

UNDER THE SPECIAL PATRONAGE
OF H.R.H. THE
PRINCE OF WALES
AND OF H.R.H. THE
PRINCESS OF WALES.



ROYAL
CAMBRIAN ACADEMY
OF ART,
PLAS MAWR,
CONWAY.

TENTH ANNUAL EXHIBITION
OF
WORKS BY HON. MEMBERS, MEMBERS, AND ASSOCIATES.
1892.

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The Royal Cambrian Academy of Art

UNDER THE IMMEDIATE PATRONAGE OF

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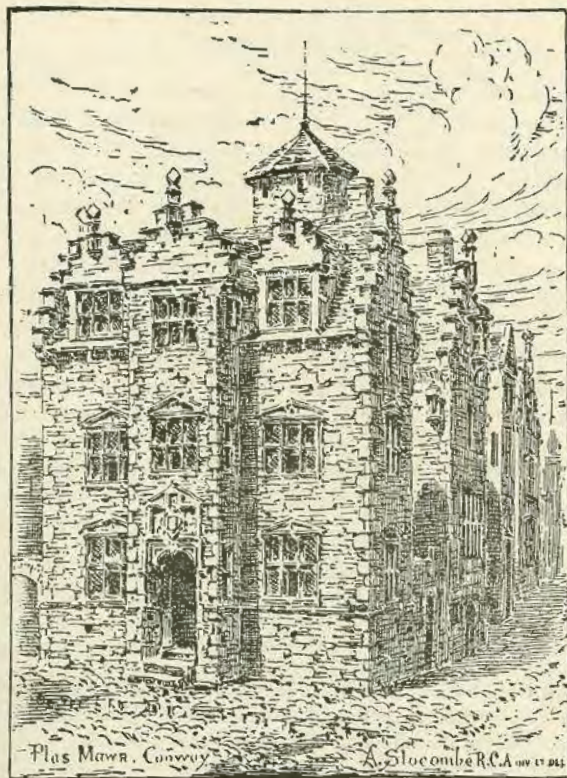
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Abbreviations:

- R.A.—Royal Academy.
 H.R.C.A.—Honorary Royal Cambrian Academician.
 R.W.S.—Royal Society of Painters in Water Colours.
 R.I.—Royal Institute of Painters in Water Colours.
 R.B.A.—Royal Society of British Artists.
 R.I.B.A.—Royal Institute of British Architects.



Plas Mawr, Conway

A. Stoeomber R.C.A. 1871

PLAS MAWR.—ROYAL CAMBRIAN ACADEMY.



Plas Mawr, HIGH STREET, CONWAY.

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 an 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, will be found another date, somewhat later than those found on other parts of the house. Above the fire-place are the initials "E.R." (Elizabeth Regina). The apartments on the upper story are reached 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 proper 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.

An Art reference library has been established in connection with Plas Mawr. The Hon. Sec. will be glad to receive contributions of ancient Welsh literature, books on Art, Art magazines, &c. Also Casts, Models, Antique or other Welsh relics.

Books, Casts, Old Engravings, &c., have been received from—

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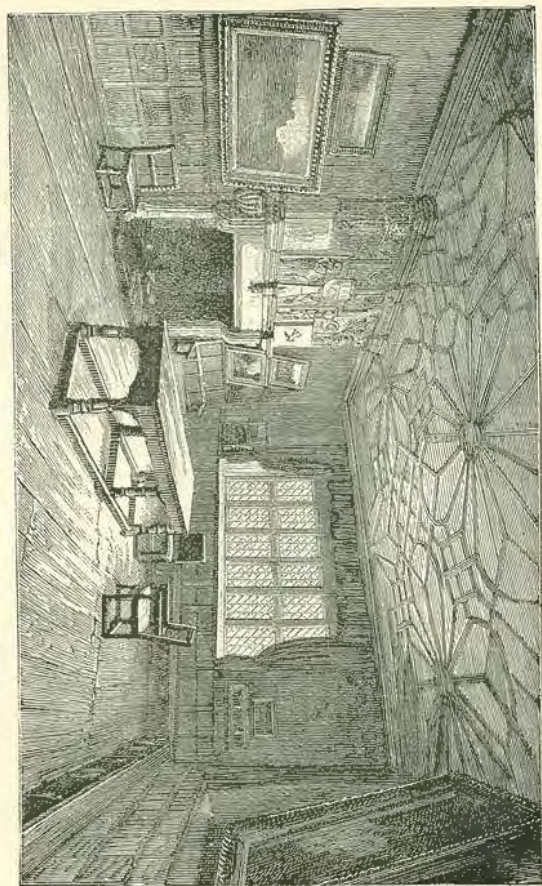
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The Elementary and Advanced Classes for the study of Oil and Water Colours will meet during the Winter, also the Class for the Study of draped models.

Application to be made to
MR. J. R. FURNESS, Curator,
Plas Mawr, Conway.



BANQUETING HALL, PLAS MAWR.

(BY PERMISSION OF MESSRS. CATHERAL & PRITCHARD, CHESTER)

NOTICE.

A Deposit of Twenty per Cent. is required to be paid on all works directed to be marked as sold—no work can be removed before the close of the Exhibition under any circumstances.

The whole of the Purchase Money must be paid to the Treasurer before any Picture is removed, and his receipt produced to the Curator as authority for its removal.

Intending Purchasers must negotiate through the Curator.

The Red Star on the Picture denotes that it is sold.

Unless specially stipulated, the copyright of all Pictures is reserved to the Artist.



CATALOGUE.

No. 1 ROOM (Banqueting Hall).

