

a adeiladwyd gan y 'Prince in Wales' olaf. Bu ym meddiant teulu Williams-Wynn hyd 1964, ac fe'i prynwyd mewn arwerthiant yn ddiweddar gyda chymorth Cronfa Dreftadaeth y Lotri am bris gymharol isel o £22,300 (rhyw hanner hyn yw gwerth yr aur).

Oliver Fairclough, Ceidwad Cynorthwyl (Celf Gymwysedig), Adran Gelf, Amgueddfa ac Oriol Genedlaethol Caerdydd

'Syr Watkin, brenin Cymru' - dillad wedi'u brodio o Wynnstay

Ar ddydd Iau Tachwedd 7ed 1996, gwerthwyd nifer o ddillad o'r 18ed ganrif a berthynnai i deulu Williams-Wynn o Wynnstay yng ngogledd Cymru mewn arwerthiant yn Sotheby's yn New Bond Street, Llundain. Roedd dwy eitem o ddiddordeb neilltuol: siwt o felfed lliw eirin, wedi ei brodio'n gain gydag edau sidan a secwinau aur, a gwasgod a chlos penglin yn cydweddu. Gwnaethpwyd y clos ychydig yn ddiweddarach, ond roedd y melfed yn debyg i ddefnydd gweddill y siwt ac mae'n debyg iawn y'u gwisgid gyda'r gôt gywrain. Yn ogystal â hynny roedd côt o wlaen coch main o thua'r un dyddiad, wedi ei haddurno â brodwaith edau arian.

Roedd Syr Watkin Williams-Wynn (1749-89), y Pedwerydd Barwnig, yn noddwr enwog ar y celfyddydau ac yn un o wŷr cyfoethocaf ei oes. Adlewyrchai ei ddillad ei grandrwydd a'i agwedd gosmopolitaidd. Prynodd siwtiau melfed yn Ffrainc a'r Eidal wrth iddo deithio yno ar y Daith Fawr ym 1768-69. Yn ystod y 1770au, prynodd ddillad gan lawer i deiliwr, sidanwr, hosanwr a gwneuthurwr mymlwe yn Llundain, gan wario rhyw £1,000 y flwyddyn. Prynwyd y siwt hon yn ddiau yn ystod y



cyfnod hwn ac mae'n bosib y gellir priodoli ei chyflwr ardderchog i'r ffaith i Syr Watkin ennill cryn dipyn o bwysau yn nes ymlaen. Dengys coloteip a gyhoeddwyd yn y gyfrol *Wynnstay and the Wynns*, a gyhoeddwyd ym 1876, nad elai'r siwt amdano yn y 1780au. Yn wir, dyddiai'r dillad eraill o'i eiddo a welwyd yn yr arwerthiant yn Sotheby's o'r cyfnod diweddarach hwn ac roeddent yn helaeth dros ben.

Mae'r siwt ei hun yn null tua 1770. Mae wedi ei theilwrio'n gywrain mewn melfed sidan cain o liw porffor tywyll. Mae i'r gôt flaen agored ei doriad a cholser fer sy'n sefyll i fyny, gyda sgerbiau a bletiwyd ac a holltwyd yn y cefn; leiniwyd y corff cyfan gyda satin sidan gwyrdd (sydd yn cydweddu â defnydd y wasgod). Brodiwyd y cyffiau dwfn sydd wedi'u troi yn ôl, fflapiau'r pocedi, blaen y gôt a chanol ei chefn yn gywrain gydag edau eurwe, sidan gwyrdd, rhuban wedi'i wehyddu â phatrwm o flodau, a secwinau sy'n ffurfio borderi a phlethi o flodau gyda thaseli. Ceir pedwar bwtwm mawr

'Syr Watkin, brenin Cymru' - embroidered clothing from Wynnstay

On Thursday 7th November 1996, a sale at Sotheby's salerooms in New Bond Street, London contained a number of items of 18th-century clothing belonging to the Williams-Wynn family of Wynnstay in north Wales. Of particular interest was a plum-coloured velvet suit, elaborately embroidered with silks and gold sequins, with a matching waistcoat and breeches. The breeches had been made at a slightly later date, but were of matching velvet and had no doubt been worn with the elaborate coat. In addition, there was a fine red woollen coat of similar date, and decorated with silver thread embroidery.

Sir Watkin Williams-Wynn (1749-89), the 4th baronet, was a famous patron of the arts and one of the wealthiest men of his day. His flamboyance and cosmopolitan outlook was reflected in his



clothing. He bought velvet suits in France and Italy while making the Grand Tour in 1768-69. During the 1770s, he bought clothes from many London tailors, mercers, hosiers and lace-makers, spending around £1,000 a year. This suit was undoubtedly purchased at this period and may owe its survival in such excellent condition to the fact that Sir Watkin in later years gained a considerable amount of weight. A colotype reproduced in the volume *Wynnstay and the Wynns* published in 1876 shows that the suit would not nearly have fitted him during the 1780s. Indeed, other items of his clothing which appeared in the sale at Sotheby's were of this later period and were of extremely large size.

