

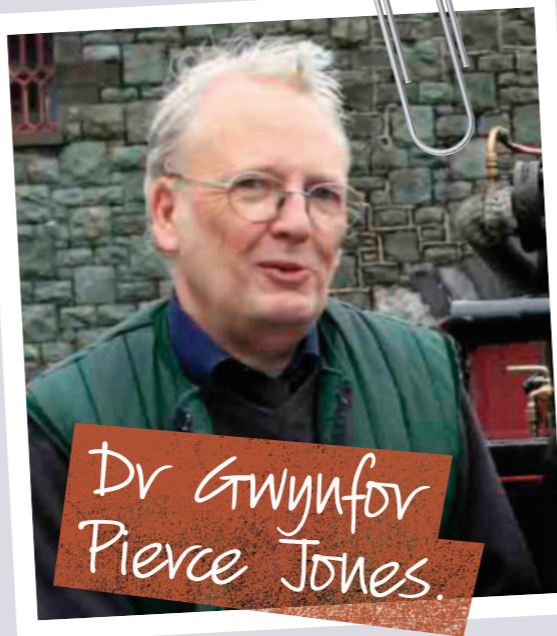
# Hoel traed yr hogia'n y llwch

Roedd cau Chwarael Dinorwig yn '69 yn andros o sioc, yn enwedig am bod cymaint yn gweithio yno. Dwi'n credu mai fel adwaith i hynny y penderfynodd yr Henadur R H Owen o Lanberis fwy na neb bod yna rwbath yn mynd i gael ei gadw fel cofiant a bod o'n mynd i fod yn rwbath o ddefnydd i'r ardal. Dyna sut y perswadiwyd Cyngor Sir Gaernarfon ar y pryd i brynu'r safle ac i hynny roi stop ar werthiant o'r celfi o 'ma.

Mae yna le i greu bod yna symudiad o bobl efo diddordeb yn genedlaethol wedi cychwyn erbyn hynny. Fyddai'n meddwl yn enwedig

am Richard Keen a Morgan Rees o Gaerdydd fel rhai oedd â diddordab, yr unig rai efo diddordab yn y diwydiant llechi i ddeud y gwir, ac roedd eu cael nhw'n rhan ohono'n beth pwysig.

Mi fysa Chwarael Dorothea, Dyffryn Nanlle wedi gallu bod yn addas ar gyfer sefydlu amgueddfa. Mi fuodd honno'n rhedeg fel amgueddfa o 1965 ymlaen. Mi oedd yna ddynd bach yn isda wrth y giât a mi oeddach chi'n talu hannar coron iddo fo fynd â chi o gwmpas y chwarael. Os 'sa nhw 'di gwtsiad a chadw'r lle i fynd am 'chydig o flynyddoedd yn hwy fysan nhw o



Dr Gwynfor Pierce Jones.

bosib wedi medru agor fel amgueddfa. Y cwestiwn wedyn ydy, be 'sa 'di digwydd i fa'ma, y Gilfach Ddu, o'i gymharu efo'r twll dyfnaf i gael ei wneud gan ddynd yn Ewrop?

Ond beth bynnag, wnaeth hynny ddim digwydd. Roedd fan hyn yn le eiconic. Mae edrychiad yr iard yma'n arbennig a mae o'n gweiddi allan 'safiwch fi' rhywsut.

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Mi oeddwn i yma y diwrnod agorodd yr Amgueddfa Lechi yn Llanberis yn 1972. Mi gafodd Prifathro Ysgol Dyffryn Nanlle wahoddiad i ddod yma a mi o'n i'n y chweched dosbarth ar y pryd. Prifathro newydd oedd o, ond mi oedd o 'di cael clywed rhywsut bod gin i ddiddordab, ac yn lle dod â'r prif ddisgybl mi ges i ddod yma hefo fo.

Roedd 'na marquee wen fawr allan yn y cowt, a be' oeddwn i'n weld yn ddoniol oedd cerddad i mewn i fan'na ac o'n i'n nabod nifer o bobl oedd yn rheolwyr ac yn berchnogion chwaraeli, ac wrth gwrs doedd y Prifathro ddim yn nabod neb! ▶



Dafydd Roberts yn cyfwrdd Gwynfor Pierce Jones  
Dafydd Roberts interviewing Gwynfor Pierce Jones

# Footprints in the dust

The closure of Dinorwig Quarry in '69 was a terrible blow, especially as so many people worked there. I think it was as a reaction to the closure that Alderman R H Owen of

Llanberis, more than anyone, decided that something should be kept as a memorial and that it should benefit the area. That's how Caernarfonshire County Council, as it was called then, was persuaded to buy the site, thus halting the sale of the equipment.

I think it's fair to say that interest in the site on a national scale had been kindled by then. I'm thinking in

particular of Richard Keen and Morgan Rees from Cardiff, as people interested in the slate industry, perhaps the only ones, and getting them involved was crucial.

The site of Dorothea Quarry, Dyffryn Nanlle would have been suitable for the establishment of a

here looks so special and seems to cry out 'save me'.

I was here the day the Slate Museum opened in Llanberis in 1972. The Headmaster of Ysgol

Dyffryn Nanlle had been invited to come here and I was in the sixth form at the time. He was new to the job but had somehow heard that I was interested, and instead of taking the head boy he took me along with him.

There was a huge white marquee out in the yard, and what was funny to me as I walked in was that I knew a number of the managers and quarry owners, and of course the Headmaster didn't know anyone! All sorts of people were there on the day – Hefin Davies, Llechwedd, Walter Riley, Rhostryfan, O.G.

Williams, chief manager at Pen-yr-Orsedd, Michael Williams, formerly from Dorothea, Ted Oliver from the Union.

I remember people giving speeches and I'm sure it was a misty day. There was also a table laden with wines, which I couldn't touch

because I was with the Headmaster!

