

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.

SEVENTEENTH ANNUAL EXHIBITION
1899.

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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.
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Royal Cambrian Academy Art Schools.

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

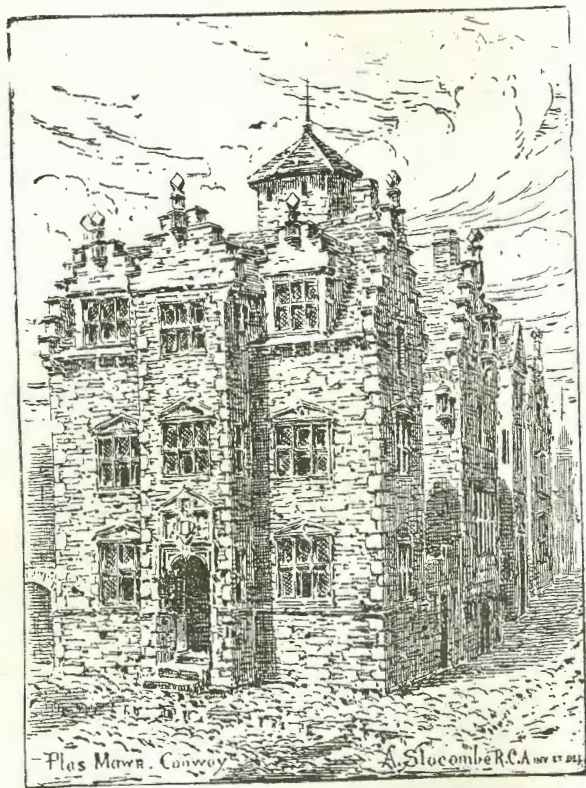
Application to be made to

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



Plas Mawr, HIGH STREET, CONWAY.

This "Great Mansion" was built three centuries ago, by Robert Wynne, son of John Wynne ap Meredith, of Gwydir, near Llanrwst, of whom the well-known historian, Sir John Wynne, Bart., was nephew. The approach in High Street is through a portico ornamented with the arms of England. Over the doorway and within the portico is the Greek inscription "anexou, apexou," with the Latin "sustine, abstine" (bear, forbear). On the house will also be found the initials I. H. S.; X. P. S., with the date, 1585. Ascending from the courtyard is a flight of steps to a terrace which leads through a doorway to a spacious Banqueting Hall, wainscotted and with fixed seats. From the Tower staircase out of this room is a passage leading to the Kitchen with a fine old arched fire-place. Leaving this room is an entrance from Crown Lane giving access to the



PLAS MAWR 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

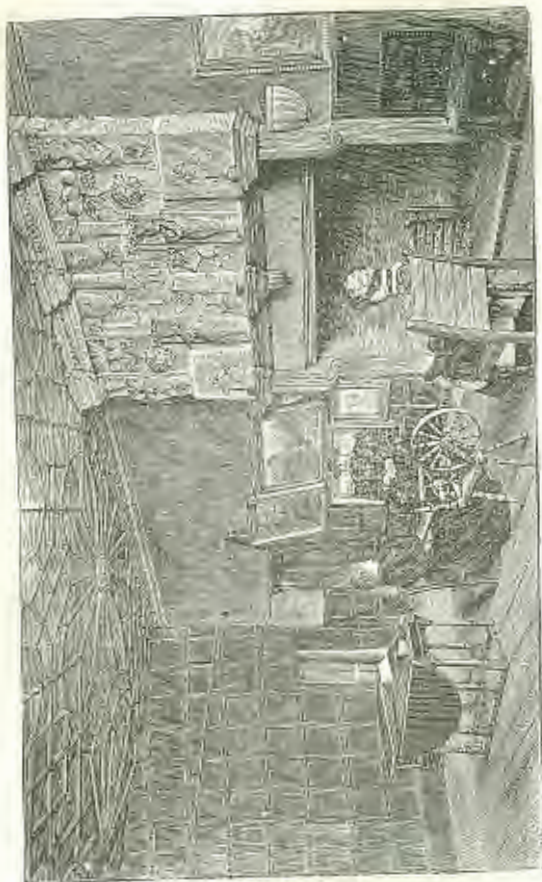
Welsh literature, books on Art, Art Magazines, &c.
Also Casts, Models, Antique or other Welsh relics.

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

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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 quarrel pane lattices of various hue, according to age; on the opposite side of the fire-place are two other windows of the same fascinating description. A border runs round the room, the oak leaf being the chief ornamentation of the frieze; in the centre, over the fire-place on a shield is the coat of arms of the Wynne family (by whom this mansion was built) together with the date 1580. On the quaint figures which are intended as supports are the initials R.W. (Robert Wynne). It is curious to note the manner in which the large blocks of stone which form the chimney breast are dove-tailed together, the side supports being additionally strengthened by large blocks being built into the wall, the exposed ends being shaped and carved.



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.

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, Coat 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. Catherall & Prichard, Chester.

