

Ar y Cledrau

Mae gwaith pwysig iawn wedi bod yn cael ei wneud ar Una, injan stêm yr amgueddfa eleni. Mae hi'n cael archwiliad trylwyr ar hyn o bryd ac mae'r injan gyfan wedi cael ei thynnu'n ddarnau er mwyn i'r Arolygiaeth Boeleri ei harchwilio'n fanwl. Rhaid i bob injan stêm gael ei harchwilio fel hyn er mwyn cael tystysgrif boelar at ddibenion yswiriant.

Mae'r gwaith yma'n angenrheidiol i unrhyw *pressure vessel* e.e. *compressor* neu boelar. Mae gan Una fel pob *pressure vessel* arall *written schedule* - mae hi'n cael archwiliad pob blwyddyn (fatha MOT car) gan y *boiler inspector* a mae o'n edrych ar y *schedule* a gweld os ydi'n cyrraedd y gofynion diogelwch ar gyfer y flwyddyn i ddod. Pob 10 'mlynedd - dyna ydi'r *benchmark* mae nhw'n ddefnyddio (mae'n dibynnu ar y math o injan, lle mae nhw'n gweithio, oed y boelar ac ati) mae gofyn gwneud archwiliad mwy manwl; dyna sydd yn digwydd ar hyn o bryd.

'Dan ni'n cymryd mantais o'r ffaith bod ni'n gallu cyrraedd at ddarnau' sa ti'm yn cyrraedd fel arall. Mae gan bob injan *works number* a rhif Una ydi 873, a welwch chi 873 yn bob math o lefydd arni hi ac os ffendiwch chi'r rhif dach chi'n gwybod bod hwnna'n wreiddiol i Una. Dan ni 'di ffendio darn ar echel Una o'dd 'di torri, a be welson ni oedd rhif gwahanol ar y darn yma, felly mi naethon ni ymchwil a rhif injan Britomart oedd o - un o dair Hunslet o'dd yn gweithio yn Pen-yr-Orsedd.* Felly ni amlwg yn rywle mae nhw 'di gorfod dwyn darn o Britomart i gael Una i weithio!

Mae Paul Perryman, crefftwr mecanyddol o fri, wedi bod yn gweithio hefo fi, mae o 'di dysgu lot am Una i mi a mae ei sgiliau, ei gefnogaeth a'i arbenigedd o wedi bod yn help enfawr, mawr 'di niolch i Paul.

Dwi'n proud iawn bod ni wedi gallu g'neud y gwaith yma - mae 'di bod 'chydig bach yn anodd ar adegau ond dan ni wedi gallu gwneud bob dim *in house*. 'Di hi'm 'di gorfod mynd i ffwr' a mae pobl sydd 'di bod i'r amgueddfa yn y misoedd dwytha 'di cal gweld y gwaith, a mae hynna'n dda o beth dwi'n meddwl.

Mae lot o bobl yn stopio a pwysu ar y ffens a gofyn be' sy'n mynd



Elfyn Jones-Roberts
Technegydd · Technician

ymlaen. Mae hwnna'n gyfle wedyn i bobl weld boelar Una a dallt 'chydig bach mwy amdani.

Dwi'n edrach ymlaen i cha'l hi nôl at 'i gilydd; dwi 'di bod yn ca'l plant yn dod yma yn gofyn 'Lle mae Una?' 'Pryd fydd hi'n barod?' Dwi'n meddwl bod hi'n ran bwysig o'r iard, ma' hi'n ran bwysig o stori'r diwydiant. Pan mae Una mewn stêm mae yna fwrwm yma.

Pan fyddai'n hapus bod yr injan yn dal mi fyddai'n galw'r *boiler inspector* i

ddod yma i'w gweld hi dan stêm - wedyn fydd o'n profi'r *safety valve* a'r *injectors* ac os does 'na ddim byd yn gollwng gawn ni dicad am flwyddyn arall!

*Mae Una yn wreiddiol o chwael Pen-yr-Orsedd

On the Right Track

Some important work is being carried out on Una, the museum's steam engine, this year. She's having a thorough examination at the moment and the entire engine has been dismantled so that the Boilers Inspectorate can examine it closely. All steam engines have to be inspected like this in order to obtain a boiler certificate for insurance purposes.

This work is essential for any pressure vessel, that is, a tank or boiler. Una, like all other pressure vessels, has a written schedule - she gets an annual inspection (like a car MOT) by the boiler inspector and he looks at the schedule to see if it meets the safety requirement for the coming year. Every 10 years - that's the benchmark they use (it depends on the type of engine, where it operates, the age of the boiler etc) - a more detailed examination has to

be carried out, and that's what's happening this time.

We're taking advantage of the fact that we can get at parts we wouldn't be able to access otherwise. All engines have a works number and Una's number is 873, and you see 873 in all kinds of places on her. If you find the number you know that it's an original part. However we've found a part on Una's axle that's been broken and this part had a different number, so we did some research and discovered the number belonged to an engine called Britomart - one of three Hunslets that operated at one time in Pen-yr-Orsedd.* So obviously they'd at some point had to steal a part from Britomart to



Paul Perryman & Elfyn Jones-Roberts

get Una to work! Paul Perryman a highly skilled mechanical craftsman has been working with me. He's taught me a lot about Una and his skills, support and expertise have been a huge help to me. I'm greatly indebted to Paul.

I'm very proud that we've been able to do this work - it's been a little difficult at times but we've been able to do everything in-house. Una hasn't had to be taken away and people who've come to the museum in the last few months have seen the work, and that's a good thing I think. Many people come by, lean on the fence and ask what's going on. People then get an opportunity to see Una's boiler and understand the engine better.

I'm looking forward to reassembling her. I get children coming here and asking 'where's Una?' 'When will she be ready?' I think she's an important part of the yard, an important part of the story of the industry. When Una's in steam there's excitement here.

When I'm happy with the engine I'll call in the boiler inspector to see her under steam - then he'll test the safety valve and the injectors and if nothing's leaking we'll get a ticket for another year!

*Una originally operated in Pen-yr-Orsedd quarry.



Peredur Hughes Crefftwr/Craftsman

Down fyddai 'di deud bod 'na'm trydan yma a bod y peirianna' i gyd yn ca'l eu troi efo'r line shafting, wedyn ma' hynna'n arwain chi

always tell them one thing at the beginning - roofing slates were never produced here. A lot of people who come here to the 'National Slate Museum' think 'This is where all the slate was worked.'. So I tell them that the place was full of tradesmen, and that they could produce anything here in the workshops for the quarry.

We start the walk off in the Sleeper Shed and talk about the importance of making sleepers for the railways - hundreds of miles of them up there in the quarry. Then the 'Up and Down' Shed - I'd show them the saw and explain where the wood came from. Here you can link the story with the quarry owner, Assheton Smith, and the huge Vaynol estate.

In the Sleeper Shed and the 'Up and Down Shed' I explain that there was no electricity here and that all the machines were turned by the line shaft. This leads us on to the water wheel and then down to the Circular Saw Shed to show the wagons I've re-timbered, then the Pelton wheel and the model of the incline.

Then, of course, we arrive at the foundry and that's a story in itself - the sand, the patterns up in the pattern loft - this brings us back to the wood. The visitors leave with a pretty complete story.

I've been doing the tour since 2008 - the response is fantastic - that's what gives me the greatest buzz, and I think to myself, yes, that's why I'm here. Some say 'We've been coming here for years but I understand the place now'. That gives me a lot of pleasure.

I'd been thinking that I'd like to take people around the museum. I was working here as a 'Demonstrating Craftsman' but watching someone working with wood isn't very dynamic! The quarrymen have got a specific place, they've got a captive audience and visitors see something they've never seen before. A block of rock being split like pages of a book, that's really got the wow-factor! But if I'm repairing wagons, people just think 'Somebody's working over there.' I had a talk with Elen, the Education Officer, and we came up with the idea of a 'walk and talk' and named it. 'What's wood got to do with it?'



'mlaen i'r olwyn ddwr - bach o hanas honna - lawr i Cwt Lli Fawr a dangos y wageni dwi 'di ail goedio ac ymlaen at olwyn Pelton a model yr inclen.

Wedyn wrth gwrs dan ni'n cyrraedd y ffoundri a mae honno'n stori fawr yn ei hun - y tywod, y patrymau fyny'n llofft patrwm - sy'n dod â ni'n ôl at y coed. Mae'r ymwelwyr yn dod o'na efo stori eitha' cyflawn.

Dwi'n arwain y daith ers 2008 - mae'r ymateb yn wych - hwnnw 'di'r peth sy'n rhoi mwya o buzz i mi a dwi'n meddwl, ia, dyna pa dwi yma.'

What's Wood Got To Do With It?

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I always start by telling people about the importance of these buildings and I

Y Lôn Goed

R'licio g'neud taith yn yr amgueddfa. Mi o'n i yma fel 'Demonstrating Craftsman' ond' di gwyllo rywun yn g'neud gwaith coed ddim yn *dynamic* iawn! Mae gan y chwaelwrs 'stafall sydd 'di cau, mae ganddyn nhw *captive audience* ac mae ymwelwyr yn gweld rwbath 'dyn nhw 'riod 'di weld o'r blaen - darn o garreg yn cael ei hollti fel tudalen o lyfr - mae o'n rwbath reit waw! Os dwi'n g'neud wageni ma' pobl jesd yn meddwl 'Somebody's working over there.'

Trafod efo Elen y Swyddog Addysg wnes i a dyma ni'n taro ar y syniad o daith dywys a'i galw'n 'Lôn Goed / What's wood got to do with it?'

Fyddai bob tro yn cychwyn trwy ddeud wrth bobl am bwysigrwydd yr adeiladau yma a fyddai bob tro yn deud yn peth gynta' - doedd yna 'riod gynhyrchu llechi yma. Mae yna lot o bobl yn dwad yma i'r 'National Slate Museum' ac yn meddwl 'This is where all the slate was worked.' Wedyn fyddai'n dweud wrthyn nhw mae be' oedd yn fan hyn oedd llond y lle o *tradesmen* ac roeddan nhw'n gallu cynhyrchu unrhywbeth yn fan hyn yn y gweithdai i'r chwarael.

Dyna gychwyn y daith yn y Cwt Sils a sôn am bwysigrwydd g'neud sils ar gyfer y rheilffyrdd - cannoedd o filltiroedd ohonyn nhw fyny'n y chwarael. Wedyn, Cwt Up and Down - dangos y lli a sôn am o lle mae'r coed wedi dwad. Fan hyn dwi'n gallu cysylltu'r stori efo perchennog y chwarael, Assheton Smith a 'stad fawr y Faenol. Yn Cwt Sils ac Up and

The response is fantastic - that's what gives me the greatest buzz, and I think to myself, yes, that's why I'm here.'

Ennill y Loteri!

Un o nodweddion unigryw Amgueddfa Lechi Cymru sydd wedi'i gwneud yn atyniad mawr erioed yw ei bod 'yn union fel petai'r gweithwyr newydd adael' ac fe barhaodd y sefyllfa hapus hon am 25 mlynedd. Ond erbyn canol y 1990au daeth yn amlwg y byddai'n rhaid i'r safle, er mwyn goroesi fel amgueddfa ac atyniad i ymwelwyr, gael ei ddatblygu er mwyn symud ymlaen ac adrodd hanes y diwydiant llechi mewn ffordd fwy cyffrous a chofiadwy fyth.

Ym 1996, gwnaeth yr Amgueddfa Lechi gais i Gronfa Dreftadaeth y Loteri am grant o £1.6 miliwn. Hi oedd y gyntaf o deulu Amgueddfa Cymru i wneud hyn! Yng hyd â'r arian a gyfranwyd gan yr amgueddfa, roedd hyn yn golygu bod swm o £2.1 filiwn ar gael i'w fuddsoddi yn y safle – tipyn o ddatblygiad yr adeg honno

Ym 1998, cafodd y datblygiadau cyntaf eu hagar i'r cyhoedd. Un o'r rhain oedd ffilm newydd o'r enw 'Dwyn y Mynydd' sy'n cyfleu hanes y diwydiant llechi a'i bobl – a hynny mewn 3D! Hefyd cafodd mynediad at yr olwyn ddŵr enfawr – yr un fwyaf o'i bath ar dir mawr Prydain – ei wella, cafodd Tŷ'r Prif Beiriannydd yn nhw blaen yr amgueddfa ei



Mynediad gwell i'r Olwyn Ddŵr
Improved access to the Water Wheel

adfer i'w hen ogoniant a chwblhawyd y gwaith o adfer un o'r incleiniau cludo llechi gwreiddiol yn Chwarel Vivian gerllaw – yr unig un ym Mhrydain – gan ddangos sut y câi darnau mawr o lechfaen eu cludo o ben yr inclen i'r gwaelod. Darparwyd cyfleusterau newydd sbon ar gyfer yr ymwelwyr, gan gynnwys siop newydd ar siâp crwn dadleuol yn y brif iard a chaffi newydd, Caffi'r Ffowntan, a enwyd ar ôl yr wrn te yn y Caban.

Parhaodd y datblygiadau ym 1999, pan gafodd rhes o dai



Yr iard gefn cyn ei ddatblygu • The rear yard before development

chwarelwyr o Danygrisiau – ardal chwareli llechi ger Blaenau Ffestiniog – ei hadeiladu ar y safle. Cafodd y tai eu hailgodi garreg wrth garreg a'u hail-ddodrefnu i ddangos gwahanol gyfnodau'r diwydiant llechi: 1861 yn

Nhanygrisiau pan oedd y diwydiant llechi yn ei anterth, 1901 ym Methesda, cyfnod y Streic Fawr, a 1969 yn Llanberis pan gaeodd Chwarel Dinorwig. Gellir gweld ffilm sy'n adrodd hanes symud y tai yn y pedwerydd tŷ, a ddefnyddir hefyd gan Wasanaeth Addysg yr amgueddfa i ddehongli'r

diwydiant i grwpiau addysgol. Erbyn hyn, 12 mlynedd ar ôl eu hagar, y tai hyn, sy'n datgelu bywyd cymdeithasol y chwarelwyr, yw un o atyniadau mwyaf poblogaidd yr amgueddfa.