I came to work here in 1977 selling tickets. Very often the visitors who came to the gate had no idea what there was to do here. They could see the crane, which was in the middle of the yard, and parts of the Penbryn engine, and the 'A boards'. But we'd tell them that a film would be shown in so many minutes (it was once an hour I think) that would put the place in context. The film showed a typical working day in the yard, and at the end the workers going home, the last day as

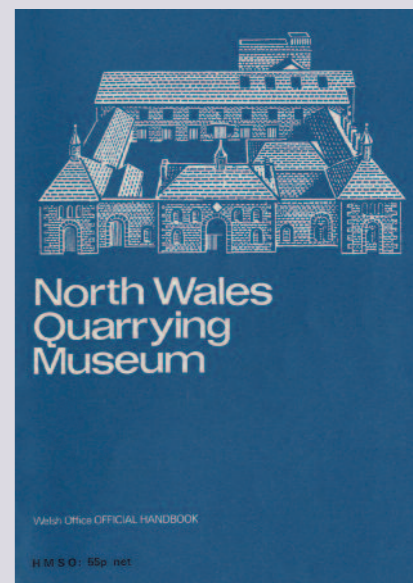
This was an iconic place. The yard here looks so special and seems to cry out 'save me'.



Arddangosfa ward ysbyty'r chwarael  
Recreation of the quarry hospital ward

museum. It had been run as a museum from 1965 onwards. There was a man sitting at the gate and you'd pay half a crown for a tour of the quarry. If they'd waited and kept the place going for a few more years it's possible that they would have been able to open as a museum. The question then is what would have happened here at Gilfach Ddu – could it have compared to Dorothea, the deepest hole ever made by man in Europe?

However, that didn't happen. This was an iconic place. The yard



Llawlyfr cyntaf yr amgueddfa, 1975  
The museum's first guidebook, 1975

far as I know – I didn't see much of it as I was stuck in the ticket office, wasn't it!

The tally board behind me somehow emphasised the fact that everyone had gone home. Most of the tallies had been moved down from the Steam Mills Office, because the ones on the ground floor had been stolen when the place was at a stop. The idea was that they'd see the film to get the background, then have the experience of exploring an abandoned workshop – you could almost see the footprints of the men in the dust.

I'd never been here when the place was working and I scarcely remember going around on that first day – there were so many things to see, it was like Christmas every day to someone like me. Vernon Huws offered me a job here selling tickets: Guto Ambulance had been taken ill and they needed someone in a hurry and I was out of work at the time.

From what I remember, a lot of the site was the same as it always had been although there had been a few changes of course: the room where the film was shown had been altered and the foundry had been set out as an exhibition.

The hospital had been set up as well although I don't think it was there that first year – I'm sure I remember the carpenter's workshop being complete.\* ▶

\*The carpenter's workshop became a reconstruction of a hospital ward.

► Roedd yna bob math o bobl yma ar y diwrnod - Hefin Davies, Llechwedd, Walter Riley, Rhostryfan, O.G. Williams, prif reolwr Pen-yr-Orsedd, Michael Williams gynt o Ddorothea, Ted Oliver o'r Undeb. Dwi'n cofio pobl yn rhoi anerchiadau a dwi'n siŵr ei bod hi'n ddiwrnod niwlog. Mi oedd yna fwrdd llawn gwinoedd hefyd, na chawn i'm dwtiad am bod y Prifathro efo fi!

Mi ddois i weithio 'ma yn 1977 yn gwerthu ticedi. Yn aml iawn 'doedd gan yr ymwelwyr oedd yn dod at y giât ddim syniad be oedd 'na i'w wneud yma. Mi oedd y craen i'w weld, roedd hwnnw'n ganol yr iard, a darnau o injan Pen y Bryn, a'r 'A boards'. Ond mi oeddann ni'n deud wrthyn nhw bod yna ffilm yn mynd i gael ei dangos mewn hyn a hyn o funudau (unwaith bob awr oedd o dwi'n meddwl) a chyfeirio pobl i

'lawn iawn  
eich bod  
chi'n gweld  
hoel traed  
yr hogia  
yn y llwch  
'de.'

ticedi do'n!

Roedd y bwrdd talis tu ôl i mi yn rhyw fath o bwysleisio'r ffaith bod pawb wedi mynd adra. Roedd rhan fwyaf y talis wedi'u symud lawr o Offis Ffiar Injan, 'di dŵad am bod y rhai gwaelod wedi cael eu dwyn pan oedd y lle 'ma ar stop 'de. Y syniad oedd, bod nhw'n cael gweld y ffilm, cael cyd-destun y lle, wedyn roeddann nhw'n cael mynd o gwmpas gweithdy oedd wedi cael ei adael, bron iawn eich bod chi'n gweld hoel traed yr hogia yn y llwch 'de.

Fues i rioed yma pan oedd y lle'n gweithio a prin dwi'n cofio mynd o gwmpas ar y diwrnod cynta hwnnw - roedd yna gymaint o betha i weld, mi oedd o fatha Dolig bob diwrnod i rywun fatha fi. Gefais i gynnig gan Vernon Huws i ddod yma i werthu ticedi; roedd Guto Ambiwylans 'di mynd yn wael a roeddann nhw angan rhywun ar frys ac o'n i allan o waith ar y pryd.

O be dwi'n gofio roedd lot o'r lle 'run fath â fysa fo 'di bod ond roedd ambell i beth wedi newid wrth gwrs: roedd lle oedd y ffilm yn cael ei

'dwi'n ama mai  
ad hoc a cefn  
pacad sigarêts  
oedd hi'

ddangos wedi newid a'r ffowndri 'di cael ei osod allan fel arddangosfa.

Roedd yr hospitol wedi cael ei gosod fyny hefyd er dwi'm yn meddwl bod hi yno'r flwyddyn gynta 'na - dwi'n siŵr 'mod i'n cofio gweithdy'r saer yn gyfa'.\*

Mi oedd 'na rywfaint o betha wedi dod yma o lefydd erill, creiriau megis y bwrdd hydrologig o Pen-yr-Orsedd ond doedd 'na neb yn gneud ffys o'r ffaith bod o'n dŵad o rwna arall. Mi oedd 'na rywfaint o lunia yn yr arddangosfa o chwarieli eraill hefyd ond doedd o'm yn cael ei bwysleisio.

Dwi'm yn gwybod faint o drefn oedd yna yn y dyddia' cynnar i gasglu creiriau o safleoedd eraill -

dwi'n ama mai ad hoc a cefn pacad sigarêts oedd hi, a phobol fatha fi yn swnian. Wrth Morgan Rees a Dick Keen fyddwn i'n swnian, ac ella Vernon Huws 'fyd pan oeddwn i'n gweld rhywbeth oeddwn i'n meddwl oedd angen ei roi i fewn megis y bwrdd hydrologig ac injan Pen y Bryn - oedd hwnna'n un o'r is-gontractau mawr nes i ymgymryd â hi pan o'n i dal yn yr ysgol.