		£	s.	d.
	C. JONES.			
1	Seeking the Shade.	120	0	0
	A. DE BREANSKI.			
2	Summer Showers	63	0	0
	LEONARD HUGHES			
3	Portrait, The Very Rev. Chancellor Canon Hugh Jones			
	A. DE BREANSKI			
4	An Old English Homestead	52	10	0

	£	s.	d.
G. SWINFORD WOOD			
5 An Old Mountain Track nr. Conway	30	0	0
W. J. SLATER			
6 Resting	60	0	0
F. W. HAYES			
7 A Still Afternoon	15	15	0
F. W. LONGSHAW			
8 Spring-time	18	0	0
J. CLINTON JONES			
9 The Market Cart	75	0	0
BEN FOWLER			
10 Evening Light	6	6	0
J. C. SALMON			
11 Puffin Island	7	7	0
HY. MEASHAM			
12 Portrait Sketch.—"A Reading from Dickens"			

	£	s.	d.
N. PRESCOTT-DAVIES			
13 An Epitome of Life— "We look before and after And pine for what is not."	168	0	0
CHISOLM COLE.			
14 Just the Day to fill the Creel	10	0	0
HAMILTON MARR.			
15 Low-tide—Gosford Bay	6	6	0
JAMES TOWERS			
16 The Crafnant Pass	100	0	0
JOHN TAYLOR			
17 An Old Welsh Bridge—A tributary of the Conway	10	0	0
BEN FISHER			
18 February Morning on the Marsh	7	7	0
HAMILTON MARR			
19 The End of the Day	15	15	0

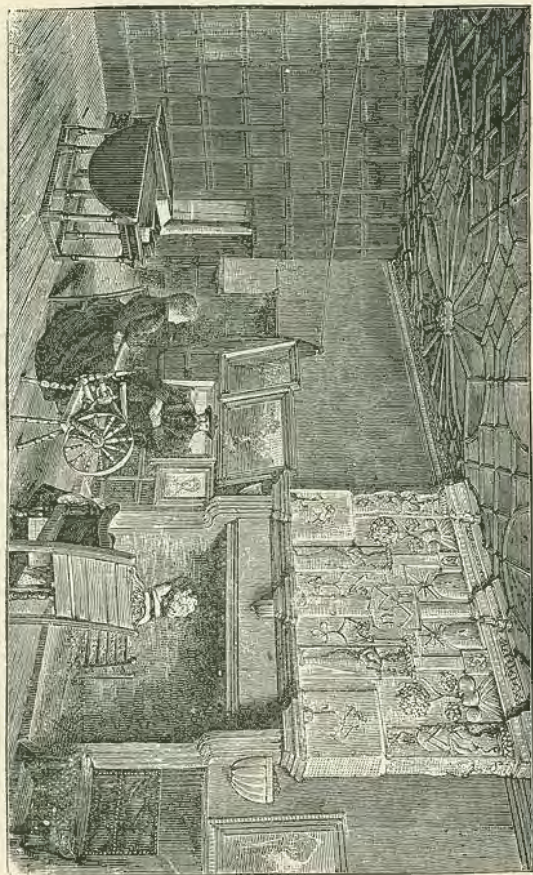
	£	s.	d.
PARKER HAGARTY			
20 On Farnham Common, looking towards Windsor	10	10	0
BEN FISHER			
21 Off to the Pond	7	7	0
J. M. SOUTHERN			
22 Trefriw Falls	5	5	0
GEO. WELLS			
23 Capel Curig	7	7	0
HAMILTON MARR			
24 In the Highlands.—Sunshine after Rain	52	10	0
BUCKLEY OUSEY.			
25 In the Woods—Evening	5	5	0
CHARLES POTTER			
26 Evening—Talycafn			
J. C. SALMON			
27 Great Orme's Head	7	7	0

	£	s.	d.
PARKER HAGARTY			
28 The Village on the Moor	6	6	0
JOSEPH KNIGHT, R.I.			
29 Capel Curig Lake	12	0	0
S. SIDLEY, R.B.A.			
30 Portrait			
JOHN TAYLOR			
31 Late Evening on a Festiniog Grouse Moor—Storm Clearing off	80	0	0
GEO. HARRISON			
32 Pont y Bala, nr. Capel Curig	5	0	0
JOSEPH KNIGHT, R.I.			
33 Arthog Moss	12	0	0
PARKER HAGARTY			
34 An Old Gravel-pit—Winter	6	6	0
BEN FISHER			
35 Homeward	12	12	0

	£	s.	d.
A. F. PERRIN.			
36 At Dwygyfylchi—Winter	10	0	0
A. BERTRAM LOUD			
37 Through the Meadows	15	0	0
G. SWINFORD WOOD			
38 Returning from the Cockle-banks— Anglesey	25	0	0
J. C. SALMON			
39 Estuary of the Conway	25	0	0
N. PRESCOTT-DAVIES			
40 "Hero"			
F. W. LONGSHAW			
41 An April Day	12	12	0
F. W. HAYES			
42 At Bettws y Coed	8	8	0