Mae'r datblygiadau hyn wedi gweddnewid amgueddfa hanesyddol apelgar yn atyniad na ddylid ei fethu ar lwybr twristiaeth gogledd Cymru. Maent hwy wedi galluogi'r amgueddfa i ffynnu a datblygu'n lleoliad sy'n denu mwy na 140,000 o ymwelwyr y flwyddyn.

Roedd llwyddo i gael grant o Gronfa Dreftadaeth y Loteri yn achlysur cyffrous iawn. Roedd yn brofiad arbennig i weld cymaint o brês yn cael ei fuddsoddi yn y safle – i weld y siop newydd a'r caffin cael eu hadeiladu ac eistedd yn y theatr newydd i wlyo'r ffilm 3D newydd! Roedd ailgodi tai'r chwarelwyr yn broses wirioneddol rhyfeddol. Roeddwn i'n gwylbod bod angen i ni ei ffilmio ac roedd trefnu 'Straeon yn y Meini' yn gryn her ond fe wnes i ei mwynhau'n fawr. Roeddwn i hefyd wrth fy modd bod yn rhan o'r ymgyrch i ddodrefnu'r tai - ac roedd pobl mor hael, yn cynnig pob math o bethau inni, o hambyrddau llechen i gadeiriau a matiau.

Roedd y gwelliannau y tu ôl i'r llenni yn wych hefyd! Cyn cwblhau'r datblygiad roeddwn ni'n gorffo mynd allan i'r toiledau cyhoeddus – lle mae golchdy'r Prif Beiriannydd rwan. Pan oedden ni yn y portacabins tra oedd y gwaith adeiladu ar y gweill, fe fu'n rhaid i ni wneud yr un fath. Rwan roedd y toiled tu mewn! Moethuswydd! Bu'n rhaid i mi rannu sinc efo'r dynion hefyd – ac er nad oedd hyn yn broblem ynddo i hun, roedd Swarfega'n fwy cyffredin na Fairy Liquid! Rwan roedd gennym gegyn go iawn! Roedd y llawr uchaf wedi bod yn wag ers i mi ddechrau yn yr amgueddfa ond bellach roedd y cyfan wedi cael ei adnewyddu ac ym 1997 fe symudon ni i gyd i mewn i'n swyddfeydd newydd sbon danlli.

Julie Williams, Swyddog Marchnata

Lottery Winner!

One of the unique selling points of the National Slate Museum had always been that it was 'just as if the workers had left' and for 25 years this was happily the case. However, by the mid 90s it became obvious that in order to survive as a museum and visitor attraction the site would have to be developed in order to move forward and to allow the museum to tell the story of the slate industry in an even more exciting and memorable way.

In 1996, the museum applied for a Heritage Lottery fund of £1.6 million. It was the first from the Amgueddfa Cymru - National Museum Wales family to do so! Coupled with funds from the museum it meant an overall investment of £2.1 million at the site – quite a development at that time!

In 1998 the first batch of developments were opened to the public. These included a brand new interpretative film show, entitled 'To Steal a Mountain' - evoking the history of slate and its people - and in 3D! There was improved access to the enormous water wheel - the

largest of its kind on mainland Britain; the Chief Engineer's house at the front of the museum was restored to its former glory and the restoration of one of the original slate-carrying inclines in the nearby Vivian Quarry - the only one in Britain - showing how slate blocks were transported from top to bottom was completed. Brand new visitor facilities were provided including a new shop, controversially circular in the main yard and a new café – Caffi'r Ffowntan, named after the tea urn of the Caban.

In 1999, the developments continued with the addition to the site of a terrace of quarrymen's houses from Tanygrisiau - a slate quarrying area near Blaenau Ffestiniog. Re-erected, stone by stone at the site and re-furnished to show different periods of the slate industry: 1861 in



Tanygrisiau, when the slate industry was at its height; 1901 in Bethesda, the period of the Great Strike and 1969 in Llanberis when Dinorwig Quarry closed. The fourth house is used to show a film recounting the process of moving the houses and also by the museum's Education Service to interpret the industry to educational groups. Now 12 years on from their opening they are one of the museum's most popular attractions revealing the social life of the quarrymen.

These developments transformed a historically appealing museum into a 'must-see' on the tourist trail of north Wales. They allowed the museum to flourish and develop into a location which attracts over 140,000 visitors a year.

'Getting the Heritage Lottery grant was very exciting. It was amazing to see such money being invested in the site – to see the new shop and café being built and sitting in the new theatre to watch the new 3D film! The re-building of the quarrymen's houses was truly an amazing process. I knew that we needed to get it filmed and sorting out the 'Stories in the Stones' was a huge learning curve for me but I really enjoyed it. I also loved being involved in the campaigns to furnish the houses – and people were so very generous offering us all sorts of things from slate trays to chairs and rugs!

Behind the scenes was fabulous too! Before the development we had to go outside to the public loos - based where the Chief Engineer's wash-house is now. When we were in the portacabins whilst the building work was going on, we'd had to do the same. Now the toilet was indoors! Luxury! I'd also had to share a sink with the men – not a problem in itself - but Swarfega was more common than Fairy Liquid! Now we had a proper kitchen! The upper floor had always been derelict since I started work but now it was all refurbished and in 1997 we all moved into our shiny new offices.'

Julie Williams, Marketing Officer

Dyn Amgueddfa

Wnai fyth anghofio fy niwrnod cyntaf i yn yr Amgueddfa Lechi dydd cyntaf Ebrill '92. Ac os dwi'n cofio'n iawn, dydd Gwenar y Grogolith oedd hi. Penwythnos Pasg de? I fewn yn y *deep end!* Arolygu'r crefftwy'r oedd fy job i, gofalu am y crefftwy'r ond cael fy nghyflogi hefyd fel peiriannydd i wneud gwaith gofaint.

Roeddwn i'n hoffi cyfarfod pobl, dyna'r peth gora' am weithio yno. Mi o'n i'n deud o'r dechrau, mi oedd hynny yn beth pwysig. Un peth ydy bod yn grefftiwr da, ond os nad ydych chi'n medru rhoid eich amsar a siarad efo pobl, da chi ddim yn ddyn amgueddfa. Mi oeddwn i'n rhoi

os ydych chi wedi dinistrio'r bearings yna. Wedyn mae o'n anodd ma' siwr gen i ffindio lle mae'r balans rhwng cadw petha i fynd neu jest eu gwarchod nhw wrth rhoid nhw mewn cas gwydr.

Mae o'n bwysig i blant ddysgu be' oedd yn mynd ymlaen yn yr ardal yma, neu rhyw ardal mewn gwirionedd. Lle bynnag awn ni nwan ar wylia, os oes 'na amgueddfa yna, fyddwn ni'n trio mynd yna. Dwn i'm ydy plant yn medru cymryd o'i fewn. Mae o'n anodd iawn yn aml cyfleu be oedd *scale* y diwydiant yma yng ngogledd Cymru 'ma pan 'dach chi'n siarad efo criw o blant o ganol Lloegr.

Roedd 'na lot o *mixed feelings* am yr amgueddfa w'chi. Achos oedd yna bobl yn Llanberis, rhyw deimladau cymysg ofnadwy ganddyn nhw, neu dyna oedd y negas oeddwn i'n gael. 'Blacs' oeddwn nhw'n galw pobl oedd 'di bod yn gweithio'n Gilfach Ddu.

Roedd y Gilfach Ddu yn r'wla - dwi di ddeud o o'r blaen a dim ots gen i ddeud o eto - y cyfryw rai oedd yn cael gwaith yn y Gilfach Ddu. Os oeddach chi wedi'ch



Ailddatblygu iard gefn yr amgueddfa yn sgil derbyn arian loteri, 1998 • Developing the museum's rear yard on receiving lottery funding, 1998

pwyslais fawr ar hynny efo'r hogia 'fyd. Mi fedrai gredfwr am un, oedd o'n andros o grefftw'r da ond doedd o ddim yn ddyn amgueddfa. Roedd hynny'n biti garw achos roedd ganddo fo lot o wybodaeth fasa fo 'di gallu rannu efo'r ymwelwyr, ond 'na fo, teip felly o ddyn oedd o.

Wnaethon ni lot o waith ar yr olwyn ddw'r. Oedd hi'n bwysig cadw honno i fynd. Mae 'na ddwy ffordd i sbio ar honno hefyd w'chi... ia, ma pobl isio'i gweld hi'n troi ond wneith hi'm troi am byth. Oeddwn ni'n gorfod bod reit ofalus bod y *bearings* yn cael digon o *grease* os oeddach chi isio cadw hi fynd.

Dyna un peth oeddwn ni'n trio'i gyfleu i ymwelwyr, pan da chi'n cymryd rhyw grair i mewn, da chi'n ymrwymo i gadw fo 'ad infinitum' dydach? Wel rwan ta, neith yr olwyn yna a'r shafting yna ddim cadw am byth, byth, byth. Felly, os 'dach chi'n mynd i redag yr olwyn yna rwan, mi 'dach chi'n mynd i gwtogi ei hoes hi a dydy'r cenhedlaeth mewn hannar can mlynadd ddim yn mynd i ddiolch i chi

magu ag yn byw'n Nant Peris oedd eich *chance* chi o gael gwaith yn y Gilfach Ddu ddeg gwaith gwell na tasa chi 'di cael eich magu yn Brynrefail neu Deiniolen am resymau hanesyddol. Os oedd eich tad chi yn Gilfach Ddu, oedd gynnoch chi gwell chance o lawar na mab chwarelwr o rwla arall o gael gwaith.

'Swn i'n deud at ei gilydd bod y mwyafrif o blaid cael yr amgueddfa. Ond fel dwi'n deud mi oeddwn i'n cael amball i sweipan weithiau. 'Na fo, mae hynny'n digwydd mae'n siwr gen i dydy, mewn bywyd, efo pob peth felly. Mi oedd yr amgueddfa yn rhoid pawb allan i bori yn drigain oed. A mi fasa hynny 'di bod yn y flwyddyn 2000.

'Un peth ydy bod yn grefftiwr da, ond os nad ydych chi'n medru rhoid eich amsar a siarad efo pobl, dach chi ddim yn ddyn amgueddfa.'



Haydn Lewis

Ar y pryd, to'n i ddim yn teimlo rhywsut yn barod i ymddeol, oeddwn i wedi gweld gymaint o newid yn yr amgueddfa yn y cyfnod oeddwn i yno a mi oeddwn i wedi bod yn *involved* ynddo fo i gyd yn ista drwy'r pwyllgorau a delio efo'r contractwyr a trio gwatsiad bod yr amgueddfa yn cael gwerth ei phres. Mi o'n i'n teimlo erbyn yr amser hynny mod i isio ista nôl dipyn bach a mwynhau dipyn bach o ffrwyth y llafur.

Yn ffodus roedd Dafydd Roberts o'r un farn a fi. Mi nath o gais i Gaerdydd i gael fy nghadw i ymlaen a mi wnaethon nhw gytuno. A felly oedd hi. Pan ddoth hi'n amsar yn 2005 mi o'n i erbyn hynny'n teimlo digon ydy digon a mod i isio dipyn o amser i'n hun o ran hynny a mwynhau be' o'dd gen i ar ôl.

Dwi'm yn gweld llawer o newid yna ers i mi adael - un peth sy'n nharo fi rwan, y bwgan *Health and Safety* 'ma. Lle bynnag 'da chi'n troi ma 'na rhyw fariars neu ma' 'na rhyw ganllawiau, cewch chi'm gneud hyn, cewch chi'm gneud llall. Faswn i'n jêl taswn i'n gneud be oeddwn ni'n neud yn y dyddiau cynnar! A ma' hynny'n

bach o resyn - fedrai ddallt ma' isio cadw bob man yn saff ond mae'n hawdd iawn mynd dros ben llestri dydy? O'n i'n cerddad lawr trwy'r gweithdai diwrnod o'r blaen, oedd 'na rhyw fariars newydd yn bob man. Mae o'n newid cymeriad y lle yn sicr 'de. Be' sy'n rhyfadd - a dwi 'di meddwl llawer ar ôl gweithio - o'n i'n meddwl baswn i'n colli'r

lle. Tydw i ddim yn ei golli fo fel adeilad, ond fyddai'n licio mynd nôl at yr hogia. Ond erbyn rwan wrth gwrs 'chydig iawn o'r hen staff sydd 'na. Wedyn dwi'n gweld rhyw wynab newydd bob tro dwi'n mynd i fyny 'no. Ond dyna fo, dwi'n cael croeso.

Museum Man

Haydn Lewis

I'll never forget my first day in the Slate Museum on the first day of April '92. If I remember correctly, it was Good Friday - the Easter weekend. Straight in at the deep end! It was my job to supervise the craftsmen, to look after the craftsmen, but I was also employed as an engineer to do forgework.

I enjoyed meeting people, that was the best thing about working there. From the start I would say how important this was. It was one thing being a good craftsman, but if you can't make time to talk to people, you're not a museum man. I'd stress this to the lads as well, because I can think of one person who was a superb craftsman but who wasn't a museum man. That was a great pity because he had a lot of knowledge he could have shared with the visitors, but there we are, he was that type of man.

It's important for children to learn what was going on in this area, or any other area for that matter. Wherever we go now on holiday, if there's a museum there, we try to go to it. I don't know if the children can take it in; it's often very difficult to convey the scale of the industry here in north Wales when you're talking to a crew of children from the Midlands.

There were a lot of mixed feelings about the museum you know, because there were people in Llanberis who had very mixed feelings, or that was the impression I had. 'Blacks' was the

2000. At the time, I didn't feel ready to retire. I'd seen so much change in the museum during the time I'd been there and I'd been involved with it all, sitting on committees and dealing with contractors and trying to ensure the museum had value for money. And I felt that I wanted to sit back a little and enjoy the fruits of all the labour.

Fortunately, Dafydd Roberts was of the same opinion as me. He made an application to Cardiff to keep me on and they agreed. And so it was. When the time came in 2005 I felt by then that enough was enough and that I wanted some time for myself in any case to enjoy what I had left.

I haven't seen much change there since I left - one thing that strikes me now is this Health and Safety bogey. Wherever you turn there are barriers

'It was one thing being a good craftsman, but if you can't make time to talk to people, you're not a museum man.'



