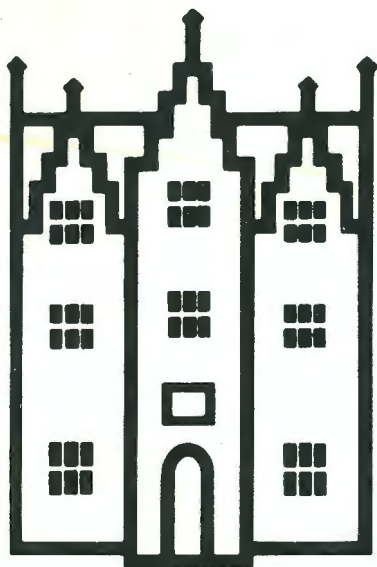


Academi Frenhinol Gymreig y Celfyddydau
The Royal Cambrian Academy of Art



Plas Mawr Conwy Gwynedd

The Royal Cambrian Academy of Art

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ONE HUNDRED AND FIRST ANNUAL
SUMMER EXHIBITION
JUNE 13th TO SEPTEMBER 3rd, 1983

CATALOGUE

(A) ACADEMICIAN (a) ASSOCIATE

VICTORIA GALLERY		£
1. Karel Lek (A)	Victoriana (Oil)	140
2. Hazel Titherley (a)	Crop Rotation (W/Col)	50
3. Hazel Titherley (a)	Woodland Edge (W/Col)	50
4. Hazel Titherley (a)	Spinney (W/Col)	50
5. Karel Lek (A)	Victoriana (Oil)	120
6. Tom Nash (A)	Ride Red Green (Cryla)	165
7. John Smout (A)	Hill Fort in Landscape (Oil)	100
8. Tom Nash (A)	Edge Lit Blue (Cryla)	195
9. Conrad Lewis (A)	Rocks (Oil)	150
10. Tom Nash (A)	Early Wing Blue (Cryla)	165
11. David Kinmont (A)	Blue Ascending (Oil)	600
12. Ray Fields (A) (President)	Omega 82 (Acrylic)	120
13. Elfyn Rees Jones (a)	Perplexity (Oil)	60
14. Ray Fields (A) (President)	July '82 (Acrylic)	120
15. John Smout (A)	Landscape with Ploughed Field II (Oil)	90
16. Ray Fields (A) (President)	Yellow Grey Stretch (Acrylic)	NFS
17. Elfyn Rees Jones (a)	Harnessed Energy (Oil)	60
18. Tom Nash (A)	Yellow Up (Cryla)	165
19. David Kinmont (A)	Draguignan Landscape (Oil)	750
20. Tom Nash (A)	Horizon Yellow High (Cryla)	195
21. Conrad Lewis (A)	House (Oil)	150
22. David Kinmont (A)	Flowing (Oil)	250
23. John Smout (A)	Structured Landscape (Oil)	75
24. John Hobart (A) (Vice-President)	Bardsey 1 (Oil)	300
25. John Hobart (A) (Vice-President)	Bardsey 2 (Oil)	150
26. Illtyd David (A)	Lowering Sky (Oil)	450
27. John Ritchie (a)	Estate in Autumn (Oil)	200
28. Conrad Lewis (A)	Pictures (Oil)	40
29. Conrad Lewis (A)	Riviera (Oil)	40
30. Donald McIntyre (A)	Mullion Cove (Cryla)	250
31. Leo Carroll (a)	Still Life with Pot (Oil)	120
32. Donald McIntyre (A)	Girl and Lighthouse (Cryla)	200
33. Iola M. Spafford (a)	Penmon (Oil)	185
34. Tony Butler (A)	Sunflowers (Oil)	150
35. John Ritchie (a)	Late Summer (Oil)	NFS
36. Audrey Hind (A)	Mynydd Parys (Oil)	120
37. Will Roberts (A)	Flowers in Dillwyn Jug (Oil)	300
38. Carol Pickering (a) (Mrs J. Davies)	Swimming (Oil)	120
39. Audrey Hind (A)	Thorn (Oil)	120
40. Edwin V. Forrest (A)	Ship Cottages, Dwygyfylchi, Winter Afternoon (Oil)	170
41. Hazel Titherley (a)	Forget-me-nots (Acrylic)	60
42. Barry Dutton	Day-Break, Still Life (Oil)	300
43. Roy Ostle (A)	Elounda Ferryman (Acrylic)	120

