



croeso welcome

David Anderson

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Bydd cyrraedd carreg filltir, fel deugeinfed pen-blwydd, yn aml yn gyfle i gnoi cil a hel atgofion. Er y gall fod yn gyfnod o hiraethu am ddyddiau a fu, mae hefyd yn gyfle i ddathlu ac edrych tua'r dyfodol.

Wedi'r cyfan, mae Amgueddfa Lechi Cymru yn aelod cymharol ifanc o'r teulu o amgueddfeydd ac ynni ddigon o fywyd a chyfle i dyfu o hyd!

Y peth cyntaf i'm taro wrth gyrraedd Llanberis am y tro cyntaf oedd lleoliad dramatig yr amgueddfa. Mae diwydiant yn rhan annatod o hanes yr ardal hon ac mae'n addas bod yma amgueddfa i adrodd yr hanes pwysig hwnnw; ond nid hanes y llechi ei hun yw'r unig beth pwysig. Roedd y diwydiant llechi yn ganolog i ffordd o fyw nifer o'n cymunedau ac mae'n iawn ac yn deilwng bod hanesion y bobl yn cael eu hadrodd hefyd. Mae'r effaith ar yr ardal yn parhau hyd heddiw, ac mae gan yr amgueddfa rôl bwysig i'w chwarea wrth gofnodi straeon o ddiddordeb dynol fel y gall cenedlaethau'r dyfodol ddeall eu treftadaeth o ddod yma.

Mae'r amgueddfa yn rhan annatod o'r gymuned hon a gellir gweld hynny'n glir yn y straeon a adroddir yn y cylchgrawn hwn. Heb drigolion lleol yn brwydro dros gadw atgofion y chwarel yn fyw, byddai peiriannau'r chwarel wedi cael eu tynnu wedi iddo gau, gan gynnwys yr olwyn ddŵr ysblennydd. Byddai argraff a naws tipyn llai gan yr amgueddfa petai hynny wedi digwydd, a rhyw hud wedi ei golli.

Tua'r dyfodol, mae'r amgueddfa'n cydweithio â sefydliadau partner, gan gynnwys

Cyngor Gwynedd, i geisio sicrhau y caiff diwydiant llechi gogledd Cymru ei gdnabod yn Safle Treftadaeth y Byd. Gobeithiaf y gallwn wireddu'r freuddwyd honno a rhoi cydnabyddiaeth deilwng i ran bwysig o'n hanes.

Un o gryfderau pennaf y teulu o amgueddfeydd cenedlaethol yng Nghymru yw eu bod yn canolbwyntio ar ddiwydiannau mawr eu cenedl a'u cyfraniad at ei hanes. Mae'n stori ddigymar yn y DU. Dathlwn Amgueddfa Lechi Cymru a'i rôl, fel yr amgueddfa ddiwydiannol genedlaethol gyntaf, wrth sefydlu teulu cenedlaethol o amgueddfeydd.

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Milestones such as fortieth birthdays are often a time when people pause for thought, and reminisce. Whilst there may be some nostalgia about times gone by, there is also ample opportunity to celebrate and look to the future. After all, in museum terms, the National Slate Museum is something of a spring chicken with plenty of life, and potential for growth, in it yet!

The first time I arrived at Llanberis, I was immediately struck by the dramatic setting of the museum. There is no escaping the industrial history of the area, and it seems fitting to have a national museum dedicated to telling that important story. But it's not just the story of the slate itself that's important. The slate industry was a

way of life for many of our communities, and the story of those people deserve and need to be told as well. Its impact on the area is still important to this day, and the museum has an important role to play in recording those human interest stories so that future generations can look around and understand their heritage.

The museum is very much a part of its community, and that comes across clearly in the stories told in this magazine. Had it not been for local people fighting to keep the memory of the quarry alive, the site would have been stripped of its machines, including the impressive water wheel, after the quarry closed. The museum would not have the same atmosphere if that had happened, and something magical would have been lost.

Looking to the future, the museum is working with other partner organisations, including Gwynedd Council, to try and ensure that the slate industry in north Wales is acknowledged as a World Heritage Site. I hope we can make that happen, as it would be a worthy recognition of an important part of our history.

One of the great strengths of the family of national museums in Wales is their focus on the great industries of the nation, and their contribution to national history. It is a story without comparator within the UK. That the National Slate Museum, as the first of the industrial national museums, led the way for others to follow is an additional cause for celebration.

Blwyddyn Go Arbennig

Ceidwad Amgueddfa Lechi Cymru

Bydd 2012 yn flwyddyn go arbennig yn Amgueddfa Lechi Cymru. Eleni bydd penblwydd yr amgueddfa yn ddeugain oed, sy'n rhoi cyfle delfrydol i frwr golwg yn ôl dros y blynyddoedd. Byddwn yn dathlu trwy gynhyrchu arddangosfa, yn ogystal â'r llyfryn hwn, sy'n nodi rhai o uchafbwyntiau'r cyfnod - o safbwynt yr amgueddfa fel sefydliad, yn ogystal â hanesion rhai fu ynghlwm â'r amgueddfa ar wahanol adegau yn ystod y cyfnod hwn.

Un o'r cwestiynau amlwg sy'n codi, wrth edrych yn ôl, ydy pam sefydlwyd amgueddfa yma o gwbl yn 1972? Rhaid edrych ar hanes y diwydiant llechi yng Nghymru er mwyn ceisio ateb. Bu'r diwydiant yn dirywio dros gyfnod hir, ac erbyn y 1960au roedd hi'n ymddangos bod y diwedd yn anochel. Caewyd chwareli byd-enwog fel Chwarel Dinorwig, Llanberis yn 1969 ac yna Chwarel Oakeley, Blaenau Ffestiniog, yn 1970. Trodd y rhai a oroesodd, fel Chwarel Penrhyn, Bethesda a Llechwedd, Blaenau Ffestiniog oddi wrth ddulliau traddodiadol o weithio tuag at beiriannau modern.

Roedd yna deimlad bod rhaid gwneud rhywbeth i achub yr hyn fuasen ni'n ei alw erbyn hyn yn 'drefnadaeth' tiriathol y diwydiant. Roedd achub gweithdai peiriaryddol Chwarel Dinorwig yma'n y Gilfach Ddu yn 1969/1970, ynghyd â'u cynnwys rhyfeddol yn nodi cam pwysig yn y broses hon.

Yn arwyddocaol hefyd, roedd yn cynrychioli parodrwydd nifer o gyrrff cyhoeddus i gydweithio er mwyn achub yr hyn oedd yma. Drwy gydweithrediad unigolion lleol brwdfrydig, Cyngor Sir Caernarfon, Amgueddfa Genedlaethol Cymru a Bwrdd Henebion Cymru, llwyddwyd

i gyflawni gwythiau mewn ychydig fisoedd - a dylem ddathlu gweledigaeth y bartneriaeth hynod effeithiol yma.

Priodol, hefyd, ydi dathlu cyfraniadau - o bob math - gan y staff sydd wedi bod yn gysylltiedig â'r amgueddfa ers cyn ei hagor. Tra'n paratoi ar gyfer agor, ym Mai 1972 bu Peter Hughes a tri arall, dan arweiniad Hugh Richard Jones, yn gweithio sifftiau 12 awr y dydd, dros chwe diwrnod o'r wythnos. Y briff gwreiddiol, meddai Peter, oedd ceisio sicrhau bod y gweithdai yn edrych yn union fel yr oeddent pan adawodd y crefftwyr yn

haf 1969. Roedd yr agoriad yn ddiwrnod difyr, gyda nifer o reolwyr chwareli yn bresennol. Yn eu plith roedd Hefin Davies, Rheolwr Chwarel Llechwedd, Blaenau Ffestiniog - ac yn arwyddocaol, roedd Llechwedd ychydig wythnosau ynghynt wedi agor eu Ceudyllau fel atyniad i ymwelwyr.

