



ROYAL CAMBRIAN ACADEMY  
OF ART.



FIFTH

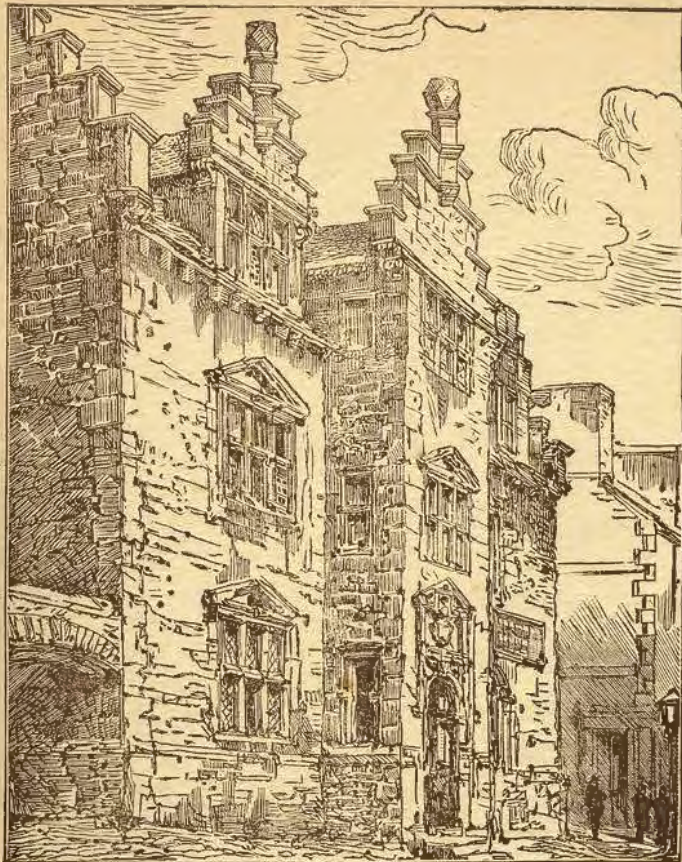
Annual Exhibition of Works

BY HON. MEMBERS, MEMBERS, AND ASSOCIATES,

1887.

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Plas Mawr, Conwy.



PLAS MAWR.—ROYAL CAMBRIAN ACADEMY.





# The Royal Cambrian Academy of Art,

UNDER THE IMMEDIATE PATRONAGE OF

H. R. H. THE PRINCE OF WALES.

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*Honorary Members.*

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| Barker, W. D.         | Marks, B. S.                |
| Booth, Samuel Lawson  | Measham, H.                 |
| Clarke, J. L. Graham  | Norbury, E. A.              |
| Collinson, Robert     | Potter, Charles             |
| Curnock, J. Jackson   | Salmon, J. C.               |
| Davis, J. Pain        | Saunders, C. L.             |
| Davies, Wm.           | Seward, Edwin A.I.B.A.      |
| Douglas, J.           | Short, Richard              |
| Evans, Bernard        | Sibley, F. T.               |
| Ghent, Peter          | Slater, W. J.               |
| Griffith, J. Milo     | Slocombe, Alfred            |
| Grundy, Cuthbert      | Southern, J. M.             |
| Grundy, J. R. G.      | Taylor, John                |
| Hague, Anderson       | Thomas, Henry Thomas        |
| Harrison, Geo.        | Warren, Knighton            |
| Hayes, George         | Watson, J. D.               |
| Hodson, S. J., R.W.S. | Whaite, H. Clarence, R.W.S. |
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| Bennett, W.         | Jones, J. Clinton    |
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| Breanski, Alfred de | Ousey, Buckley       |
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| Crozier, Geo.       | Shrubsole, W. G.     |
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| Fisher, Benjamin    | Williams, Stephen W. |
| Fowler, B.          |                      |
| Hare, Julius        |                      |

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W. D. BARKER,  
CUTHBERT GRUNDY.

ANDERSON HAGUE.



## NOTICE.

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A Deposit of Twenty per Cent is required to be paid on all works directed to be marked as sold.

The whole of the Purchase Money must be paid before any Picture is removed.

The prices quoted in the Catalogue include Frame and Glass.

Intending Purchasers must negotiate through the Curator.

