken, if possible. Send your images to: yourhistory@museumwales.ac.uk. We look forward to hearing from you!

www.museumwales.ac.uk/Rhagor



*Tulipa explicata florum candido-
rum linearum rubearum.*

*Tulipa albicans, maculis lar-
rubentibus.*

*Tulipa diversi coloris alba linea ru-
bente, calice citrini coloris.*

*Tulipa ex luteo citrini coloris, florum
neis dorsalibus viridibus.*

Tulipa lutea lituris aureis

National Treasures

Seven museums, sixteen icons, one winner

In the summer of 2007 celebrities from all corners of Wales came together to campaign for their favourite icons from Welsh history to become the definitive 'national treasure'.

The BBC TV series *National Treasures* showed sixteen of the most iconic treasures from the Museum's collections. The treasures were championed by top personalities from the worlds of sport, TV, music, aristocracy and even the army. Over the course of the series, with the help of museum staff and historians like Dr John Davies, the celebrities learnt more about their favourite object as they explored its history. This was their opportunity to discuss why their chosen object was important to them, and to persuade viewers why it should be a 'national treasure'.

Throughout the series, viewers voted online, and in the final show in September the votes of the live audience were added. And the winner? The people of Wales chose the pithead baths, at Big Pit, as Wales's favourite 'national treasure'.



Tanni Grey-Thompson
Paralympic gold medallist and former Welsh Woman of the Year
Gold

Gold was mined in Wales at Gwynfynydd and Dolaucothi, and wedding rings for the royal family have traditionally been made from Welsh gold. It's thought gold was one of the reasons the Romans came to Wales.

Tanni looked at various gold objects in the Museum's collections. The Bronze Age bracelets pictured above were discovered in Carmarthenshire. Jewellery from this period was worn by people of wealth and influence, who enjoyed the latest fashions and craftsmanship. Some of the pieces are extremely delicate with intricate designs.

Derek Brockway
TV weather presenter
Van Gogh's painting
Rain, Auvers

Van Gogh painted it in 1890, just weeks before he shot himself. He had moved to Provence, hoping it would help with his depression. During the

last few weeks of his life he painted thirteen large pictures of the fields around Auvers. Perhaps the most striking feature of this picture is the driving rain, which Van Gogh showed as slashes across the canvas. The painting was bought by Gwendoline Davies in Paris in 1920. It later became part of her magnificent bequest to the Museum which, along with her sister's, transformed the Welsh national art collections.

Josie D'Arby
TV presenter and actress
The Capel Garmon fire dog

This Iron Age masterpiece of Celtic blacksmithing would have stood next to the hearth at the centre of a round house. It was made by a highly skilled master craftsman, and its owner was probably wealthy and influential.

Like so many of our national treasures, it was found by accident. It was uncovered in 1852 on a farm in Capel Garmon near Llanrwst. Experts believe that it was placed in the bog deliberately as an offering to a god of the pagan Celtic world.





Iolo Williams
Natural history TV presenter
The leatherback turtle

The turtle was found on Harlech beach in 1988, it had drowned after getting entangled in a fishing rope. It's the largest leatherback ever recorded.

Sea turtles have been swimming in our oceans since before the age of the dinosaurs. But there are serious fears about their future. They are threatened by pollution, fishing and exploitation – this is a species that needs protection.

Estimated to be 100 years old when it died, the Museum's turtle is precious evidence of our natural world and how our environment is changing.

Gareth Edwards
Former international rugby player
The coracle

This unique vessel has been used for around 11,000 years, both for fishing and transport. In Wales, they tend to be made of willow or ash, and covered

with calico or canvas impregnated with pitch and tar. The exact designs vary from one area to another. They're light – up to 40lbs – and a fisherman can carry one on his back, using a strap attached to the coracle.

Once at the heart of the rural fishing industries, today only a few licences for its use are issued each year on rivers such as the Tywi and the Teifi.



