

1897.

CATALOGUE.

ROYAL
CAMBRIAN ACADEMY
OF ART,
PLAS MAWR,
CONWAY.

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.

FIFTEENTH ANNUAL EXHIBITION.

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

1897.



The Royal Cambrian Academy of Art,

UNDER THE IMMEDIATE PATRONAGE OF

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

Application to be made to

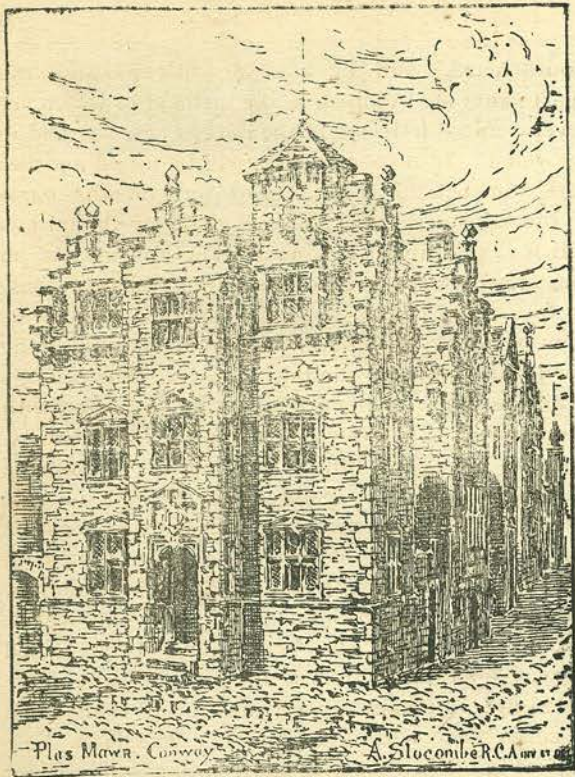
Mr. J. R. FURNESS, Curator,
Plas Mawr, Conway.



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 FROM HIGH STREET.

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

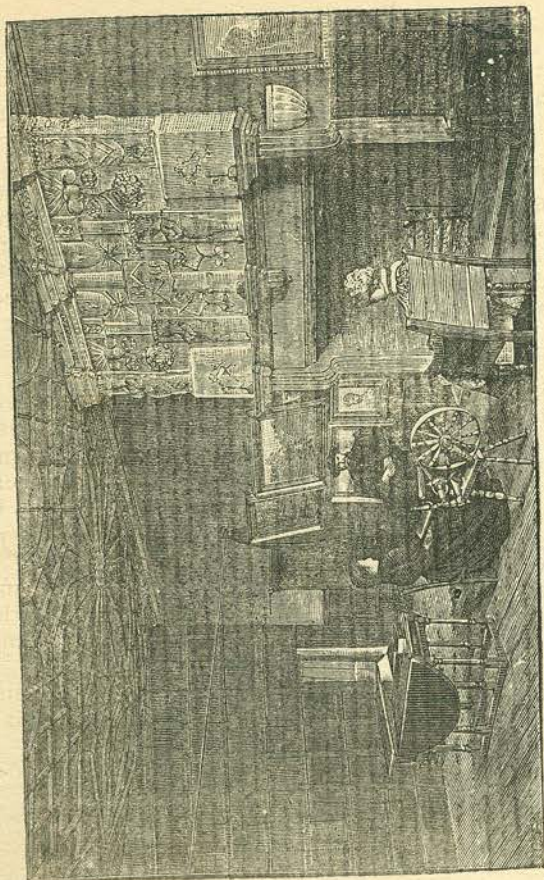
Welsh literature, books on Art, Art Magazines, &c.
Also Casts, Models, Antique or other Welsh relics.

*Books, Casts, Old Engravings, &c., have been
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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 dovetailed together, the side supports being additionally strengthened by large blocks being built into the wall, the exposed ends being shaped and carved.



BANQUETING HALL, PLAS MAWR.

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.

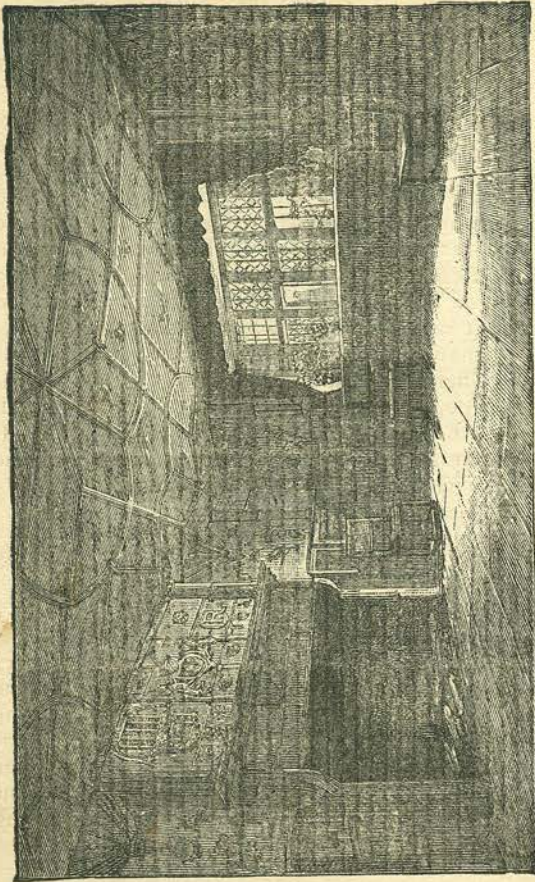
Still Room.