The Red Star on a Picture denotes that it is Sold.

The Council have endeavoured to secure complete accuracy in the announcement of the Prices fixed by the Artists, but will not be responsible for any errors which may occur.

Corrections for the Press should be addressed to

Mr. J. R. FURNESS, CURATOR,

PLAS MAWR, CONWY.



Plas Mawr,

HIGH STREET, CONWY.

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This "Great Mansion" was built three centuries ago, by Robert Wynne, son of John Wynne ap Meredith, of Gwydir, near Llanrwst, of whom the well-known historian, Sir John Wynne, Bart., was nephew. The approach in High Street is through a portico ornamented with the arms of England. Over the doorway and within the portico is the Greek inscription "anexou, apexou," with the Latin "sustine, abstine," (bear, forbear.) On the house will also be found the initials I. H. S. X. P. S., with the date, 1585. Ascending from the courtyard is a flight of steps to a terrace which leads through a doorway to a spacious Banqueting Hall, wainscoted, and with fixed seats. From the Tower staircase out of this room is a passage leading to the Kitchen with a fine old arched fireplace, leaving this room is another entrance from Crown Lane, giving access to the Court Yard, and by crossing this passage the apartments are reached, in the furthest of



which are several initial letters, and the date 1577, worked in bas-relief. In a room above, now used for an infant school, will be found another date, somewhat later than those found on other parts of the house. Above the fireplace are the initials "E. R." (Elizabeth Regina.) The apartments on the upper story are attained by spiral staircases, by which the visitor may also ascend the tower, from which he will obtain a magnificent view of the town, and all the surrounding country. The ceilings in all the apartments are fancifully decorated with a fretwork in relief, which is interspersed with Crests, Coats of Arms, and other Ornaments. These are said to have been originally gilded on a green ground, the various Coats of Arms being emblazoned in correct heraldic colours. The Woodwork throughout is massive and durable, being of hard dark-coloured oak, in keeping with the general design of the building. The Palace is now in the possession of THE ROYAL CAMBRIAN ACADEMY OF ART, having been leased to them by the present owner—LORD MOSTYN.



## CATALOGUE.

No. 1 ROOM.

SIR FRÉDRIC LEIGHTON, BART., P.R.A.  
HON. MEMBER.

I "Cimabue's Madonna carried through Florence"  
*A Loan by Her most Gracious Majesty the Queen, to  
the Royal Cambrian Academy.*

For years previous to 1855, Sir Fred. Leighton, Bart., P.R.A., Hon. Member R. C. A., had been in Rome devoting the bulk of his time to painting the great picture of Cimabue's Madonna being carried in procession through the streets of Florence.

The large number of figures necessary for the subject made this task of composition a difficult one; the act of public homage paid to his Art, the enthusiasm awakened in the minds of the Florentines by the skill of the earliest of the great Italian masters, had fired the young Artist's fancy, and he resolved that he too would do his part in commemorating the triumph of Cimabue.



The painting of the Madonna by Cimabue obtained a reputation far exceeding all earlier pictures. "The picture was for the Church of Santa Maria Novella where it is suspended on high between the Chapel of the Rucellai family and that of the Bardi of Vernio.

This picture is of far larger size than any that had been painted down to about 1780, and the angels surrounding it make it evident that although Cimabue still retained the Greek manner, he was nevertheless approaching the modes of outline and general method of modern times. Thus it happened that this work was an object of so much admiration to the people of that day—they never having seen anything better—that it was carried in solemn procession with the sound of trumpets and other festal demonstrations, from the house of Cimabue to the Church, he himself being highly rewarded and honoured for it." It was this incident in the history of Florence and the life of Cimabue that Sir Frederick chose for his first picture that was to be sent to the Royal Academy, and on its exhibition or rejection depended in a great degree his future career.

