

1898.

---

CATALOGUE.

---

ROYAL  
CAMBRIAN ACADEMY  
OF ART,  
PLAS MAWR,  
CONWAY.



# 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.

---

## *Honorary Members :*

SIR E. J. POYNTER, P.R.A.

G. F. WATTS, R.A.

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

SIR E. BURNE JONES, Bart., R.W.S.

PROF. H. HERKOMER, R.A., R.W.S.,

R.E.

## *President :*

H. CLARENCE WHAITE, R.W.S.

(President Manchester Academy of  
Fine Arts, &c.)

## *Vice-President :*

CUTHBERT C. GRUNDY.

## *Hon. Sec. :*

W. J. SLATER.

## *Treasurer :*

J. FINNIE, R.E.

## *Honorary Architect :*

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

## *Trustees :*

H. CLARENCE WHAITE,

CUTHBERT C. GRUNDY,

EDWIN A. NORBURY,

G. SWINFORD WOOD.

## *Curator and Assistant Secretary :*

J. R. FURNESS.

## Academicians.

Ayling, A. W.  
 Booth, S. Lawson (F.R.G.S.)  
 Boydell, C.  
 Clarke, L. J. Graham  
 Cockram, George  
 Crozier, G.  
 Davis, J. Pain  
 Davies, J. Hey  
 Douglas, J. (F.R.I.B.A.)  
 Finnie, John (R.E.)  
 Fisher, B.  
 Fowler, B.  
 Fowler, Robert (R.I.)  
 Ghent, Peter  
 Grundy, Cuthbert C.  
 Grundy, J. R. G.  
 Hagarty, Parker  
 Hague, Anderson (R.I.)  
 Hare, Julius  
 Harrison, Geo.  
 Hodson, S. J. (R.W.S.)  
 Holte, A. Brandish  
 Hughes, Leonard  
 Hughes, Harold (A.R.I.B.A.)  
 Jones, J. Clinton  
 Knight, Joseph (R.I.)

Knight, Paul R.  
 Knowles, G. Sheridan (R.I.)  
 Longshaw, F. W.  
 Loud, A. Bertram  
 McDougal, J.  
 Marks, B. S.  
 Measham, Henry  
 Norbury, E. A.  
 Parker, J. (R.W.S.)  
 Perrin, A. F.  
 Potter, Charles  
 Salmon, J. C.  
 Severn, Walter (President of  
 Dudley Gallery)  
 Seward, E. (F.R.I.B.A.)  
 Short, Rd.  
 Sibley, F. T.  
 Slater, W. J.  
 Slocombe, A.  
 Sullivan, W. H.  
 Thomas, T. H. (F.S.A.)  
 Watts, Jas. T.  
 Whaite, H. Clarence (P.R.C.A.  
 R.W.S.), President Manches-  
 ter Academy of Fine Arts.  
 Wood, G. Swinford

## Associates.

Allen, S. W. (C.E.)  
 Aspinwall, Regd.  
 Baker, Oliver (R.E.)  
 Bancroft, Elias  
 Bottomley, E.  
 Clough, T.  
 Cole, Chisolm  
 Finnemore, J. (R.B.A.)  
 Hayes, F. W.  
 Hoyles, B.  
 Humphreys, G. A. (M.S.A.)  
 Jones, S. Maurice  
 Kinsley, Albert (R.B.A.)

Marr, Hamilton  
 Meyer, A. C.  
 Morrison, R. E.  
 Neale, G. Hall  
 Netherwood, A.  
 Prescott-Davies, N. (R.B.A.)  
 Smith, Reginald  
 Stephenson, W.  
 Swanwick, Harold (R.I.)  
 Swinstead, G. Hillyard (R.B.A.)  
 Towers, Jas.  
 Towers, S.  
 Turner, W. Brint

Wood, Albert S.

27

## Hanging Committee for 1898.

Paul Knight	A. F. Perrin
F. W. Longshaw	C. Potter

## Auditors.

Harold Hughes, A.R.I.B.A.	J. C. Salmon.
---------------------------	---------------

## 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.E.—The Royal Society of Painter Etchers.

### Founders.

---

The late W. Laurence Banks, R.C.A., F.S.A., J.P.  
Cuthbert C. Grundy, V.P.R.C.A.  
J. R. G. Grundy, R.C.A.

---

---

### 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.

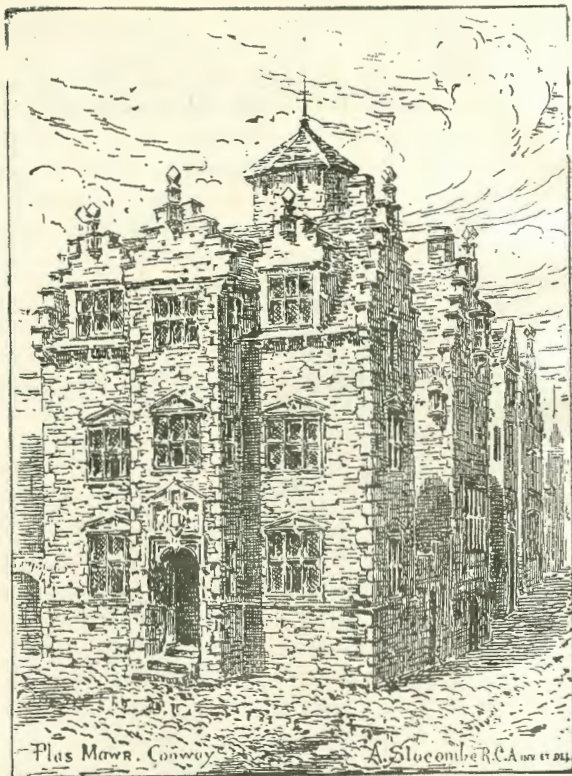


### Plas Mawr, HIGH STREET, CONWAY.

---

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, abstinence" (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 most of 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.