		£			£
44. Roy Ostle (A)	Elounda Fisherman (Acrylic)	150	90. Millicent Ayrton (A)	St. Tropez (Oil)	65
45. Donald McIntyre (A)	Boats, Port Vendres (Cryla)	95	91. Keith Gardner (A)	Llandudno Pier (Oil)	70
46. Ted Dummett (A)	Woman at a Pool (Oil)	NFS	92. Illtyd David (A)	Spring Ploughing, 1940 (Oil)	550
47. Marjory Malins (A)	Farmhouse, Castellina, Maritima (Oil)	180	93. Audrey Hind (A)	Balog (Oil)	175
48. Carol Pickering (a) (Mrs J. Davies)	Swimming Pool (Oil)	80	94. Tony Butler (A)	Reflections, Birkenhead (Oil)	200
49. Donald McIntyre (A)	Man and two Dogs (Oil)	300	95. Keith Gardner (A)	Shading Horses (Oil)	70
50. John Ritchie (a)	Landscape (Oil)	180	96. William Boswell (A)	Old Slate Mines, Llanbedr, Nr. Harlech (Oil)	80
51. Phyllis Evans (Lady Evans)	Abandoned Vegetable Garden (Oil)	45	97. Will Roberts (A)	Collecting Bait, Brynseincyn (Oil)	300
52. Mavis Blackburn (A)	Beddgelert Village (Oil)	40	98. Millicent Ayrton (A)	Elan Valley Dam, Powys (Oil)	65
53. Robert S. Dawson	Biddulph Moor (Oil)	200	99. Tony Butler (A)	Hoveringham, Hull (Oil)	250
54. Marjory Malins (A)	Stubble Field (Oil)	100	100. Marjory Malins (A)	Still Life with Avacado (Oil)	220
55. Joy Ostle (A)	Across Aberogwen (Oil)	40	101. Eddie Scott-Jones (A)	Hardwicke at Bold (Oil)	350
56. David Kinmont (A)	Elizabeth Kinmont (Oil)	NFS	102. William Boswell (A)	Sea Holly and Chinese Vase (Oil)	60
57. Marjory Malins (A)	House in the Trees (Oil)	120	103. Barry Dutton	Darkness, Still Life (Oil)	80
58. Millicent Ayrton (A)	Dolman, Co. Down (Oil)	85			
59. Iola M. Spafford (a)	Snowdon (Oil)	90			
60. Reginald Martin	Approach to Beaumaris (Oil)	40	WYNNE ROOM		
61. R. Dudley Bailey (A)	North Shore, Llandudno (Oil)	150	104. Laura Hart	The Road Home (W/Col)	65
62. Joy Ostle (A)	Evening, Gwaenysgor (Oil)	25	105. Laura Hart	Tyn-y-Maes (W/Col)	65
63. Joy Ostle (A)	Spring Bouquet (Oil)	30	106. Ray Fields (A) (President)	On Top (Acrylic)	100
64. Robert S. Dawson	Clouds near the Sea (Mixed)	40	107. Jack Shore (PPRCA)	Estuary (Collage)	NFS
65. R. Dudley Bailey (A)	Summer in the Cotswolds (Oil)	175	108. Jack Shore (PPRCA)	Collage with Grey Ground (Acrylic and Collage)	90
