



Academi Frenhinol Gymreig y Celfyddydau
The Royal Cambrian Academy of Art

Patron
HM Queen Elizabeth The Queen Mother

100

ONE HUNDREDTH ANNUAL SUMMER EXHIBITION
PLAS MAWR, CONWY, GWYNEDD
APRIL 17TH TO SEPTEMBER 4TH

CENTENARY YEAR

1882-1982

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1982 R. FIELDS, R.C.A.
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FOREWORD

When a group of seven artists met at the Station Hotel, Llandudno Junction, on Saturday, 12th November, 1881, they couldn't have anticipated that the Academy of Art they were about to form would hold its 100th Annual Exhibition a mile or so away, just across the Conwy Estuary, and celebrate the Centenary of the Granting of The Royal Charter by Queen Victoria in 1882.

Academies are long-lived institutions and in contrast to innovating movements which seldom last more than a few years they maintain traditional concepts not by policy but because their members share a common concern for art.

If you take a canvas and begin by looking at the back and then quickly turn it around you will realize just what an artist is capable of doing—presenting a whole world of experience, whether of miles of countryside, the human condition or the abstract energy of juxtaposed colours all on a wafer-thin surface—a near-miraculous phenomenon.

This depends not only on the artist's innate ability but also on centuries of tradition. The skills of mind, eye and hand are too often taken for granted and are debased by the availability of cheap reproductions often presented as "original" prints.

The visitors to this exhibition will best enjoy it by realizing that artists are taking them into their confidence and sharing personal experiences. Perceptive visitors, drawn into that confidence and recognizing its meaning, may wish to commit themselves and acquire work for their own continuing pleasure, so gratifying the artist, the Academy, and most of all themselves.

The Royal Cambrian Academy of Art is most happy to celebrate its Centenary and the Centenary of its Patronage.

JACK SHORE
PRESIDENT

April, 1982

CATALOGUE

(A) ACADEMICIAN

(a) ASSOCIATE

VICTORIA GALLERY

		£
1. John Hobart (A) (Vice-President)	The Clock Stopped (Acrylic)	200
2. John Hobart (A) (Vice-President)	Snooker (Acrylic)	150
3. Ray Fields (A)	Drawing '82 (Ink)	60
4. Conrad Lewis (A)	Black Tree (W/Col)	100
5. Conrad Lewis (A)	Self-portrait (Biro & col. pencils)	50
6. Jack Shore (A) (President)	Holiday Beach (Mixed)	200
7. Ray Fields (A)	Greys on a Red Ground (Oil)	120
8. John Scott (A)	Sea Pieces (Oil)	90
9. Paul Bowen (a)	Reflections on Bardsey (3) (Mixed)	80
	Set of four	300
10. Paul Bowen (a)	Reflections on Bardsey (4) (Mixed)	80
11. Jack Shore (A) (President)	Summer Evening (Vinyl)	300
12. Paul Bowen (a)	Reflections on Bardsey (2) (Mixed)	80
13. Paul Bowen (a)	Reflections on Bardsey (1) (Mixed)	80
14. Ray Fields (A)	Red, Yellow & Blue (Oil)	120
15. John Scott (A)	East Shore (Oil)	90
16. Ray Fields (A)	Life (Oil Pastel)	80
17. Jack Shore (A) (President)	North East Coast (Vinyl)	250
18. Ray Fields (A)	Red Ground, Blue & Yellow (Oil)	100
19. Conrad Lewis (A)	Windows (W/Col)	150
20. William Turner	Accident in Polperro (Oil)	450
21. Millicent Ayrton (A)	Bronze Age Houses, Shetland (Oil)	150
22. Tony Butler (A)	Dockland Landscape, Birkenhead (Oil)	180
23. Gwilym Prichard (A)	Sky, Sea, Trees & Stones (Oil)	400
24. Karel Lek (A)	Winter Sea (Oil)	230
25. R. Dudley Bailey (A)	Bonfire Night, Manchester (Oil)	525
26. Claudia Williams (A)	The Last Bathers (Oil)	320
27. Carol Pickering (a) (Mrs J. Davies)	Morning (Oil)	100
28. Carol Pickering (a) (Mrs J. Davies)	Night (Oil)	140
29. Millicent Ayrton (A)	Maldon, Essex (Oil)	85
30. Roy Ostle (A)	Self-Portrait (Acrylic)	150
31. Edwin Forrest (A)	Afternoon Service, Nr. Penisarwaun (Oil)	200
32. Nicholas Evans (a)	Loading Coal, 1920's (Oil)	450
33. Donald McIntyre (A)	Hauling up Lobster Pots (Oil)	250
34. Nicholas Evans (a)	Cutting Coal by Hand (Oil)	450
35. Edwin Forrest (A)	Noon-day Sun, January (Oil)	200
36. Joy Ostle (a)	Tulips & Snowdrops (Oil)	60
37. Roy Ostle (A)	The Spanish Shawl (Acrylic)	180
38. Millicent Ayrton (A)	The Fish Cart, Algarve (Oil)	125
39. Carol Pickering (a) (Mrs J. Davies)	White House at Dusk (Oil)	150
40. Claudia Williams (A)	Sleeping Child (Oil)	150
41. Claudia Williams (A)	Family by the Breakwater (Oil)	350
42. Joy Ostle (a)	Mr. Skinner (Oil)	55
43. Ted Dummett (A)	Study No. 3 in Brown & Gold (Oil)	400