The suit itself is of a style which dates to about 1770. It is well tailored in a fine dark plum-coloured silk velvet. The coat has a cutaway front and short stand-up collar, with skirts pleated and slit at the back; the whole of the body is lined with green silk satin (matching the fabric of the waistcoat). The deep turned-back cuffs, pocket flaps, coat front and centre back are all elaborately embroidered with gold purl thread, green silk, woven floral patterned ribbon and sequins, forming borders and floral swags with tassels. There are four large covered buttons on the back of the coat, similarly embroidered, and two small covered buttons on each cuff. The waistcoat is collarless, with green silk satin fronts and a paler silk plain weave lining and back. The embroidery, at the front edges, hem and pockets, is of gold purl, metal sequins and floral ribbon, matching the embroidery on the coat, with tassels, bows and swags, and the remainder of the front is embroidered overall with single floral motifs in silk and metal purl thread. The eleven buttons are covered with matching embroidery

wedi'u gorchuddio â defnydd ar gefn y gôt, ag arnynt frodwaith tebyg, a dau fotwm llai wedi'u gorchuddio ar y ddwy gyffen. Nid oes coler i'r wasgod; mae ganddi flaen o satin sidan gwyrdd a gwehyddiad sidan goleuach yn leinia a chefn iddi. Brodiwyd y wasgod ar ymylon y blaen, y godre â'r pocedi gydag eurwe, secwinau metel a rhuban blodeuog, sydd yn cydweddu â'r brodwaith ar y gôt, gyda thaseli, clymau a phlethi, a brodiwyd gweddill y blaen drosti gyda motifau o flodau unigol mewn edau metel gyfrodedd a sidan. Mae brodwaith tebyg yn gorchuddio'r un botwm ar ddeg a brodiwyd ymylon y tyllau botwm gydag edau fetel gyfrodedd. Mae'r gwaith yn gain iawn, ac mae'n debyg y'i cynhyrwyd yng ngweithdy teiliwr yn Llundain, a fyddai'n cyflogi'r crefftwyr gorau, gan gynnwys nifer o frodwr (o ddynion) proffesiynol. Mae'n debyg iawn y gwnaed y gôt o wllan melton coch yn yr un gweithdy, gan fod y brodwaith yn cynnwys secwinau aur ac arian ac edau metel gyfrodedd a sidan, ac arni'r un motifau o glymau, plethi a thaseli.

Roedd y gwisgoedd hyn yn ddigon crand i'w gwisgo yn y llys, er nad oedd Syr Watkin yn ffefryn gan y Brenin. Er bod Siôr IIIydd wedi cydsynio i'w benodi yn Arglwydd Raglaw ar Feirionnydd ym 1775, teimlai'n gyndyn ynglŷn â dyrchafu un a oedd yn wrthwynebydd gwleidyddol iddo ac ysgrifennodd mewn llythyr at yr Arglwydd North, y Prif Weinidog, *'I consent to Sir Watkin Williams being Lord Lieutenant of Merioneth if he means to be grateful; otherwise, favours granted to persons in opposition is not very political.'* Un achlysur pan fyddai, efallai, wedi gwisgo dillad crand fel y rhain yng Nghymru oedd ei barti adeg dod-i-oed ym 1770, dathliad chwedlonol o ran ei helaethrwydd a'i afradlonedd, gyda 15,000 o westeion a thair llond coits o gogyddion o Lundain. Adeiladwyd neuadd yn unswydd ar gyfer y digwyddiad, ac ymgorfforwyd hon yn ddiweddarach i'r prif adeilad yn Wynnstey, gan ychwanegu ystafelloedd gwely uwch ei phen. Efallai y bydd rhestr o'r danteithion a fwytawyd yn taflu goleuni ar dewdra Syr Watkin yn ddiweddarach, gan ei bod yn cynnwys rhyw 30 bustach, 50 mochyn, 50 llo, 80 dadaf, 18 oen, 37 twrci, a 421 pwys o samwn ymhlith y cynhwysion eraill! Yn ystod y blynyddoedd nesaf gwelwyd sawl gwestai pwysig yn Wynnstey, gan gynnwys David Garrick, a byddai hyn yn esgus digonol dros wisgo dillad cywrair, drud, hyd yn oed yng nghefn gwlad.