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 bygone 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. Cathall & Pritchard, Chester.

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.



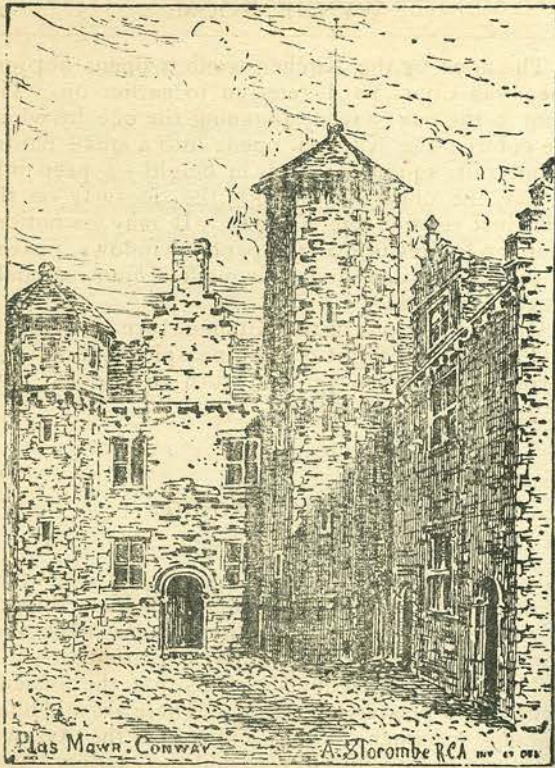
The West Kitchen.

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.

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;

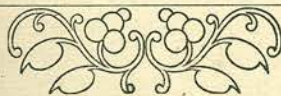
the date 1577 being on the corners by the shield over the fire-place in this room.

From this room we enter

The Victoria Room.

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 Accdemy 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.



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 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.

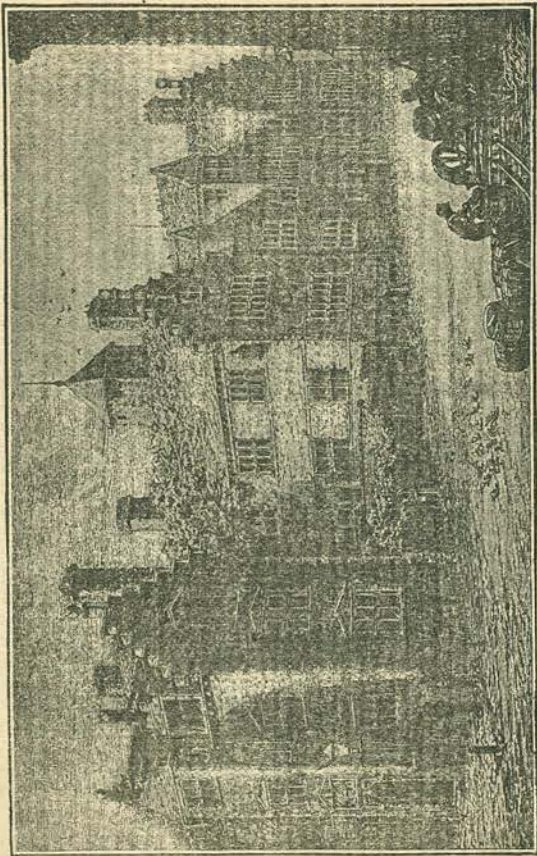
"Come this way," he said; and advancing to the corner of the room, he tapped the apparently solid wall.

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."

