

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.

THIRTEENTH ANNUAL EXHIBITION
OF
WORKS BY HON. MEMBERS, MEMBERS, AND ASSOCIATES.
1895.

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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 Academician.
 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.
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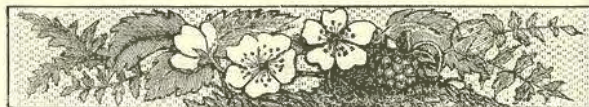
	£	s.	d.
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Royal Cambrian Academy Art Schools.

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.

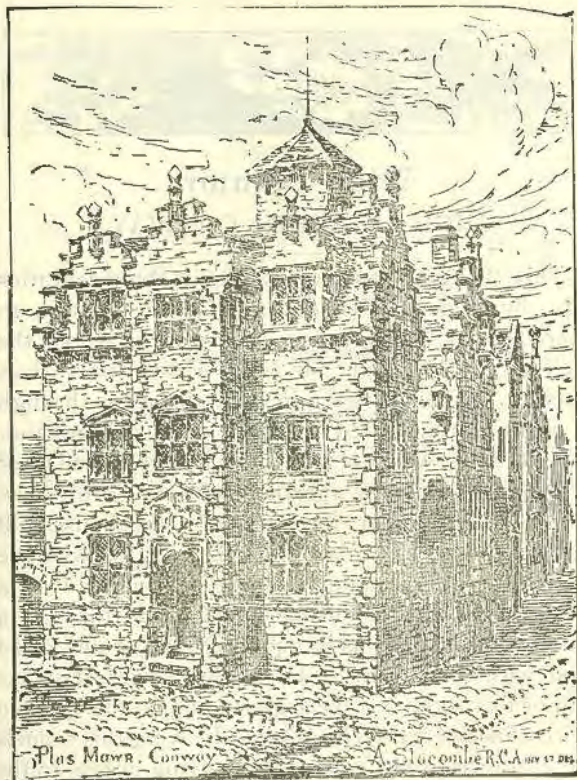
Application to be made to

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 fire-place. Leaving this room is an entrance from Crown Lane, giving access to the



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 were originally gilt and painted 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 LORD MOSTYN, the present owner.

An Art reference library has been established in connection with Plas Mawr. The Hon. Sec.

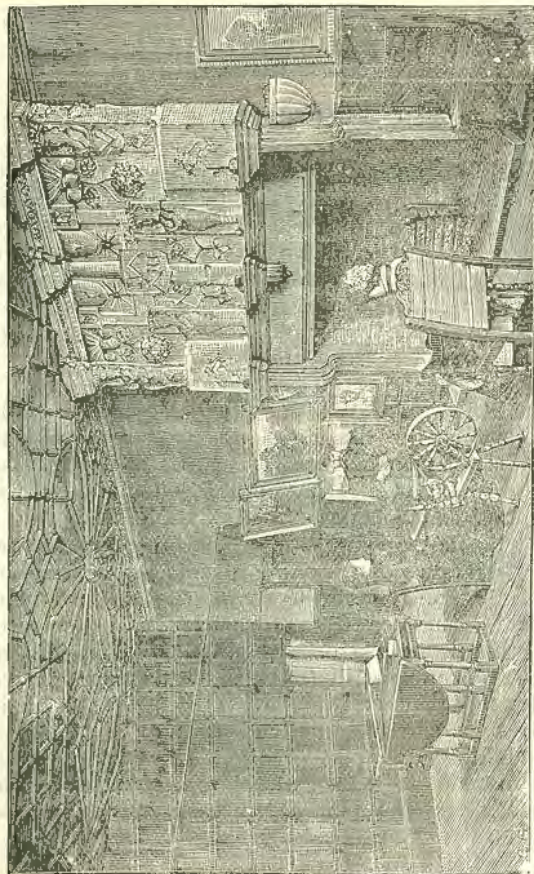
will be glad to receive contributions of ancient Welsh literature, books on Art, Art magazines, &c. Also Casts, Models, Antique or other Welsh relics.

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 back 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



BANQUETING HALL, PLAS MAWR.

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-pannelled 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 bread 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 !"

SHAKESPEARE.

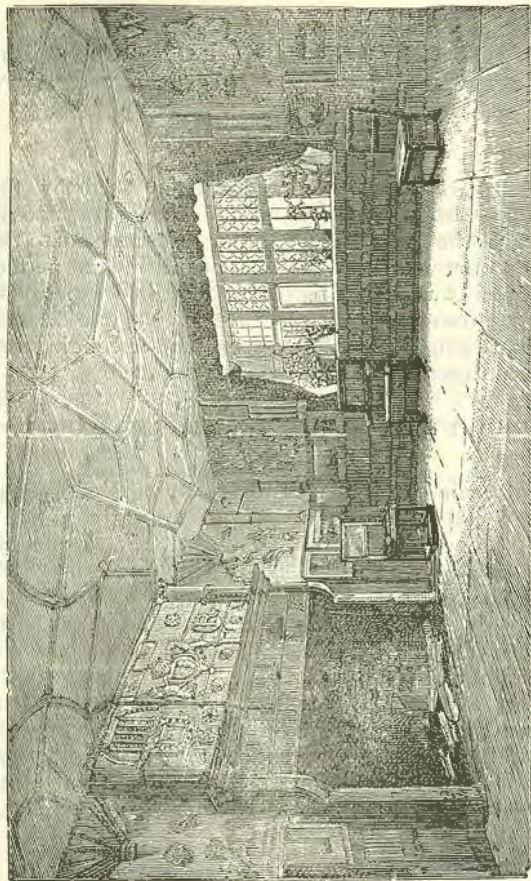
Still Room.