The Banqueting Hall is a large old fashioned wainscoted room, thirty feet by twenty by thirteen in height ; along one side and end are black oak fixed seats, with scroll work rail and turned supports. The magnificent fretwork ceiling with central Tudor roses and the elaborate mouldings and crests over the capacious fire-place, impress the visitor on first entering the room, and at once strike him that he is in no ordinary building. Two or three steps take you past the oak cabinet which stands opposite the door and you are within the Hall, at the further end of which, in the recessed wall, is a large stone mullioned window with diamond pane lattices of various hue, according to age ; on the opposite side of the fire-place are two other windows of the same fascinating description. A border runs round the room, the oak leaf being the chief ornamentation of the frieze ; in the centre, over the fire-place on a shield is the coat of arms of the Wynne family (by whom this mansion was built) together with the date 1580. On the quaint figures which are intended as supports are the initials R.W. (Robert Wynne). It is curious to note the manner in which the large blocks of stone which form the chimney breast are dove-tailed together, the side supports being additionally strengthened by large blocks being built into the wall, the exposed ends being shaped and carved. The broken hearthstone is bound round by the original unpretentious fender, which is also of oak. At some period, ages ago, five or six feet was taken off this room for the requirements of the late tenants, and the original solid oak screen, whose massive frame-work, rudely moulded, stands firm and strong as it did three centuries ago, is partly hid by a lighter constructed oak-panelled screen which is supposed to have been removed from the dado of Queen Elizabeth's sitting-room. The original screen may be seen by stepping into the recess leading to the Secretary's room. The floor also of oak is now sunken and uneven. At the further end of the room is the large banqueting table, on six massive legs, and frame-work of great strength ; it is still capable of doing great things in the way of a banquet should opportunity present itself.

Passing through the doorway leading to the staircase and turning to the right we enter the small kitchen.



No. 2 ROOM (Small Kitchen).

	£	s.	d.
N. PRESCOTT-DAVIES.			
43 A Midsummer Day Dream	36	15	0
JOHN JOHNSON			
44 April Showers, Llyn Crafnant	14	10	0
HAMILTON MARR			
45 When the Hours of Day are Numbered	15	15	0
BEN FOWLER			
46 Lake Scene	10	10	0
JOSEPH KNIGHT, R.I.			
47 A Break in the Cloud	35	0	0
F. W. LONGSHAW			
48 A Trout Stream at Gyffin	25	0	0

	£	s.	d.
GEO. HARRISON			
49 A Rocky Path	8	0	0
B. FISHER			
50 Interesting News	21	0	0
J. CLINTON JONES			
51 In the Vale of Conway	10	10	0
E. A. NORBURY			
52 Replying to the Toast	26	5	0
CHARLES POTTER			
53 Little Red Riding Hood			
JOHN JOHNSON			
54 Llyn Cowlyd—Stormy	5	5	0
PARKER HAGARTY			
55 Over the Hills and Far Away	6	6	0
W. J. SLATER			
56 Dewberry Gatherers	25	0	0

	£	s.	d.
BEN HOYLES			
57 On the Marsh near Dolygarrog	20	0	0
H. SWANWICK			
58 Clearing the Plough	30	0	0
CUTHBERT C. GRUNDY			
59 Wet Weather			
PARKER HAGARTY			
60 Now the Sweet Day is Dead	6	6	0
J. CLINTON JONES			
61 "Comrade of experience ripe, Come—join me in a friendly pipe."	8	8	0
PETER GHENT			
62 "When the balmy breath of Spring Wakens nature into gladness."	35	0	0
CHISOLM COLE			
63 Spring	25	0	0
HY. MEASHAM			
64 A Summer Morning	30	0	0

	£	s.	d.
J. D. WATSON			
65 The Comrade's Farewell			
HAMILTON MARR			
66 Near North Berwick	6	6	0
JOHN TAYLOR			
67 Rustic Anglers	7	0	0
JOHN TAYLOR			
68 A Tributary to the Conway	10	0	0
HAMILTON MARR			
69 Cader Idris	31	10	0
GEO. WELLS			
70 Jennie and Robie	40	0	0
<p>"There was a lass and she was fair, At Kirk or Market to be seen, When a' the fairest maids were met, The fairest maid was bonnie Jean.</p> <p>Young Robie was the bravest lad, The flower and pride of a' the glen; And he had owsen, sheep, and kye, And wanton naigies nine or ten.</p>			

He gaed wi' Jeanie to the tryste,
 He danced wi' Jeanie on the down;
 And lang' ere witless Jeanie wist,
 Her heart was tint, her peace was stown.

As in the bosom o' the stream
 The moonbeam dwells at dewy e'en;
 So trembling, pure, was tender love
 Within the breast o' bonnie Jean.

But did na' Jeanie's heart loup light
 And did na' joy blink in her e'e,
 As Robie tauld a tale o' love
 Ae e'enin on the lily lea?"

Bonnie Jean, a ballad by ROBERT BURNS.

	£	s.	d.
JOSEPH KNIGHT, R.I.			
71 A Bend of the River	12	0	0
J. T. WATTS			
72 Chesnut leaves	12	12	0
PETER GHENT			
73 Golden Gorse and Wind-blown Trees	150	0	0
REGINALD ASPINWALL			
74 Runswick Bay	7	7	0

	£	s.	d.
J. JOHNSON			
75 Trefriw Beechwood—Autumn	5	5	0
F. W. LONGSHAW			
76 Winter at Tywyn	15	15	0
GEO. WELLS			
77 A Bather	6	6	0
B. S. MARKS			
78 Portrait—The Right Rev. the Lord Bishop of Bangor			

The most characteristic feature of the small kitchen is the fine stone arch of the huge fire-place, at one end of which in the thickness of the outer wall is built a stone oven which is in excellent preservation. The usual kitchen requisites have long since disappeared with the exception of the spit irons, which may be seen in the west kitchen, or in a room at the further end of the building. It will be noticed that a small portion of the arch at the right hand corner has been worn away with the sharpening of knives. Two stout black oak beams cross the ceiling, from which is suspended an old fashioned meat safe.