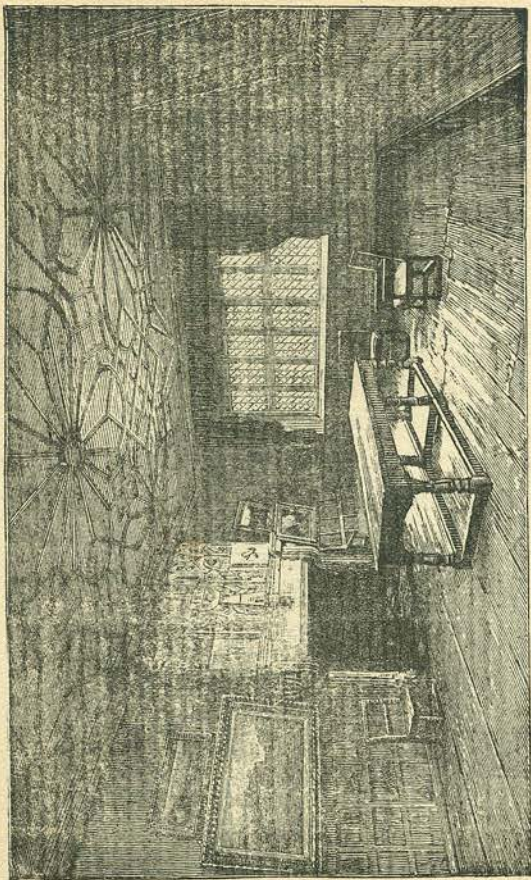
We did so, and trod with almost ludicrous exactness and care in the footprints of our guide, who led us carefully along some boards placed accross the joist, up to the right hand corner of the attic, and there we saw a recess, about 5 feet in depth, and about 4 feet wide. It is uncovered now, and would 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



BANQUETING HALL, PLAS MAWR.
By permission of Messrs. Catherall & Pritchard, Chester.

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.

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 on the 2nd of October, when all works will be at liberty for removal.

The Art Union Drawing will take place on the 2nd of October. Tickets One Shilling each.

Purchasers of twenty tickets are entitled to an etching by A. Slocombe, R.C.A., specially etched for the Art Union.



CATALOGUE.

Intending Purchasers must negotiate through the Curator.

No. 1 ROOM (The Banqueting Hall).

(For description of room see page 11).

JOHN FINNIE

1 An Unprofitable Corner ... 250 0 0

THE LATE S. SIDLEY, R.B.A.

2 A Winter Song ... 84 0 0

OLIVER BAKER

3 The Gate-towers, Conway Castle 25 0 0

A. NETHERWOOD

4 Lower Gate, Conway, after rain... 10 0 0

ELIAS BANCROFT

5 College Chums ... 40 0 0

J. McDOUGALL

- 6 "When the shade is on the river,
And the sun is on the hill." ... 50 0 0

F. W. LONGSHAW

- 7 Declining Day ... 50 0 0

GEO. COCKRAM

- 8 "When skies dipt down to sea
and sand" ... 12 12 0

P. GHENT

- 9 A Tranquil Pool ... 11 0 0

CHARLES POTTER

- 10 Drenched ... 50 0 0

JOHN PARKER, R.W.S.

- 11 Potatoe Harvest, Malvern Hill ... 84 0 0

F. W. LONGSHAW

- 12 Threatening Weather ... 30 0 0

ALBERT W. AYLING.

- 13 Llugwy River ... 10 0 0

J. PAIN DAVIS

- 13A Over the Hills and Far Away ... 50 0 0

THE LATE J. H. COLE

- 13B Haymaking on the Marsh ... 60 0 0

THE LATE J. H. COLE

- 13C Waterfall on the Dilyn... 60 0 0

LEONARD HUGHES

- 13D Marie Annette Sharpe

THE LATE J. H. COLE

- 13E Winter Slumbering in the Open-air 50 0 0

THE LATE J. H. COLE

- 13F Woods in December ... 8 0 0

HAMILTON MARR

- 13G "... Mists, with ceaseless change
Now clothe the mountain's lofty range,
Now leave their foreheads bare." 63 0 0



No. 2 ROOM (The Small Kitchen).

(For description of room see page 14).

Intending Purchasers must negotiate through the Curator.

ADOLPH C. MEYER

14 Wintry Weather ... 10 10 0

F. W. HAYES

15 A Nook on the Riviera ... 8 8 0

HAMILTON MARR

16 Where Gorse and Heather Clothe
the Braes ... 63 0 0

F. T. SIBLEY

17 Falls at Pont y Pair ... 25 0 0

ADOLPH C. MEYER

18 The Farmer's Daughter ... 50 0 0

PAUL KNIGHT

20 In an Old Garden ... 16 16 0

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

21 Portrait of the Bavarian Prince Regent

ANDERSON HAGUE, R.I.

22 In the Stock-Yard ... 25 0 0

G. SWINFORD WOOD

22A A Way Down to Conway ... 40 0 0





No. 3 ROOM (The Still Room).

(For description of room see page 15).

Intending Purchasers must negotiate through the Curator.

P. GHENT

23 Moonlight, Peel Harbour ... 50 0 0

LEONARD HUGHES

24 The late John Roberts, Esq., M.P.

JAS. T. WATTS

25 A Woodland Road ... 10 10 0

J. CLINTON JONES

26 Autumn on a Welsh Hillside ... 7 0 0

A. NETHERWOOD

27 Little Orme's Head ... 21 0 0

F. W. HAYES

28 Fishing Boat of Hyeres, Riviera 6 6 0

No. 3 ROOM.