QUEEN ELIZABETH'S ROOM.

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side of the Royal Arms; which is surrounded by other Crests and decorative embellishments; the portcullis of Henry VIII. being conspicuous. On either side of the windows, the Arms of the Wynne family occupy the central positions, above which are the letters R.W. (Robert Wynne) in different designs, whilst below are the figures 15 on one side and 77 on the other side, supposed to be the date when the room was originally decorated; all the ornamental plaster work being picked out in correct heraldic colours. Our very great grandfather, time, has made sad havoc with the wall opposite the fire-place, where will be noticed, amongst other enrichments, the remains of the letters D G and @ (J) W, meaning probably Dorothy Griffith and John Wynne.

On looking at these walls we are forcibly reminded how true is the beautiful line,

“Change and decay, in all around I see.”

There are small recessed windows in two corners of the room, which, during the palmy days when the family occupied the house, would look into the garden with which the house was at the time surrounded. The massive oak partition or screen opposite the window is of immense strength, the centre, both horizontal and upright timbers, being

carved. Above the door are carved the Tudor rose and leaves very finely cut. The old oak pannelled door is worth attention, being made with mitre joints; all the mouldings being worked in the solid; it will be observed that the original latch, which still remains on the doors, is made entirely of wood.

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



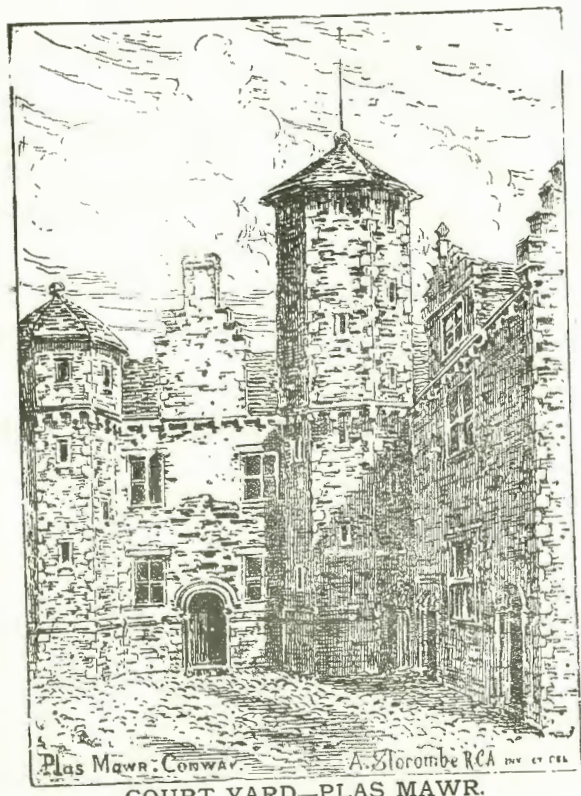
The West Kitchen.

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

The heavy timbers crossing the ceiling, black with age, are still perfectly sound. 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.

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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. Por-

tions 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 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 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.

Plas Mawr was visited by their Royal Highnesses The Duke and Duchess of York and Party on the 28th of April 1899.

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-panelled, and oak-floored rooms filled with an excellent collection of Oils and Water-colours, of which the critics speak very highly. Both of these attractions are by this time pretty widely known, and what I wish to make public—for the first time, I believe,—is the existence of an attraction of an entirely different character—an attraction that one almost instinctively looks for in connection with such an old building as Plas Mawr, and that is a haunted room.

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

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

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

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

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

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

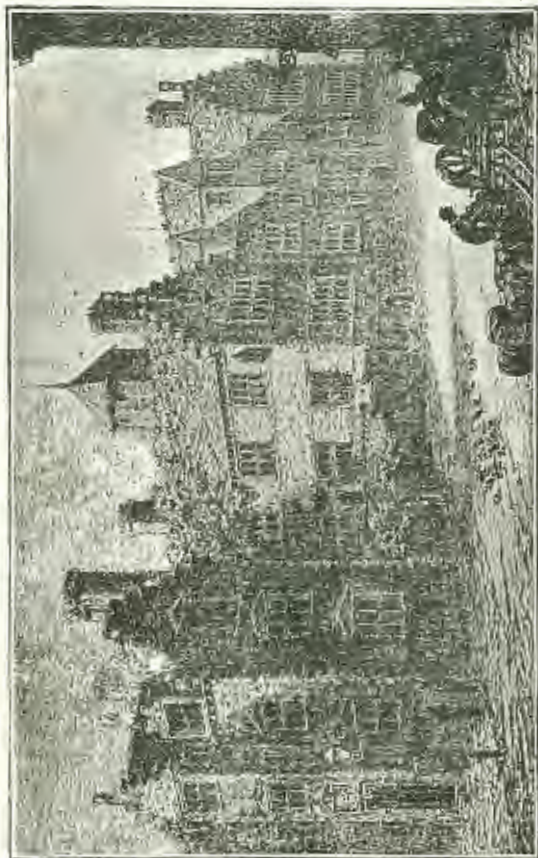
"Come this way," he said; and advancing to the corner of the room, he tapped the apparently solid wall.