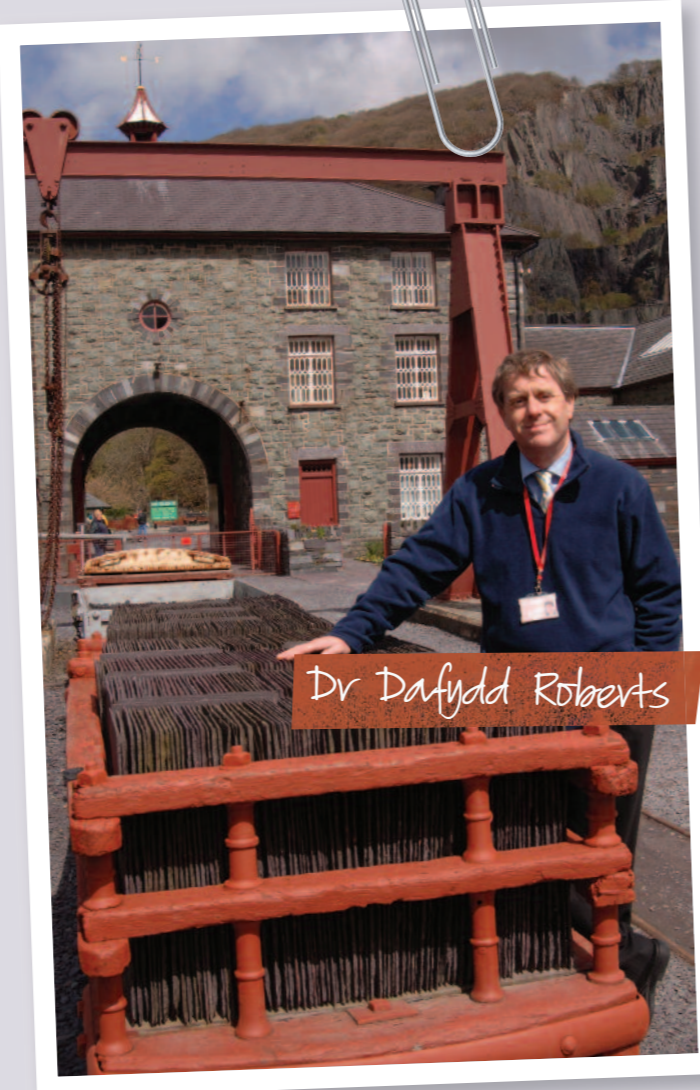
Un o atgofion Dr Gwynfor Pierce Jones ydi bod y naws oedd yma yn arwain at y teimlad 'bod chwarael Dinorwig wedi ailagor - hogia o Llanber oedd yn gweithio yma'. Felly roedd hi pan gyrhaeddais innau yn 1981 - Wil 'Lôn Bost' Roberts, Ernest Roberts, Twm John Roberts, Thomas Peris Roberts, y cyfan (a

mwy hefyd) wedi bod yn gweithio'n y chwarel honno, ac yn hapus i siarad am eu hatgofion efo'r ymwelwyr.

Bu pob math o datblygiadau a newidiadau ers hynny - efo'r mwyaf arwyddocaol, mae'n siwr, yn cychwyn efo cyflwyno cais am gyfraniad Loteri'r Treftadaeth yn 1996/97. I mi, roedd hwn yn gyfnod cyffrous, gan ein bod ni wedi medru cychwyn defnyddio potensial anferthol y safle. Ac mi lwyddwyd - tyfodd ein niferoedd ymwelwyr ymhell tu hwnt i'r hyn a ragwelwyd, yn enwedig felly yn sgil dyfodiad polisi goleuedig Cynulliad Cenedlaethol Cymru yn 2001, sef caniatâu mynediad am ddim i bawb.

Yr hyn sydd yn parhau'n gyson, dros y deugain mlynedd, ydi'r canmoliaeth i'n staff, a'r gwerthfawrogiad o awyrgylch unigryw safle diwydiannol sydd yn parhau i esblygu.

Dathliad o gyfraniad pawb sydd wedi bod yn gysylltiedig efo Amgueddfa Lechi Cymru, o'r cychwyn, hyd at heddiw, sydd yn ein harddangosfa, ac yn y gyfrol yma hefyd. Mwynhewch!



Dr Dafydd Roberts

Yr hyn sydd yn parhau'n gyson, dros y deugain mlynedd, ydi'r canmoliaeth i'n staff, a'r gwerthfawrogiad o awyrgylch unigryw safle diwydiannol sydd yn parhau i esblygu.

A Rather Special Year

Keeper, National Slate Museum

2012 will be a rather special year at the National Slate Museum. This year marks the fortieth anniversary of the museum, and provides an ideal opportunity to look back over the years. We will be celebrating by producing an exhibition, as well as this accompanying booklet, which notes

engineering workshops at Gilfach Ddu in 1969/1970, along with their remarkable contents, marked an important step in this process.

Significantly, as well, it represented a readiness by several public bodies to co-operate in order to save what was here. Thanks to the collaboration of enthusiastic local

summer of 1969. The opening was a day to remember, with a number of quarry managers present. They included Hefin Davies, Manager of Llechwedd Quarry, Blaenau Ffestiniog - significantly, Llechwedd had opened its Slate Caverns as a tourist attraction a few weeks earlier.

Dr Gwynfor Pierce Jones reminisces that the atmosphere created here led to the feeling 'that Dinorwig quarry had reopened - that it was being run by lads from Llanberis'. And so it was when I arrived in 1981 - Wil 'Lôn Bost' Roberts, Ernest Roberts, Twm John Roberts, Thomas Peris Roberts, all of them (and more) had been working in the quarry and were happy to share their memories with the visitors.

There have been many developments and changes since then - the most important, no doubt, commencing with the submission of an application for Heritage Lottery funding in 1996/67. For me, this was an exciting period, an opportunity to utilise the

immense potential of the site. And it was a great success - our visitor numbers grew beyond our expectations, particularly after the National

Assembly of Wales introduced its enlightened policy of free entry for all in 2001.

What has remained consistent, over the forty years, is the pride afforded our staff, and the appreciation of the unique atmosphere of an industrial site which continues to evolve.

Our exhibition, and this volume, celebrate the contribution of everyone involved with the National Slate Museum, from its inception to the present day. Enjoy!



Chwith i'r dde (cefn) / Left to right (back): Owen Williams, John Parry, Dafydd Roberts, Pero'r ci, Llew Humphreys. Chwith i'r dde (blaen) / Left to right (front): June Ward, Huw Griffith, Peter Hughes, Dilys Hughes

some of the highlights - both from the point of view of the museum as an institution, as well as the stories of those involved with the museum at different times over this period.

One of the obvious questions is - why was a museum established here in 1972? To venture an answer, we must look at the Welsh slate industry's history. The industry had been in decline for a number of years and by the 1960s seemed to be moving towards an inexorable end. World famous quarries such as Dinorwig Quarry, Llanberis, had closed in 1969; Oakeley Quarry, at Blaenau Ffestiniog, followed in 1970. Those that survived, such as Penrhyn at Bethesda, or Llechwedd at Blaenau Ffestiniog, turned away from traditional methods of working to modern machinery.

There was a feeling that something had to be done to save what we would now call the physical 'heritage' of the industry. The rescuing of the Dinorwig Quarry's

people, Caernarvonshire County Council, the National Museum of Wales and the Ancient and Historic Monuments of Wales miracles were achieved in a few months - and we should celebrate the vision of this remarkably effective partnership.

