

1900.

CATALOGUE.

ROYAL
CAMBRIAN ACADEMY
OF ART,
PLAS MAWR,
CONWAY.

UNDER THE PATRONAGE
OF H.R.H. THE
PRINCE OF WALES,
AND OF H.R.H. THE
PRINCESS OF WALES.



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CAMBRIAN ACADEMY
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PLAS MAWR,
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EIGHTEENTH ANNUAL EXHIBITION.

1900.



The Royal Cambrian Academy of Art,

UNDER THE IMMEDIATE PATRONAGE OF

H.R.H. THE PRINCE OF WALES,

AND OF

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Abbreviations.

R.A.—Royal Academician.
 H.R.C.A.—Honorary Royal Cambrian Academician.
 R.W.S.—Royal Society of Painters in Water Colours.
 R.I.—Royal Institute of Painters in Water Colours.
 R.B.A.—Royal Society of British Artists.
 F.R.I.B.A.—Fellow of the Royal Institute of British Architects.
 R.E.—The Royal Society of Painter Etchers.
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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.

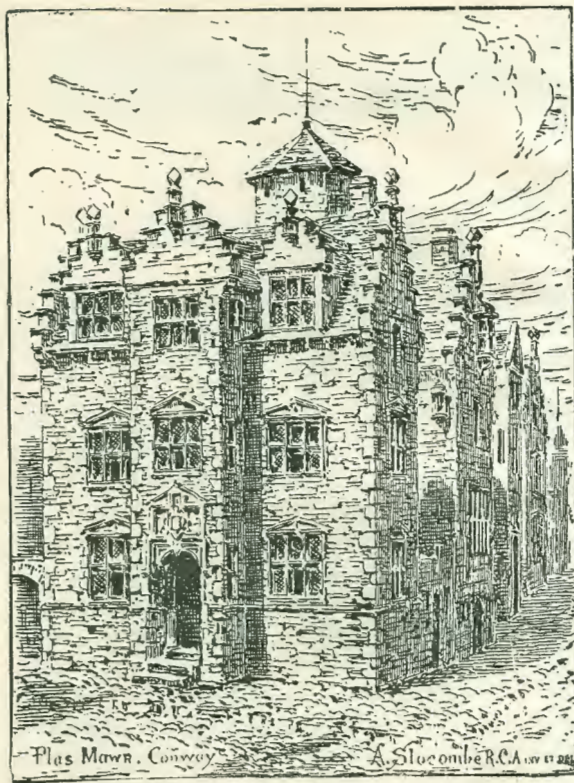
Application to be made to

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

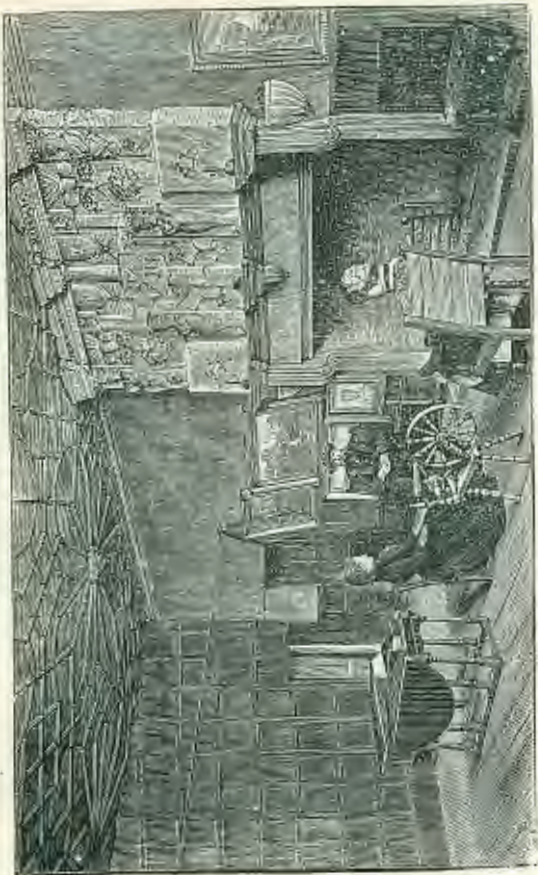
Welsh literature, books on Art, Art Magazines, &c.
Also Casts, Models, Antique or other Welsh relics.

*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.

BANQUETING HALL.

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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 farmhouses 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.