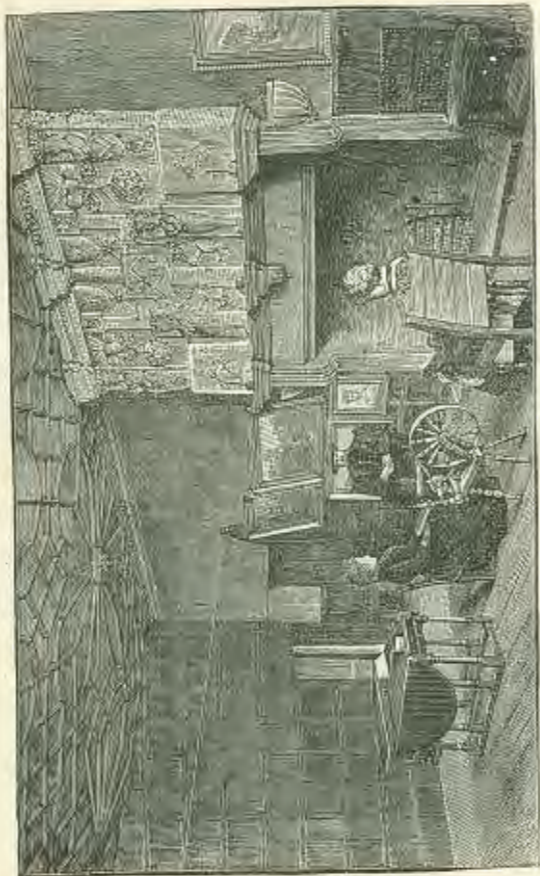
*Books, Casts, Old Engravings, &c., have been  
received from—*

BAKER, A., Esq., F.R.I.B.A.  
BANKS, W. L., Esq., R.C.A.  
DAVIS, J. PAIN, R.C.A.  
DUTTON, MISS  
DUTTON, H., Esq.  
HARRISON, GEO., Esq., R.C.A.  
HAYES, GEO., Esq., R.C.A.  
HAYES, MRS. GEORGE  
HOARE, MRS.  
LEATHERBROW, T., Esq.  
MC EWEN, MRS. A. C.  
NORBURY, E. A., Esq., R.C.A.  
PERRIN, A. F., Esq., R.C.A.  
RATHBONE, HAROLD, Esq.  
SLOCOMBE, A., Esq., R.C.A.  
THOMAS, T. H., Esq., R.C.A.  
WOOD, ALBERT, Esq., J.P. D.L.  
WOOD, G. SWINFORD, Esq., R.C.A.

## 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 (in 1892), 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.

Nor 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.

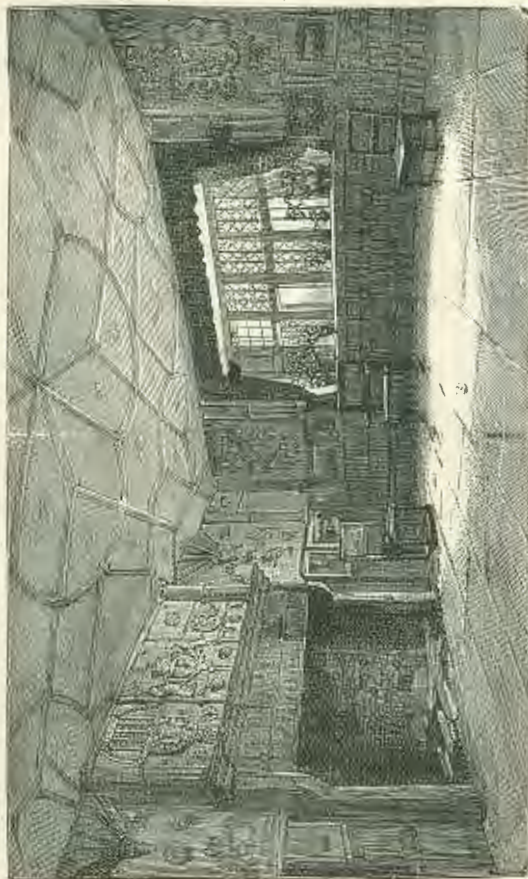
No. 3 room would be formerly used by the retainers in attendance at the side gate leading through the passage we have just crossed to the inner Court Yard, which is a beautiful and perfect specimen of the architecture of the Tudor period—a most interesting reminiscence of bygone days.

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 & Prichard, Chester.

## QUEEN ELIZABETH'S ROOM

17

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.

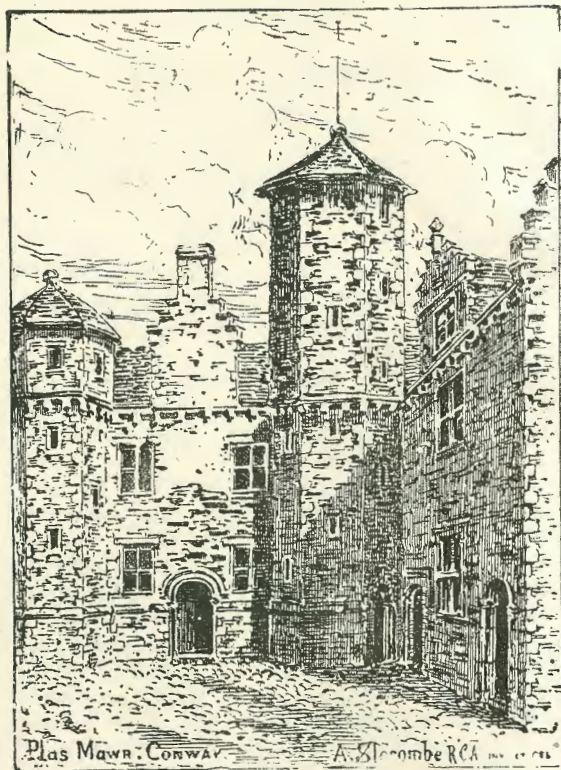
The West Kitchen fire-place is about 9ft. 6in. wide by 5ft. deep, and near 6ft. to the underside of the fine arch; built into the walls at either end are what were originally stone ovens.

The heavy timbers crossing the ceiling, black with age, are still perfectly sound. An old cradle spit is suspended from the beams; this was formerly used for cooking turkeys and geese. The spit irons are in the fire-place.

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





COURT YARD—PLAS MAWR.

## WYNNE ROOM.

21

the window-heads are flush with the wall, and are constructed with mitre ends to prevent the stone giving way above the windows.

The door by the Kitchen window opens out into the inner Court Yard, referred to earlier on. The door in the oak screen, adjoining the one by which we enter 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

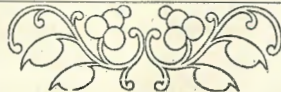
of his crest, viz., the Boar, and the Bear and Ragged Staff, appearing on the walls and ceiling; the date 1577 being on the corners by the shield over the fire-place in this room.

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 Victoria Room, 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.



### 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 turbulous times of the Reformation for the concealment of proscribed persons.