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

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

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

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



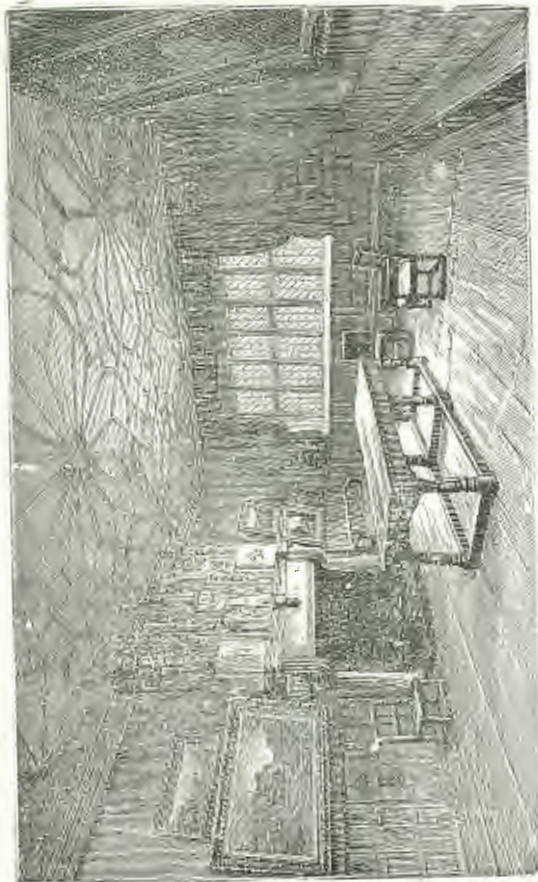
THE HAUNTED ROOM.

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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



BANQUETING HALL, PLAS MAWR.

By permission of Messrs. Cathrell and Prichard, Chester.

THE HAUNTED ROOM.

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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 minimis non curat lex*. However, there seems no doubt that a mysterious Something has been seen, by two credible witnesses, in broad daylight, and, unless the usual rules of evidence are to be accounted of no worth, we have no option but to accept the theory that something “uncanny” has several times made its presence visible or audible at Plas Mawr.

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

The matter needs investigating, 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.



CATALOGUE.

Intending Purchasers must negotiate through the Curator.

No. 1 ROOM (The Banqueting Hall).

(For description of room see page 11).

G. HILLYARD SWINSTEAD, R.B.A.

- 1 The Cliff, Beer, South Devon ... 52 10 0

ELIAS BANCROFT

- 2 By the Market Place—Rothenberg
o' Taubar, Bavaria ... 105 0 0

EDWARD W. WAITE

- 3 A Street in Clovelly ... 31 10 0

HARRY PENNELL

- 4 Aber Bridge ... 31 10 0

LESTER SUTCLIFFE

- 5 Moonrise in the after glow—Whitby 21 0 0

LEONARD HUGHES

6 W. Mellard, Esq., J.P., Ex-Mayor of
Denbigh

G. SWINFORD WOOD

7 Low-water, near Oban 60 0 0

J. FINNEMORE, R.I.

8 Sea Birds 15 15 0

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

9 Banquet Hall, Plas Mawr 12 12 0

J. FINNEMORE, R.I.

10 My Great-grandmother 15 15 0

J. CLINTON JONES

11 A Misty Morning on the Menai
Straits 35 0 0

ELIAS BANCROFT

12 Cousin Betty's Picture 6 6 0

G. SWINFORD WOOD

13 Keeping Anchor Watch 20 0 0

ANDERSON HAGUE, R.I.

14 The Old Mill—Glan Conway 40 0 0

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

15 A Throne in the Grove
(For price apply to Curator).

CHISOLM COLE

16 Spring 20 0 0

J. CLINTON JONES

17 The Little Orme 10 10 0

F. T. SIBLEY

18 Upper Pandy Mill 35 0 0

CHISOLM COLE

19 In February 10 0 0

G. SWINFORD WOOD

20 Gently Flows the Limpid Stream 40 0 0



No. 2 ROOM (The Small Kitchen).

(For description of room see page 14).

Intending Purchasers must negotiate through the Curator.

ROSE MAGNUS

21 Violets ... 26 5 0

J. T. WATTS

22 A Woodland Road ... 12 0 0

GEO. A. HOLMES

23 Homeless ... 12 12 0

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

24 Over the Common ... 36 15 0

JOSEPH KNIGHT, R.I.

25 The Rain Cloud ... 16 0 0

No. 2 ROOM.

39

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

26 The Spirit of the White Petal ... 100 0 0

JOSEPH KNIGHT, R.I.

27 The Cloud ... 15 0 0

GEO. A. HOLMES

28 A Sharp Customer ... 12 12 0

ROBERT FOWLER, R.I.

