



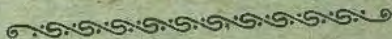
ROYAL

Cambrian Academy

OF ART,

PLAS MAWR,

HIGH STREET, CONWAY.



OPEN DAILY.

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.

TWELFTH ANNUAL EXHIBITION
OF
WORKS BY HON. MEMBERS, MEMBERS, AND ASSOCIATES.

1894.

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The Royal Cambrian Academy of Art

UNDER THE IMMEDIATE PATRONAGE OF

H.R.H. THE PRINCE OF WALES

AND OF

H.R.H. THE PRINCESS OF WALES.

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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.
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Royal Cambrian Academy Art Schools.

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.

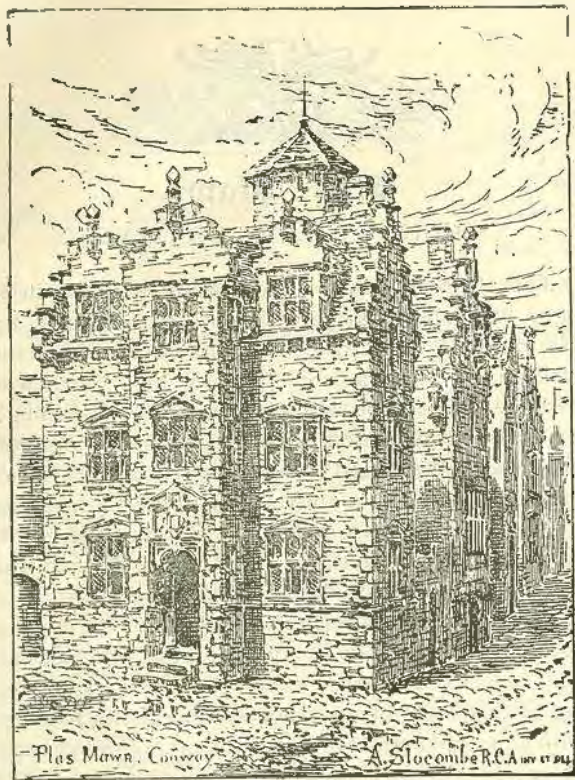
Application to be made to

Mr. J. R. FURNESS, Curator,
Plas Mawr, Conway.



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, wainscotted 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



Plas Mawr, Conway

A. Slocombe R.C.A. 1897

PLAS MAWR.—ROYAL CAMBRIAN ACADEMY.

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 storey 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 massiye 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 LORD MOSTYN, the present owner.

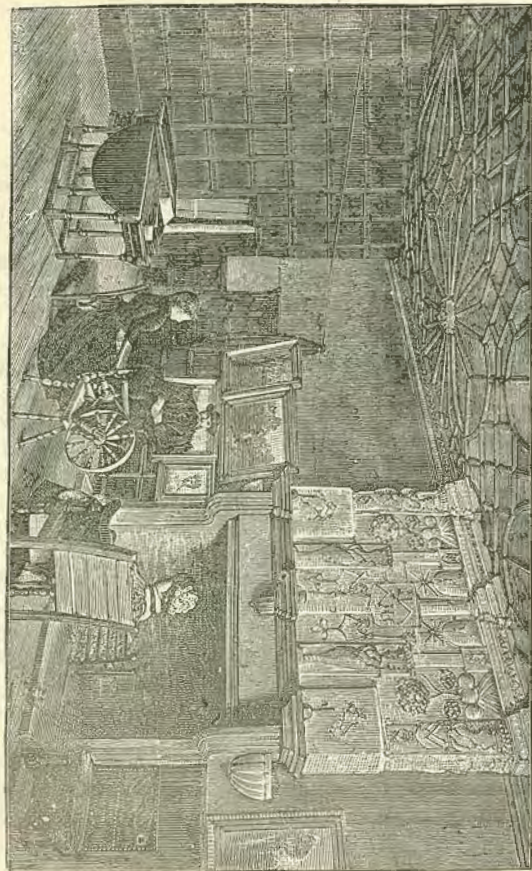
An Art reference library has been established in connection with Plas Mawr. The Hon. Sec. will be glad to receive contributions of ancient Welsh literature, books on Art, Art magazines, &c. Also Casts, Models, Antique or other Welsh relics.

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

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The Banqueting Hall.

The Banqueting Hall is a large old fashioned wainscotted 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 formed the wainscot 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.