66. R. Dudley Bailey (A)	Summer Evening, North Wales (Oil)	175	109. Jack Shore (PPRCA)	Going Northeast (Acrylic and Collage)	100
67. Gladys Roberts (a)	Aberffraw (Oil)	48	110. Jack Shore (PPRCA)	August (Mixed)	65
68. Joy Ostle (A)	The Jellyfish (Oil)	35	111. Ray Fields (A) (President)	Purple Drift (Acrylic)	100
69. Joy Ostle (A)	Vaynol Lilypond (Oil)	35	112. Gerald Wright	Composition No. 2 (Mixed)	179
70. R. Dudley Bailey (A)	Summer Sky, The Cotswolds (Oil)	175	113. Barbara Ashton	Conwy Castle from Bodlondeb (Acrylic)	60
71. R. Dudley Bailey (A)	We are the Champions (Oil)	125	114. Tom Nash (A)	Held Blue (Cryla)	165
72. R. Dudley Bailey (A)	Cattle Grazing, The Cotswolds (Oil)	175			
73. Gladys Roberts (a)	Force Ten (Oil)	45	QUEEN'S BEDROOM		
74. Iola M. Spafford (a)	Menai Straits (Oil)	95	115. George J. Drought (A)	The Arch (Etching)	19
75. Joy Ostle (A)	Beach Flowers (Oil)	30	116. Margaret Jaggard (A)	Ruth (Wood engraving) Framed	20
76. Iola M. Spafford (a)	Aberlleiniog Beach (Oil)	120		Ruth (Wood engraving) Unframed	12
77. Gladys Roberts (a)	Yachts, Menai Straits (Oil)	48	117. John Webster (A)	Walk in the Evening (Etching and Aquatint)	40
78. William Turner (a)	Cotes du Lac, Palladru (Oil)	95	118. Richard Hore (A)	Chimney "The Bottle" and No. 1 Mineshaft Site, Brymbo (Mixed)	100
79. Gladys Roberts (a)	Kyle of Lochalsh (Oil)	45	119. Karel Lek (A)	Tin Roof Blues (Oil)	60
80. Donald McIntyre (A)	Dog on the Shore (Cryla)	100	120. Jonathan Roberts (a)	Untitled (Drypoint)	95
81. Richard Diggle	The Conwy Valley (Oil)	75	121. Gladys Dawson (A)	The Dew-Spangled Web (W/Col)	100
82. Reginald Martin	Painting School (Oil)	100	(Mrs R. G. Woodruff)		
83. Richard Diggle	The Conwy Estuary (Oil)	75	120. Gladys Dawson (A)	Badgers Wood (W/Col)	50
84. Iola M. Spafford (a)	Puffin Island and Menai Straits (Oil)	185	(Mrs R. G. Woodruff)		
85. Brigid Girling	The Plant Table (Pastel)	60	123. Barbara Crow (a)	Honesty (Screen Print)	25
86. Donald McIntyre (A)	Holyhead Mountain (Cryla)	100	124. Ann Lewis	Black River (Yr Afon Ddu) (Mixed)	80
87. Tony Butler (A)	Unloaded (Oil)	100	125. John Webster (A)	Tryfan (Etching and Aquatint)	65
88. Tony Butler (A)	Evening Tide, Birkenhead (Oil)	200			
89. William Turner (a)	Men from Bromborough (Oil)	375			