		£		£	
44. Audrey Hind (A)	Dulas (Acrylic)	160	88. Will Roberts (A)	Young White Face (Oil)	110
45. Claudia Williams (A)	Mothers on the Beach (Oil)	240	89. Tony Butler (A)	Unloading, Birkenhead Dock (Oil)	80
46. Audrey Hind (A)	Lon Fferm, Carrelglefn (Acrylic)	120	90. Will Roberts (A)	Woman on a Beach (Oil)	120
47. Douglas Wilson (A)	Early Winter on the road to Raby, Wirral (Oil)	250	91. Donald Mossman (a)	Beach, Clynnog, Caernarvonshire (Oil)	90
48. Roy Ostle (A)	Jam Fan (Acrylic)	165	92. Gladys Roberts (a)	Undergrowth (Oil)	35
49. Edwin Forrest (A)	The Deserted Salmon Pool, River Conwy (Oil)	200	93. Douglas Wilson (A)	Springtime at Shotwick, Wirral (Oil)	200
50. Ted Dummett (A)	Evacuated (Oil)	NFS	94. R. Dudley Bailey (A)	Donkey Rides, Llandudno (Oil)	250
51. Joy Ostle (a)	Girl at the Piano (Oil)	60	95. Gladys Roberts (a)	Bangor Pier (Oil)	32
52. Anthony Goble (a)	Self-portrait (Oil)	300	96. Margaret Jagger (A)	Clegir, Church Bay, Anglesey (Oil)	45
53. John Smout (A)	Aspidistra in Landscape (Oil)	100	97. Keith Gardner (a)	Sailing Dinghies, West Kirby (Oil)	60
54. Edwin Forrest (A)	The Red Barn, Winter (Oil)	230	98. Mavis Blackburn (A)	Caernarfon Castle (Acrylic)	45
55. Claudia Williams (A)	Self-portrait with Lemons (Oil)	155	99. James Parkin	Capsicums (Oil)	85
56. John Elwyn (Hon.A)	Sunday Afternoon, Dyfed (Oil)	200	100. Joy Ostle (a)	Huntingdon 1 (Oil)	35
57. Robert Dawson	Hillside (Oil)	200	101. Joy Ostle (a)	Huntingdon 2 (Oil)	35
58. Mavis Blackburn (A)	Winter Gardens (Acrylic)	100	102. Gladys Roberts (a)	Anglesey Landscape (Oil)	32
59. Audrey Hind (A)	Parys Chapel (Acrylic)	120	103. Tony Butler (A)	Liverpool Trams, 1934 (Oil)	80
60. Illtyd David (A)	Rhos Farm (Oil)	600	104. Tony Butler (A)	Birkenhead Dock, 1981 (Oil)	80
61. A. Burgess Sharrocks (PPRCA)	Repairs at Menai (Oil)	120	105. Dora Hall	Hard Winter (Oil)	45
62. Roy Burrows (a)	Woodland Cottage, Pantymwyn (Oil)	85	106. Gladys Roberts (a)	Beach with Figures (Oil)	35
63. Ted Dummett (A)	The Magic of Ogwen (Oil)	300	107. Joy Ostle (a)	Nonie (Oil)	35
64. R. Dudley Bailey (A)	Beach Scene, Llandudno (Oil)	350			
65. Mavis Blackburn (A)	Llanberis (Acrylic)	100	WYNNE ROOM		
66. Mavis Blackburn (A)	Vale of Clwyd (Acrylic)	100	108. Ted Dummett (A)	Interior at Sunset (Oil)	NFS
67. Tony Butler (A)	Liverpool Trams, 1936 (Oil)	150	109. George Jardine (A)	Dawn (Oil)	300
68. Keith Gardner (a)	Manx Trawler at Abersoch (Oil)	60	110. Jean Liversage	Parcel of Fruit (Oil)	99
69. Illtyd David (A)	"Olatokunboh" (Oil)	NFS	111. Richard Hore (A)	Tryfan (Mixed)—Kindly loaned by Sue & Will Davis, Nant B.H.	NFS
70. Audrey Hind (A)	Rallt Goch (Acrylic)	120	112. Robert Dawson	Old Houses, Holyhead (Oil)	175
71. Donald McIntyre (A)	Boats, Collioure, No. 2 (Oil)	150	113. Rowena Wyn Lloyd	A Welsh Farm (Oil)	100
72. John Smout (A)	Architectural Fragment (Oil)	75	114. David Williams	Aber (W/Col)	350
73. Donald McIntyre (A)	Market Day, Brecey, No. 2 (Oil)	150	115. Sydney Evans	View from Bryn-y-Pin (PVA)	45
74. Nicholas Evans (a)	The Sin Eater (Oil)	450	116. Michael Bell	Quiet Pool (Pastel)	45
75. Ted Dummett (A)	Sarah (Mixed)	NFS	117. Albert Claxton	The Bridge, Beddgelert (W/Col)	175
76. Donald McIntyre (A)	Boats, Collioure, No. 3 (Oil)	150	QUEEN'S BEDROOM		
77. Donald McIntyre (A)	Market Day, Brecey, No. 4 (Oil)	150	118. Keith Andrew (A)	Churn (Etching)	75
78. Donald McIntyre (A)	Market Day, Brecey, No. 3 (Oil)	150		Unframed	50
79. John Smout (A)	Architectural Monument (Oil)	100	119. Colin Paynton	Welsh Marches III (W/Col)	220
80. Marjory Malins (A)	Christina (Oil)	330	120. David Williams	Cowshed (W/Col)	380
81. Marjory Malins (A)	Selima (Oil)	430	121. Colin Paynton	Welsh Marches II (W/Col)	220
82. Mavis Blackburn (A)	The Clwyd Valley in Summer (Acrylic)	100	122. Keith Andrew (A)	Hayloft (W/Col)	NFS
83. H. Leslie Adamson (A)	Awaiting Disposal (Oil)	55	123. Karel Lek (A)	Keith & Marcia Pendlebury—Bangor Jazz Club (Pen & Ink)	95
84. Millicent Ayrton (A)	Caernarfon Harbour (Oil)	60	124. Conrad Lewis (A)	14th of July (W/Col)	100
85. Leo Carroll (a)	Same Horses, Different Colours (Oil)	180	125. Karel Lek (A)	Lady Charlotte & Her Men of Jazz—New Orleans (Pen & Ink)	60
86. Claudia Williams (A)	The New Baby (Oil)	200			
87. Gwilym Prichard (A)	Flower Study in Blues (Oil)	95			

