

Y newyddlen ar gyfer pobl sy'n ymwneud â dehongli yng Nghymru

Dehongli Cymru

Interpret Wales

Autumn Hydref
2007 rhifyn issue

The newsletter for people working in interpretation in Wales

8



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DEHONGLI CYMRU/INTERPRET WALES

Rhifyn 8 Hydref 2007

Cyhoeddwyd gan Gyngor Cefn Gwlad Cymru ar ran Grŵp Llywio Dehongli Cymru.

Golygydd: Ruth Waycott

Dylunio: Olwen Fowler

Argraffwyd gan: Gwasg Gomer Cyf

Gwasanaethau Cyfieithu:

Comisiwn Coedwigaeth Cymru

Nod Dehongli Cymru yw ennyn brwdfrydedd y cyhoedd dros ein treftadaeth naturiol a diwylliannol drwy gyfrwng dehongli o'r safon uchaf, a chynorthwyo dehonglwyr drwy rwydweithio, hyfforddiant a rhannu arfer da.

Mae'r prosiect dan ofal Grŵp Llywio a gynrychiolir gan yr asiantaethau sydd a'u logos yn ymddangos isod.

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Ysgrifenyddiaeth Interpret Wales / Dehongli Cymru

Ruth Taylor Davies

lethaconsultancy@fsmail.net

ffôn: 01 792 881 762

Newyddlen Interpret Wales / Dehongli Cymru

Ruth Waycott

ruth@waycott.fsnet.co.uk

ffôn: 01 600 860 779

Llun ar y clawr blaen o Gillian MacNee, Cyfathrebwr Gwyddoniaeth Glasgow, yn creu gwreichion gyda'i chomed ei hun! Llun: Duncan Smith
Y tudalennau yma: Llun Cwmni Theatr 'The State Puppet': James Carter

Mae'r cyfan yn y stori

Hanes *The Vital Spark*, un o gychod ysbrydoledig i gynhadledd y Gymdeithas Dehongli Treftadaeth a gynhaliwyd eleni yn Aviemore. Mae storïau enwog Neil Munro yn adrodd hanes y capten Para Handy a'i gwch, *The Vital Spark*, a oedd mor hanfodol i gymunedau arfordirol Ucheldiroedd yr Alban. Adrodd storïau am bobl a lleoedd oedd thema ganolog y gynhadledd.

Gan rannu ei atgofion am y cychod a arferai ymweld ag Ynys Lewis pan oedd yn blentyn, soniodd Alastair McIntosh gydag afiaith am waith Ymddiriedolaeth GalGael yn Govan sy'n adeiladu cychod traddodiadol gyda chymorth pobl sy'n gaeth i gyffuriau ac aelodau eraill o'r gymuned leol er mwyn rhoi ystyr newydd i'w bywyd. Fel y dywedodd, 'Mae angen dehongli, yn fwy na dim arall, os am gael adfywiad diwylliannol.'

Mae hefyd angen didwylledd, gonest-rwydd a dilysrwydd o ran y modd yr ydym ni ddehonglwyr yn adrodd storïau. Roedd yr holl rinweddau hyn i'w gweld yn amlwg ym mherfformiad Cwmni Theatr 'The State Puppet' o ddameg *Y Dyn a Blannodd Goed*. A all rhywun drefnu eu bod yn dod i Gymru?

Mae Ymddiriedolaeth Genedlaethol yr Alban yn y broses o aildehongli un o storïau mwyaf chwedlonol yr Alban, sef Brwydr Culloden, a manteisiodd ar y gynulleidfa ddisgwyllgar o arbenigwyr rhyngwladol i roi prawf ar eu cynlluniau deongliadol ar gyfer y safle.



Mae'r cyfrifoldeb o adrodd y stori gymhleth hon mewn ffordd greadigol, gytbwys a gonest wedi bod yn her enfawr i'r Ymddiriedolaeth, ac un o'r sialensiau hyn yw sut i gyflwyno'r iaith Aeleg. Maent wedi dewis defnyddio sain i ymdrin â mater yr iaith, yn hytrach na chanolbwyntio ar y gair ysgrifenedig, gan gydnabod nad yw nifer o'r siaradwyr brodorol yn gallu darllen Gaeleg. Beth feddyliem ni yng Nghymru o'r ymagwedd hon?

Cafwyd trafodaeth fywiog ar y defnydd o ieithoedd lleiafrifol mewn dehongli, a gwelwyd bod gwahaniaethau rhwng dwyieithrwydd statudol Cymru a Chanada ac ieithoedd lleiafrifol megis Gaeleg, yn ogystal ag anghenion cynyddol cymunedau newydd o fewnfudwyr o Ddwyrain Ewrop. Gadewais Aviemore gan werthfawrogi cymaint yr ydym ni wedi'i gyflawni yng Nghymru o safbwynt yr iaith Gymraeg, ond rwyf hefyd yn ymwybodol bod angen i ni wneud llawer mwy i sicrhau bod ein dulliau o adrodd storïau yn fwy dilys, yn fwy gonest, yn fwy creadigol ac yn fwy mentrus.

Efallai y bydd y rysâit hwn ar gyfer gwneud 'gwreichion cosmig' a gyflwynwyd gan dîm 'Dark Skies' yr Alban yn gweithio. Rhowch y canlynol mewn cwydn plastig o faint canolig:

- Ychydig o saws HP
- Dwy lwyaid o dywod
- Pinsiad o siarcol
- Ychydig o iâ sych

Cymysgwch y cyfan gyda'i gilydd i wneud eich 'comed' eich hun!

Gadewch i ni feithrin y gwreichion.

Ruth Waycott, Golygydd

All in the story

The story of a little Clyde puffer, *The Vital Spark*, provided the inspirational name for this year's Association of Heritage Interpretation conference in Aviemore. Neil Munro's famous stories tell of master mariner Para Handy, and his boat *The Vital Spark*, which provided a vital life-line to the coastal communities of the Scottish Highlands. And storytelling in its many forms - about people and places - was the common thread running throughout the conference.

Sharing his memories of the 'puffers' visiting the Isle of Lewis when he was growing up, Alastair McIntosh spoke with passion about the work of the GalGael Trust in Govan, building traditional boats with drug addicts and other members of the local community to help them reclaim a sense of meaning in their lives. As he put it, 'We need interpretation, above all, for cultural regeneration.'

We also need integrity, honesty and authenticity in the way that we, as interpreters, tell stories. All these qualities sparkled out of The State Puppet Theatre Company's performance of the parable of *The Man Who Planted Trees*. Can someone book them to play in Wales?

Deeply embroiled in the process of re-interpreting one of Scotland's most legendary stories - the Battle of Culloden - The National Trust for Scotland took advantage of a captive audience of international experts to market test their interpretive plans for the site. Responsibility for telling this complicated story in a creative, balanced and honest way has presented the Trust with huge challenges, not least in how they approach the Gaelic language.



They have chosen to use sound to address these language issues, rather than focusing on the printed word - a recognition that many Gaelic speakers cannot read their language. I wonder how comfortable we would feel with this approach in Wales?

The use of minority languages in interpretation sparked a lively debate, revealing the differences between the statutory bilingualism of Wales and Canada and minority languages such as Gaelic, as well as the increasing needs of new immigrant communities from Eastern Europe. I left Aviemore appreciating just how much we have achieved in Wales with respect to the Welsh language, but also aware of how much we need to do to make our storytelling more authentic, more honest, more creative and more risky.

Perhaps this recipe for making 'cosmic sparks' demonstrated by the Dark Skies Scotland team might just do the trick. Place into a medium sized plastic bag:

- A dollop of HP sauce
- Two spoonfuls of sand
- A pinch of charcoal
- Some dry ice

Mix together and you have your very own 'comet'!

Let's nurture the sparks.

Ruth Waycott, Editor

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Interpret Wales/Dehongli Cymru aims to enthuse the public about our natural and cultural heritage through interpretation of the highest quality, and to support interpreters by networking, training and sharing good practice.

The project is run by a Steering Group representing the agencies whose logos appear below.

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Need to contact us?

Interpret Wales / Dehongli Cymru Secretariat
Ruth Taylor Davies
 lethaconsultancy@fsmail.net
 tel: 01792 881762

Interpret Wales / Dehongli Cymru Newsletter
Ruth Waycott
 ruth@waycott.fsnet.co.uk
 tel: 01600 860779

Front Cover: Gillian MacNee, a Science Communicator from the Glasgow Science Centre, making sparks with a comet. Photos Duncan Smith, Isle of Anglesey County Council and The National Trust. This page: The State Puppet Theatre Company. Photo: James Carter.



Nid yw deucanmlwyddiant dileu caethfasnach trawsiwerydd wedi cael ei anghofio yng Nghymru. Esboniodd **Marian Gwyn** fod yr Ymddiriedolaeth Genedlaethol wedi cofnodi pen-blwydd y fenter fasnachol greulon yma drwy drefnu arddangosfa arbennig yng Nghastell Penrhyn.

'Siwgr a chaethwasiaeth – cysylltiadau'r Penrhyn'

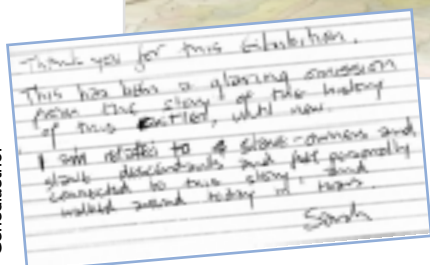
Dehongli'r caethfasnach



Map o blanhigfa Dinbych, 1768
Map of Denbigh Plantation, 1768

Fe llong-gludwyd 12 miliwn o bobl Affricanaidd ar draws y Môr Iwerydd i India'r Gogledd a'r Byd Newydd fel rhan o'r caethfasnach trawsiwerydd. Gweithiodd y nifer, a oroesodd y fordaith, fel caethweision yn y planhigfeydd siwgr, yn torri cansen siwgr a gweithio yn y melinau i

Ymchwilwyr cymunedol yn astudio'r map gwreiddiol
Community researchers studying original documents



gyflenwi dant melyn Ewrop. Fe gafodd Castell Penrhyn ar gyrion Bangor Gwynedd, a oedd ym mherchnogaeth teulu cefnog Pennant ei adeiladu o ffortiwn enfawr a wnaed o siwgr Jamaicaidd. Rŵan mae Castell Penrhyn ym mherchnogaeth yr Ymddiriedolaeth Genedlaethol a themlais y byddai'r deucanmlwyddiant yn rhoi cyfle gwych i rannu'r hanes gydag ymwelwyr.