		£			£
126. John Webster (A)	No One Wins a War (Etching & Aquatint)	65	158. Margaret Walton	Self-Portrait (Lino-Print)	36
127. Colin Paynton (a)	Offa's Dyke (W/Col)	150	159. Roy Burrows (a)	Ynys Traeth, Nr. Harlech (W/Col)	NFS
128. Frank Egginton (A)	A Country Road (W/Col)	350	160. The Late H. Leslie	The Broken Fence, Ribbesford,	
129. Colin Paynton (a)	4 Welsh Etchings Set Framed	52	Adamson (A)	Bewdley (W/Col)	65
	(Limited Edition) Set Unframed	40	161. The Late H. Leslie	Roman Road above Rowen (W/Col)	60
	Individual Framed	20	Adamson (A)		
	Individual Unframed	12	162. The Late H. Leslie	Llyn Vyrnwy (W/Col)	50
130. Frank Egginton (A)	Skull Harbour, West Cork (W/Col)	350	Adamson (A)		
131. Colin Paynton (a)	6 Welsh Streams and Falls (Linocut)		163. The Late H. Leslie	Afon Dulyn from Pont-y-Gamma (W/Col)	65
	(Limited Edition) Set Framed	66	Adamson (A)		
	Set Unframed	50	164. The Late H. Leslie	Birch in Springtime (W/Col)	60
	Individual Framed	18	Adamson (A)		
	Individual Unframed	10	165. The Late H. Leslie	River Gyrach (W/Col)	65
132. John Webster (A)	Langdale Beach (Etching and Aquatint)	65	Adamson (A)		
			166. The Late H. Leslie	Afon Gyrach, Dwygyfylchi (W/Col)	50
			Adamson (A)		
RECEPTION ROOM			167. The Late H. Leslie	Untitled (W/Col)	65
133. George J. Drought (A)	Old Lock (W/Col)	37	Adamson (A)		
134. Gerry Ball (A)	The Tack Room (W/Col)	115	168. The Late H. Leslie	Autumn, Fairy Glen Lane, Dwygyfylchi	
135. David Hillhouse (A)	Barn Door, Cheshire (W/Col)	65	Adamson (A)	(W/Col)	60
136. Roy Ostle (A)	Rape and Grasses, Aberlleiniog (W/Col		169. The Late H. Leslie	Late Autumn, Sychnant (W/Col)	75
	and Pastel)	95	Adamson (A)		
137. Hendrik Lek (a)	Enigmatic Landscape (Gouache)	125	170. Jonathan Roberts (a)	Valentines Day (Pencil)	35
138. Gerry Ball (A)	The Old Tractor (W/Col)	90	171. Barbara Crow (a)	Bottle of Stout & two Women (Etching)	27
139. John Hobart (A) (Vice-President)	Cliff Solva (W/Col Inks)	80	172. David Ford	A New Line for Old Soles! (Pencil)	75
140. David Hillhouse (A)	Mersey Ferryboat (W/Col)	70	173. Barbara Crow (a)	Girl doing her Hair (Etching)	35
141. George J. Drought (A)	End of the Mill (W/Col)	90	174. David Kinmont (A)	Maud (Conte)	150
142. Hendrik Lek (a)	Farmyard (Gouache)	115	175. Jonathan Roberts (a)	Tom (Drypoint)	35
143. Keith Andrew (A)	Ivy Cottage (W/Col)	140	176. David Ford	Fallen Tree with Moorland Stile (Pencil)	75
144. John Hobart (A) (Vice-President)	Rocks Solva (W/Col Inks)	80	177. Barbara Crow (a)	Nude by a Window (Etching)	25
145. David Hillhouse (A)	Rusty Barn (W/Col)	70	178. Jonathan Roberts (a)	Putting up the Ring (Etching)	35
146. Roy Ostle (A)	Autumn Willowherb (W/Col and Pastel)	95	179. John Ritchie (a)	Boats in Conwy Harbour (Pencil)	45
147. Keith Andrew (A)	Lane, Anglesey (W/Col)	140	180. Hendrik Lek (a)	Dancing Children (Gouache)	60
148. Roy Ostle (A)	Ogwen Tree Form (Mixed)	70	181. Margaret Jagger (A)	Farm, Church Bay (Sketch)	35
149. Keith Andrew (A)	Pen-y-Bryn (W/Col)	140	182. Conrad Lewis (A)	Rock Garden (Pencil)	30
150. Audrey Hind (A)	Criccieth (Inks)	60	183. John Ritchie (a)	Summer Night 2 (Pastel)	35
151. John Hobart (A) (Vice-President)	Mine Tip (Acrylic)	130	184. John Ritchie (a)	Summer Night 1 (Pastel)	35
152. Elizabeth Davies	Nasturtiums in Green Jar (W/Col)	50	185. John Smout (A)	Structured Surfaces (W/Col)	40
153. Barbara Crow (a)	Coast Nr. Minehead (Wood Engraving)	15	186. Margaret della	Petit Bot, Guernsey (Tinted Drawing)	45
154. Barbara Crow (a)	St. Meugans (Wood Engraving)	15	R. Whitehead (A)		
155. Margaret della	The Squawker (Terra Cotta)	100	187. S. Midgley, Mrs	Chapel, Cwm Orthin (W/Col & Pastel)	80
R. Whitehead (A)			188. Keith Andrew (A)	Summer Night (W/Col)	140
156. Colin Paynton (a)	The Red Fox and Grey Goose (Wood		189. George J. Drought (A)	The Green Boat (W/Col)	36
	engraving) Framed	28	190. Arthur E. Davies (a)	The Marsh Mill, Runham, Norfolk (W/Col)	95
	Unframed	20	191. John Smout (A)	Aspidistra Still Life (W/Col)	35
157. Colin Paynton (a)	The Immaculate Mole and The Moon		192. Gerry Ball (A)	A Spring Field (W/Col)	75
	(Wood engraving) Framed	18			
	Unframed	10			