		£
126. Gerry Ball (A)	Reading (W/Col)	60
127. G. V. Worrell	Mynydd Cilan (W/Col)	35
128. Hazel Titherley	Adonis through the Kitchen Window (W/Col & Gouache)	40
129. Helen Slack	In the Sun that is Young once only, Time let me play and be (Fern Hill, Dylan Thomas) (Mixed)	25
130. Myfanwy Johns	Boating Lake (B) (Oil)	150
131. Brigid Girling	Life Drawing (Charcoal)	85
132. H. Leslie Adamson (A)	Footbridge over the Culvert (W/Col)	50
133. Reginald Martin	The Pleasure of Rowing (Oil)	40
134. Tom Jones	Hunchback in the Park (Dylan Thomas) (Mixed)	60
135. Reginald Martin	Still Life (Oil)	40
136. Frank J. Egginton (A)	Snowdon from Nr. Capel Curig, N. Wales (W/Col)	260
137. Brigid Girling	Mother (Charcoal)	85
RECEPTION ROOM		
138. Jack Shore (A) (President)	Head No. 2 (Monoprint)	60
139. Margaret Walton	Allotment in Gwynedd (Lino-print)	34
140. George Drought (A)	Castle below Cliffs (W/Col)	45
141. Roy Ostle (A)	Aber Cottage (Mixed)	85
142. David Mortimer-Jones	Rubber Plant (Etching & Aquatint)	40
143. Keith Andrew (A)	Letters Only (Etching) Unframed	75 50
144. George Drought (A)	Winter Woods (W/Col)	29
145. Roy Ostle (A)	October Garden (W/Col & Pastel)	90
146. W. Watkinson Morris	Blaenau Ffestiniog (Mixed)	45
147. H. Leslie Adamson (A)	Sunlight & Pattern (W/Col)	65
148. John Webster (A)	Pinnacles, Capel Curig (Etching & Aquatint)	60
149. Jack Shore (A) (President)	Head No. 1 (Monoprint)	60
150. Keith Andrew (A)	John William's Boots (Etching) Unframed	20 12
151. Richard Hore (A)	Pencil Drawing, Nude 1	25
152. Roy Burrows (a)	Avon-upon-Avon, Dorset (W/Col)	75
153. David Ford	The Old Bank Steps, Dobcross (Pencil)	135
154. Arthur E. Davies (a)	Customs House, Kings Lynn (W/Col)	125
155. Richard Hore (A)	Llyn Gerionydd (Mixed)	65
156. Phyllis Jenkins (A)	Penmon Priory (W/Col)	55
157. Fred Malins (A)	Near St. Remy, Provence (Gouache)	100
158. Hendrik Lek (a)	Sea Fantasia (W/Col)	110
159. Hendrik Lek (a)	Rockscape (Gouache)	95
160. Arthur E. Davies (a)	Mountain Mist, Nantlle (W/Col)	100
161. Lindy Barnes	Looking (Pastel)	30