Cerys Mathews
Musician
The Welsh shawl

The Welsh Nursing Shawl or *Siol Fagu* was 6ft square and worn wrapped around both mother and child, leaving the mother's hands free to carry on with her work. Made of pure wool flannel, it was a staple product of the Welsh woollen mills. The wool for shawls was processed in a special way in order to ensure it was soft enough.

The shawl is both practical and keeps the baby close to the mother's body. Cerys used this technique with her own children.

Glyn Wise
Ex-Big Brother contestant
The Caban

This is where slate quarryworkers gathered to eat their lunch, drink tea and debate union matters, the minister's sermon, sport or local gossip.

There were stringent rules. Younger workers sat at the outskirts of the room, and the older quarrymen sat closest to

the stove. The tea-urn, or *ffowntan*, was at a constant simmer – it was a cardinal sin to let it boil dry! Each caban had a *Ilywydd* (president), which was a prestigious position. He ensured that the rules were adhered to, read aloud from the newspaper and announced local events such as concerts and special chapel services.

The caban was at the heart of the workers' cultural and social life during their long working days.

Lembit Opik MP
Meteorites

Meteorites, housed at National Museum Cardiff, are the oldest objects in the Museum's collections. They're thought to be around four billion years old – older than Earth itself.

The biggest is part of a meteorite found in Namibia in 1938. Made of iron, the whole meteorite is thought to have weighed about 20,000 kilos. The piece on display in Cardiff weighs around 260 kilos.

Another meteorite fell through the roof of a hotel in Beddgelert, Snowdonia in 1949, where it was found in an upstairs lounge.

Meteorites hold a great fascination for astronomers and geologists alike. Without meteorites, they say, there would be no other national treasures!

National Treasures

Seven museums, sixteen icons, one winner



Mike Peters
Musician
The triple harp

The triple harp appears to have originated in Italy around 1600. However, it was immensely popular in Wales, possibly because it doesn't have the heavy metal parts of the traditional harp, and so was easier to transport over Wales's terrain. Due to its popularity, it became known as 'The Welsh Harp'. By the nineteenth century, it had become the national instrument of Wales.

Owen Money
TV and radio presenter
The Trevithick replica

Richard Trevithick's famous steam locomotive was the first in the world ever to run on rails, and helped Merthyr Tydfil develop into an industrial powerhouse.

Samuel Homfray of the Penydarren ironworks engaged Trevithick to build a locomotive to carry iron along a newly opened tramway.

On 21 February 1804 Trevithick's engine hauled 10 tons of iron and 70 men from Penydarren to

Abercynon – but not without problems. The engine's chimney hit a low bridge, and the tram rails broke at intervals due to the heavy load. But Trevithick had proved that a steam engine could run on rails. This replica of the engine is now at the National Waterfront Museum in Swansea.

Robert Croft
International cricket player
The Shanghai Eisteddfod Chair

This stunning chair is from the 1933 National Eisteddfod in Wrexham. It was donated to the Eisteddfod by J. R. Jones of Shanghai, who originally came from Llanuwchllyn.

J. R. Jones spent much of his life in Hong Kong and Shanghai, but maintained strong links with Wales and the Eisteddfod.

The chair was won by Edgar Phillips from Pembrokeshire. He won many Eisteddfod chairs, but said that this was his favourite.

It was given to the Museum by his family, and is a main attraction in the new gallery Oriol 1 at St Fagans.



Ruth Madoc
Actress
St Teilo's Church

Amgueddfa Cymru began moving this church from west Wales, stone by stone, over ten years ago.

The church dates back to the 13th century, but was reconstructed to look as it would have done in 1520, before the reformation. Plenty of research was done to ensure that the Church looks as it would have done in the Middle Ages.

The Church's re-erection has been witnessed and enjoyed over the years by thousands of visitors. Opened in autumn 2007, as an example of both medieval and contemporary craftsmanship it's rapidly becoming one of St Fagans' most popular attractions.