Roedd yna nifer o ddulliau o ymdrin â hyn, a golyga hynny llawer o gynllunio ofalus. Gwnaeth cynnig am Nawdd Loteri Trefnadaeth helpu i mi ganolbwyntio ar fanylion ac fe wnaeth llwyddiant y cais olygu y gellid ei weithredu. Penderfynais ar arddangosfa a chefnogwyd gan amrywiaeth o ddigwyddiadau, gan alluogi pobl i weld y stori mewn amrywiaeth o ffyrdd.

Credwn y byddai canolbwyntio a'r cysylltiad uniongyrchol Penrhyn i'r caethfasnach yn ychwanegu dimensiwn arall i ymchwiliadau cyffredinol o gaethwasiaeth oedd yn mynd ymlaen yn rhannau eraill o'r wlad. Roeddwn am ddweud sut y cafodd a gwariodd teulu Pennant eu harian.

Mae cyswllt teulu Pennant a'r fasnach caethweision yn glir - mae yna ddigon o wybodaeth ynglŷn â Richard Pennant, Iarl Iaf Penrhyn, fel perchennog planhigfa a dyn busnes. Fel trefeddiannwr absennol, fe ysgrifennodd Pennant cannoedd o lythyron i'w asiantiaid yn Jamaica. Mae'r llythyrau yma nawr yng ngofal archifau Prifysgol Cymru,

Bangor. Fel AS am Lerpwl, porthladd caethwasiaeth mwyaf Prydain ar ddiwedd y 18fed canrif, fe gofnodwyd llais Richard yn yr Hansard wrth iddo ymladd yn groch yn erbyn dilead caethwasiaeth.

Fe fuddsoddodd ei ffortiwn yng Ngogledd Orllewin Cymru, gan roi gwaith i rai a chyfoeth i eraill. Mae'r Heolydd, rheilffyrdd, tai, ysgolion a chwarel y Penrhyn - a oedd unwaith yn un o chwarel lechi mwyaf y byd - yn brawf o'r buddsoddiad ac wedi newid y tirlun am byth.

Fodd bynnag, roedd teimladau lleol tuag at y castell yn golygu na allai'r arddangosfa fod yn gofnod syml o dystiolaeth. Rhwng 1900 a 1903 fe wnaeth llawer o ddyinion yn Chwarel Penrhyn fynd ar streic. Fe wnaeth hyn droi'r gymuned chwarela yn erbyn teulu Pennant ac fe rannwyd y gweithlu ei hunan gan i rai fynd yn ôl i'r gwaith. Mae chwerwedd yr anghydfod dal yn fudlosgi hyd y dydd heddiw yn yr hen bentrefi chwarela, ac yn dal i effeithio ar agweddau tuag at y castell a'r Ymddiriedolaeth Cenedlaethol. Felly, nodwedd bwysig yr arddangosfa oedd nid yn unig beth oedd wedi cael ei ddweud ond phwy ddylai ddweud y stori. Gwelwyd mai ymglymaid cymunedol oedd yr ateb ac mae hyn wedi bod yn rhan fwyaf gwerthfawr o'r prosiect cyfan.

Fe fu'n bosibl i ni gyda nawdd Loteri Trefnadaeth gyflogi cydlynnydd rhan amser a drefnodd hyfforddiant ymchwil archifau i bobl

Celfwaith a greuwyd gan
ddisgyblion Ysgol Llanllechid
Artwork by pupils of
Llanllechid School

leol; yna fe aethom i archwilio dogfennau'r blanhigfa oedd yng ngofal Prifysgol Bangor. Fe wnaeth y rhestrau darllen o enwau caethweision a'u prisiau, a chyngor ynglŷn â gofalu am gaethweision a gwartheg fel nwydd sengl creu argraff fawr ar yr ymchwilwyr ac maent wedi cyfrannu adroddiad gwefreiddiol o'u teimladau gogyfer yr arddangosfa.

Wnaeth gweithio gydag ysgolion brofi i fod yn fodd pwerus o ddehongliad ac ymglymiad cymunedol. Rydym yn byw gydag annigelwch byd, lle mae yna bryder ynglŷn â mewnfudiad a therfysgaeth yn dylanwadu ar ein hagwedd tuag at y rhai hynny rydym yn ystyried yn estron. Er mwyn ceisio gwrthsefyll hyn, mae'r Cwricwlwm Cenedlaethol yn annog ysgolion i astudio dinasyddiaeth fyd-eang ac felly roeddwn fel rhan o'r prosiect, am i bobl ifanc o wahanol gefndiroedd archwilio'r drefnadaeth gyfrannol oedd yn eu cysylltu drwy deulu'r Pennant.

Mae ysgolion cynradd o Fangor, Jamaica a Lerpwl wedi cyfrannu i'r arddangosfa. Mae cyflwyniad dylwled yn amlygu'r cyfeillgarwch a grëwyd rhwng plant Ysgol Llanllechid, Bangor a Mavisville, Kingston. Ceir pennau caethweision o gardbord yn llygadrythu i lawr o'r waliau a delweddai trawiadol o gaethwasiaeth a wnaed a llaw, wedi'u cysylltu gan gadwynau papur yn addurno'r waliau; barddoniaeth, rhyddiaith a lluniau - roedd angerdd y plant ifanc yr un mor wirioneddol â'r oedolion ac wedi rhoi lliw ac egni i'r arddangosfa.

Mae arteffactau, rhai gwreiddiol, rhai copïau, yn ychwanegu effaith trawiadol i'r paneli dehongliad. Nid oes eisïau unrhyw ddehongliad o osod llestri te tsieni esgyrn l8fed canrif rhwng dau flwch o efnau.

Mae digwyddiadau hebryngol yn ehangu'r stori ymhellach. Mae diwrnod astudiaeth o sgysïau darluniadol yn rhoi cyfle i bobl archwilio materion o amgylch Prydain a'r caethfasnach yn fanwl; fe anoga diwrnodau celf ymarferol archwiliaeth o symbolaeth darluniau'r blanhigfa drwy ymglymiad personol a chreadigrwydd; a daw penwythnos Caribiaidd â Chymru ac India'r Gorllewin ynghyd mewn steil gyfoes.

Mae'r prosiect yma wedi dod a llawer o bobl ynghyd: aelodau'r gymuned - hen



ac ifanc, grwpiau ethnig, cymdeithasau addysgiadol a llawer o gyfundrefnau eraill. Fe wna'r gylchfa ymateb annog ymwelwyr i gyfrannu eu barn ar yr arddangosfa ac mae wedi bod yn arwyddocaol yn amlygu fel prosiect llwyddiannus. Ysgrifenna athrawon am ei werth fel adnodd addysgiadol ac mae wedi gwneud i blant feddwl. 'Fe wnaeth i mi dawelu. Fe wnaeth i mi ddarllen' ysgrifennodd Molly sydd yn ddeg mlwydd oed. Ac ysgrifennodd merch o Pennants yn Jamaica (tref a enwid wrth gwrs ar ôl ei hen berchnogion), ac oedd yn ddisgynnydd o gaethweision Penrhyn, 'Roedd yna angen gwneud hyn'.

Unwaith fod y deucanmlwyddiant drosodd ni fydd y stori ar goll; fe fydd DVD o'r wybodaeth a gasglwyd yn cael ei gyflwyno yn rhad ac am ddim i'r ysgolion

a'r llyfrgelloedd. Gyda chaethwasiaeth dal yn endemig, rwyf wedi fy ngwefreiddio fod pobl sydd wedi gweld yr arddangosfa yn dweud eu bod yn mynd i ystyried o ble maent yn prynu eu nwyddau. Dyma deyrnged i'r rhai hynny a gymerodd rhan ac i'r offer dehongli a ddefnyddiwyd i fynd i'r afael a mater lle mae pobl yn dal i deimlo euogrwydd a dicter.

Rheolwraig Dysgu A Chyfathrebu i'r Ymddiriedolaeth Genedlaethol yng Nghastell Penrhyn yw Marian Gwyn. Cyswllt: Marian.Gwyn@nationaltrust.org.uk

‘Sugar and slavery – the Penrhyn connection’

Interpreting the slave trade

Twelve million Africans were shipped across the Atlantic Ocean to the West Indies and the New World as part of the transatlantic slave trade. Many that survived the voyage worked as slaves on sugar plantations, cutting cane and working in the mills to supply the increasingly sweet tooth of Europe. Penrhyn Castle, on the outskirts of Bangor, Gwynedd, once owned by the wealthy Pennant family, was built on a massive fortune made from Jamaican sugar. Penrhyn Castle is now owned by The National Trust and I felt that the bicentenary would give me the ideal opportunity to share this history with our visitors.

There were so many ways this could be done, which meant a lot of careful planning. Applying for a Heritage Lottery Fund grant helped me focus on the detail and the success of the application meant it could be put into action. I decided on an exhibition supported by a range of events, allowing people to access the story in a variety of ways.

Concentrating on the direct Penrhyn connection to the slave trade would, I felt, add another dimension to the general exploration of slavery that was taking place elsewhere around the country. I wanted to say how the Pennants got their money and what they did with it.