We may here note that the ceiling of the grand Hall and staircase of the Victoria House at the World's Fair, Chicago, was copied from the ceiling of this room.

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

Small Kitchen.

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 some 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.

Still Room.

No. 3 room would be formerly used by the retainers 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 by-gone days.

Continuing along the passage and ascending one step and turning to the right we enter

Queen Elizabeth's Sitting Room.

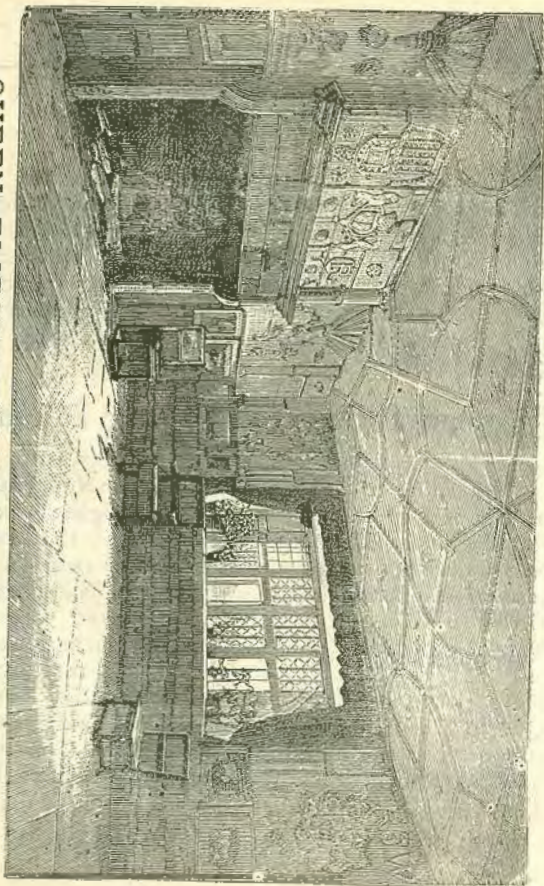
On turning to the right after leaving No. 3 room, at the end of the passage on the right hand is found Queen Elizabeth's sitting-room ; the ceiling and walls above the wainscot (which was originally oak panelled) are rich in decorative plaster work, Coats of Arms, Crests, &c., connected with the Wynne 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 portcullis 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



QUEEN ELIZABETH'S ROOM, PLAS MAWR.

By permission of Messrs. Cathedral and Prichard, Chester.

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 pannelled 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 doors, is made entirely of wood.

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



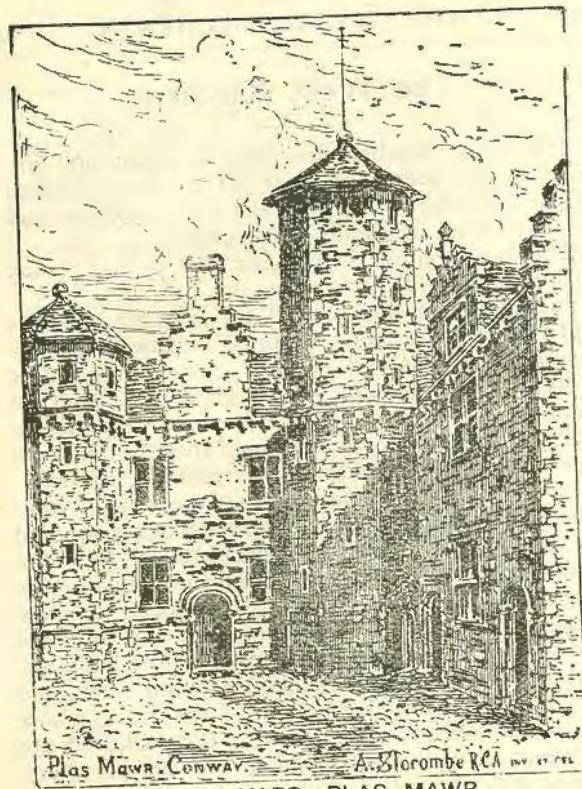
The West Kitchen.

The West Kitchen fire-place is about 9ft. 6in. wide by 5ft. deep, and near 6ft. to the underside of the fine 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.



COURT YARD.—PLAS MAWR.

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 12ft. square, by 10ft. 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 frame-work 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.

Wynne Room.

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.

Queen Elizabeth's Bedroom.