Rt Hon. Shan Legge-Bourke
Lady in Waiting to Princess Anne
Abernodwydd Farmhouse

This farmhouse was built in 1678 for farmer Rhys Evan. The panels between the wall timbers are filled with traditional wattle and daub (woven hazel rods daubed with clay) and the black and white timber construction is highly typical of the area.

The furniture includes a *cwpwrdd deuddarn*, a long table with benches and two four-poster beds. If the beds seem short, that's because at that time, it was thought that lying down to sleep was bad luck, so people sat up when they slept! This building is such an iconic part of St Fagans, for many years it was used as the Museum's logo.



Simon Weston OBE
Former Welsh Guardsman, injured in the Falklands War, now author and charity worker
Roman gravestones

These gravestones help us build up a picture of people's lives in Roman Wales. People like Julius Valens, a veteran of the second Augustan legion who lived to be 100 years old. The inscription on his gravestone says that it was erected by his wife, Julia Secundina, and their son, Julius Martinus.

Another, found a kilometre west of the fortress, is a family gravestone. It records the death of Tadia Vallaunius aged 65, and her son Tadius Exuperatus, who died aged 37 on the German expedition. The inscription says that the gravestone was put up by Tadia's daughter Tadia Exuperata, beside her father's tomb.

The two stones are now reunited at the National Roman Legion Museum, where they are a poignant illustration of how the Romans lived – and died – in Wales.

Tom Shanklin
International rugby player
Lovespoons

The lovespoon has been a token of love in Wales for centuries.

Different symbols all have very specific meanings: a key is thought to mean security, the dragon is a symbol of protection, diamonds are for luck, and a cross carved into a spoon is a sign of the carver's faith.

Carvers need to be very skilful to produce such works of art, especially as they're traditionally produced from a single piece of wood. The spoons are therefore carved with great care, before being given as a token of the carver's love.



Wales's favourite national treasure Bonnie Tyler, singer, champions Big Pit's pithead baths



They weren't actually baths, but row upon row of showers. It's difficult for us today to imagine the huge impact their introduction had on the lives of miners – and perhaps more so on their families. Until then, miners had to travel home in their work clothes and wash in a tin bath that had to be hand-filled with gallons of hot water by their wives.

Baths were gradually introduced during the first half of the twentieth century, during the same period that old age pensions, the NHS and votes for women were being introduced. Big Pit's baths were opened in 1939. However, not all the miners were keen to begin with. They weren't used to stripping off in public, and thought they might suffer health problems if they washed before travelling home. Undoubtedly, the whole concept of showers was foreign – the miners had to be given leaflets explaining how to use them! However, the women must surely have welcomed the introduction of the pithead baths.

National museums in small nations

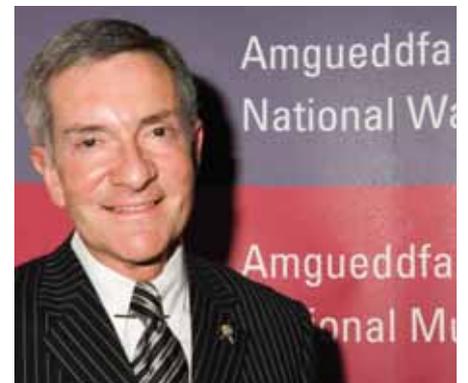
The centenary programme ends with inspiration for the future

Many of the plans for our future developments were further inspired by the centenary programme's closing event. In December we held a special conference, entitled *National Museums and Small Nations*, at National Museum Cardiff.

The discussions covered a range of minorities – ethnic, linguistic and religious – in nations of all sizes. Prestigious speakers came from Europe, the USA, Canada and as far afield as New Zealand. They included W. Richard West Jr., right, who was the founding director of the National Museum of the American Indian, part of the world-famous Smithsonian Institution in Washington, DC, in his last public engagement before retiring.