In many isolated farm houses at the present day these old safes are still in use.

No. 3 room is reached by passing through the doorway opposite the one we entered. But

“ Stoop boys ! Stoop !! this gate
Instructs you how to adore the heavens ; and bows you
To a morning's holy office : the gates of monarchs
Are arched so high that giants may get through
And keep their impious turbands on, without
Good-morrow to the sun.—

Stoop boys,—Stoop !”

SHAKESPERE.





No. 3 ROOM (The Still Room).

	£	s.	d.
GEO. HARRISON			
79 In the Vale of Conway	50	0	0
CHARLES JONES			
80 Evening Glow	120	0	0
F. W. LONGSHAW			
81 A Breezy day	10	10	0
CHARLES JONES			
82 Preparing to Camp	105	0	0
ROBERT FOWLER, R.I.			
83 Study			
H. MEASHAM			
84 Dinner Time	18	18	0

No. 3 ROOM.

29

	£	s.	d.
F. T. SIBLEY			
85 Fir Trees—Arthog Moor, Barmouth	70	0	0
J. JOHNSON			
86 A Salmon run on the Lledr	25	0	0
ALICK COOPER			
87 The Maid and the Magpie	20	0	0
JOHN TAYLOR			
88 An old Cottage in the Conway Valley	7	0	0
HAMILTON MARR			
90 Come Ashore	6	6	0
HAMILTON MARR			
91 Silver	6	6	0
HAMILTON MARR			
92 On the Haddington Coast	6	6	0
HAMILTON MARR			
93 Gold	6	6	0

	£	s.	d.
S. SIDLEY, R.B.A.			
94 The Maid of the Mill	70	0	0
J. CLINTON JONES			
95 The Evening Meal	30	0	0
S. J. HODSON, R.W.S.			
96 Verona (Piazza Erbe) early morning.	63	0	0
REGINALD ASPINWALL			
97 Twilight o'er the Sea (Figure by J. D. WATSON, R.W.S.)	35	0	0
PETER GHENT			
98 Trespassers	45	0	0
N. PRESCOTT-DAVIES			
99 The Wave	50	0	0
REGINALD ASPINWALL			
100 A Haven of Rest—Port St. Mary	15	15	0
JOHN TAYLOR			
101 In the Conway Valley, from my garden hedge	10	0	0

	£	s.	d.
F. W. HAYES			
102 When the Tide comes in	15	15	0
C. BOYDELL			
103 Springtime—Stratford-on-Avon	27	10	0

No. 3 room would be formerly used by the retainer's in attendance at the side gate leading through the passage we have just crossed to the inner Court Yard, which is a beautiful and perfect specimen of the Architecture of the Tudor period—a most interesting reminiscence of bye-gone days.

It will be noticed that the substantial oak screen which forms one side of this room also forms one side of the passage leading to the further rooms.

On turning to the right after leaving No. 3 room, at the end of the passage on the right hand is found Queen Elizabeth's sitting room; the ceiling and walls above the dado (which was originally oak panelled) are rich in decorative plaster work, Coats of Arms, Crests, &c., connected with the Wynne and other families, through them, associated with Plas Mawr. Above the fire place are the Royal Arms of England as used in the reign of Queen Elizabeth; the Griffin or Dragon being the supporter of the Lion in the place of the Unicorn as now used, which came in with the Stuart line. The letters E R (Elizabeth Regina) being on either side of the Royal Arms, which is surrounded by other Crests and decorative embellishments; the porteoullis of Henry the VIII. being conspicuous. On either side of the windows the Arms of the Wynne family occupy the central positions, above which are the letters R.W. (Robert Wynne) in different designs,

whilst below are the figures 15 on one side and 77 on the other side, supposed to be the date when the room was originally decorated; all the ornamental plaster work being picked out in correct heraldic colours. Our very great grandfather, time, has made sad havoc with the wall opposite the fire place, where will be noticed, amongst other enrichments, the remains of the letters D G and ☉ (J) W, meaning probably Dorothy Griffith and John Wynne.

On looking at these walls we are forcibly reminded how true is the beautiful line

"Change and decay, in all around I see."

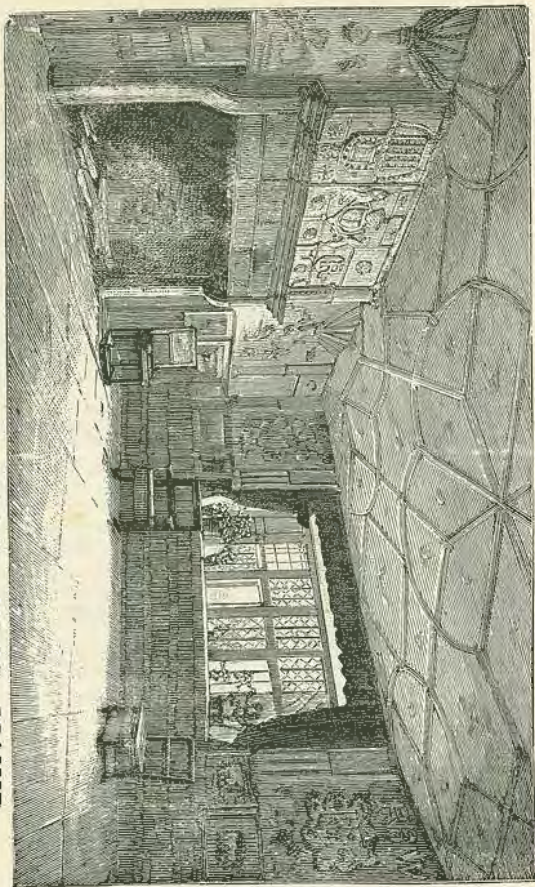
There are small recessed windows in two corners of the room, which, during the palmy days when the family occupied the house would look into the garden with which the house was at the time surrounded. The massive oak partition or screen opposite the window is of immense strength, the centre, both horizontal and upright timbers being carved. Above the door are carved the Tudor 'rose and leaves very finely cut. The old oak panelled door is worth attention, being made with mitre joints; all the mouldings being worked in the solid; it will be observed that the original latch, which still remains on the door, is made entirely of wood.