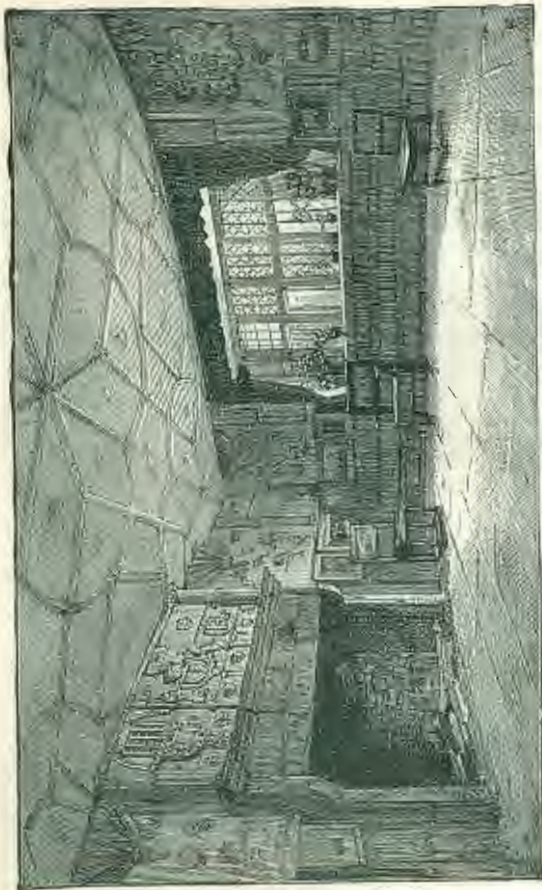
Still Room.

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. Cathrall & Pritchard, Chester.

QUEEN ELIZABETH'S ROOM.

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

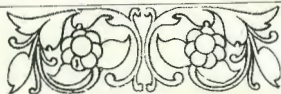
On looking at these walls we are forcibly reminded how true is the beautiful line,

"Change and decay, in all around I see."

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

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

Leaving this quaint room, we proceed to the one opposite, viz., The West Kitchen.



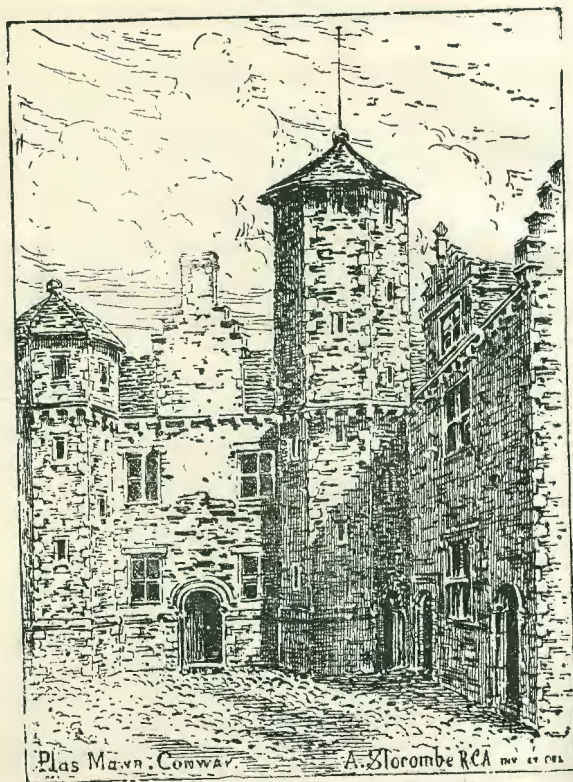
The West Kitchen.

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 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 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.

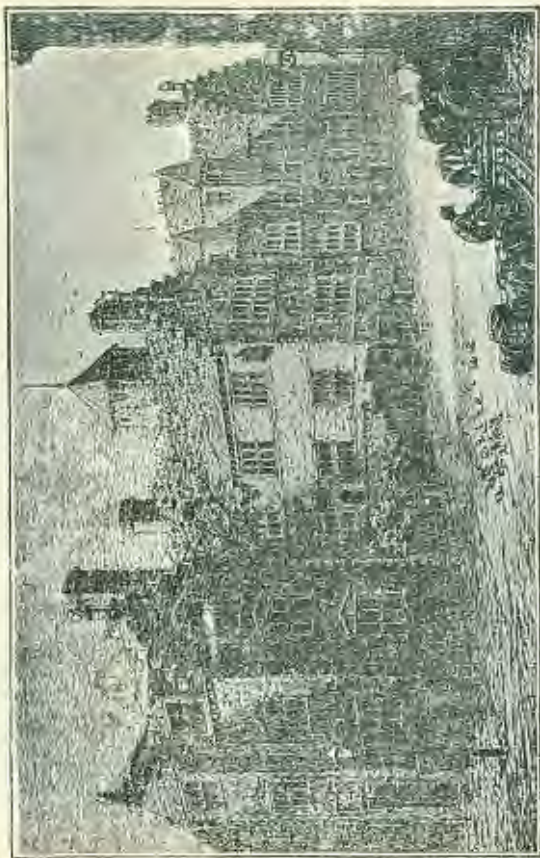
"Come this way," he said; and advancing to the corner of the room, he tapped the apparently solid wall.

