

1896

CATALOGUE.

ROYAL
CAMBRIAN ACADEMY
OF ART,
PLAS MAWR,
CONWAY.

1896.



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Royal Cambrian Academy of Art,

PLAS MAWR, CONWAY.

PRICES OF PICTURES.

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Intending Purchasers must negotiate through the Curator, MR. J. R. FURNESS.

UNDER THE 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.

FOURTEENTH ANNUAL EXHIBITION.

WORKS BY HON. MEMBERS, MEMBERS, AND ASSOCIATES ONLY.

1896.



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.
R.B.A.—Royal Society of British Artists.
F.R.I.B.A.—Fellow of the Royal Institute of British Architects.
R.P.E.—The Royal Society of Painter Etchers.

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	£	s.	d.
Cuthbert C. Grundy, R.C.A. ...	50	0	0
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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.

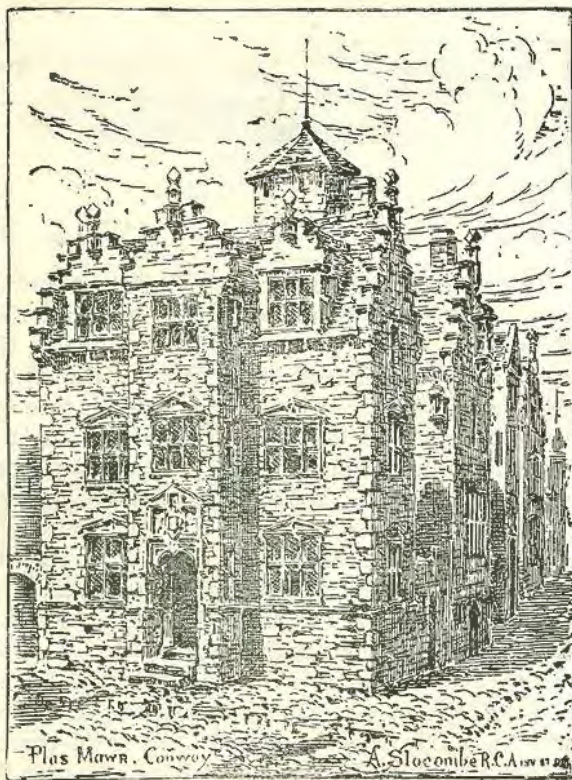
Application to be made to

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 departments 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

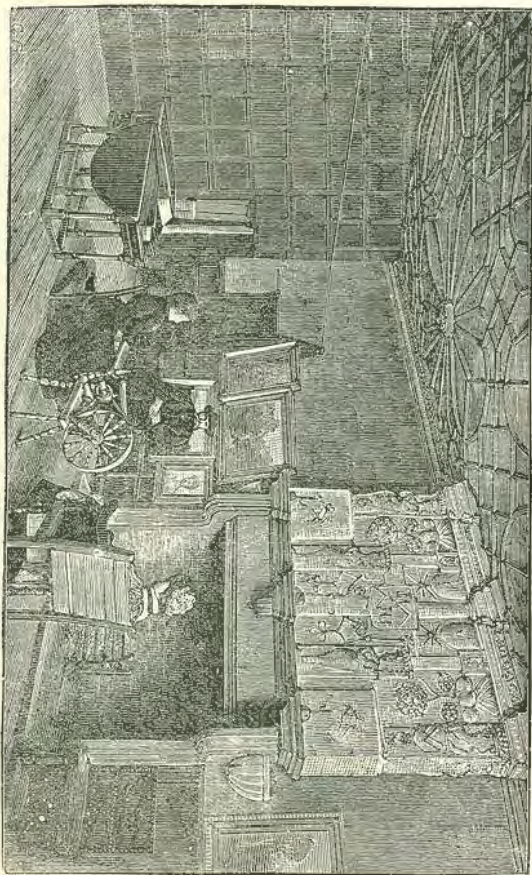
Welsh literature, books on Art, Art magazines, &c.
Also Casts, Models, Antique or other Welsh relics.

*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 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. At the further end, 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-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 framework 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 turbans on, without
Good morrow to the sun—

Stoop boys,—Stoop ! "

SHAKESPEARE.