Leaving this quaint room we proceed to the room opposite, viz., No. 4. The West Kitchen.



QUEEN ELIZABETH'S ROOM, PLAS MAWR.

(BY PERMISSION OF MESSRS. CATHRALL & PRITCHARD, CHESTER.)





No. 4 ROOM (The West Kitchen).

	£	s.	d.
GEO. WELLS			
104 Fir Trees at Gwydir	60	0	0
F. W. HAYES			
105 Near Rhuddu, Beddgelert	42	0	0
S. LAWSON BOOTH			
106 Conway Castle	12	12	0
GEO. HAYES			
107 Conway from Tywyn	5	5	0
F. T. SIBLEY			
108 Llyn Cwm Ffynnon—Snowdon	80	0	0
A. BERTRAM LOUD			
109 Portrait—Charles Jones, Esq., R.C.A.			

No. 4 ROOM.

35

	£	s.	d.
B. FOWLER			
110 May-day in the Conway Valley	65	0	0
J. R. G. GRUNDY			
111 Going out with the Tide	31	10	0
CHARLES JONES			
112 An English Pastoral	300	0	0

The West Kitchen fire place is about 9 ft. 6 in. wide by 5 ft. deep, and near 6 ft. to the underside of the fire arch; built into the walls at either end are what were originally stone ovens.

The heavy timbers crossing the ceiling, black with age, are still perfectly sound.

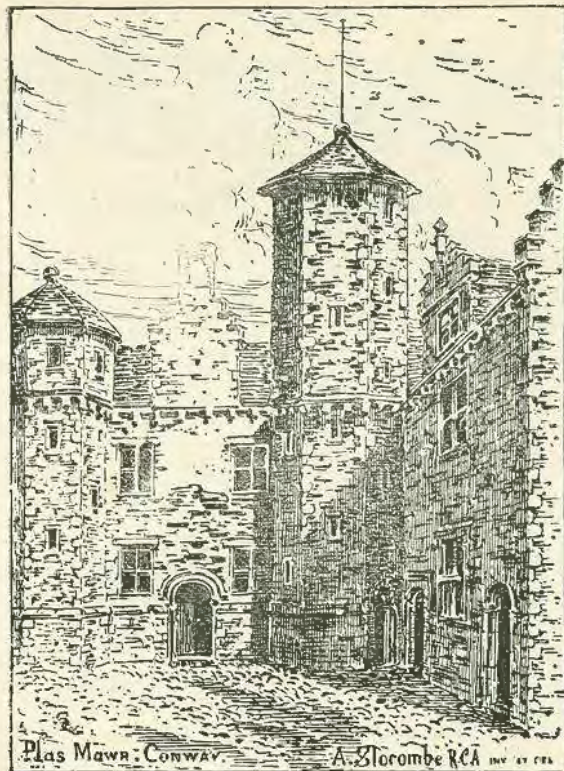
Judging from the style of the window mullions and other structural features it may be fairly assumed that this end of Plas Mawr is the oldest portion of the building,—though it is difficult to determine the date of either portion. Experts in Architecture are however agreed that the mansion was built in the fifteenth and sixteenth centuries.

It may just be pointed out that the window mullions at this end of the building are roughly squared on the inside, whilst on the outside they are rounded, and fixed slightly within the breast of the external wall, with projecting, moulded window heads outside. Contrast these with the mullions and window heads at the other end of the building, where they are found moulded on both sides, and projecting outside the breast of the wall, whilst the window-heads are flush with the wall,

and are constructed with mitre ends to prevent the stone giving way above the windows.

The door by the Kitchen window opens out into the inner Court Yard, referred to earlier on. The door in the oak screen, adjoining the one by which we entered the Kitchen, opens into a small pantry about 12 ft. square, by 10 ft. in height—a peep into it may be obtained through the doorway on the left, just outside the Kitchen. It may be noticed that the framework of the pantry windows, instead of the usual stone mullion, is made of four inch oak placed cornerways.

On stepping out of the Kitchen turn to the right and up the first flight of the fine spiral staircase,—through the doorway, and turn to the left into No. 5, the Wynne Room.



COURT YARD.—PLAS MAWR.



No. 5 ROOM (The Wynne Room).

(First Room to the left up the staircase).

	£	s.	d.
F. W. HAYES			
113 Llyn Gadar, Beddgelert	63	0	0
J. M. SOUTHERN			
114 A Caernarvonshire Moorland	30	0	0
LEONARD HUGHES			
115 Portrait—J. Herbert Lewis, Esq., M.A. (First Chairman of the Flintshire County Council.)			
F. T. SIBLEY			
116 On Arthog Moor	70	0	0
A. BERTRAM LOUD			
117 'Neath Whispering Trees	60	0	0

No. 5 ROOM.