41

PAUL KNIGHT

29 J. R. Furness, Curator R.C.A.

CHARLES POTTER

30 A Chat on the Way ... 15 15 0

G. HALL NEALE

31 An Idyll ... 20 0 0

J. CLINTON JONES

32 From Holyhead to Caernarvon... 35 0 0

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

33 The Wild Rose ... 12 12 0

F. W. HAYES

34 A Mereside Farm, Cheshire ... 6 6 0

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

35 A Cottage in the Wood ... 7 7 0

G. SWINFORD WOOD

36 Overlooking Pen Sychnant ... 80 0 0

B. FOWLER

37 On the Conway ... 10 10 0

HAMILTON MARR

38 Late Autumn in the Highlands ... 15 15 0



No. 4 ROOM (The Wynne Room).

(For description of room see page 21).

Intending Purchasers must negotiate through the Curator.

ALFRED SLOCOMBE

39 Oxford Etchings

ALFRED SLOCOMBE

40 Etching—Old College, Conway

ALFRED SLOCOMBE

41 Oxford Etchings

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

42 The Cloister Court—Valle Crucis Abbey (Ink)

ALFRED SLOCOMBE

43 The Glen, Dwygyfylchi

ALFRED SLOCOMBE

44 Pembroke Castle

No. 4 ROOM.

43

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

45 Villas, Llandudno

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

46 Street in Llandudno

H. STACY MARKS, R.A.

47 Gulls 15 15 0

ALFRED SLOCOMBE

48 Herr Joachim

OLIVER BAKER

49 Moated Manor House, Worcestershire

H. STACY MARKS, R.A.

50 Brazilian Cara Cara 12 12 0

ALFRED SLOCOMBE

51 Olivet Cromwell

H. STACY MARKS, R.A.

52 Red Shank, Knot, and Sanderling 15 15 0

OLIVER BAKER

53 Etching from Nature

JOSEPH KNIGHT, R.I.

54 Original Mezzotint

J. C. SALMON

55 The Glyders, near Idwal

JOHN FINNIE, R.E.

56 Original Mezzotint—Engraver's Proof

JOHN FINNIE, R.E.

57 Outward Bound ... 5 5 0

OLIVER BAKER

58 The Priory of St. Bartholomew, London

OLIVER BAKER

59 Lych Gate, Nant Mel, Radnorshire

JOHN FINNIE, R.E.

60 Stormy Sunset ... 6 6 0

JOSEPH KNIGHT, R.I.

61 Original Mezzotint

J. C. SALMON

62 Spring Clouds—River Scene

JOHN FINNIE, R.E.

63 Windermere ... 8 8 0

OLIVER BAKER

64 Bullrushes in March

JOHN FINNIE, R.E.

65 Original Mezzotint—Mist rising ... 5 5 0

JOSEPH KNIGHT, R.I.

66 Original Mezzotint

JOSEPH KNIGHT, R.I.

67 Original Mezzotint

OLIVER BAKER

68 An Old Mill

JOHN FINNIE, R.E.

69 Grasmere ... 8 8 0

JOSEPH KNIGHT, R.I.

70 Original Mezzotint

JOSEPH KNIGHT, R.I.

71 Original Mezzotint

JOHN FINNIE, R.E.

72 Rydal ... 12 12 0

JOSEPH KNIGHT, R.I.

73 Original Mezzotint

JOHN FINNIE, R.E.

74 The Brook



THE VICTORIA ROOM.

Intending Purchasers must negotiate through the Curator.

J. R. G. GRUNDY

75 The Flowing Tide ... 31 10 0

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

76 Low Tide, Conway ... 8 8 0

W. J. SLATER

76A Under the Sycamores ... 7 0 0

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

77 Sunset in Llanberis Pass ... 7 7 0

J. C. SALMON

78 Early Spring Morning on the
Beach, Deganwy ... 15 15 0

P. GHENT

79 Spring Time ... 50 0 0

ANDERSON HAGUE, R.I.

80 A Bit of Sea ... 21 0 0

THE LATE J. H. COLE

81 Mountain Stream ... 18 0 0

LEONARD HUGHES

82 The Rev. Silas Evans, B.A., Minor
Canon of St. Asaph Cathedral
and Vicar of St. Asaph

PARKER HAGARTY

83 A Group of Firs, Littlework, Bucks 12 12 0

JOHN FINNIE, R.E.