Roedd rhan fwy o'r staff cynta' yn yr amgueddfa yn gysylltiedig â Chwarieli Dinorwig. Dwi'm yn meddwl bod 'na lawer o gysidro bod hi'm byd i neud efo gweddill o ddiwydiant Cymru oherwydd roedd hi yma yn Llanbêr a hogia o chwarieli Llanbêr oedd yn gweithio yma. Roedd hi mwy neu lai megis bod Chwarieli Dinorwig wedi ailagor doedd, dyna oedd y teimlad o'n i'n gael, mai yn Chwarieli Dinorwig o'n i'n gweithio.

Yr unig bobl oedd ddim â chysylltiad efo'r chwarieli yn uniongyrchol oedd fi, Pete a Dilys. Roedd pawb arall yn gynweithiwr yn y chwarieli er na dwi'm yn cofio'r giât i gyd. Y rhai cynta oedd Hugh Richard wrth gwrs, yn rhedeg y lle, a roedd 'na rywun o'r enw Ernie, oedd 'di bod yn Sdiwart Bach a Eric, oedd o efo un llygad, 'di cholli hi yn ystod y rhyfal. Dwi'm yn cofio pwy arall chwaith, oedd 'na gang oedd yn newid bob blwyddyn pan o'n i'n dod yma. Ddoth Wil Lôn Bost a'r rheiny yma wedyn tua diwadd yr amsar, pan o'n i'n mynd o 'ma 'de.

Mi oedd Dilys yn gweithio yn y siop ac o'n i'n gwerthu ticedi drws nesa. Mi oedd yna ddigon o hwyl a dim llawer o draffarth, dim ond pan oedd 'na ymwelwyr yn d ad a styrbio'r sgwrs 'de!

Os oeddann ni'n medru cael ymwelwyr i mewn trwy'r drws oedd rhan fwyaf ohonyn nhw'n rhyfeddu ond y traffarth oedd y pris mynediant. Er nad oedd o'm llawer, oedd o'n dal yn gwneud i dros eu hanner nhw droi 'nôl wrth y giât. Mi o'n i'n rhoid sbesial dils i bobl, Gŵr a Gwraig, Nain a Taid a pedwar o blant, deud 'one adult one child' 'de. Wel, chwara' teg oedd angen doedd neu fysa nhw byth yn cael y profiad 'blaw hynny! Roedd y rhan fwyaf o bobl â diddordab mawr, ambell rai, pensynwyr o ffwrdd yn aml iawn yn diawlio bod nhw'n gorfod talu: 'Museums are free in Manchester'. O'n i'n teimlo fatha

deud 'Well go to blooming one in Manchester!' Ond ar ôl cael nhw mewn, ew, mi oedd hi'n anodd iawn eu cael nhw o 'ma, yn enwedig amsar cau!

O'n i'n gorfod cau yn gynnar - o'n i'n cael double time i fod yn gorad o 5 tan 7. O'n i'n cau giât cyn i'r trênn dwytha ddod nôl ar y Padarn rhag i neb ddod i fewn, achos doedd 'na'm posib cael nhw allan! O'n i'n gorfod rhoid chase i bobl o gwmpas i'w prysuro nhw! O'n i'n cau giât chwarter 'di 6 a gola' allan a cuddiad 'de. Mi oedd yr hogia'n diawlio os o'n i'n gadael neb i mewn!

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Most of the initial staff at the museum had some connection with Dinorwig Quarry. I don't think they considered that there was much connection with the rest of Welsh industry. It was something that belonged to Llanberis and that was being run by lads from Llanberis quarry. It was almost as though

\*Newidwyd gweithdy'r seiri i arddangos ward ysbyty.



lard y Gilfach Ddu, 1971 • The yard at Gilfach Ddu, 1971

► Some things had come here from other places, equipment such as the hydraulic table from Pen-yr-Orsedd, but no-one made a fuss of the fact that it had come from somewhere else. There were also some pictures in the exhibition of other quarries, but there wasn't too much emphasis on this.

I don't know what policy they had in the early days for collecting objects from other sites - I'm sure it was pretty ad hoc and back-of-a-cigarette-packet, and people like me nagging. I'd pester Morgan Rees and Dick Keen, and perhaps Vernon Huws as well, when I saw something I thought we should have such as the hydraulic table and the Pen y Bryn engine - that was one of the big sub-contracts I undertook when I was still at school.

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packet'

Dinorwig Quarry had reopened, that's the feeling I had, that I was working in Dinorwig Quarry.

The only people not directly associated with the quarry were myself, Pete and Dilys. Everyone else was a former worker at the quarry although I don't remember all of the gang. The first ones were Huw Richard of course, who ran the place, and someone called Ernie, who'd been an Assistant Steward, and Eric, who had only one eye, having

lost the other in the war. I don't remember who else either. The gang changed every year after I came here. Wil Lôn Bost and the others came here towards the end of my time here.

Dilys was working in the shop and I was selling tickets next door. There was plenty of fun and very little trouble, except when visitors came to interfere with the banter! If we were able to get visitors

through the door most of them were amazed, but the trouble was the entry charge. Although it wasn't very much, it still made over a half of them turn back at the gate. I'd give special deals to people, Husband and Wife, Grandmother and Grandfather and four children, I'd say 'one adult one child'. Well, fair play, you had to, otherwise they'd never enjoy the experience! Most people were really interested; some, pensioners from other parts very often, were annoyed that they had to pay: 'Museums are free in Manchester'. I felt like saying: 'Well go to blooming one in Manchester!' But once we'd got them in it was difficult to get them to leave, especially at closing time!

I had to close early - I'd get double time if we were open from 5 to 7. I'd close the gate before the last train came back on the Padarn railway to stop anyone getting in, because it was impossible to get them out! I had to chase people around to hurry them up! I'd close the gate at quarter past six, put the lights out and go and hide. The lads would curse me if I let anyone in!

'you could  
almost see  
the footprints  
of the men in  
the dust.'