193. Colin Paynton (a)	Border-Land 1 (W/Col)	£
194. John Smout (A)	Secret Races (W/Col)	150
195. George J. Drought (A)	Conwy Drawing (W/Col)	45
196. Arthur E. Davies (a)	Ysbyty Ystwyth—a memory (W/Col)	43
		95

LANTERN ROOM

197. Conrad Lewis (A)	Window (Oil)	150
198. Leo Carroll (a)	Still Life (Oil)	110
199. Leo Carroll (a)	Painting II (Oil)	80
200. Richard Hore (A)	Lead Tip & "The Bottle" Mount Sion (Mixed)	70
201. Richard Hore (A)	Pen Rhos Pit and "The Bottle" (Mixed)	70
202. Hilary M. Squire Johnson	Trees at Aberlleiniog (Oil)	80
203. Karel Lek (A)	Dr Jazz (Oil)	90
204. Hilary M. Squire Johnson	Water Lilies (Oil)	125
205. William Turner (a)	The Burning Light (Oil)	720
206. Karel Lek (A)	Crucifixion (Oil)	175
207. David Kinmont (A)	Unfolding Pink (Oil)	500

SMALL KITCHEN

208. Dora Hall	Roses from the Hedgerows (Acrylic)	50
209. Gladys Dawson (A)	Time for Sundowners, Mt. Kilimanjaro (Mrs R. G. Woodruff) (W/Col)	80
210. G. V. Worrell	Sychnant Pass (W/Col)	40
211. John Hobart (A) (Vice-President)	Bardsey Drawing (W/Col & Charcoal)	60
212. Leo Carroll (a)	Welsh Cottages (Oil)	80
213. Keith Gardner (A)	Autumn, Vale of Clwyd (Oil)	70
214. William Turner (a)	Northern Railway Station (Oil)	350
215. Marjory Malins (A)	Broken Trap, Provence (Oil)	120
216. Marjory Malins (A)	Summer Morning (Oil)	120
217. William Turner (a)	Henley Boat Race (Oil)	350
218. Keith Gardner (A)	Autumn Woodland (Oil)	70
219. Keith Gardner (A)	Blanche at Porthmadog Station (Oil)	70
220. Iola M. Spafford (a)	Anglesey Farm (Oil)	165
221. Jean Liversage (Mrs Chesters)	December (Oil)	85
222. Christine Nowell	Seascape, Dinas Dinlle (Oil)	35
223. Thomas A. H. Dennison	About to Land (Tiger Moth) (Oil)	125

GREAT (OR WEST) KITCHEN

224. Millicent Ayrton (A)	Choir Practice (Oil)	150
225. Hugh A. Knott	Portrait of Antonin Artaud (Oil)	400
226. Hugh A. Knott	Portrait of Hugo Wolf (Oil)	400
227. Hilda Davies	Mock Orange (Oil)	35
228. Lena Callister	Iris Pseudacorus (Oil)	60
229. Elizabeth Thomas	Weathered Urn (Acrylic)	60
230. Stephanie P. Dingle	Slate Quarry, 1983 (Oil)	60
231. J. Nickson	When I was a Kid	130

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

1. Life Class from October to April each Tuesday from 7.15 to 9.15. These classes will be held in the Victoria Gallery and entrance is from the rear of the building in Chapel Street.

2. Landscape Class from October to April each Wednesday afternoon from 2.00 to 4.00. These classes will be held in the Gatehouse Gallery and entrance is from the High Street.