29 Passing of the Thunder Cloud ... 75 0 0

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

30 Fast Friends ... 50 0 0

A. F. PERRIN

31 Harvest in Conway Valley ... 7 7 0

CHARLES POTTER

32 Springtime ... 30 0 0

ANDERSON HAGUE, R.I.

33 After a Shower ... 70 0 0

CHISOLM COLE

34 Margin of the Lake ... 7 0 0

G. HARRISON

35 A Moorland Path ... 5 5 0

CHARLES POTTER.

36 Autumn—Glen Lledr, Pont-y-pant 30 0 0

"The sere sad leaves, their glory done,
Fall from the bough to meet the wave;
The stream they shadowed from the sun,
Gives them a grave."

CICELY F. SMITH.



No. 3 ROOM (The Still Room).

(For description of room see page 15).

Intending Purchasers must negotiate through the Curator.

BEN HOYLES

37 Light at Eventide ... 20 0 0

G. SHERIDAN KNOWLES R.I.

38 Outlawed ... 15 0 0

B. FOWLER

39 In the Lledr Valley ... 20 0 0

B. FOWLER

40 An Anglesey Village ... 35 0 0

PAUL KNIGHT

41 Meditation ... 63 0 0

C. C. GRUNDY, F.L.S.

42 The Edge of the Sea

F. W. HAYES

43 Noon... .. 12 12 0

NORA BUTSON

44 Waifs and Strays 15 15 0

G. SWINFORD WOOD

45 Tal-y-Fan 70 0 0

F. W. HAYES

46 On the Severn... .. 12 12 0



No. 4 ROOM (The Wynne Room).

(For description of room see page 21).

Intending Purchasers must negotiate through the Curator.

A. E. ELIAS

47 Poachers Surprised 10 10 0

A. E. ELIAS

48 A Welsh Village Fair

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

49 Design for a Cottage near Bangor

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

50 All Saints' Church—Deganwy ...

HAMILTON MARR

51 A Gleam 7 7 0

LILY JONES HUGHES

52 Josephine 10 0 0

PAUL KNIGHT

53 A Veteran 8 8 0

HAMILTON MARR

54 Mountain Mists 7 7 0

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

55 St. Paul's Church—Colwyn Bay ...
(Showing proposed Tower and Spire).

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

56 The Grand Theatre—Llandudno...

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

57 Business Premises—Llandudno ...

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

58 Residence—Llandudno



THE VICTORIA ROOM.

Intending Purchasers must negotiate through the Curator).

EDWIN BOTTOMLEY

59 Green Pastures 17 17 0

CONSTANCE G. COPEMAN

60 Meditating Mischief 8 8 0

ALBERT S. WOOD

61 A Corner of the Conway Marsh ... 6 0 0

SYDNEY HERBERT

62 Dinant—Belgium 10 10 0

T. CLOUGH

63 Newlyn Harbour—Cornwall ... 15 15

LILIAN WOODCOCK

64 Early Gorse, near Llandudno ... 8 8 0

PARKER HAGARTY

65 Haste with the Hay ... 10 10 0

LILIAN WOODCOCK

66 Foxgloves, on a Hillside near
Talycafn ... 10 10 0

G. SWINFORD WOOD

67 Where the Snipe feeds ... 40 0 0

PAUL KNIGHT

68 A Study ... 6 6 0

GEO. HARRISON

69 On the River Llugwy ... 5 5 0

A. BERTRAM LOUD

70 On the River Ouse ... 7 0 0

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

71 Lake Elsie ... 14 14 0

G. HILLYARD SWINSTEAD, R.B.A.

72 Grannie's May Blossom ... 115 0 0

CHARLES POTTER

73 A Welsh Sphinx—Penmaenbach 120 0 0

"The great voice of the sea,
With its eternal, Never more."

DICKENS.

MRS. ELIAS BANCROFT

Red & white in pot
74 Hawthorne ... 5 5 0

JOHN WINDASS

75 The Margin of the Sea ... 26 5 0

PARKER HAGARTY

76 The Cottage by the Ford ... 5 5 0

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

77 Loch Katrine ... 14 14 0

CUTHBERT C. GRUNDY, F.L.S.

78 The Silent Pool ...

J. R. G. GRUNDY

79 Sunset on the Shore ... 15 15 0

A. C. MEYER, A.R.E.

80 O'erlooking Conway's Flood ... 20 0 0

A. BERTRAM LOUD

81 A Shady Pool ... 10 0 0

R. FOWLER, R.I.

82 Poppies and Wild Roses ... 50 0 0

B. S. MARKS

83 Still Life ... 26 5 0

F. W. HAYES

84 Old Mill on the Trent ... 8 8 0

JAMES W. BOOTH

85 Ploughing ... 21 0 0

EMMA MAGNUS

86 Little Robin Redbreast ... 15 15 0

MARY TAYLOR MORGAN

87 When I was Young ... 15 0 0

• ELIAS BANCROFT

88 Near Curfew Time ... 10 0 0

ELEANOR HARRISON

89 Water Lilies ... 5 5 0

J. FINNEMORE, R.I.

90 Among the Rocks ... 10 10 0

CHARLES POTTER

91 April Showers at Talybont ... 60 0 0

JOSEPH KNIGHT, R.I.