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, near Llandudno. This room, same as the others, has been stripped of the oak-pannelled wainscot. Above the fire-place are the Arms of Robert Wynne, with the initials R G, most probably Robert of Gwydir, as the Gwydir 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 lion's faces, the heads of deer with antlers, eaglets,

stags, Fleur-de-lys, Saracen's 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.

The Reception Room.

The reception room is nearly 40ft. by 20ft. by 11ft. in height, with a recess in the wall opposite the fire-place about 8ft. 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 palmy 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 turbulous 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.

The Lantern Room.

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 rooms of the house.

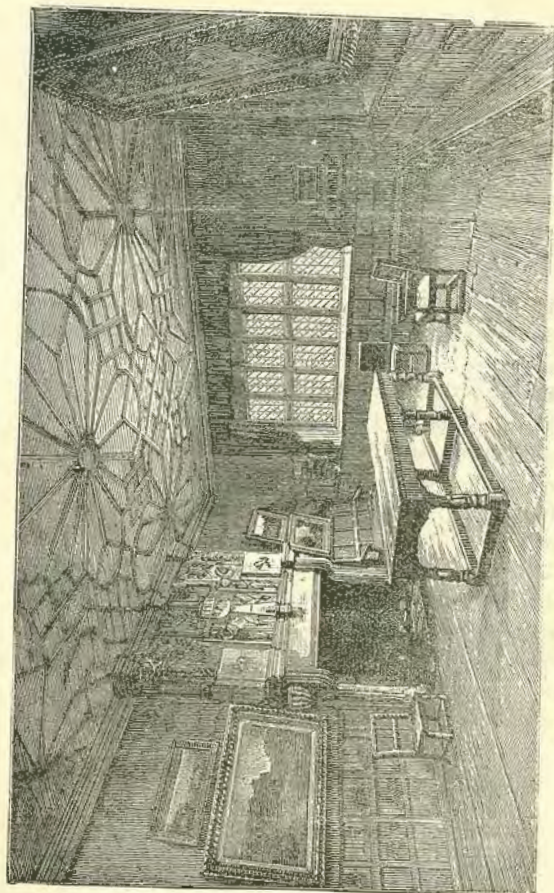
This room is the reputed "haunted room" of Plas Mawr.

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 look-out 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.



BANQUETING HALL, PLAS MAWR.

By permission of Messrs. Cathedral and 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.

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N.B.—This Exhibition will close at the end of October when all works will be at liberty for removal.



CATALOGUE.

No. 1 ROOM (The Banqueting Hall).

(For description of room see page 11).

J. CLINTON JONES

1 From the Hills to the Sea

J. C. SALMON

2 Conway from the Marine Walk

HAMILTON MARR

3 The Misty Hollows of the Hills

S. SIDLEY R.B.A.

4 The late Lady Egidia Hastings

J. C. SALMON

- 5 Our River from Deganwy

W. J. SLATER

- 6 A Sunny Autumn

F. T. SIBLEY

- 7 The Estuary at Barmouth

J. R. G. GRUNDY

- 8 On the Welsh Coast

B. FOWLER

- 9 A Mountain Stream

A. NETHERWOOD

- 10 Waiting for the Return of the Mussel Boats

HAMILTON MARR

- 11 A Stormy Sunset—Pembrokeshire

F. T. SIBLEY

- 12 Old Cottages at Barmouth

PETER GHENT

- 13 A Bit of Conway

J. CLINTON JONES

- 14 The First-born

J. R. G. GRUNDY

- 15 A Welsh Valley

LEONARD HUGHES

- 16 Portrait

B. FOWLER

- 17 Evening on the Conway

R. FOWLER, R.I.

- 18 Decorative Head

JOSEPH KNIGHT, R.I.

- 19 When Shadows Fall

G. SHERIDAN KNOWLES, R.I.

- 20 The Smoker

G. SHERIDAN KNOWLES, R.I.

- 21 The Bailiff's Daughter

ROBERT FOWLER, R.I.

- 22 Decorative Head

JAS. T. WATTS

- 23 A Well Remembered Spot at Bettws-y-coed

HAROLD SWANWICK

- 24 Ploughing

G. HALL NEALE

- 25 The Reprimand

G. HALL NEALE

- 26 Love's Token

C. BOYDELL

- 27 Waiting

CHARLES POTTER

- 28 A Sketch—late Autumn

S. SIDLEY, R.B.A.

- 29 Spring

F. T. SIBLEY

- 30 Low Tide—Barmouth

ROBERT FOWLER, R.I.

- 31 Decorative Head

ANDERSON HAGUE, R.I.