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

### The Lantern Room.

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

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

After leaving this room go past the steps by which these apartments were reached, and inspect the Council Room of the Royal Cambrian Academy, where there are fine casts, models, and a series of beautiful etchings on the walls.

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

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

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





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.

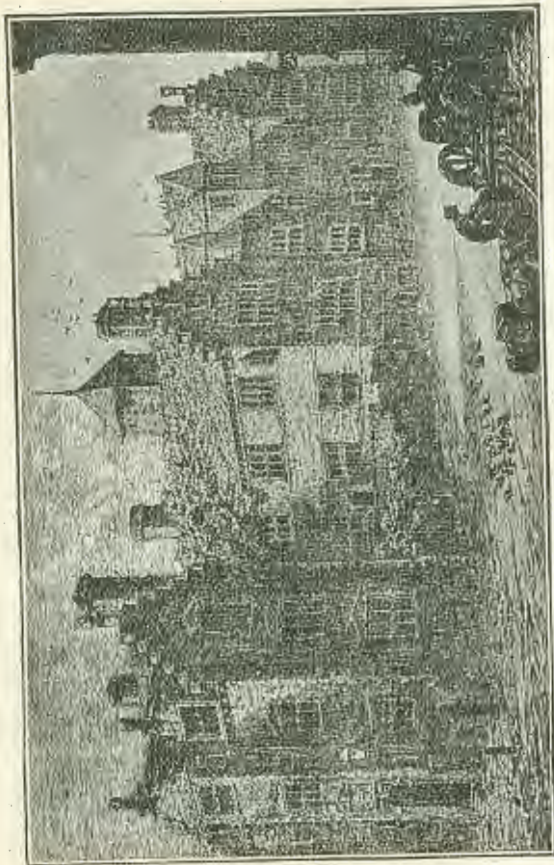
"Come this way," he said; and advancing to the corner of the room, he tapped the apparently solid wall.

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 five feet in depth, and about four 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,



## THE HAUNTED ROOM.

31

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 in 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





BANQUETTING 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 30th of September, when all works will be at liberty for removal.

The Art Union Drawing will take place on the 30th of September. Tickets One Shilling each.

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



## CATALOGUE.

Intending Purchasers must negotiate through the Curator.

### No. 1 ROOM (The Banqueting Hall).

(For description of room see page 11).

J. CLINTON JONES

- 1 From Colwyn Bay to Rhyl ... 35 0 0

CHISOLM COLE

- 2 A Peaceful Glade ... 52 10 0

G. HILLYARD SWINSTEAD, R.B.A.

- 3 The sun is sinking fast, the daylight  
dies ... 45 0 0

B. FISHER

- 4 An old Bridge over the Roe Stream 10 10 0

DAWSON WATSON

- 5 Where the River meets the Sea ... 30 0 0

ALBERT S. WOOD

6 The Levan Parish ... 15 0 0

A. C. MEYER

7 When the Leaves begin to fall ... 40 0 0

EDWIN BOTTOMLEY

8 A Moment's Rest ... 35 0 0

G. SWINFORD WOOD

9 An Upland Welsh Farm... 60 0 0

ROSE MAGNUS

10 Chrysanthemums ... 52 10 0

EDWIN BOTTOMLEY

11 A Beech Wood—late Autumn ... 8 8 0

HAMILTON MARR

12 A Gleamy Morning on the Conway 63 0 0

PAUL KNIGHT

13 A Veteran ... 30 0 0

CHISOLM COLE

14 A Welsh Glen... 31 10 0

ROBERT FOWLER, R.I.

15 Sea Mist—Port Erin ... 75 0 0

A. C. MEYER

16 A Hillside ... 12 12 0

G. HILLYARD SWINSTEAD, R.B.A.

17 Solomon in all his glory was not  
arrayed like one of them... 110 0 0

EMIL A. KRAUSE

18 Late Autumn in the Vale of  
Conway ... 20 0 0

ROBERT FOWLER, R.I.

19 Nymph of the Fountain... 157 0 0

J. R. G. GRUNDY

20 Evening Glow... 15 15 0

CHARLES POTTER

21 Corner of "Ye Olde Boot Inn,"  
Llanrwst ... 21 0 0



## No. 2 ROOM (The Small Kitchen).

(For description of room see page 14).

Intending Purchasers must negotiate through the Curator.

B. FOWLER

22 Autumn Woods ... 15 0 0

HAMILTON MARR

23 Gorse on Gwastad-dinas ... 6 6 0

HAMILTON MARR

24 Evening Calm... 6 6 0

J. PAIN DAVIS

25 "What shall I see if ever I go  
Over the mountains high?" ... 12 12 0  
—*Bjornstjerne Bjornson*

W. J. SLATER

26 The Last Days of Autumn ... 50 0 0

## No. 2 ROOM.

39

HAMILTON MARR

27 Autumn in the Highlands ... 126 0 0

C. J. FOX

28 Evening, near Trefriw ... 35 0 0

ROSE MAGNUS

29 Pheasants ... 42 0 0

LEONARD HUGHES

30 Portrait—Mrs. Farrar-Roberts and  
Child ...

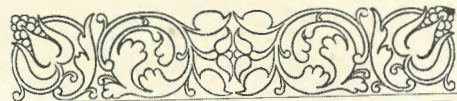
ROBERT FOWLER, R.I.

31 Sea Shells ... 25 0 0

W. J. SLATER.

32 Under the Beeches, Bodysgallen  
Wood... 35 0 0





### No. 3 ROOM (The Still Room).

(For description of room see page 15).

Intending Purchasers must negotiate through the Curator.

F. W. HAYES.

33 Llyn Dinas ... 63 0 0

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

34 Great Granies' Welcome ... 50 0 0

DAWSON WATSON.

35 Her Daily Journey ... 57 10 0

ALBERT S. WOOD.

36 Cymryd Point by Moonlight ... 15 0 0

CHISOLM COLE.

37 Where winter's hand lays  
lightest ... 31 10 0

### No. 3 ROOM.

41

G. HILLYARD SWINSTEAD, R.B.A.

38 Sweet Roses ... 45 0 0

J. FINNEMORE, R.B.A.

39 Sound the Loud Timbrel ... 15 15 0

J. FINNEMORE, R.B.A.

40 Esther ... 15 15 0

G. SWINFORD WOOD.

41 The Haunt of the Water-hen ... 70 0 0

J. FINNEMORE, R.B.A.

42 Jephthah's Daughter ... 15 15 0





## No. 4 ROOM (The Wynne Room).

(For description of room see page 21).