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



QUEEN ELIZABETH'S ROOM, PLAS MAWR.

By permission of Messrs. Cathern and Pritchard, Chester.

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

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.



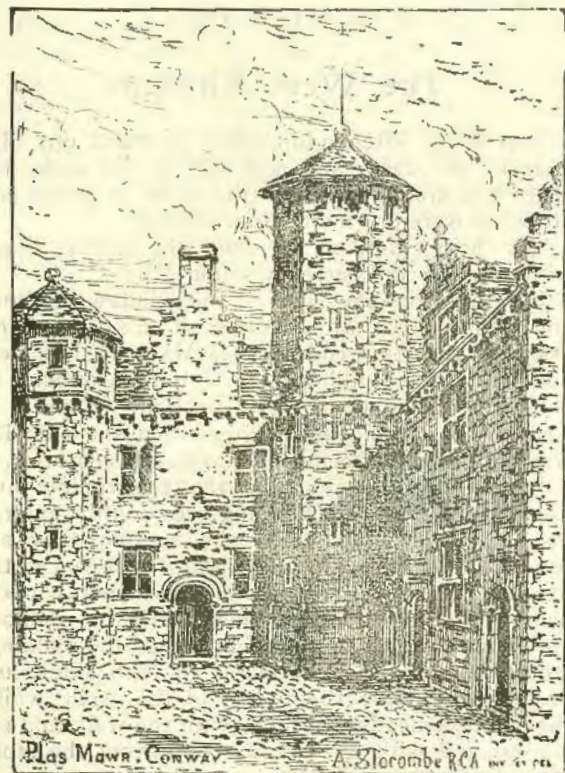
The West Kitchen.

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.



Plas Mawr: CONWAY.

A. Storrer R.C.A. INC. 55 DEL.

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 Staff, 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 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.

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.

The following is an extract from local papers of September, 1893:—

A HAUNTED ROOM AT PLAS MAWR.

[FROM A CORRESPONDENT.]

In addition to its intrinsic charm as one of the most perfectly preserved specimens of Elizabethan Manor Houses now existing in this country, Plas Mawr, the Home of the flourishing and very useful Royal Cambrian Academy of Art, has its numerous low, oak-pannelled, and oak-floored rooms filled with an excellent collection of Oils and Water-colours, of which the critics speak very highly. Both of these attractions are by this time pretty widely known, and what I wish to make public—for the first time, I believe,—is the existence of an attraction of an entirely different character; an attraction that one almost instinctively looks for in connection with such an old building as Plas Mawr, and that is a haunted room.

There can be no doubt about it, for I have the story from one who is both an ear and eye-witness of the fact that one of the rooms in Plas Mawr is haunted.

The story was told to me by one of the genial officials of the R.C.A., on the occasion of the recent visit of Sir Stuart Knill, Lord Mayor of London, to Conway.

The official referred to, at that time remarked to me and my two companions, whom he found in the room in question, "Ah, you are studying the haunted room, are you?" We laughed, and said that we did not know that it was haunted, or even that it was said to be haunted.

"Very few people know it," he said; "but it is a fact, and it is supposed to have some connection with the Priest's

Hiding-place, which is just here," he added, tapping the wall between the door of the room and the huge fire-place.

We were delighted, and explained that we had not heard of the Priest's Hiding-place, any more than we had of the Haunted Room, and begged of him to let us see that interesting recess in which, perhaps, some poor recusant had hidden himself in the stern times of good Queen Bess.

"Come this way," he said; and advancing to the corner of the room, he tapped the apparently solid wall.

We expected to see the wall open, revealing a dark cavity, but nothing happened, and, somewhat disappointed, we listened to our guide's explanation that "the Hiding-place lay behind that wall."

There is a spiral staircase just outside the door of the room, and we turned to ascend that, after our guide had told us that the entrance to the Hiding-place was up above, but he called us back, and led us through two other rooms on the same floor, right to the other end of the building. There we mounted another flight of stairs, and, opening a small worm-eaten door, our guide entered—and we followed him into—a very low attic, whose ponderous oak rafters were carved with some degree of elaboration.

"Take notice where I place my feet," said Mr. — to us; "and put yours in exactly the same place, otherwise you might crash through the ceiling of the room beneath."

We did so, and trod with almost ludicrous exactness and care in the footprints of our guide, who led us carefully along some boards placed across the joist, up to the right hand corner of the attic, and there we saw a recess, about 5 feet in depth, and about 4 feet wide. It is uncovered now, and would afford no security against the most superficial search, but in the old days it was cunningly and heavily covered, so that even tapping the covering would not betray the cavity beneath. But this was not the whole of the Hiding-place. If,

by chance, pursuers discovered this recess, and managed to open the trap-door, no fugitive would be visible, for the inner side of the Hiding-place consisted of a sliding-panel which gave entrance to "inner sanctuary" (so to speak), into which the fugitive would slip on finding that his first hiding-place had been discovered, leaving nothing for the pursuer to gaze at but an empty space, and of course the chances were a hundred to one against the pursuers suspecting the existence of an ante-room, and so the hunted priest would, let us hope, escape.