What the Pennants' link is to the slave trade is clear – enough is known about Richard Pennant, 1st Lord Penrhyn, as plantation owner and businessman. As an absentee landowner, Pennant wrote hundreds of letters to his agents in Jamaica. These letters are now held in the archives of the University of Wales, Bangor. As MP for Liverpool, Britain's largest slaving port, at the end of the 18th century, Richard's voice is recorded in Hansard as he stridently fights against abolition.

Richard invested his fortune in North West Wales, giving employment to many and riches to some. Roads, railways, houses, schools and Penrhyn quarry – once the largest slate quarry in the world – are testament to this investment and have changed the landscape forever.

The bicentenary of the abolition of the transatlantic slave trade is being remembered in Wales at Penrhyn Castle.

Marian Gwyn explains how The National Trust is marking the anniversary of this cruel commercial enterprise with a special exhibition at the Castle.

However, local feelings towards the castle meant that the exhibition could not be a simple recording of evidence. Between 1900 and 1903, many of the men at Penrhyn quarry went on strike. This turned the quarrying community against the Pennant family and went on to divide the workforce itself as some returned to work. The bitterness of the dispute still smoulders in the former quarrying villages today, influencing attitudes towards the castle and The National Trust. A crucial factor in the exhibition was, therefore, not only what was said but who should do the telling. Community involvement proved to be the answer and has been the most rewarding part of the entire project.

Heritage Lottery funding enabled us to employ a part-time coordinator who arranged training for local people in archive research; they then explored the plantation documents held at Bangor University. Reading lists of slave names and their prices, and advice on the care of slaves and cattle as a single commodity had considerable impact on the researchers and they have contri-



Planhigfa
Dinbych, 1870
**Denbigh
Plantation 1870**



Ymchwilywyr cymunedol yn
archwilio dogfennau gwreiddiol
**Community researchers
exploring original documents**

Rhestr eiddo gwreiddiol, 1719
Original Inventory, 1719



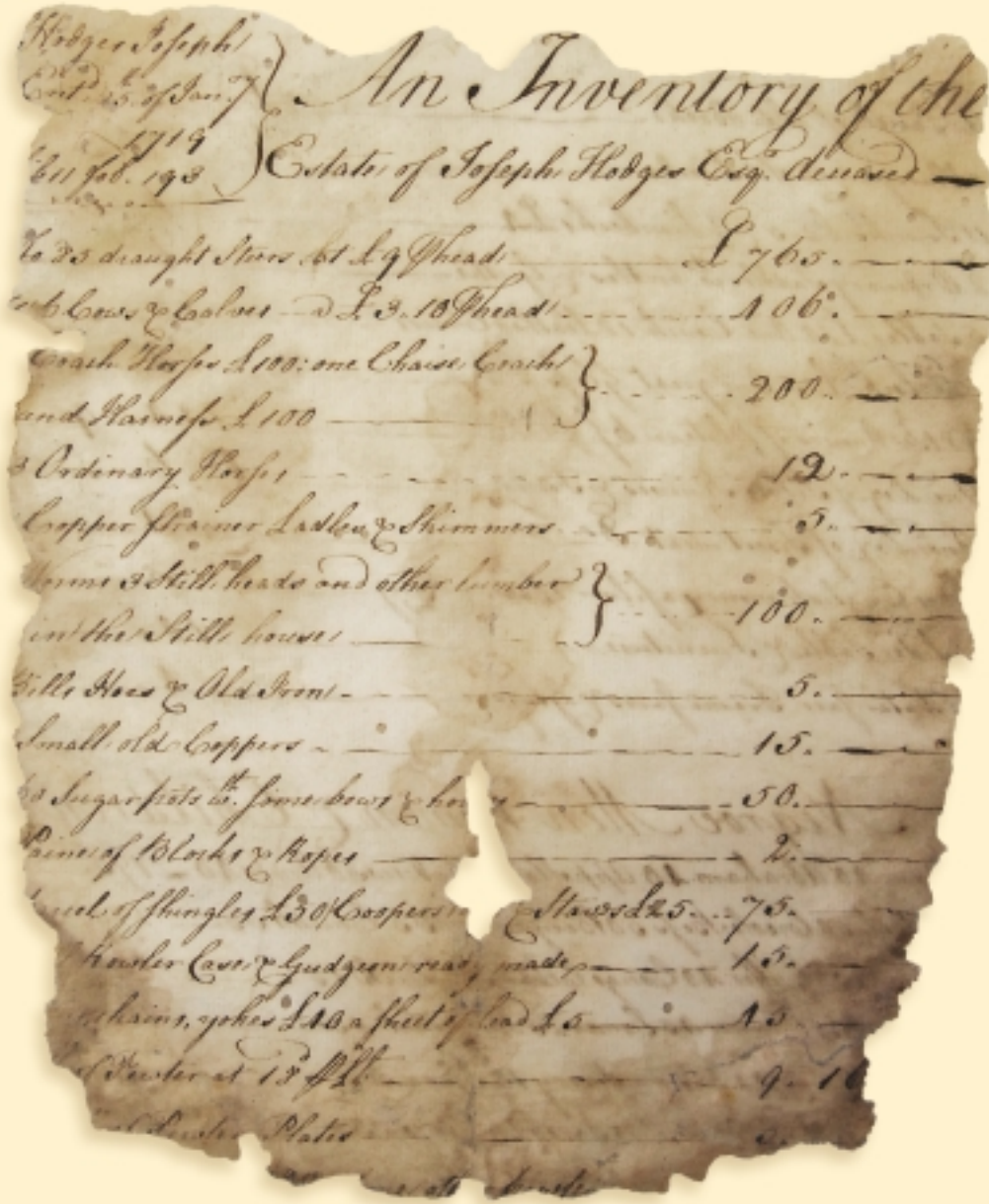
buted moving accounts of their feelings to the exhibition.

Working with schools proved to be another powerful tool of interpretation and community involvement. We live with world insecurity, where concern over immigration and terrorism influences our attitudes towards those we consider alien. To help combat this, the National Curriculum encourages schools to study global citizenship and so I wanted, as part of this project, young people of different backgrounds to explore the shared heritage that linked them through the Pennants.

Primary schools from Bangor, Jamaica and Liverpool have all contributed to the exhibition. An audio visual presentation reveals the friendships forged between the children of Ysgol Llanllechid, Bangor, and Mavisville, Kingston. Cardboard slave heads stare down from the walls and striking hand-drawn images of slavery, linked by paper chains, adorn the walls; poems, prose and pictures – the passion of the young children was no less real than that of the adults and has given the exhibition colour and vitality.

Artefacts, some original, some replica, add impact to the interpretation panels. To place a delicate 18th century bone china tea service between two cases of shackles needs no interpretation.

Accompanying events broaden the story further. A study day of illustrated talks gives people the opportunity to explore in depth the issues around Britain and the slave trade;



practical art days encourage the exploration of symbolism in plantation paintings through personal involvement and creativity; and a Caribbean weekend brings together Wales and the West Indies in contemporary style.

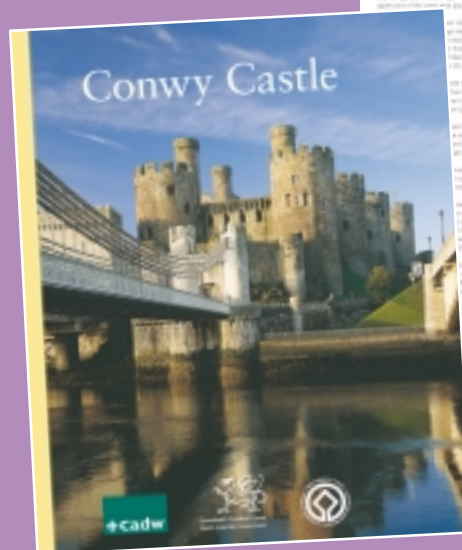
This project has brought together so many people: members of the community – young and old, ethnic groups, educational associations and many other organisations. A response zone encourages visitors to contribute their own views on the exhibition and has been significant in revealing its success. Teachers write of its worth as an educational resource and it has made children think. Ten year-old Molly wrote, 'It made me go quiet. It made me read'. A lady from Pennants, Jamaica (a town named after its former owners, of course),

whose ancestors were Penrhyn slaves, wrote 'This needed to be done'.

Once the bicentenary is over the story will not be lost; a DVD of all information gathered will be given free to schools and libraries. With slavery still endemic, I am moved that people who have seen the exhibition state that they will consider where next to buy their goods. This is a tribute to those who took part and to the interpretive tools used to tackle an issue where people still feel guilt and anger.

Marian Gwyn is Learning and Communications Manager for The National Trust at Penrhyn Castle. Contact: Marian.Gwyn@nationaltrust.org.uk

Dehongliadau amlsynhwyraidd i Cadw ym Mhlas Mawr a Chastell Coch



Mae dehongliadau amlsynhwyraidd newydd mewn dau o'i adeiladau, yn ogystal ag argraffiadau newydd o'i arweinlyfrau nodedig, yn helpu Cadw i wella mynediad ac ymrwymiad i bawb yn y safleoedd sydd o dan ei ofal, fel mae'r Rheolwr Dehongli **Peter Humphries** a'r Rheolwr Cyhoeddiadau **Diane Williams** yn egluro.

Yn 2006 gwahoddodd Cadw dendrau i ddyfeisio a chynhyrchu amrywiaeth o ddehongliadau amlsynhwyraidd mewn dau safle sydd o dan ei ofal: un yng ngogledd Cymru a'r llall yn y de. Mae'r ddau safle o dan do, ond dyna derfyn y tebygrwydd sydd rhyngddynt, oherwydd Plas Mawr yw'r cyntaf, sef tŷ trefol Elisabethaidd yng nghanol Conwy sydd wedi'i adfer yn ofalus, a Chastell Coch yw'r llall, sef ail-gread ffantasiol Fictoriaidd o gastell canoloesol ychydig i'r gogledd o Gaerdydd.