It is appropriate also to celebrate the various contributions of the staff involved with the museum before it opened. Whilst preparing for the opening, in May 1972, Peter Hughes and three others, under the leadership of Hugh Richard Jones, worked 12 hour shifts, six days a week. The original brief, says Peter, was to try and ensure that the workshops looked exactly as they did when the craftsmen left in the

'What has remained consistent, over the forty years, is the pride afforded our staff, and the appreciation of the unique atmosphere of an industrial site which continues to evolve.'

Yr amser iawn, y lle iawn

Roeddwn i'n gysylltiedig ag Amgueddfa Chwareli Llechi Gogledd Cymru (fel y câi ei galw) o fis Hydref 1970 hyd tua 1978/1980 a bues i'n gweithio yno gyda Hugh Richard Jones i sefydlu'r amgueddfa.

Fe es i yno gynta' tua'r drydedd wythnos ym mis Hydref gyda'm pennaeth bryd hynny, David Morgan Rees, oedd yn Geidwad Diwydiant yn Amgueddfa Genedlaethol Cymru. Daethom i fyny i weld y gweithdai, ac fe ges i fy syfrdanu. Roedden nhw'n fendigedig. Ac fe syrthies i mewn cariad â'r lle.

Fi gafodd y dasg o agor yr amgueddfa ar Ddydd Iau y 25ain o Fai 1972. Roedd yn bleser anghyffredin ac yn achlysur gwych.

Roedd y berthynas rhwng yr Amgueddfa Genedlaethol, Adran yr Amgylchedd ac is-adran Henebion Adran yr Amgylchedd yn bwysig. Y cydweithredu agos rhwng David Morgan Rees a Michael Apted, Prif Arolygydd Henebion, a'i gwnaeth hi'n bosibl i sefydlu'r amgueddfa. A digwyddodd hynny'n arbennig o gyflym. Aeth y chwarel i ddwylo'r derbynwyr ym mis Awst 1969 ac erbyn mis Medi/Hydref 1970 roeddem ni ar ein ffordd i fyny i ddechrau diogelu'r amgueddfa.

Fe fyddai Morgan Rees a minnau bob amser yn galw'r safle yn Gilfach Ddu – nid Gweithdai Rhestredig Chwarel Dinorwig – roeddem yn ei gysylltu'n bendant iawn â'r gymdogaeth. Ond roeddem ni'n gweithio'n agos gyda'r Bwrdd Henebion a'u gwaith nhw yw diogelu cestyll ac ati. Roedden nhw wedi arfer â delio gyda henebion ac rydw i'n meddwl eu bod nhw'n edrych ar y lle fel heneb gyda pheiriannau ynddi. Nhw oedd yn gyfrifol am ffabrig yr adeilad a'r amgueddfa oedd yn gyfrifol am y cyfarpar a'r dehongli. Dyna sut oedd y cyfrifoldeb yn cael ei rannu ac roedd hynny'n ddatblygiad arloesol yn y

1970au. Fe fydden ni bob amser yn cyfeirio at hyn fel archaeoleg ddiwydiannol, nid treftadaeth ddiwydiannol o anghenraid. Y prif nod oedd diogelu'r eitemau, y pethau, yn eu cyd-destun.

Roedd y dyddiau cyntaf y treuliodd Morgan Rees a minnau'n edrych ar y lle yn rhai braf iawn! Wrth ddechrau i Gaerdydd yn y car fe ddywedodd wrthyf mai fi fyddai'n gyfrifol am baratoi'r lle i'w agor i'r cyhoedd. Felly fy mhrif rôl oedd cydweithio'n agos iawn â Hugh Jones – fyddai yna ddim amgueddfa heb Hugh, does dim amheuaeth am hynny. Hugh oedd yr un oedd yn pwysu am ddiogelu'r gweithdai yn ystod y cyfnod rhwng mis Awst 1969 a'r adeg y gwnaed y penderfyniad. Fe oedd yr un oedd yn ysgrifennu llythyrau ac yn cysylltu â phobl. Roedd gan Bryn Parry, Archifydd Sir Gaernarfon, rôl bwysig arall. Felly roedd gennych chi'r pedwar yna –

'fyddai yna ddim amgueddfa heb Hugh, does dim amheuaeth am hynny'

David Morgan Rees, Michael Apted, Hugh Jones a Bryn Parry – i gyd yn ymdrechu i ddiogelu'r safle. Roedd y syniad o gyflwyno hanes diwydiannol yn newydd yn y 1960au a'r 1970au – roeddem ni'n teimlo ein ffordd. Roedd adwaith mawr yn erbyn diwydiannu yn sgil trychineb Aberfan ym 1966 ac rydw i'n cofio mynd i gyfarfodydd, yn enwedig yn ne Cymru, lle'r oedd llawer o ddicter. Rydw i'n cofio mynd i gyfarfod ym Mlaenafon a rhywun yno yn fy nghyhuddo o fod yn ffanatig sentimental ac yn elyn

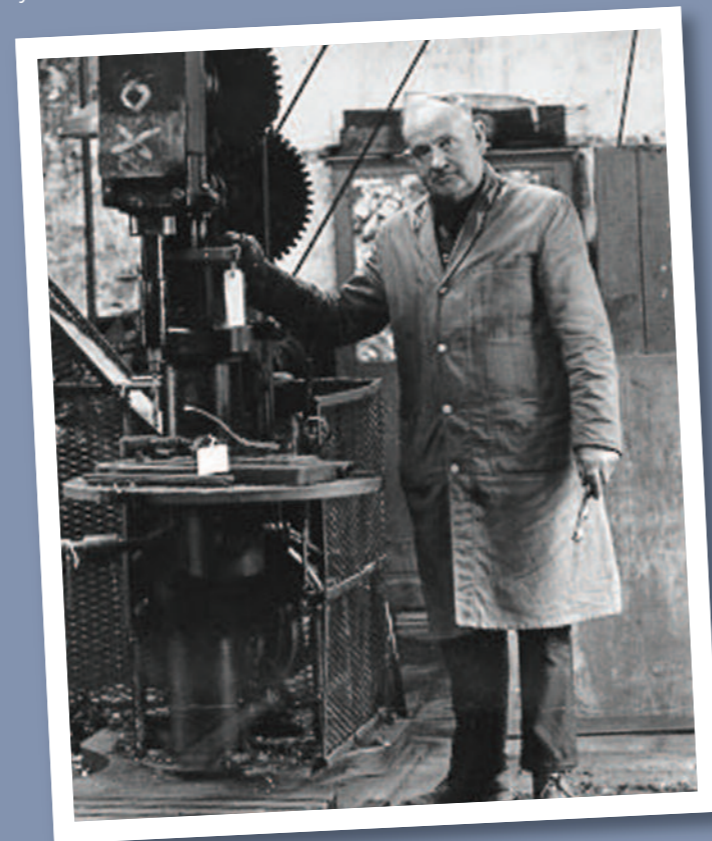


Richard Keen

cynnydd. Rydw i hefyd yn cofio rhyw brif swyddog mewn awdurdod lleol yn curo ei ddesg ac yn dweud fy mod i'n ceisio diogelu symbolau o orthrwm y dosbarth gweithiol Cymreig. Roedd grymoedd pwerus o blaid diogelu a gwyoedd pwerus yn erbyn. Doedd hyn ddim mor berthnasol yn yr ardal hon gan nad oeddech chi wedi cael profiad fel Aberfan, diolch i Dduw, ac nad oedd canfyddiad pobl o raddfa'r chwalfa diwydiannol mor ddwys ag yr oedd yn y De.

'Y prif amcan oedd diogelu pethau fel yr oedden nhw, dyna oedd y prif ethos.'