# 'Pièce de résistance' Llanberis

Peter Glyn Hughes

Roedd yna bump ohonon ni pan ddechreuon ni droi Gilfach Ddu'n amgueddfa. Dyna i chi Hugh Jones, y Curadur (a oedd yn dad-yng-nghyfraith i mi, gyda llaw), Tom Thomas, Lewis Roberts, Cledwyn Jones a finna'. Ni oedd y criw bach oedd yn gyfrifol am gael yr amgueddfa'n barod. Roeddau ni'n gweithio shifftiau deuddeg awr, am chwech i saith diwrnod yr wythnos nes i'r amgueddfa agor yn ystod wythnos y Sulgwyn, ddiwedd Mai 1972.

Mae rhywun yn cl'wad cymaint am y diwydiant glo yn ne Cymru, ond ychydig iawn sy'n cael ei ddweud am y diwydiant llechi. Dwi'n meddwl ei bod hi'n bwysig adrodd ein hanes ni yma yn y gogledd!

'Un o'r pethau  
dwi'n ei gofio  
am y dyddiau  
cynnar yn yr  
amgueddfa ydi  
fy mod i wedi  
bwrw o hyd!'

Dwi'n meddwl fod pobol yn falch fod y lle'n mynd i gael ei droi'n amgueddfa. Mae'n adeilad unigryw, yn rhan o hanes yr ardal, ac roedd pobol yn falch fod hyn yn mynd i gael ei ddiogelu. Yn anffodus, gan eu bod nhw'n adeiladu'r Orsaf Drydan Dŵr yn Chwael Dinorwig, doedd hi ddim yn bosibl i agor y chwael ei hun fel amgueddfa fyw ac atyniad i ymwelwyr. Felly, dydi popeth a welch chi, fel yr arddangosiadau hollti llechi, ddim yn hollol ddilys, gan nad oeddau nhw'n trin llechi yn yr adeiladau hyn. Gwaith peiranyddol oedd yn mynd ymlaen yma yn benna'.

Mi ddechreuais i weithio fel gofalwr, yn gofalu am ddiogelwch ac ati, ac yna mi ges i waith fel technegydd. Mi 'neuthon ni



O'r chwith i'r dde / Left to right: John Daniel Parry, Dafydd Roberts, Peter Hughes, Llew Humphreys, Les Roberts, Owen Williams, 80au cynnar / early 80s

ailadeiladu rhai o beirianna'r chwael yn yr amgueddfa ei hun. Yn ystod y flwyddyn gynta', dacluson ni'r fitting shop a'r efail, a gosod y peirianna' gwasgu yn y sied nesa'. 'Neuthon ni hefyd agor y ffowndri, gyda help y cyn-fowldwyr, a chael yr echal i weithio. Yna, mi 'neuthon ni agor yr olwyn ddŵr, ac adeiladu'r grisiau, fel bod pobol yn gallu mynd i fyny i'w gweld hi. Roedd yn rhaid dringo i fyny ystod bren fawr o'r blaen. A hynna i gyd yn y tymor cynta'!

Roedd gosod bwcedi newydd yn yr olwyn ddŵr yn dipyn o gamp – ac

yn waith caled! Roeddau ni'n gorfod sefyll ar waelod yr olwyn gyda gordd, ac mi fydda rhywun yn gosod cŷn ar y rhybedion fesul un, ac mi fyddau ni'n eu taro efo'r ordd, ac yn cyfri' sawl ergyd y bydda hi'n ei chym'yd i gael y bolltia'n rhydd. Un tro, mi 'neuthon ni glirio tua tair neu bedair rhan, ac mi oedd yr olwyn felly'n drymach yn y top, a ninna'n gorfod rhedeg fel bochdew yn y gwaelod, i drio dal i fyny efo'r olwyn!

Ar ddiwrnod yr agoriad, Mai 25, 1972, dwi'n cofio fy mod i braidd yn siomedig nad oedd mwy o bobol ▶

# The 'Pièce de résistance' of Llanberis

Peter Glyn Hughes

engineering work mainly.

I started off working as a museum assistant, security and things, and then was made a technician. We rebuilt some of the quarry machines in the museum itself. First year we cleared up the fitting shop side, the blacksmith's shops, and installed the pressing machines in the next shed. We opened the foundry up with the help of the ex-moulders, and got the line shaft going. We opened up the water wheel so people could get up to see it. We built the staircase - the original way to get up to it was on a big wooden ladder. That was all in the first season!

Putting new buckets in the water wheel was a job and a half too - that took quite a bit of effort! We used to stand on the inside of the wheel down the bottom with a sledge hammer and somebody would hold a chisel on the rivets and we'd swing it and see how many swipes it would take to get the bolts off. One time we cleared about three or four sections and of course the weight of the wheel was heavier at the top and we had to run like hamsters down the bottom keeping up with the wheel!

'What I remember about the early days of the museum mostly is being tired!'

On the opening day, May 25th 1972, I remember being a bit disappointed that there weren't more people. Apart from the official party, there can't have been more than fifteen or twenty visitors that day. And it seemed a bit of an anti-climax after all the hard work we put in.

What I remember about the early days of the museum mostly is being tired! We were working twelve-hour days! It was good fun - it was a steep learning curve for me because I hadn't worked in the quarry. ▶

When we started turning Gilfach Ddu into a museum, there were five of us. There was Hugh Jones, the Curator, (who was my father in law incidentally); Tom Thomas, Lewis Roberts, Cledwyn Jones and myself. We were the basic core getting the museum started. We worked twelve hour shifts from six, seven days a week until it opened in May, the Spring Bank Holiday in 1972.

You heard so much about the mining industry in south Wales, very little was said about the slate industry. So I think it was important to tell the

story of the Gogs up here!

I think people were pleased to know that it was going to be a museum. It's an unique building, a part of the area's heritage, and people were glad that it was being preserved in situ. Unfortunately, because they were building the Hydro Power Station in Dinorwig Quarry, it was impossible to open the quarry itself as a tourist spot and a living museum. So what you see, such as demonstrating the work with slate is slightly out of context because they didn't actually work on slate in these buildings, it was

► wedi dwad yma. Ar wahân i'r parti swyddogol, dwi ddim yn meddwl i ni gael mwy na phymtheg i ugain o bobol y diwrnod hwnnw. Roedd hyn yn siom ar ôl yr holl waith calad.

Un o'r petha' dwi'n ei gofio am y dyddiau cynnar yn yr amgueddfa ydi fy mod i wedi blino o hyd! Roeddwn ni'n gweithio deuddeg awr ar y tro! Ond roedd o'n hwyll garw – ac roedd yn rhaid i mi ddysgu'n gyflym gan nad oedd gin i unrhyw brofiad o weithio yn y chwarael.