92 Ending Day ... 75 0 0

E. W. WAITE

93 In the Long Summer Day ... 36 15 0

G. HILLYARD SWINSTEAD, R.B.A.

94 Heir to the Fishing Net ... 150 0 0

HAMILTON MARR

95 Pembroke Headland ... 15 15 0

S. H. BAKER

96 A Worcestershire Watermill ... 42 0 0

ANDERSON HAGUE, R.I.

97 Harvesting ... 75 0 0

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

98 Azaleas ... 30 0 0

G. SHERIDAN KNOWLES, R.I.

99 On the Thames ... 18 18 0

T. CLOUGH

100 The Footbridge ... 8 8 0

JAMES W. BOOTH

101 An Old Favourite ... 52 10 0

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

102 To New Camping Ground ...

(For price apply to Curator).

G. SHERIDAN KNOWLES, R.I.

103 Expectation ... 20 0 0

R. FOWLER, R.I.

104 A Rose Maiden ... 50 0 0

CHISOLM COLE

105 Winter Sunlight ... 10 0 0

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

106 Robin Hood's Bay ... 14 14 0

ANDERSON HAGUE, R.I.

107 Primrose time ... 75 0 0

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

108 Maud ... 100 0 0

"The larkspur listens, 'I hear, I hear,'
And the lily whispers, 'I wait.'"

HENRY HILES

109 Sea Pinks ... 10 10 0

THE VICTORIA ROOM.

S. H. BAKER			
110 Sparket Mill ...	...	15 15	0
W. J. SLATER			
111 The Silent Pool ...	...	25	0 0
N. PRESCOTT-DAVIES, R.B.A.			
112 Prescilla ...	...	35	0 0
R. FOWLER, R.I.			
113 Maud ...	...	65	0 0
"There is none like her, none."			
J. FINNEMORE, R.I.			
114 A Fresh Breeze ...	...	10 10	0
J. CLINTON JONES			
115 Hay Time ...	...	35	0 0
EDITH M. ELLIOTT			
116 Primulas ...	...	5 5	0
MARY TAYLOR MORGAN			
117 The Common Task ...	...	10 10	0
J. KATHLEEN HUMPHREYS			
118 The Inferno of Toil ...	...	7 7	0

THE VICTORIA ROOM.

RICHARD SHORT			
119 Low Water—Cardiff ...	...	7 7	0
HAMILTON MARR			
120 Off to the Fishing Ground ...	...	6 6	0
B. S. MARKS			
121 Still Life ...	...	13 1	5 0
JAMES W. BOOTH			
122 Harvest Time ...	...	12 12	0
F. W. HAYES			
123 Old Farm near Northwich ...	...	8 8	0
S. LAWSON BOOTH, F.R.G.S.			
124 Conway Bay and Penmaenmawr	...	14 14	0
F. T. SIBLEY			
125 Departing Day ...	...	8 5	0 0
H. MEASHAM			
126 Approach to Talycarn Ferry ...	...	25	0 0
LESTER SUTCLIFFE			
127 Summer Haze—Whitby Harbour	...	15 15	0

F. W. HAYES

128 Pont-y-Pant—Bettws-y-Coed ... 10 10 0

A. NETHERWOOD

129 Ploughing on a Breezy Day ... 15 0 0

EMMA MAGNUS

130 Nancy ... 15 15 0

LESTER SUTCLIFFE

131 A Summer Evening ... 10 10 0

CHISOLM COLE

132 A Sunny Afternoon—August ... 20 0 0

B. FOWLER

133 Llyn Crafnant—North Wales ... 5 5 0

A. C. MEYER

134 Grannie ... 8 8 0

F. W. HAYES

135 The Fairy Glen, Bettwsycoed ... 10 10 0

JOHN WINDASS

136 Remnants of Winter ... 42 0 0

PAUL KNIGHT

137 B. C. Roberts, Esq., Ex-Mayor of
Chester ...

J. C. SALMON

138 Breezy ... 15 15 0

CHISOLM COLE

139 Nant Francon ... 10 0 0

GEO. WEBB

140 An Old Lane—Talycafn ... 8 8 0

ALBERT S. WOOD

141 An Evening Study ... 14 14 0

B. FOWLER

142 A Corner of the Harbour ... 20 0 0

MRS. BANCROFT

143 From Auchencairn, N.B. ... 21 0 0

ROSE MAGNUS

144 Wall Flowers 26 5 0

JOSEPH KNIGHT, R.I.