Roedd gan y ddau safle ddehongliadau helaeth eisoes: roedd gan Blas Mawr arddangosfeydd am iechyd a glendid ym Mhrydain yn oesau'r Tuduriaid a'r Stiwartiaid, ac am waith adfer Cadw yn y tŷ; mae nifer o'r ystafelloedd wedi'u hail-ddodrefnu'n llwyr, gyda chroglenni wedi'i gwehyddu a gwaith plastr addurnedig wedi'i ail-baentio. Mae'r addurniadau a'r celfi gwreiddiol rhyfeddol yn dal i fod yng Nghastell Coch ac mae arddangosfeydd yn egluro amryw o agweddau o hanes a chefnid y castell. Yn ogystal, mae gan

y ddau safle daith glywedol a chyfeirlyfr Cadw sy'n llawn darluniau.

Felly'r her i'r cynllunwyr oedd dyfeisio amrywiaeth o ddehongliadau cyflenwol i'r ddau safle a fyddai'n ateb gofynion pobl sydd â nam ar eu golwg, eu symudedd, eu clyw neu anawsterau dysgu. Rhoddwyd y cytundeb i Imagemakers ac mae'r gwaith nawr wedi'i orffen. Yn anffodus oherwydd cyfyngiadau amser ni lwyddwyd cynnal sesiynau cyn gweithredu gyda grwpiau ffocws priodol, ond dilynwyd canllawiau arfer gorau drwyddi draw a bydd y gosodiadau'n cael eu gwerthuso'n llawn yn y man. Dyma ddisgrifiad byr o'r hwn sydd wedi'i wneud ac ymateb cychwynnol ymwelwyr – er ei bod yn drist nodi yma bod y gosodiad yng Nghastell Coch wedi dioddef ychydig bach o niwed i'r eitemau 3-D oherwydd fandaliaeth fwriadol.

Mae gan y ddau safle addurniadau a phensaerniaeth ysblennydd, ond hefyd mae'r grisffyrdd yn dynt yn gul ac yn anodd i rai pobl gael mynediad iddynt. Felly un o brif gyfansoddion y dehongliad newydd

oedd rhoi delweddau manwl o'r prif ystafelloedd ar sgriniau fideo mewn manau hygrych. Mae Cadw eisoes wedi comisiynu ffotograffau manwl 360° o'r prif ystafelloedd yng Nghastell Coch fel rhan o'i ymateb i anghenion y Ddeddf Gwahaniaethu Ar Sail Anabled; mae'r rhain wedi cael eu defnyddio i greu rhaglen wedi'i rheoli gan sgrin gyffwrdd sy'n dangos yn fanwl pob un o'r prif fannau, yn ogystal â chyfeiliant sylwebaeth ysgrifenedig a chlywedol, sydd ar gael yn y buarth. Ym Mhlas Mawr mae ffotograffau manwl tebyg o'r prif ystafelloedd yn y tŷ wedi cael eu defnyddio i greu rhaglen sydd i'w gweld yn y parlwr lawr grisiau.

Mae'r addurniadau tri dimensiwn wedi'u mowldio yn eithriadol yn y ddau safle ac felly mae elfennau graddfa ohonynt wedi'u copio mewn arddangosfeydd cyffwrddog newydd, ac eto mae sylwebaeth esboniadol ysgrifenedig a chlywedol. Yn ogystal, mae gan Gastell Coch addurniadau stensil eang ar y waliau a'r celfi. Mae un o'r arddangosfeydd newydd fan hyn yn addasu'r cynlluniau hyn er mwyn dangos y broses



A Bird's-Eye View of Conwy Castle From the North-West



Mae'r jig-so pren 3-dimensiwn yng Nghastell Coch yn gymorth i ymwelwyr ddeall strwythur y castell

The giant 3-D jigsaw at Castell Coch helps visitors understand the castle's structure.

ein cyfeirlyfrau

o droshaenu stensiliau er mwyn creu'r patrwm gorffenedig, ac mae ymwelwyr yn gallu gwneud hyn eu hunain gan ddefnyddio creonau ar bapur. Mae hyn wedi bod yn arbennig o boblogaidd ymhlith plant yn ystod tymhorau gwyliau hyd yn hyn.

Un elfen olaf yn nehongliad Castell Coch yw creu model cyffyrddog o'r castell - math o jig-so pren tri dimensiwn anferth y gellir ei dynnu'n ddarnau gam wrth gam er mwyn arddangos strwythur y castell. Mae pob darn yn ffitio i'r darn nesaf wrth gyfod dotiau lliwiog a phwyntiau lleoli, ac mae hwn hefyd wedi'i ddefnyddio â brwdfrydedd gan oedolion a phlant fel ei gilydd. Mae'n llawer iawn o hwyl, ond hefyd, fel y soniodd un fenyw'n frwdfrydig, mae'n gymorth arbennig i rai fel ei mab, sydd ag anawsterau dysgu a chydysymud. Iddi hi, dyma'r peth gorau yn yr holl gastell!

Peter Humphries yw Rheolwr Dehongli Cadw Cysylltwch â:
 peter.humphries@wales.gsi.gov.uk
 Ffôn 01443 336080

Mae'n rhaid i'n cyfeirlyfrau fod yn awdurdodol ac yn ddeniadol. Mae angen eu defnyddio yn y safle er mwyn tywys, ac i ffwrdd o'r safle fel swfenir. Maen nhw'n cynnwys y syniadau diweddaraf ac maen nhw'n tanategu darpariaeth ddeongliadol yn y safle gydag esboniad crwn o werthoedd hanesyddol, cymdeithasol a diwylliannol safle a'r dirwedd gysylltiedig.

I'r perwyl hwn, maen nhw'n dechrau gyda chyflwyniad byr wedi'i ddilyn gan olygfa trem aderyn sy'n plygu allan, ac sy'n darparu taith fer a throsolwg o'r pethau sydd i'w gweld. Nesaf, mae hanes mwy manwl sy'n gosod y safle mewn cyd-destun hanesyddol ehangach, yna taith y mae ymwelwyr yn gallu dilyn neu bori ynddo gan ddefnyddio'r olygfa trem aderyn a'r cynllun llawr - sydd i'w gael ar fflap sy'n plygu allan yng nghefn y cyfeirlyfr.

Mae argraffiadau newydd o *Strata Florida - Talley Abbey, Denbigh Castle a Dinefwr Castle - Dryslwyn Castle* wedi'u cyhoeddi eleni ac mae'n cyfeirlyfr newydd sbon am Gastell Conwy ar fin ymddangos. Mae hwn yn cynnwys

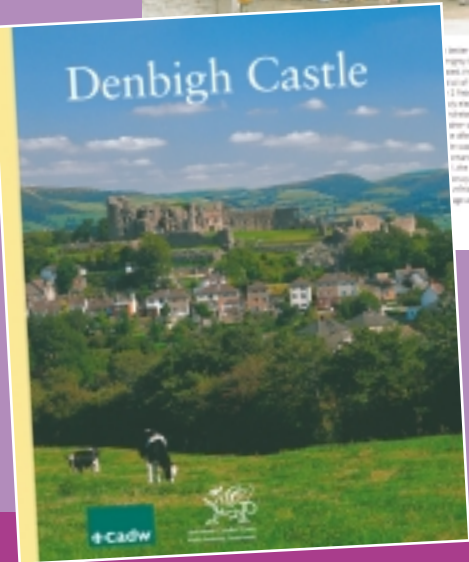
canlyniadau ymchwil diweddar, sy'n dweud mwy wrthym am sut y byddai'r rhandai brenhinol yn y cwrt mewnol wedi cael eu defnyddio pan arhosodd y Brenin Edward I yno ym 1294-95. Er mwyn helpu ymwelwyr i ddeall yr ystafelloedd hyn sydd nawr yn ddi-do a di-lawr, rydym wedi comisiynu dau ddarlun adluniol sy'n dangos sut y gallent fod wedi edrych 700 mlynedd yn ôl.

Eto i gyd, rydym yn cydnabod nad yw'n hymwelwyr i gyd yn dewis prynu cyfeirlyfr ac felly rydym yn gweithio ar gyfres newydd o daflenni Croeso/Welcome, sy'n helpu cyfeiriadu a dehongli'n safleoedd i bawb. Mae'r rhain yn rhan o brosiect cynllunio dehongli mwy, sy'n cymryd y cyfeirlyfrau fel sail er mwyn adeiladu ystod o adnoddau er mwyn ymrwymo'r sbectrwm ehangaf posibl o ymwelwyr fel y byddan nhw'n gadael yn fwy gwybodus ac yn awyddus am fwy.

Diane Williams yw Rheolwr Cyhoeddiadau Cadw Cysylltwch â:
 diane.williams@wales.gsi.gov.uk



Multi-sensory interpretation for Cadw at Plas Mawr and Castell Coch



Is Cadw going all 'touchy-feely'? Interpretation Manager **Peter Humphries** and Publications Manager **Diane Williams** describe how Cadw are working to increase access and engagement by using multi-sensory interpretation at their sites, and bird's-eye drawings in their distinctive guidebooks.

In 2006 Cadw invited tenders to devise and produce a range of multi-sensory interpretation at two sites in its care: one in north Wales, the other in the south. Both sites are roofed, but there the similarity ends, for the first is Plas Mawr, a carefully restored Elizabethan town house in the centre of Conwy, whilst the other is Castell Coch, a Victorian fantasy recreation of a medieval castle just north of Cardiff.

Both sites already possessed extensive interpretation: Plas Mawr has displays about health and hygiene in Tudor and Stuart Britain and about Cadw's restoration work on the house; several of its rooms have been fully refurbished, with woven hangings and repainted moulded plasterwork. Castell Coch retains its original astonishing decoration and furniture and has displays dealing with various aspects of the castle's history and background. In addition, each site has an audio tour and a fully illustrated Cadw guidebook.