Roeddwn i'n arfar bod yn fecanig radar gyda'r Llu Awyr, a phan ddois i'r amgueddfa mi wnes i ddysgu wrth fynd ymlaen, wrth weithio ar y peirianna' a'r injan stêm. Mi fyddan ni yn ei stripio hi i lawr i'w chael hi'n barod am ei harchwiliad blynyddol ac ati.

Mi gawson ni amser da, a phrofiada' diddorol, fel gofalu am sgerbwd y cwch oedd wedi suddo yn Llyn Padarn. Roedd deifwyr wedi codi'r cwch a dod â fo i'r amgueddfa, ac mi gafodd 'i gadw mewn tanc enfawr yn llawn glycol polyethylen. Roeddwn i'n gyfrifol am gadw llygad arno fo, a gofalu nad oedd y dwysedd cymharol yn mynd yn is na rhyw lefel arbennig. Roeddwn i hefyd yn gorfod rhoi asid borasig yn y tanc i gadw'r lefel o asidedd yn gywir. Mi fues i'n gwneud hynny am dair blynedd ne' ragor. Roedd y cwch yn llawn o hen lechi. Mae'n siŵr eu bod nhw'n cludo'r llechi i r'wla a bod y cwch wedi suddo.

Y briff cychwynnol oedd gwneud i'r lle edrych fel petai'r gweithwyr newydd ada'l.

Roedd y cotia' gwaith yn dal ar y bacha', ac roedd ambell hen esgid i'w gweld yma ac acw. Roedd hi'n edrych fel 'tasan nhw wedi mynd adra o'r gwaith a heb ddod yn ôl. Roedd hyn yn arbennig o wir i fyny yn y chwarael ei hun, yn yr hen gabanau, gan fod y cotiau'n dal i hongian ar gefnau'r drysau a'r bwrdd dartia' yn dal yn ei le. Ac felly y bu hi am flynyddoedd.

Mi fyddan ni'n mynd â phobol o gwmpas os byddan nhw'n gofyn i ni,

ond doedd yna ddim llawer ohonon ni.

Mi fyddach chi felly yn gorfod gadael y lle'r oeddach chi'n gyfrifol amdano fo i fynd â nhw o gwmpas. Ond mi fyddan ni'n mynd â nhw o gwmpas, yn enwedig grwpiau ysgol.

Un tro, roeddwn i yno ar fy mhen fy hun. Roedd pawb o'r amgueddfa wedi mynd adra'.

Mi wnes i agor y lle i weld a oedd unrhyw un isio cael cip o gwmpas. Mi es i mewn i'r ffowndri, ac roedd y dyn yma'n sefyll yno. Mi ofynish iddo beth oedd o'n neud, a dyma fo'n deud, 'Roeddwn i'n arfar bod yn berchen ar y lle yma.' Michael Duff oedd yno! Roedd o bron yn ei ddagra' wrth weld y lle fel roedd o'n arfar 'i gofio fo.

Mae gin i lawer iawn o atgofion – mae'n anodd dewis un, ond os

byddai'n rhaid i mi ddewis, mae'n debyg mai'r atgo' am y wiwar goch ola' welis i, yn eistedd ar bostyn y giât y tu allan, fydda hwnnw.

Un o'r petha' y bydda' i'n ei gofio am byth ydi'r profiad o ddod i 'nabod yr hen chwarelwyr. Dydach chi ddim yn cael cymeriada' fel'na heddiw. Mi wnes i fwynhau gweithio efo'r moldiwr.

Roeddwn i'n g'neud y gwaith calad iddo fo, yn hidlo'r tywod ac ati. Mi oedd gan Eddie Patrwm dipyn o straeon diddorol hefyd. Dyna oeddwn i'n 'i hoffi fwy' am yr amgueddfa – y bobol oedd yn arfar gweithio yn y chwarael, ac a oedd wedi dod yn ôl



Gosod y gwch mewn hylif cadwraethol yn yr amgueddfa, 1978  
Placing the boat in preservative in the museum, 1978

*'Os na fydd rhywun yn diogelu'r gorffennol, mae'n bosib na fydd gynnau ni ddim byd gwerth ei ddiogelu yn y dyfodol.'*

oedd yn eu dal nhw yn ôl! Mae'r amgueddfa'n werthfawr yn fy marn i am ei bod hi'n bwysig ein bod ni'n atgoffa pobol am y gorffennol. Os na fydd rhywun yn diogelu'r gorffennol, mae'n bosib na fydd gynnau ni ddim byd gwerth ei ddiogelu yn y dyfodol. Mi fydda' hi'n drist iawn pe bydden ni'n anghofio beth ddigwyddodd yn y gorffennol. Dwi'n meddwl mai'r Gilfach Ddu ydi pièce de résistance Llanberis.

dros y blynyddoedd i hollti a naddu llechi. Mi fyddai'r hen ywyr trenau'n galw draw hefyd, ac roedd hi'n ddiddorol iawn sgwrsio efo nhw. Mi wnes i orffen gweithio yn yr amgueddfa yn 1989, pan wnes i gymryd diswyddiad gwirfoddol. Mi fues i'n gweithio yno felly am tua 18 mlynedd. Mae petha' wedi newid llawer iawn erbyn hyn. 'Falla' ma' fi

Rate of Pay £20.70 per week per hour 0.4825 5.652 0.7342

Month Ending	NAME	Rate	1st Week							2nd Week							Remarks
			M	T	W	Th	F	S	Total Days	M	T	W	Th	F	S	Total Days	
	Peter Gyn Hughes		1	1	1	1	1	5	1	1	1	1	1	1	5		
	Lewis Wm Roberts		1	1	1	1	1	5	1	1	1	1	1	1	5		
	Elizabeth Jones		1	1	1	1	1	5	1	1	1	1	1	1	5		
	H.K. Jones																
	Thomas O Thomas																

Cofrestr staff, 1972  
Staff attendance record, 1972

► I was a radar mechanic in the Airforce, in the museum I just picked it up as we went along and worked with the machines and the locomotive. We'd strip it down and get it ready for its annual service and all this kind of work.