84 Close of a Stormy Day in the Vale
of Clwyd ... 400 0 0

B. FOWLER

85 A Highland River ... 63 0 0

REGINALD SMITH

86 By the Avon ... 14 0 0

LEONARD HUGHES

87 A Study ... 50 0 0

B. FOWLER

88 Evening in the Glen, Cemmaes,
Anglesey ... 12 12 0

W. J. SLATER

89 Astray... ... 70 0 0

G. SWINFORD WOOD

90 Rough Pasture ... 13 0 0

HAMILTON MARR

91 A Highland Glen ... 15 15 0

ADOLPH C. MEYER

92 Sunset Glow ... 20 0 0

F. W. LONGSHAW

93 Summer Time ... 16 0 0

A. F. PERRIN

94 Bryn Eisteddfod Mill ... 30 0 0

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

95 The Shrine of Flora ... 100 0 0

JOSEPH KNIGHT, R.I.

96 A Deserted Quarry ... 15 0 0

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

97 Llanberis Pass ... 7 7 0

GEO. HARRISON

98 Pansies ... 5 0 0

J. CLINTON JONES

99 A Summer Afternoon ... 35 0 0

GEO. HARRISON

100 Old Mill, Dolgelley ... 8 0 0

ANDERSON HAGUE, R.I.

101 After Rain ... 25 0 0

B. FISHER

102 Summer ... 21 0 0

LEONARD HUGHES

103 Portrait of My Mother

HAMILTON MARR

104 On Gwastad Dinas ... 6 6 0

HAMILTON MARR

105 A Highland Burn ... 15 15 0

HAMILTON MARR

106 A Summer Morn ... 15 15 0

PARKER HAGARTY

107 Morning ... 10 10 0

W. J. SLATER

108 A Chat on the Way ... 12 0 0

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

109 Mountain Mist—Sunrise

"From the high rock the sheep boys ken
 Searches far and wide the glen;
 Aloft the guardian of the fold
 He and his dog their watch tower hold."—*John Bell.*

F. T. SIBLEY

110 Criccieth Castle ... 50 0 0

JAS. T. WATTS

111 Autumn Mist on the Wharfe,
near the Strid ... 20 0 0

G. SHERIDAN KNOWLES, R.I.

112 A Reverie ... 35 0 0

"Rich gifts wax poor when givers prove unkind."

ANDERSON HAGUE, R.I.

113 A Cottage Garden ... 100 0 0

J. CLINTON JONES

114 Dolbadarn Castle, Llanberis ... 10 10 0

ADOLPH C. MEYER

115 Idle Hours ... 10 10 0

PAUL KNIGHT

116 An Old Woman Knitting ... 15 15 0

OLIVER BAKER

117 A Mountain Torrent, North Wales 35 0 0

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

118 Enid ... 36 15 0

C. BOYDELL

119 Passing Showers ... 9 10 0

B. FOWLER

120 Cemmaes Bay ... 5 5 0

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

121 A Friend in Need ... 36 15 0

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

122 Fairy Glen, Bettws-y-Coed ... 15 15 0

ELIAS BANCROFT

123 An Old Bridge, Whitby ... 21 0 0

HAMILTON MARR

124 Gold ... 6 6 0

HAMILTON MARR

125 Marshes of the Mawddach ... 6 6 0

GEO. HARRISON

126 Ferns and Holly ... 5 5 0

JOSEPH KNIGHT, R.I.

127 A Bend of the Conway ... 15 15 0

B. FISHER

128 Spring ... 26 5 0

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

129 Loch Cornish ... 14 14 0

"In the calm and solemn evening light
The deer came to the waters."

PAUL KNIGHT

130 The Skipper... ... 75 0 0

HAROLD SWANWICK

131 The Harrow ... 35 0 0

JOHN FINNIE, R.E.

132 An Old Battlefield ... 15 0 0

F. W. HAYES

133 A Pastoral ... 52 10 0

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

133A The Mill, Beddgelert ... 15 15 0

JOSEPH KNIGHT, R.I.

134 The Incoming Tide ... 10 0 0

L. ALMA-TADEMA, R.A., R.W.S.

135 A Family Group

JOHN FINNIE, R.E.

136 Willows ... 15 0 0

JOSEPH KNIGHT, R.I.

137 A Northern Headland ... 175 0 0

G. SWINFORD WOOD

138 Along a Hillside, near Conway 45 0 0

CHISOLM COLE

139 On the Moors ... 5 5 0

ELIAS BANCROFT

- 140 Die Koboldzeller Steige Rothenburg
o Tauber, Bavaria ... 21 0 0

G. SWINFORD WOOD

- 141 Flushed ... 6 0 0

F. W. HAYES

- 142 A Pool in the Moor ... 52 10 0

HAMILTON MARR

- 143 Loch Leven... 15 15 0

F. T. SIBLEY

- 144 Falls, near Ogwen ... 16 0 0

THE LATE S. SIDLEY, R.B.A.

- 145 Sally in our Alley ... 52 10 0

JAS. T. WATTS

- 146 Sunny Evening in Mounts' Bay
(Trawlers in the Bay) ... 20 0 0

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

- 147 The time of Wild Roses ...

J. C. SALMON

- 148 Evening on the Thames ...