The delegates attended lively presentations and debates, all relevant to small and bilingual nations, all over the world. The conference gave us many new and exciting contacts with our colleagues internationally, and sparked fresh new ideas for our own plans here in Wales.

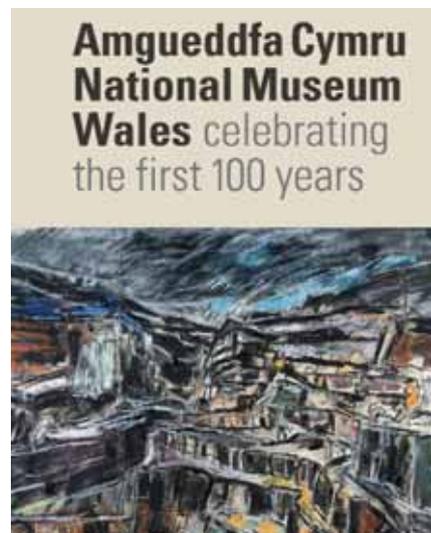
The second day of the conference culminated in a grand dinner for the delegates and other invited guests including donors, supporters and stakeholders, hosted by Loyd Grossman, who is chair of the Campaign for Museums and who gave a memorable talk about the role of national museums.



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1. In January, Lord and Lady Davies joined many guests for the opening of the prestigious exhibition *Treasures from Wales* at Christie's in London. The event attracted valuable and ongoing support for the plans to develop the art galleries at National Museum Cardiff.

2. Lord Dafydd Ellis-Thomas (right), Presiding Officer of the National Assembly for Wales, attended the launch of the centenary programme at Cardiff's Hilton Hotel in February.

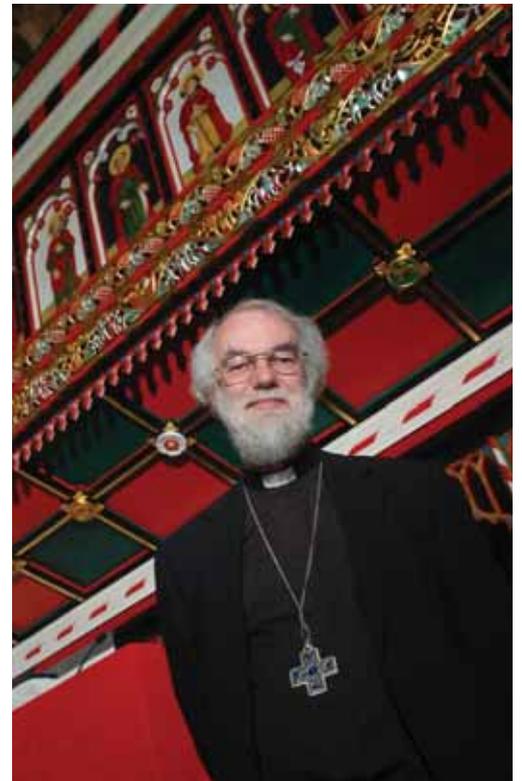
3. The popular Welsh poet Gwyn Thomas (centre), Wales's National Poet for 2007, attended the launch of Oriol 1 in March. The poems he wrote especially for Oriol 1 are now displayed at the gallery's entrance.

4. In April, an exhibition of the work of the famous Welsh-born photographer Angus McBean opened at National Museum Cardiff. The exhibition included many of McBean's iconic images, from his early, surreal pictures to later celebrity portraits.