		£
162. Phyllis Jenkins (A)	The Ploughed Field (W/Col)	60
163. Roy Burrows (a)	Dolwyddelan Vale (Dyes & Inks)	75
164. Hendrik Lek (a)	Seascape (Gouache)	85
165. Hendrik Lek (a)	Dream (Gouache)	120
166. Gerry Ball (A)	The Grand Hotel & Pier, Llandudno (W/Col)	175
167. Phyllis Jenkins (A)	Bridge Nr. Maentwrog (W/Col)	60
168. Frank J. Egginton (A)	Near Gweek, Cornwall (W/Col)	260
169. Will Roberts (A)	Red Barn (Ink, W/Col & Pastel)	50
170. Will Roberts (A)	Cockle Cart, Penclawdd (Ink)	60
171. Victoria Lee	Church with Yews, Llanrchwyn (W/Col)	95
172. John Webster (A)	Menai Straits (Pen & Wash)	70
173. John Smout (A)	Seascape (W/Col)	30
174. H. Leslie Adamson (A)	Pathway through the Thicket (W/Col)	50
175. Karel Lek (A)	Hollis Carnouche & His Jazz Cajuns— New Orleans (Pen & Ink)	65
176. John Smout (A)	Berwyn Landscape (W/Col)	30
177. Conrad Lewis (A)	Drawing from the Antique (Pencil)	50
178. Roy Burrows (a)	Easdale Ghyll, Grasmere (W/Col)	75
179. George Drought (A)	Etching (Etching)	23
180. Barbara Crow (a)	Cyclamen (Screenprint) Unframed	25 15
181. Fred Malins (A)	Caphan, Nr. St. Martin-de-Grav (Gouache)	100
182. Karel Lek (A)	Head (Oil)	95
183. Barbara Ashton	The Cottage Window (Acrylic)	35
184. John Hobart (A) (Vice-President)	Fish Cave, Bardsey (Ink & Wash)	80
185. George Drought (A)	Boats at Conwy (W/Col)	35
186. John Hobart (A) (Vice-President)	Hillside, Bardsey (Ink & Wash)	80
187. Conrad Lewis (A)	Tim (Black chalk)	50
188. John Hobart (A) (Vice-President)	Maen Du, Bardsey (Ink & Wash)	80
189. George Drought (A)	Deganwy Drawing (W/Col)	25
190. Will Roberts (A)	Sunday, Scheveningen, Holland (Ink)	70
191. W. Watkinson Morris	Llanfaelog, Anglesey (Mixed)	65
192. David Mortimer-Jones	Chair (Etching & Aquatint)	40
193. Margaret della R. Whitehead	Gemma (Terra Cotta)	120
194. Margaret della R. Whitehead	Rocker (Terra Cotta)	125
LANTERN ROOM		
195. Barbara Crow (a)	Nudes in Conversation (Conte)	50
196. Tony Butler (A)	Reflections, Birkenhead Dock (Oil)	200
197. Roy Ostle (A)	Joy (Acrylic)	NFS
198. Keith Andrew (A)	Interior, Gwyndy Bach (Egg tempera)	NFS
199. Gladys Dawson (A) (Mrs. R. G. Woodruff)	The Upper Gate, Conwy (W/Col)	60