We had some good times, especially interesting times with the wreck of a boat that sank in Llyn Padarn. Some divers pulled it up and it was brought to the museum and kept in a huge tank full of polyethylene glycol. That was part of my job, keeping an eye on that, making sure the specific gravity didn't go below a certain level. I also had to put some boric acid to keep the acidity level right. I was doing that for three years or more. The boat was full of old slate, must have been transporting them somewhere and been swamped and down it went.

The original brief was to make it look as though the workers had just left. The coats were left as they were, there were old shoes left hanging about. It certainly just looked like they'd just gone home from work and never come back. Especially up in the quarries because around the old canteens and that, all the coats, for years afterwards, the coats were all hanging on the doors and the dartboard was there.

If people asked us we would take



Cofrestr staff llai ffurfiol wrth ymyl y porth! • Informal attendance record near the main archway!

them round but we were thin on the ground. So you'd have to leave the place you were responsible for to take them round. But we'd take them round, especially school parties. Once, I was on my own there, everybody from the museum had gone. I opened the place up to see if anybody wanted to have a look around. I walked into the foundry, there's this chap there and I asked him what he was doing there and he said, 'Oh I used to own this place.' It was Michael Duff! He was nearly in tears seeing the place as he remembered it.

I've got a lot of memories - it's difficult to choose a favourite, but probably the favourite one is of the last red squirrel I ever saw sitting on the gatepost outside. I think the lasting impressions are of getting to know the old quarrymen; you don't get characters like them these days. I enjoyed working with the moulder - I did all the heavy work for him sieving the sand and things like this. Eddie Patrwm, the patternmaker, had a lot of interesting stories as well. They were my favourite thing about the museum, the people who used to work in the

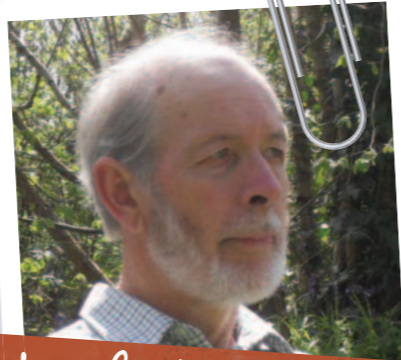
quarry, who came there to work over the years splitting and dressing. The old engine drivers used to come back too - it was interesting talking to them. I finished working in the museum when I took voluntary redundancy in 1989. So I worked there for something like 18 years. It seems to have changed a hell of a lot more since I left! I might have been holding it back! The museum is important because I think it's important to remind people what happened in the past. If you don't have somebody protecting the past, the future might not hold anything worth having. It'd be a sad old world I think if we neglected what's happened in the past. It's the pièce de résistance of Llanberis, Gilfach Ddu.

# Cyfoeth yn yr hen weithdai

Dechreuais yn yr Amgueddfa Genedlaethol yng Nghaerdydd ym 1971. Ges i 'mhenodi i wasanaeth ysgolion yr amgueddfa ac o'n i'n gyfrifol am astudiaethau hanes y cyfnod diweddar, cyfnod y chwyldro diwydiannol a diwydiant yr arbennig. O fewn y flwyddyn i pan ges i 'mhenodi fe agorwyd yr Amgueddfa Chwareli yn Llanberis.

O'n i yn yr agoriad yn Llanberis - dwi'm yn meddwl bod hi'n dywydd arbennig iawn ar y diwrnod; mis Mai

Cymry Cymrâg yn yr agoriad hwnnw'n Llanberis. Dyna beth oedd yn fy nghyffroi i hefyd achos yng Nghaerdydd oedd 'na duedd at Seisnigrwydd. Ychydig o bobl yng Nghaerdydd oedd yn siarad Cymrâg o ran technegwyr ac o ran staff cyffredinol. Ond wrth gwrrdd â pobl y diwrnod hwnnw, wi bron yn siwr mod i'n teimlo llawer mwy cartrefol a teimlo bod 'na ystyr gwahanol i 'ngwaith i wrth fod yn Llanberis y pnawn 'ny.



Dafydd Gwynlon

Oedd disgwyl i mi feddwl am gynllunie bron yn syth ac fe wnes i hynny gydag help yr athrawon a'r addysgwyr. Wi'n meddwl mod i wedi bod yn ysgolion Caernarfon, bron yn siwr, a Bangor a ysgolion cynradd falle'n nes at Llanberis ei hun dwi'n meddwl. A cael croeso da, croeso cynnes. Oedd diddordeb syth gan bawb, dwi'm yn cofio dim byd negyddol ynglŷn â'r trefniant. Oedd gymaint o gefnogaeth a diddordeb falle o achos bod y chwareli bryd hynny mor ganolog i fywyd pobol. O'dd cynifer o athrawon a plant ysgol bryd hynny â rhyw gysylltiad wedi bod â'r chwareli.

Rwy'n cofio, wi'n credu mai yn 1973 neu 1974, odd 'na gyment o alw, gyment o ysgolion eisie dod i Llanberis, mi gafodd y cynllun cyntaf o wythnos 'i wneud yn bythefnos.

Wi'n credu odd y crefftwyr gyda ni yn naddu a hollti yn gynnar yn y ddarpariaeth, o'dd hwnnw fod yn ganolog. Yn yr iaith Gymrâg o'dd Hugh Jones a finne'n tywys. Ond erbyn falle'r ail neu'r drydedd rhaglen, fe gysyllton ni'r hanes gyda daeareg. Mi ddatth Alun Thomas a Richard Keen fyny i baratoi rhaglen yn y Saesneg. Roedd yr elfen ddaeareg yn bwysig iawn yn enwedig a bod Chwarel Vivian mor agos. Fe fuodd Alun yna am rai dyddie a cha'l tywydd braf iawn wi'n cofio. O'dd hynny'n hyfryd, yn ychwanegu at y peth. O'dd y plant â diddordeb mawr wi'n credu yn yr elfen honno o'r ymweliad.

Bydde'r holl adnodde cymdeithasol newydd sydd yn yr amgueddfa heddi wedi bod yn werthfawr dros ben. Mae 'na rai pethe, maen nhw mor wych i'w gweld nhw yn y cnawd does dim angen llawer o egluro. A ma' cartrefi pobl wrth gwrs yn cael eu dangos fel o'n nhw'n cael eu defnyddio; mae'n nhw'n ddysg yn eu hunain ond yn nhw? Heb angen dim un addurn na dehongliad.