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WOODRUFF, Mrs R. G. (Gladys Dawson), P.S.W.A., F.R.S.A., 10 Courtlands Crescent, Banstead, Surrey SM7 2PJ 121, 122, 209

ASSOCIATES

BURROWS, R. H., A.T.C., Trosgol, Deiniolen, Caernarfon, Gwynedd LL55 3LU 159

CARROLL, L., N.S., 59 Upton Lane, Chester CH2 1ED 31, 198, 199, 212

COLE, I. R., 20 Wavertree Nook Road, Liverpool 15

CROW, Mrs B. J., 23 Berkeley House, Charlotte Street, Bristol BS1 5PY 123, 153, 154, 171, 173, 177

DAVIES, Mrs C. M. (Carol Pickering), Glanarvon, Llanfairfechan, Gwynedd 38, 48

DAVIES, A. E., R.B.A., Earlham Road, Norwich, Norfolk NR2 3RQ 190, 196

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

JONES, E. R., 34 Ruabon Road, Wrexham, Clwyd 13, 17

LEK, H., Long Cottage, Y Bryn, Beaumaris, Anglesey, Gwynedd LL58 8EE 137, 142, 180

PAYNTON, C., A.R.E., Oerle Hall, Berriew, Powys SY21 8QX 127, 129, 131, 156, 157, 193

RITCHIE, J., 79 Oldwood Road, Pensby, Wirral, Merseyside L61 5YE 27, 35, 50, 179, 183, 184

ROBERTS, J. O., Berthglyd, Conwy, Gwynedd & 54 Mervan Road, Brixton, London SW2 1DU 120, 170, 175, 178

ROBERTS, Mrs G. G., Flat 1, Bryn Llinas, Victoria Drive, Bangor, Gwynedd LL57 2EN 67, 73, 77, 79

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

SPAFFORD, Mrs I. M., D.F.A., 57 Hawthorn Lane, Wilmslow, Cheshire SK9 5DG 33, 59, 74, 76, 84, 220

TITHERLEY, Mrs H., Woodside, Woodside Avenue, New Longton, Preston PR4 4YD 2, 3, 4, 41

TURNER, W., F.R.S.A., 23 Gillbent Road, Cheadle Hulme, Cheshire 78, 89, 205, 214, 217

OTHER EXHIBITORS

ASHTON, Mrs F. B., 6 York Road, Llandudno, Gwynedd 113

CALLISTER, Mrs L., Dale Cottage, 49 Oldfield Road, Heswall, Wirral L60 6SN 228

DAVIES, Mrs E., Bryn Hafod, Ty-Mawr Road, Deganwy, Gwynedd LL31 9UD 152

DAVIES, Mrs H., Undermount, 6 Bryn Celyn, Cadnant Park, Conwy, Gwynedd 227

DAWSON, R. S., 46 Henry Road, West Bridgford, Nottingham NG2 7NB 53, 64

DENNISON, T. A. H., Bryn-y-Mor, West End, Glan Conwy, Colwyn Bay, Clwyd LL28 5SY 223

DIGGLE, R. J., 9 Chapel Road, Northenden, Manchester M22 4JN 81, 83

DINGLE, Mrs S. Pirrie, Linkinhorne, Balmoral Road, Grappenhall, Warrington WA4 2EB 230

DUTTON, B., 105 Ffordd Penrhwylyfa, Prestatyn, Clwyd 42, 103

EVANS, Lady Phyllis A., Whitehill Cottage, Meopham, Kent DA13 OPA 51

FORD, D., 92 Wall Hill Road, Dobcross, Oldham OL3 5BH 172, 176

GIRLING, Miss B., Flat 6, Plas Llwyn Onn, Llanedwen, Llanfairpwll, Anglesey, Gwynedd 85

HALL, Mrs D. M., 19 Hillside Grove, Marple Bridge, Stockport SK6 5EP 208

HART, Mrs L., Penygroes Cottage, Penisarwaen, Gwynedd LL55 3PP 104, 105

JOHNSON, Mrs H. M. Squire, Tal-y-Llyn, Capel Coch, Llangefni, Anglesey, Gwynedd 202, 204