Staff Amgueddfa Lechi Cymru, 1997 • National Slate Museum staff, 1997

We did a lot of work on the water wheel. It was important to keep that going. There are two ways of looking at that as well you know ... yes, people want to see it turning but it won't turn forever. We had to take great care that the bearings were greased regularly to keep it going.

That's one thing we tried to communicate to the visitors; when you take an object in, you're undertaking to keep it for all time aren't you? Well now then, the wheel and the shafting won't last forever. So if you run the wheel now, you're going to shorten its life span and the generation fifty years from now won't thank you for destroying those bearings. It's difficult I'm sure finding the balance between keeping things working and just preserving them by putting them in a glass case.

name they gave to people who'd been working in Gilfach Ddu.

The Gilfach Ddu was a place - I've said it before and I don't mind saying it again - where only certain people could get work. If you'd been brought up in Nant Peris and were living there, your chance of getting work in Gilfach Ddu was ten times better than if you'd been brought up in Brynrefail or Deiniolen for historical reasons. And if your father was in Gilfach Ddu, you had a much better chance than the son of a quarryman from elsewhere.

I'd say that the majority of people were in favour of having the museum. But we'd get the occasional swipe. But there we are, that's bound to happen in life, isn't it?

The museum would put people out to graze at sixty years of age. And that would have been in the year



Haydn a Huw yn yr Eisteddfod Genedlaethol, 2005 • Haydn and Huw at the National Eisteddfod, 2005

or guidelines, you can't do this, you can't do that. I'd be in jail if I tried to do the things we used to do in the early days! And that's a bit of a pity - I understand that you need to keep everywhere safe but it's easy to go overboard isn't it? I was walking down through the workshops the other day and there were new barriers everywhere. It certainly changes the character of the place.

What's strange - and I've thought about it a lot after retiring - is that I thought I'd miss the place. I don't miss it as a building, but I enjoy going back to see the lads. But by now of course very few of the old staff remain. So I see a new face every time I go up there. But there you are, I'm made welcome.

Deffroad Newydd yn Hanes yr Amgueddfa Tudur Jones

A Reawakening in the Museum's History Tudur Jones



Tudur Jones gyda'r arddangosfa newydd 'O'r graig i'r to', 2007
Tudur Jones with the new 'From rock to roof' exhibition, 2007

'Hwnna oedd y 'jewel in the crown', hwnna o'dd y deffroad newydd yn hanes yr amgueddfa'

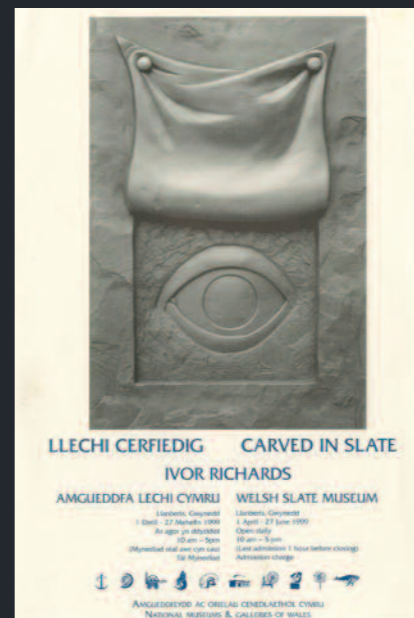
I saw a lot of change in my time. We received a National Lottery grant and in fact, things changed quite considerably. It was an exciting and vibrant place and it was also a very happy time for me personally. We opened the quarrymen's houses, a new café, access to the water wheel...many exciting things were happening and I think it was a happy period for all of us. That was the jewel in the crown, a reawakening in the museum's history. It was an interesting period with everybody looking forward to their work every day. My role at the time was to collect period artefacts to furnish our houses.



Tudur Jones yn dogfennu patrymau pren yr amgueddfa
Tudur Jones documenting wooden patterns in the museum

'It was an exciting and vibrant place and it was also a very happy time for me personally.'

We held quite successful exhibitions there as well; an exhibition on the work of Ieuan Rees, the slate letterer...but the exhibition that sticks in my mind is 'Bugail Eryri' (Snowdon Shepherd) by Keith Bowen, which was a great success; that was held in the Oriel. I remember exhibitions in the Slate Museum as well. A man from Bethesda, Ivor Richards, created face art on slate which in my opinion was very good, one of the best exhibitions held at Llanberis. It was very difficult to hold an exhibition on the slate industry as opposed to art in general. It was easier to choose in the Oriel, but the Slate Museum limited your choices.



Technegydd i'r Adran Werin, Amgueddfa Werin Cymru: Sain Ffagan: 1973 - 1989. Swyddog Arddangosfeydd, Oriel Eryri, Llanberis: 1989 - 1995. Swyddog Arddangosfeydd, Amgueddfa Lechi Cymru: 1996 - 2000. Swyddog Dogfennaeth, Amgueddfa Lechi Cymru: 2000 - 2009.

Technician for the Social and Cultural Department, National History Museum: St Fagans: 1973 - 1989. Exhibitions Officer, Oriel Eryri, 1989 - 1995. Exhibitions Officer, National Slate Museum 1996 - 2000. Documentation Officer, National Slate Museum: 2000 - 2009.

'That was the jewel in the crown, a reawakening in the museum's history.'

Fuo' 'na lot o newid yn ystod fy amser i. Gafon ni grant gan y Loteri Cenedlaethol a newidiodd pethau'n ddirfawr a deud y gwir. O'dd y lle'n reit gyffrous ac yn fywiog ac roedd yn amser braf iawn yn fy mywyd i'n bersonol hefyd. Gawson ni'r tai chwarelwyr, caffï newydd, mynediad newydd i'r olwyn ddŵr...llawer o bethau cyffrous yn digwydd, o'dd o'n gyfnod reit hapus i ni gyd dwi'n credu. Hwnna oedd y jewel in the crown, hwnna o'dd y deffroad newydd yn hanes yr amgueddfa. O'dd o'n gyfnod diddorol iawn a pawb yn mwynhau dod i'w gwaith pob dydd. Fy ngwaith i ar yr amser o'dd casglu a mynd o gwmpas tai pobl i hel creiriau o'r

'O'dd y lle'n reit gyffrous ac yn fywiog ac roedd yn amser braf iawn yn fy mywyd i'n bersonol hefyd.'

cyfnod o'dd yn ffitio'r tai. Gafon ni arddangosfeydd reit dda yna hefyd. Gawson ni arddangosfa ar waith Ieuan Rees, y llythrenwr ar lechen...yr

arddangosfa sydd yn aros yn fy

meddwl i ydy 'Bugail Eryri' gan Keith Bowen, o'dd o'n llwyddiant mawr, yn yr Oriel oedd hynny. Mi oedd 'na arddangosfeydd dwi'n gofio yn yr Amgueddfa Lechi hefyd. Mi oedd 'na ddyd o Bethesda, Ivor Richards, yn gwneud celfyddyd gwynebawr ar lechi ac o'dd hwnna'n arddangosfa dda iawn o'n i'n meddwl, un o'r goreuon ddoth i Llanberis. Roedd hi'n anodd iawn ca'l arddangosfa ar y diwydiant



llechi i gymharu a'r celfyddyd yn gyffredinol. Yn yr Oriel o'dd hi'n hawdd dewis, ond yn yr Amgueddfa Lechi o'ddat ti'n ca'l dy gyfyngu. Dwi 'di bod yn ôl i'r amgueddfa unwaith neu ddwy a fyddai'n cadw mewn cysylltiad efo cardiau 'dolig efallai efo rai o'r staff. Dwi'm yn meddwl bod o'n beth da i fynd yn ôl: os ti'n gorffen swydd, ti'n gorffen. Roedd o'n gyfnod hapus iawn yn fy mywyd i. Mae'r amgueddfa yn bwysig, fyddai wastad yn edrych allan amdani yn y papurau ac ati.

Rhan o draddodiad yr ardal

Dwi heb fyw yn yr ardal yma 'rioedd-fŵm i am bymtheg mlynedd yn byw yn Affrica - ond fel o'dd hi'n digwydd o'n i yma ar wylia' pan gaewyd y chwarael. Mi oedd yna deimlad bod rhywbeth wedi dod i ben, rhywbeth oedd wedi bod yma am flynyddoedd.

Fyddai Mam yn gyrru *Eco'r Wyddfa* i mi a ma' siwr na fan'no nes i glywed am y bwriad i droi'r gweithdai yn amgueddfa. Mi oeddwn yn teimlo bod o'n well na tynnu'r adeilad lawr, o'dd o'n cadw'r diwydiant yn fyw o

Doeddwn ni'm 'di neud dim byd efo'r Amgueddfa Lechi i fyny yn yr oriel, oedd isio dysgu dipyn bach mwy na jesd be oeddach chi'n wybod yn lleol, gofyn crafu pen tipyn a mynd lawr i'r llyfrau i sbio. Cyn symud o'r oriel ges i'n neud yn Brif Ofalwr, wedyn oedd 'na dipyn o waith rhoid y wybodaeth i weddill y gofalwyr. Wrth gwrs, pan aethon ni yno doedd y tai ddim wedi gorffen, oedd lot o bethau heb eu gwneud. Mewn portacabins yn y cefn oeddwn ni i ddechrau.

Dwi'm yn meddwl bod 'na Swyddog Addysg i ddechrau, wedyn oedd ysgolion yn dŵad a'r gofalwyr oedd yn deud wrthyn nhw be' oedd be', os oeddwn nhw isio gwranddo 'de!

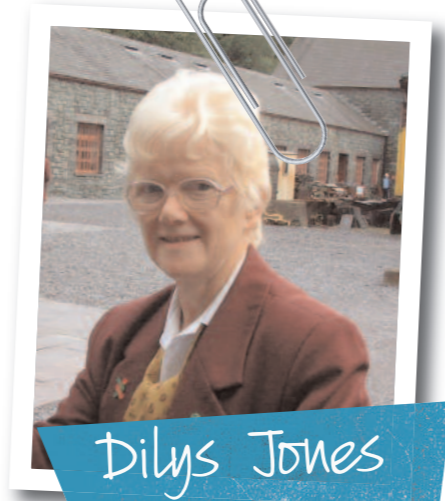
Oedd na dipyn o waith, oedd gynnwys ni ddau ofalwr yn y tai, dau yn y ffilm a dau o gwmpas yr ochr arall - y Llofft Batrwm ac ar hyd yr Efail - yn trio cadw llygad ar y lle.

Yn yr ha' ar ôl ca'l dod i fewn am ddim,

roedd hi'n brysur! Weithiau oeddwn ni methu'n glir a dal i fyny efo nhw 'de, gymaint o bobl, gormod. Ond wedyn o'dd hi'n neis gweld nhw'n dŵad a gobeithio bod nhw gyd yn dysgu rhywbeth, 'sa mond un peth 'de! O'dd o'm yn ddrud cynt, ond unwaith oedd o am ddim oedd na lot fawr yn dod i fewn wedyn - os oedd gynnwys chi mond rhyw hannar awr, doedd o'm gwahaniaeth, o'ddach chi'n gallu dwad a gweld ryw un peth a mynd allan, ond os oeddach chi di talu oeddach chi isio gweld y cwbl.

Dwi'n meddwl na bod allan a siarad efo'r bobl oedd fy hoff ran o'r gwaith, helpu nhw, a rei pobl dim syniad be oedd llechan jesd iawn! O'n i'm mwynhau hefyd hel gwybodaeth er mwyn i'r gofalwyr fod yn medru deud wrth bobl.

O'n i'n hoff iawn o fynd i'r tai yn



Dilys Jones

enwedig yn gaeaf', ista lawr wrth y tân. Dwi'n meddwl mai yn y tai fysa'r hoff greiriau, petha' oeddwn ni'n medru cysylltu efo nhw. Dwi'n gallu cofio tai fel tŷ 1901 fy hun - mynd i fyny i ffarm yn Llanberis a lle digon tebyg, setls a petha' felly yno. Y Beibl sydd yn Tŷ'r Peiriannydd, hen Feibl teulu ni 'di o.

Roedd 'na fwy o waith gofalu 'rôl i'r tai gyrraedd - oedd gynnwys chi bobl yn gweithio yno, oedd raid iddyn nhw gael ysbeidiant i fynd i 'nôl eu panad ac i 'nôl eu cinio felly oedd raid i chi ofalu bod ganddoch chi rywun yno yn eu lle nhw. Roeddwn ni wedi cael ein dysgu gan yr amgueddfa, 'dach chi'm yn gadael nhw heb rywun yn gofalu. Roedd rhaid g'neud yn saff bod gynnwys chi gyfyr os oedd rywun yn sâl. Dwi'n cofio un mis Awst mi ddigwyddodd o bod gin i 'mond un gofalwr fewn allan o chwech ag oedd hi'n benbleth sut i 'neud petha! O'dd rei fatha Tudur, o'dd yn y swyddfa, yn dda iawn adag hynny, os oeddwn ni'n fyr, fysa'n dŵad yno amser cinio.

Fyddai dal i fynd i'r amgueddfa - mae'r lle 'di tacluso lot, o'dd yr iard tipyn bach yn flêr, ond mae nhw wedi tacluso lot arni. Mae'r arddangosfeydd drws nesa' i'r Caban yn newydd.

Mi oeddwn ni'n cael arddangosfeydd, ond rei bach

oeddwn nhw. Pan oeddwn ni'n Oriol Eryri oeddach chi'n cal llunia' fyny o

Gaerdydd, rhei gwerthfawr, o'dd 'na humidity control a petha' i'w cadw nhw'n iawn. Yn yr Amgueddfa Lechi raid i chi watsiad be ydach chi'n rhoid i fyny, mae yna dampwydd a bob math o betha' yna, a'r bats!

Mae'r amgueddfa'n bwysig achos mae o'n rhan o draddodiad yr ardal yma. Mae o'r un fath â Pwll Mawr yn y De, y lle Rhufeinig, y *Woollen Mill*...maen nhw'n rhan o draddodiad yr ardal oedd yna dydi a mae o'n bwysig i'w cadw nhw i fynd.

Part of the local tradition

I haven't always lived in this area - I lived for fifteen years in Africa - but as it happens I was here on holiday when the quarry was closed. There was a feeling that something had come to an end, something that had been here for years.