145 Conway River 175 0 0

B. FOWLER

146 Flood in the Meadows 5 5 0

B. FOWLER

147 On the Conway 12 12 0

DONALD KENDALL

148 Upland Pastures 18 18 0

JAMES TOWERS

149 Colby Glen, I.O.M. 25 0 0

F. T. SIBLEY

150 A Moorland River 40 0 0

J. C. SALMON

151 Nant Francon 150 0 0

HAMILTON MARR

152 126 0 0

"Sunset fires of red and gold,
Tint the face of the headland bold,
And dance on the shimmering sea."

G. PONTIN

153 Chichester Canal 15 15 0

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

154 Pandy Mill 8 8 0

PAUL KNIGHT, R.I.

155 D. S. Sherratt, Esq.

JOHN FINNIE, R.E.

156 The Rain Cloud 200 0 0

"I am the daughter of earth and water,
And a nursling of the sky ;
I pass through the pores of the ocean and the shores,
I change, but I cannot die."

SHELLEY.

B. FOWLER

157 Solitude 10 10 0

THE VICTORIA ROOM.

ANDERSON HAGUE, R.I.

158 In the Cornfield	25	0	0
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HARRY PENNELL

159 A Trout Stream	15	15	0
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CONSTANCE G. COPEMAN

160 A Turn of the Tide	5	5	0
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A. F. PERRIN

161 Springtime—Bontnewydd	25	0	0
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ANDERSON HAGUE, R.I.

162 A Cottage Garden	20	0	0
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JOSEPH KNIGHT, R.I.

163 Hill and Dale	17	0	0
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ALBERT S. WOOD

164 Eastwind Haze	12	0	0
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HAMILTON MARR

165 Balmoral	63	0	0
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No. 6 ROOM (The Queen's Bedroom).

(For description of room see page 24).

Intending Purchasers must negotiate through the Curator.

F. W. LONGSHAW

166 Rough Pasture	14	0	0
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WALTER SEVERN, P.D.G.

167 The Day Before the Twelfth	38	0	0
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T. CLOUGH

168 A Grey October Day	35	0	0
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GEORGE CROZIER

169 Evening in Harvest Time	21	0	0
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HENRY MEASHAM

170 Stranded on the Morfa—Conway	15	15	0
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JAMES TOWERS

171 At Prenton, Cheshire	35	0	0
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W. STEPHENSON			
172 A Road to the Mountains—			
Conway	21	0	0
W. J. SLATER			
173 Butter Burrs	20	0	0
S. MAURICE JONES			
174 Llangollen	10	10	0
A. SLOCOMBE			
175 Sunshine and Rain	12	12	0
A. W. AYLING			
176 Strayed	20	0	0
OLIVER BAKER, R.E.			
177 The Millar's Orchard	20	0	0
GEO. HARRISON			
178 Llyn Idwal	40	0	0
ELIAS BANCROFT			
179 St. Mary's on the Cliff—Whitby	25	0	0
A. W. AYLING			
180 Old Buildings—Surrey	20	0	0



No. 7 ROOM (The Reception Room).

(For description of room see page 25).

Intending Purchasers must negotiate through the Curator.)

A. F. PERRIN

181 Fron Goch Farm 8 0 0

A. C. MEYER, A.R.E.

182 The Evening Hour 5 5 0

GEO. COCKRAM

183 Old Conway 9 9 0

F. W. LONGSHAW

184 Crowborough Common—Sussex 10 0 0

S. TOWERS

185 After the Day's Work 17 17 0

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

186 Lot and the Two Angels ...

"And there came two angels to Sodom at even;
and Lot seeing them rose up to meet them; and he
bowed himself with his face toward the ground."

GENESIS xix.

(For price apply to Curator).

JOHN PARKER, R.W.S.

187 Rickmansworth ... 26 5 0

F. W. LONGSHAW

188 Felin Isaf ... 20 0 0

GEORGE CROZIER

189 At Dawn ... 16 16 0

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

190 The Water Gate—Hoorn, Holland 15 15 0

NELLIE EDGE HUMPHREYS

191 Woods—Pont-y-pant ... 5 5 0

ALBERT KINSLEY, R.B.A.

192 An Autumnal Evening ... 18 0 0

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

193 Fair Days of Spring ... 100 0 0

JOHN PARKER, R.W.S.

194 A Backwater—Hemmingford ... 15 15 0

JAMES T. WATTS

195 Bettwsycoed in May ... 6 6 0

J. C. SALMON

196 The Garn—Idwal ... 6 6 0

GEORGE CROZIER

197 "Under the Opening Eyelids of
the Morn" ... 28 0 0

JAMES T. WATTS

198 Birch Trees in Spring ... 10 10 0

A. C. MEYER, A.R.E.

199 The Rising Moon ... 10 10 0

E. H. WEVILL

200 A Bit of Old Gloucestershire ... 5 5 0

F. W. LONGSHAW

201 Harvest Time ... 10 0 0

J. T. WATTS

202 A Woodland Pond ... 10 10 0

W. STEPHENSON

203 Evening—Prestbury ... 7 7 0

ALYN WILLIAMS

204 Portrait of a Lady ...

MRS. L. E. MAYGER

205 Case of two miniatures—Portraits

ALYN WILLIAMS

206 Case of six miniatures—No. 1 ... 10 10 0

No. 2 ... 12 12 0

LILY JONES HUGHES

207 Case of three miniatures ...

A. F. PERRIN

208 Carnedd Llewelyn from Glan
Conway—Winter ... 10 0 0

GEO. HARRISON

209 Door at Plas Mawr—Conway ... 5 5 0

J. FINNEMORE, R.I.

210 An Italian ... 10 10 0

MRS. L. E. MAYGER

211 London by Night ...

OLIVER BAKER, R.E.