The background represents the hills of Florence, and in front of them stretches a wall, which serves to throw into relief the procession passing before it. In the left-hand are a group of Florentines of all ages, dressed in colours sufficiently subdued not to detract the eye from the central and important part of the picture. Behind them walks Cimabue himself, clad in white, with a wreath surmounting the curious kind of white peaked cap then worn, and leading by the hand his pupil Giotto, with a tight-fitting dress of dark purple, who does not seem to appreciate the post of honour that he holds, for he is hanging back as if he would fain join some kindred spirits in the crowd and go to play. Giotto, when a boy, attended sheep in the fields, where he used to amuse himself by drawing his flock after the life upon sand. Cimabue travelling that way, found him at his work and conceived so good an opinion of his genius that he prevailed with his father to let him go to Florence and be brought up under him. He became the greatest Artist of his time. Behind comes what we may call the bier, covered in white, with a beautifully painted piece of colour, of which red is the predominating

hue to the front. This is added to break the line between the white of the bier and the dress of Cimabue. Above is the picture of the Madonna, seen of course sideways, or in profile, by the spectator, but the perspective and treatment of which is absolutely perfect; it hangs a little forward from a gold frame, and has a gold background of its own. On this is painted the Virgin, in blue, holding on her lap a child, who is in red. From the size of the picture, the angels, who made such an impression on the Florentines, are not visible. The picture is kept in its place by men who hold the cords attached to it. The man in front nearest Giotto is clad in cream tints, which blend on the one hand into the white of Cimabue, and on the other into the splendid saffron robe of the man next him, whose hand is covered with drapery of a deeper shade of orange. The third man, immediately in front of the bier, is in yellowy red. A little more in the foreground stand some boys, who always form the indispensable part of every procession, and near them a man in a gorgeous scarlet robe with a loose drapery of purple over it. This combination of colours is a favourite one with Sir Frederick, and is repeated with signal success in many of his pictures. The Madonna is followed by a band of contemporary artists, anxious to do honour to the greatest among them. Among these are Simone Memmi, Gaddo Gaddi, Nicola Pisano, Buffalmacco, and Arnolfo di Lapo. Between them and the wall under the hills is the Gohfaloniere of Florence mounted on a very finely painted grey horse, and clothed in blue and scarlet with an ermine tippet over his shoulders; red vines cluster over the wall above his head, and the glow of colour about all this part of the picture contrasts strongly with the quiet grey figure of Dante leaning quietly against a tree, and looking on with the sardonic and wondering gaze of the man who had been in hell.

Such was the picture on which so much of Sir Frederick's future was staked, and which very nearly came to a premature end, spite of the time and labour he had given it the day rapidly approached when it would have to be dispatched to England, and something still remained to be done. The artist worked his hardest, but with all his efforts the morning of the sending in day arrived, and the beautiful scarlet coat, of which we have spoken,



seemed as wet as ever. At last, in despair, every other expedient having failed, Sir Frederick seized a huge paint brush which lay near, dipped it in varnish and rubbed it all over the picture. It was ruin or success he knew, but fortune favours the brave, and the picture was ready to start for England in the afternoon. As is well known the painting won an immediate popularity. The artist was extolled on all sides as the genius of the day, and even Ruskin, severest and most capricious of critics admired the conception of the picture, while condemning the faults of its composition and execution.

It attracted the notice of the Queen, who bought it and transferred it to Buckingham Palace, whence it has been removed, with Her Most Gracious Majesty's permission, to its present position in Plas Mawr, Conwy, to lend an additional attraction to the present Exhibition of the Royal Cambrian Academy, of which the gifted artist is an Honorary Member.

GEORGE HAYES

- 2 "Deganwy a few Centuries ago."—£20.

CHARLES JONES

- 3 Disturbing their repose.—£250.

L. ALMA TADEMA, R.A.

HON. MEMBER.

- 4 Portrait of Mr. Lowenstan. Etcher,

ANDERSON HAGUE

- 5 Ripening Corn.—£50.

J. CLINTON JONES

- 5A Gipsies. £8 8s.

J. L. GRAHAM CLARKE

- 6 Salmon Netting on the Wye—£105.  
*The Island.—Clifford.*

HY. MEASHAM

- 7 A Portrait.



J. R. G. GRUNDY

- 8 A Sunny day—£20.

E. A. NORBURY

- 9 Flagstaff bank, Conwy Marsh—£15 15s.

ROBT. COLLINSON

- 10 Passion Flowers—£73 10s.



## ANDERSON HAGUE

- 11 Pansies—£10 10s.

## CHARLES POTTER

- 12 Old Farm at Tal-y-bont—£15 15s.