Mam used to send *Eco'r Wyddfa* to me and I'm sure that's how I heard about the plan to turn the workshops into a museum. I felt that it was better than pulling the place down, because it kept the industry alive, didn't it? It had been going for about 200 years and it wasn't right to just shut it down and forget about it after all that time.

I went to work with the Snowdonia

and study the books. Before moving from the Oriol I was made Chief Museum Assistant, and so then I had the task of training the other assistants. Of course, when we went there the houses hadn't been finished, a lot of things hadn't been done. We were in portacabins in the back to start with.

I don't believe that there was an Education Officer at the beginning, so when schools came it was the museum assistants who told them what was what, if they wanted to listen that is!

We were very busy, we had two museum assistants in the houses, two

I think that getting out and speaking with people was the part of the job I enjoyed most, helping them, and some people had virtually no idea what a slate was! I also enjoyed collecting information so that the assistants could share it with the visitors.

I really enjoyed going into the houses, especially in the winter, and sitting by the fire. I think that my favourite artefacts were those in the houses, they were things we could associate with. I can remember houses like the 1901 house myself - I remember going to this farm in Llanberis which was very similar, with settles and the like. The Bible in the Engineer's House is our old family Bible.

There was more work for the assistants after the houses were moved here. You had people working there, and they had to have a tea break and dinner, so you had to ensure there was someone to cover for them. We'd been taught by the museum never to leave them without an attendant. You had to make sure you had cover if someone was ill. I remember one August when there was only one attendant in out of six and I was in a bit of a quandary! People like Tudur, up in the office, were very good at that time - if we were short, he'd come down at dinner time.

I still go to the museum - the place has been tidied up a lot. The yard used to be a bit untidy, but they've smartened it up. The exhibitions next to the Caban are new. We used to have exhibitions, but they were fairly small. When we were in Oriol Eryri we'd have pictures up from Cardiff, valuable ones, we had humidity control and so on to protect them. In the Slate Museum you have to be careful what you exhibit because there's damp and all sorts of things there, and bats!

The museum is important because it's part of the tradition of this area. It's the same as Bit Pig in the South, the Roman fort, the Woollen Mill ... they're part of the tradition of those areas and it's important to keep them going.



Y Beibl Mawr ar y ddresel yn Nhŷ'r Peiriannydd
The family Bible on the dresser in the Engineer's House

National Park where First Hydro is now; it was Oriol Eryri then. I worked for them for several years assisting visitors, advising them where they should go and so on. The Tourist Board was there as well. In '89 the museum joined up with First Hydro and we were taken on as assistants to look after the exhibitions.

There were 6 of us, and so it was until '96 when the museum pulled out, having decided to move down to the Slate Museum. We had the choice of moving down with them or not. But I wanted to work, so I went to the museum. Of course, it was a shock to the system going down to the museum from Oriol Eryri: we had a life of luxury there, but the museum was pretty basic! And the weather! But we soon got used to it and I was very happy there.

We'd had nothing to do with the Slate Museum up in the Oriol. We had to learn more than just local knowledge. You had to think about it

in the film room and two around the other side - in the Pattern Loft and where the Smithy and so on are - trying to keep an eye on the place.

It was busy in summer after they introduced free entry! Sometimes we just couldn't keep up with them, there were so many people, too many. But then it was nice to see them and we hoped they learned something, even if it was only one thing! It hadn't been expensive before, but once it was free a lot more people came in. If you only had half an hour, it didn't matter, you could come in and see one thing and leave, but if you'd paid you'd want to see everything.

'The Bible in the Engineer's House is our old family Bible.'

Duchesses & Empresses:

Merched yr Amgueddfa • Women at the Museum



Beryl Williams

Cynorthwy-ydd Siop 1980au - 1990au

Gweithio yn y siop o'n i - do'n i 'rioed 'di gweithio mewn siop o blaen, a'r til - Mam bach, o'dd gin i'm syniad! Hopes! Ond yn diwedd o'n i 'chydig o expert arni ac ar ôl arfar o 'ni wrth y modd 'de.

Siop dwy a dima o'dd hi i ddeud y gwir i ddechra un, ond naethon ni altro lle ma' tŷ'r manijar wedyn a gaethon ni stoc o lyfra ffantastic Cymraeg a da das a biscuits a bob dim felly.

Pan o'dd hi'n full swing o'dd lot o bobl yn dod yna, pobl o ffwr', bysus Shearings a lot o blant ysgol. O'n i yn enjoio gweld y bobl yn dod i fewn a siarad efo nhw a deud 'chydig bach o hanas - o'n i wrth fy modd yna, lle

gora' dwi 'di gweithio.

Ges i 'chydig o sioc gweld lle o'dd y siop yn arfar bod di newid 'nôl i fod yn dy manijar. Oni 'di bod yn deud wrth ffrindia' na fan'na o'n i'n gweithio - lle mae'r cwt golchi rwan oedd y toilet!

Shop Assistant 1980s - 1990s

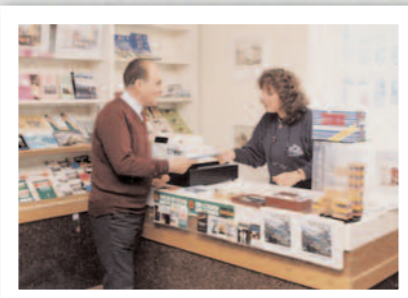
I worked in the shop - I'd never worked in a shop before, and the till - goodness me, I didn't have a clue! Hopeless! But by the end I was a bit of an expert, and really enjoyed it, once I got used to things.

To be honest, it was a pretty poor shop to begin with, but we refurbished where the manager's house is now, and we had a stock of fantastic Welsh books and sweets and biscuits and all kinds of things like that.

When things were full swing a

lot of visitors came, people from far afield, Shearings buses and a lot of school children. I used to enjoy seeing the people come in and talk to them and share a bit of the history - I was in my element there, the best place I've ever worked.

I had a bit of a shock seeing where the shop used to be changed back into the manager's house. I'd been telling friends that that's where I worked - where the wash house is now, the toilet used to be!



Celia Parri

Swyddog Addysg 1996 - 2006

Y pethau dwi'n hoffi mwyaf ydy'r sŵn a'r oglau: sŵn y peiriannau, sŵn y llechi mân yn crensian dan draed, oglau'r olew a saim. Os dwi'n clywed rhai tebyg rhywle arall, mae fy meddwl yn troi yn syth at Gilfach Ddu.

Education Officer 1996 - 2006

What I like most is the noise and the smells: the sounds of the machines, the slates under foot, the smell of the oil and the grease. If I hear or smell anything similar somewhere else I'm brought back to Gilfach Ddu.



Nia Hughes

Swyddog Gweinyddol 1995 - 2008

Roeddwn i'n un o'r merched cyntaf i gweithio yn yr amgueddfa. Pan o'n i'n fy ugeinia' hwyr, tridega' cynnar roedd y dynion yn ymddangos yn hen iawn, heblaw Dylan y gof oedd ddim llawar fengach na fi. Roeddwn i'n gyfwrdd yn ddynion hŷn ac yn amlwg wedi arfar tynnu coes a 'di arfar bod jyst y nhw hefyd a dim merched ar gyfwrdd y lle. Dwi'n meddwl o'n i'n gymaint o novelty iddyn nhw ag oeddwn nhw'n novelty i mi. Roeddwn nhw'n glên ofnadwy, bonheddig iawn. Os oeddatisio cario rwbath o unrhyw le roeddatisio'n medru gofyn iddyn nhw. Os oedd'na rwbath yn bod efo'r car oedd'na rywun yn mynd â fo i'r garej ac yn gosod o ar y ramp.

Roedd'na lot o dynnu coes yn mynd ymlaen yno a chwara' lot o dricia' ar ei gilydd. O'n i'n handi i hynny achos o'n i'n gallu teipio. Roedd gan un o'r hogia, Owen Williams, Volkswagen Scirocco - o'dd o'n meddwl y byd o'r car 'ma roedd o 'di deud wrth pawb bod y car yn gorfod mynd mewn i'r garej. Roeddwn ni'n defnyddio London Garage yn Cwm-y-Glo bryd hynny a penderfynodd rywun mod i'n llungopio letterhead London Garej a g'neud bil ffug!

Pan o'n i'n Oriol Eryri yr unig betha' o'n i'n gorfod archebu oedd petha' fatha papur ac inc a petha' swyddfa ond yn yr Amgueddfa Lechi oedd isio archebu petha' doeddwn i ddim yn gwybod be' oeddwn nhw!

Fuo 'na lot o gam-ddeallt wriaeth o betha' felly, rhyw nuts and bolts a grease a hyn a llall ag arall. Ia, lot o hwyl i'w gael bryd hynny!

Newidiodd y lle dipyn go lew a deud y gwir tra oeddwn i'n gweithio yna. A'th y nifer o ymwelwyr o rywbeth eithaf bychan i rywbeth eithaf sylweddol oherwydd bod y lle wedi cael total revamp ar ôl cael yr arian loteri. Roedd y lle yn sicr yn tyfu. Mi aeth y lle o fod yn safle eithaf tawel oedd yn agored yn yr haf i ddenu cannoedd ar filoedd o ymwelwyr. Newidiodd bob dim mewn ffordd.

Dwi'n credu ei bod hi'n bwysig cael yr amgueddfa yma, tra bod gin ti bobl sy'n gallu dangos yr hen grefftau hefyd, a dweud yr hanas fel maen nhw'n ei gofio.

Administrative Officer 1995 - 2008

I was one of the first women to work in the Museum. When I was in my late twenties, early thirties, the men seemed very old, apart from Dylan the smith who wasn't much younger than me. They were all older men and were obviously used to pulling each other's legs, and to having the place to themselves and no women anywhere near. I think I was a bit of a novelty to them and they were just as much a novelty to me.

There were terribly nice, real gentlemen. If you wanted anything carried from anywhere you could ask them. If anything was wrong with the car someone would take it to the garage and put it up on the ramp.

There was a lot of leg-pulling there and they'd play lots of tricks on each other. I was handy for that because I could type. One of the men, Owen

Williams, had a Volkswagen Scirocco - he thought the world of the car and had told everyone he had to take it to the garage. We used London Garage in Cwm-y-Glo at the time and someone decided I should photocopy their letterhead and make a false bill!

When I worked in the gallery the only things I had to order were items like paper and ink and other stationery, but in the Slate Museum I had to order things I hadn't the faintest idea what they were! There was a lot of misunderstanding over things like nuts and bolts and grease and this and that. Yes, there was a lot of fun to be had then!

The place changed quite a bit to tell the truth while I was working there. The number of visitors increased from being quite small to a substantial number following the total



Tina Burgess Jones

Swyddog Gweinyddol 1999 - 2011

Un o'm uchafbwyntiau oedd ymweliad gan yr Ymddiriedolwyr! Roedd na ddipyn ohonyn nhw ac roedd rhaid inni drefnu gwledd fawreddog yn y caffi, yn adlewyrchu y gorau o gynnyrch Cymreig, felly roedd ganddon ni gawsiau Cymreig ar lechi ac ati. Aeth popeth yn arbennig o dda a phawb 'di mwynhau eu hunain, oedd yn rhoi bodlonrwydd mawr i mi.

Administrative Officer 1999 - 2011

One of my highlights was the visit from the Trustees! There were quite a few of them and we had to organise a grand feast in the café, highlighting the best of Welsh produce, so we had some lovely Welsh cheeses on slate boards and everything. It all went very well and everyone enjoyed themselves and the food, which was very satisfying.



Mairwen Baylis

Rheolwraig y caffi 1999 - 2010

Beth oedd eich gwaith chi yma?

Nes i ddechra gweithio yn y caffi yn 1999 ac ymhen dwy flynedd wedyn ges i swydd rheolwraig y caffi. Mi fues i'n gweithio yno nes i mi ymddeol yn 2010. Ro'n i'n gwatsiad bod y staff yn gweithio'n iawn, g'neud y rotas, ordro, trin pres, jesd gwneud yn saff bod y caffi yn cael ei redeg yn llwyddiannus.

Beth oedd eich hoff agwedd o'r swydd?

Cyfarfod gwahanol bobl. Roeddai ni'n ca'l lot o dramor felly roedd o ddiddordeb i ni wybod lle oeddai nhw'n dŵad a pam oeddai nhw'n dŵad i Llanberis, a lle oeddai nhw wedi gweld hanes yr amgueddfa i ddod i edrach amdanai ni.

Roeddai ni'n ca'l tripiaw lawr i amgueddfeydd er'ill yng Nghaerdydd, Big Pit... gwahanol lefydd 'swm i'm yn gwybod am rheiny 'blaw bod fi'n cael mynd yno drwy'r amgueddfa, a dwi 'di mynd yn ôl yno efo teulu a deud wrth ffrindiau. Pan fyddai'n mynd lawr i Gaerdydd rwan fyddai'n mynd i weld rhai o'r bobl dwi 'di dod i nabod yn Big Pit ac yn Sain Ffagan, mae rhywun wedi gwneud lot mwy o ffrindiau hefyd.

Pryd oedd hi brysuraf yn y caffi?

O Pasg tan tua Tachwedd, wedyn o'dd gweithgareddau Dolig yn brysur, lonawr yn ddistaw, wedyn o'dd hanner tymor a trenna' bach a Pasg eto!

Ydi o'n bwysig bod yna gaffi yn yr amgueddfa 'da chi'n meddwl?

Lle bynnag 'dach chi'n mynd ma' pawb yn anelu am y caffi cyn mynd rownd neu ar ôl bod rownd am banad a teisan!

Beth yw eich hoff grair neu le yn yr amgueddfa?

Yr Olwyn Ddŵr a'r Ffowndri fwy na dim oherwydd y cysylltiad teuluol, fyddai'n licio mynd rownd fan'no a gweld y patrymau a petha felly.

Beth yw eich hoff atgofion o'ch cyfnod yn yr amgueddfa?

Roedd y caffi mewn lleoliad braf i ddweud y gwir yn yr amgueddfa ei hun. Pan 'nes i ddechra' oedd y tai yn cael ei adeiladu ac oedd hynna'n brofiad, gweld sut oeddai nhw'n symud y tai o Tanygrisia' i Lanberis, a rhifa' ar y cerrig a'r adeiladwyr yn adeiladu fesul rhif. Oedd hynna'n brofiad da iawn.