Intending Purchasers must negotiate through the Curator.

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

- 43 Design for Church at Ystrad-  
Meurig ... ..

A. E. ELIAS.

- 44 Outlaws ... .. 5 5 0

A. E. ELIAS.

- 45 Shakespeare—Henry IV., Part 1,  
Act 2, Sc. 2—A Public Road  
near Coventry — Falstaff's  
troops waiting inspection prior  
to the Battle of Shrewsbury ... 5 5 0

F. T. SIBLEY.

- 46 In the Heart of the Mountains ... 21 0 0

## No. 4 ROOM.

43

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

- 47 New Aisle—St. Cybi's Church,  
Holyhead ... ..

F. T. SIBLEY

- 48 The old memorials mark for-  
gotten faith ... .. 21 0 0







## THE VICTORIA ROOM.

Intending Purchasers must negotiate through the Curator.

CUTHBERT C. GRUNDY

49 In a Cottage Garden ... ..

W. BRINT TURNER

50 A Swaniman, Morocco ... .. 8 8 0

CUTHBERT C. GRUNDY

51 Near Pabo ... ..

JOSEPH KNIGHT, R.I.

52 Autumn ... .. 15 15 0

EMMA MAGNUS

53 Oysters ... .. 15 15 0

JOSEPH KNIGHT, R.I.

54 Part of an Old Quarry ... .. 12 12 0

G. SWINFORD WOOD

55 A Highland track ... .. 50 0 0

## THE VICTORIA ROOM.

45

A. C. MEYER

56 After School ... .. 8 8 0

JOSEPH KNIGHT, R.I.

57 A Lone Shore ... .. 15 15 0

W. BRINT TURNER

58 "Ayasha," a subject of the Black  
Sultan, Morocco ... .. 15 15 0

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

59 Summer Fragrance ... .. 36 15 0

CHARLES POTTER

60 Autumn in the Wood ... .. 16 16 0

B. FISHER

61 A Roadside Pool ... .. 63 0 0

R. E. MORRISON

62 Among the Reeds ... .. 8 8 0

F. W. LONGSHAW

63 A peep of the Conway ... .. 16 0 0

## JOSEPH KNIGHT, R.I.

64 September ... .. 10 10 0

## CHARLES POTTER

65 Early Morn ... .. 10 5 0 0

"When dying clouds contend with growing light  
What time the shepherd blowing of his nails  
Can neither call it perfect day or night."  
SHAKESPEARE.

## JOHN FINNIE, R.E.

66 The Conway ... .. 15 0 0

## A. C. MEYER

67 Down by the river ... .. 10 10 0

## J. C. SALMON

68 All is silence, save the sad low  
murmur of the summer waves 6 6 0

## ANDERSON HAGUE, R.I.

69 Autumn ... .. 100 0 0

## J. C. SALMON

70 Evening, after rain ... .. 6 6 0

## JOSEPH KNIGHT, R.I.

71 Thoughts ... .. 25 0 0

## B. FOWLER

72 On the Conway ... .. 12 12 0

## J. H. COLE

73 A Welsh Trout Stream ... .. 25 0 0

## MRS. ELIAS BANCROFT

74 Jay's ... .. 8 8 0

## F. W. HAYES

75 On the Glaslyn ... .. 10 10 0

## J. FINNEMORE, R.B.A.

76 A Midsummer Day ... .. 15 15 0

## CHARLES POTTER

77 Wayside timber clearing—  
Conway Vale ... .. 63 0 0

## G. SWINFORD WOOD

78 Rough Pasture ... .. 14 0 0

E. BULLOCK

79 Morning on the Anglesey Coast ... 8 8 0

PAUL KNIGHT

80 The Right Hon. Lord Mostyn,  
D.L., J.P. ... ..

J. CLINTON JONES

81 The Old Mill ... .. 63 0 0

JOHN FINNIE, R.E.

82 Field Paths ... .. 15 0 0

H. MEASHAM

83 Conway Castle as of Old ... 25 0 0

CONSTANCE G. COPEMAN

84 Children's Hour ... .. 20 0 0

G. HILLYARD SWINSTEAD, R.B.A.

85 Clean as a New Pin ... .. 65 0 0

ANDERSON HAGUE, R.I.

86 By the Sea ... .. 20 0 0

ROBERT FOWLER, R.I.

87 Seal Maiden ... .. 400 0 0

PAUL KNIGHT

88 An Old Woman Knitting ... 35 0 0

ANDERSON HAGUE, R.I.

89 Golden Grain ... .. 20 0 0

R. E. MORRISON

90 Portrait—Hall Caine, Esq. ...

PARKER HAGARTY

91 Fallow-fields ... .. 9 9 0

LILIAN WOODCOCK.

92 Among the Mountains near Moel  
Wyn. November ... 21 0 0

ANDERSON HAGUE, R.I.

93 Marl Pond ... .. 75 0 0

PAUL KNIGHT

94 His Worship C. J. Wallace, Esq.,  
J.P., M.A., Mayor of Conway



S. H. BAKER

- 95 The Avon, at Offenham,  
Worcestershire ... 15 0 0

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

- 96 Carnations ... 25 0 0

B. FOWLER

- 97 The Old House by the River ... 35 0 0

GEO. HARRISON

- 98 Among the Glyders ... 7 0 0

F. W. HAYES

- 99 Llyn Quellyn ... 10 10 0

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

- 100 Early Morning—Vitre, Brittany 42 0 0

C. POTTER

- 101 A Chat by the Way ... 16 16 0

G. SWINFORD WOOD

- 102 A Glimpse of the River Conway 40 0 0

JOHN FINNIE, R.E.

- 103 Runswick Bay ... 40 0 0

W. J. SLATER

- 104 Vale of Conway ... 20 0 0

CHISOLM COLE

- 105 The Treffan—Nant Francon ... 84 0 0

J. CLINTON JONES

- 106 Spring ... 10 16 0

S. H. BAKER.

- 107 Penmaen Pool, from Pont Ddu  
North Wales ... 12 0 0

F. W. LONGSHAW

- 108 Thatching ... 18 0 0

EMMA MAGNUS

- 109 On the Threshold ... 18 18 0

W. BRINT TURNER

- 110 An Old Welsh Coach Road ... 175 0 0

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

111 A Singer of the Harem ... 30 0 0

SYDNEY HERBERT

112 The Market—Malines, Belgium 21 0

ELIAS BANCROFT

113 Rôdelsee Thor—Iphofen, Bavaria 84 0 0

JAMES TOWERS

114 A Rockbound Coast ... 12 12 0

CONSTANCE G. COPEMAN

115 Light as Thistledown ... 8 8 0

J. C. SALMON

116 Landing Fish—Evening ... 20 0 0

B. FOWLER

117 Arthog Moor ... 25 0 0

ANDERSON HAGUE, R.I.