## BUCKLEY OUSEY

- 12A Winter's Evening—£6 6s.

## GEO. HAYES

- 13 In Gloddaeth Wood—£25.

## W. D. BARKER

- 14 A Winter Visitor—£26 5s.

## R. SHORT

- 15 Lonely Sea—£10 10s.

## G. HARRISON

- 16 An Arab—£8 8s.

## J. HEY DAVIES

- 17 A Derbyshire Scene—£15 15s.

## ANDERSON HAGUE

- 18 Marsh Marigolds—£20.

## PETER GHENT

- 19 A Spring Tide, Red Wharf Bay—£10 10s.

## CUTHBERT GRUNDY

- 20 In Morecambe Bay—£31 10s.

SIR J. E. MILLAIS, BART., R.A.,  
HON. MEMBER

- 21 The Blind Girl.

*The Property of Albert Wood, Esq., Mayor of Conwy.*

## J. C. SALMON

- 22 An Autumn Shower—£8 8s.

## ALFRED DE BREANSKI

- 23 The Mawddach Valley—£52 10s.

## GEO. HAYES

- 24 Court Yard, Plas Mawr—£20

## H. CLARENCE WHAITE, R.W.S.

- 24A Gipsies Encamping.



No. 3 ROOM.

JOHN JOHNSON

- 25 A Welsh Lane in Autumn—£50.

T. W. ALLEN

- 26 Three Scetches { A Warwickshire Lane.  
At Dolygarrog.  
At Trefriw. } £10 10s

W. D. BARKER

- 27 The ever flowing river—£6 6s.

E. A. NORBURY.

- 28 A Travelling Circus—£31 10s.

ANDERSON HAGUE

- 29 Gipsies—£20.

No. 3 ROOM.

19

ANDERSON HAGUE

- 30 Wallflowers and Daffodils—£9 9s.

H. CLARENCE WHAITE, R.W.S.

- 31 The Shepherd's Dream.

E. A. NORBURY

- 32 Evening at St. Asaph—£10 10s.

ANDERSON HAGUE

- 33 Apple Blossom—£9 9s.

GEO. HARRISON

- 34 Primroses—£7 10s.

BUCKLEY OUSEY.

- 35 Hard Times—The property of Dr. R. A  
Prichard

S. MAURICE JONES.

- 36 The Brook.—£6 6s.



E. A. NORBURY.

- 37 Gipsies on the Elwy.—£10 10s.

GEO. HARRISON.

- 38 In the Lledr Valley.—£5 5s.

JOHN TAYLOR.

- 39 Hayfield in the Conwy Valley.—£12 12s.

GEO. HARRISON.

- 40 Old Mill on the Derwent.—£10 10s.

ROBERT COLLINSON.

- 41 "The river glideth of its own sweet will."—  
£157 10s.

B. FISHER.

- 42 To the green fields.—£40.

J. L. GRAHAM CLARKE.

- 43 Farm yard in Surrey.—£26 5s.

PETER GHENT

- 44 Autumn.—£21.

ALFRED T. PERRIN

- 45 Plucking a fowl.—£5 5s.

JULIUS HARE

- 46 Harbour by Moonlight.—£7 7s.

FRANK BESWICK

- 47 Near Pont-y-pant.—£8 8s.

JOHN TAYLOR

- 48 A bit of the picturesque.



## No. 4 ROOM.

F. T. SIBLEY

- 49 Bridge and Fall at Nant Mill—£80.

W. D. BARKER

- 49A Tranquillity—£105

GEO. HAYES

- 50 The Devil's Bridge—£30.

W. B. SHRUBSOLE

- 51 Conwy Castle—£25.

ROBT. COLLINSON

- 52 Light in the Cottage—£525.

CHARLES JONES

- 53 Quietude by the Conwy river—£120.



## No. 5.—QUEEN'S BEDROOM. WATER COLOURS.

W. L. BANKS

- 56 Near the Conwy, Llansantffraid—£10 10s.

A. BRANDISH HOLTE

- 57 "In the Woods, Winter," Bettws-y-coed—£5 5s.

BUCKLEY OUSEY

- 58 At Cemmaes, Anglesea—£5 5s.