212 Ludlow Castle ... 5 5 0

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

213 Market Day—Goslar, Germany 52 10 0

OLIVER BAKER, R.E.

214 Ludford House—Ludlow ... 8 0 0

DONALD KENDALL

215 A Cottage Home ... 10 0 0

G. HALL NEALE

216 Syrinx ... 150 0 0

GEO. COCKRAM

217 Spring ... 15 15 0

MAUD SALMON

218 Conway Castle ... 5 5 0

F. W. LONGSHAW

219 Coming Rain... 18 0 0

J. FINNEMORE, R.I.

220 A Little Refreshment ... 10 10 0

J. C. SALMON

221 The Warren—Llandudno ... 5 5 0

TIM EVANS

222 A Sunny Afternoon in Winter ... 5 5 0

W. J. SLATER

223 The Wishing Well ... 15 0 0

ELIAS BANCROFT

224 Showery Weather—Rothenbury
o' Taubar, Bavaria ... 21 0 0

MRS. SIBLEY

225 Poole—Dorset ... 7 7 0

OLIVER BAKER, R.E.

226 Evening at Pembridge ... 18 0 0

W. J. SLATER

227 The Marl ... 15 0 0

F. T. SIBLEY

228 Solitude ... 65 0 0

A. W. AYLING

229 Old Farm—Surrey ... 20 0 0

GEORGE CROZIER

230 Summer Pasture ... 36 15 0

W. STEPHENSON

231 Marine Walk—Conway ... 8 8 0

W. J. SLATER

232 The Bramble in Winter ... 20 0 0

LILY F. WHAITE

233 Poppies ... 15 0 0

E. H. WEVILL

234 Spring Time on the River Avon... 5 5 0

J. PAIN DAVIS

235 Study of a Head ... 6 6 0

RICHARD HARTLEY

236 Evening in the Conway Valley ... 7 7 0

A. W. AYLING			
237	Apple Blossom	20	0 0
GEORGE COCKRAM			
238	Evening in the Meadows ...	35	0 0
JAMES TOWERS			
239	Port St. Mary Bay—I. O. M. ...	10	0 c
J. C. SALMON			
240	A Stream from Idwal	21	0 0
GEORGE CROZIER			
241	On the Naero Fiord—Norway ...	12	12 0
J. T. WATTS			
242	Birchwood in September—Bucks.	7	7 0
H. MEASHAM			
243	A Stony Shore.	15	15 0
W. J. SLATER			
244	Autumn Pastoral	20	0 0
HILDA M. TWENTYMAN			
245	Gorphwysfa	5	5 0



No. 8 ROOM (The Lantern Room).

(For description of room see page 26).

Intending Purchasers must negotiate through the Curator.

W. J. CORAH			
246	Rocks and Seaweed—Port Patrick	36	0 0
T. CLOUGH			
247	Old Whitby	12	12 0
OLIVER BAKER, R.E.			
248	Ludlow Castle—from Whitcliff...	7	0 0
J. CLINTON JONES			
249	Off Penmaenmawr	35	0 0
S. MAURICE JONES			
250	River Seiont, near Carnarvon ...	7	7 0

B. HOYLES

251 The Quarry ... 40 0 0

A. W. AYLING

252 Evening ... 20 0 0

P. GHENT

253 A Golden Afternoon.—Haymaking
in the Conway Valley ...

A. F. PERRIN

254 Early Spring—Tŷ Isa'... 15 0 0

WALTER SEVERN, P.D.G.

255 Channel Fleet Passing the Island
of Ronsay—Orkney... 17 0 0

OLIVER BAKER, R.E.