HAMILTON MARR

- 149 Above Nant Ffrancon ... 6 6 0

CHARLES POTTER

- 150 Low Tide, Talycafn ... 30 0 0

A. NETHERWOOD

- 151 The Rival Camps ... 21 0 0

J. CLINTON JONES

- 152 Spring ... 6 6 0

HAMILTON MARR

- 153 Driving Clouds ... 6 6 0

JOSEPH KNIGHT, R.I.

- 154 Sea and Shore ... 15 0 0

G. SHERIDAN KNOWLES, R.I.

155 Marguerite ... 15 15 0

ANDERSON HAGUE, R.I.

156 Autumn Mild ... 200 0 0

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

157 Near the Bridge, Bettwsycoed... 9 9 0

B. S. MARKS

158 Still Life ... 26 5 0

PAUL KNIGHT

159 Sweet Seventeen ... 20 0 0

CHISOLM COLE

160 November ... 8 8 0

PAUL KNIGHT

161 Dr. R. A. Prichard, J. P., C.C., &c.,
Mayor of Conway, 1894, 1895,
1897 ...

ELIAS BANCROFT

162 Betteln Verboten (Begging
Forbidden) ... 50 0 0

ADOLPH C. MEYER

163 Katie ... 5 5 0

ANDERSON HAGUE, R.I.

164 Pool above the Mill ... 150 0 0

B. FOWLER

165 A bit on the Conway... 5 5 0

CHISOLM COLE

166 Nant Gwynant ... 12 12 0

J. C. SALMON

167 Golf ... 10 0 0

CUTHBERT C. GRUNDY

168 A Pleasant Resting-place ... 125 0 0

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

169 Eagle Tower, Carnarvon Castle 14 14 0



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

(For description of room see page 24).

Intending Purchasers must negotiate through the Curator.

A. W. AYLING

170 Going to the Mill ... 18 18 0

GEO. CROZIER

171 On the Way to the Fair ... 21 0 0

JAS. TOWERS

172 On the Banks of the Mersey, Eastham 35 0 0

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

173 The Torrent, Aber

G. CROZIER

174 A Silvery Shore ... 18 18 0

No. 6 ROOM.

61

A. W. AYLING

175 Snowdon, from Capel Curig ... 12 12 0

CUTHBERT C. GRUNDY

176 On the River Lune ... 10 0 0

ADOLPH C. MEYER

177 Moonrise ... 8 8 0

GEO. CROZIER

178 Evening Stillness ... 15 15 0

A. NETHERWOOD

179 A Yorkshire Maiden ... 6 6 0

W. STEPHENSON

180 A Country Lane ... 8 8 0

S. TOWERS

181 Bessie ... 10 10 0

W. J. SLATER

182 Corner of a Turnip Field ... 20 0 0

S. MAURICE JONES

183	Pandy Uchaf, Trefriw	...	6	6	0
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S. J. HODSON. R.W.S.

184	The Porta Romano, Sienna	...	9	0	0
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J. FINNEMORE, R.B.A.

185	A Hundred Years Ago	...	12	12	0
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JAS. TOWERS

186	The Mersey, with Yacht Club	...	12	0	0
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A. SLOCOMBE

187	Sunshine and Rain—near Aylesbury		12	0	0
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GEO. CROZIER

188	Dawn on the Estuary	...	15	15	0
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W. STEPHENSON

189	Deganwy Shore	...	7	7	0
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GEO. HARRISON

190	Snowdon from Llyn Llydaw				
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W. STEPHENSON

191	Lengthening Shadows	...	9	9	0
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G. COCKRAM

192	Anglesey Landscape	...	8	0	0
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A. W. AYLING

193	Old Bridge, Capel Curig	...	25	0	0
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H. MEASHAM

194	Unloading, Talybont	...	11	0	0
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A. NETHERWOOD

195	Conway Castle from Gyffin	...	7	7	0
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A. KINSLEY, R.B.A.

196	Off Yorkshire Coast	...	30	0	0
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A. KINSLEY, R.B.A.

197	An Autumnal Evening	...	18	0	0
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No. 7 ROOM (The Reception Room).

(For description of room see page 25).

Intending Purchasers must negotiate through the Curator).

JAS. T. WATTS

198 Winter Morning in Bettws-y-Coed Wood ... 6 6 0

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

199 Showers ... 36 15 0

A. F. PERRIN

200 The Mill in the Glen ... 5 5 0

F. W. LONGSHAW

201 The Miller's Garden ... 20 0 0

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

202 Luther's House, Eisinach ... 10 10 0

No. 7 ROOM.