- 32 Summer

ROBERT FOWLER, R.I.

- 33 A Rosey Cloud

H. CLARENCE WHAITE, P.R.C.A., R.W.S.

- 34 In the Heart of Snowdon

B. FOWLER

- 35 On the Way to the Marsh

B. FOWLER

- 36 A Pool on the Lledr

CUTHBERT C. GRUNDY

37 A Country Lane near Conway

ROBERT FOWLER, R.I.

38 Decorative Head

ANDERSON HAGUE, R.I.

39 A Rocky Coast

A. BERTRAM LOUD

40 A Mahomedan's Tomb

J. R. G. GRUNDY

41 On the Hills—Trefriw

B. FOWLER

42 The Old Mill

F. T. SIBLEY

43 Old Cottages at Barmouth

SIR F. LEIGHTON, BART., P.R.A.

44 A Street and Mosque—Damascus

N. PRESCOTT-DAVIES, R.B.A.

45 A Cloudy Morning

B. FOWLER

46 Llanrwst

J. R. G. GRUNDY

47 After Rain

A. NETHERWOOD

48 Windy and Wet

CHISOLM COLE

49 Evening's Lengthening Shadows

B. FOWLER

50 Duck Shooting on a Norfolk Broad





No. 2 Room (The Small Kitchen).

(For description of room see page 14).

JAMES TOWERS

- 51 From Cheshire to North Wales

B. FOWLER

- 52 On a Norfolk Broad

PAUL KNIGHT

- 53 A Portrait

CHARLES POTTER

- 54 A Dusty Road

J. CLINTON JONES

- 55 Far from the madding Crowd

LEONARD HUGHES

- 6 Portrait

CHISHOLM COLE

- 57 Pontwgan Mill

W. J. SLATER

- 58 A Welsh Homestead

G. SWINFORD WOOD

- 59 The Ormes Head

F. W. HEYS

- 60 Attingham on Severn

HAMILTON MARR

- 61 Among the Argyle Hills

B. S. MARKS

- 62 The Right Hon. The Earl of Latham, G.C.B.

HAMILTON MARR

- 63 The wooded hills are veiled with faintest
mist

CHISOLM COLE

64 A Rising Tide

ANDERSON HAGUE, R.I.

65 Cornfield

A. NETHERWOOD

66 Lower Gate, Conway

ANDERSON HAGUE, R.I.

67 Breezy Day

ROBERT FOWLER, R.I.

68 A Sweet Wild Creature of the Sea

F. W. LONGSHAW

69 The Lone Shore

REGINALD SMITH

70 A Woodland Stream

HAMILTON MARR

71 When Autumn tints the leaves with gold and brown

J. C. SALMON

72 Evening—Conway

PAUL KNIGHT

73 A Youthful Model

S. LAWSON BOOTH

74 Snowdon

HAMILTON MARR

75 The New-born Day

JULIUS HARE

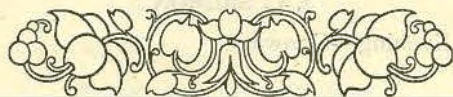
76 Conway Castle

A. F. PERRIN

77 Showery Weather on Bryn Gwylan

B. FISHER

78 October



No. 3 ROOM (The Still Room).

(See page 15.)

JOHN JOHNSON

79 The Old Church—Bettws-y-coed

F. W. HAYES

80 At Medmenham

JOHN TAYLOR

81 A Welsh River

PETER GHENT

82 The Old Mill

J. CLINTON JONES

83 Clear and Cool

No. 3 ROOM.

41

HAROLD SWANWICK

84 The Close of Day

G. SWINFORD WOOD

85 A Clear Day near Llandudno

ANDERSON HAGUE, R.I.

86 Fallen Trees

PAUL KNIGHT

87 Old Jack Craiglan

JOHN TAYLOR

88 Evening

JOHN TAYLOR

89 Through the Fields to Trefriw

HAMILTON MARR

90 A Misty Sunset—Loch Leven

H. MEASHAM

90A A Cambrian Girl

B. FOWLER.

91 Trefriw

F. W. LONGSHAW.

92 Tintern Abbey

PETER GHENT.