Rydw i'n credu bod ansawdd yr adeiladau a'u safle yn nhirwedd Llanberis a be' maen nhw'n ei gynrychioli yn hynod o bwysig. Byddai wedi bod yn llawer mwy anodd pe bai'n 'safle diwydiannol cyffredin'. ▶



Hugh Richard Jones, circa 1972

Right time, right place

I was involved with the North Wales Quarrying Museum (as it was called) from October 1970 until about 1978/1980 and worked there with Hugh Richard Jones in establishing the museum.

I first went there about the third week in October with my then boss, David Morgan Rees, who was the Keeper of Industry in the National Museum of Wales. We came up on a visit and went round the workshops, which just bowled me over, they were absolutely astonishing. I loved the place.

I was given the job of opening the museum on Thursday the 25th of May 1972. That was just a wonderful rare treat and occasion.

The relationship between the National Museum, the Environment Department and the Ancient Monument section of the Environment Department was

important. I think it was the close co-operation between David Morgan Rees and Michael Apted, Chief Inspector of Monuments that enabled the museum to get off the ground. It happened in a remarkably short space of time, between receivership in August 1969 and then here we were coming in September / October 1970 to start preserving the museum.

Morgan Rees and I always called it Gilfach Ddu - it wasn't necessarily the Dinorwig Preserved Quarry Workshops - it was very identified with the locality. But we were working closely with the Ancient Monuments Board and their points of reference are the preservation of castles and so on. They were used to dealing with monuments and I think they perceived the place very much as a monument with machines

in it. They were responsible for the fabric of the building and the museum was responsible for the equipment and the interpretation. That was how the responsibility was divided and that was breaking new ground in the 1970s. We always referred to this as industrial archaeology, not necessarily industrial heritage. It was

'The main objective was to preserve as found, that was the main ethos.'

very much about the preserving of the items, the things within their context.

The first few days that Morgan Rees and myself spent there just looking at the place were rather lovely! Going back to Cardiff in the car on that day he said to me it was my job to get it open to the public. So my main role was to work very closely with

Huw Jones - without Huw, no museum, absolute fact. Huw was the one who was agitating for the preservation in that interregnum between August and when the decision was actually taken. He was the one who was writing letters and contacting people. Bryn Parry, the County Archivist in Gwynedd had another important role. So you had those four - David Morgan Rees, Michael Apted, Huw Jones and Bryn Parry - they were all working towards the preservation.

When I think about the 1960s and 70s, industrial history was new - we were feeling our way. There was a lot of reaction against industrialisation because Aberfan had happened in 1966 and I can remember vividly going to meetings, especially in south Wales where it was raw. I remember going to a meeting in Blaenafon and someone accusing me of being a sentimental fanatic and an enemy of progress. I can also recall a certain chief officer in a local authority

'without Hugh, no museum, absolute fact'

banging his desk and saying I was a preserver of symbols of Welsh working-class oppression. There were powerful forces for preservation and powerful forces against. It wasn't so relevant up here because, thank God, you didn't have an Aberfan and there wasn't the perceived scale of dereliction that existed in south Wales.

I think that the quality of the buildings set in the landscape in Llanberis and what they represent is so very important. It would have been much more difficult had it been an 'ordinary industrial complex'. The fact that you have some architectural heritage there and the landscape context as well, that all helped towards it.

The main objective was to preserve as found, that was the main ethos. The presentation, or interpretation as it later became known, evolved. Hugh Jones again was crucial - we would constantly refer to Hugh because he knew it so intimately and knew what was appropriate in a particular place in the workshops and how we would go about presenting it. We tried as much as possible to keep it as a preserved workshop not necessarily as a display in a museum.

I worked very closely with a chap for whom I had the greatest respect, the designer who worked for the museum, a chap by the name of Brian Glover. He was breaking new ground for presenting a co-ordinated approach to presentation. I worked closely with Brian to try and get across the feeling that the machines are important, the building is important, the landscape is important but what overwhelms everything are the people who helped create it and run it and what we wanted to do was try and put people in their context in the museum. The great benefit of course was we actually had former quarrymen, former engineers, we had people who knew about these places working in the museum. ▶

May 22, 1972

WORKS BUILT QUARRYING MUSEUM OPEN TO THE PUBLIC

The North Wales Quarrying Museum will open to the public for the first time at 9.30 am on Friday May 26. Thereafter it will be open from 9.30 am to 7 pm daily until September 30, re-opening in the Spring of 1973. The charge for admission will be 10p (pensioners and children under 19, 5p).

The museum is in the old workshops of the Dinorwig Slate Quarry which are situated at Gellfach Mawr, Llanberis, on the north-eastern shore of Llyn Ffynnon.

When the quarry closed in 1969 the Caernarfonshire County Council agreed to acquire the workshop complex so that it could be taken into guardianship by the Department of the Environment, on behalf of the Secretary of State for Wales, to house a museum for the quarrying industry of North Wales. The museum has been established and will be operated by the National Museum of Wales. The buildings will be maintained by the Department of the Environment.

The workshop unit was built in 1870 and consists of a woodworking department, a pattern shop, a foundry, millstone, fitting shop and locomotive sheds. Much of the original machinery, the machine tools and many hand tools remain in view in the workshops.

Note to Editors:

The formal opening ceremony will be performed by the Chairman of the Caernarfonshire County Council, Alderman N. Iwan Jones, on Thursday, May 25 at 2.30 pm. You are cordially invited to send a representative to cover this event.

Creu'r Cysylltiadau

ei enw bryd hynny – beth oedd gennych chi oedd pobl allai ddweud wrthyb be' oedd be' yn llawn hyder ac awdurdod.

Yr atgofion sydd gen i o'r seremoni agoriadol ar y 25ain o Fai yw'r panig a'r nosweithiau digwsg. Yn ogystal â threfnu'r agoriad roedd yn rhaid i ni sicrhau bod y bobl iawn ar y rhestr - holl aelodau'r giang, ond hefyd y rheiny o'r gymuned leol a fu mor barod eu cymwynas a'u cyfraniad. Roedd yn amser difyr!

Roedd y dyddiau cynnar yn bleser mawr gan i'r amgueddfa gael ymateb mor dda a sylw mor ffafriol yn y wasg, a gan i gymaint o bobl heidio yno. Gallech chi ddweud, wrth edrych yn ôl, 'Wel, wrth gwrs y bydden nhw, gan ei bod yn newydd, doedd dim byd tebyg.' Roedd archaeoleg ddiwydiannol wedi bod yn datblygu drwy gydol y 50au a'r 60au. Roedd Rheilffordd Ffestiniog a Rheilffordd Tal-y-llyn yn gamau yn y cyfeiriad iawn, a hefyd ffurfio'r Gymdeithas Achub Camlesi. Roedd syniadau'n cael eu cyfnewid ac roedd llawer o frwdfrydedd, ac roedd cymdeithasau archaeoleg ddiwydiannol yn cael eu sefydlu yn mhobman, felly roedd pobl yn dechrau ymddiddori.

'Mae'r math yma o amgueddfa yn hollol hanfodol.'

Rydw i'n credu y dylen ni adael i olwyn hanes droi ychydig cyn ceisio llunio barn am ein hanes mwy diweddar. Pan fo mor agos atoch chi, mae'n bosibl nad ydych chi'n ei barchu fel y dylech. Roedd pobl oedd yn meddwl am hanes diwydiannol yn y 1950au yn tueddu i feddwl am

ddiwydiant gant neu ragor o flynyddoedd cyn hynny. Rydw i'n credu bod yna fwlch o'r fath bob amser. Pan oedden ni'n dechrau yn yr Amgueddfa Lechi mae'n debyg mai dyna'r amser iawn, y lle iawn a'r achlysur iawn.

Doedden ni ddim yn meddwl am Geudyllau Llechwedd ym Mlaenau Ffestiniog fel cystadleuydd. Roedden ni i gyd yn 'nabod ein gilydd ac roedden ni'n deall bod Llechwedd yn ymddrin fwy â'r ochr chwarelydda tra bo gennym ni'r profiad peirianegol.