		£
200. Gladys Dawson (A) (Mrs. R. G. Woodruff)	Corbiere Lighthouse, Jersey (W/Col)	65
201. Audrey Hind (A)	Penmynydd after Rain (Acrylic)	120
202. Audrey Hind (A)	Penmynydd (Acrylic)	130
203. Edwin Forrest (A)	The Old Ash Tree, Winter (Oil)	200
204. Barbara Crow (a)	Seated Figure (Screenprint) Unframed	25 15
205. John Webster (A)	Farm Nr. Bryn-yr-Efail (Wash drawing)	50
206. R. Dudley Bailey (A)	Demolition, Manchester (Oil)	395
207. Margaret Jagger (A)	Cemaes, Anglesey (Acrylic)	45
208. Leo Carroll (a)	Way Out (Oil)	100
209. A. Burgess Sharrocks (PPRCA)	Late Summer, Llanfairfechan (Oil)	150
210. George Jardine (A)	L'Apres Midi d'un Faun (Oil)	300
SMALL KITCHEN		
211. Norah Shaw	Summer, Talwrn (Oil)	45
212. Dora Hall	Cornflowers & Nasturtiums (Oil)	60
213. William Boswell (A)	Old Bottles (Oil)	50
214. Barbara Crow (a)	Nude Two (Conte & charcoal)	45
215. James Williams	The Secret (Oil)	800
216. Kathleen Doyle	Gardener's Question Time (Oil)	40
217. R. Dudley Bailey (A)	Cattle Grazing behind Kenilworth Castle (Oil)	175
218. Keith Gardener (a)	End of Day's Sailing (Oil)	60
219. Donald Mossman (a)	Anglesey Beach (Oil)	80
220. Gladys Dawson (A) (Mrs. R. G. Woodruff)	Oriental Poppies (W/Col)	70
221. Rodney Scarff	Moel Eilio (Ink)	75
222. Betty Martin	Llanbedrog (Acrylic)	30
223. Malcolm Edwards	Bryniau Uchaf (W/Col)	68
224. Laura Hart	Evening (W/Col)	40
225. Edna Quinn	Bangor Landscape (Oil)	60
226. John Elwyn (Hon. A)	The Secluded Farm (Oil)	200
227. Will Roberts (A)	Augustus John—Portrait (Pencil)	70
228. Malcolm Edwards	November in the Berwyns (W/Col)	75

PLEASE NOTE: We have a wide selection of works stored. These may be viewed on request to the curator.

ROYAL CAMBRIAN ACADEMY OF ART COURSES

THE SUMMER COURSE commences Thursday, April 22nd, 6.30-9.30 and each Thursday thereafter until July 29th. Tuition is given in Portrait, Figure and Landscape Paintings, with a Life Model in attendance each week. Visiting artists are welcome.

WINTER COURSES from October to March are also held each Thursday from 7.30-9.30, again with a Life Model in attendance each session.

PLEASE NOTE: Classes are held in the Victoria Gallery and entrance is from the rear of the building in Chapel Street.

For further information please contact the Secretary/Curator, Mr. L. H. S. Mercer or Telephone Conwy 3413.

ACADEMICIANS

ADAMSON, H. L., Glan Afon, Fairy Glen Road, Penmaenmawr, Gwynedd LL34 6YU	83, 132, 147, 174
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AYRTON, Mrs M. E., The Anchorage, Queen's Road, Hoylake, Wirral, Merseyside L47 2AQ	21, 29, 38, 84
BAILEY, R. D., Wayside, 39 Fieldgate Lane, Kenilworth, Warwickshire CV8 1BT	25, 64, 94, 206, 217
BALL, G., 48 Broad Street, Ludlow, Shropshire	126, 166
BARRON, D., Caerau Farm, Trapp, Llandeilo, Dyfed	
BLACKBURN, Miss M., B.A., A.T.D., The Bend, Village Road, West Kirby, Wirral, Merseyside L48 7EL	58, 65, 66, 82, 98
BOSWELL, W. A., 24 Hilltop View Road, Borrass Park, Wrexham, Clwyd	213
BUTLER, G. A., 4 Princes Avenue, West Kirby, Cheshire	22, 67, 89, 103, 104, 196
DAVID, I., Solva House, 27 New Road, Deri, Nr. Bargoed, Mid. Glam. CF8 9GJ	60, 69
DROUGHT, G. J., 46 East Lancashire Road, St. Helens, Merseyside WA11 9AB	140, 144, 179, 185, 189
DUMMETT, E. J., Noddfa, 3 Coed Gwydyr, Trefriw, Gwynedd LL27 0JR	43, 50, 63, 75, 108
EGGINTON, F. J., The Mill, Dunfanaghy, Letter- kenny, Co. Donegal, Eire	136, 168
FIELDS, R. H., The Cottage, 64 High Street, Weaverham, Cheshire	3, 7, 14, 16, 18
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HOBART, J., Bryn Cocyn, Tregarth, Bangor, Gwynedd	1, 2, 184, 186, 188
HORE, R. P. P., A.R.C.A. (London), 65 Parkgate Road, Chester CH1 4AQ	111, 151, 155
JAGGAR, Mrs M., Croes Efa, Rhydwyn, Nr. Holyhead, Anglesey, Gwynedd	96, 207
JARDINE, G. W., 119 Barmouth Road, Wallasey, Merseyside	109, 210

JENKINS, Mrs P., Maes-y-Coed, 6 Upper Garth Road, Bangor, Gwynedd LL57 2SR 156, 162, 167

KINMONT, D. B., The Lent House, Clevedon Road, Flax Bourton, Bristol

LEK, K., A.T.D., Studio House, Y Bryn, Beaumaris, Anglesey, Gwynedd LL58 8EE 24, 123, 125, 175, 182