93 Snow in Spring

F. T. SIBLEY.

94 On the Road to Work

N. PRESCOTT-DAVIES, R.B.A.

95 The Silent Future

G. SWINFORD WOOD

96 Spring

CHISHOLM COLE

97 Bounteous Spring

JAS. T. WATTS

98 Early Spring

N. PRESCOTT-DAVIES, R.B.A.

99 Glycera

HAMILTON MARR

100 Cwmymawddach

HAMILTON MARR

101 On the Shore—East Lothian

HAMILTON MARR

102 Among the Merioneth Hills, Glandwr

JOHN TAYLOR

103 In the Llanrwst Valley

CHISHOLM COLE.

104 Summer

CHARLES POTTER

105 A Chat on the Way.

N. PRESCOTT-DAVIES, R.B.A.

106 Andromeda

PAUL KNIGHT.

107 The Solo

N. PRESCOTT-DAVIES, R.B.A.

108 Venus

B. HOYLES

109 The Margin of the Woods

S. LAWSON BOOTH

110 Conway Harbour and Town

THE WEST KITCHEN.

CUTHBERT C. GRUNDY

110A A Glade

JAMES TOWERS

110B Autumn

PARKER HAGARTY

110C Moor and Stream



No. 4 ROOM (The Wynne Room).

(For description see page 21).

JAS. TOWERS.

111 Confidences

A. W. AYLING

112 Sandhills

J. H. COLE

113 Morning on the Anglesey Coast

ALFRED SLOCOMBE

114 Holyhead Mail passing Conway Castle

A. BERTRAM LOUD

115 On the Coast near Sunderland

A. W. AYLING

116 Old Bridge

S. MAURICE JONES

117 Penllyn, near Llanberis

CHARLES POTTER

118 The Gipsy Corner, near Trefriw

HAROLD HUGHES, A.R.I.B.A.

119 The Bar Gate Southampton

ALFRED SLOCOMBE

120 Departing Daylight on the Ruins of
Caerphilly

ALFRED SLOCOMBE

121 Ben More, Killin, Perthshire

S. MAURICE JONES

122 Glan Morfa, near Caernarvon

ARTHUR BAKER, F.R.I.B.A.

123 St. Paul's Church, Kensington

ALFRED SLOCOMBE

124 (Etching) Plas Mawr, Conway

ARTHUR BAKER, F.R.I.B.A.

125 Ludford House, Ludlow

Its supposed condition in the times of Edmund Foxe, A.D. 1535, and of Sir Job Charlton, in 1617. From sketches and measurements of the existing house.

JOHN DOUGLAS, F.R.I.B.A.

(of Douglas & Fordham).

126 Glangwna, Carnarvon

ARTHUR BAKER, F.R.I.B.A.

127 Design for Denbigh County Lunatic Asylum

ARTHUR BAKER, F.R.I.B.A.

128 Three Parish Rooms

HAROLD HUGHES, A.R.I.B.A.

129 Cottages at Holyhead

JOHN DOUGLAS, F.R.I.B.A.

(Of Douglas and Fordham)

130 Glangwna—Caernarvon

R. GRIERSON (Architect)

131

ALFRED SLOCOMBE

132 Rheinfells on the Rhine

J. CLINTON JONES

133 A Welsh Glen

J. C. SALMON

134 Cwmelan Church—near Rhayader

(This Church will be entirely submerged for the Birmingham
Water Scheme).

PAUL KNIGHT

135 Mezzo tint head after the late J. D. Watson,
R.W.S., R.C.A.

G. HARRISON

136 Barmouth Estuary

JOSEPH KNIGHT, R.I.

137 An Old Salt

J. C. SALMON

138 Pen Sychnant Pass

J. C. SALMON

139 Mountain Mists

J. JOHNSON

140 Ancient Mountain Church, Llanddoget





No. 5 Room (The Queen's Bedroom).

(See page 23).

J. H. COLE

- 141 The Great Orme from Deganwy

PETER GHENT

- 142 Spring, in the Glen

GEO. CROZIER

- 143 Rydal Woods

J. CLINTON JONES

- 144 Oatfield, at Llanbedr

ARTHUR NETHERWOOD

- 145 'Tis sweet to visit the still wood, where
springs the first flower of the plain

OLIVER BAKER

- 146 Baddesley Clinton Hall—Warwickshire

GEO. COCKRAM

- 147 In the light of the evening sun—Maelog,
Anglesey

A. F. PERRIN

- 148 Conway Mussel Gatherers

WALTER SEVERN

(President Dudley Gallery)