Er i ni geisio rhoi pobl yn eu cyd-destun, doedd y cysyniad o ymddrin â hanes cymdeithasol chwarelydda ddim yn bodoli bryd hynny. Fe wnaethon ni yn sicr ystyried safleoedd eraill allai gyfleu hanes cymdeithasol y diwydiant llechi.

Y teimlad ar y pryd oedd y dylen ni bob amser geisio diogelu pethau lle'r oedden nhw, ond daeth yn amlwg yn fuan iawn nad oedd hi'n bosibl bob amser. Fe ddaeth yn glir bod mynd o safle i safle yn broblem ymarferol fawr.

Rydw i'n cofio mynd i weld rhes o dai yn Chwarel Dorothea. Roedd 'na dŷ rheolwr eithaf da yno ac fe es i i'r safle i roi ystyriaeth iddo. Pe bai'r cyfle wedi codi i wneud rhywbeth yno mae'n debyg y bydden ni wedi ceisio ei ddiogelu, ond rydw i'n sylweddoli yn awr, wrth edrych yn ôl, na fyddai wedi bod yn ymarferol o gwbl! Sut gallech chi ddisgwyl i ymwelwyr fynd i'r amgueddfa yn Llanberis neu i Llechwedd ac yna neidio i rywle fel yna? Rydw i'n meddwl bod dod â'r tai i safle'r Amgueddfa Lechi yn gwneud synnwyr perffaith. Y prif wahaniaeth yn yr amgueddfa heddiw yw ei bod wedi ymddrin â'r hanes cymdeithasol; chawson ni mo'r amser i wneud hynny.

Mae 'na fwy o gyfathrebu â'r cyhoedd – dyna i chi'r siop a'r caffï, ac mae'r amgueddfa gyfan yn fwy hygyrch. Roedd yn amhosib i rywun â'r anabled lleiaf fynd at yr olwyn ddŵr, felly'r gwahaniaeth sylfaenol ydy eu bod nhw heddiw yn ymddrin â'r cyhoedd mewn ffordd lawer mwy ymdrechgar nag y gwnaethon ni erioed. Roedden ni bron 'run fath â tasen ni'n disgwyl i'r cyhoedd ddod atom ni ac mae hynny wedi newid erbyn hyn – maen nhw'n mynd allan i siarad â'r cyhoedd a'u tynnu nhw i mewn. Ar ôl dweud hynny, roedd y gwaith gafodd ei wneud gan y Swyddog Ysgolion yn y 1970au yn anhygoel – drwy gyfathrebu â'r ysgolion lleol fe ddaeth y plant i mewn, a thrwy ddod â'r plant i mewn fe ddechreuodd y rhieni gymryd diddordeb...fe ehangodd y gymuned.

Mae'r math yma o amgueddfa yn hollol hanfodol. Pan welais i dai'r chwarelwyr yn yr amgueddfa am y tro cyntaf, fe sylweddolais fod yn rhaid iddyn nhw fod yno – nhw yw'r cyd-destun. Mae gweithdai Chwarel Dinorwig yn rhan fach iawn o'r stori; y rhan arall o'r stori yw'r chwareli eu hunain a'r holl daclau a chyfarpar, a'r holl hierarchaethau a systemau gweithio sy'n cael eu cynrychioli yno. Ond wedyn mae yna gysylltiad uniongyrchol rhwng y cymunedau a'r chwarel a gweithdai'r chwarel. Rhaid dangos y berthynas rhwng pobl a lle. Creu'r cysylltiadau sy'n bwysig, mor hanfodol bwysig. A dyna beth sy'n cael ei wneud – creu cysylltiadau.

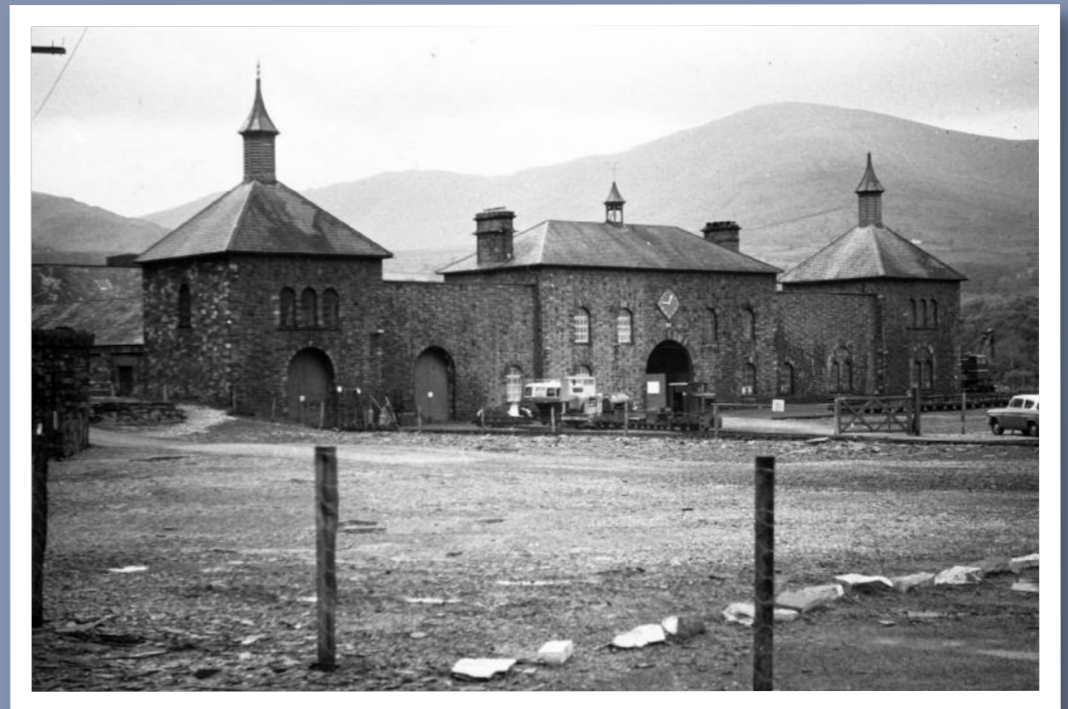
► It's now called first person interpretation, but we didn't call it that then - you just had people who could tell you and could tell you with complete confidence and authority.

The memories I have of the opening ceremony on the 25th of May are of panic and sleepless nights! Not only were we getting the opening organized but we had to make sure we had the right people on the list - all the members of the chain gang, but also members of the local community who'd been so helpful and so involved. It was an interesting time!

The early days were a great pleasure because it had such good press and a good response and so many people flocked there. You could say with hindsight, 'Well, of course they would, because it was new, there was nothing like that'. Industrial archaeology had been developing throughout the 50s and 60s. Ffestiniog Railway and the Tal-y-Llyn Railway were steps in the right direction as well as the formation of the Inland Waterways Association. There was an exchange of ideas and enthusiasm and there were industrial archaeology societies springing up everywhere, so people were starting to become interested in it.

I think we have to let the wheel of history turn a bit, before we start to get a perspective on our more recent history. When it's so close to you perhaps you don't respect it and regard it. People who were thinking about industrial history in the 1950s, tended to be thinking of the industrial history of a hundred and two hundred years ago. I think there's always this time lag. When we were starting in the Slate Museum I think it was the right time, the right place and just the right occasion.

I don't think we saw Llechwedd Slate Caverns in Blaenau Ffestiniog as competitors, we all knew each other and we did understand Llechwedd were very much dealing with the quarrying side of things, whereas we had the engineering experience.