There were other details in connexion with this attic (which one of my friends—a devout Catholic—supposed might have been a secret Chapel) of great interest, but I won't refer to them now, as my letter is already somewhat lengthy, I will only briefly state on what grounds our guide maintains that the room in which he first found us is haunted. He says that he was alone in the building late one night, writing. He had been round every room before that, previous to closing, to see that all the visitors had left the house for the day. Suddenly, in the silence of the evening, he heard a measured footfall begin to pace the room over his head. He listened for a long time. The measured footfall continued, till he, not liking to go up alone, and in the dark, left and went home.

Another time, he and his wife happened to be walking together in the Court-yard below, when they both chanced to look up at the open window of the Haunted Room. He saw something withdraw quickly from the window as he looked up. He said nothing to his wife, for fear of alarming her; but at supper, she remarked to him that, when she chanced to look up at the window, she thought she saw something or somebody withdraw quickly from the window. Mr. — also assures me that, on several occasions, when he has been in that room at dusk (he is not at all afraid of ghosts), he has heard and felt something pattering around him. Not merely

around his feet, as a dog, or cat, or rat might do, but brushing slightly against his body, at the same time making audible footsteps on the oaken floor. Mr. ——— concluded by saying that, though he had not the slightest belief in ghosts, he can never enter that room—even in broad daylight,—without a queer feeling coming over him, a kind of cold shivering, and this when he is not—and has not been (it may be for weeks)—thinking of the room being haunted.

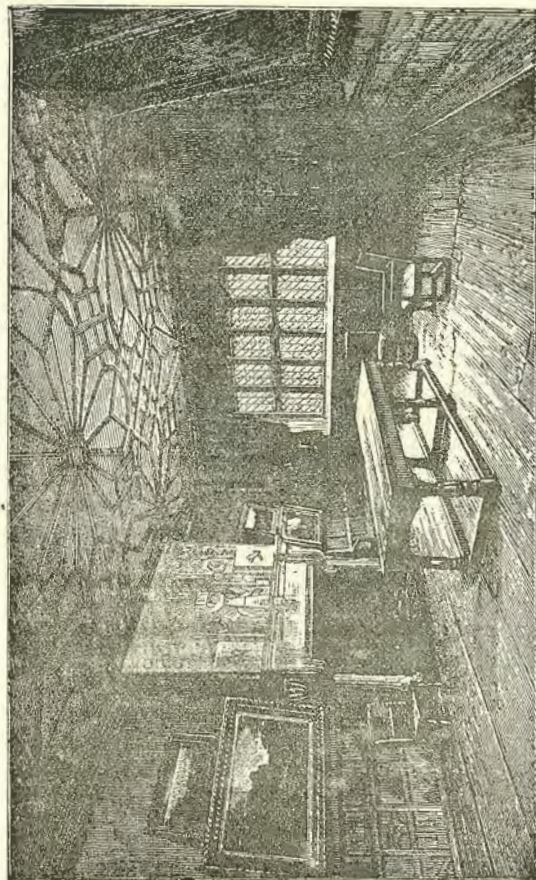
Without offering an opinion on these manifestations, I give them publicity, and have no doubt that what I have referred to at the commencement of this article as "as an additional attraction," will really prove such to many who would otherwise not enter this very charming old house, one of the sights of Conway.

[FROM ANOTHER CORRESPONDENT.]

The details about the Plas Mawr Spiritual Visitant, as given by a *confrère*, are substantially correct except in one or two minor matters of detail, into which I do not think it worth while entering, on the principle *de minimis non curat lex*. However, there seems no doubt that a mysterious Something has been seen, by two credible witnesses, in broad daylight, and, unless the usual rules of evidence are to be accounted of no worth, we have no option but to accept the theory that something "uncanny" has several times made its presence visible or audible at Plas Mawr.

Occasionally, visitors have said that they are sure that there is a haunted room in Plas Mawr. "Indeed! Why?" they are asked. "Oh! because I feel it; I am a medium," they say, or words to like effect. "Which room is it?" they are next asked, and invariably they have indicated what my *confrère* has now termed the "Haunted Room."

The matter needs investigating, so perhaps the Something has somewhat to communicate.



BANQUETING HALL, PLAS MAWR.

By permission of Messrs. Cathal 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.

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

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



CATALOGUE.

For prices of pictures refer to list given with each Catalogue, or to Mr. J. R. Furness, the Curator.

No. 1 ROOM (The Banqueting Hall).

(For description of Room see page 11).

F. W. HAYES.

1 Caernarvon

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

2 Little Bo Peep

H. MEASHAM

3 Loch Katrine and Ben Venue

B. FOWLER

4 On the Conway

W. H. SULLIVAN

- 5 Captain (afterwards Lieut.-General Sir) Joseph
Thackwell leading the 15th Hussars at
Waterloo

REGINALD ASPINWALL

- 6 The ever restless sea

F. W. HAYES

- 7 Wast Water

S. SIDLEY, R.B.A.

- 8 Mrs. W. M. Sever

HAMILTON MARR

- 9 Sunset—North Wales

PARKER HAGARTY

- 10 A Hazy Morn

G. HALL NEALE

- 11 An Idyll

CHARLES POTTER

- 12 A Chat on the Way

JULIUS HARE

- 13 Leaving Folkestone Harbour

J. CLINTON JONES

- 14 Homewards

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

- 15 From a Special Correspondent

JULIUS HARE

- 16 Running for Shelter—Yarmouth Port

F. T. SIBLEY

- 17 On the Moors—Barmouth

ROBERT FOWLER, R.I.