Still Room.

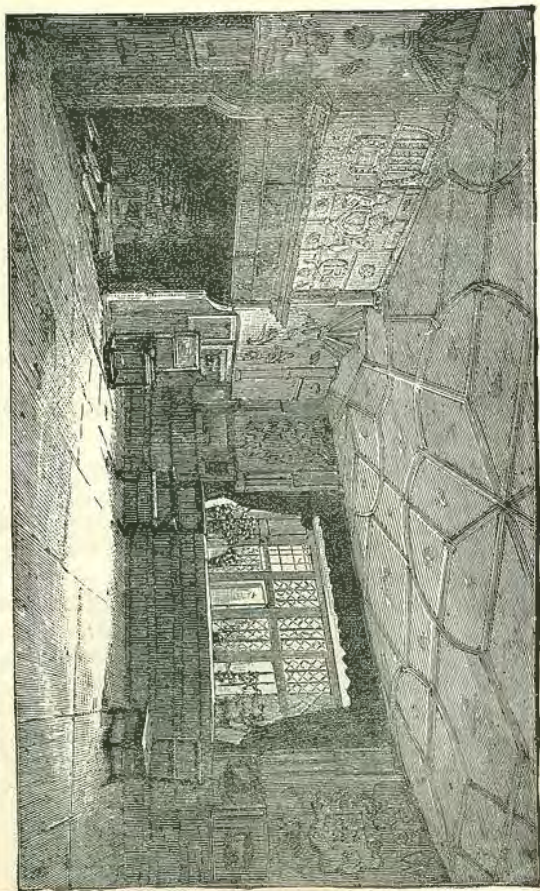
No. 3 room would be formerly used by the retainers in attendance at the side gate leading through the passage we have just crossed to the inner Court Yard, which is a beautiful and perfect specimen of the Architecture of the Tudor period—a most interesting reminiscence of by-gone days.

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. Cathers and Pritchard, Chester.



QUEEN ELIZABETH'S ROOM.

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side of the Royal Arms, which is surrounded by other Crests and decorative embellishments; the portcullis of Henry 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.



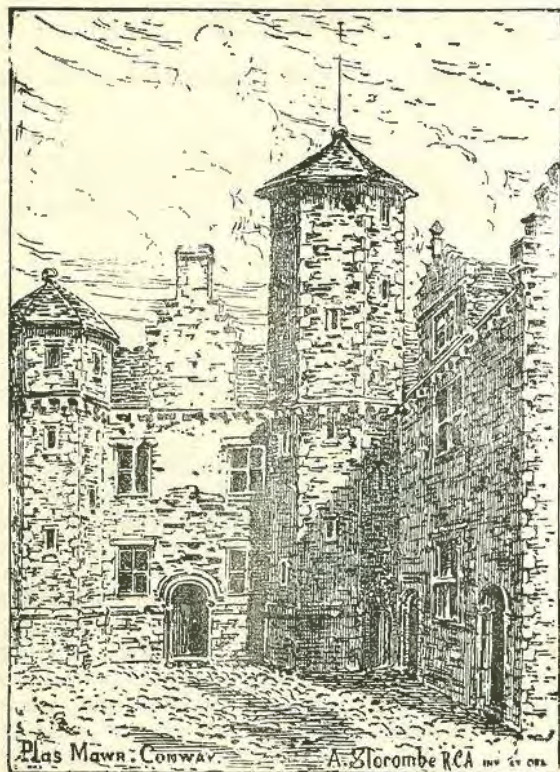
The West Kitchen.

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.



COURT YARD-PLAS MAWR.

WYNNE ROOM.

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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 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.

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.

From this room we enter

The Temporary Gallery.

A short passage on the right hand side of the fire-place in the Wynne Room leads to the temporary gallery, erected by the Royal Cambrian Academy in 1895.

On the 11th of February, 1896, this Gallery was officially opened by the Hon. Mrs. H. Lloyd Mostyn, on which occasion a grand fancy dress ball was held, the whole of the rooms of Plas Mawr being utilised on the occasion.

The group of statuary is the original model, designed by the late Mr. John Bell for the American corner of the Albert Memorial, Hyde Park. This model was presented to the R.C.A. by Mrs. Hoare.