So the challenge to the designers

was to devise a range of complementary interpretation for each site which would answer the needs of those with impaired vision, mobility, hearing or learning difficulties. The contract was awarded to Imagemakers and is now complete. Time restrictions unfortunately left no room for pre-implementation sessions with appropriate focus groups, but best practice guidelines were followed throughout and a full evaluation of the installations will be carried out in due course. This is a brief account of what has been done and of visitors' initial reactions to it – though it is sad to report here that the Castell Coch installation has recently suffered some minor damage to the 3-D items through deliberate vandalism.

Both sites have spectacular decoration and architecture, but they also have narrow stairways and are difficult to access for some people. So one of the major components of the new interpretation was to bring detailed images of the main rooms to video screens in easily accessible areas. Cadw

had already commissioned detailed 360° photography of the main show rooms at Castell Coch as part of its response to the requirements of the Disability Discrimination Act; this has been used to create a touch-screen controlled programme showing each of the main areas in detail, together with an accompanying commentary in text and audio, which is available within the courtyard. At Plas Mawr similar detailed photography of the main rooms in the house has been used to create a programme viewable in the downstairs parlour.

The three-dimensional moulded decoration is exceptional at both sites and so scaled-down elements of this have been replicated in new tactile displays, again coupled with explanatory commentaries in written and audio form. Castell Coch additionally has extensive stencilled decoration applied directly to the walls and furniture. One of the new displays here adapts these designs to illustrate the process of overlaying stencils to produce

The Fourteenth Century

During the reign of Edward I, the construction of the castle walls and towers, which were the last of a series of 13th-century fortifications, was completed. The castle was built on a high rock, which was reached by a stone staircase. The castle was built on a high rock, which was reached by a stone staircase. The castle was built on a high rock, which was reached by a stone staircase.



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Ymwelwyr ifanc yn defnyddio stensiliau i greu dyluniadau sy'n seiliedig ar y patrymau sy'n addurno'r waliau a'r celfi yng Nghastell Coch.

Young visitors use stencils to create designs based on the patterns that decorate the walls and furniture in Castell Coch.



a finished pattern, which visitors can try for themselves using crayons on paper. This has been especially popular with children during the holiday periods so far.

One final element in the Castell Coch interpretation has been the creation of a tactile model of the castle – a kind of three-dimensional giant wooden jigsaw which can be taken apart stage by stage to reveal the castle's structure. Each piece is fitted to the next by matching coloured dots and locating points, and this too has been enthusiastically put to use by adults and children alike. Not only is it great fun, but, as was excitedly pointed out by one lady visitor, it is especially helpful for those like her son who have learning and coordination difficulties. For her this was the best thing in the entire castle!

Peter Humphries is Interpretation Manager for Cadw. Contact: peter.humphries@wales.gsi.gov.uk tel 01443 336080

our guidebooks

Our guidebooks need to be both authoritative and attractive. They need to be used on site as guides and off site as souvenirs. They contain the most up-to-date thinking and underpin on-site interpretative provision with a rounded exposition of the historical, social and cultural values of a site and its associated landscapes.

To this end, they begin with a brief introduction followed by a fold-out bird's-eye view, which provides both a short tour and an overview of what to see. Next, there is a more detailed history placing the site in a broader historical context, then a tour, which visitors can follow or dip into using the bird's-eye view and ground plan - located on a fold-out flap at the back of the guidebook

New editions of *Strata Florida - Talley Abbey, Denbigh Castle, and Dinefwr Castle - Dryslwyn Castle* have been published this year and our brand new guide for Conwy Castle has just appeared. This includes the results of recent research, which tell us more

about how the royal apartments in the inner ward would have been used when King Edward I stayed there in 1294-95. To help visitors understand these now roofless and floorless rooms, we have commissioned two new reconstruction drawings, which show how they might have looked 700 years ago.

Nevertheless, we recognize that not all our visitors choose to buy a guidebook so we are working on a new series of free Croeso/Welcome leaflets, which will help orientate and interpret our sites for everyone. These are part of a larger interpretation planning project, which takes the guidebooks as a foundation on which to build a range of interventions to engage the broadest possible spectrum of visitors so that they will leave better informed and hungry for more.

Diane Williams is Publications Manager for Cadw
Contact: diane.williams@wales.gsi.gov.uk



Llu o fosaigiau

Plant yn dehongli eu parc gwledig



Mosaic bywyd gwyllt gan Tricia Jones
Wildlife mosaic by Tricia Jones

mosaigiau hefyd yn dangos hanes adeiladu'r morglawdd, gwaith cynhyrchu brics lleol ac un, yn deimladwy, yn cofio The Jigs Up, sef Awyren B24J American-aidd a gwmpodd i'r ddaear gerllaw gan ladd saith o'i chiw.

I ddechrau'r cynllun, ymunodd plant ysgol lleol â'r Tîm Gwledig ar daith gerdded, gan archwilio bywyd natur a hanes cyfoethog y parc. Wedyn, darluniodd y plant ryw-beth a oedd wedi gafael yn eu dychymyg.

Ymwelodd Tricia â'r

ysgolion, lle creodd y plant eu mosaigiau gan ddefnyddio deunyddiau arbenigol a chrochen-waith toredig. Mae'r mosaigiau wedi eu gosod gan Tricia a'r Tîm Gwledig ac wedi'u lleoli yn eu hamgylchoedd cywir - gweision y neidr wrth y llynnoedd, morloi wrth yr arfordir - gan greu rhan o lwybr natur newydd. Yn ogystal, creodd Tricia fosaig mawr yn dathlu bywyd gwyllt y Parc.

Mae'r cynllun hwn yn dilyn cynllun celfyddydol ar safle arall sydd o dan reolaeth y Gwasanaeth Gwledig. Yn 2002, lleolwyd amryw o gerfluniau, yn ogystal â 650 medr o llwybr pren, yng Ngwarchodfa Natur Leol Nant y Pandy, coedwig yng nghanol Llangefni. Cydweithiodd un o'r artistiaid, Nigel Talbot o Gaerdydd, gyda phlant ysgol lleol. Creodd Nigel a'r plant 140 o ddisgiau copr a gafodd

Cerfluniau yn Nant y Pandy
Sculptures at the Dingle

Gan weithio â'r artist mosäig Tricia Jones, mae plant lleol, Brownis ac ymwelwyr i'r parc wedi cynhyrchu dros 50 o fosaigiau bach fel rhan o gynllun artist preswyl sy'n cael ei ariannu ar y cyd gan Wasanaeth Gwledig ac AHNE Cyngor Sir Ynys Môn a Chywaith Cymru. Mae'r llu o fosaigiau - o hwyaid a gweision y neidr i dyrchod daear a thegeirianau gwenynog - oll yn cynrychioli rhywbeth a geir yn y parc. Mae'r rhan fwyaf yn portreadu bywyd gwyllt y Parc, ond nid yw hanes y lle wedi cael ei anghofio. Mae



Mae cynllun artist preswyl wedi creu llu o fosaigiau ym Mharc Gwledig Morglawdd Caergybi. **Gareth Evans** sy'n esbonio.

eu hymgorffori mewn cerflun mawr wrth un o fynedfeydd y Warchodfa. Derbyniodd y cynllun hwn Wobr Bywyd Gwyllt Dyn a'r Biosffer UNESCO am Ragoriaeth.

Yn fwy diweddar, mae plant ysgol wedi bod yn creu cerfluniau helyg byw yn Nant y Pandy. Mae'r gymuned, yn enwedig y plant, wedi bod wrth wraidd y cynllun, gan gynnig teimlad o berchnogaeth o'r goedwig iddynt. Mae'n debyg bod hyn yn gweithio, ychydig iawn o ddi-frod sydd wedi digwydd i'r cerfluniau a'r llwybr pren mewn Warchodfa brysur sy'n boblogaidd gyda phlant fel llwybr byr i'r ysgol.

Mae ymrwymo plant mewn prosiectau celfyddydol a gweithgareddau eraill yn rhoi gwell ddealltwriaeth iddynt o'u hamgylchedd a mwy o barch tuag at y wlad y bydd rhaid iddynt ei gwarchod yn y dyfodol. Wedi'r cwbl, mae'r artistiaid a'r Tîm Gwledig yn elwa o syniadau, brwdfrydedd ac egni'r plant.

Mae Parc Gwledig Morglawdd Caergybi yn 107 o aceri o faint ac yn cael ei reoli gan Wasanaeth Gwledig ac AHNE Cyngor Sir Ynys Môn. Mae'r parc wedi'i leoli ar gyrion Caergybi ar safle hen chwarel a wnaeth ddarparu cerrig ar gyfer sail morglawdd 1.49 milltir o hyd Caergybi a gafodd ei hadeiladu yng nghanol y 19eg ganrif. Yn ddiweddarach, dyna safle gwaith brics William Wild a'i Feibion, a oedd yn cynhyrchu brics silica a oedd yn gwrthsefyll gwres. Cynhyrchodd y cwmni ei fricsen olaf ym 1973 ac agorodd y Parc Gwledig ym 1990. Mae'n gartref i gynefinoedd amrywiol yn cynnwys llynnoedd, rhostir, clogwyni ac arfordir.

Warden Gwledig yw Gareth Evans,
Gwasanaeth Gwledig ac AHNE,
Cyngor Sir Ynys Môn.

E-bost: jgepl@anglesey.gov.uk
Ffôn: 01248 752139.

A myriad of mosaics

Children interpret *their* country park



**Gosod un o'r moseigiau
Installing one of the mosaics**

At Holyhead Breakwater Country Park, an artist-in-residence project has created a myriad of mosaics.

Gareth Evans explains.