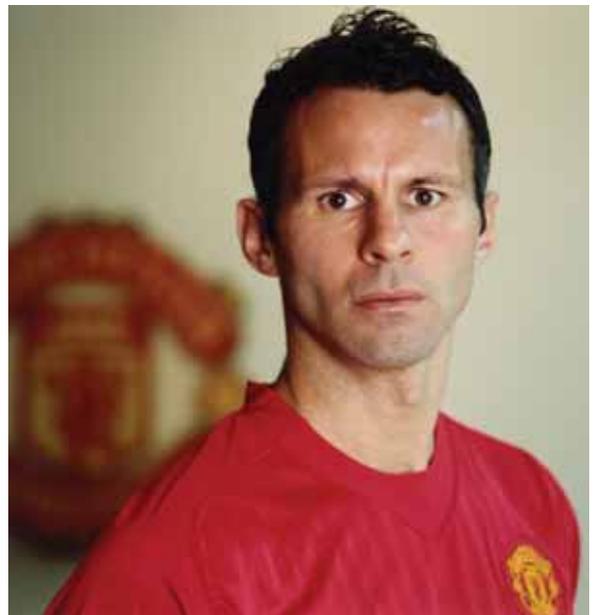
5. May saw the publication of a very special book to mark Amgueddfa Cymru's centenary. The book uses historic archive photographs and stunning, fresh new images to explore the highlights of the national collections. It also introduces us to some of the fascinating people who helped build the collections, and the museums, over a century. Available from the Museum shop or your local bookshop, just £14.99. Available in Welsh, *Dathlu'r ganrif gyntaf*.

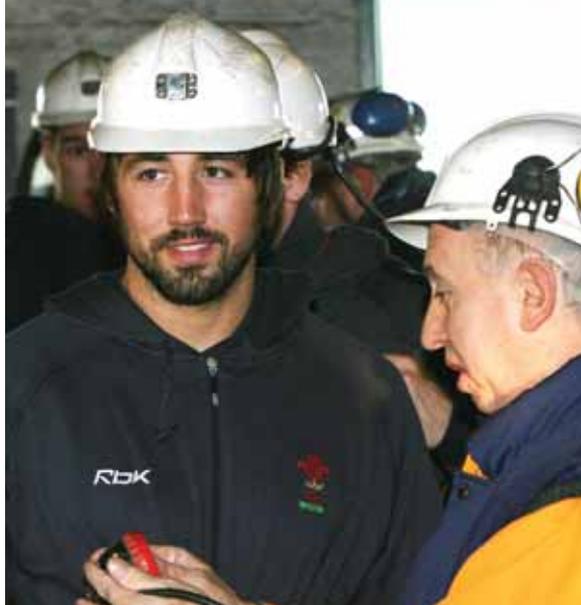
On a scorching Tuesday in June, National Museum Cardiff hosted a visit by the Queen, Prince Philip, Prince Charles and the Duchess of Cornwall. In Cardiff to open the Welsh Assembly Government session, the royal visit coincided with the exhibition at the Museum of ten Leonardo da Vinci drawings from Her Majesty's own collection.

In a celebratory event in October, the Archbishop of Canterbury, Rowan Williams, officially opened St Teilo's Church at St Fagans. The First Minister Rhodri Morgan, Lord Dafydd Ellis-Thomas and representatives from different religions from all over Wales also attended the event, which marked the culmination of some 10 years' hard work.



These stunning portraits of the First Minister of Wales Rhodri Morgan AM, TV presenter Sian Lloyd and soccer legend Ryan Giggs went on display at National Museum Cardiff in November. The three photographers, Huw Davies, Anastasia Taylor-Lind and Amelia Kilvington, were winners of the 2007 National Photographic Portrait Commission. The annual commission is organized by Amgueddfa Cymru and the National Portrait Gallery.





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Later in November to cap a week's hard preparation for the game against world champions South Africa, the Welsh rugby team visited Big Pit, for a history lesson and some team-building – the old-fashioned way!

3/4/5.

These unique ceramics by Picasso and the painting *Acid green crescent* by Wassily Kandinsky were purchased as special centenary acquisitions. Support from the Derek Williams Trust helped us to add these works, by some of the 20th century's most important artists, to the national collections.

6.

Michael Heseltine spent time at the National Waterfront Museum as part of the BBC Wales TV series *Coming Home*.

Looking forward

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ard... ..