(The following details of this interesting and celebrated group are taken from *The Times* of July 2nd, 1872, on the occasion of Her Majesty's visit to the Albert Memorial on the previous day).

"Mr. Bell's 'America,' on the pedestal of the

north-west angle is undoubtedly the finest composition of the four groups, and the boldest and most vigorous in every way. Seated upon a buffalo, charging through the long prairie grass, is a female, typifying the New World. To the rear, two male figures, seated, as less progressive, denote South and Central America, while in front two erect female figures signify Canada and the United States. The last figure is the principal of the four, and, sceptre in hand, controls and directs the headlong onward course of the buffalo. The figure seated on the bison is Colossal, and her left arm bears a shield emblazoned with the eagle, the beaver, the volcanos, the Lone star, the alpaca, and the southern cross, emblems of the United States, Canada, Mexico, Chili, Peru, and Brazil. In her right hand is a stone pointed feathered lance. The male figure of South America is a half-breed, wearing sombrero and poncho; that of Central America wears a Mexican head-dress. Habited in furs, Canada presses the rose of England to her bosom, though her face is turned towards the United States, who wears in her hair a star, and over her shoulders a starred baldrick. There are also other emblems connected with the various figures, yet the group is not in the least crowded or complicated. The young and vigorous life of the

buffalo, the fine outlook into the future, the confidence in her destiny beaming from the calm and noble face of the woman borne onward on the bison's back, the consciousness of supremacy in the countenance and gesture of the figure with the sceptre, the sense of action and progress and power which radiates from the whole group, make us aware that we are in the presence of a really great work."

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 said to be 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 out-

wards 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 connection 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 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.]

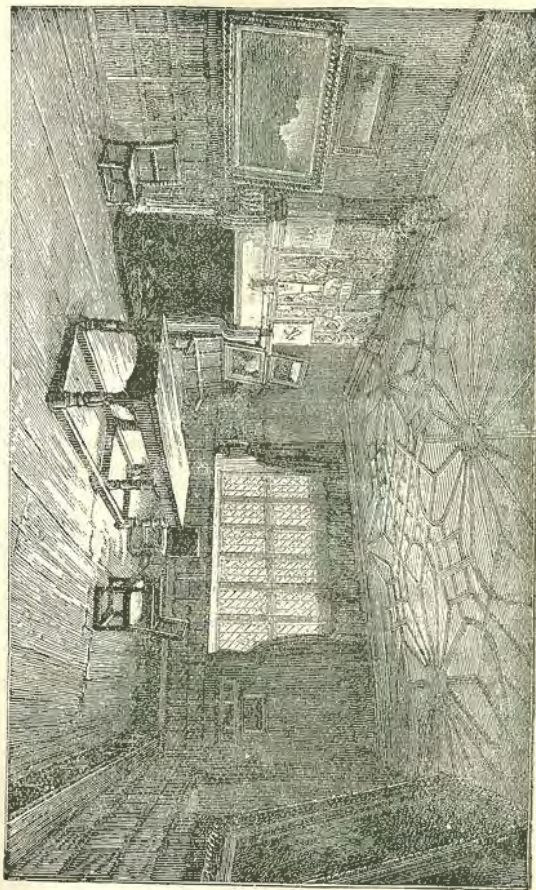
The details about the Plas Mawr Spiritual Visitant, as given by a *confrère*, are substantially correct except in one or two minor matters of detail, into which I do not think it worth while entering, on the principle *de minimus non curat lex*. However, there seems no doubt that a mysterious Something 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, for perhaps the Something has somewhat to communicate.

BANQUETING HALL, PLAS MAWR.

By permission of Messrs. Cathern 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.

The Art Union Drawing will take place on the 31st of October. Tickets One Shilling each.



CATALOGUE.

For Prices of Pictures refer to List given with each Catalogue, or to Mr. J. R. Furness, Curator.

No. 1 ROOM (The Banqueting Hall.)

(For description of room see page 11).

J. CLINTON JONES

1 Conway

ANDERSON HAGUE, R.I.