Roeddai nhw'n cal sesiynau mowldio yn y Ffowndri yn ystod gwyliau Pasg a gwyliau cyhoeddus ac roedd hynna o ddiddordeb i mi am bod fy Nhaid a fy Ewyrth wedi bod yn gweithio yno yn mowldio.

Roedd y staff i gyd yn glên - roeddai ni fel un teulu bach yma, o'dd o'n le braf i weithio.

Café Manager 1999 - 2010

What was your job here?

I started working in the café in 1999 and two years later I became the Café Manager. I worked there until I retired in 2010. I ensured the staff carried out their duties, prepared the rotas, did the ordering, handled cash, and just made sure that the café ran smoothly.

What did you like most about the job?

Meeting different people. We had a lot of people from abroad and so we were interested to know where they came from and why they'd come to Llanberis, and how they'd come to know about the museum.

We'd have trips down to other museums in Cardiff, to Big Pit ... various places I'd never have got to know about if I hadn't visited them through the museum, and I've returned to them with my family and told my friends about them. When I go down to Cardiff now I go to see some of the people I've come to know in Big Pit and St Fagan's; I've made a lot more friends as a result.

What was the busiest time for the café?

From Easter to November, and after that during the Christmas activities; January was quiet, then there was half-term and the model trains vent and Easter again!

Do you think it's important for the museum to have a café?

Wherever you go everyone aims for the café before going around or after being around to enjoy a cup of tea and a cake!

What's your favourite thing or place in the museum?

The Water Wheel and the Foundry, because of the family connection

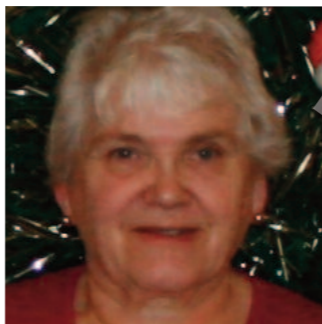
more than anything; I enjoy going around there and looking at the patterns and so on.

What are your fondest memories about your time at the museum?

The café was in an excellent location in the museum itself. When I started they were building the houses and that was quite an experience, seeing how they moved the houses from Tanygrisiau to Llanberis, and the numbers on the stones and the builders building by numbers. That was a experience.

They'd hold moulding sessions in the Foundry during the Easter holidays and public holidays and that was of interest to me because my grandfather and uncle had worked there as moulders.

All the staff were pleasant - we were like one small family here. It was a wonderful place to work in.



Rosina Worth

Rheolwraig y siop 1995 - 2009

Gofalu am y siop o'n i. Archebu bob dim a cofnodi'r holl ymwelwyr oedd yn dod mewn drwy'r drws a siarad efo nhw. Roedd hynny yn waith diddorol iawn.

Sut brofiad oedd bod yn un o'r merched cyntaf i weithio yn yr amgueddfa?

O'dd o'n brofiad braf ond eto mi oedd o'n od hefyd, arfer efo'r hen iard fel o'ddai nhw'n galw fo, dynion oedd wedi bod yna erioed.

Dwi'm yn gwybod be 'sa nhw'n ddeud gweld merched yno ond erbyn hyn fyswn i'n deud bod hi'n gyfartal, bod 'na gymaint o ferched â sydd yna o ddynion bron.

Pa newidiadau fu yno yn ystod eich cyfnod yn gweithio yn yr amgueddfa?

Ddarur' lle ddatblygu lot, ac roedd hynny'n beth da ofnadwy, gweld o'n datblygu. Gafon ni arian loteri a cael g'neud lot efo hynny. Gafon ni gaffi yna, gafon ni siop newydd... mae bob dim fel'a yn cyfri ac yn ychwanegu at beth



oedd yno felly. Roeddai ni'n medru cynnig gymaint mwy i ymwelwyr.

Beth yw eich hoff atgof?

Y cysylltiad efo'r ymwelwyr, roedd hynny'n bwysig iawn dwi'n meddwl, ro'ddai ni isio gwneud iddyn nhw deimlo'n gartrefol a rhoi 'chydig o hanes y diwydiant iddyn nhw. Roeddai nhw wrth eu bodda' yn dod yn ôl i'r siop ar eu ffordd allan a deud gymaint oeddai nhw 'di mwynhau ac am ddod yn ôl efo ffrindiau a theulu. Mi oedd rhai yn dod yn ôl o flwyddyn i flwyddyn, ella dwy waith dair y flwyddyn. O'dd hynna'n beth braf iawn.

Shop Manager 1995 - 2009

My job was to look after the shop. I ordered all the goods and recorded every visitor which came through the door and talked to them, which was very interesting work.

Describe the experience of being one of the first women to work in the museum

It was a good but also a strange experience - in the old yard as they used to call it, there had only ever been men. I don't know what they would have said on seeing women there but I'd say the numbers were even by now - there are nearly as many women as men.

What changes have you seen during your time at the museum?

The place developed a lot, and it was great to see it developing. We received Lottery funding and we were able to do a lot with that which I think was a good thing. We built a café and a new shop... things like that made a

difference and complemented what was already there. We were able to offer so much more to visitors.

What is your favourite memory?

Contact with the visitors, I think that was very important, and we wanted to make them feel at home and tell them about some of the industry's history. They loved calling in at the shop on their way out and saying how they'd enjoyed and would return with family and friends. Some returned every year, even twice or three times a year. That was nice to hear.



Henlwen Roberts

Rheolydd Dehongli 2005 - 2010

Yr oeddwn wrth fy modd hefo'r prysurdeb ar ambell gyfnod - ymweliadau ysgolion, digwyddiadau arbennig, cyflawni prosiectau. Uchafbwynt fy amser yn yr amgueddfa oedd pan oedd staff blaen tŷ yn derbyn canmoliaeth gan y cyhoedd am eu gwaith, cefais



Dilys Jones

Prif Ofalydd 1996 - 2004

Fi oedd yr unig ddynas allan ar y safle. Roedd y gŵr yn gofyn i mi diwrnod o'r blaen oni'n ffendio fo'n anodd gweithio efo dynion, deuthyn nhw be i ddeud a na, don i'm yn ffendio fo'n od. Wel oedd gin i un peth yn fy meddwl - dwi'm yn gofyn i neb neud dim byd os dwi'm yn fodlon neud o fy hun, oeddai nhw'n g'neud be o'n isio, odd na'm problem.

Chief Museum Assistant 1996 - 2004

I was the only woman out on site. My husband asked me the other day whether I found it difficult working with men, telling them what to do, but no, I didn't find it odd. Well, I had one thought in my mind - I'm not going to ask anyone to do something if I'm not prepared to do it myself. They did what I wanted, there were never any problems.

bleser personol trwy geisio llwyddo i sicrhau lefel uchel o fodlonrwydd y cyhoedd o bryd i'w gilydd, a cheisio codi safonau cyffredinol yr amgueddfa.

Interpretation Manager 2005 - 2010

I really enjoyed the busy periods - school visits, special events, completion of projects. When front-of-house staff were praised by the public for their work. What gave me personal pleasure was trying to reach the highest standard of visitor satisfaction and raising the general standard of the museum.

Am Stori!

Ddechreuais i weithio fel Swyddog Hyrwyddo'r amgueddfa ym 1994. Rydw i'n meddwl iddyn nhw alw'r swydd yn Swyddog Hyrwyddo er mwyn iddi gwmpasu popeth – o farchnata a'r wasgi i ddigwyddiadau a dehongli.

Pan ddechreuais i dim ond fi a chwech o ddynion oedd yn gweithio yma. Roedd Dafydd Roberts, Nia Hughes, Tudur Jones, Maldwyn Jones, Dilys Jones ac eraill i gyd wedi'u lleoli yn y Mynydd Gwefru, neu Power of Wales fel y câi ei alw bryd hynny. Roeddwn



i'n gweithio i'r safle yna hefyd, yn ogystal ag Amgueddfa Rufeinig Segontium yng Nghaernarfon – roedd y tri safle'n dod o dan faner Amgueddfa Genedlaethol Cymru. Ond roedd fy swyddfa yn Amgueddfa Lechi Cymru, felly dyna oedd fy nghartre', a dyna sut oeddwn i'n meddwl amdani a dweud y gwir!

Rwy'n gyfrifol am unrhyw beth sydd yn denu pobol i'r amgueddfa – o'r arwyddion ar y lôn sydd yn dangos y ffordd yma i'r hysbyseb neu'r stori yn y papur i'r map sydd yn dangos pa ffordd i fynd o amgylch y safle! Mae'n swydd hyfryd a rwy'n lwcus iawn fy mod wedi cael gweithio yma trwy gyfnod mor gyffrous o safbwynt datblygiadau a digwyddiadau.

Mae gen i nifer iawn o hoff bethau yma yn yr amgueddfa. Mae ein crefftwyr ni yn gwneud pethau anhygoel o ddreigiau llechi i telynu a ffaniau. Un o fy hoff bethau un ydy'r plât llechen gafodd ei wneud gan y diweddar Mr Bill Rice ar gyfer y gefeillio ag Amgueddfa Slate Valley yn Granville, Talaith Efrog Newydd yn 2007. Mae'n cynnwys llechfaen o saith lliw gwahanol - mae'n dangos daeareg ac amrywiaeth anhygoel y llechfaen, gan gynnwys y gwyrdd, llwyd a glas lleol i ni ond hefyd coch trawiadol llechfaen America. Mae hefyd yn cynrychioli'r gefeillio, oedd yn uchafbwynt i mi – rydw

i'n dal i gredu ei bod hi'n wych fod gennym ni gysylltiadau rhyngwladol efo rhannau eraill o'r byd ac amgueddfeydd eraill.

Mae'r amgueddfa wedi newid cryn dipyn ers i mi ddechrau gweithio yma. Fe gawson ni 30,000 o ymwelwyr ym 1995, ond rwan rydyn ni'n denu 140,000! Roeddwn ni'n arfer codi tâl mynediad, ond rwan rydan ni'n rhad ac am ddim! Roeddwn ni'n arfer cau'n gyfan gwbl yn ystod y gaeaf, ond rydan ni bellach ar agor

ar hyd y flwyddyn! Roedd gen i un ffotograff i hyrwyddo'r safle ar y dechrau, ond rwan mae gen i filoedd! Doedd ganddon ni ddim digwyddiadau ym 1994, ond rwan rydyn ni'n cynnal naw neu ddeg o ddigwyddiadau mawr bob blwyddyn, yn amrywio o'r sioe trenau bach ym mis Chwefror i haf o liwio llechi ac, wrth gwrs, Calan Gaeaf a Siôn Corn yn y gaeaf. Bydd torfeydd o bobol yn mwynhau'r arddangosiadau hollti a naddu llechi, neu'n



Julie Williams
Swyddog Marchnata

gweld UNA yn codi stêm, neu'n dysgu am bren yng nghwmni Pred y saer coed. Mae'n grêt meddwl fod gan blant ar hyd a lled y byd lechi addurnedig ar ôl dod i un o'n gweithdai crefft ni!

Ac mae'r adeilad ei hun wedi sefyll yn gadarn yn ystod yr holl ddatblygiadau hyn! Mae mor drawiadol! Fel Swyddog Marchnata mae'n gleddyf deufin: mae'n adeilad gwreiddiol ysblennydd ac yn hyn o beth mae'n gwneud hanner y gwaith drosoch chi gan ei fod yn annog pobl i ddarganfod a dysgu mwy, ond mae hefyd yn adeilad mawreddog a moel ei olwg braidd felly mae'n dipyn o gamp egluro i bobol beth ydy o a beth sydd y tu mewn iddo. Ond ar ôl i chi ddod i mewn – wel, am stori! Rydw i wedi helpu i ddathlu pen-blwydd yr amgueddfa yn 25, 30 a rwan 40 oed. Rydw i'n lwcus iawn i weithio yn y fath le a braint arbennig fu cael bod yn rhan o'i hanes, ac rydw i'n dymuno'n dda iddi at y dyfodol!

What a Story!

I started working as Promotions Officer at the museum in 1994. I think they called it Promotions Officer because it covers everything – from marketing and press to events and interpretation, all of which I do on a daily basis.

When I started working here it was just me and six men. Dafydd Roberts, Nia Hughes, Tudur Jones, Maldwyn Jones and Dilys Jones and others were all based at what was then the Power of Wales, now the Electric Mountain. It was also my job to work for that site as well as Segontium Roman Museum in Caernarfon, all three of which came under the banner of National Museum Wales, but I was based at the Welsh Slate Museum so that was my home, and that's how I thought of it really!

I'm responsible for anything that brings people into the museum from the sign that they see on the road pointing them in the right direction to the advert or story in the newspaper to the map showing them around the site! It's a lovely job and I have been very lucky to have worked here through so many fantastic developments and activities.

I have many favourite objects in the museum. Our craftsmen here today make some wonderful things – from the basic slate hearts to dragons and harps to slate fans. One of my other favourites is the slate plate made by the late Mr Bill Rice for our twinning with the Slate Valley Museum in Granville New York State in 2007. It contains seven different colours of slate and shows the amazing geology and variety of slate – our local greens, greys and blues but also the vivid red of the American slate. It's also representative of the twinning, which



Yr her o farchnata adeilad hanesyddol! • The challenges of marketing a historic building!

was a highpoint for me – I still think it's wonderful that we have international links with other parts of the world and other museums.

The museum has changed a great deal since I started working here. From 30,000 visitors in 1995, we now attract 140,000! From charging an admission fee – we're now free! From closing completely over winter - we now open all year round! From having one photograph to promote the site – I now have thousands! From having no events in 1994 – we now have about nine or ten major events every year – ranging from the model railways show in February to a summer full of slate colouring and of course Hallowe'en and Santa in the winter. Crowds of people enjoy the slate splitting demonstrations, or seeing UNA in steam, or getting to know a bit more about wood with Pred the carpenter, and it's lovely to think that children from all over the world have decorated slates to take home with them from the craft activities.

Standing strong through all these developments has been the actual building itself! It's so stunning! As a marketing officer it's a double-edged sword - it's

an amazing original building and in that respect does half the work for you with people wanting to explore but it's also very imposing and at times can look a bit austere so it's quite a feat to let people know what it's all about and what's inside. But once inside... well, what a story!