Working with mosaic artist Tricia Jones, local children, Brownies and park visitors, have produced over 50 small mosaics as part of an artist-in-residence project jointly funded by the Isle of Anglesey County Council's Countryside and AONB Service and Cywaith Cymru/Artwork Wales. This myriad of mosaics - from ducks and dragonflies to badgers and bee orchids - all represent something that can be found in the Park. Most portray the wildlife of the Park, but its history has not been forgotten. Mosaics also depict the building of the breakwater, local brick making and one, poignantly, remembers the Jigs Up, an American B24J Liberator which crashed nearby killing seven of its crew.

To kick-start the project, local school children joined the Countryside Team on a guided walk, revealing the Park's wealth of wildlife and history. The children then drew something that had grasped their imagination.

Tricia then visited the schools, where children created their mosaics using specialist materials and broken crockery. The mosaics have been installed by Tricia and the Countryside Team and are located in their correct environment - dragonflies near the ponds, seals near the coast - forming part of a new nature trail. Tricia also created her own large mosaic, celebrating the wildlife of the Park.

This project follows on from an arts project at another site managed by the Countryside Service. In 2002 a variety of sculptures, along with 650 metres of wooden boardwalk, were installed in the Dingle Local Nature Reserve,

a woodland in the heart of Llangefni. One of the artists, Nigel Talbot from Cardiff, also involved local schoolchildren. They created 140 copper disks which he embedded into a large sculpture at one of the Reserve's entrances. This project was awarded a UNESCO MAB (Man and the Biosphere) Wildlife Award for Excellence.

More recently, schoolchildren have been creating living willow sculptures at the Dingle. The community, especially children, have been at the heart of the project, instilling in them a sense of ownership of the woodland. This appears to be working - there is minimal damage to the sculptures and boardwalk - in a Reserve that is heavily used and popular with children as a shortcut to school.

Involving children in arts and other activities gives them a better understanding of their environment and a deeper respect for the countryside which they, in the future, will be the guardians of. In return, the artists and Countryside Team benefit from the children's ideas, enthusiasm and energy.

The Holyhead Breakwater Country Park is 107 acres in size and managed by the Isle of Anglesey County Council's Countryside and AONB Service. It is located on the outskirts of Holyhead on the site of the old quarry which supplied rock for the base of the 1.49 mile long Holyhead breakwater which was constructed in the mid 19th century. It later became the site of William Wild and Sons' brickworks, manufacturing heat resistant silica bricks. They produced their last brick in 1973 and the Country Park was opened in 1990. It has various habitats including lakes, ponds, heathland, cliffs and coast.

*Gareth Evans is Countryside Warden, Countryside and AONB Service, Isle of Anglesey County Council.
Contact: jgepl@anglesey.gov.uk
tel: 01248 752139*



**Un o foseigiau y plant
One of the children's mosaics**

Beth sydd mewn enw?

Llwybrau a'u henwau yng nghoedwigoedd Cymru

Llwybr 'red Bull' neu'r 'Llwybr glas' - pa un fyddech chi yn ei ddewis? Fyddai **Steven Richards-Price** yn debygol o ddewis yr ail gan mae glas yw ei hoff liw. Ond, fel mae'n dadlau, mae eisiau i enwau'r llwybrau fod yn llawer mwy creadigol os ydym am ysbrydoli pobl i fynd am dro!

Hanes lliwgar

Roeddem ni, yng Nghomisiwn Coedwigaeth Cymru, yn arfer hoffi enwi llwybrau ar ôl lliwiau. Gallech gyrraedd safle arbennig a dilyn llwybr coch, llwybr gwyn neu hyd yn oed llwybr glas. Rwyf i'n hoffi glas, ac mae'n debyg felly y byddwn i wedi dewis y llwybr glas, ond a yw'r enw 'llwybr glas' yn rhoi unrhyw syniad i mi o beth y gallaf ei ddisgwyl? A yw'n cyfleu tirwedd neu nodwedd y gallwn ddod ar ei thraws? Nac ydyw, yn affodus. Ni fyddai hyn wedi creu argraff dda iawn ar Mr Tilden. Nid yw'r enw yn 'ysgogi' yr ymwelydd i archwilio, nid yw'n 'adrodd' beth yw rhinwedd arbennig y llwybr, ac nid yw chwaith yn denu'r ymwelydd fel y gall y llwybr 'ddatgelu' ei gyfrinachau (er enghraifft, golygfa wych, rhaeadr neu nodwedd archaeolegol).

Rai blynyddoedd yn ôl, euthum ar daith drwy Gymru gyda'r nod o gael gwared â llwybrau a oedd wedi'u henwi ar ôl lliwiau, a'u disodli ag enwau nodedig a oedd yn codi disgwyliadau pobl ac yn cyfleu natur hanfodol y llwybrau (gan ddilyn egwyddor Tilden o 'ysgogi' pobl). Byddai'r disgwyliad yna'n arwain at y profiad gwirioneddol (y 'datgelu'). Felly, daeth y 'llwybr gwyn' ar safle'r 'Arch' yng Ngheredigion yn 'Llwybr y Ffawydd Hynafol' (gan gyfeirio at y coed ffawydd 200 oed a blannwyd gan Thomas Johns, coedwigwr enwocaf Cymru). Daeth y 'llwybr coch' yn 'Llwybr Panorama' – gan gyfeirio at y wobwr ar ôl cyrraedd pen y bryn.

Pam y mae'r llwybr hwn mor arbennig?

Roedd gennym enwau Cymraeg hefyd, ac er eu bod yn fanwl gywir, nid oeddynt yn cyfleu natur hanfodol y llwybr. Cafodd Llwybr Blaenmelindwr ym Mwlch Nant yr Arian ei enwi'n wreiddiol ar ôl y gronfa ddŵr ar ddiwedd y llwybr, ond yr uchafbwynt yma oedd y golygfeydd ar hyd y grib. Felly newidiais yr enw yn Llwybr y Grib. Roedd yna Llwybr ger y Llyn hefyd, ond y barcud oedd yr uchafbwynt yma, ac felly newidiais yr enw i Llwybr y Barcud. Mae'r arwyddion dehongli ar hyd y llwybr yn egluro mai Barcud yw'r enw Cymraeg am 'red kite' (ceir enwau Cymraeg a Saesneg ar y llwybrau fel rheol). Creodd Creu-ad, yr artistiaid dehongli, nodwedd addas ar gyfer man cychwyn y llwybr, a gwnaeth Roger Newman gerflun o'r barcud. Yna aethom ati i ychwanegu ein panel corfforaethol safonol sy'n rhoi gwybodaeth sylfaenol i bobl am y llwybr. Mae panel yn egluro i bwy y mae'n addas, yr amser a gymer, y pellter, pa mor anodd ydyw, a nodweddion o ddiddordeb (yr 'adrodd').

Nodweddion lleol ynteu dyheadau marchnata?

Roeddem ni'n arfer enwi llwybrau beicio mynydd ar ôl y noddwyr, yn hytrach na chanolbwyntio ar y profiad y mae'r llwybr yn ei gynnig. Yng Nghoed y Brenin, roedd angen enw newydd ar gyfer y llwybr 'Red Bull'. Roedd y llwybr ar ei newydd wedd

Man cychwyn
Llwybr y Barcud
Barcud Trail
trailhead



yn cychwyn yn Nolgefeiliau lle'r arferai'r gofaint bedoli'r gwartheg cyn iddynt gael eu gyrru dros y mynydd i'r marchnadoedd yn Lloegr. Roedd y cysylltiad hanesyddol yn golygu y gallem barhau i ddefnyddio'r cyfeiriad at y tarw, ac felly ailenwyd y llwybr yn 'Llwybr y Tarw'. I ddynodi man cychwyn y llwybr, gofynnwyd i Creu-ad ddylunio nodwedd briodol (sef y cynn tarw copr mawr a welir yn y llun). Defnyddiwyd silwét o'r cynn ar yr arwyddion i helpu beicwyr i ddilyn y llwybr.

Felly, os oes angen i chi enwi llwybr, cofiwch feddwl am enw nodedig sy'n ysgogi'r ymwelydd, yn codi disgwyliadau ac yn cyfleu ei natur hanfodol, a chofiwch ddefnyddio nodwedd ddeongliadol ym man cychwyn y llwybr i atgyfnerthu'r enw.

*Steven Richards-Price Ymgynghorydd
Dehongli, Tim Coedwigaeth Cymdeithasol
Comisiwn Coedwigaeth Cymru.*

steven.richards-price

@forestry.gsi.gov.uk



What's in a name?

Trails and their names in the forests of Wales

'Red bull trail' or 'Blue trail' - which would you choose? Blue being **Steven Richards-Price's** favourite colour he'd probably choose the latter. But, as he argues, we really need trail names to be much more creative if we are going to inspire people to take a walk!



Man cychwyn Llwybr Tarw - cafodd copr eu fwyngloddio gerllaw **Tarw Trail trailhead - copper was mined nearby**



Man cychwyn Llwybr Mynydd Penrhos **Mynydd Penrhos Mountain trailhead**

Colourful history

Here in Forestry Commission Wales we used to like naming trails after colours. You could arrive at a site and do a red trail, a white trail, or even a blue trail. As I like blue I would probably have chosen that one, but does a blue trail give me any clue as to what to expect, or convey a connection to the landscape or a feature I might encounter? Sadly not. Mr Tilden would not be impressed. No 'provoking' the visitor to explore, no 'relating' the trail's special qualities, and not much enticement to allow it to 'reveal' its secrets (for example an amazing view, waterfall or archaeological feature).

Some years ago I went on a mission around Wales to rid us of trails named by colour, replacing them with distinctive names that raised anticipation and captured their essence (the 'provoke' bit of Tilden's principles). This anticipation would then hopefully be rewarded by the actual experience (the 'reveal' bit). Thus a 'white trail' at our Arch site in Ceredigion became the 'Ancient Beech Trail' (relating to the 200-year-old beech trees planted by Wales' foremost forester Thomas Johnes). A 'red trail' became the 'Panorama Trail' - the walk's reward at the top of the hill.

Why is this trail special?