'Wrth gwrrdd â pobl y diwrnod hwnnw, wi bron yn siwr mod i'n teimlo llawer mwy cartrefol a teimlo bod 'na ystyr gwahanol i 'ngwaith i wrth fod yn Llanberis y pnawn 'ny.'



oedd hi os dwi'n cofio'n iawn. Mae'r lleoliad yn ddramatig iawn yn syth. O'n i'n weddol gyfarwydd gydag ardal Llanberis ond ges i'n synnu wrth weld yr adeilad, mae e'n adeilad cyffrous wi'n meddwl. Ma' fe yn cyffroi rhywun wrth feddwl am yr hanes. O'n i'n gyfarwydd â gwaith Rowland Hughes, Kate Roberts a gwaith nifer o bobl yr ardal hefyd felly o'n i'n gwybod am y cefndir.

Ond y diwrnod hynny, dwi'n credu wrth edrych tu fewn, do'n i credu wrth edrych tu fewn, do'n i ddim yn gallu gweld posibiliadau addysgol gymaint â hynny achos oedd y lle braidd yn arw, llawer o le, o wacter ac o beiriannau. Doedd fy nghefndir i ddim yn gyfarwydd gyda peiriannau, yn arbennig yn y sefyllfa chwarelyddol.

Ond oedd 'na lawer o bobl wrth gwrs, pobl gyfeillgar,

Roedd 'na gyfoeth yn yr hen weithdai 'ma. O'n inne'n dysgu mwy am y peiriannau ac arwyddocâd gwaith y crefftwyr wrth ymweld mwy a deall mwy am y gweithdai. Roedd Hugh Jones yn arbennig wi'n meddwl o'r dechre cyntaf. Yn ŵr tawel a dim yn ymfflamychio o gwbl, ddim yn uchel iawn ei lais, ond gyda sgwrs dawel hyfryd hamddenol yn gyson. A dim ond dweud ambell beth o'n i'n cael gymaint o gymorth ac esboniad ynglŷn â'r peiriannau 'ma. A'i wybodaeth e! Oedd 'na gymaint o wybodaeth gydag e am bob twll a cornel yn y gweithdai. Mwynhês i gyfarfod â William Huw Parry ac Eddie Jones, nifer o'r crefftwyr; on i'n mwynhau eu cwmni nhw ac yn dod i ddeall 'u cefndir nhw'n well a beth oedd natur eu gwaith wedi bod. Ond do'n i ddim yn nabod ardal Llanberis yn ddigon da i allu gwerthfawrogi'r cwbl amdany'n nhw.

# Riches in the old workshops



I started in the National Museum in Cardiff in 1971. I was appointed to the museum's schools service and I was responsible for historical studies relating to the modern period, the period of the industrial revolution and industry in particular. Within a year of being appointed the Slate Museum opened in Llanberis.

I was at the opening in Llanberis – I don't think the weather was particularly pleasant on the day; it was in May if I remember correctly. The location strikes you immediately. I was fairly familiar with the Llanberis area but I was surprised when I saw the building. It's an exciting building with a fascinating history. I was familiar with the works of Rowland Hughes, Kate Roberts and a number of local people, and therefore knew about the background.

But that day, as I looked around, I couldn't see many educational possibilities as the place was pretty rough, there was a lot of empty space and a lot of machinery. I didn't have much knowledge of the machinery used in slate quarrying. But there were many people of course, friendly people, Welsh speakers, at the opening in Llanberis. That's another thing that excited me because in Cardiff it was more Anglicised. Very few people in Cardiff spoke Welsh, whether technicians or general staff.

But when meeting people that day I felt much more at home, and I felt that there was a different meaning to

my work as a result of being in Llanberis that afternoon. There were riches in the old workshops. I gradually learned more about the machines and the significance of the craftsmen's work as I paid more visits to the workshops and came to understand them better. Hugh Jones' help was invaluable from the very beginning. He was a quiet man, imperturbable, he didn't have a loud voice, and always spoke in a leisurely, pleasant manner. And I only had to ask and he'd provide me with all the assistance and explanation I needed about these machines. And his knowledge! He had so much knowledge about every nook and cranny of the workshops. I enjoyed meeting William Huw Parry and Eddie Jones, many of the craftsmen; I enjoyed their company and came to understand their background better and the nature of the work they used to do. But I didn't know the Llanberis area well enough to be able to appreciate everything about them.

I was expected to think about plans practically straight away and I did that with the help of teachers and educationalists. I think I went to schools in Caernarfon, and Bangor, and to primary schools closer to Llanberis. And I always a warm welcome, everyone was interested. I don't remember anything negative. There was so much support and interest, perhaps because the quarries at that time were so central to the lives of people. So many teachers and school children at that time had some connection with the quarries.

I remember – I think it was in 1973 or 1974 – that there was so much demand, so many schools wanted to come to Llanberis, that the first programme had to be extended from one week to two.

I think that the craftsmen were splitting and dressing slates early on as part of the provision; that was to be a central aspect. Hugh Jones and I led groups in Welsh. But by the second or third programme we had linked the history to the geology. Alun Thomas and Richard Keen came up to prepare a programme in English. The geological element was very important, especially since the Vivian Quarry was so close. Alun was there for several days and enjoyed very fine weather as I recall. That was wonderful, enhancing the experience. I think the children were very interested in that aspect of the visit.

All the new social resources that are in the museum today would have been very valuable. There are some things that are so splendid just to see that they don't require much explanation. And, of course, people's homes are being shown as they were used; they're an education in themselves aren't they? They don't need any ornament or interpretation.

'Meeting people that day I felt much more at home, and I felt that there was a different meaning to my work as a result of being in Llanberis'





# 'Di Helpu'n Gilydd Erioed Always a Helping Hand

Hefin Owen (top, ail o'r dde) gyda staff yr amgueddfa a 'Wild Aster', 2009  
Hefin Owen (top, second from right) with museum staff and 'Wild Aster', 2009

Mi oedd fy nhad yn ffitar yn Chwaraal Dinorwig a pan wnaeth y chwaraal gau gafodd fy nhad ei gadw 'ma efo Hugh Richard Jones i helpu sefydlu'r amgueddfa.

Dwi wedi byw yn Llanberis erioed - dwi wedi bod yn gweithio ar Rheilffordd Llyn Padarn ers y 4ydd o Orffennaf 1978. Dwi'n yrrwr trê'n stêm a dwi'n trwsio trenau a cerbydau fel ffitar.