I've helped to celebrate the museum's 25th, 30th and now 40th birthday. I am very lucky to work in such a place and I feel very privileged to have played a part in her history and wish her all the best for the future!



Cadi'r Curadur

Rwyf wedi bod yn gweithio fel rhan o dîm yr amgueddfa ers 13 o flynyddoedd. Nid fel Curadur y dechreuais fy ngyrfa yn yr amgueddfa, ond fel un o staff tymhorol Caffi'r Ffowntan. Roeddwn i a fy chwaer yn gweithio yn y caffi yn ystod y tymor gwyliau, ac yn ystod y cyfnod yma cynyddodd fy niddordeb yn yr amgueddfa a'i gwaith. Wedi imi raddio mewn Hanes ac Astudiaethau Addysg o'r Brifysgol ym Mangor yn 2004 gwelais hysbyseb yn y papur am swydd Curadur yn yr amgueddfa ac yn ffodus iawn i mi fe gefais y swydd.

Pan fyddai'n dweud wrth bobl mai Curadur ydw i, rhaid cyfaddef, mae llawer yn sbio'n syn arna' i - yn aml iawn am nad oes ganddynt syniad beth yn hollol yw gwaith Curadur! Buaswn yn y termau mwyaf syml yn disgrifio fy mhrif gyfrifoldeb fel 'gofal am gasgliad Amgueddfa Lechi Cymru'. Casgliad yw'r gair mae amgueddfeydd yn defnyddio i ddisgrifio'r gwrthrychau, neu'r pethau, sydd yn yr amgueddfa.

Ar yr olwg gyntaf peiriannau mawr haearn yw casgliad yr Amgueddfa Lechi. Ond, mae llawer mwy i'r casgliad na hynny. Mae ychydig dros 8,000 o greiriau yn y casgliad, ac mae'n bosibl eu rhannu'n dri chategori gwahanol:-

Yn gyntaf, rhan greiddiol y casgliad yw'r gwrthrychau a oedd ar y safle pan sefydlwyd yr amgueddfa h.y. 'fixtures and fittings' gwreiddiol y Gilfach Ddu, pethau megis yr olwyn ddŵr a'r olwyn Pelton, a'r peiriannau yn y gweithdai. Dyma'r gwrthrychau sydd yn rhoi naws wreiddiol i'r amgueddfa,

ac a ysbrydolodd pobl fel Hugh Richard Jones nol yn 1969 i sefydlu amgueddfa yn y Gilfach Ddu.

Yr ail categori o wrthrychau sydd yn ffurfio casgliad yr amgueddfa ydi'r gwrthrychau sydd wedi eu casglu dros y blynyddoedd gan staff yr amgueddfa. Mae'r gwrthrychau yma

yn adeiladu ar y casgliad creiddiol gan eu bod yn wrthrychau o wahanol ardaloedd o Gymru. Gan mai 'Amgueddfa Lechi Cymru' ydym mae gennym ddyletswydd i geisio adlewyrchu pwysigrwydd y diwydiant drwy'r wlad, ac nid dim ond Llanberis a Chwarel Dinorwig. Mae'r gwrthrychau yma yn amrywiol iawn, pethau megis Una injan stem oedd yn gweithio'n wreiddiol yn Chwarel Penyrsedd, Dyffryn Nantlle, neu beiriant cloddio 'Smith Rodley' o Chwarel Dŵr Oer, Blaenau Ffestiniog.

Y trydydd categori o wrthrychau sy'n ffurfio casgliad yr amgueddfa ydi'r gwrthrychau sydd yn dodrefnu Fron Haul a Thŷ'r Peiriannydd. Mae'r gwrthrychau yma yn amrywiol iawn gan fod y tai wedi eu dodrefnu fel eu bod o gyfnodau a lleoliadau gwahanol.

Y casgliad gwrthrychau ydi craidd unrhyw amgueddfa, heb y casgliad tydi amgueddfa ddim gwahanol i unrhyw atyniad ymwelwyr arall. Mae'r gwrthrychau yma'n symbolau hanesyddol sydd yn cynrychioli ein hanes i'r genhedlaeth sydd i ddod. Mae amgueddfeydd yn llefydd byrlymus sydd yn cynnig pob math o weithgareddau a phrofiadau i ymwelwyr e.e. ffilmiau, arddangosfeydd, sgysiau a theithiau, a gweithgareddau amrywiol i blant. Ond craidd hyn i gyd ydi'r casgliad gwrthrychau - heb y gwrthrychau ni fydda na amgueddfa. Mae gwaith Curadur yn bwysig felly oherwydd y person yma sydd â gofal dros y casgliad.

Prif waith unrhyw Guradur ydi parhau i dderbyn gwrthrychau newydd i'r casgliad, a chwblhau gwaith dogfennu angenrheidiol. Ond, mae gwaith Curadur yn yr Amgueddfa Lechi yn golygu llawer mwy na dogfennu. Mae'r gwaith yn amrywiol dros ben - o ateb ymholiadau i lanhau

creiriau megis y casgliad patrymau pren; o wneud ymchwil ar gyfer arddangosfeydd i gynnal sgysiau gyda'r nos i grwpiau megis Merched y Wawr; o arwain teithiau tywys i ofalu am lyfrgell yr amgueddfa. Mae'r rhestr yn ddi ben draw a dweud y gwir, a dyna beth sydd yn arbennig am weithio yn yr amgueddfa, yr amrywiaeth. Does dim un diwrnod yn debyg i'r un blaenorol, ac mae rhywbeth braf iawn am hynny!

Yn yr wyth mlynedd yr ydw i wedi bod yn fy swydd rwyf wedi bod yn rhan o bob math o brosiectau gwahanol. Ymysg y pethau sydd yn sefyll allan yn fy nghof yw'r gwaith o gasglu'r Rotary Converter o Chwarel Llechwedd ac adfer y locomotif batri. Rwyf hefyd wedi mwynhau gweithgareddau adeiladau tîm megis ein taith ar gwch gamlas a'n hanturiaethau ar y cwrs rhaffau uchel!

Roedd y gwaith a wnaethpwyd gennym fel tîm yn ôl yn 2009 i goffáu deugain mlynedd ers cau Chwarel Dinorwig yn arbennig iawn. Roedd cynnal diwrnod casglu atgofion, cynhyrchu'r arddangosfa, trefnu cyngerdd mawreddog, comisiynu a llwyfannu drama a threfnu teithiau tywys yn dangos pa mor amrywiol yw gwaith amgueddfa ac yn bwysicach yn enghraifft o sut mae gweithio fel tîm yn sicrhau bod unrhyw beth yn bosibl!

Rydw i'n teimlo'n ffodus iawn fy mod yn gweithio yn yr Amgueddfa Lechi. Rwyf yn trysori'r atgofion o weithio yn y caffi dan arweiniad Mairwen - pum mlynedd yn llawn hwyl, chwerthin, a gwaith caled - ysgol brofiad go iawn! Ac yna, wyth mlynedd o ddatblygu fy ngyrfa, a chael pob math o brofiadau difyr a heriol. Edrychaf ymlaen at beth sydd gan y dyfodol i'w gynnig imi a'r amgueddfa, a phwy a wŷr efallai y byddaf yma'n dathlu pen-blwydd yr amgueddfa yn wyth deg!



Cadi Iolen



Rhan o'r broses o ddogfennu patrymau pren
Documenting the woodern pattern collection

Cadi the Curator

I have been working as part of the museum team for 13 years. It wasn't as Curator that I started my career in the museum, but as a member of the staff of Caffi'r Ffowntan. My sister and I worked in the café during the holiday season, and it was during this period that I began to take a greater interest in the museum and its work. After graduating from Bangor University in 2004 in History and Educational Studies, I saw the Curator's job being advertised in the newspaper and was fortunate enough to be appointed.

When I tell people that I'm a Curator, I get many a strange look - more often than not, because many people haven't got a clue what a Curator does exactly! I would describe my main responsibility, in the simplest terms as 'looking after the National Slate Museum's collection'. Collection is the word used by museums to describe the objects, or things, housed by the museum.

At first glance, it would appear that the Slate Museum's collection comprises large iron machines. But there is much more to the collection than that. There are a little over 8,000 artefacts in the collection, which can be divided into three separate categories:-

Firstly, the core element of the collection is the objects that were on the site when the museum was established i.e. the original fixtures and fittings of Gilfach Ddu, such as the water wheel and the Pelton wheel, and the machines in the workshops. These are the objects that give the museum its air of authenticity and which inspired people such as Hugh Richard Jones back in 1969 to establish a museum in Gilfach Ddu.

The second category of objects forming the collection relates to those collected over the years by the museum staff. These objects build on the core collection because they come from various districts of Wales. As we are the 'National Slate Museum' we are duty bound to attempt to reflect the importance of the industry throughout Wales, not just of Llanberis and Dinorwig Quarry. These objects are very diverse, for example, Una, the steam engine which originally operated in Penyrsedd Quarry, Dyffryn Nantlle, or the 'Smith

Rodley' excavating machine from Dŵr Oer Quarry, Blaenau Ffestiniog.

The third category of objects forming the collection is those objects used to furnish Fron Haul and the Engineer's House. These are also very varied as the houses have been furnished to reflect different periods and locations.

The objects collection is at the heart of any museum; without a collection a museum is no different to any other visitor attraction. The objects are historical symbols which explain our history to future generations. Museums are vibrant places which offer all kinds of activities and experiences to visitors e.g. films, exhibitions, talks, tours and various activities for children. But central to all this is the objects collection - without the objects there would be no museum. The work of the Curator is vital therefore, because it is this person who is in charge of the collection.

The main task of any Curator is to continue to receive new objects to enhance the collection, and complete the necessary documentation. However, the Curator's work in the Slate Museum involves much more than documenting. The work is extremely varied from responding to enquiries to cleaning artefacts such as the wooden patterns; from research work for exhibitions to giving evening talks to groups such as the Women's Institute; from leading guided walks to looking after the museum library. The list is never-ending and, to tell the truth, that's what's so special about working in the museum, the variety. No day is similar to the previous one,



Diwrnod hel atgofion yn yr amgueddfa
Memories day at the museum

Without the objects there would be no museum



and that's something to be savoured!

In the eight years that I have been in my job I have been involved in projects of all kinds. Some of the particularly memorable events include collecting the Rotary Converter from Llechwedd Quarry and the restoration of the battery locomotive. I've also enjoyed team building activities such as our trip on a canal boat and our adventures on the aerial ropeway course! The work that we did as a team in 2009 to commemorate forty years since the closure of Dinorwig Quarry was very special. Holding a memories day, creating the exhibition, organising the concert, commissioning and staging a play and organising guided tours indicate how diverse museum work is, and, more importantly, it is an example of how team working makes anything possible!

I feel very fortunate to be working in the Slate Museum. I treasure the memories of working in the café under the guidance of Mairwen - five years of fun, laughter, and hard work - a real school of life! And then eight years of developing my career, and engaging with a wide range of enjoyable and challenging experiences. I look forward to what the future has to offer me and the museum, and who knows, perhaps I'll be here celebrating the museum's eightieth birthday!

Addysg Heddiw

Pwy 'sa'n meddwl y bysa na gymaint o bosibiliadau addysgol wrth drafod llechi?! Doeddwn i'n sicr fawr o feddwl cyn cychwyn ar fy swydd yn 2006, faint o gyfoeth oedd o fewn muriau'r Gilfach Ddu.

Un peth fyddai'n drio gyfleu i ysgolion ydy bod cymaint mwy i'w weld a'i wneud yma na'r cynnig arferol. Wrth reswm, yr atyniadau pennaf ydy'r arddangosiad hollti a naddu unigryw, tai Fron Haul a'r olwyn ddŵr...ond mae cymaint mwy!

Ers 2008, mae Pred y saer, yn cynnig 'Y Lôn Goed', taith dywys ddifyr sy'n mynd ar drywydd trawsnewidiad coed Stad y Faenol i'r patrymau pren rhyfeddol welwch chi yn y Llofft Batrwm. Yn ddiweddar, mae Elfyn wedi addasu ei 'Sgwrs am Stêm' i ddisgyblion ysgol - maent wrth eu boddau yn cael gweld Una yr injan yn chwythu stêm ac yn cael clywed ei hanes. 'Da ni hefyd wedi atgyfodi taith Chwarel Vivian, er mwyn mynd â chriwiau at y graig ac at y gwalia i drio cyfleu y gwaith oedd yn digwydd yno. Y peth braf ydy cael cymaint o staff gwybodus i droi atyn nhw!

A does dim rhaid i chi fod yn astudio hanes i ddod yma - mae digon o gyfleodd i weld gwyddoniaeth ar waith hefyd. Dyfeisgarwch y bobl oedd yn gweithio yma sy'n fy rhyfeddu i

dro ar ôl tro - os oedd 'na her roedden nhw'n ymateb iddi, os oedd na broblem, roedden nhw'n ffeindio'r ateb. A dan ni, yn y byd modern, yn meddwl mai ni sydd wedi creu'r cysyniad o gynladwyedd - does dim ond raid i chi sbio ar yr olwyn ddŵr, oedd yn gyrru'r holl beiriannau yma, a'r inclen, oedd yn defnyddio disgyrchiant i gludo llechi, i wybod nad ydy hyn yn wir.

Mae'n braf cael bod yn rhan o dîm ar y safle, ond hefyd yn rhan o dîm o swyddogion addysg ar draws safleoedd Amgueddfa Cymru, er mwyn gallu rhannu profiadau a syniadau, er mor wahanol eu nawys yw'n hamgueddfeydd i gyd.

Peth braf arall ydy cael trefnu gweithdai ar thema penodol lle bydd actorion, beirdd, neu artistiaid yn dod yma i gynnal sesiynau gyda disgyblion ysgol. Roedd gweithdy Diwrnod Golchi wedi ei hen sefydlu cyn imi gyrraedd - mae plant dal i fwynhau cael tro ar y mangl, y bwrdd sgwrio a'r twb a doli yng nghwmni Anti Margiad, sy'n byw yn yr hen drefn. Mae Rhian Cadwaladr, yr actores, yr un mor boblogaidd heddiw ag yr oedd hi pan ddechreuodd hi yn y nawdegau!