118 A Bit of Sea ... 25 0 0

PARKER HAGARTY

119 Tempest Point and Saddleback,  
Derwentwater ... 23 0 0

HAMILTON MARR

120 A Highland Glen ... 15 15 0

PETER GHENT

121 A Cool Retreat—The Property of  
Charles Douglas, Esq. ...

HAMILTON MARR

122 Sunrise on the Lammamuirs ... 15 15 0

F. W. HAYES

123 Nook—On the Derwent ... 12 12 0

HAMILTON MARR

124 When the Sun is Low... 15 15 0

PARKER HAGARTY

125 The Tidal Stream—Oswick Gower 10 10 0

G. HALL NEALE

126 A Game of Chess ... 12 12 0

ANDERSON HAGUE, R.I.

127 Feeding Ducks ... 35 0 0

G. SHERIDAN KNOWLES, R.I.

128 The Lass that Loves a Sailor ... 31 10 0

J. T. WATTS

129 A Woodland Road ... 10 10 0

CHISOLM COLE

130 In the Lap of Spring ... 8 8 0

B. S. MARKS

131 Still Life ... 36 15 0

JOSEPH KNIGHT, R.I.

132 Ending Day ... 105 0 0

F. T. SIBLEY

133 Harlech Castle ... 45 0 0

B. S. MARKS

134 Still Life ... 31 10 0

ELIAS BANCROFT

135 On the Crag—Whitby ... 8 8 0

JOHN PARKER, R.W.S.

136 Under the Cliffs—Portel ... 15 15 0

W. J. SLATER

137 Autumnal Afternoon ... 60 0 0

ELIAS BANCROFT

138 The Old Lych Gate—Rosthern,  
Cheshire ... 10 10 0

JOHN FINNIE, R.E.

139 Trefriw ... 15 0 0

CHISOLM COLE

140 Evening—Nant Francon ... 31 10 0

R. E. MORRISON

141 Ethel ... 21 0 0

ELIAS BANCROFT

142 Late Autumn—Rosthern ... 10 10 0

PAUL KNIGHT

143 Portrait—Charles Fruen, Esq. ...



EDWIN BOTTOMLEY

144 Friends of the Farmyard ... 21 0 0

A. F. PERRIN

145 A Ray of Sunlight ... 8 8 0

R. E. MORRISON

146 A Breezy Day on the Coast ... 7 7 0

E. THOMAS

147 Lanterns ... ..

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

(For description of room see page 24).

Intending Purchasers must negotiate through the Curator.

A. SLOCOMBE

148 A Relic of Feudal Times—Rhine 16 16 0

ELEANOR HARRISON.

149 Black berries ... 5 5 0

JAMES TOWERS

150 Evening—Near Port St. Mary,  
I.O.M. ... 5 5 0

JENNIE SLOCOMBE

151 Roses ... 15 15 0

A. W. AYLING

152 Going to Market ... 15 0 0

G. HILLYARD SWINSTEAD, R.B.A.

153 The Water Lilies ... 35 0 0

## S. MAURICE JONES

154 Spring time ... 5 5 0

## J. KATHLEEN HUMPHREYS

155 Maude ... 15 15 0

## EDITH BULLOCK

156 The Cannel—Birwen ... 9 9 0

## B. ARCHIBALD LEWIS

157 Ely River—Penarth ... 7 7 0

## A. SLOCOMBE

158 The Rheinfels—Near South Soar,  
Rhine ... 16 16 0

## GEO. CROZIER

159 The Seabird's Bath ... 21 0 0

## NELLIE EDGE

160 Figure in Landscape ... 5 5 0

## A. SLOCOMBE

161 Immensee—Lake Lug,  
Switzerland ... 16 16 0

## S. MAURICE JONES

162 Carnarvon Castle, Interior ... 8 8 0

## W. J. CORAH

163 Roses and Lillies wreathed in  
Fairy Bowers ... 21 0 0

## W. STEPHENSON

164 Rising Mist ... 10 10 0

## B. HOYLES

165 Spring Time ... 6 0 0

## P. GHENT

166 A Tranquil Pool ... 10 0 0

## A. SLOCOMBE

167 Lowestoft Trawlers Setting Out 16 16 0

## A. SLOCOMBE

168 Sunshine and Rain — Near  
Aylesbury ... 16 16 0

## ALBERT KINSLEY, R.B.A.

169 An Autumnal Evening ... 18 0 0

## T. CLOUGH

170 Whitby Harbour ... 20 0 0

## W. STEPHENSON

171 The Ruined Castle of the Summit 31 10 0

## JOHN PARKER, R.W.S.

172 When the Kye Come Hame ... 63 0 0

"What is the greatest bliss  
The tongue-of man can name?  
'Tis to woo a bonny lassie  
When the kye come hame."

## OLIVER BAKER, R.E.

173 Old Tanneries on the Cowe—  
Ludlow ... 25 0 0

## A. W. AYLING

174 Snowdon from Capel Curig ... 20 0 0



## No. 7 ROOM (The Reception Room).

(For description of room see page 25).

Intending Purchasers must negotiate through the Curator.

## J. C. SALMON

175 Estuary of the River Conway ... 15 15 0

## F. W. LONGSHAW

176 A Sunny Day ... 10 0 0

## S. TOWERS

177 Marl Farm—November ... 30 0 0

## JOHN PARKER, R.W.S.

178 Spring ... 21 0 0

"When spring newly born,  
Herself doth adorn  
With flowers and blooming buds."

## W. STEPHENSON

179 The Morfa—Conway ... 10 10 0



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

180 The Two Bridges—Bettwsycoed

GEO. HARRISON

181 The Stream from Llyn Idwal ... 21 0 0

PAUL KNIGHT

182 I'm a Soldier ... 15 0 0

HENRY MEASHAM

183 Early Ploughing—North Wales 12 12 0

J. TOWERS

184 Ponte San Cristoforo—Venice ... 12 12 0

OLIVER BAKER, R.E.