Gilfach Ddu, circa 1971

Although we tried to put people in their context, the whole idea of dealing with the social history of quarrying didn't exist at this time. We certainly considered other sites that could convey the social history of the slate industry. The feeling at that time was that we should always try to preserve in situ, but it came very apparent very quickly that it was not always possible and of course what became very obvious was the sheer logistics of getting around.

I remember I went to see a row of houses in Dorothea Quarry; it had a pretty good manager's house there as I recall and I went there to give it consideration. Had there been an opportunity to do something there we probably would have tried to preserve it, but I realise now that in hindsight it wouldn't have been practical at all! How could you expect visitors to go to the museum in Llanberis or go to Llechwedd and then leap to somewhere like that? I think that bringing the houses to the site of the Slate Museum is perfectly logical. The main difference in the museum today is that the social history has been dealt with; we didn't have the time.

There's more communication with the public - there's the shop, the café and accessibility to the whole

museum is better. It was impossible for anybody with any slightest kind of disability to get up to the water wheel, so the fundamental difference is that today they're out there dealing with the public in a much more proactive way than we ever did. We almost expected the public to come to us and that's changed now - they're going out there and talking to the public and bringing them in. Having said that, the work that went on with the Schools Officer in the 1970s was brilliant - communicating with the local schools brought the kids in and by bringing the kids in they interested the parents...it expanded the community.

This kind of museum is absolutely vital. When I first went to see the quarrymen's houses in the museum I realised they've got to be there, that's the context. The Dinorwig quarry workshops is a tiny part of the story, the other part of the story is the quarries themselves and all the paraphernalia and equipment, all the hierarchies and the working systems that are represented there. But then the quarry and the quarry workshops are directly related to the communities. It's that relationship between people and place, it's getting the linkages that's so important, it's vitally important. That's what's being done, making the link.

'This kind of museum is absolutely vital.'

Dilyn Ôl ei Droed

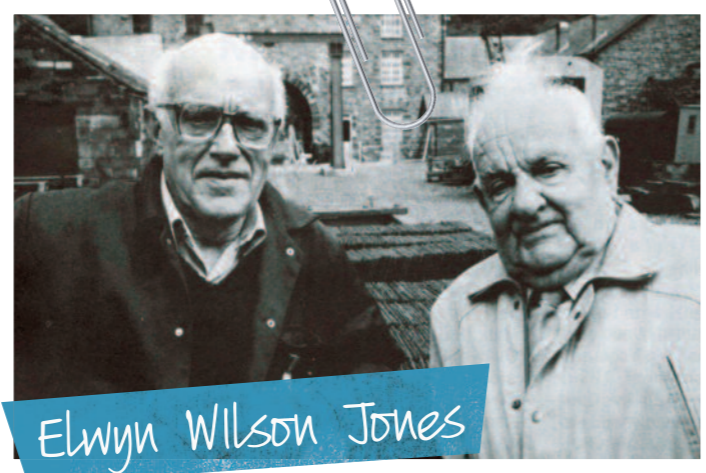
Pan gaewyd y chwarael yn 1969 roedd yna rhyw dristwch mawr ar y pryd yn Llanberis. Mi oedd 'nhad yn meddwl yr adag hynny y dyla' 'na rwbath gael ei 'neud allan o'r safle yma, lle mae'r Amgueddfa Lechi rwan. Ro'dd o'n teimlo bod isio cadw y petha' ar gyfar y dyfodol i bobl gael gwybod sut oedd y chwarael yn gweithio. Amgueddfa ar gyfar yr ardal yma oedd hi i ddechra' ond rwan wrth gwrs ma' 'na gelfi o wahanol chwareli wedi dod yma i'w cadw ar gof.

Doeddwn i ddim yn gweithio yma pan agorwyd yr amgueddfa yn '72 ond dwi'n cofio y camau ddiwyddodd. Fuo 'nhad yn ymwneud â'r amgueddfa'n Gaerdydd ac efo Cyngor Arfon, er mwyn sefydlu'r Amgueddfa Lechi. Pan gaewyd y lle'n '69 mi fuo 'na drïo ca'l 'madal ar bob dim o 'ma a mi drefnwyd ocsiwn i'r perwyl yna. Mi oedd 'na un peth pwysig iawn o'dd ar ocsiwn, sef yr olwyn ddŵr fawr gafodd 'i gneud yn De Wintons yng Nghaernarfon. Mi oedd honno'n werthfawr iawn ac oeddau nhw am ddod yma a'i llosgi hi lawr, mynd â hi o 'ma'n sgrap wrth gwrs.

Ond, ryw ffordd neu gilydd, mi gafodd nhad berswâd ar yr ocsiwniar i beidio gneud hynny. Efalla' bod y peth 'di dod o hynny, bod o isio cadw petha', yr olwyn ddŵr, a'r peiriannau sydd yn y fitting shop, a mae'n nhw yna hyd heddiw, fel dwi'n cofio nhw pan on i'n dechra gweithio



Elwyn Wilson Jones a Douglas Ellis yn castio yn y ffoundri, 1998
Elwyn Wilson Jones and Douglas Ellis casting in the foundry, 1998



Elwyn Wilson Jones

'ma yn 1953. Dwi'n meddwl bod hynna'n beth da, i bobl hel atgofion, y rhai o'dd 'di bod yn gweithio'n y chwarael a wedyn yn yr amgueddfa, ac ar gyfar y dyfodol hefyd. Tasa nhw ddim wedi sicrhau y safle yma, fysa 'na 'm byd i neb wrth gwrs.

O'n i'n dechra' gweithio 'ma yn 1953 fel prentis o ffitar yn y fitting shop. Trydanwr o'n i isio mynd yn y dechra', ond o'dd 'nhad yn benderfynol mod i am ddilyn ôl ei droed o a bod yn ffitar felly doedd gin i'm llawar o ddewis a deud y gwir pan o'n i'n bymthag oed. Ond mi wnes i fwynhau'r cyfnod yna, mae'n rhaid i mi ddeud. Ond fe gaewyd y chwarael yn '69 a mi oedd rhaid i bawb fynd wrth gwrs. Roedd 'na dri chant chwe deg o bobl yma'n gweithio pan gaewyd y chwarael, tair mil wedi bod ar ddechra'r ganrif olaf yn 1900.

Y peth cynta' ddoth i'n meddwl i pan glywis i bod y chwarael yn cau oedd be dwi'n mynd i neud rwan? Roedd rhaid mynd ar y dŵl yn naturiol, ond mi oedd 'na swyddi'n mynd adag hynny, yn wahanol i sut ma' hi heddiw. Mi fues i'n gweithio yn Lairds, Biwmares a wedyn es i i Ferranti's yn Bangor, dal i fod yn ffitar 'lly. Yn rhyfadd redundancy eto ddaru olygu colli gwaith a mi o'n i ddigon ffodus i ddod 'nôl i'r

Amgueddfa Lechi i weithio fel warden rhan amsar.

Ro'dd y chap o'dd yn y ffoundri'n ymddeol wedyn gynigis i am y swydd a mi ges i hi'n ffodus iawn. Er 'mod i'n gwybod fawr ddim am gastio mi o'n i'n gwybod am y safle, efalla' bod hynny'n help 'de.

Mi ddoth 'na ryw ddyn i lawr i aros yn Llanberis 'ma - o Motherwell yn yr Alban oedd o - ac o'dd o 'di bod yn y

busnas castio yma ers dros dri deg mlynadd a 'di dod am dro i'r amgueddfa y dydd Llun o'n i'n dechra' yn y ffoundri. Do'n i'm yn nabod y dyn ond ddangosodd o i mi yn hollol be i 'neud efo'r castio - mi dynnodd 'i gôt a torchi'i lewys: 'This is how you do it, Elwyn' medda fo wrtha i a 'dan ni 'di bod yn ffrindia' byth. 'Dan ni'n cysylltu efo'n gilydd hyd heddiw. Os o'n i isio gofyn rwbath iddo fo, fyswn i'n ffonio a gofyn 'Sut mae peth a'r peth yn gweithio?' 'Sut wyt ti'n g'neud hyn?' neu mi fyddwn yn gyrru llythyr a ryw lunia' arno fo a gofyn be i 'neud a ballu, roedd hynny'n help.