Gweithdy poblogaidd arall a sefydlwyd cyn f'amser i oedd y gweithdy barddoniaeth a arweinwyd gan amlaf gan Mei Mac a'r diweddar Iwan Llwyd. Am brofiad - cael bod yng nghwmni prifeirdd! Ers hynny, mae gweithdai rap, gweithdai celf a gweithdai ffotograffiaeth wedi cael eu cynnal yma.

O ran rhaglennu, mae dipyn go lew o benryddid

gen i, ond wrth gwrs rhaid ymateb i raglen Llywodraeth Cymru hefyd, sy'n ein hariannu. Mae pwyslais wedi bod ar weithio gydag ardaloedd Cymunedau yn Gyntaf - eleni bûm yn ardal Blaenau Ffestiniog yn cynnal prosiect ffilm, celf a ffotograffiaeth i gyd-fynd â'n dathliadau yn ddeugain oed.

Mae gwaith y bobl ifanc, yn ogystal â phrosiectau addysg eraill, i'w gweld yn arddangosfa Dathlu'r Deugain eleni.

Dileu tlodi plant yw un o amcanion y llywodraeth yn y blynyddoedd nesa' a bydd rhaid imi feddwl am brosiect fydd yn gwneud wir wahaniaeth i fywydau plant mewn angen yn yr ardal hon. Hmmm...

A nid plant yn unig sy'n dysgu wrth gwrs - dwi'n gyfrifol am addysg gydol-oes hefyd. Llynedd un o'r uchafbwyntiau i mi oedd trefnu i'r staff gymryd rhan yn Wythnos Dysgu i Oedolion, lle cafodd pawb gyfle i greu camera twll-pin a thynnu lluniau o gwmpas y safle - roedd y canlyniadau'n wych a phawb wedi mwynhau!

Byddaf yn creu taflenni a llyfrynau o bryd i'w gilydd hefyd - yr un diweddarar' yw'r daflen weithgareddau sydd yn y caffi, ar y thema o fwyd a diod. Chewch chi'm panad yma hyd yn oed heb ddysgu rhywbeth!

Dwi yn grediniol bod addysg yn greiddiol i brofiad bob un sy'n dod trwy ddrysau'r amgueddfa - ddim fel cyn-athrawes(!) - ond fel rhywun sy'n credu bod dysgu rhywbeth newydd pob dydd yn cadw'n meddylia' ni'n ifanc a bod cadw peth o syfrdan plentyn wrth brofi'r byd yn gwneud lles i ni. Yn sicr mae'r waw-ffactor i'w gael yma yn yr amgueddfa a dwi dal i ddysgu am y lle pob dydd.



Elen Roberts

*'Dwi'n credu
bod dysgu
rhywbeth
newydd pob
dydd yn
cadw'n
meddylia'
ni'n ifanc'*

Education Today

Who would have thought that slate could offer so much educational potential? I certainly didn't realise, before starting at the museum in 2006, how much wealth there was within the walls of Gilfach Ddu.

One thing I always try to convey to schools is that there's much more to see and do here than the standard offer. Obviously, the main attractions are the unique slate-splitting demonstrations, the Fron Haul quarrymen's houses and the water wheel - but there's so much more!

Since 2008, Pred the carpenter has been offering a fascinating guided tour, 'What's Wood Got To Do With It?', following the metamorphosis of the Faenol estate trees to the intricate wooden patterns that can be seen in the Pattern Loft. Recently, Elfyn has adapted his 'Introduction to Steam' for school pupils - they love seeing Una the engine in steam and hearing about her history. We've also re-established the Vivian Quarry tour, taking groups to the rockface and the slate-splitting sheds to try to convey the work that would have happened there. The luxury is having knowledgeable staff to turn to!

And you don't have to be studying history to come here - there are plenty of opportunities to see science at work. What amazes me time after time is the inventiveness of the people who worked here - if there was a challenge, they'd rise to it, if there was a problem they'd find a solution to it. We, in the modern world, sometimes think that we've created the concept of sustainability - you only have to look at the water wheel, which powered so many of the machines here, and the incline, which used gravity to transport slate - to know that this is simply untrue.

It's great being a part of a team on-site, but also part of a team of education officers across Amgueddfa Cymru - National Museum Wales sites, to share experiences and ideas, however different all our museums are.

It's also great to be able to organise workshops on particular themes and invite actors, poets, or artists to facilitate sessions with school pupils. The Washday Workshop was established long before I arrived and children still enjoy having a go at the mangle, the washboard and the tub and dolly under the watchful eye of Aunty Margiad, the Victorian washerwoman. Rhian Cadwaladr, the actress, is as popular today as she was when she started in the nineties!

Another popular workshop established before my time were the Welsh poetry workshops, led more often than not by Mei Mac and the late Iwan Llwyd. What a wonderful experience - writing poetry with two such experienced poets! Since then, rap workshops, art workshops and photography workshops have also been held here.

I have quite a lot of freedom when it comes to programming, but also have to respond to the Welsh Government's priorities for education, as they are responsible for funding the museum. Working with Communities First areas has been encouraged - this year, I organised a film, art and photography project in Blaenau Ffestiniog to coincide with our 40th celebrations. The young people's work, as well as the other educational projects, can be seen in the Fab 40 exhibition.

Eradicating child poverty is one of the government's main objectives in the years to come and I will need to think of a project which will make a real difference to the lives of children in need in this area. Hmmm...

It isn't children only that learn, of course - I'm also responsible for lifelong learning. One of last year's



Gweithdy 'Diwrnod Golchi', 2012
'Washday' Workshop, 2012

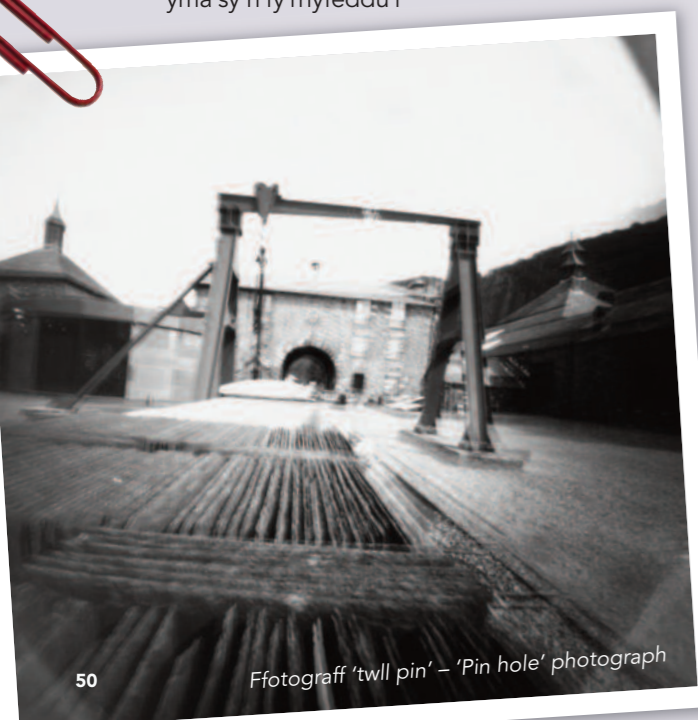
highlights for me was getting the staff to take part in the Adult Learner's Week, when every one of us created a pin-hole camera and took photos with it around the museum - the results were fantastic and everyone enjoyed themselves!

I also create leaflets and booklets from time to time - the latest is the activities leaflet which is in the café, on the theme of food and drink. You can't even have a cuppa here without learning something! I strongly believe that learning is core to the experience of every one who comes through the museum's doors - not as an ex-teacher(!) - but as someone who believes that learning something new each day keeps our minds young and that experiencing the world with some of the amazement of a child does us good. The wow-factor is certainly to be had here at the museum and I'm still learning about the place every day.

*'I believe that
learning something
new each day
keeps our
minds young'*



Gwobrau addysgol diweddar
Recent educational awards



Ffotograff 'twll pin' - 'Pin hole' photograph



Ffrindiau ar draws y dŵr

Friends across the pond

Ar 19 Mai 2007, dathlwyd 'gefeillio' yr amgueddfa gyda Slate Valley Museum yn Granville, Talaith Efrog Newydd, gan amlygu y cysylltiadau hanesyddol a diwylliannol pwysig rhwng cymunedau chwarelyddol gogledd Cymru â'r cymunedau hynny yn ardal llechi UDA.

O'r 1860au hyd at y 1920au, pan oedd arian yn brin yn ardaloedd chwareli Cymru, mudodd miloedd o chwarelwyr Cymraeg i'r Unol Daleithau â'i bryd ar fywyd gwell yn Granville ac ardaloedd eraill UDA.

Roedd yr egin-ddiwydiant llechi Americanaidd yn frwd dros recriwtio ymfudwyr o Gymru, oedd â'r profiad a'r medrusrwydd i wneud yn fawr o haenau llechi gwerthfawr y dyffryn.

'Daeth y Cymry â'u teuloedd, eu harferion a'u traddodiadau gyda hwy. Drwy hyn, cawsant ddylanwad grymus, nid yn unig ar y diwydiant llechi yn America ond hefyd ar wead cymdeithasol y trefi hynny y bu iddynt ymgartrefu ynddynt.' (Mary Lou Willits)

Cychwynwyd ar y broses o ddod â'r ddwy amgueddfa ynghyd yn 2004, drwy ohebiaeth rhwng Ceidwad Amgueddfa Lechi Cymru, Dr Dafydd Roberts â Chyfarwyddwraig Slate Valley Museum, Granville, Mary Lou Willits.

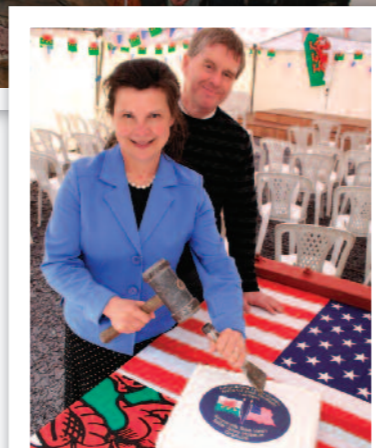
Yn 2006, penderfynwyd ffurfioli'r berthynas a gefeillio'r ddwy amgueddfa. Cychwynwyd apêl gan y ddwy amgueddfa i geisio darganfod mwy am y rhai hynny adawodd Cymru er mwyn ceisio bywyd gwell draw dros y don ac i ofyn i bobl o'r ddwy wlad am eu cysylltiadau teuluol gyda'r rhai hynny a fudodd. Ym Mehefin 2006, teithiodd Dr. Dafydd Roberts a Mike Houlihan, Cyfarwyddwr Cyffredinol Amgueddfa Cymru i Granville er mwyn mynychu'r cyntaf o'r seremonïau gefeillio yn y Slate Valley Museum. Yn 2007, daeth Mary Lou Willits i'r seremoni gefeillio a gynhaliwyd yn Amgueddfa Lechi Cymru.

Datblygwyd y cysylltiad ymhellach yn 2008, pan fenthycwyd cist gan y Slate Valley Museum i'r Amgueddfa Lechi ar gyfer arddangosfa 'Draw Dros y Don'. Perchnogion gwreiddiol y gist



Disgynyddion John a Mary Davies gyda'r gist John and Mary Davies' descendants with the trunk

oedd John a Mary Davies, Bethesda a fudodd o Lerpwl i'r Unol Daleithau ar Fedi'r 3ydd 1904. Roedd yn symbol grymus o'r holl straeon personol a gasglwyd yn ystod yr apêl a'r cwlwm tynn rhwng y ddwy amgueddfa.



Dafydd Roberts & Mary Lou Willits

On 19 May 2007, the museum celebrated its 'twinning' with the Slate Valley Museum in Granville, New York State, highlighting the significant cultural and historical ties between the slate quarrying communities of north Wales and those of the slate region in the USA – known as the slate belt.

From the 1850's through to the 1920's, when money was tight in the quarrying areas of north Wales, thousands of Welsh quarrymen moved to the United States to look for a better life in Granville and other parts of the USA. The fledgling American slate industry was eager to recruit Welsh migrants who had the experience and skill to exploit the valuable slate seams of the valley.

'The Welsh brought with them their families, customs, and traditions. In doing so, they had a profound impact not only on the slate industry in America but also the social structure of the towns in which they settled.' (Mary Lou Willits)

The process of bringing the two museums together began in 2004 via correspondence between the National Slate Museum's Keeper, Dr Dafydd Roberts and the Director of the Slate Valley Museum in Granville, Mary Lou Willits.

In 2006, it was decided to formally 'twin' the museums together. Both museums launched an appeal to find out more about those who left Wales to look for a better life across the ocean and to ask people from both countries about their family connections with people who had emigrated. In June 2006, Dr Dafydd Roberts and Mike Houlihan, the Director General travelled to Granville to attend the first of the twinning ceremonies at the Slate Valley Museum. In 2007, the National Slate Museum held its twinning ceremony, attended by Mary Lou Willits of the Slate Valley Museum.

The link was further developed in 2008, when a trunk was lent by the Slate Valley Museum to the National Slate Museum for the 'American Dreams' exhibition. The trunk belonged originally to John and Mary Davies, Bethesda who emigrated from Liverpool to the USA on Sep 3rd 1904. It served as a powerful symbol, reflecting the personal, poignant stories that came to light during the appeal as well as the strong ties forged between both museums.

Penblwydd Hapus Llechwedd - yn 40 hefyd!

Happy 40th Birthday to Llechwedd too!

'Chwaraal Fyw'

Cychwynnais i weithio'n Llechwedd yn ddeunaw oed fel junior clerk a mi orffenis i yna 52 o flynyddoedd wedyn yn gadeirydd ar y busnes i gyd.

Roeddan ni'n sylwi bod 'na bobl yn dŵad at y drws ffrynt i'r swyddfa a gofyn 'sa nhw'n cael mynd o gwmpas y chwaraal a ddaru ni feddwl, os 'dyn nhw'n dod yma ar ddamwain heb i ni gael rhywfaint o siâp, be' am i ni 'neud o'n iawn? Os oes gan bobl

ddiddordeb sut mae pobl yn byw, oes ganddyn nhw diddordeb sut mae pobl yn gweithio? Dyna gychwyn y peth rhywsut.