- 149 White Arch—Anglesey

J. C. SALMON

- 150 A Bend in the River

GEO. COCKRAM

- 151 In Distress

J. CLINTON JONES

- 152 Autumn in the Lledr Valley

GEO. HARRISON

153 Lane Scene—Spring

J. McDOUGALL

154 Polperro—Cornwall

H. CLARENCE WHAITE, P.R.C.A., R.W.S.

155 Harvest on the Hill-top above Conway

HAROLD SWANWICK

156 Castletown Bay, Isle of Man

OLIVER BAKER

157 Village Smithy, Worcestershire

J. H. COLE

158 On the Coast

PETER GHENT

159 Cottages by the Sea

H. STACY MARKS, R.A., R.W.S.

160 Pelican in the Wilderness

GEO. CROZIER

161 A Silvery Creek

S. MAURICE JONES

162 A Country Lane

A. W. AYLING

163 Coniston Old Man Mountain

A. F. PERRIN

164 Pear Blossoms

J. H. COLE

165 A Spur of Carnedd David—Ogwen

F. W. LONGSHAW

166 A Sheltered Corner

ALFRED SLOCOMBE

167 Schweitzer Thal, Rhenish Prussia

A. W. AYLING

168 Evening Glow

G. HALL NEALE

169 An Old Love Letter

A. F. PERRIN

170 Spring-time

JOHN McDOUGALL

171 Near Port St. Mary, Isle of Man

J. C. SALMON

172 Street Scene—Conway

REGINALD SMITH

173 When the flowing tide comes in

JOSEPH KNIGHT, R.I.

174 An Old Welshwoman

S. MAURICE JONES

175 Caernarvon Castle

GEO. COCKRAM

176 The Wild Welsh Coast

B. HOYLES

177 The Bridge at Roe Wen

A. W. AYLING

178 Capel Curig

GEO. COCKRAM

179 The Squire's Daughter

J. JOHNSON

179A A Sunny Lane, nr. Trefriw

J. H. COLE

180 The Brook

A. W. AYLING

181 Stepping Stones

OLIVER BAKER

182 The Old Rectory, Pembridge



No. 6 ROOM (The Reception Room).

(See page 24).

JOSEPH KNIGHT, R.I.

183 An Upland Pasture

JOHN FINNIE

184 The River Conway

C. BOYDELL

185 At Sundown

GEO. COCKRAM

186 The Plunging Seas

JOSEPH KNIGHT, R.I.

187 The Politician

No. 6 ROOM.

57

J. H. COLE

188 In the Spring-time

JOHN FINNIE

189 Sundown—Autumn

GEO. COCKRAM

190 Cymmerau Bay, Anglesey

A. W. AYLING

191 A Summer's Afternoon

A. BRANDISH HOLTE

192 Old Willows where Shakespeare rests—
Stratford-on-Avon

PETER GHENT

194 The Mid-day Meal

JOSEPH KNIGHT, R.I.

195 A Cloudy Day

OLIVER BAKER

196 Summer Afternoon

H. MEASHAM

197 Hartlepool

J. PAIN DAVIS

198 A Young Knight

PETER GHENT

199 Evening Light—Tewkesbury Abbey

GEO. CROZIER

200 The Moorland Twins

A. F. PERRIN

201 Golden Autumn on the Banks of Conway

B. FISHER

202 Silver Birches

J. C. SALMON

204 Penmaenmawr and Penmaenbach, Sea Mists
coming

JAS. T. WATTS

205 Autumn in Bettws-y-coed Woods

A. F. PERRIN

206 Evening Light—Pen Sychnant

PETER GHENT

207 Ebb Tide

H. CLARENCE WHAITE, P.R.C.A., R.W.S.

208 The Rival Mountains, from Nevin

HAROLD SWANWICK

209 Gathering the Flock

B. FISHER

210 Daw End, Staffordshire

PETER GHENT

211 Windsor

GEO. CROZIER

212 Seaward from the Shore

J. PAIN DAVIS

213 Study of a Head

B. FISHER

214 Cross Roads, Roe Wen

G. HALL NEALE

215 What shall I say ?

H. CLARENCE WHAITE, P.R.C.A., R.W.S.

216 Sunset

J. H. COLE

217 A Misty Morning

H. CLARENCE WHAITE, P.R.C.A., R.W.S.

218 Where the river joins the sea

J. PAIN DAVIS

219 In Coed y Wern, Trefriw

GEO. HARRISON

220 On Arthog Moor

GEO. COCKRAM

221 The Local News

A. W. AYLING

222 Llugwy River

G. HALL NEALE

223 Flora

GEO. CROZIER

224 Nature's Battlements—Carnedd Llewelyn

S. MAURICE JONES

224A On the River Gwyrfa

G. HALL NEALE

225 Fire Fancies

B. HOYLES

226 The Maid of the Mill

CHARLES POTTER

227 On the Moorland—Passing Showers

J. H. COLE

228 Conway Valley from Dolygarrog

GEO. COCKRAM

- 229 Preparing Dinner

HAROLD SWANWICK

- 230 Harrowing

G. SHERIDAN KNOWLES, R.I.

- 231 My love is like the red, red rose

PETER GHENT

- 232 Fisherman's Cottage

F. W. LONGSHAW

- 233 Early Spring

JOSEPH KNIGHT, R.I.