39

	£	s.	d.
B. FISHER			
118 Study	15	0	0
J. M. SOUTHERN			
119 The Sulby River—near Ramsay			
A. F. PERRIN			
120 On the Dolgarrog Stream	31	10	0
G. SWINFORD WOOD			
121 An Anglesey Fisherman's Home	35	0	0
JOHN TAYLOR			
122 Morn's Sweet Light	16	0	0
JOHN TAYLOR			
123 A fresh in the River—Showery Weather	40	0	0
CHARLES JONES			
124 On the Kentish Downs	42	0	0
CHISOLM COLE			
125 Winter on a Welsh Stream	25	0	0

	£	s.	d.
B. FOWLER			
126 A Beech Wood—Autumn	30	0	0
S. MAURICE JONES			
127 A Summer's Day near Caernarvon	12	12	0
CHARLES JONES			
128 On the South Coast	42	0	0

It is interesting to trace the history of decorative or modelled plaster work with which Plas Mawr is so rich: at the present day there is no other such perfect specimen existing in Great Britain.

The British Museum shows us that the ancients understood plaster-modelling. There are still a few ruinous specimens left to show that the Art was practised in Ancient Greece, and the excavations at Pompeii reveal that there were adepts at this class of work in the days of its splendour, viz., one thousand eight hundred years ago.

With the fall of the Roman Empire, this Art became nearly extinct. In the sixteenth century it was introduced into France by Francis I., and about the same period by Henry VIII. into England; the half-timbered houses of that period being especially adapted to display this class of raised plaster-work. The King employed the most skilful Art-workmen during the last ten years of his reign in embellishing "Nonsuch," of which no relic now remains; being dismantled during the Parliamentary Wars.

Pepys alluding to Nonsuch in 1665 says, "All the house filled with figures of stories"; and Spencer in his lines—

"Gold was the 'parget,' and the ceiling bright
Did shine all scaly with great plates of gold,"

refers to the "illuminated" plaster-work or pargetry.

It was during the troublous times of the Commonwealth that this class of work fell into disuse.

The Wynne Room is supposed to have been the bedroom occupied by the Earl of Leicester. Portions of his crest, viz., the Boar and the Bear and Ragged Stave, appearing on the walls and ceiling: the date 1577 being on the corners by the shield over the fire-place in this room.

Opposite the Wynne Room is No. 6, Queen Elizabeth's Bedroom.



No. 6 ROOM (The Queen's Room).

WATER COLOURS.

GEO. CROZIER

129 Evening in a Deer Forest near Balmoral

£ s. d.

15 15 0

F. W. LONGSHAW

130 "Marle"

8 8 0

JOSEPH KNIGHT, R.I.

131 Sandhills

15 0 0

J. H. COLE

132 A Winter Afternoon

15 0 0

J. JACKSON CURNOCK

133 Rocky bed of a Mountain Stream

150 0 0

No. 6 ROOM.

43

A. W. AYLING

134 When Autumn scatters its departing gleams

£ s. d.
50 0 0

C. C. GRUNDY

135 On the Lune

8 8 0

A. F. PERRIN

136 Summer on a Welsh Stream

25 0 0

A. W. AYLING

137 Crossing the Brook

12 12 0

J. JACKSON CURNOCK.

138 Autumn. — The Old Road, Capel Curig

31 10 0

GEORGE HAYES

139 Rough Water nr. Trefriw

10 0 0

A. W. AYLING

140 Old Farm, Marle

50 0 0

H. MEASHAM

141 Mussel Gatherers nr. Conway

11 0 0

	£	s.	d.
J. C. SALMON			
142 The Glyders "All in the blue unclouded weather."	15	15	0
J. CLINTON JONES			
143 The Ferry	35	0	0
GEO. CROZIER			
144 A Moorland Mirror	15	15	0
WALTER SEVERN, (PRESIDENT DUDLEY GALLERY)			
145 Conway Bay from Deganwy	15	0	0
CHARLES POTTER			
146 Scene from "Adam Bede," chap. xxvi.—The young Squire and Het- ty Sorrel			
HY. MEASHAM			
147 Little Dainties	12	0	0
GEO. CROZIER			
148 Sheepwashing under Carnedd Llew- elyn	47	5	0

	£	s.	d.
CUTHBERT GRUNDY			
149 On the Lune	5	5	0
GEORGE COCKRAM			
150 Morning	6	6	0
J. H. COLE			
151 Cwm Eigiau	70	0	0
H. CLARENCE WHAITE, P.R.C.A., R.W.S.			
152 A Rest by the Gate			
JOSEPH KNIGHT, R.I.			
153 Fading Light	10	0	0
H. CLARENCE WHAITE, P.R.C.A., R.W.S.			
154 Penmaen Bach, from the Great Orme's Head			
J. CLINTON JONES			
155 Glan Conway	35	0	0
GEO. COCKRAM			
156 Evening	6	6	0

	£	s.	d.
HAROLD SWANWICK			
157 Harrowing	8	8	0
J. C. SALMON			
158 View inside Conway Castle	15	15	0

This room is supposed to have been used by Queen Elizabeth. It is not known what has become of the original furniture of Plas Mawr; but the bedstead which was used by the Queen is now at Gloddaeth, nr. Llandudno. This room, same as the others, has been stripped of the oak-panelled dado. Above the fire place are the Arms of Robert Wynne, with the initials R G, most probably Robert of Gwydir, as the Wynne family resided at Gwydir Castle, near Llanrwst, before Plas Mawr was built. The letters R G and J G are also on each side of the centre windows, which can be read as before Robert and John of Gwydir.