O'n i'n reit falch o gael dod yn ôl yma a cael gweld bod pethau yma o hyd - yn enwedig ar ochr y fitting shop a'r Efail a'r Pelton, a'r hen lein i gyd yn troi i fewn i'r fitting shop, a'r hen lifia' oedd yn llifio'r coed mawr, a'r olwyn ddŵr yn troi, dyna sy'n bwysig yn de? Roedd 'na ryw deimlad, duwcs, ond newydd fynd o 'ma ydw i pan ddois i 'nôl i'r amgueddfa, roedd hynny'n deimlad braf. Oherwydd 'mod i wedi gweithio yma o'n i'n medru siarad efo pobl a deud fy mhrofiad wrthyn nhw, a hel atgofion - oeddau nhw wrth eu bodd yn cael sgwrs a ballu.

Mae'n bwysig bod nhw'n cadw'r un awyrgylch, ac mae'n rhyfadd fel mae rhywun yn mynd mewn i'r fitting shop neu'r efail mi 'da chi'n clwad yr ogle' 'ma, mae o yna o hyd, yr oel ar yr hen beirianna'. Fel 'da chi'n cerddad i mewn 'da chi'n teimlo fel eich bod chi'n mynd i ryw oes arall. Mae o'n 'wbath pwysig dwi'n meddwl bod y lle 'di ca'l 'i gadw 'de.

Toeddwn i ddim yno ar ddiwrnod agor yr amgueddfa, ond dwi'n cofio 'nhad yn deud rhyw amball i beth am y diwrnod, bod 'na lot o bobl wedi bod yma a bod yna fwrlwm mawr a pobl wedi ecseitio'n lân bod o'n cael ei agor fel amgueddfa.

Buodd 'nhad yn fyw tan oedd o'n 92, fuodd o farw wyth mlynadd yn ôl a finna'n ymddeol o'r amgueddfa yr un wythnos a fuo fo farw.

Following in his Footsteps

When the quarry was closed in 1969 there was this great sadness in Llanberis at the time. My father had this idea then that something should be made of this site, where the Slate Museum is now. He felt these things should be kept for the future so that people could get to know how the quarry worked. It was a museum for this particular area to start with, but now, of course, equipment from various quarries has been brought here to be kept for posterity.

I wasn't working here when the museum opened in '72 but I remember what happened. My father was involved with the museum in Cardiff, and with Arfon Council, working with both to establish the Slate Museum. When the site was closed in '69 they tried to get rid of everything here and an auction was organized to that end. There was one very important item being auctioned, namely the great water wheel manufactured by De Wintons in Caernarfon. That was extremely valuable, and they wanted to come here to melt it down and take it away - as scrap of course.

But, somehow or other, my father persuaded the auctioneer not to do that. Perhaps everything developed from that, that he wanted to keep things - the water wheel, and the machines in the fitting shop - and they're there to this day, as I remember them when I started working here in 1953. I think that was a good thing, for people to reminisce, those who'd been working in the quarry and then in the museum, and for the future as well. If they hadn't secured the site, there would be nothing for anyone of course.

I started work here in 1953 as an apprentice fitter in the fitting shop. I'd wanted to be an electrician to start with, but my father was determined that I should follow in his footsteps and become a fitter, so I didn't have much choice to be perfectly honest when I was fifteen years of age. But I did enjoy this period, I have to say. But then the quarry was shut down in '69 and everyone had to go of course. Three hundred and sixty people were working here when the quarry was closed; there had been three thousand at the beginning of the last century in 1900.



The first thing that came to my mind when I heard that the quarry was closing was what was I going to do next? I would have to go on the dole naturally, but there were jobs available then, unlike today. I worked in Lairds, Beaumaris and then I went to Ferranti's in Bangor, still working as a fitter. Once again I was made redundant and was fortunate enough to return to the Slate Museum to work as a part-time warden.

The chap working in the foundry was retiring so I applied for the job and was very fortunate to get it, and although I didn't know anything about casting I was familiar with the site, and perhaps that helped me.

This man came to stay in Llanberis - he came from Motherwell in Scotland - and he'd been in the casting business for over thirty years and had come to visit the museum on the Monday that I started work in the foundry. I didn't know him but he showed me exactly what I should do when casting - he took off his coat and rolled up his sleeves: 'This is how you do it, Elwyn' he told me, and we've been friends ever since. We're still in regular contact with each other. If I wanted to ask him something, I'd phone and ask 'How does such and such work?' 'How do you do this?' or I would send him a letter with some drawings and ask what to do and so on. That was a big help.

I was really pleased to come back and find things as they used to be - especially the fitting shop and the smithy and the Pelton, and the old line shaft turning in the fitting shop, and the old saws which used to saw large timber, and the water wheel turning, that's what's important isn't it? There was this feeling, you know, that I'd just left when I returned to the museum, and that was a wonderful feeling. Because I'd worked here I could talk to people and tell them about my experiences, and recall the old days - they seemed to really enjoy this kind of chat.

It's important that they keep the same atmosphere, and it's strange when you go into the fitting shop or the smithy, there's a particular smell, it's still there, the oil on the old machines. As you walk in you feel as though you're entering another age. It's important I think that the place has been kept as it was.

I wasn't there on the day the museum was opened, but I remember my father talking about the day, that many people were there, that there was a lot of commotion and that people were delighted that the place was opening as a museum.

My father died when he was 92, eight years ago now and I retired from the museum the very same week that my father died.

Caeodd Chwarel Dinorwig yn 1969 a trefnwyd ocsiwn yn i werthu popeth yn ymwneud efo'r chwarel, gan gynnwys eiddo'r Gilfach Ddu, y gweithdai. Mae Dilys yn cyfeirio at y rhan bwysig chwaraeodd ei thad, yn atal yr ocsiwn ac yn gwireddu ei freuddwyd o sefydlu amgueddfa ar safle'r gweithdai.

Fedra 'nhad ddim meddwl am weld y lle'n ca'l i dorri fyny yn enwedig yr olwyn. Dwi'm yn gwobod pam ma'r olwyn oedd y peth pwysica' - hwnnw oedd, ella, y peth mwya' yn yr amgueddfa. A wedyn oedd o'n gweld hwnnw'n mynd i fod yn sgrap ac o'dd o'n torri i galon bod y lle'n gal i werthu eniwe. 'Radag hynny nath o benderfynu bod o'n mynd i drïo g'neud 'wbath i stopio'r ocsiwn. O'n i 'di priodi efo dau o blant bach ac o'n i'm yn byw yn Llanberis chwaith, wedyn dwi'm yn cofio'r

hanas i gyd ond dwi'n cofio faint o passion odd gynno fo. Oedd o 'di gweithio yma ers pan oedd o'n bymthag, heblaw am dipyn bach adag rhyfal, ac o'dd o'n gw'bod faint o waith calad oedd yn ca'l ei neud yma. Oedd o'n gweld o i gyd yn mynd, neb yn mynd i gofio am yr gwaith calad

'O'n i 'di priodi efo dau o blant bach ac o'n i'm yn byw yn Llanberis chwaith, wedyn dwi'm yn cofio'r hanas i gyd ond dwi'n cofio faint o 'passion' o'dd gynno fo.'

odd 'di ca'l i 'neud gan y dynion. Oedd o'n part o Llanberis doedd, y chwarael. Y chwarael oedd Llanberis. Ac oedd o'n bwysig iddo fo, oedd o'n gwobod faint o sacrifices oedd pobol 'di neud i ddod yma i weithio. Oedd y pasiwn yna hefo fo am y lle i gyd.