LEWIS, C. C. S., 21 Stocks Lane, Broughton, Chester CH3 5TE 4, 5, 19, 124, 177, 187

MALINS, F., King's Mill Lodge, King's Cross Lane, South Nutfield, Redhill Surrey RH1 5NG 157, 181

MALINS, Mrs M., King's Mill Lodge, King's Cross Lane, South Nutfield, Redhill, Surrey RH1 5NG 80, 81

MATTHEWS, A. E., 16 Warren Road, Rugby, Warwickshire

McINTYRE, D., R.I., S.M.A., 3 Waen-y-Pandy, Tregarth, Bangor, Gwynedd 33, 71, 73, 76, 77, 78

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ROBERTS, J., 135 Raven Meols Lane, Formby, Nr. Liverpool

ROBERTS, W., 10 Bilton Road, Neath, W. Glam SA11 1YU 88, 90, 169, 170, 190, 227

SCOTT, J. E. Drws-y-Nant, Bronwylfa Road, Legacy, Wrexham, Clwyd LL14 4HY 8, 15

SCOTT-JONES, E., The Fairway, West Derby, Liverpool 12

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WHITEHEAD, Mrs M della R., S.W.A., Crag Side Penrhos Drive, Bangor, Gwynedd 193, 194

WILLIAMS, Miss C., Gwredog Isaf, Rhostryfan, Caernarfon, Gwynedd LL54 7NG 26, 40, 41, 45, 55, 86

WILSON, G. D., D.F.A., F.R.S.A., 25 Rosemount Close, Oxtou, Birkenhead, Wirral 47, 93

WOODRUFF, Mrs R. G., (Gladys Dawson) P.S.W.A., F.R.S.A., 10 Courtlands Crescent, Banstead, Surrey SM7 2PJ 199, 200, 220

ASSOCIATES

BOWEN, P. R., Hafod, 9 Pen-y-Bryn Road, Upper Colwyn Bay, Clwyd LL29 6AF 9, 10, 12, 13

BURROWS, R. H., Trosgol, Deiniolen, Caernarfon, Gwynedd LL55 3LU 62, 152, 163, 178

CARROLL, L., N.S., 59 Upton Lane, Chester CH2 1ED 85, 208

COLE, I. R., Flat 2, 32 Percy Street, Liverpool 8

CROW, Mrs B. J., 23 Berkeley House, Charlotte Street, Bristol BS1 5PY 180, 195, 204, 214

DAVIES, Mrs C. M., (Carol Pickering) Glanarvon, Llanfairfechan, Gwynedd 27, 28, 39

DAVIES, A. E., 331 Earlham Road, Norwich, Norfolk NR2 3RQ 154, 160

EVANS, N., Shalom, Harriet Street, Trecynon, Aberdare, Mid. Glam. CF44 8PP 32, 34, 74

GARDNER, K. J., 30b Escolme Drive, Greasby, Wirral, Merseyside L49 1SF 68, 97, 218

GOBLE, A. B., 104 Railway Street, Splott, Cardiff 52

LEK, H., Long Cottage, Y Bryn, Beaumaris, Anglesey, Gwynedd LL58 8EE 158, 159, 164, 165

MOSSMAN, Dr. D. B., Bryn Mawr, Rhualt Road, Cwm, Dyserth, Clwyd LL18 5SN 91, 219

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ROBERTS, Mrs G. G., Gorad-y-Gyt, Bangor, Gwynedd LL57 2BW 92, 95, 102, 106

SISEMAN, E. J., GFF, 2 Hillside Road, Wallasey, Merseyside

YOEMANS, G., 107 Lutterworth Road, Nuneaton, Warwicks

HONORARY ARTIST MEMBERS

ELWYN, John, R.I., 5 Crompton Road, Winchester SO23 9SL 56, 226

OTHER EXHIBITORS

ASHTON, Mrs B., The Anchorage, 6 York Road, Llandudno, Gwynedd	183
BARNES, Ms L., Flat 6, Plas Llwyn Onn, Llanedwen, Llanfair P.G., Gwynedd	161
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HALL, Mrs D. M., 19 Hillside Grove, Marple Bridge, Stockport SK6 5EP	105, 212
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LLOYD, Mrs R. W., Derlwyn, 10 Lon Goed, Llandudno Junction, Gwynedd LL31 9PE	113
MARTIN, Mrs B., 1 Menai View Terrace, Bangor, Gwynedd LL57 2HF	222
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SLACK, Miss H., 6 Ysgol Gogarth, Llandudno, Gwynedd LL30 1YF	129
TITHERLEY, Mrs H., Woodside, Woodside Avenue, New Longton, Preston PR4 4YD	128
TURNER, W., 23 Gillbent Road, Cheadle Hulme, Cheshire	20
WALTON, Mrs M. R., 17 Bryn Bras, Llanfairpwll, Gwynedd	139
WILLIAMS, D., 26 Brynffynnon Road, Port dinorwic, Gwynedd	114, 120
WILLIAMS, J., Preswylfa, Vownog Road, Sychdyn, Mold, Clwyd	215
WORRELL, G. V., 5 Kingsway, Northwich, Cheshire CW9 5RH	127