We also had some Welsh trail names which, although accurate, didn't quite capture the essence of the trail. The Blaenmelindwr

Trail at Bwlch Nant yr Arian was originally named after a reservoir at the end of the walk, but the views along the ridge top were the highlight. I changed the name to Llwybr y Grib/Ridgetop Trail. We used to have Llwybr Ger y Llyn/Lakeside Walk, but the red kites were the highlight, so I changed the name to Llwybr y Barcud/Barcud Trail. Interpretation along the route tells people that Barcud is the Welsh for red kite (usually I have an English and Welsh name for walks). Interpretive artists Creu-ad came up with a suitable trailhead feature, and Roger Newman produced a kite sculpture. We then added our standard corporate trailhead which gives people the basics of the walk. A panel describes who it's suitable for, time, distance, difficulty and features of interest (the relate bit).

Local distinctiveness versus marketing aspirations

We used to be keen on naming mountain bike trails in honour of their sponsors, rather than the experience the trail provides. At Coed y Brenin, we needed to come up with a new name for the 'Red Bull' trail. The new start of the trail (the 'trailhead'), was at 'Dôlgefeiliau', which means 'field of the smithies'. Originally, a smithy put shoes on cattle before drovers took them on the journey across the mountains to market in England. This historical link meant we could still use what had been a coincidental bull reference with authority, so we renamed it the 'Tarw' trail - 'Tarw' being the Welsh for bull. To signal the start of the routes we engaged Creu-ad to design a fitting trailhead (the oversize copper bull's horns pictured). A silhouette of the horns was used on waymarker symbols to help cyclists quickly recognise their trail.

So, if you need to name a trail, come up with something distinctive that provokes the visitor, raises anticipation and captures its essence - and reinforce the name with an interpretive trailhead feature.

Steven Richards-Price is Interpretation Adviser, Social Forestry Team with Forestry Commission Wales. Contact: steven.richards-price@forestry.gsi.gov.uk

Pecyn offer cerdded a dehongli

Mae **Suzanna Meekins**

yn cyflwyno pecyn offer newydd sydd wedi'i ddyfeisio gan Awdurdod Parc Cenedlaethol Bannau Brycheiniog i gefnogi tueddiad amlwg diweddar o deithiau cerdded cymunedol a phrosiectau deongliadol.

Wedi derbyn galwad i leisio barn ar ddraffiau terfynol y drwgdybiedigion arferol: paneli a thafenni am y cant a milfed tro cyn gorfod ceisio hyrwyddo gwerthoedd cynllunio deongliadol da pan roedd hi'n amlwg yn rhy hwyr, fe benderfynom ni gymryd dynesiad newydd, gweithredol i hyrwyddo ymarfer da mewn prosiectau deongliadol a arweinir gan gymdeithas. Yn ffodus, cyfatebodd y penderfyniad gyda chwant fy nghydweithwyr i gefnogi datblygu teithiau cerdded lleol i alluogi cymunedau i gymryd mantais o'r farchnad gerdded ffyniannus i dwristiaid a dyma ble darddodd y syniad am becyn offer Cerdded a Dehongli...

Felly pam fod angen pecyn offer arall arnom?

Cydnabyddwn fod llawer o becynnau offer Deongliadol yn bodoli'n barod ac nid ydym ni eisiau ail-greu un o'r rheini mewn unrhyw ffordd, ond nid oeddem ni'n gallu ffeindio pecyn offer oedd yn cynnig cyngor ar gread llwybrau sy'n cael eu hyrwyddo ac yn sicr dim byd oedd yn cyfuno cyngor arbenigol ar Hawliau Tramwy, Ariannu, Twristiaeth, Dehongli ac yn y blaen. Roeddem ni hefyd yn awyddus i ddatblygu'r pecyn offer HERIAN sy'n hyrwyddo datblygiad Cynlluniau Deongliadol Lleol ond ar yr un pryd roeddem ni'n ymwybodol fod rhaid i'n pecyn offer sefyll ar wahân gan na fyddem ni'n gallu dibynnu ar yr adnoddau i redeg gweithdai pellach a/neu hyfforddiant.

Wedi cael ein hysbrydoli gan becynnau Llwybrau'r Ymddiriedolaeth Genedlaethol sy'n defnyddio cartwnau a chynllunio meddylgar i wneud y cynnwys yn ddarllenadwy a doniol fe weithiom ni gyda Red Kite Environment a Touchwood Design i greu pecyn offer deniadol, hawdd i'w ddefnyddio a hygyrch. Yng nghyd-destun y fformat, fe benderfynom ni yn erbyn argraffu ond yn hytrach defnyddio DVD rhyngweithiol sy'n cynnwys hyperddolenni i gynorthwyo â llywio ac sy'n galluogi'r defnyddiwr i ddarganfod mwy o wybodaeth ar bynciau o ddiddordeb ac oherwydd ei fformat digidol dylai'r cynnwys fod yn rhad i'w ddiweddarau, copïo a dosbarthu.

Beth ydym ni'n gobeithio bydd y pecyn offer yn cyflawni?

Mae'r pecyn offer wedi'i rannu'n ddwy adran, y cyntaf yn delio â'r broses o ddatblygu, marchnata a chynnal llwybrau cerdded lleol a'r ail ynghylch Dehongli, cynllunio a gweithredu er bod y ddwy adran yn traws-gyfeiriodi diolch i'r hyperddolenni. Gobeithiwn drwy ddod â'r ddwy adran at ei gilydd byddwn yn sicrhau fod Dehongli'n cael ei weld fel rhan allweddol o gynlluniau cerdded yn hytrach nag ôl-ystyriaeth ac y bydd yn annog ffyrdd unigryw, arloesol a chofiadwy o gyflwyno negeseuon dehongliadol. Mae'r pecyn offer hefyd yn offeryn pwysig er mwyn cyflawni'r weledigaeth sydd wedi ei gosod yn Strategaeth Dehongli'r Parc Cenedlaethol o godi proffil a safon Dehongli ac annog cydweithio er mwyn osgoi dyblygiad o ymdrech ac adnoddau.

Wedi gweithio'n galed ar nifer o brosiectau cymunedol dros y blynyddoedd diwethaf roeddem ni eisiau rhannu'r hyn rydym ni wedi dysgu (yn aml y ffordd galed a drud ar adegau), felly gallai eraill ddysgu ar draul ein profiadau. Er mwyn sicrhau fod pob cymuned yn derbyn cymorth cyfartal gyda'u prosiect rydym ni wedi darparu canllawiau eglur ar lefel y cymorth rydym ni fel sefydliad yn gallu cynnig. Yn ogystal, rydym ni wedi cydweithio gyda'n hadran gynllunio i gynhyrchu nodyn o arweiniad ar y materion cynllunio sy'n gysylltiedig â



gosodiadau Deongliadol i alluogi cymunedau i adeiladu o fewn y costau cysylltiol a'r amser sydd ei angen ar ddechrau'r prosiect. Lle nad Awdurdod y Parc Cenedlaethol yw'r awdurdod perthnasol, rydym ni wedi cynnwys blychau cyswllt sy'n cynnwys rhestr o sefydliadau all fod o gymorth.

Gobeithiwn y bydd y pecyn offer gorffenedig yn cefnogi cymunedau lleol i ddiffinio a chyflwyno'u treftadaeth ddiwylliannol a datblygu teimlad ehangach o stiwardiaeth am eu hamgylchedd tra hefyd yn creu cynnyrch gorffenedig hawdd i'w ddefnyddio ac o safon uchel i ymwelwyr.

Y ffordd ymlaen

Diolch i gymorth ariannol gan Gronfa Datblygiad Cynaliadwy a Phartneriaeth Twristiaeth Canolbarth Cymru bydd y pecyn offer gorffenedig yn cael ei gynhyrchu yn gynnar ym mis Hydref fel DVD rhyngweithiol a fydd ar gael am ddim i gymunedau yn y Parc Cenedlaethol. Er i ni ymgynghori'n eang ar gynnwys y pecyn, bydd gwir brawf y pecyn yn dod pan fydd e'n cael ei ddefnyddio gan gymunedau go iawn ar brosiectau go iawn a byddwn ni'n gweithio ar hyn yn ystod y flwyddyn i ddod. Er bod y fersiwn hwn o'r pecyn offer yn cynnwys gwybodaeth sy'n berthnasol i gymunedau sy'n byw yn y Parc Cenedlaethol, mae'r cynnwys wedi cael ei ddatblygu fel gall manylion cyswllt gael eu newid yn hawdd a'u defnyddio mewn ardaloedd daearyddol gwahanol - mae yna gynlluniau ar gyfer datblygu fersiwn Canolbarth Cymru yn y dyfodol.

Os hoffech fwy o wybodaeth ynghylch y prosiect cysylltwch â suzanna.meekins@breconbeacons.org

Mae Suzanna Meekins yn Swyddog Dehongli ar gyfer Awdurdod Parc Cenedlaethol Bannau Brycheiniog.

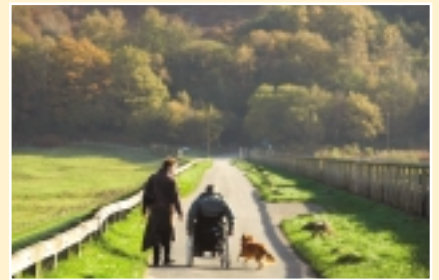


Gellir llwytho'r pecyn offer i lawr o'r adran gymunedol ar ein gwefan: www.breconbeacons.org

Community walking and interpretation toolkit

Suzanna Meekins

introduces a new toolkit, devised by the Brecon Beacons National Park Authority, to support a growing trend for community-led walking and interpretation projects.



Having been called upon to comment on the final drafts of the usual suspects: panels and leaflets for the umpteenth time and then having tried to promote the merits of good interpretative planning when clearly it was too late we decided to take a new, proactive approach to promoting good practice in community led interpretation projects. Thankfully this decision coincided with my colleagues' desire to support the development of local walks to enable communities to tap into the thriving walking tourism market and it was here that the Walking and Interpretation toolkit was born...