- 234 A Shingly Shore

N. PRESCOTT-DAVIES, R.B.A.

- 235 Sure of a Welcome

H. STACY MARKS, R.A., R.W.S.

- 236 The Cut Direct

G. SHERIDAN KNOWLES, R.I.

- 237 Madeline

JAS. TOWERS

- 238 The Edge of the Wood—October

CHARLES POTTER

- 239 Over the Common—New Forest, Hampshire

B. FISHER

- 240 A Trout Stream

J. H. COLE

- 240A Afternoon among the Sand-hills

C. BOYDELL

- 241 A Cottage Home

JOSEPH KNIGHT, R.I.

- 242 The Cowboy

JAS. T. WATTS

- 243 Scene from "As you like it"

Rosalind: "I like this place, and willingly could waste my time in it."

H. STACY MARKS, R.A., R.W.S.

244 Storks

JOSEPH KNIGHT, R.I.

245 A Country Lassie

JOHN FINNIE

246 A Welsh Hillside

GEO. CROZIER

247 Waiting for the Tide

OLIVER BAKER

248 Abbots Salford Hall, Warwickshire

B. FISHER

249 A Still Pool

J. CLINTON JONES

250 The Mouth of the Conway—Musselers
Returning

No. 7 ROOM (The Lantern Room).

(See page 25).

LEONARD HUGHES

251 Portrait

F. T. SIBLEY

252 Old Bridge on the Road to Cader Idris

B. FISHER

253 Roses

S. LAWSON BOOTH

254 Pass of Aberglaslyn

PARKER HAGARTY

254A Near Farnham Royal, Bucks.

B. FISHER

255 Roses

A. NETHERWOOD

256 Cockle Gatherers on the Aber Shore

G. SWINFORD WOOD

257 Repose—Conway Bay

B. FISHER

258 A Study

S. LAWSON BOOTH

259 Sunset—Whitby East Cliff

JULIUS HARE

260 A Trout Stream

W. J. SLATER

261 Conway

LEONARD HUGHES

262 Portrait

F. W. HAYES

263 Wray Castle—Windermere

H. MEASHAM

264 Gossips at the Style

HAMILTON MARR

265 On the Severn

PETER GHENT

266 A Study.

J. JOHNSON

267 Village of Trefriw, Conway Vale

H. MEASHAM

268 A Good Fishing Day

H. MEASHAM

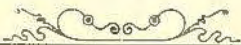
269 Portrait

A. NETHERWOOD

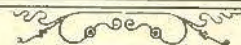
270 The shadow lights of evening fell

HAMILTON MARR

271 In the sunset's golden glow



Finis.





Names and Addresses of Members
AND
List of Exhibitors.

Alma Tadema, L., (R.A.)

Allen, S. W., (C.E.), Cardiff Exchange, Bute
Docks, Cardiff.

Aspinwall, Regd., c/o Messrs. Milne and Co.,
Lancaster.