65

J. FINNEMORE, R.B.A.

203 What Shall I Sing? ... 10 10 0

G. COCKRAM

204 Freshening Breeze ... 50 0 0

W. STEPHENSON

205 Gorseland ... 8 8 0

PAUL KNIGHT

206 Shipping News ... 8 8 0

J. McDOUGAL

207 The Incoming Tide ... 10 10 0

A. F. PERRIN

208 Corway from Glan Morfa ... 15 0 0

J. FINNEMORE, R.B.A.

209 A Venetian ... 12 12 0

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

210 Sunshine ... 36 15 0

A. F. PERRIN			
211	Pentrefelin Stream—Winter ...	5 5 0	
J. C. SALMON			
212	March Snow ...	14 10 0	
W. J. SLATER			
213	A Field Path to Conway ...	20 0 0	
GEO. CROZIER			
214	Harvest on a Mountain Farm...	25 0 0	
S. J. HODSON, R.W.S.			
215	Poitiers—Showing Part of the Cathedral ...	15 15 0	
J. FINNEMORE, R.B.A.			
216	Grandmother's Song ...	15 15 0	
JOHN PARKER R.W.S.			
217	Reynoldston Gomer ...	12 12 0	
H. MEASHAM			
218	Vale of Llanrwst ...	11 0 0	

J. C. SALMON			
219	His Satanic Majesty's Kitchen...	6 6 0	
G. COCKRAM			
220	Leafy June ...	10 10 0	
A. W. AYLING			
221	Driving Ducks Home ...	5 5 0	
J. CLINTON JONES			
222	Porth Davork, Anglesey ...	10 10 0	
GEO. CROZIER			
223	Margin of the Sea ...	15 15 0	
JAS. T. WATTS			
224	Winter Time at Meardy ...	7 7 0	
JOSEPH KNIGHT, R.I.			
225	Top of the Hill ...	12 0 0	
HAROLD SWANWICK			
226	Harrowing in the Wheat ...	10 10 0	

JOHN McDOUGAL

227 In a Wheatfield ... 7 7 0

J. FINNEMORE, R.B.A.

228 "It is better to dwell in the
wilderness,
Than with a contentious and angry woman"

G. COCKRAM

229 Evening on the River ... 7 7 0

A. NETHERWOOD

230 Mill-pond, Glan Conway ... 5 5 0

ANDERSON HAGUE, R.I.

231 Crossing the Brook ... 90 0 0

OLIVER BAKER

232 Ancient Cider Mill ... 5 5 0

ALBERT KINSLEY, R.B.A.

233 Autumn ... 10 10 0

H. MEASHAM

234 The Aber Coast ... 12 0 0

J. FINNEMORE, R.B.A.

235 Eventide ... 12 12 0

W. STEPHENSON

236 A Lone Shore ... 5 5 0

H. SWANWICK

237 Toil and Storm ... 10 10 0

C. BOYDELL

238 Cottage by Stratford-on-Avon... 9 10 0

W. STEPHENSON

239 A Glean of Light ... 5 5 0

JAS. T. WATTS

240 A Road from the Mountain Farm 12 12 0

ADOLPH C. MEYER

241 The River Bank ... 5 5 0

A. W. AYLING

242 Autumn ... 12 12 0

GEO. COCKRAM

243 A Sunny Morn ... 6 6 0

J. McDOUGAL

244 Summer Sea ... 7 0 0

P. GHENT

245 A Bright Forenoon, Ty'n y groes 12 12 0

W. J. SLATER

246 Under the Sycamores ... 20 0 0

J. McDOUGAL

247 Keeper's Farm, Warwickshire 30 0 0

JOHN PARKER, R.W.S.

248 Mine Host's Daughter ... 26 10 0

H. SWANWICK

249 Returning from Work ... 9 9 0

HAROLD SWANWICK

250 Harrowing ... 9 9 0

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

251 Winter's Snow ...

F. W. LONGSHAW.

252 Velin Isaf ... 20 0 0

JOSEPH KNIGHT, R.I.

253 Near Deganwy ... 13 0 0

S. TOWERS

254 Evening—Ombersley, near Worcester 15 15 0

JOSEPH KNIGHT, R.I.

255 An Upland Pasture

P. GHENT

256 When Winds are Fair and Seas
are Calm ... 60 0 0

J. C. SALMOM

257 Conway from Deganwy ... 12 12 0

G. CROZIER

258 Windermere in Winter ... 12 12 0

A. W. AYLING

259 Cotton Grass ... 8 8 0

A. KINSLEY, R.B.A.

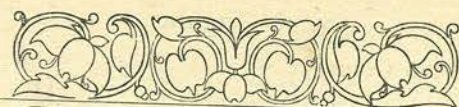
260 Sunshine and Shadow ... 25 0 0

S. TOWERS

261 Thatching Roof ... 15 0 0

JAS. TOWERS

262 Berwick Bay, Isle of Man ... 10 10 0



No. 8 ROOM (The Lantern Room).

(For description of room see page 26).

Intending Purchasers must negotiate through the Curator.