RESERVE EXHIBITORS

Axon, H. A., Spinney Cottage, Pandy, Llanfechell, Anglesey	
Bellamy, D., Eskdale, The Crescent, Colwall, Nr. Malvern, Worcs.	
Brunnen, Mrs J., Fairlights, Croft Drive East, Caldy, Wirral, Merseyside L48 1LR	
Byrom, Mrs M., Pine Lodge, Baclaw Lane, Conwy, Gwynedd	
Callister, Mrs L., Dale Cottage, 49 Oldfield Rd, Heswall, Wirral L60 6SN	
Carmichael, Mrs A. E. Madoc, The Barracks, West Ilsley, Nr. Newbury, Berks RG16 0AU	
Catto, D. J., 7 Heol Awel, Abergele, Clwyd	
Chesters, J., 3 Fernbank Studio, Village Road, Northop Hall, Nr. Mold, Clwyd CH7 6LB	
Cunnington, J., (Mrs J. Johnson), B.A., A.T.D., 18 Watkin Avenue, Old Colwyn, Colwyn Bay, Clwyd LL29 9NH	
Davies, Mrs E., Bryn Hafod, Ty-Mawr Rd., Deganwy, Gwynedd LL31 9UO	
Davies, Mrs H., Undermount, 6 Bryn Celyn, Cadnant Park, Conwy LL32 8PW	
Dennison, T. A., Bryn-y-Mor, West End, Glan Conwy, Clwyd LL28 5SY	
Edwards, Mrs M., Bellefield Cottage, 32 Calthorpe Drive, Prestatyn, Clwyd	

Ford, D., 92 Wall Hill Road, Dobcross, Oldham OL3 5BH
Gay, Mrs P., 10 Chesnut Road, Fairwater, Cardiff CF5 3HR
Graham, Mrs S. M., Fron Gaer, Gaerwen, Anglesey, Gwynedd
Hinds, A. V. J., 124A Birkenhead Road, Hoylake, Wirral, Merseyside L47 0LE
Howarth, Mrs M. O., 30 Victoria Park, Colwyn Bay, Clwyd LL29 7AJ
Hughes, E. W. D., 20 Lon-y-Bryn, Eithinog, Bangor, Gwynedd
Hughes, J. O., 28 Stephen Road, Prestatyn, Clwyd LL19 7EH
Hughes, T. A., 6 Maes Gwydir, Trefor, Caernarfon, Gwynedd LL54 5LA
Jenkins, M., 100 Cimla Crescent, Neath, West Glam.
Johns, Miss M., Ynys Las, Conway Road, Penmaenmawr, Gwynedd
Johnson, Mrs H. M. Sq., Tal-y-Llyn, Capel Coch, Llangefni, Anglesey
LL77 7UT
Jones, Mrs F. M., Penmorfa, Porthmadog, Gwynedd LL49 9SD
Jones, Mrs J., Rhos Cottage, Penmon Crossroads, Beaumaris, Anglesey
Liversage, Mrs J., 3 Fernbank Studio, Village Road, Northop Hall, Nr. Mold,
Clwyd CH7 6LB
McCarten, T. C., 103 Trinity Avenue, Llandudno, Gwynedd
Macauley, J. S., Sator, St. Bridget's Lane, West Kirby, Wirral, Merseyside
L48 3JT
Meadows, J. Hardy, 59a Alexandra Road, Southport, Merseyside PR9 9HD
Morgan, H., 22 Victoria Drive, Llandudno Junction, Gwynedd
Owen, Mrs M., Ty'n y Gat, Llangoed, Beaumaris, Anglesey, Gwynedd LL58 8SY
Parker, H., F.R.S.A., Bryn Eithin Two, Forestry Road, Llanferres, Mold, Clwyd
CH7 5SJ
Pendleton, W. G., Glan Aber, Bodfar Rd, Llandyrnog, Denbigh, Clwyd LL16 4HN
Potts, Canon G. C., 13 The Paddock, Upton, Wirral, Merseyside L49 6NP
Price, J., No. 4 Ffordd Morfa, Llandudno, Gwynedd
Rank, C. J., Tan-y-Graig, Llanbedr-y-Cennin, Conwy, Gwynedd LL32 8JB
Richards, Miss E. M., 27 Aion Road, Bangor, Gwynedd
Roberts, R. G., 47 Pengam Road, Ystrad Mynach, Hengoed, Mid. Glam.
CF8 8AA
Roberts, Mrs S., Graiglwyd, The Square, Cilcain, Mold, Clwyd CH7 5NN
Scott, Mrs A., Hakas Ghyll, Quarry Rd, Neston, S. Wirral, Cheshire L64 7UD
Sharp, Mrs G., 34 Park Avenue, Barrow-in-Furness, Cumbria
Smethurst, Mrs A. G., 5 Rochester Way, Rhos-on-Sea, Clwyd LL28 4NJ
Spencer, Mrs E., 4 Carroll Place, Llandudno, Gwynedd
Turner, W., 23 Gillbent Road, Cheadle Hulme, Cheshire
Vaughan-Moore, P. E., 30A Everard Road, Rhos-on-Sea. Clwyd
Walton, Mrs M. R., 17 Bryn Bras, Llanfairpwll, Gwynedd
Wells, C., 11 Curzon Road, Hoylake, Wirral Merseyside L47 1HB
Williams, Mrs A. M., Rhos Euryn, Dinerth Road, Rhos-on-Sea, Clwyd
Williams, E., Glasfryn, Cyttir Road, Holyhead, Anglesey, Gwynedd
Williams, J., Preswylfa, Vownog Road, Sychdyn, Mold, Clwyd
Williams, Mrs M. L., 4 Y-Llys, Llanbedr Hall, Ruthin, Clwyd LL15 1UY
Williams-Ellis, Mrs C., Ty Nanney, Tremadog, Porthmadog, Gwynedd
Worrell, G. V., 5 Kingway, Northwich, Cheshire CW9 5RH