256 Potato Digging—Herefordshire 12 0 0

S. MAURICE JONES

257 The River Dee, near Berwyn ... 7 7 0

J. A. MULLIGAN

258 At Canterbury ... 8 10 0

T. CLOUGH

259 Sunlight and Shade in a Cornish
Alley ... 10. 10 0

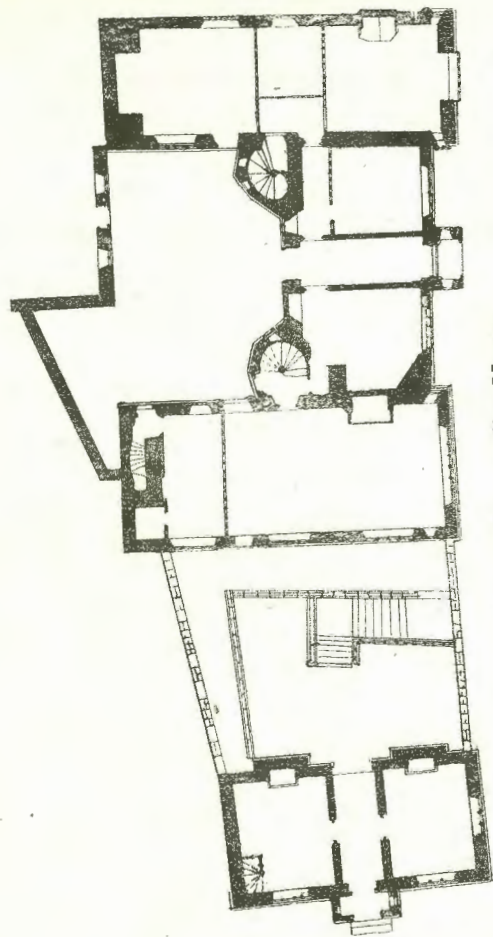
ELIAS BANCROFT

260 A Bavarian Bye-Street ... 21 0 0

REGINALD SMITH

261 Hell Bay—Scilly Isles ... 40 0 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, Reginald, Lancaster.

Ayling, A. W., Deganwy, Llandudno, 176, 180,
229, 237, 252.

Baker, Oliver (R.E.), 101, Gough Road, Edgbaston,
Birmingham, 177, 212, 214, 226, 248, 256.

Baker, S. H., 101, Gough Road, Edgbaston,
Birmingham, 96, 110.

Bancroft, Elias, 7, Buckingham Crescent, Victoria
Park, Manchester, 2, 12, 88, 179, 224, 260.

- Bancroft, Mrs., 7, Buckingham Crescent, Victoria Park, Manchester, 74, 143.
- Booth, S. Lawson (F.R.G.S.), 72, Roe Lane, Southport, 9, 71, 77, 106, 124, 154.
- Booth, J. W., Rhodes House, Middleton, Lanc., 85, 101, 122.
- Bottomley, E., Bryn Berllan, Llandudno Junction, 59.
- Butson, Nora, Coxlease, Henley-on-Thames, 44.
- Clarke, L. J. Graham, Glanrhos, Rhayader.
- Clough, T., The Hollies, Glan Conway, N. Wales, 63, 100, 168, 247, 259.
- Cockram, George, Rhos Neigr, Ty Croes, Anglesey, 183, 217, 238.
- Cole, Chisolm, Llanbedr, Talycfn, R.S.O., 16, 19, 34, 105, 132, 139.
- Copeman, Constance G., 2, Bridson Street, Liverpool, 60, 160.
- Corah, W. J., Bronygarth, Llangystenin, Conway, 246.

- Crozier, G., Bolton-le-Sands, Carnforth, 169, 189, 197, 230, 241.
- Davis, J. Pain, Roualeyn, Trefriw, R.S.O., 235.
- Davies, J. Hey, 26, Brazenose Street, Manchester.
- Douglas, J. (F.R.I.B.A.), Abbey Square, Chester, 50, 55.
- Elias, Arthur E., Llanrwst, 47, 48.
- Elliott, Edith M., 4, Denmark Road, Walsall, 116.
- Evans, Tim., Tan-y-bryn, Llanbedr, Talycfn, R.S.O., 222.
- Finnemore, J. (R.I.), 76, Cecile Park, Crouch Hill, London, N., 8, 10, 90, 114, 210, 220.
- Finnie, John, Tywyn, Llandudno, 156.
- Fisher, B., Roewen, Talycfn, R.S.O.
- Fowler, B., Glandwr, Trefriw, N. Wales, 39, 40, 133, 142, 146, 147, 157.
- Fowler, R. (R.I.), 10, Castle Street, Liverpool, 29, 82, 104, 113.
- Ghent, P., Llanbedr, Talycfn, R.S.O., 253.

- Grundy, Cuthbert C. (F.L.S.), Homefield, Blackpool, 42, 78.
- Grundy, J. R. G., South Shore, Blackpool, 79.
- Hagarty, Parker, 35, Castle Street, Cardiff, 65, 76.
- Hague, Anderson (R.I.), Deganwy, Llandudno, 14, 22, 33, 97, 107, 162.
- Hare, Julius, Port St. Mary, Isle of Man.
- Harrison, George, Minafon, Bettws-y-coed, 35, 69, 178, 209.
- Harrison, Eleanor, Brynhyfryd, Festiniog, 89.
- Hartley, R., The Bungalow, Zig Zag Road, Liscard, Cheshire, 236.
- Hayes, F. W., 12, Westcroft Square, London, W., 43, 46, 84, 123, 128, 135.
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