2 The Marl Pond

J. PAIN DAVIS

3 Over the Hills and Far Away

S. LAWSON BOOTH, F.R.G.S.

4 Sunrise on the Matterhorn

A. W. AYLING

5 Old Mill

ANDERSON HAGUE, R.I.

6 The Village Brook

B. FOWLER

7 Mountain Stream and Mead



No. 2 ROOM (The Small Kitchen).

(For description of room see page 14).

ANDERSON HAGUE, R.I.

8 A Bit of Sea

F. W. HAYES

9 Attingham on Severn

J. CLINTON JONES

10 Autumn on a Welsh hill side

HAMILTON MARR

11 Fading Light

REGINALD SMITH

12 By the Avon

J. CLINTON JONES

13 After the Shower

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

- 14 "The Child Christ"—"On Earth, Peace"

ALBERT KINSLEY, R.B.A.

- 15 An Old Street—Constantine, Algeria

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

- 16 "The Child Christ"—"Goodwill toward Men"

CHISOLM COLE

- 17 Snowdon, from Penrhyn

G. HALL NEALE

- 18 An Idyll

S. LAWSON BOOTH, F.R.G.S.

- 19 Llanberis Lake—Dolbadarn Castle

ANDERSON HAGUE, R.I.

- 20 On the Conway

SIR E. BURNE-JONES, BART., R.W.S.

- 21 The Wheel of Fortune

(The property of Albert Wood, Esq., J.P., D.L., kindly lent from his collection at Bodlondeb)

"THE WHEEL OF FORTUNE," that noble picture of the Goddess slowly turning the wheel to which the helpless victims of fate are bound; from the slave enjoying his brief hour of triumph and trampling on the crowned monarch at his feet, to the poet, who, from the lowest rung of the ladder, looks up with a light in his eye and the hope of a better day in his heart. The sombre greys and purples of Fortune's robes, her calm, sad, but immovable face, and the huge size of the wheel, all help to convey the impression of irresistible might and fixed unchangeable destiny.

ANDERSON HAGUE, R.I.

- 22 Beneath the Firs

F. W. HAYES

- 23 Sweet Seventeen

F. W. HAYES

- 24 Lady Betty



No. 3 ROOM (The Still Room).

(For description of room see page 15).

E. A. NORBURY

- 25 Boat Landing and Chinese Bridges, Klong Kup
Mai, Lower Siam

CHISOLM COLE

- 26 A Grey Day

PAUL KNIGHT

- 27 Fairy Tales

E. A. NORBURY

- 28 Native Houses, Samsen—River Meinam, Siam

ANDERSON HAGUE, R.I.

- 29 Swollen Stream

F. T. SIBLEY

- 30 When the Sun is Low

W. J. SLATER

- 31 The Mouth of the Conway

G. SWINFORD WOOD

- 32 Rough Pasture

PAUL KNIGHT

- 33 Little Miss Muffet

HAMILTON MARR

- 34 A Choppy Sea

J. CLINTON JONES

- 35 On the way to Dulyrn

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

- 36 An Old World Wooing

ALBERT S. WOOD

- 37 The River Conway

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

38 Chaff

W. J. SLATER

39 Old Cottage—Llandudno Warren

PAUL KNIGHT

40 The Daily Chapter

J. C. SALMON

41 Evening

HAMILTON MARR

42 Above the Dee

HAMILTON MARR

43 Among the Woodlands

ALBERT S. WOOD

44 On the Conway Marsh

GEORGE HARRISON

45 Cottage Interior

CHARLES POTTER

46 A Chat by the Way

S. LAWSON BOOTH, F.R.G.S.

47 Snowdon from Llyn Llydaw

F. F. SIBLEY

48 Windsor Castle

GEORGE HARRISON

49 Old Church, Cefnlllys, near Llandrindod





No. 5 ROOM (The Wynne Room).

(For description of this room see page 21).

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

51

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

52 Plas Berw, Anglesey

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

53 New Terrace, The Parade, Llandudno

HAMILTON MARR

54 A Highland Loch

HAMILTON MARR

55 Returned

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

56 The Westminster, Llandudno

HAROLD HUGHES

57 Sta Maria dei Miracoli, Venice

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

58 Snowdon

S. MAURICE JONES

59 A Cottage near Caernarvon

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

60 The Steps of St. Marks, Venice

J FINNEMORE, R.B.A.