It will be noticed that each ceiling in Plas Mawr is different in design, each one being very beautiful. Amongst the animals and birds on this ceiling and walls are the griffin, the owl, the stork, lions, and lions' faces, the heads of deer with antlers, eaglets, stags, Fleur-de-Lys, Saracens' heads, boars, unicorn, dragons, swans, a dove just about to settle on a branch; also Tudor roses and other ornaments.

The oak screen is almost a repetition of the one already described in the Queen's Sitting Room.

Leaving this room, turn to the left, and you at once enter the Drawing or Reception Room.



No 7 ROOM (The Reception Room).

	£	s.	d.
JOHN JOHNSON			
159 A Spring Morning—Trefriw	7	7	0
J. H. COLE			
160 A Westerly Wind	25	0	0
CHARLES POTTER			
161 A Green Lane—Caerhun			
CHARLES POTTER			
162 Snowstorm. — Old Smithy, Tal y bont			
J. H. COLE			
163 A Gray Day on the Coast	12	0	0

	£	s.	d.
GEORGE CROZIER			
164 October Ploughing	18	18	0
J. JACKSON CURNOCK			
165 On the Moors—nr. Festiniog N.W.	15	15	0
GEORGE COCKRAM			
166 The Cottage midst the Sandhills	35	0	0
CUTHBERT GRUNDY			
167 After a Wet Day	5	5	0
JAS. TOWERS			
168 Haytime—Storeton, Cheshire	10	10	0
S. MAURICE JONES.			
169 Trefriw	5	5	0
W. D. BARKER			
170 A Field-path, near Trefriw	5	0	0
W. D. BARKER			
171 Melin y Coed	20	0	0

	£	s.	d.
GEORGE COCKRAM			
172 At Ebb-tide	7	7	0
C. BOYDELL			
173 Showery Weather on a Welsh Moor	9	10	0
ROBERT FOWLER, R.I.			
174 "Oh, weep for Adonis,—he is dead!"			
JOSEPH KNIGHT, R.I.			
175 Across the Common—Evening	20	0	0
J. T. WATTS.			
176 "The approach of Spring."	12	12	0
J. H. COLE.			
177 A Misty Morning—Deganwy shore	8	0	0
J. JACKSON CURNOCK.			
178 The Ogwen River, nr. Bethesda	15	15	0
A. F. PERRIN.			
179 Winter on Bryn Gwylan	12	12	0

	£	s.	d.
GEO. HARRISON.			
180 The Pass of Llanberis	21	0	0
HAROLD SWANWICK.			
181 "The End of the Day."	8	8	0
J. PAIN DAVIS.			
182 The Miner's Path	15	0	0
PETER GHENT			
183 Tal y cafn Ferry	10	10	0
H. CLARENCE WHAITE, P.R.C.A., R.W.S.			
184 A Snow-covered Lake—North Wales.			
GEORGE COCKRAM			
185 The Marle Hill	6	6	0
GEORGE COCKRAM			
186 "When the Wind bloweth in from the Sea."	6	6	0
W. LAURENCE BANKS			
187 On the Rocks near Amlwch	10	0	0

	£	s.	d.
HAROLD SWANWICK			
188 A Rest	21	0	0
CHARLES POTTER			
189 In Talybont Wood			
H. CLARENCE WHAITE, P.R.C.A., R.W.S.			
190 Cambrian Shepherds			
GEORGE COCKRAM			
191 An old Welsh Cottage	10	10	0
J. H. COLE			
192 On the Coast near Holyhead	8	0	0
J. H. COLE			
193 Across the Common	6	0	0
JOSEPH KNIGHT, R.I.			
194 Near Elsie Lake	15	0	0
GEO. CROZIER			
195 An Upland Harvest	30	0	0

	£	s.	d.
R. ASPINWALL			
196 A Misty Morning—Isle of Man	6	6	0
ARTHUR BAKER, F.R.I.B.A.			
197 Whitby Abbey	5	5	0
S. J. HODSON, R.W.S.			
198 Venice from the Lagoon	21	0	0
PETER GHENT			
199 Golden Grain	13	0	0
J. C. SALMON			
200 The Treffaen	10	10	0
A. W. AYLING			
201 Dolly			
GEORGE COCKRAM			
202 Ogwen Bridge, Nant Frangcon	55	0	0
B. HOYLES			
203 Moel Siabod	12	0	0

	£	s.	d.
J. T. WATTS			
204 Whitby—Gray Morning	12	12	0
A. W. AYLING			
205 Judith	25	0	0
PETER GHENT.			
206 Ann Hathaway's Cottage, nr. Stratford-on-Avon	35	0	0
H. CLARENCE WHAITE, P.R.C.A., R.W.S.			
207 Rhuddlan Castle			
E. BURNE-JONES, A.R.A., R.W.S., H.R.C.A.			
208 St George and the Dragon			
(Lent by His Worship the Mayor of Conway, Albert Wood, Esq., J.P.)			
J. CLINTON JONES			
209 Talybont Mill	15	0	0
J. C. SALMON			
Near Llandudno	6	6	0

	£	s.	d.
CUTHBERT GRUNDY			
211 A Hot Day on the Manx Coast	8	8	0
N. PRESCOTT DAVIES			
212 All Hands to the Pump	15	15	0
R. ASPINWALL			
213 A Fresh in the River	30	0	0
ROBERT FOWLER, R.I.			
214 Merlin and Vivian			
H. CLARENCE WHAITE, P.R.C.A., R.W.S.			
215 Sunrise—Crib Goch under Snow			
N. PRESCOTT DAVIES			
216 Maisie	15	15	0
A. W. AYLING			
217 Primrose Day	8	0	0
J. JACKSON CURNOCK			
218 In Stony Places near Festiniog	52	10	0

	£	s.	d.
J. C. SALMON			
219 The Outlet of Idwal—Snow Storm	30	0	0
W. LAURENCE BANKS			
220 Radnor Forest, from Kingston, Herefordshire	10	0	0

The reception room is nearly 40 ft. by 20 ft. by 11 ft. in height, with a recess in the wall opposite the fire place about 8 ft. square; there are indications that this recess was an addition after the house was built. A new floor had to be laid in this room in 1888, but the old fixed seats remain, and are in the same charming style as described in the Banqueting Hall. Two of the original tables are also in this room. The initials on the walls and ceiling are repetitions of what has been previously described. It will be noticed that all the fine fire places in the house, are different in design.