Creating a national history museum for Wales

St Fagans was opened in 1948 as a cutting-edge open-air museum, portraying how the people of Wales lived, worked and spent their leisure time over the last 500 years. Today, the Museum has over 40 original buildings, moved from various parts of Wales and re-erected to show different periods in history.

During 2007, we started work on a ten-year strategy to redevelop the country's most popular visitor attraction as a National History Museum for Wales.

When we started to put together the concept of a 'world-class museum of learning' in 2005, we consulted with around 5,000 organizations and individuals in Wales and beyond. The results of the consultation confirmed what many visitors from home and abroad have been telling us over the years – that St Fagans is where they expect to experience the story of the development of a nation.

So, during the next decade, St Fagans will be developed to become just such a place, telling the story of the peoples and nation of Wales, from earliest times to the present day.

St Fagans already attracts 600,000 visits a year from loyal fans and tourists who love its remarkable collection of historic buildings. The development will improve what we offer visitors, putting the buildings and collections into the wider context of the national history of Wales.

To do this, much of the archaeology collections will be moved from National Museum Cardiff and re-displayed at St Fagans to create a comprehensive timeline of history. Visitors will be able to explore the development of Wales, the country and its diverse people, from the earliest times.

The timing of this major project will depend on the availability of funding, although we hope to begin work in 2011/12. The cost is expected to be in the region of £12m-£15m. We are hoping to attract government, commercial, grant and individual support. If you're interested in helping, or simply finding out more about this exciting project, please contact Jo Morris, Head of Development, on (029) 2057 3183 or jo.morris@museumwales.ac.uk.



A view of the future

Refreshing the national art collections

National Museum Cardiff is well-known for its extraordinarily rich collection of beautiful art objects. However, the grand, spacious galleries needed some refurbishment to recapture their original visual drama. Also, we need to show a greater range of objects, present well-known art in fresh ways as well as exploring new themes and ideas. We also want to create spaces for education and contemporary art practice.

So, in May 2006 some of the art galleries were closed and we started packing away the paintings. We started work on a major project that included repairing the roof and improving the environmental and security systems.

In 2007 we started to completely redisplay the celebrated art collections. Some galleries have already re-opened, and by November 2009 the full range of the art collections will be shown as a brand new display in one continuous series of galleries.

In the new galleries, we will highlight the production of art in Wales and, for the first time, explore its relationship to the wider history of European art. It will also trace the impact of the Welsh landscape on artists. Other galleries will highlight the famous French paintings and sculpture in the Davies collection, and present British and European modern art. Changing displays will explore the work of artists from Wales, especially Gwen John, Augustus John, Cedric Morris and Ceri Richards. We will also be able to show exhibitions of major modern and contemporary art, raising the profile of the Museum internationally.

This work would not be possible without the generosity of many supporters. If you would like to help, please contact the Development Department on (029) 2057 3184.

And further into the future...

These developments are the first step in a much longer journey towards eventually establishing a dedicated national gallery of art for Wales.

Amgueddfa Cymru has been part of a long-term study into the creation of a national gallery for Wales. In conjunction with the Arts Council for Wales, a report was commissioned to review the issues involved. The report was considered by the Welsh Assembly Government, who have established a steering group to help prepare proposals for the creation of a national centre for contemporary art and a national gallery.



Using our natural science collections in new ways

Just as the Welsh Assembly Government has enshrined sustainable development as one of its underlying principles, we intend to create a natural science museum for Wales, to promote science in Wales and Welsh science to the world.

The world today faces enormous problems related to climate change, sustainability and biodiversity loss. We believe that we have an important contribution to make to these contemporary debates – more and more, natural science museums are recognizing the role of their collections in current issues. After all, natural science collections are at the heart of our understanding of the variety of life on earth.

We believe that natural science museums can, and should, be major players in helping people understand today's environmental crisis. We can also make huge contributions to the research needed to monitor the changes to our natural world.