So why do we need another toolkit?

We acknowledge that there are already many Interpretative toolkits out there and we certainly didn't want to recreate the wheel, but we couldn't find a toolkit that advised on creating new walking routes and certainly nothing that brought together specialist advice on Rights of Way, Funding, Tourism, Interpretation together in one place. We were also keen to build on the HERIAN toolkit that promotes the development of Local Interpretative Plans but at the same time we were aware that



Download the toolkit from:
www.breconbeacons.org



our toolkit has to be stand alone as we could not count on the resources to run further workshops and/or training.

Having been inspired by a National Trust Trails toolkit that used cartoons and thoughtful design to make the content readable and humorous we worked with Red Kite Environment and Touchwood design to create what we feel is an attractive, user friendly and accessible toolkit. As for the format, we decided against printing and instead chose an interactive DVD which has hyperlinks to aid navigation and enables the user to drill down to more information on subjects of interest and because of its digital format the content should be cheap to update, copy and distribute.

What are we hoping the toolkit will achieve?

The toolkit is divided into two sections, the first about the process of developing, marketing and maintaining local walks and the second about Interpretation, planning and implementation although the two are cross referenced with hyperlinks. We hope

that by bringing the two together we will ensure that Interpretation is seen as an integral part of walking projects rather than an afterthought and that it will encourage unique, innovative and memorable ways of presenting interpretive messages. The toolkit is also an important tool for achieving the vision set out in the National Park Interpretation Strategy of raising the profile and quality of Interpretation and encouraging partnership working to avoid duplication of effort and resources.

Having worked on several community projects over the last few years we wanted to share the do's and don'ts that we have learnt (often the hard and sometimes expensive way), so others could learn from our experience. Importantly to ensure that each community receives equal assistance with their project we have provided clear guidelines on the level of support that we as an organisation can offer. In addition we have worked with our planning department to produce a guidance note on the planning issues associated with Interpretative installations to enable communities to build in the associated costs and time required at the start of the project. Where the National Park Authority is not the relevant authority we have included contact boxes with a list of the organisations that may be of assistance.

We hope the finished toolkit will support local communities in defining and presenting their cultural heritage and developing a wider feeling of stewardship for their environment whilst also producing a user friendly, high quality end product for visitors.

The way forward

Thanks to funding from the Sustainable Development Fund & Tourism Partnership Mid Wales the final toolkit will be produced early October as an interactive DVD which will be freely available to communities within the National Park. Although we have consulted widely on its content, the true test of the toolkit will be its use by real communities on real projects and we will be working on this in the forthcoming year. Although this version of the toolkit contains information that is relevant to communities living within the National Park, the content has been developed so that contact details can be easily amended for use in different geographical areas - there are plans for a Mid Wales version in the future.

Suzanna Meekins is Interpretation Officer for the Brecon Beacons National Park Authority. If you would like more information about the project please contact suzanna.meekins@breconbeacons.org



Newyddion a barn

Anwar neu waraidd?

Fel rhan o'i MA mewn archaeoleg a threfnadaeth ymgwyrodd Dave Howell ymchwilio i amgyffredion y cyhoedd o'r Celtiaid a'r Oes Haearn Prydeinig. Gan gydnabod nad oedd dadleuon academiaidd diweddar ynglŷn â'r Celtiaid wedi llwyddo i gael hyd i lwyfan ym myd deongliadol ehangach safleoedd trefnadaeth, datblygwyd holiaduron i geisio mesur barn ymwelwyr â'r safleoedd astudio dewisedig.

Awgryma'r canlyniadau fod yr amgyffred cyhoeddus yn dargyfeirio'n fawr ynglŷn â Cheltiaid a'r Oes Haearn. Gwelwyd yr Oes Haearn fel cyfnod cynhyrchiol a 'gwaraid', lle ystyriwyd y Celtiaid fel rhyfelgar ac 'anwar'. Ymddengys i'r Celt 'cyfoes' gymylu amgyffredion yr 'hen' Geltaid a'r Oes Haearn i'r fath raddau fel ei bod y tu hwnt i gyrraedd y cyrff trefnadaeth i gywiro'r amgyffredion hyn, gan alw am ddull llawer mwy eang o fynd i'r afael â'r broblem. Mae'r darganfyddiadau'n amlygu'r anhawster o gyflwyno damcaniaethau newydd sydd o bosibl yn ddadleuol i gynulleidfa sydd wedi ei thrwytho mewn un dehongliad penodol o hanes a hynny dros gyfnod maeth.

Am fwy o wybodaeth ynglŷn â'r ymchwiliad hwn cysylltwch â: davehowell@tesco.net

Afonydd i'r Môr, Harbwr i'r Byd

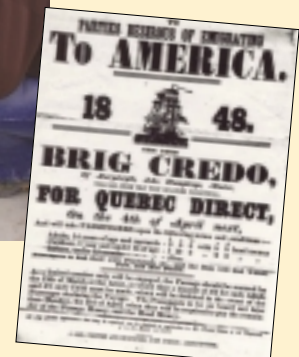
Mae gwaith celf gan fyfyrwyr Ysgol Penglais, Aberystwyth yn rhan o brosiect newydd sy'n canolbwyntio ar hanes harbwr Aberystwyth. Mae Stuart Evans o Amgueddfa Ceredigion, yr artist Pod Clare, ynghyd â chwmni 'Creu-ad', o ganolbarth Cymru, ac sy'n cael ei redeg gan Shelagh Hourahane a Lynne Denman yn gobeithio y byddant, drwy osod gwaith celf a manau gwybodaeth ddeniadol ar hyd yr hen gei, yn cynorthwyo pobl sy'n cerdded yn hamddenol o amgylch yr harbwr i ddod yn fwy ymwybodol o'i hanes diwydiannol a chymdeithasol. Maent yn gobeithio defnyddio amrywiaeth o ddulliau dehongli ac yn edrych ymlaen at gynhyrchu gwaith celf, dramâu, sesiynau adrodd stori, byrddau gwybodaeth, a hyd yn oed rhaglenni byr ar gyfer y cyfrifiaduwr y gellir eu lawr lwytho i systemau sain personol o amgylch yr harbwr - oherwydd os wnewch ymweld â'r marina gwych sydd yno heddiw prin iawn sydd yno i ddangos rôl bwysig yr harbwr yn y gorffennol.

Mae'r grŵp sy'n cyfarfod yn yr amgueddfa wedi enwi'r prosiect 'Afonydd i'r Môr, Harbwr i'r Byd'. Maent yn chwilio am bobl leol a fyddent, o bosibl, am helpu i ddatblygu'r syniadau hyn. Datblygodd yr harbwr yn gyflym pan allforiwyd plwm o Aberystwyth a'r bwriad yn y pen draw yw cysylltu â gwledydd eraill yn y byd - i'r lleoedd yr aeth morwyr o Aberystwyth gan allforio a mewnforio pob math o gynnyrch - ac i le allfudodd pobl o Gymru.

Oherwydd y nifer uchel o fwyngloddiau yn ardal canolbarth Cymru mae hefyd yn bwysig i bobl ddeall y cysylltiad rhwng cefn gwlad a'r harbwr.

Adeiladwyd nifer o longau pren yn Aberystwyth gan hwylio dros y byd i gyd. Dengys y mosaic, a wnaethpwyd gan fyfyrwyr Penglais drwy weithio gyda'r artist cymunedol Pod Clare, bedwar math o long a oedd yn defnyddio'r harbwr.

Os oes gennych ddiddordeb mewn cymryd rhan cysylltwch â Stuart Evans stuarte@ceredigion.gov.uk neu Shelagh Hourahane shelagh@creu-ad.co.uk



News & views

Savage or civilised?

As part of his MA in archaeology and heritage Dave Howell undertook research examining public perceptions of the Celts and the British Iron Age. Recognising that recent academic debates on Celts have failed to find a platform in the wider interpretive world of heritage sites, questionnaires were developed to gauge opinions of visitors to selected sites.

The results suggested that public perceptions diverge considerably on Celts and the Iron Age. The Iron Age was seen as a productive and 'civilised' period, whereas Celts were viewed as warlike and 'savage'. The 'modern' Celt appears to have clouded perceptions of the 'ancient' Celt and Iron Age to such an extent that it may be beyond the reaches of heritage bodies to rectify these perceptions, requiring a much wider approach to the issue.

These findings highlight the difficulty of communicating potentially controversial new theories to an audience that has been immersed in one particular interpretation of history for an extended period of time.

To find out more about this research contact: davehowell@tesco.net

Rivers to the Sea, Harbour to the World

Art works made by students from Penglais School, Aberystwyth are part of a new project focusing on the history of Aberystwyth harbour. Stuart Evans from Ceredigion Museum, artist Pod Clare, and 'Creu-ad' (run by Shelagh Hourahane and Lynne Denman), hope that by placing art works and information points along the old quayside people will become more aware of its industrial and social history. They are hoping to use a range of interpretive methods - art works, plays, story telling sessions, information boards, and even short computer programmes that can be down loaded onto personal sound systems and carried around the harbour.

The group which meets at the museum has called the project 'Rivers to the Sea, Harbour to the World'. They are looking for local people who might want to help develop these ideas. The harbour developed rapidly when lead was exported from Aberystwyth and the intention eventually is to link with other countries in the world, to which sailors from Aberystwyth travelled, and to which Welsh people emigrated. Because of the large numbers of mines in mid Wales it's also important that people understand the connection between the hinterland and the harbour.

Many wooden ships built in Aberystwyth sailed all over the world. The mosaic made by the Penglais students, working with Community Artist Pod Clare, shows four types of vessel which used the harbour.

If you are interested in being involved please contact Stuart Evans stuarte@ceredigion.gov.uk or Shelagh Hourahane shelagh@creu-ad.co.uk