The fine geometrical ceiling of this room must have had an imposing appearance in the early days of Plas Mawr.

It was in this room that the Queen of Roumania took afternoon tea on the 11th of September, 1890.

Leaving this room by the door opposite to the one we enter, we pass underneath a secret chamber or hiding place, built in the thickness of the wall adjoining the breast of the chimney which runs up from the small kitchen; this was used during the turbulent times of the Reformation for the concealment of proscribed persons.

Passing underneath this place of concealment and ascending the five steps to the left, and keeping again to the left we come to No. 8, the Lantern Room.



No. 8 ROOM (The Lantern Room).

- A. F. PERRIN
- 221 Autumn 12 12 0
 "The restless wandering tenants of the sty,
 From oak to oak they run with eager haste."

- JOHN JOHNSON
- 222 Sychnant Pass, near Conway 10 10 0

- ARTHUR BAKER, F.R.I.B.A.
- 223 Design for Municipal Buildings—
 Oswestry

- ALFRED SLOCOMBE
- 224 Rheinfels on the Rhine 10 10 0

- ROBERT GRIERSON (ARCHITECT)
- 225 Houses near Conway

- HAMILTON MARR £ s. d.
 226 A Quiet Pool

- ALFRED SLOCOMBE.
 227 Old College, Conway, 1866,
ROYAL CAMBRIAN ACADEMY
ART UNION ETCHING, FOR 1892,

(FOR PARTICULARS SEE NOTICE ON COVER).

Artists' proofs, on Vellum—signed £1 1 0 each.

- HAMILTON MARR.
 228 The Rookery

- ARTHUR BAKER, F.R.I.B.A.
 229 Premiated design for Municipal
 Buildings, Rochester

- ALFRED SLOCOMBE,
 230 Rhuddlan Castle 10 10 0

- ALFRED SLOCOMBE.
 231 Conway from above Tywyn 5 5 0

	£	s.	d.
ARTHUR BAKER, F.R.I.B.A.			
232 Gwysaney, Mold,—as restored. (From sketches in the possession of the owner, Philip B. Davies Cooke, Esq.)			
B. HOYLES.			
233 The Half-way House, Talybont	12	0	0
GEO. HAYES.			
234 The Devil's Bridge	5	0	0
J. H. COLE.			
235 Summer	15	0	0
PETER GHENT.			
236 In time of Harvest	30	0	0
W. D. BARKER.			
237 Llyn Crafnant	45	0	0
J. JACKSON CURNOCK.			
238 At Festiniog, North Wales	31	10	0
A. W. AYLING.			
239 Rhosneigr	8	8	0

	£	s.	d.
GEO. HARRISON.			
240 On the Moors, Trawsfynydd	21	0	0
S. MAURICE JONES.			
241 A Sunny Lane, nr. Carnarvon	8	8	0
JOHN JOHNSON.			
242 A Welsh Lane—Early Spring	7	7	0
E. A. NORBURY.			
243 The Mussel Boat	20	0	0
ARTHUR BAKER, F.R.I.B.A.			
244 Aisle of Chichester Cathedral	5	5	0
CUTHBERT GRUNDY.			
245 Henry Irving as Louis XI			
J. PAIN DAVIS.			
246 On the Coast	5	5	0
S. MAURICE JONES.			
247 Caernarvon Harbour	6	6	0

	£	s.	d.
A. W. AYLING.			
248 Winter	5	5	0
B. FOWLER.			
249 On the Dee, nr. Corwen	21	0	0
GEO. CROZIER.			
250 The margin of the Sea, Llanfairfechan	16	16	0
A. W. AYLING.			
251 Spring	5	5	0
B. HOYLES.			
252 Old Mill, Nr. Llansantffraid	12	0	0

The Lantern Room is so called because of the old lantern in the far-right hand corner, as you enter the room. It is formed by an opening through the wall tapering inwards at the sides and top, with a small angular window projecting outwards from the face of the external wall. In olden times a candle would be set, so as to throw a light outwards, and on to the Terrace and Court Yard below. This room was never embellished with decorative plaster-work as is the case with the more important of the house.

This room is the reputed haunted room of Plas Mawr.

After leaving this room go past the steps by which these apartments were reached and inspect the Council Room of

the Royal Cambrian Academy, where there are fine casts, models, and a series of beautiful etchings on the walls.

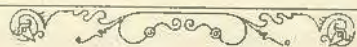
Above the door will be noticed a specimen of the original watling work, showing clearly how the partition walls were formerly constructed; it has been protected with glass.

Descending the five stairs and ascending the old spiral staircase opposite, the lookout tower is reached, from which charming views of the surrounding country may be obtained, then, by following the staircase to the bottom, No. 1 room is again reached.

In Plas Mawr there are 365 windows, 52 doors, and 52 steps up the tower.



Finis.





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