185 Plas Mawr, Conway ... 6 0 0

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

186 The Porta Romano—Sienna ... 8 8 0

GEO. CROZIER

187 A Tranquil Shore ... 21 0 0

A. F. PERRIN

188 Stormy Afternoon—February ... 10 0 0

H. MEASHAM

189 A Lane Scene—North Wales ... 12 12 0

L. T. COOKE

190 Jack ... 5 5 0

J. T. WATTS

191 Birch Trees at Luthone ... 6 6 0

HAROLD SWANWICK, R.I.

192 Pollie ... 10 10 0

CUTHBERT C. GRUNDY

193 A Message ... 21 0 0

MRS. SIBLEY

194 Beddgelert Mill ... 7 7 0

J. T. WATTS

195 A Vista—Near Bettwsycoed ... 6 6 0

C. J. WALLACE, M.A., J.P., B.A.

196 Mill Bay—Land's End ...

CUTHBERT C. GRUNDY

197 An Early Summer Sky ... 6 6 0

## JAMES T. WATTS

198 Among the Pines—Bettwsycoed 6 6 0

## HAROLD SWANWICK, R.I.

199 On the Cliffs ... 7 7 0

## JAMES TOWERS

200 Morning—Near Port St. Mary,  
I.O.M. ... 5 5 0

## J. CLINTON JONES

201 Caernarvon ... 6 6 0

## CUTHBERT C. GRUNDY

202 Sunny Days ... 30 0 0

## GEORGE CROZIER

203 Evening in the Glen ... 15 15 0

## J. T. WATTS

204 Moorland Showers ... 12 12 0

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

205 Newgate and St. Paul's ... 8 8 0

## T. CLOUGH

206 A Bit of Old Whitby ... 7 7 0

## A. NETHERWOOD

207 In the Heart of the Orme ... 15 15 0

## W. STEPHENSON

208 On the Warren—Near Llandudno 10 10 0

## ELIAS BANCROFT

209 Smooth Sailing ... 8 8 0

## ANDERSON HAGUE, R.I.

210 Going to the Brook ... 35 0 0

## A. W. AYLING

211 Strayed ... 20 0 0

## OLIVER BAKER, R.E.

212 The Broadgate—Ludlow ... 5 5 0

## HUBERT COOP, R.B.A.

213 Sketch in Conway Marsh ... 8 8 0

## A. F. PERRIN

214 The Ford—Pentrefelin ... 10 0 0

## OLIVER BAKER, R.E.

215 The Avon, at Bredon ... 5 5 0

## A. W. AYLING

216 Conway Girl ... 12 12 0

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

217 General View of Verona ... 26 5 0

## S. MAURICE JONES

218 After Rain—Near Caernarvon ... 7 7 0

## A. F. PERRIN

219 Dinner Time in Conway Vale ... 21 0 0

## S. TOWERS

220 The Border of the Marsh ... 26 5 0

## OLIVER BAKER, R.E.

221 Eckington Bridge ... 14 0 0

## H. MEASHAM

222 An Old Quay on the Conway ... 12 12 0

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

223 Corso—Verona ... 52 10 0

## J. TOWERS

224 Venice, from the Guidecca ... 30 0 0

## J. FINNEMORE, R.B.A.

225 Forty Winks ... 15 15 0

## MRS. J. T. WATTS

226 Old Houses at Sevenoaks ... 10 10 0

## T. CLOUGH

227 Fishing Boats at Rest—Whitby 20 0 0

## MRS. SIBLEY.

228 Guy's Cliff Mill—Near Warwick 8 8 0

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

229 Elissa ... 35 0 0



## W. STEPHENSON

230 Moonrise	...	...	...	8	8	0
--------------	-----	-----	-----	---	---	---

## JOHN FINNIE, R.E.

231 Clear and Cool	..	...	...	30	0	0
--------------------	----	-----	-----	----	---	---

## OLIVER BAKER, R.E.

232 A Worcestershire Flour Mill	...	...	...	25	0	0
---------------------------------	-----	-----	-----	----	---	---

## T. CLOUGH

233 A Welsh Interior	...	...	...	15	15	0
----------------------	-----	-----	-----	----	----	---

## J. CLINTON JONES

234 Dolygarrog	...	...	...	6	6	0
----------------	-----	-----	-----	---	---	---

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

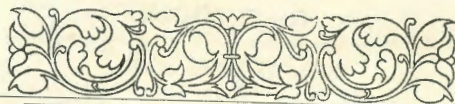
235 Passion Flowers	...	...	...	100	0	0
---------------------	-----	-----	-----	-----	---	---

## B. HOYLES

236 Talycfn	...	...	...	10	10	0
-------------	-----	-----	-----	----	----	---

## GEO. CROZIER.

237 Autumn Ploughing	...	...	...	36	15	0
----------------------	-----	-----	-----	----	----	---



## No. 8 ROOM (The Lantern Room).

(For description of room see page 26).

Intending purchasers must negotiate through the Curator.

## F. T. SIBLEY.

238 Llyn Idwal	...	...	...	21	0	0
----------------	-----	-----	-----	----	---	---

## A. SLOCOMBE

239 Morning Mail	...	...	...	16	16	0
------------------	-----	-----	-----	----	----	---

## F. T. SIBLEY

240 Llyn Cwm Ffynon	...	...	...	21	0	0
---------------------	-----	-----	-----	----	---	---

## A. SLOCOMBE

241 Evening Mail	...	...	...	16	16	0
------------------	-----	-----	-----	----	----	---

## F. T. SIBLEY

242 Clearing After Rain	...	...	...	25	0	0
-------------------------	-----	-----	-----	----	---	---

## A. W. AYLING

243 Going Home	...	...	...	20	0	0
----------------	-----	-----	-----	----	---	---

## REGINALD SMITH

- 244 " . . . . . A sandy space  
The ebbing tide has left upon  
its place" . . . . . 25 0 0