61 The Grandmother

JOSEPH KNIGHT, R.I.

62 Cliff on the Coast of Donegal

JAMES TOWERS

63 Autumn in the woods

A. F. PERRIN

64 On Pen Sychnant

ALBERT KINSLEY, R.B.A.

65 An Autumnal Evening

F. W. LONGSHAW

66 Pont Newydd

J. FINNEMORE, R.B.A.

67 Idle Moments

JAMES TOWERS

68 The Mersey, with Yacht Club

A. W. AYLING

69 Misty Evening—Sussex

GEORGE CROZIER

70 A Relic of Past Ages—Girgenti, Sicily

S. MAURICE JONES

71 Caernarvon Harbour

GEORGE CROZIER

72 Sea Gulls by the Shallows

A. W. AYLING

73 Llugwy River, Capel Curig

F. W. LONGSHAW

74 January, 1896

A. W. AYLING

75 Llugwy River

J. C. SALMON

76 The Cloud

"Over earth and ocean
With gentle motion"—*Shelley*

J. C. SALMON

77 Ogwen Lake

GEORGE COCKRAM

78 An Anglesey Landscape

OLIVER BAKER, R.P.E.

79 The Towers of Conway

A. W. AYLING

80 Trefan, North Wales

J. McDOUGAL

81 A Freshening Breeze

ALBERT KINSLEY, R.B.A.

82 Early Spring

B. FOWLER

83 Wanderers

A. W. AYLING

84 Old Bridge, Capel Curig

JOSEPH KNIGHT, R.I.

85 Clearing after rain

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

86 The Porta Romano, Sienna



THE GALLERY.

B. FISHER.

87 Feeding Time

JOSEPH KNIGHT, R.I.

88 An Upland Pasture

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

89 Nerœda

JAMES T. WATTS

90 Through the Spring Larches

A. F. PERRIN

91 Spring Time

GEORGE HARRISON

92 The Beaver Bridge on the River Conway

PAUL KNIGHT

- 93 Never too Late to Mend

PAUL KNIGHT

- 94 J. G. Lyon, Esq.

W. J. SLATER

- 95 A Welsh Pastoral

E. A. NORBURY

- 96 Under the Trees by Wat Chang—Evening,
-
- Meinam River, Siam

J. FINNIE

- 97 Runswick Bay

CHISOLM COLE

- 98 Summer

E. A. NORBURY

- 99 Brick Boats, Native House, and Banana Palm,
-
- Meinam River, Siam

LEONARD HUGHES

- 100 Portrait

S. LAWSON BOOTH, F.R.G.S.

- 101 Llanberis Pass

HAMILTON MARR

- 102 The Dying Day

E. A. NORBURY

- 103 A Siamese Farmhouse—Rice and Betel Nut
-
- Palms

J. CLINTON JONES

- 104 Evening in the Vale of Conway

JOSEPH KNIGHT, R.I.

- 105 On the Welsh Coast

E. A. NORBURY

- 106 Flame of the Forest, in bloom, Lower Siam

B. FISHER

- 107 A Trout Stream

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

- 108 "Serve the Lord with gladness, and come
before His presence with a song"
A Children's Flower Service

PAUL KNIGHT

- 109 Mrs. J. G. Lyon

JAMES TOWERS

- 110 Glen Chasse, Port St. Mary, I.O.M.

ALBERT S. WOOD

- 111 Ebbing Tide

HAMILTON MARR

- 112 The Incoming Tide

B. FOWLER

- 113 On the Conway

PARKER HAGARTY

- 114 Solitude

J. T. WATTS

- 115 A Woodland Road

GEORGE HARRISON

- 116 A Woodland Path in Spring

B. FOWLER

- 117 In Summer Time

A. F. PERRIN

- 118 The Home Farm, Benarth

S. LAWSON BOOTH, F.R.G.S.

- 119 Falls near Bridge, Bettws-y-coed

J. T. WATTS

- 120 Winter Evening in a Beech Wood

HAMILTON MARR

- 121 " * * * * At Set of Sun

The farmer drives the lazy cattle home
From the high moorland and flowery brae"

J. CLINTON JONES

- 122 Dr. Llugwy Owen, M.A., Ph.D., &c.