- 18 Sea Fairies

"O hither, come hither, and furl your sails,
Come hither to me and to me."

H. MEASHAM

- 19 A Welsh Sheep Fold

LEONARD HUGHES

- 20 Alderman Leonard Gilbert, J.P.

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

- 21 An Old World Melody

CHISOLM COLE

- 22 A Grey Day in June

HAMILTON MARR

- 23 At Early Morn

F. W. HAYES

- 24 Haddon Hall

A. F. PERRIN

- 25 A Wild Path

B. FOWLER

- 26 A Pool on the Ceiro

ROBERT FOWLER, R.I.

- 27 A Sea Shell

PAUL KNIGHT

- 28 Miss Winsor, daughter of P. J. Winsor, Esq.

CHISOLM COLE

- 29 Summer

F. T. SIBLEY

- 30 Water Head, Windermere

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

- 31 Autumn

R. FOWLER, R.I.

- 32 A Huntress

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

- 33 Virginia

J. R. G. GRUNDY

- 34 Woodland Stream

JOHN FINNIE

- 35 A Corner of my Studio

CRESWICK BOYDELL

36 Summer—Gloucestershire

PARKER HAGARTY

37 Evening Light

HAMILTON MARR

38 After the Storm comes the Calm

ANDERSON HAGUE, R.I.

38A A bit of Sea

CHISOLM COLE

39 In the Cool Shade

ANDERSON HAGUE, R.I.

40 Ripening Corn

W. J. SLATER

41 Spring-time at the Mouth of the Conway

B. FOWLER

42 Cemaes Bay



No. 2 ROOM (The Small Kitchen).

(For description of Room see page 14).

W. J. SLATER

43 The Mouth of the Conway

PARKER HAGARTY

44 The Skiddaw from Derwentwater—Winter

B. FISHER

45 Pontwgan Mill

B. FISHER

46 Going to the Village

PAUL KNIGHT

47 "Nain"—Grandmother

J. T. WATTS

48 Woodland Road

A. BERTRAM LOUD

49 A Tunisian Merchant

F. T. SIBLEY

50 On the Moors—Arthog

CHISOLM COLE

51 The Haunt of the Heron

PAUL KNIGHT

52 John Blackwall, Esq., J.P

W. J. SLATER

53 Old Cottage—Llandudno Warren

A. BERTRAM LOUD

54 Head of a Bedouin Girl

B. S. MARKS

55 Madam Clara Novello Davies

CHARLES POTTER

56 A Welsh Trout Stream

PARKER HAGARTY

57 A Fair Spring Day

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

58 Drowsy Moments

B. FISHER

59 In the Glen

ANDERSON HAGUE, R.I.

60 Flowing Stream

ALBERT KINSLEY, R.B.A.

61 In the Woods

G. SHERIDAN KNOWLES, R.I.

62 Thorns and Roses

B. FISHER

63 A Trout Stream

J. T. WATTS

64 October Morning on the Wharf

PARKER HAGARTY

65 On Farnham Common

HAMILTON MARR

66 When Day is Ending

HAMILTON MARR

67 A Stormy Morning

CHARLES POTTER

68 Old Bridge and Ford, Crafnant Valley—
Autumn

B. FISHER

69 A Grey Afternoon

W. J. SLATER

70 An interesting Book

J. CLINTON JONES

71 Autumn in a Welsh Hill-side

G. SWINFORD WOOD

71A Over the Hill to Conway

G. HARRISON

72 Old Church—Cefnlllys, nr. Llandrindod

HAMILTON MARR

73 Cwm y Mawddach

S. LAWSON BOOTH

74 Kirkstall Abbey, Yorkshire





No. 3 ROOM (The Still Room).

(For description of Room see page 15).

ARTHUR NETHERWOOD

75 Marine Walk, Conway

J. R. G. GRUNDY

76 Breakers

G. HALL NEALE

77 Nature's Flower Garden

JOHN FINNIE

78 No Water

J. T. WATTS

79 Moonrise in Mounts Bay

No. 3 ROOM.

45

F. T. SIBLEY

80 Bosham, Sussex

PARKER HAGARTY

81 By the Lake

JOHN JOHNSON

82 Bettws-y-coed Church

HAMILTON MARR

83 Heather

B. FOWLER

84 Crafnant Lake

ANDERSON HAGUE, R.I.

85 A Sailor's Home

G. SWINFORD WOOD

86 Rough Pasture

J. PAIN DAVIS

87 Over the Hills and far away

PAUL KNIGHT

88 An old Salt

ARTHUR NETHERWOOD

89 Conway Haven

HAMILTON MARR

90 On the Severn

J. C. SALMON

91 Evening

A. BERTRAM LOUD

92 An Inhabitant of the Desert

HAMILTON MARR

93 Hot Weather on the Dee

G. SWINFORD WOOD

94 On Loch Linnhe

S. LAWSON BOOTH

95 Old Mill, Beddgelert

HAMILTON MARR

96 A highland Loch—The last gleam

On leaving this Room, turn to the right and ascending one step, turn again to the right into Queen Elizabeth's Sitting Room, for description of which see page 15.