## ELEANOR HARRISON

- 245 Primroses . . . . . 5 5 0

## H. MEASHAM

- 246 The Height—Pen-y-gadar, North  
Wales . . . . . 12 12 0

## ELIAS BANCROFT

- 247 The Entrance Gate to Iphofen,  
Bavaria . . . . . 31 10 0

## J. C. SALMON

- 248 Evening—The Old Castle,  
Deganwy . . . . . 12 12 0

## J. CLINTON JONES

- 249 Limpet Gatherers . . . . . 35 0 0

## H. MEASHAM

- 250 Moonlight on the Conway . . . . . 12 12 0

## MARION FOWLER

- 251 A Somersetshire Village . . . . . 5 5 0

## J. TOWERS

- 252 San Roco, and the Tower of the  
Friari—Venice . . . . . 30 0 0

## EMIL A. KRAUSE

- 253 Conway Castle . . . . . 17 10 0

## MARION FOWLER

- 254 Roses . . . . . 5 5 0

## W. STEPHENSON

- 255 At Sunset—Deganwy Castle . . . . . 26 5 0

## F. A. GOODWIN

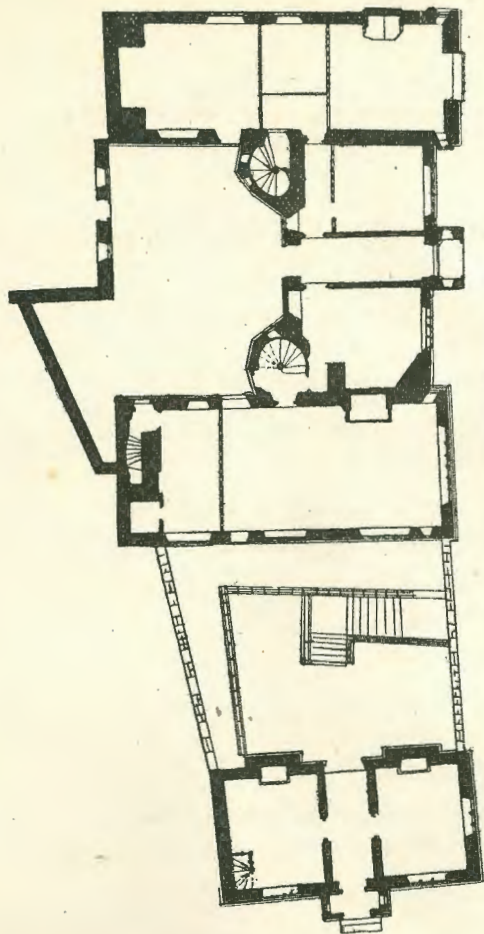
- 256 At Moultsford ferry . . . . . 8 8 0

## F. A. GOODWIN

- 257 Evening Glow — Goring on  
Thames . . . . . 5 5 0

## S. TOWERS

- 258 The hoary morns precede the  
sunny days . . . . . 31 10 0



Ground Plan of Plas Mawr.



## Names and Addresses of Members

AND

### List of Exhibitors.

- 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, Albert W., Deganwy, Llandudno, North  
 Wales, 152, 174, 211, 216, 243.  
 Baker, Oliver, (R.E.), 101, Gough Road, Edgbas-  
 ton, Birmingham, 173, 185, 212, 215, 221, 232.  
 Baker, S. H., 101, Gough Road, Edgbaston,  
 Birmingham, 95, 107.  
 Bancroft, Elias, 7, Buckingham Crescent, Victoria  
 Park, Manchester, 113, 135, 138, 142, 209, 247.



- Bancroft, Mrs. Elias, Victoria Park, Manchester,  
74.
- Booth, S. Lawson, F.R.G.S., 72, Roe Lane,  
Southport.
- Bottomley, E., Brynberllan, Llandudno Junction,  
Conway, 8, 11, 144.
- Boydell, C., 10, Scottish Chambers, 48, Castle  
Street, Liverpool.
- Bullock, Miss Edith, The Vale, Bowdon, Cheshire,  
79, 156.
- Clarke, L. J. Graham, Glanrhos, Rhayader, Rad-  
norshire.
- Clough, T., The Hollies, Glan Conway, 170, 206,  
227, 233.
- Cockram, Geo., Rhosneigr, Ty Croes, Isle of  
Anglesey.
- Cole, the late J. H., 73.
- Cole, Chisolm, Llanbedr, Talycafn, R.S.O., 2, 14,  
37, 105, 130, 140.

- Cooke, Miss T. L., Studio, Ancient High House,  
Stafford, 190.
- Coop, Hubert, Preswylfa, Morfa, Conway, 213.
- Copeman, Miss Constance G., (A.R.E.), 2, Bridson  
Street, Liverpool, 84, 115.
- Corah, W. J., Bronygarth, Llangystenin, Conway,  
163.
- Crozier, Geo., Bolton-le-Sands, Carnforth, 159, 187,  
203, 237.
- Davis, J. Pain, Roualeyn, Trefriw, R.S.O., 25.
- Davies, J. Hey, 26, Brazenose Street, Manchester.
- Douglas, J., (F.R.I.B.A.), Abbey Square, Chester.
- Edge, Miss Nellie, Ribbleton, Llandudno, 160.
- Elias, A. E., Llanrwst, North Wales, 44, 45.
- Finnemore, J., (R.B.A.), 76, Cecile Park, Crouch  
Hill, London, N., 39, 40, 42, 76, 225.
- Finnie, John, (R.E.), Fair View, Tywyn, Llan-  
dudno, 66, 82, 103, 139, 231.

- Fisher, B., Roewen, Talycafn, R.S.O., 4, 61.  
 Fowler, B., Glandwr, Trefriw, North Wales, 22, 72  
 97, 117.  
 Fowler, R., (R.I.), 10, Castle Street, Liverpool, 15,  
 19, 31, 87.  
 Fowler, Marion (Mrs. Hechle), Tan y geulan,  
 Llanfairfechan, 251, 254.  
 Fox, Charles James, Hotel Belle Vue, Trefriw,  
 R.S.O., 28.  
 Ghent, Peter, Bryn Dulyn, Llanbedr, Talycafn,  
 R.S.O., 121, 166.  
 Goodwin, F. A., Groveland Road, Wallasey,  
 Cheshire, 256, 257.  
 Grundy, Cuthbert C., Homefield, Blackpool, 49, 51,  
 193, 197, 202.  
 Grundy, J. R. G., South Shore, Blackpool, 20.  
 Hagarty, Parker, 35, Castle Street, Cardiff, 91,  
 119, 125.