JAS. TOWERS

263 Summer Time in the Vale of Clwyd 21 0 0

S. MAURICE JONES

264 Left by the Tide ... 6 6 0

F. T. SIBLEY

265 Llyn Cwm Ffynon ... 21 0 0

F. T. SIBLEY

266 The Lingering Mist of Morning 21 0 0

A. W. AYLING

267 Ogwen Valley ... 14 14 0

OLIVER BAKER

268 The Old Grammar School, King's
Norton ... 18 0 0

GEO. COCKRAM

269 Evening ... 6 6 0

REGINALD SMITH

270 "Where those long swell of
breakers sweep." ... 50 0 0
—Tennyson.

OLIVER BAKER

271 Baddesley Clinton Manor House 20 0 0

J. C. SALMON

272 Penmaenmawr and Penmaenbach 5 5 0

WALTER SEVERN

(President Dudley Gallery)

273 Among the Islands, West Coast
of Scotland ... 35 0 0

OLIVER BAKER

274 The Abbey Barn—Bredon ... 18 0 0

A. F. PERRIN

275 Bodysgallen Fields ... 10 10 0

A. NETHERWOOD

276 Solitude ... 20 0 0

P. GHENT

277 Eventide—Peel Castle ... 31 10 0

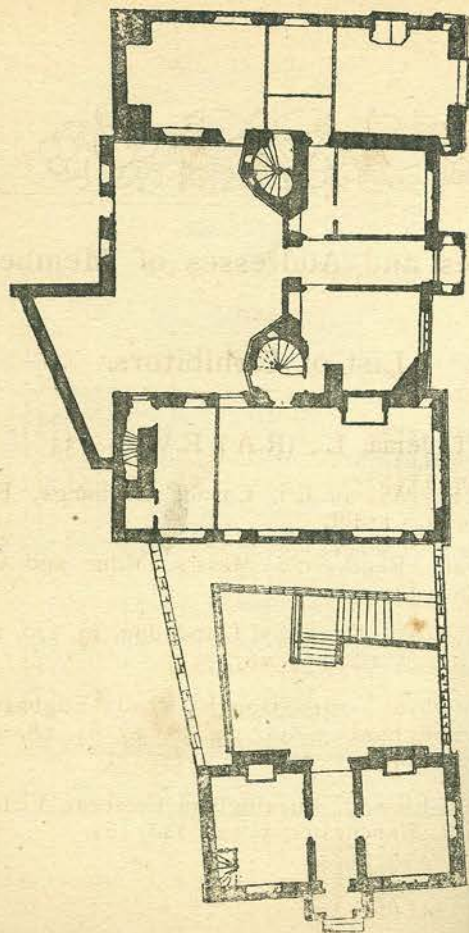
B. HOYLES

278 The Sweet Spring Time ... 6 0 0

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

279 The Old Shambles, York ... 21 0 0

 FINIS.



Ground Plan of Plas Mawr.



Names and Addresses of Members

AND

List of Exhibitors.

- Alma Tadema, L., (R.A.) R.W.S., 135
 Allen, S. W., (C.E.), Cardiff Exchange, Bute
 Docks, Cardiff.
 Aspinwall, Regd., c/o Messrs. Milne and Co.,
 Lancaster.
 Ayling, A. W., Deganwy, Llandudno, 13, 170, 175,
 193, 221, 242, 259, 267.
 Baker, Oliver, 101, Gough Road, Edgbaston,
 Birmingham, 3, 49, 53, 58, 59, 64, 68, 117,
 232, 268, 271, 274.
 Bancroft, Elias, 7, Buckingham Crescent, Victoria
 Park, Manchester, 5, 123, 140, 162.

- Booth, S. Lawson, (F.R.G.S.), 72, Roe Lane, Southport, 33, 35, 76, 77, 97, 122, 129, 133A, 157, 169.
- Boydell, C., Studio, 10, Scottish Chambers, 48, Castle Street, Liverpool, 119, 238, 247.
- Clarke, L. J., Graham, Glanrhos, Rhayader, Radnorshire.
- Cockram, Geo., Rhos Neigr, Ty Croes, R.S.O., Anglesey, 8, 192, 204, 220, 229, 243, 269.
- Cole, The late J. H., 13B, 13C, 13E, 13F, 81.
- Cole, Chisolm, Church House, Llanbedr, Tal y cafn, R.S.O., 139, 160, 166.
- Crozier, G., Bolton-le-Sands, near Carnforth, 171, 174, 178, 188, 214, 223, 258.
- Davis, J. Pain. Roualeyn, Trefriw, North Wales, R.S.O., 13A.
- Davies, J. Hey, 26, Brazenose Street, Manchester.
- Douglas, J., F.R.I.B.A., Abbey Square, Chester.
- Finnie, John, Tywyn, Llandudno, 1, 56, 57, 60, 63, 65, 69, 72, 74, 84, 132, 136.
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- Short, Rd., 22, The Walk, Cardiff.

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