Ddechreuis i weithio yn yr amgueddfa yng nghanol y '70au pan ddoth y siop lyfrau. Fues i'n y siop, lot o hwyl yna. Lot fowr o hwyl, lot o straeon. Oedd pawb yn gneud efo'i gilydd, oedd o'n fendigedig. Dim ond tua chwech o staff oedd yma ar y pryd.

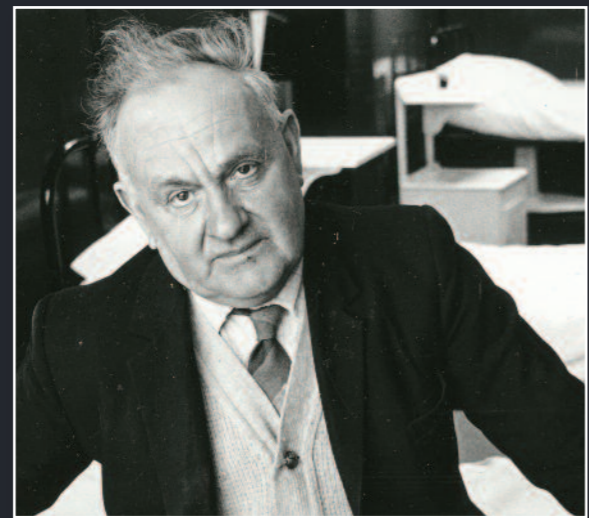


Dilys Mai Hughes

Roedd fy nhad yn un drwg, roedd o'n ddireidus ofnadwy. Yn ochor yr offis yn y lle talu roedd 'na ffenast bach a roeddach chi'n gallu mynd drwadd i'r siop a roedd y toilet i fyny grisia'. Mi oedd 'na tsaen anfarth yn mynd o'r toilet drwy'r to, i fyny i'r atig a mi oedd 'na danc mawr yn fan'no. Mi oedd yna ddyn yn gweithio efo ni, Eric, a dyma Dad (oedd efo offis yn gwynebu'r iard) wrth weld Eric yn

dwad am y toilet, yn mynd i fyny grisia' i'r atig a tynnu'r tsaen fel oedd Eric yn mynd i wneud! Mi fuodd o'n gwneud hyn lot, ac yn diwadd oedd Eric jest iawn a cau dod i gwaith yma achos o'dd 'na ghosts yma! Oedd o ofn! Petha bach gwirion!

Chwaraeon nhw dric arall ar Eric hefyd! Roedd nhw 'di gneud un stafall i edrach fel yr hospitol chwarael ac oedd nhw 'di rhoi cloch o'r hospitol i hongian yno.



Hugh Richard Jones

Mae stori'r gwch yn cael ei thynnu o'r llyn yn stori dda. Roedd y gwch wedi ca'l ei rhoid mewn tanc mowr efo ryw preservative a llinyn rownd, a neb yn ca'l mynd yn agos ati. Ddaeth Richard Keen i fyny o'r amgueddfa yng Nghaerdydd a mi oedd gynno ni hogyn o'dd yn gweithio yma yn ystod yr haf yn sdiwdant a fo oedd yn gyfrifol am y gwch. Doedd 'na neb yn ca'l mynd at y gwch a dyma Richard Keen yn mynd o dan y rhaff ati a dyma'r hogyn 'ma'n deud, 'I'm sorry you can't go in there.'

'Oh it's okay,' medda fo, 'I'm Keen.'

A dyma'r hogyn 'ma'n ateb 'I don't care how bloody keen you are, you're not going in there!'

Be wnaeth yr hogia' oedd rhoi llinyn yn sownd yn y gloch a mynd â'r llinyn 'ma rownd yr amgueddfa. Eric oedd yn gyfrifol am yr hospitol a fydda fo'n sefyll yna'n sbio o gwmpas, neb o gwmpas yn nunlla a fydda'r gloch yn canu!

Roedd 'na gymeriada' da 'ma'n 'de. Ac oedd nhw i gyd yn ddynion chwarael. Fi oedd yr unig ddynas yna ar un cyfnod, yn ganol nhw i gyd. Fan'na ges i'n addysg, o'dd o'n brilliant!

Roedd hi'n fendigedig cael gweithio efo nhad, mi oedd o'n ddyn galluog iawn. Roedd yr amgueddfa'n le braf i weithio, digon o hwyl. Mae'n braf mynd yn ôl 'no a gweld pob dim, mae'n g'neud fi'n prwd iawn.

Dinorwig Quarry closed in 1969 and an auction was arranged in to sell everything connected to the quarry, including the property at Gilfach Ddu, the workshops. Here Dilys recalls the important part played by her father in halting the auction and realising his dream of establishing a museum on the site of the workshops.

I started working in the museum in the mid '70s when the bookshop was opened. I was in the shop and there was a lot of fun to be had. So much fun, so many stories. Everyone helped each other out, it was fantastic. There were only about six staff here at the time.

Things haven't changed very much but it's much better. It's more organized that it was then. At the beginning it was just a case of what's here is here.

While I was working here, they refurbished the entire water wheel, installing new buckets. They rescued Una from scrap and completely



Codi'r gwch o Lyn Padarn, 1978 • Retrieving the boat from Padarn Lake, 1978

My father couldn't bear the thought of seeing the place being broken up, especially the wheel. I don't know why the wheel was the most important thing – it was, I suppose, the biggest thing in the museum. And he could see that it was going to be turned into scrap and it was breaking his heart that the place was being sold anyway. It was then that he decided that he would try to do something to stop the auction. I was married with two small children and wasn't living in Llanberis either, so I don't remember the whole story, but I remember how passionate he was about it.

He'd worked here from the age of fifteen, apart from a period during the war, and knew how much hard work that was going on here. He could see everything being lost, that no-one would remember the men's hard work. It was a part of Llanberis wasn't it, the quarry. The quarry was Llanberis. And it was important to him, he knew how much the people who had worked here had sacrificed. He was passionate about the whole place.

restored her. They worked hard to renew everything even after the museum had opened. It's taken years to get it how it is today.

The story of the boat being pulled out of the lake is a good one. The boat had been put into a huge tank full of preservative with a rope around it to stop anyone getting close to it. Richard Keen came up from the museum in Cardiff and we had this lad who was working here during the summer as a student and responsible for the boat. No-one was allowed near the boat and Richard Keen went under the rope to get to it, and the lad said, 'I'm sorry you can't go in there.'

'Oh it's okay,' he said, 'I'm Keen.' And the lad replied 'I don't care how bloody keen you are, you're not going in there!'

My father was full of tricks, really mischievous. By the side of the ticket office there was a small window and you could go through the shop and the toilet was up the stairs. There was an enormous chain extending from the toilet through the roof, up to the attic and there was a big tank

there. There was this man working with us, Eric, and Dad (who had an office facing the yard), having seen Eric heading for the toilet, went up the stairs to the attic and pulled the chain just as Eric was about to pull it! He did this a lot, and in the end Eric was loathe to come to work because he thought there were ghosts here! Silly things like that!

They played another trick on Eric as well! They'd made up one room to look like the quarry hospital and they'd hung up a bell from the hospital there. What the lads did was attach a string to the bell and take this string around the museum. Eric was responsible for the hospital and he'd stand there looking around – there was no-one to be seen anywhere yet the bell was ringing!

There were real characters here – and they were all quarrymen. I was the only woman there at one time, in the middle of them all. It was there that I had my education, it was brilliant!

It was wonderful working with my father, he was a very able man. The museum was a great place to work, there was plenty of fun to be had. It's wonderful going back there and seeing everything. It makes me very proud.

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