One of the ideas for the new museum will transform access to the objects used for research, and usually kept out of sight. Modern, new display spaces would mean that we could make these parts of the collections, and the research work our curators do, visible to visitors. By changing the traditional barriers between the laboratories, storerooms and galleries we can combine our displays with the 'behind the scenes' work that drives them. This is just one of the ways in which we aim to excite and inform new, as well as existing, audiences. By doing so, we hope to help make Wales one of the world's first truly sustainable nations.



Learning through sharing – and sharing our learning

You might not know it, but Amgueddfa Cymru is the most active lender of objects from its collections in the UK. At any one time, around 3,000 items are on loan at over 130 venues. We were one of the first museums to develop a collection for distribution to schools – the Schools Service – set up in 1948 and now evolved into today's Outreach Collection.

Since 2002, this sharing principle has been boosted by two schemes – Cyfoeth Cymru Gyfan-Sharing Treasures and Celf Cymru Gyfan-Artshare Wales. These schemes enable museums and galleries around Wales to share the national collections with local audiences. Partner venues have included Oriol Ynys Môn, Brecknock Museum & Art Gallery, Wrexham County Borough Museum, Pontypool Museum, Carmarthenshire County Museum, Scolton Manor Museum, Abergavenny Museum, Llandudno Museum, Oriol Mostyn, Bodelwyddan Castle, Ruthin Craft Centre, Glynn Vivian Art Gallery and Oriol Davies in Newtown.

We're also working with Pembrokeshire Coast National Park on the new Oriol y Parc gallery. Opening later this year in St Davids, it will feature exhibitions that explore the landscape of Wales in a unique setting.

We also collaborate on learning projects all over Wales. Using imaginative approaches, we take part in activities at all sorts of venues, as well as web-based projects or sessions in schools and colleges.

Recent projects include the free, web-based tutors' pack *Camau Cymraeg*. This is a resource that Welsh-language tutors can use with their learners at the National Slate Museum. It was preceded by *Llwybrau Llafar* at St Fagans, and will soon be followed by *Gwau Geiriau* at the National Wool Museum. All these packs provide novel ways for Welsh learners to experience different aspects of Welsh culture at the same time as developing their language skills.

Often, our community projects explore cultural relationships, like the Eid Muslim festival celebrations at St Fagans in October 2007, and the events at National Museum Cardiff for the Somali community.

For the Festival of Muslim Cultures in 2006-07, we worked with leading figures from UK-wide Muslim organizations, and similar discussions with key Hindu organizations have led to more projects at St Fagans.





Cartonni, stoffe
Nicht zum Recyceln geeignet! Bitte – falls
möglich – am Originalbehälter durch den auf dem Boden
des Behälters steht, in den Behälter zu werfen.

Thank you

We would like to extend our appreciation and thanks to all those who have supported us. If you would like to offer your support, please contact the Development Department at Amgueddfa Cymru – National Museum Wales, Cathays Park, Cardiff, CF10 3NP.

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Marian Beckett*

All those who endowed seats in the
Oakdale Institute

Your museum, your say

Do you think you'd like to help us with our plans for the future? Last year your views helped shape a wide range of activities including the development of Oriol 1, St Teilo's Church, *Rhagor*, the art and natural science displays at National Museum Cardiff, the Festival of Muslim Cultures and much more besides.

We're working hard to make sure that people from all over Wales can get involved and help shape the future of the national museums. As we move forward with the major plans we have described here, look out for public meetings, surveys and questionnaires – there will be various ways we'll be hoping to hear from you.

If you're interested in working with us in this way or if you simply want to know more about our consultation plans, please contact Elaine Cabuts, Public Consultation Co-ordinator, at Amgueddfa Cymru – National Museum Wales, Cathays Park, Cardiff, CF10 3NP, on (029) 2057 3204 or elaine.cabuts@museumwales.ac.uk.

We look forward to hearing from you – thank you.