Ayling, A. W., Deganwy, Llandudno, 112, 116,
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Baker, Arthur, (F.R.I.B.A.), Effingham House,
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Baker, Oliver, 101, Gough Road, Edgbaston,
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Booth, S. Lawson, 72, Roe Lane, Southport, 74,
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- Boydell, C., 10, Scottish Chambers, Castle Street,
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- Breanski, A. de, 19, Fitzroy Square, London, W.
- Clarke, L. J. Graham, Glanrhos, Rhayader,
Radnorshire
- Cockram, Geo., Rhos Neigr, Ty Croes, Anglesey,
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- Cole, J. H., Church House, Llanbedr, Conway, 113,
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- Cole, Chisolm, Church House, Llanbedr, Conway,
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- Davis, J. Pain, Roulayn, Trefriw, North Wales,
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- Davies, J. Hey, 26, Brazenose Street, Manchester.
- Douglas, J., (Architect), Abbey Square, Chester,
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- Finnie, John, 20, Huskisson Street, Liverpool, 184,
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- Fisher, B., Bodafon, Roe Wen, Conway, 78, 202,
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- Fowler, R., (R.I.), 10, S. Castle Street, Liverpool,
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- Gilbert, Sir John, R.A., (P.R.W.S.).
- Ghent, Peter, Llanbedr, Conway, 13, 82, 93, 142,
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- Hague, Anderson, (R.I.), Tywyn, Conway, 32, 39,
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- Harrison, Geo., Minafon, Bettws-y-coed, North
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- Hayes, Geo., Glan Conway.
- Hayes, F. W., 12, Westcroft Square, Hammer-smith, W., 60, 80, 263.
- Hodson, S. J., (R.W.S.), 7, Hillmartin Road, Camden Road, London, N.
- Holte, A. Brandish, The Cape, Warwick, 192.
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- Hughes, Harold, (A.R.I.B.A.), Arvonian Buildings, Bangor, 119, 129.
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- Johnson, J., Fern Hill, Trefriw, North Wales, 79, 140, 179A, 267.
- Jones, J. Clinton, Llanbedr, Conway, 1, 14, 55, 83, 133, 144, 152, 250.
- Jones, S. Maurice, 18, Segontium Terrace, Carnarvon, 117, 122, 162, 175, 224A.

- Kinsley, Albert, (R.B.A.), 2, Corinne Road, Tufnel Park, London.
- Knight, Joseph, (R.I.), Minafon, Tywyn, Llandudno, 19, 137, 174, 183, 187, 195, 234, 242, 245.
- Knight, J. Buxton, 181a, King's Road, Chelsea.
- Knight, Paul R., 26, King's Street, Manchester, 53, 73, 87, 107, 135.
- Knowles, G. Sheridan, (R.I.), 5, Park Road Studios, Haverstock Hill, N.W., 20, 21, 231, 237.
- Leighton, Sir Frederick, Bart., (P.R.A., R.W.S.), 44.
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- Lysaght, A.
- Millais, Sir J. E., Bart., (R.A.).
- Marks, H. Stacy, (R.A., R.W.S.), 160, 236, 244.
- Marks, B. S., Cambridge Lodge Studios, 42, Linden Gardens, Bayswater, W., 62.

- Marr, Hamilton, The Terrets, Kingswood, Hockley Heath, Birmingham, 3, 11, 61, 63, 71, 75, 90, 100, 101, 102, 265, 271.
- McDougall, J., 27, Liverpool & London Chambers, Exchange, Liverpool, 154, 171.
- Measham, Henry, 26, King Street, Manchester, 90A, 197, 261, 264, 268, 269.
- Neale, G. Hall, 2, South John Street, Liverpool, 25, 26, 169, 215, 223, 225.
- Netherwood, A., Tywyn, Llandudno, 10, 48, 66, 145, 256, 270.
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- Severn, Walter, 9, Earls' Court Square, South Kensington, London, 149.
- Seward, E., (F.R.I.B.A.), 55, Newport Road, Cardiff.
- Short, Rd., 22, The Walk, Cardiff.
- Sibley, F. T., 3, Garden Studios, Manresa Road, Chelsea, S.W., 7, 12, 30, 43, 94, 252.
- Sidley, S., (R.B.A.), 8, Victoria Road, Kensington, 4, 29.
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- Slocombe, A., Cumberland House, West End, Hampstead, London, 114, 120, 121, 124, 132, 167.
- Smith, Reginald, 47, Oakfield Road, Clifton, Bristol, 70, 173.
- Sullivan, W. H., Latimer House, Church Street, Chiswick, London, W.
- Swanwick, Harold, Clive, Winsford, Cheshire, 24, 84, 156, 209, 230.
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- Thomas, T. H., 45, The Walk, Cardiff.

Towers, Jas., 130, Bedford Road, Rock Ferry, 51,
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Watts, G. F., (R.A.)

Watson, Dawson, 20, Circus Road, St. John's
Wood, N.W.

Watts, Jas. T., 22, Lord Street, Liverpool, 23, 98,
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Whaite, H. Clarence, (P.R.C.A., R.W.S.), Presi-
dent Manchester Academy of Fine Arts, Tyddyn
Cynal, Conway, and 16, Douro Place, Victoria
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Williams, R. Ll., (Architect), Bod Gwyllyn,
Denbigh.

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