Mae gan Rheilffordd Llyn Padarn berthynas agos efo'r amgueddfa - 'dan ni wastad wedi bod ar wahân ond da ni wedi bod yn helpu'n gilydd 'rioed. Ma' 'na lein dal i fod yna heddiw yn joinio fyny'r cledrau os 'dyn nhw isio dod â Una ar ein cledrau ni mae o'n bosib, jesd agor y clo a newid y cledrau a geith hi ddod allan i chwara'!

Mae'n bwysig iawn cadw'r hanas i fynd, sut oedd hi ers talwm - bod y trê'n yn cychwyn o Gilfach Ddu a cario llechi o Chwaraal Dinorwig. Mi oedd 'na ddau siwrna'r dydd efo tair injan fowr 'Amalthea', 'Dinorwig' a 'Felinheli' - 'dyn nhw'm ar gael heddiw achos mae'r dyn scrap 'di cael nhw'n y 60au. Ond 'sa chi'n mynd i Castell Penrhyn, lle'r National Trust yn

Bangor, mae'r 'Fire Queen' yna. O'dd honno'n cael ei chadw'n Gilfach Ddu am rhai blynyddoedd a 'wan mae hi 'di mynd i Castell Penrhyn.

Mae'r Amgueddfa Lechi yn bwysig - mae'n bwysig iawn cael rhywbeth da yn Llanberis. Yr olwyn ddŵr dwi'n meddwl ydi'r gorau yna, fyddai'n deud lot o hanes yr olwyn ddŵr wrth bobl achos yn Ynys Manaw mae'r fwyfa' yn Prydain ond raid i chi goesi dŵr i weld honna! Mae hon ar steipan drws yn Llanberis.

My father was a fitter in Dinorwig Quarry and when the quarry closed he was kept on with Hugh Richard Jones to help establish the museum.

I've always lived in Llanberis - I've been working on the Llanberis Lake Railway since the 4th of July 1978. I'm a steam engine driver and repair trains and carriages as a fitter.

Llanberis Lake Railway has a very close relationship with the museum - we've always been separate but we've always helped each other. There's still a line there today joining our rails to theirs if they want to bring Una out.

It is possible, just open the lock and change the rails over and she can come out to play!

It's very important to preserve the history, what it was like here in days gone by - that the train started from Gilfach Ddu carrying slates from Dinorwig quarry. There were two trips a day with three big engines: 'Amalthea', 'Dinorwig' and 'Felinheli'. They're not around today because the scrap man had them in the sixties. But if you were to go to Penrhyn Castle, the National Trust property in Bangor, the 'Fire Queen' is there. She was kept in Gilfach Ddu for some years and now she's gone to Penrhyn Castle.

The Slate Museum is important - it's very important to have something good in Llanberis. I think the water wheel is the best thing there. I relate a lot of the history of the water wheel to people because although the biggest one in Britain is on the Isle of Man you have to cross water to see that one! This one is on their doorstep in Llanberis.

Hefin Owen  
(Hefin Lein Bach)

## Wres y Pentan

Cafodd Llew Humphreys ei brentisio fel gof yn y Gilfach Ddu gyda'i daid yn y 1940au - fe'i alwyd yn Llew Taid byth ers hynny. Pan agorwyd y gweithdai fel amgueddfa, sylweddolodd y staff pa mor bwysig oedd cael gof yma i arddangos y gwaith arbennig hwn a penodwyd Llew, oedd wrth ei fodd yn egluro ei grefft i ymwelwyr. Roedd yn grefftwr naturiol ac yn medru gwneud gwrthiau wrth asio a thymheru dur. Ni fyddech byth yn gweld olion morthwylion ar ei waith, arwydd o of heb ei ail.

'Roedd gweld y gof wrth ei waith yn rhyfeddu ymwelwyr.'

**Parhau'r traddodiad**  
Daeth Dylan Cadwaladr Parry i'r amgueddfa yn of-brentis i Llew yn 1983. Roedd Llew ac yntau yn gwneud gwaith gofaint o bob math i'r safle yn ogystal ag arddangos eu gwaith i'r cyhoedd. Datblygodd crefft Dylan i gynhyrchu eitemau unigryw a ddaeth yn boblogaidd iawn gydag ymwelwyr : cennin pedr a rhosod cywrair a llond lle o dreigiau haearn - rhai yn chwarae rygbi, rhai yn reidio beic - a rhai bach i fynd ar ddesg neu ddresel!

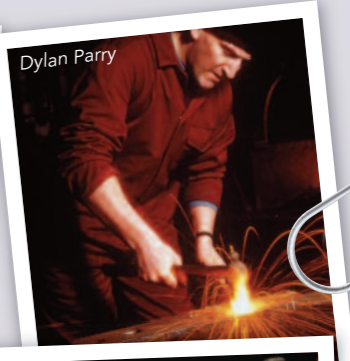
Richard Keen



Llew Humphreys



Argraff arlunydd o Llew wrth ei waith  
Artist's impression of Llew at work



Dylan Parry



## From the Heat of the Hearth

Llew Humphreys was apprenticed as a blacksmith with his grandfather (taid) at Gilfach Ddu in the 1940s - and was called Llew Taid forever after. When the workshops opened as a museum the staff realised how important it was to have a blacksmith here demonstrating this special work, and so Llew was appointed. He delighted in explaining his craft to the visitors. He was a natural craftsman and could achieve miracles joining and tempering steel. You would never see traces of the hammer on his work, a sure sign of a truly accomplished blacksmith.

'Seeing the blacksmith at work blew the visitors' minds away.'

Richard Keen

### Continuing the Tradition

Dylan Cadwaladr Parry came to the museum as an apprentice blacksmith to Llew in 1983. Llew and Dylan undertook smithy work of all kinds for the site as well as demonstrations for the public.

Dylan developed his craft and began producing unique items which became very popular with visitors: delicate daffodils and roses and a lair full of iron dragons - some playing rugby, some riding bikes - and small ones to adorn a desk or dresser!

'Seeing the forge on one of Dylan's demonstration days was a wonderful experience - everyone would stare in silence as a small piece of iron was placed in the fire of the hearth and transformed into a charming little dragon! People really enjoyed experiencing such creativity right in front of their eyes.' Julie Williams