G. SHERIDAN KNOWLES, R.I.

- 123 Happy Moments

REGNALD SMITH

- 124 Early Summer

JOHN FINNIE

- 125 Evening at Bidston

F. T. SIBLEY

- 126 Trees on Arthog Moor

J. H. COLE

- 127 A Welsh Trout Stream

HAMILTON MARR

- 128 Marshy Land, Merioneth

F. T. SIBLEY

- 129 On the Moors, Barmouth

A. NETHERWOOD

- 130 The Old Swan Inn, Mochdre

ANDERSON HAGUE, R.I.

- 131 On the Banks of the Conway

A. W. AYLING

- 132 A Trout Stream

PROFESSOR H. HERKOMER, R.A., R.W.S., &c.

- 133 Our Village

S. SIDLEY, R.B.A.

- 134 The Signal

CHISOLM COLE

- 135 Evening, Beddgelert

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

- 136 Early Snow

ALBERT S. WOOD

- 137 A Portrait

HAMILTON MARR

138 When Day is Ending

A. NETHERWOOD

139 Gathering Seaweed on the Conway Shore

J. C. SALMON

140 The Trivan—Evening

G. SWINFORD WOOD

141 Autumn Tints on the Conway Mountain

CHISOLM COLE

142 Mystic Wood

J. C. SALMON

143 Conway

J. PAIN DAVIS

144 Unhallowed Ground

A. NETHERWOOD

145 A Strolling Harpist

PARKER HAGARTY

146 A Fair Spring Day

S. LAWSON BOOTH, F.R.G.S.

147 Wetterhorn, Grindewold

JOSEPH KNIGHT, R.I.

148 The Clouded Moon

LEONARD HUGHES

149 Portrait

F. W. HAYES

150 Pen y gent, from Ribble Head

A. NETHERWOOD

151 The Blackbird Sings

JOSEPH KNIGHT, R.I.

152 Evening

G. SWINFORD WOOD

153 On the Shores of the Conway

HAMILTON MARR

- 154 A Glimpse Across the Valley, Mawddach

G. HALL NEALE

- 155 The Letter

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

- 156 A Love Song

B. S. MARKS

- 157 Friar Tuck

JOHN FINNIE

- 158 Evening

HAMILTON MARR

- 159 "Across the loch's still waters creep
-
- Fleeting lights and shadows deep"

PARKER HAGARTY

- 160 In the Birch Woods

G. HALL NEALE

- 161 Melody

G. SWINFORD WOOD

- 162 A Breeze off the Morvan Hills

CHISOLM COLE

- 163 A Glimpse of the Conway Valley

JOSEPH KNIGHT, R.I.

- 164 The Sentinal of the Morn

ROBERT FOWLER, R.I.

- 165 A Sea Shell

CRESWICK BOYDELL

- 166 Woodcutting, Sheer, Surrey

S. LAWSON BOOTH, F.R.G.S.

- 167 "Through Pleasant Paths"

Scene: Near Bettws-y-coed.

S. LAWSON BOOTH, F.R.G.S.

- 168 Langdale Pikes

ANDERSON HAGUE, R.I.

- 169 Come Along

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

170 A Stronghold of Edward I.

"It stands four square to all the winds that blow."

ANDERSON HAGUE, R.I.

171 Barley Field on the Conway

A. NETHERWOOD

172 "The Evening Light on the Old Home Glow"

S. SIDLEY, R.B.A.

173 Melody

GEORGE HARRISON

174 Pass of Aberglaslyn

PARKER HAGARTY

175 By the Elm Tree Pool

S. LAWSON BOOTH, F.R.G.S.

176 Old Mill, Beddgelert

F. W. HAYES

177 A Wreck on the Anglesey Coast

PARKER HAGARTY

178 Overlooking Derwentwater

CUTHBERT C. GRUNDY

179 Low Water

J. R. G. GRUNDY

180 Musslers Waiting for the Cart

B. S. MARKS

181 Portrait, "Morien"





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

(For description of room see page 25).

A. W. AYLING

182 Melog Lake

GEORGE CROZIER

183 Midsummer

OLIVER BAKER, R.P.E.