No. 4 ROOM (The West Kitchen).

(For description of Room see page 19).

S. LAWSON BOOTH

97 Pass of St. Bernard

S. LAWSON BOOTH

98 Bridge, nr. Ogwen Lake

LEONARD HUGHES

99 Portrait

HAMILTON MARR

- 100 A Gorsy Common, crowned with Scottish Pine.

ARTHUR NETHERWOOD

- 101 Evening from Deganwy Sand Hills.

S. LAWSON BOOTH

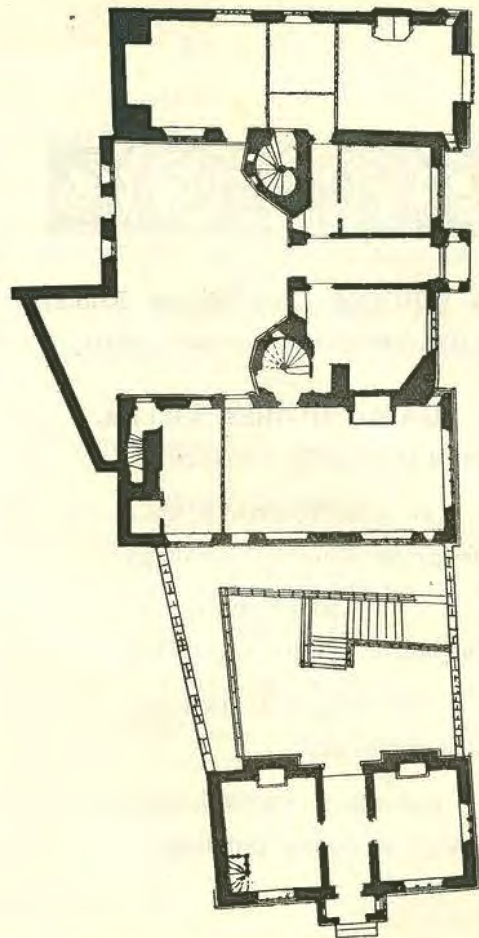
- 102 Whitby Harbour—Evening

F. T. SIBLEY

- 103 When in the crimson cloud of even
The lingering light decays

S. LAWSON BOOTH

- 104 Snowdon from Nant Gwynant Valley



PLAN OF GROUND FLOOR PLAS MAWR.



No. 5 ROOM (The Wynne Room).

(For description of Room see page 21).

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

105 Court Il Bargello, Florence

G. A. HUMPHREYS, M.S.A.

106 Design for Municipal Buildings

JAMES TOWERS

107 The Mersey—With Yacht Club

REGINALD ASPINWALL

108 Llanwrst Bridge

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

109 Design for County Buildings

No. 5 ROOM.

51

ALFRED SLOCOMBE

110 Fetching Water for the Farm

J. H. COLE

111 Winter, slumbering in the open air,
Wore in his smiling face a dream of spring

ALFRED SLOCOMBE

112 A quiet nook at Bierton, nr. Aylesbury

JOSEPH KNIGHT

113 On the Warren, nr. Deganwy

REGINALD SMITH

114 Springtime

OLIVER BAKER

115 Hadbury Loch—On the Avon

F. W. LONGSHAW

116 Pontnewydd

J. H. COLE

117 An Anglesey Bulwark

GEORGE CROZIER

118 Tidal Shallows

119

J. H. COLE

120 Cwn Eigiau Crags

A. W. AYLING

121 Ogwen River

A. W. AYLING

122 Fir Trees, Capel Curig

S. MAURICE JONES

123 Corn Field—Crafnant Valley

S. J. HODSON, R.W.S.

124 Toledo, a last stronghold of the Moors in Spain

J. H. COLE

125 Moorland—Carnedd, Llewelyn

J. H. COLE

126 A breezy day

A. W. AYLING

127 Cainant Bridge—Ogwen Valley

JAMES TOWERS

128 Early Summer—Bodfari, nr. Denbigh

ALFRED SLOCOMBE

129 Sunshine and Rain

A. F. PERRIN

130 A Carpet of Dead Leaves

GEORGE CROZIER

131 Returning to the Covert

P. GHENT

132 A tranquil Pool

A. KINSLEY, R.B.A.

133 Old Pier—Southwold

J. KNIGHT, R.I.

134 On the Elwy

J. H. COLE

- 135 On the Anglesey Coast

G. COCKRAM

- 136 Looking westward

OLIVER BAKER

- 137 Under the Willows

ALFRED SLOCOMBE

- 138 Departing daylight—King's-gate, nr. Broad-
-
- stairs

JOSEPH KNIGHT, R.I.

- 139 On the Conway Marsh

J. H. COLE

- 140 Winter at Llanbedr

J. C. SALMON

- 141 A Welsh Farm

GEORGE COCKRAM

- 142 Winter



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

(For description of Room see page 23.)

P. GHENT

- 143 A rising stream

G. COCKRAM

- 144 A Snowstorm on the Glyders

J. KNIGHT, R.I.

- 145 Nr. Deganwy

A. W. AYLING

- 146 Brightmelion

JOSEPH KNIGHT, R.I.