SAMUEL J. HODSON, R.W.S.

- 59 Fish Market, Limburg on the Lahn—£21.

JOHN TAYLOR.

- 60 Right and Left—£10 10s.

CHARLES JONES.

- 61 A Highland Homestead—£52 10s.



PETER GHENT

- 62 After Evensong, Caerhûn Church, Conwy Valley—£105.

JOHN JOHNSON

- 63 The first blush of Spring—£10 10s.

W. BENNETT

- 64 Near Meran, Tyrol—£15 15s.

ALFRED W. PERRIN

- 65 Interior of a farm house—£15 15s.

J. H. COLE

- 66 Dolgarrog Bridge—£7.

W. G. SHRUBSOLE

- 67 Mountain Mist and Light—£20.

W. L. BANKS

- 68 Nr. Eglwysfach—£10 10s.

S. MAURICE JONES

- 69 Cottages near Trefriw—£5 5s.

FREDERICK TAYLER, R.W.S.

HON. MEMBER.

- 70 "Mountain Scene in the Isle of Skye"—£15 15s.

J. JACKSON CURNOCK

- 71 Snowdon from Port Madoc—£50.

HENRY HILTON

- 71A A Welsh Stream—£25.

HENRY MEASHAM

- 72 A Winter's day—£21.

SIR J. E. MILLAIS, BART., R.A.,

HON. MEMBER.

- 72A "The Huguenots"—The property of Albert Wood, Esq., Mayor of Conwy

H. CLARENCE WHAITE

- 73 Gorse Cutting, Snowdon—£63

ALBERT W. AYLING

- 74 Marsh at Pensarn—£8 8s.

J. CLINTON JONES

75. An old-fashioned Garden—£5 5s.

H. CLARENCE WHAITE

- 76 The thunder splitten peaks of Arran—£63

W. L. BANKS

- 76A. In Plas Newydd Park, Anglesea—£21.

J. H. COLE

- 77 Looking Westward—£7.

W. BENNETT

- 78 A quiet retreat on the Thames—£15 15s

A. BRANDISH HOLTE

- 79 Church and Lock, Stratford on Avon—£10 10s.

ALFRED SLOCOMBE

- 80 Two Etchings { Magdalen Cloisters, Oxford  
St. Alban's Hall, Oxford

J. CLINTON JONES

- 81 Waiting for a Shot—£8 8s.

ALFRED SLOCOMBE

- 82 Two Etchings { Iffley Mill, near Oxford  
Oxford from the Meadows.

ALFRED SLOCOMBE

- 83 Two Etchings { Brazenose, Oxford  
St. John's College, Oxford.

ALFRED SLOCOMBE

- 84 Two Etchings { Flood, Oxford  
Iffley Church, Oxford.

J. H. COLE

- 85 Amongst the Mountains—£10 10s.

W. D. BARKER

- 86 Afloat on the Conwy—£6 6s.



J. JACKSON CURNOCK

- 87 A Welsh Moor—£15.

A. W. AYLING

- 88 Old Road, Capel Curig—£5 5s.

W. D. BARKER

- 89 The Uninvited Guest—£6 6s.

ALFRED SLOCOMBE

- 90 Two Etchings—  
     { St. Mary's Spire from Brazenose Quad.  
     { Merton Tower from Oriel Quad.

BENJ. FISHER

- 91 The Marsh by Tal-y-bont—£5 5s.

CUTHBERT GRUNDY

- 92 A Sailor Lad—£6 6s.

CUTHBERT GRUNDY

- 93 A race—£6 6s.

HENRY MEASHAM

- 94 Evening light in Conwy Valley—£25.

J. H. COLE

- 95 On the Coast—£5 5s.

PETER GHENT

- 96 On the Anglesea Coast—£5 5s.

W. D. BARKER

- 97 A tranquil Autumn evening on the Mountains—
- 
- £10 10s.

FREDERICK TAYLER, R.W.S.,

HON. MEMBER.

- 98 On the Ramparts.

GEO. CROZIER

- 99 The Firstling—£36 15s.

W. D. BARKER

- 100 Early morning in the Conwy Valley.—£63.