184 Street, Eckington

J. C. SALMON

185 Glydir Fawr from Ogwen

A. W. AYLING

186 Rhos Neigr, Anglesey

F. T. SIBLEY

187 Llyn cwm Ffynnoo

No. 6 ROOM.

63

JOSEPH KNIGHT, R.I.

188 Cerrigon Head, Coast of Donegal

J. FINNEMORE, R.B.A.

189 Memories

JOSEPH KNIGHT, R.I.

190 On Arthog Moss

W. STEPHENSON

191 Mouth of the Conway

REGINALD SMITH

192 Breakers at Towan Head, Cornwall

JOHN PARKER, R.W.S.

193 Dry Weather

S. MAURICE JONES

194 Sunlight and Shadow

GEORGE CROZIER

195 Dawn on the Estuary

A. W. AYLING

196 Pont y garth—Evening

P. GHENT

197 A Tranquil Pool

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

198 Dinan, Brittany—Market Day

GEORGE CROZIER

199 The Tidal Conway

OLIVER BAKER, R.P.E.

200 A Worcestershire Fold Yard

J. McDOUGAL

201 Harvest Time

S. MAURICE JONES

202 Menai Straits

J. FINNEMORE

203 "When the King shall enjoy his own again"

GEORGE COCKRAM

204 Evening

OLIVER BAKER, R.P.E.

205 A Worcestershire Farmstead

A. W. AYLING

206 Strayed

ALFRED SLOCOMBE

207 Sunshine and Rain—Nr. Aylesbury

A. F. PERRIN

208 A Lane at Pentrefelin

JOHN PARKER, R.W.S.

209 The George Inn, Dorchester

B. FOWLER

210 Conway Castle



No. 7 ROOM (The Reception Room).

(For description of room see page 26).

J. McDOUGAL

- 211 An Old Corner in a Devonshire Village

J. McDOUGAL

- 212 A Tranquil Sea

JAMES T. WATTS

- 213 Heswall Church

G. SHERIDAN KNOWLES, R.I.

- 214 Confidences

F. W. LONGSHAW

- 215 Fallen Timber

A. KINSLEY, R.B.A.

- 216 "Where the burn winds his moorland course"

No. 7 ROOM.

67

GEORGE COCKRAM

- 217 On the Anglesey Coast

GEORGE CROZIER

- 218 A Tranquil Shore

B. HOYLES

- 219 The Sweet Spring Time

F. W. LONGSHAW

- 220 An Autumn Day

JOSEPH KNIGHT, R.I.

- 221 Near Deganwy

W. J. SLATER

- 222 A Midsummer Day

JOSEPH KNIGHT, R.I.

- 223 Solitude

CRESWICK BOYDELL

- 224 A Village Corner

B. FISHER

225 A Bit of Conway

HAROLD SWANWICK

226 Evening

S. MAURICE JONES

227 The Conway at Trefriw

GEORGE HARRISON

228 The Old Churchyard—Bettws y Coed

B. FISHER

229 Spring

H. MEASHAM

230 Spring Morning at Ty'n y groes

B. FISHER

231 Anglesey Coast

HAROLD SWANWICK

232 "The Ploughman homeward plods his weary way,
And leaves the world to darkness, and to me."

J. CLINTON JONES

233 Dinkley Ferry

GEORGE CROZIER

234 Rydal Water

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

235 Street in Innsbruck

W. STEPHENSON

236 A Grey Morning

J. C. SALMON

237 Primroses

A. F. PERRIN

238 Marl Farm—Winter Afternoon

CUTHBERT C. GRUNDY

239 A Woodland Stream

GEORGE COCKRAM

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Names and Addresses of Members

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

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

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

Ayling, A. W., Deganwy, Llandudno, 5, 69, 73, 75, 80, 84, 132, 182, 186, 196, 206.

Baker, Arthur, (F.R.I.B.A.), Effingham House, Arundel St., Strand, W.C.

Baker, Oliver, 101, Gough Road, Edgbaston, Birmingham, 79, 184, 200, 205, 245, 246.

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- Seward, E., (F.R.I.B.A.), 55, Newport Road, Cardiff.

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