- 147 Evening Light

JAMES TOWERS

148 A September Morning, nr. Denbigh

J. McDUGALL

149 A Sunlit Sea

GEORGE CROZIER

150 Homewards

J. H. COLE

151 A Winter Afternoon

A. W. AYLING

152 Low-tide

H. MEASHAM

153 Pussy's Breakfast

JAMES TOWERS

154 A Rustic Bridge on the Clwyd, nr. Lleweni

J. H. COLE

155 At Low-tide

JAMES TOWERS

156 The Castle Hill, Denbigh

J. PAIN DAVIES

157 A Gipsy Girl

A. KINSLEY, R.B.A.

158 A Woodland Stream

OLIVER BAKER

159 A Welsh Border Stronghold

GEORGE COCKRAM

160 When the wind bloweth in from the sea

CUTHBERT C. GRUNDY

161 Boy's head

A. KINSLEY, R.B.A.

162 Late Autumn

HAROLD SWANWICK

163 A Farm, nr. Algiers

HAROLD SWANWICK

164 Harvest Time

CUTHBERT C. GRUNDY

165 On the Tops—Trefriw

W. J. SLATER

166 The last of the Cabbages

CUTHBERT C. GRUNDY

167 Coming Shower

HAROLD SWANWICK

168 A Sunny Corner—Algiers

ALFRED SLOCOMBE

169 Aylesbury Ducks at Home

S. MAURICE JONES

170 The Old Boat House, Caernarvon

CUTHBERT C. GRUNDY

170A On the Lune

EDWIN SEWARD, F.R.I.B.A.

171 The Taff Fawr Lake—The source of the
Cardiff Water Works

WALTER SEVERN

(President, Dudley Gallery)

172 Bamborough Castle

JOHN McDOUGALL

173 " Bolt Tail "—South Devon

CUTHBERT C. GRUNDY

174 Cloud Shadow

S. J. HODSON, R.W.S.

175 The Porta Romano—Sienna

J. T. WATTS

176 Near St. Ives—Springtime

F. W. LONGSHAW

177 Springtime

J. H. COLE

178 The Woods in December

P. GHENT

179 Going to Market

J. KNIGHT, R.I.

180 Above Trefriw

A. F. PERRIN

181 October Showers

A. NETHERWOOD

182 Crossing the Sands—Aber

F. W. LONGSHAW

183 Harvest Time

J. H. COLE

184 Summertime

J. CLINTON JONES

185 Pontwgan

A. W. AYLING

186 The Rivals—From Rhos Neigr



No. 7 ROOM (The Reception Room).

(For description of room see page 24).

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

187 In the Ghetto—Florence

ANDERSON HAGUE, R.I.

188 Snow Scene

W. J. SLATER

189 The Old Malt House

JAS. T. WATTS

190 Welsh Beech Trees in Autumn—Bettws-y-Coed

JOSEPH KNIGHT, R.I.

191 The Faerdre'—Deganwy

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

192 Snowdon

JAS. T. WATTS

193 Evening in a Lancashire Wood

ANDERSON HAGUE, R.I.

194 Autumn

GEORGE COCKRAM

195 An Anglesey Landscape

J. H. COLE

196 Penmaenbach—From the Morfa

S. MAURICE JONES

197 Sunshine and Shadow

S. MAURICE JONES

198 A Welsh Cottage

P. GHENT

199 Harvest Time in the Conway Valley

J. C. SALMON

200 The Roman Bridges—Pandy

OLIVER BAKER

201 At the Sign of the Dragon

P. GHENT

202 In Time of Harvest

A. W. AYLING

203 Old Cottage—Glen Elen

P. GHENT

204 Spring

A. W. AYLING

205 Anglesey Coast

GEORGE CROZIER

206 Early Fishers

JAS. TOWERS

207 Moel Famau—From the Vale of Clwyd

GEORGE CROZIER

208 Life on the Shore

S. J. HODSON, R.W.S.

209 Cathedral of St. Gudule—Brussels

J. McDOUGAL

210 Thurlston Bay—South Devon

ARTHUR BAKER

211 House at Pinner.—Design by Arthur Baker

A. NETHERWOOD

212 Conway Castle

P. GHENT

213 Eventide

F. W. LONGSHAW

214 An Autumn Day.

GEORGE COCKRAM

215 "A still salt pool, lock'd in with bars of
sand"

HAROLD SWANWICK

216 "The miry beasts retreating fra' the pleugh"

J. KNIGHT, R.I.

217 Cottage at Glan Conway

W. J. SLATER

218 Conway—From Tywyn

J. KNIGHT

219 Cornfield—Near Glan Conway

J. CLINTON JONES

220 Conway

J. PAIN DAVIS

221 In the Havod Wood—Trefriw

J. PAIN DAVIS

222 A Greek Girl

GEORGE COCKRAM

223 Evening—Cemaes

A. KINSLEY, R.B.A.

- 224 An Autumnal Evening

JOHN FINNIE

- 225 "How sweet it is hearing the downward
-
- stream"

GEORGE CROZIER

- 226 Dawn on the Estuary

J. CLINTON JONES

- 227 Salmon Fishing on the Conway

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

- 228 "June"

"The morn is merry June, I trow,
The rose is budding fain."