"A peaceful, silvery morn,  
 In summer sunshins born,  
     After days of rain.  
 With piercing screams of pride,  
 The fleet swift skims the tide;  
 And in her quiet mood,  
 'Mid sylvan solitude,  
 The heron seeks her food;  
 And moor-hen pert and gay,  
 Cleaveth her watery way,  
     After days of rain.  
 Oh! pearly, fragrant morn,  
 So calmly, sweetly born,  
     After days of rain!"

THE LATE R. K. PENSON

- 101 "Near the Sea"—£21.

PETER GHENT

- 102 The incoming tide—£5 5s.

J. CLINTON JONES

- 103 King's Dock, Liverpool—£7 7s.

W. BENNETT

- 104 Ruins of Baths of Tiberius, Capri—£15 15s.

JOHN TAYLOR

- 105 Trespassers—£15 15s.

W. D. BARKER

- 106 A misty morning—£10 10s.

J. PAIN DAVIES

- 107 Cwmanog farm in the Crafnant Valley—£30s.

J. H. COLE

- 108 Winter Afternoon—£5 5s.





No. 6.—WYNNE BEDROOM.

WATER COLOURS AND ARCHITECTURAL.

STEPHEN W. WILLIAMS

109 Newbridge on Wye Church, Interior—£7 10s.

J. DOUGLAS OF THE FIRM OF MESSRS DOUGLAS AND  
FORDHAM

110 Abbey stead Wyresdale, Lancashire. For the  
Earl of Sefton

STEPHEN W. WILLIAMS

111 Brynwern Hall, Breconshire—£5 5s.

STEPHEN W. WILLIAMS

112 All Saints Church, Newbridge on Wye—£7 10s.

J. DOUGLAS OF THE FIRM OF MESSRS DOUGLAS AND  
FORDHAM

113 Parish Church, Rossett. To be erected on  
present site

ALFRED F. PERRIN

114 Apple Blossom—£15 15s.

C. L. SAUNDERS

115 Harlech Castle—£6 6s

H. CLARENCE WHAITE

116 Rhuddlan Castle—£52 10s.

BUCKLEY OUSEY

117 Conwy Mussellers—The property of Albert  
Wood, Esq.

C. L. SAUNDERS

118 Sweeden Bridge, Ambleside—£6 6s.

R. ASPINWALL

119 Back of Cottage, Devonshire—£15 15s.

C. L. SAUNDERS

120 Rydal Water—£6 6s.

ALFRED F. PERRIN

121 In a Welsh Glen, Winter—£25.

HENRY HILTON

121A "A Winter's Day," Crafnant Valley—£25

CHARLES JONES

- 122 The Blackbird's Song—£120

ALFRED F. PERRIN

- 123 In Pendyffryn Park—£10

ALFRED SLOCOMBE

- 124 A Welsh Trout Stream—£20

GEO. HAYES

- 125 Llandudno en Fete—£30

ALBERT W. AYLING

- 126 River Llugwy N. Wales—£15 15s.

GEO. CROZIER

- 127 The Crown of Autumn

ALFRED F. PERRIN

- 128 Penmaenmawr from the Beach—£5 5s.

ALBERT W. AYLING

- 129 Rydal Water—£20

BUCKLEY OUSEY

- 130 In the Sandhills, Conwy Marsh—£10

CHARLES POTTER

- 131 Winter Evening, Dolwyddelen—£30

C. L. SAUNDERS

- 132 Sunshine and Shadow, on the Artro, near
- 
- Harlech, N.W.—£50

SAMUEL J. HODSON, A.R.W.S.

- 133 Haupt Market, Treves, Germany—£63

BUCKLEY OUSEY

- 134 Dominoes—£15 15s.

BUCKLEY OUSEY

- 135 A bit of Conwy—£5 5s.

ALFRED F. PERRIN

- 136 Mountain tops—£5 5s.





## STAIRCASE.

ALFRED SLOCOMBE

- 137 Two Etchings { Magdalen College, Oxford  
Oxford, from Headington Hill

ALFRED SLOCOMBE

- 138 Two Etchings { Christ Church Cathedral,  
Oxford  
Christ Church, Oxford

ALFRED SLOCOMBE

- 139 Two Etchings { Nuneham, Nr. Oxford  
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ALFRED SLOCOMBE

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