Mae'r siwt, a brynwyd gyda chymorth grant gan y Gronfa Casgliadau Celf Cenedlaethol (NACF), yn un o'r darnau pwysicaf ymhlith y dillad dynion o'r 18ed ganrif sydd yn Amgueddfa Werin Cymru. Aeth y dillad ar ddangos, wedi gwneud gwaith cadwraeth arnynt, ym 1997. Oherwydd eu hoed a'u breuder, nid oes modd arddangos y dillad yn barhaol. Pan fydd y dillad ar ddangos, fe'u gwelir ochr-yn-ochr ag enghreifftiau eraill o ddillad bonheddwyr y 18ed ganrif o ogledd a de Cymru, fel y gall ein hymwelwyr weld y cyfoeth o sidan, melfed a brodwaith a oedd ar gael i ddynion cyfoethog yng Nghymru yn y cyfnod hwn.

Christine Stevens, Curadur y Casgliadau Bywyd Cartref a Chefn Gwlad, Adran Hanes Cymdeithasol a Diwylliannol, Amgueddfa Werin Cymru

Rhifau 1- 4 Fron Haul

A hithau wedi ei lleoli yng ngweithdai Chwarel Dinorwig, Llanberis, nid yw'n syndod y bu pwyslais Amgueddfa Lechi Cymru hyd yn hyn ar ddehongli ochr ddiwydiannol y diwydiant llechi. Diolch i grant o gronfa Dreftadaeth y Lotri, mae'r Amgueddfa bellach yng nghanol cyfnod cyffrous o ddatblygu ac ehangu, yn arbennig felly o ran y dehongliad a gynigir o ddiwylliant a chymdeithas ardaloedd y chwarel.

Yn ystod 1997 fe gwblhawyd y gwaith o ail-greu cartref y Prif Beiriannydd, gan ail-ddodrefnu'r tŷ fel ag yr oedd yn y flwyddyn 1910. Bellach, caiff yr ymwelydd gipolwg ar fyd aelodau mwyaf breintiedig y gymdeithas chwarellyddol, ond beth am asgwrn cefn y

and the button holes are edged with metal purl thread. The work is very fine, probably produced by a London tailor's workshop, which would have employed the best craftsmen, with a number of professional (male) embroiderers. It is very likely that the red wool melton cloth coat was made in the same establishment, as the embroidery consists of gold and silver sequins and metal purl and silk threads, with similar motifs of bows, swags and tassels.

The outfits were sufficiently grand to have been worn at court, despite the fact that Sir Watkin was no royal favourite. Although George III consented to his appointment as Lord Lieutenant of Merioneth in 1775, he was rather grudging about the elevation of a political opponent and wrote in a letter to Lord North, the Prime Minister: 'I consent to Sir Watkin Williams being Lord Lieutenant of Merioneth if he means to be grateful; otherwise, favours granted to persons in opposition is not very political.' An occasion in Wales when clothing of such a grand nature might have been worn was his coming of age party in 1770, which was legendary in its lavishness and size, with 15,000 guests and three coaches of cooks sent from London. A hall was built especially for the occasion, which was later incorporated into the main building at Wynnstey, with bedrooms added on above. The list of food consumed may go some way towards an explanation of Sir Watkin's later girth, including some 30 bullocks, 50 hogs, 50 calves, 80 sheep, 18 lambs, 37 turkeys, 421 pounds of salmon, to mention but a few of the ingredients! The years that followed saw many distinguished guests at Wynnstey, including David Garrick, occasions which would have provided sufficient excuse for the wearing of elaborate and expensive garments even in the country.

The suit, purchased with the aid of the National Art Collections Fund, is one of the most significant pieces of 18th-century men's costume to be held at the Museum of Welsh Life. Following conservation work, the clothing went on display in 1997. Due to its age and fragility, the clothing cannot be exhibited permanently. When on display the pieces will be shown alongside other examples of 18th-century gentry clothing from both north and south Wales, so that visitors are able to see the richness of silks, velvets and embroidery available to wealthy men in Wales at this time.

Christine Stevens, Curator of Domestic & Rural Collections, Department of Social & Cultural History, Museum of Welsh Life

1 - 4 Fron Haul

The Welsh Slate Museum is situated in the old workshops of the Dinorwig Slate Quarry, Llanberis. It is no wonder, therefore, that the Museum's emphasis has, until now, been on the industrial side of the slate industry. Thanks to a recent Heritage Lottery grant, all this is in the process of changing. The Museum is in the middle of an exciting period of development and expansion, particularly concerning the interpretation of the culture and society of the slate communities.

Last year saw the recreation of the Chief Engineer's home, refurbished as it would have been in the year 1910. The visitor may now gain an insight into the world of the more privileged members of the quarrying community, but what of the quarrymen themselves? A row of terraced houses, condemned by Gwynedd County Council was found, and it was decided that these would be ideal in order to interpret the domestic life of the quarrymen and their families. The task of dismantling these houses stone by stone at Tanygrisiau, near Blaenau Ffestiniog, and relocating them in the Welsh Slate Museum will commence in the near future. The National Museums & Galleries of Wales can boast fifty years experience of re-erecting buildings in this fashion at the Museum of Welsh Life St Fagans, Britain's first major open-air museum.

The buildings were chosen because they are typical of the cramped