Dwi'n meddwl yn y cychwyn bod 'na ddipyn o fraw bod pobl yn barod i ddod i weld chwaraal, achos oedd nhw 'di arfar efo chwaraal yn Blaenau' a doedd nhw'm yn meddwl 'sa pobl yn cymryd y traffarth i ddod i weld un.

Roedd angen penderfynu lle yn y chwaraal i fynd â nhw ac wrth gwrs roedd gan yr Inspector of Mines diddordeb arbennig iawn. Dwi 'di credu 'rioed y dylai pobl gael profiad o ddod i bart o chwaraal fyw, mae hynna 'di bod yn bwysig iawn, os oedd 'na daniad ar y graig yn rwla, i rywun gael teimlo'r ysgwydfa 'de.

Mi oedd rhan fwyaf o'r staff cyntaf yn gyn-weithwyr yn y chwaraal. Chwarelwyr, un ai wedi cael eu tynnu lawr o'r chwaraal am bod y gallu i siarad gynddyn nhw neu rhai wedi ymddeol, yn dod yn ôl i weithio i'r ochr twristiaeth efo'u profiad chwaraal.

Mae yna filoedd o bobl wedi mwynhau eu hunain yna ac erbyn rwan 'dan i'n gwneud priodasau. Dwi'n cofio ni'n cael y sgowts yn dod acw 'fyd, pum mil ar hugain ohonyn nhw a'r sgowt mastar ei hun yn dod efo helicoptar.

Roedd amryw o bobl yn deud 'We didn't know there was still a quarry here, we thought all this was tourism', ac o'n i'n deud na chwaraal fyw ydi hi, a mae hynna 'di bod yn bwysig iawn.

Hefin Davies
(Cadeirydd Llechwedd)

'Y Dyfodol'

Mae'r byd yn newid a dan ni'n medrach i gal petha' eraill ar y safle. Dan ni'n gweithio'n agos iawn efo Antur Stiniog. Mae De Gwynedd yn mynd i fod yn Centre of Excellence a ma' gynnyn nhw'r safle Extreme Downhill Mountain Biking yn Llechwedd 'ma. Fydd hynny'n dod â pobl i mewn 'leni, blwyddyn y dathlu.

Fydd rhaid i'r lle newid yn y dyfodol, dwi'n credu, oherwydd mae'r

bobl sy'n gweithio yma'n wahanol i'r bobl oedd yma'n y 70au. Dydy'r hen griw ddim gynnon ni rwan – mae pobl sy'n gweithio'n Quarry Tours heddiw yn gorfod dysgu popeth am chwaraal; mae nhw'n dod yma i

weithio o ddiwydiant arall, 'dyn nhw'm yn gwybod gystal ella ag oedd y dynion yn y 70au. Mae gofynion ymwelwyr yn newid pob blwyddyn hefyd.

Dwi yn credu bydd yr atyniad sydd yma o fynd o dan y ddaear i weld yr agorydd yn parhau. Dyna sy'n gwneud Llechwedd yn unigryw ac yn wahanol i bob man arall – allan ni werthu hynna i'r dyfodol.

Andrew Roberts
(Rheolwr Gyfarwyddwr Llechwedd)

'A Living Quarry'

I began working in Llechwedd at eighteen years of age as a junior clerk and finished there 52 years later as chairman of the whole business.

We noticed that people would come to the front door to the office and ask if they could have a look around the quarry and we thought, if they come here by chance when we've got nothing much to offer, what about doing it properly? If the public are interested in how people live, are they interested in how people work? And that's how it all started.

I think that at the start we were a bit taken aback that people were prepared to visit a quarry; because we were so used to the quarry in Blaenau we didn't think other people would want to come and see it.

We had to decide where to take them in the quarry and, of course, the Inspector of Mines had a particular interest. I've always believed that people should experience what happens in a living quarry, this has been very important – if there's blasting on the rock somewhere they should feel the ground shaking.

The majority of the initial staff were former workers at the quarry. They were either quarrymen who were redeployed because of their ability to communicate or retired quarrymen brought back to work on the tourism side because of their quarrying experience.

Thousands of people have enjoyed themselves here and we host marriages now. I remember the scouts coming here too, twenty five thousand of them, and the scout master himself arriving by helicopter.

Many of them would say 'We didn't know there was still a quarry here, we thought all this was tourism', and I'd tell them it was a working quarry – that's been very important.

Hefin Davies
(Llechwedd Chairman)

'The Future'

The world is changing and we're considering other options for the site. We're working very closely with Antur Stiniog. South Gwynedd is going to be a Centre of Excellence and the Extreme Downhill Mountain Biking site is here in Llechwedd. That will bring in visitors this year, the celebration year.

The site will have to change in the future I think, because the people working here are different to those who were here in the '70s. The old crew have gone – those working for Quarry Tours today have to learn everything about the quarry; they come here to work from other industries and they don't know as much as the men in the '70s. The requirements of visitors change every year also.

I believe that the attraction of going underground to see the chambers will continue. This is what makes Llechwedd unique and different to everywhere else – we can sell this feature to succeed in the future.

Andrew Roberts
(Managing Director of Llechwedd)

Dathlu 40 mlynedd o bartneriaeth

Roland Evans

Uwch Reolwr Economi a Chymuned
Cyngor Gwynedd

Ers ei sefydlu ym 1972, mae cydweithio wedi bod yn greiddiol i lwyddiant a datblygiad yr Amgueddfa Lechi. Pan ddaeth cwmp Stad y Faenol a'r chwarel yn 1969 bu rhaid i Gyngor Sir Gaernarfon wneud penderfyniad ar frys a phrynu tua 160 acer o dir oedd yn perthyn i'r hen chwarel - gan gynnwys y gweithdai a nifer o'r peiriannau oddi mewn iddynt; lle lleolir yr amgueddfa a Pharc Padarn heddiw. Roedd y pryniant yn cynnwys Ysbyty'r Chwarel a'r hen swyddfeydd, Chwarel Vivian a'r adeiladau cysylltiedig, Coedlan Allt Wen a darn sylweddol o dir ger y llyn o amgylch y gweithdai.

Bwriad Cyngor Sir Caernarfon ar y pryd oedd diogelu'r safle a datblygu Amgueddfa Archeoleg Diwydiannol. Roedd hwn yn gam beiddgar a mentrus yn yr oes honno ac roedd datblygiad yr un mor fentrus hefyd yn cymryd lle nepell yn Llechwedd, Blaenau Ffestiniog.

Gwnaethpwyd y pryniant yn dilyn cytundeb gyda'r 'Ministry of Public Building and Works' a'r Swyddfa Gymreig eu bod yn cymryd cyfrifoldeb llwyr dros y safle a'r creiriau trwy les tymor hir. Gwnaethpwyd y pryniant ym 1970 ac fe agorwyd y safle fel Amgueddfa Chwaredyddol Gogledd Cymru ym 1972.

Erbyn hyn, mae Parc Padarn a'r Amgueddfa Lechi wedi hen ennill eu plwy fel atyniadau twristiaeth treftadaeth o safon sy'n denu cannoedd o filoedd o ymwelwyr bob blwyddyn. Yn wir, mae diddordeb cynyddol i'w weld yn ein treftadaeth diwydiannol ac mae'r camau mentrus a gymerwyd gan Gyngor Sir Caernarfon a'r Llywodraeth ar y pryd wedi sicrhau bod y treftadaeth pwysig hwn wedi ei ddiogelu ar ein cyfer heddiw ac i'r dyfodol.

Wrth edrych i'r dyfodol, mae nifer o gynlluniau cyffrous ar y gweill i ddatblygu ymhellach y cyfleon gall treftadaeth chwaredyddol y sir ei gynnig i drigolion ac i ymwelwyr.



Prosiect 'Ein Treftadaeth'

Mae hwn yn brosiect gwerth £1.7m sy'n cael ei arwain gan Gyngor Gwynedd fydd yn datblygu twristiaeth treftadaeth yng Ngwynedd a Chonwy. Bydd gwerth tua £500,000 o'r prosiect hwn yn canolbwyntio ar weithgareddau i ddatblygu treftadaeth y diwydiannau llechi. Yn yr ardal hon, y bwriad yw ail-ddehongli Parc Padarn, ail-ddehongli a datblygu Amgueddfa'r Ysbyty Chwarel a gwella cysylltiadau ymysg prif bartneriaid Parc Padarn gan gynnwys yr Amgueddfa Lechi a Rheilffordd Llyn Padarn.

Safle Treftadaeth y Byd Diwydiannol Llechi Gogledd Cymru

Mae Diwydiannol Llechi Gogledd Cymru bellach ar restr fer y DU ar gyfer dynodiad Safle Treftadaeth y Byd UNESCO - statws sy'n cael ei roi i rai o safleoedd treftadaeth pwysig a byd. Mae hon yn dipyn o gamp a bydd gwaith yn mynd rhagddo dros y ddegawd nesaf i geisio sicrhau'r statws pwysig ac anrhydeddus hwn i Wynedd.

Partneriaeth Llechi Cymru

Partneriaeth yw hon sy'n tynnu'r prif ran-ddeiliad o'r diwydiannau llechi, neu ddiwydiannau cysylltiedig, at ei gilydd i rannu profiadau ac i gefnogi a hyrwyddo sector sydd mor bwysig i economi, treftadaeth, diwylliant, cymunedau ac amgylchfyd y sir. Bydd gan y bartneriaeth ran bwysig iawn i'w chwarae wrth ddatblygu cais Safle Treftadaeth y Byd.

Mae gweithio mewn partneriaeth wedi bod yn greiddiol i lwyddiant yn y gorffennol a bydd cydweithio hefyd yn hanfodol yn y dyfodol er mwyn gwarchod, datblygu a dehongli ein treftadaeth diwydiannol unigryw a phwysig i drigolion Gwynedd ac i ymwelwyr â'r sir.

Llongyfarchiadau i'r Amgueddfa Lechi ar gyrraedd y garreg filltir bwysig hon. Edrychaf ymlaen at barhad ein partneriaeth ac at weld ffrwyth ein gwaith dros y 40 mlynedd nesaf.

Celebrating 40 years of partnership

Roland Evans

Senior Manager Economy and
Community Gwynedd Council

Since its establishment in 1972, collaboration has been central to the success and development of the Slate Museum. With the demise of the Vaynol Estate and the quarry in 1969, Caernarvonshire County Council had to make an urgent decision and buy approximately 160 acres of land that belonged to the old quarry - including the workshops and a number of the machines they housed, where the museum and Parc Padarn are located today. The purchase included the old Quarry Hospital and Offices, Vivian Quarry and the associated buildings, Allt Wen woods and a substantial piece of land by the lake around the workshops.

At the time, Caernarvonshire County Council intended to preserve the site and develop an Industrial Archaeology Museum. This was a bold and enterprising scheme in that period and there was an equally venturesome development not far away in Llechwedd, Blaenau Ffestiniog.

The purchase was made following an agreement with the Ministry of Public Building and Works and the Welsh Office that they would assume full responsibility for the site and the artefacts via a long-term lease. The purchase was finalised in 1970 and the site opened as the North Wales Quarrying Museum in 1972.

By today, Parc Padarn and the Slate Museum are well-established, quality tourist heritage attractions which attract hundreds of thousands of visitors each year. Indeed, there is an increasing interest in our industrial heritage and the enterprising actions of Caernarvonshire County Council and the Government at the time have ensured that this important heritage has been safeguarded for present and future generations.

Looking to the future, there are a number of exciting plans to further develop the opportunities that the quarrying heritage of the county offer both local people and visitors.



Chwarel Dinorwig – Dinorwig Quarry

The 'Our Heritage' Project

This £1.7m project is being led by Gwynedd Council and aims to develop heritage tourism in Gwynedd and Conwy. Approximately £500,000 of this project focuses on activities to develop the legacy of the slate industry. In this area, the aim is to reinterpret Parc Padarn, reinterpret and develop the Quarry Hospital Museum and improve links between the main Parc Padarn partners, including the Slate Museum and Llanberis Lake Railway.

North Wales Slate Industry World Heritage Site

The North Wales Slate Industry is now on the UK shortlist for a UNESCO World Heritage Site designation, a status given to the most important heritage sites in the world. This is a considerable achievement and work will continue over the next decade in an attempt to secure this prestigious status for Gwynedd.

Wales Slate Partnership

This partnership draws together the main stakeholders from the slate industry, and associated industries, to share experiences and to support and promote a sector which is of the utmost importance to the economy, heritage, culture, communities and environment of the county. The partnership will play a key part in developing the World Heritage Site application.

Working in partnership has been central to success in the past and collaboration will also be essential in the future to preserve, develop and interpret our unique and important industrial heritage for the people of Gwynedd and visitors to the county.

Congratulations to the Slate Museum on achieving this important milestone. I look forward to the continuation of our partnership and to seeing the fruits of our labour over the next 40 years.

Did you know...? Did you know...? Deddech chi'n gwylod...?



Mae mwy o ferched na dynion yn gweithio yn yr amgueddfa bellach

By today, more women than men work at the museum.

Roedd tai Fron Haul wedi eu lleoli'n wreiddiol yn Nhamygrisiau, ger Blaenau Ffestiniog.



The Fron Haul houses were originally situated in Tamygrisiau, near Blaenau Ffestiniog.

Mae nifer o wynebau adnabyddus wedi ymweld drws y blynyddoedd - gan gynnwys Angelina Jolie, Fred Dibnah a'r Tynwysog Charles!

Many famous people have visited the museum over the year - including Angelina Jolie, Fred Dibnah and Prince Charles!

Wyddoch chi fod y rhan fwyaf ohonom yn defnyddio llechfaen bob dydd? Mae llwch llechfaen yn cael ei ddefnyddio mewn past dannedd!

Did you know that most of us use slate every day? Slate dust is used in toothpaste!

Mae drws 1,200 o galonau llechi yn cael eu gwerthu bob blwyddyn yn siop yr amgueddfa.



Over 1,200 slate hearts are sold every year in the museum shop.

Credir bod peiriant doddio'r 'Smith Rodley' wedi cael ei ddefnyddio i glwio wlael yn ystod y Blitz yn Llundain.



It is thought that the 'Smith Rodley' excavator was used to clear rubble in London during the Blitz.