J. T. WATTS

- 229 Returning from Market—Evening Sunlight
-
- on Fir Trees

OLIVER BAKER

- 230—Whitby—From the West Cliff

J. C. SALMON

- 231 Tal y Cafn

GEORGE CROZIER

- 232 Home of the Red Deer

CHARLES POTTER

- 233 A Severe Winter—The Widow's Charge

ROBERT FOWLER, R.I.

- 234 "All like a silvery shell

JOHN McDOUGAL

- 235 An Oatfield

JOHN McDOUGAL

- 236 A Summer Sea

J. C. SALMON

- 237 Moel Siabod

P. GHENT

- 238 Homeward

GEORGE COCKRAM

- 239 The Mooring Rock

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

- 240 Winter Pasture

J. H. COLE

- 241 View from Deganwy

HAROLD SWANWICK

- 242 Gathering the Flock

P. GHENT

- 243 Evening Light

GEORGE COCKRAM

- 244 A Welsh Trout Stream

F. W. LONGSHAW

- 245 After Rain

JOHN McDOUGAL

- 246 Return of the Fishing Boats

J. KNIGHT, R.I.

- 247 On the Moors above Trefriw

G. HARRISON

- 248 A Welsh Farmyard



No. 8 ROOM (The Lantern Room).

(For description of room, see page 25).

G. SWINFORD WOOD

- 249 A Beech Nut Feast

REGINALD SMITH

- 250 By the Avon

A. NETHERWOOD

- 251 Ploughing

OLIVER BAKER

- 252 A Welsh Trout Stream

G. SWINFORD WOOD

- 253 A Summer's Day at Kerrera

F. W. HAYES

254 Afterglow

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

255 "The well of constancy"

"In these forests existed a magic fountain discoverable only upon a certain day in the year; and those maidens who ventured to seek and find this spring, might ensure the constancy of the lovers by causing them to drink of the waters drawn therefrom."—ANCIENT LEGEND.

PAUL KNIGHT

256 Herald Cymraeg

GEO. HARRISON

257 A Welsh Lane

ANDERSON HAGUE, R.I.

258 The Mill Pool

J. C. SALMON

259 The Fisherman's Cottages, Conway

GEORGE HARRISON

260 Primroses

P. GHENT

261 Eventide

G. SWINFORD WOOD

262 Islay, from Ornsay

HAMILTON MARR

263 'Mid Gorse and Heather

F. W. HAYES

264 Haidee

F. W. HAYES

265 Arundel Castle

HAMILTON MARR

266 An Argyllshire Moorland

J. CLINTON JONES

267 Autumn on a Welsh hill-side

PAUL KNIGHT

268 Portrait

B. FOWLER

269 Arthog Moor

R. ASPINWALL

270 Pant y Pant

J. H. COLE

271 A Welsh Trout Stream

J. CLINTON JONES

272 Gossips

PAUL KNIGHT

273 Three score years and ten



Finish.



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, 6, 108, 270.Ayling, A. W., Deganwy, Llandudno, 121, 122,
127, 146, 152, 186, 203, 205.Baker, Arthur, (F.R.I.B.A.), Effingham House,
Arundel St., Strand, W.C.Baker, Oliver, 101, Gough Road, Edgbaston,
Birmingham, 115, 137, 159, 201, 211, 230, 252.

- Booth, S. Lawson, 72, Roe Lane, Southport, 74, 95, 97, 98, 102, 104.
- Boydell, C., 10, Scottish Chambers, Castle Street, Liverpool, 36.
- Clarke, L. J. Graham, Glanrhos, Rhayader, Radnorshire.
- Cockram, Geo., Rhos Neigr, Ty Croes, R.S.O., Anglesey, 136, 142, 144, 160, 195, 215, 223, 239, 244.
- Cole, J. H., Church House, Llanbedr, Conway, 111, 117, 120, 125, 126, 135, 140, 151, 155, 178, 184, 196, 241, 271.
- Cole, Chisholm, Church House, Llanbedr, Conway, 22, 29, 39, 51.
- Crozier, C., Bolton-le-Sands, near Carnforth, 118, 131, 150, 206, 208, 226, 232.
- Davis, J. Pain, Roulayn, Trefriw, North Wales, 87, 157, 221, 222.
- Davies, J. Hey, 26, Brazenose Street, Manchester.
- Douglas, J., (Architect), Abbey Square, Chester.

- Finnie, John, 20, Huskisson Street, Liverpool, 35, 78, 225.
- Fisher, B., Bodafon, Roe Wen, Conway, 45, 46, 59, 63, 69.
- Fowler, B., Glandwr, Trefriw, R.S.O., 4, 26, 42, 84, 269.
- Fowler, R., (R.I.), 10, S. Castle Street, Liverpool, 18, 27, 32, 234.
- Gilbert, Sir John, R.A., (P.R.W.S.)
- Ghent, Peter, Llanbedr, Conway, 132, 143, 179, 199, 202, 204, 213, 238, 243, 261.
- Grundy, Cuthbert C., Homefield, Blackpool, 131, 161, 165, 167, 170A, 174.
- Grundy, J. R. G., South Shore, Blackpool, 34, 76.
- Hagarty, P., 26, Castle Street, Cardiff, 10, 37, 44, 57, 65, 81.
- Hague, Anderson, (R.I.), Tywyn, Conway, 38A, 40, 60, 85, 188, 194, 258.
- Hare, Julius, Junction, near, Conway, 13, 16.
- Harrison, Geo., Minafon, Bettws-y-coed, North Wales, 72, 248, 257, 260.