KNOTT, H. A., Isfryn Cottage, New Street, Menai Bridge, Gwynedd LL59 5HN 225, 226

LEWIS, Miss A., 2 Maelgwyn, Borth, Dyfed SY24 5NG 124

LIVERSAGE, J. (Mrs Chesters), 3 Fernbank Studio, Village Road, Northop Hall, Nr. Mold, Clwyd CH7 6LB 221

MARTIN, R., 1 Menai View Terrace, Bangor, Gwynedd LL57 2HF 60, 82

MIDGLEY, Mrs S., Flat 11A, George Mansions, 1 St. John's Road, Buxton, Derbyshire 187

NICKSON, J., 10 Hewiston Road, West Derby, Liverpool 13	231
NOWELL, Mrs C., 58 Manchester Road, Wilmslow, Cheshire	222
THOMAS, Miss E. M., 6 Cedar Road, Neath, W. Glam. SA11 3AE	229
WALTON, Mrs M. R., 17 Bryn Bras, Llanfairpwll, Anglesey, Gwynedd	158
WORRELL, G. V., 5 Kingsway, Northwich, Cheshire CW9 5RH	210
WRIGHT, G., 9 Gerald Street, Wrexham, Clwyd	112

RESERVE EXHIBITORS

BELLAMY, D., Eskdale, The Crescent, Colwall, Nr. Malvern, Worcs.
CHADWICK, Mrs M., Robin Hill, 29 Albert Drive, Deganwy, Gwynedd LL31 9RH
DOYLE, Mrs K., 59 Hill View Road, Llanrhos, Llandudno LL30 1SL
HUGHES, E. W. D., 30 Lon-y-Bryn, Eithinog, Bangor, Gwynedd
JOHNS, Miss M. M., Ynys Las, Conway Road, Penmaenmawr, Gwynedd
JONES, Mrs J., Rhos Cottage, Penmon Crossroads, Beaumaris, Anglesey, Gwynedd
McCARTEN, T. C., 103 Trinity Avenue, Llandudno, Gwynedd
SCOTT, Mrs A., Hakas Ghyll, Quarry Road, Neston, Cheshire
THOMAS, G. C., Brynamlwg, Llangadog, Dyfed
WALTON, Mrs M. R., 17 Bryn Bras, Llanfairpwll, Anglesey, Gwynedd

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 begin in October. 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.

TEAS AND LIGHT REFRESHMENTS. These are available in the Great Kitchen July to September.

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

GUIDES TO THE BUILDING. These may be obtained from the Curators' Office. Postcards are also on sale.

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.

Intending purchasers must negotiate through the Curator. A deposit of not less than 20% of the purchase price is required to be paid on all works directed to be marked as sold and the balance paid before the picture is moved.

Arrangements can also be made through the Curator for long-term, no-interest payments but, again, paintings cannot be removed before the final payment.

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

A Red Star on a Picture indicates either that it is sold or is not for sale. The Copyright remains the property of the Artist unless there be special agreement to the contrary at the time of purchase.

The Royal Cambrian Academy does not undertake to deliver any work purchased in the exhibition but, for the convenience of purchasers, the Curator, on receipt of full instructions, will arrange for an experienced firm to pack and forward any pictures bought in the exhibition, subject to the buyers undertaking to pay all charges for such work.

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 shown by locals and visitors in this 16th century town house, which is occupied by The Royal Cambrian Academy of Art, the society was established in 1978 with the primary aim of raising funds to help towards the cost of its preservation.

The Academy signed its first lease on Plas Mawr in 1886 and the house has remained its headquarters since that date.

To ensure that it will continue to be so for many years to come, the society—by its various activities—aims to foster interest in the house and liaison between the artist members of the Academy and the general public.

Meetings are held on the 2nd Monday for eight months of the year and fund-raising activities, social gatherings and lectures are organized during the year.

Membership subscription—a minimum of £1.00 per year—entitles you to:

1. Free Admission to the house
2. Admission to all Private Views and Opening Days of Academy exhibitions—no invitation cards will be sent.
3. At least one Newsletter per annum and information on all other social activities arranged by the Society.