RESTORATION OF PLAS MAWR. The President and Council of the Royal Cambrian Academy of Art wish to thank all members of the public who have supported the Plas Mawr Restoration Fund. We are very grateful for the interest and help received towards Plas Mawr from past and present Mayors of Conwy, Llandudno, Aberconwy and Colwyn Bay, and the assistance received from the Liverpool Post and other organisations. Please note the Academy is a Registered Charity (No. 219648).

ROYAL CAMBRIAN ACADEMY ART CLASSES. These classes in drawing and painting from life and still life are for adults during the winter months, beginning in October, and summer classes from April to July. Applications to join should be made to the Curator.

NOTICE TO ARTISTS. Intending exhibitors at the summer Exhibitions may obtain a Schedule Form from the Curator during the month of March.

DAMAGE TO BUILDING. The Council of the Academy will esteem the co-operation of visitors in preventing damage by writing on the walls or cutting the woodwork, and also in minimising the spread of litter.

CLOAKROOMS for ladies and gentlemen are provided off the Victoria Gallery.

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SMOKING. In view of the danger from fire, SMOKING IS ONLY ALLOWED IN THE TEA ROOM.

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NOTICE TO PURCHASERS. The Council of the Royal Cambrian Academy has endeavoured to secure accuracy in the prices fixed by the Artists but is not responsible for any errors that may occur.

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IN SPECIAL CIRCUMSTANCES pictures may be removed before the end of the exhibition.

The price in the Catalogue includes the frame, except where otherwise stated.

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PLEASE NOTE: WE HAVE A WIDE SELECTION OF WORKS STORED. THESE MAY BE VIEWED ON REQUEST TO THE CURATOR.

“THE FRIENDS OF PLAS MAWR”

Chairman: Mr R. H. PRITCHARD, M.B.E., Hon. R.C.A.

Hon. Secretary: Miss P. BRINNEN *Hon. Treasurer:* Mrs S. J. MERCER

Because of the increasing interest in the house and the Academy by both local and other visitors, the above society was established in 1978.

The aim of the Royal Cambrian Academy is to encourage all who are not members to work to improve the liaison between artists and the general public. Informal meetings, social gatherings, lectures, working week-ends, to mention but a few.

The Academy signed their first lease on Plas Mawr in 1884 and the house has remained their headquarters since that date. To ensure that it will continue to be so for many years to come, assistance is required in the raising of funds for restoration to the house. All who are regular visitors do not need the beauty and originality described. To others we invite you to explore and enjoy this unique mansion—to see what has been achieved to date—and to join with the Academy in preserving their home for the enjoyment of future generations.

Meetings are held on the 2nd Monday of each month. Membership entitles you to (1) free admission to the house: (2) an open invitation to all openings (3) at least one newsletter per year.

Subscriptions are £1 per year. The year ends on 16th July.

There are so many facets of outside held available that cannot be nurtured by the Academy alone. This society is an opportunity for all lovers of every aspect of culture, architecture and heritage to meet regularly for a specific purpose.

Forms and information available from Secretary/Curator Mr L. H. S. Mercer at Plas Mawr.