- Hayes, F. W., 12, Westcroft Square, Hammer-smith, W., 1, 7, 24, 254, 264, 265.
- Hodson, S. J., (R.W.S.), 7, Hillmartin Road, Camden Road, London, N., 124, 175, 209.
- Holte, A. Brandish, The Cape, Warwick.
- Hoyles, B., Castell, Talybont, Conway.
- Hughes, Leonard, Greenfield, Holywell, North Wales, 20, 99.
- Hughes, Harold, (A.R.I.B.A.), Arvonja Buildings, Bangor, 105, 109, 187.
- Humphreys, G. A. (M.S.A) Llandudno, 106.
- Jones, Sir E. Burne, Bart., (R.W.S).
- Johnson, J., Fern Hill, Trefriw, North Wales, 82.
- Jones, J. Clinton, Llanbedr, Conway, 14, 71, 74, 185, 220, 227, 267, 272.
- Jones, S. Maurice, 18, Segontium Terrace, Carnarvon, 123, 170, 197, 198.
- Kinsley, Albert, (R.B.A.), 2, Corinne Road, Tufnel Park, London, N. 61, 133, 158, 162, 224.

- Knight, Joseph, (R.I.), Minafon, Tywyn, Llandudno, 113, 134, 139, 145, 147, 180, 191, 217, 219, 247.
- Knight, Paul R., 7, Stanley Oak Terrace, Near Conway, 28, 47, 52, 88, 256, 268, 273.
- Knowles, G. Sheridan, (R.I.), 5, Park Road Studios, Haverstock Hill, N.W., 62.
- Leighton, Sir Frederick, Bart., (P.R.A., R.W.S.)
- Longshaw, F. W., Deganwy, Llandudno, 116, 177, 183, 214, 245.
- Loud, A. Bertram, 7, Ryder Street, St. James', London, W., 49, 54, 92.
- Lysaght, A.
- Millais, Sir J. E. Bart, (R.A.)
- Marks, H. Stacy, (R.A., R.W.S.)
- Marks, B. S., Cambridge Lodge Studios, 42, Linden Gardens, Bayswater, W., 55.
- Marr, Hamilton, The Terrets, Kingswood, Hockley Heath, Birmingham. 9, 23, 38, 66, 67, 73, 83, 90, 93, 96, 100, 263, 266.

- McDougall, J., 27B, Liverpool & London Chambers,
Exchange, Liverpool, 149, 173, 210, 235, 236,
246.
- Measham, Henry, 26, King Street, Manchester, 3,
19, 153.
- Neale, G. Hall, 2, South John Street, Liverpool,
11, 77.
- Netherwood, A., Tywyn, Llandudno, 75, 89, 101,
182, 212, 251.
- Norbury, E. A., Tai Chang Wang Nai, Bangkok,
Siam.
- Perrin, A. F., Marl View, Llandudno Junction, 25,
130, 181.
- Potter, Chas., Llanbedr Lodge, Conway, 12, 56,
68, 233.
- Prescott-Davies, N., (R.B.A.), 12, Chalcott
Gardens, Haverstock Hill, N.W., 2, 15, 21,
33, 58, 228, 255.
- Salmon, J. C. Elsmore, Deganwy, Llandudno, 91,
141, 200, 231, 237, 259.
- Severn, Walter, 9, Earls' Court Square, South
Kensington, London, 172.

- Seward, E., (F.R.I.B.A.), 55, Newport Road,
Cardiff, 171.
- Short, Rd., 22, The Walk, Cardiff.
- Sibley, F. T., 3, Garden Studios, Manresa Road,
Chelsea, S. W., 17, 30, 50, 80, 103.
- Sidley, S., (R.B.A.), 8, Victoria Road, Kensington
W., 8.
- Slater, W. J., Plas-y-don, Tywyn, Llandudno, 41,
43, 53, 70, 166, 189, 218.
- Slocombe, A., Cumberland House, West End,
Hampstead, London, N.W., 110, 112, 129,
138, 169.
- Smith, Reginald, 47, Oakfield Road, Clifton,
Bristol, 114, 250.
- Sullivan, W. H., Latimer House, Church Street,
Chiswick, London, W., 5.
- Swanwick, Harold, Clive, Winsford, Cheshire, 163,
164, 168, 216, 242.
- Thomas, T. H., 45, The Walk, Cardiff.
- Towers, Jas., 7, Mellor Road, Prenton, Birkenhead,
107, 128, 148, 154, 156, 207.



ROYAL
CAMBRIAN ACADEMY,

PLAS MAWR,
CONWAY.

==
OPEN DAILY.

Watts, G. F. (R.A.)

Watts, Jas. T., 22, Lord Street, Liverpool, 48, 64,
79, 176, 190, 193, 229.

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
Road, Kensington, London, W., 31, 192, 240.

Williams, R. Ll., (Architect), Bod Gwyllyn,
Denbigh.

Wood, G. Swinford, Bodlondeb, Conway, 71A. 86,
94, 249, 253, 262.