- Hague, Anderson, (R.I.), Deganwy, 69, 86, 89, 93,  
 118, 127, 210.  
 Hare, Julius, Port St. Mary, Isle of Man.  
 Harrison, George, Minafon, Bettwsycoed, 98, 181.  
 Harrison, Miss Eleanor, Minafon, Bettwsycoed,  
 149, 245.  
 Hayes, F. W., 12, Westcroft Square, London,  
 W., 33, 75, 99, 123.  
 Herbert, Sydney, Carlton Lodge, Cheltenham, 112.  
 Herkomer. Prof. H., R.A., R.W.S., R.E.,  
 Hodson, S. J., (R.W.S.), 7, Hillmartin Road,  
 London, N., 100, 186, 205, 217, 223.  
 Holte, A. Brandish, The Cape, Warwick.  
 Hoyles, B., Conway Road, Colwyn Bay, 165, 236.  
 Hughes, Harold, (A.R.I.B.A.), Arvonja Buildings,  
 Bangor, 43, 47.  
 Hughes, Leonard, Greenfield, Holywell, 30.  
 Humphreys, G. A., (M.S.A.), Llandudno.

- Humphreys, Mrs., Ardwy Orme, Llandudno, 155.  
**Jones, Sir E. Burne, Bart., (R.W.S.),**  
 Jones, J. Clinton, Talybont, Talycafn, R.S.O., 1,  
 81, 106, 201, 234, 249.  
 Jones, S. Maurice, 18, Segontium Terrace, Carnarvon, 154, 162, 218.  
 Kinsley, Albert, (R.I., R.B.A.), 2, Corinne Road, Tufnel Park, London, N., 169.  
 Knight, Joseph, (R.I.), Tywyn, near Llandudno, 52, 54, 57, 64, 71, 132.  
 Knight, Paul, Glynarvon, near Conway, 13, 80, 88, 94, 143, 182.  
 Knowles, G. Sheridan, (R.I.), 5, Park Road Studios, Parkhill Road, London, N.W., 128.  
 Krause, Emil A., Bryn Tawel, Conway, 18, 253.  
 Lewis, L. Archibald, Morfa House, Carmarthen, 157.  
 Longshaw, F. W., Heath House, Deganwy, Llandudno, 63, 108, 176.

- Loud, A. Bertram, 7, Ryder Street, St. James, London, W.  
 Magnus, Miss Emma, Oak Drive, Fallowfield, Manchester, 53, 109.  
 Magnus, Miss Rose, The Studio, Llanfairfechan, 10, 29.  
 Marks, B. S., Studio Victoria Mansions, 32, Victoria Street, London, S.W., 131, 134.  
 Marr, Hamilton, Holly Mount, Hagley Road, Edgbaston, Birmingham, 12, 23, 24, 27, 120, 122, 124.  
 McDougal, J., 48, Deane Road, Fairfield, Liverpool.  
 Measham, Henry, Talycafn, R.S.O., 83, 183, 189, 222, 246, 250.  
 Meyer, A. C., Arvonfa, Conway, 7, 16, 56, 67.  
 Morrison, R. E., 29, Liverpool & London Chambers, Exchange, Liverpool, 62, 90, 141, 146.  
 Neale, G. Hall, Castle Street Buildings, Liverpool, 126.



- Netherwood, Arthur, Minydon, Deganwy, 207.
- Norbury, E. A., c/o Messrs. H. S. King & Co., 45, Pall Mall, London, S.W.
- Parker, J., (R.W.S.), 5, Melina Place, Grove End Road, St. John's Wood, N.W., 136, 172, 178.
- Perrin, Alfred F., Vaynol, Glan Conway, 145, 188, 214, 219.
- Potter, Charles, Llanbedr Lodge, Talycafn, R.S.O. 21, 60, 65, 77, 101.
- Poynter, Sir E. J., (P.R.A.).**
- Prescott-Davies, N., (R.B.A.), Cambria, 113, Haverstock Hill, London, N.W., 34, 59, 96, 111, 229, 235.
- Salmon, J. C., Elsinore, Deganwy, Llandudno, 68, 70, 116, 175, 248.
- Severn, Walter (President Dudley Gallery), 9, Earl's Court Square, South Kensington, London, S.W.
- Seward, E., (F.R.I.B.A.), 55, Newport Road, Cardiff.

- Short, Rd. 22, The Walk, Cardiff.
- Sibley, F. T., 14, Unwin Mansions, Queen's Club Gardens, West Kensington, London, W., 46, 48, 133, 238, 240, 242.
- Sibley, Mrs. 14, Unwin Mansions, Queen's Club Buildings, West Kensington, London W., 194, 228.
- Slater, W. J., Arvon View, Junction, Conway, 26, 32, 104, 137.
- Slocombe, A., Cumberland House, West Hampstead, London, N., 148, 158, 161, 167, 168, 239, 241.
- Slocombe, Miss J., Cumberland House, West Hampstead, London, N., 151.
- Smith, Reginald, 54, Pembroke Road, Clifton, Bristol, 244
- Stephenson, W., Deganwy, 164, 171, 179, 208, 230, 255.

- Sullivan, W. H., 3, Whellock Road, Bedford Park, London, W.
- Swanwick, Harold, (R.I.), Clive, Middlewich, Cheshire, 192, 199.
- Swinstead, G. Hillyard (R.B.A.), The Studio, 24, Weston Park, Crouch End, London, N., 3, 17, 38, 85, 153.
- Thomas, T. H., 45, The Walk, Cardiff
- Thomas, Edward, Pengwern, Roewen, Talycafn, R.S.O., 147.
- Towers, Jas., 12, West Bank Road, Birkenhead, 114, 150, 184, 200, 224, 252.
- Towers, S., Bron Avon, near Conway, 177, 220, 258.
- Turner, W. Brint, Southam Lodge, Deganwy, 50, 58, 110.
- Wallace, Charles J., M.A., B.A., J.P., Gwynedd, Deganwy, 196.
- Watson, Dawson, Conway, 5, 35.

- Watts, G. F., (R.A.).
- Watts, J. T., 34, Lidderdale Road, Sefton Park, Liverpool, 129, 191, 195, 198, 204.
- Watts, Mrs. J. T., 34, Lidderdale Road, Sefton Park, Liverpool, 226.
- Whaite, H. Clarence, (P.R.C.A., R.W.S.), President of the Manchester Academy of Fine Arts, Tyddyn Cynal, Conway, and 16, Douro Place, Victoria Road, Kensington, London, W., 180.
- Wood, G. Swinford, Bodlondeb, Conway, 9, 41, 55, 78, 102.
- Wood, Albert S., Bodlondeb, Conway, 6, 36.
- Woodcock, Miss Lilian, Walshaw House, Llandudno, 92.

CONWAY:

PRINTED BY R. E. JONES & BROS., ROSE HILL STREET.