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,



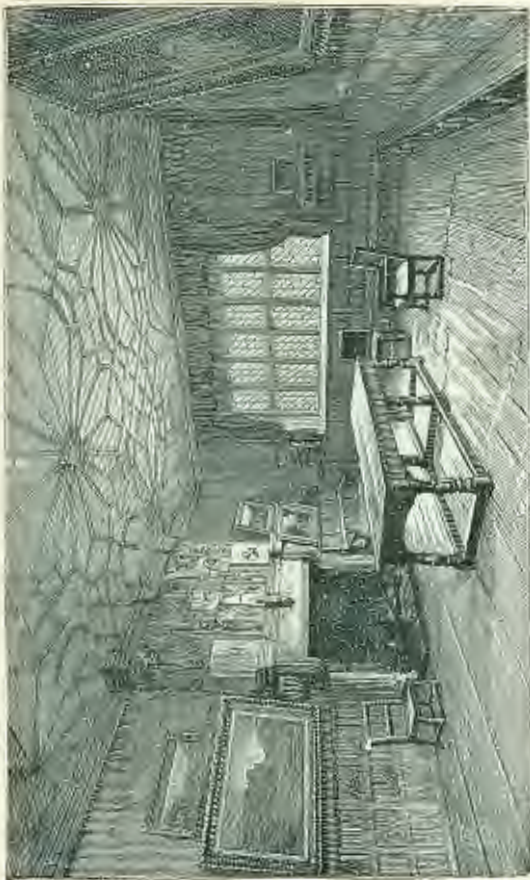
THE HAUNTED ROOM.

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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 "inher-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. Cathell 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.

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.

THE BANQUETING HALL.

(For description of room see page 11).

JOHN FINNIE, R.E.				£	s.	d.
1	Runswick Bay	...	...	60	0	0

ALBERT S. WOOD						
2	Windmill	...	...	40	0	0

MRS. ELIAS BANCROFT						
3	Chrysanthemums	...	...	21	0	0

ELIAS BANCROFT						
4	Sunday (Evening Service)	...	...	84	0	0

MRS. E. L. SUTCLIFFE						
5	Chrysanthemums	...	...	40	0	0



THE SMALL KITCHEN.

(For description of room see page 14).

Intending Purchasers must negotiate through the Curator.

S. LAWSON BOOTH, F.R.G.S. £ s. d.

6 The Courtyard, Plas Mawr ... 12 12 0

ANNE MARKS

7 An Intruder 26 5 0

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

8 The Girl he left behind him. ... 100 0 0

R. E. MORRISON

9 Newport—Pembrokeshire ... 10 10 0

EMMA MAGNUS

10 Roach 8 0 0

THE SMALL KITCHEN.

37

ANDERSON HAGUE, R.I. £ s. d.

11 A Bit of Corn 12 0 0

W. J. SLATER

12 Conway from the South-east ... 25 0 0

B. FOWLER

13 Near Trefriw 12 12 0

W. A. FIRKINS

14 A Conemara Strand ... 6 6 0

G. SWINFORD WOOD

15 A bit of Welsh Moorland ... 10 0 0

GEO. WEBB

16 A Corner in Gloddaeth Woods ... 5 5 0

THE LATE J. H. COLE

17 The Stream 20 0 0

FRANK SPENLOVE-SPENLOVE, R.B.A.

18 Market Morn on the Maes at
Dortrecht 8 10 0

	JAS. T. WATTS.	£	s.	d.
19	Passing Showers, Mouth of the Dee	6	6	0

	A. F. PERRIN			
20	At Talycafn	5	5	0

	ANDERSON HAGUE, R.I.			
21	Barleyfield	35	0	0

	R. E. MORRISON			
22	Noontide	10	10	0

	H. CLARENCE WHAITE, P.R.C.A., R.W.S.			
23	The Guard of the Camp ... (For Price, apply to the Curator).			

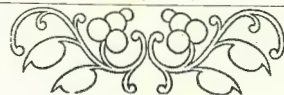
	J. KNIGHT, R.I.			
24	Harvest Time	13	13	0

	ROBERT FOWLER, R.I.			
25	Morning	17	17	0

	ADOLPH C. MEYER, A.R.E.			
26	In the Meadows	7	7	0

	W. R. LAVENDER	£	s.	d.
27	Trixie	12	12	0

	REGINALD SMITH, R.B.A.			
28	Holywell Bay, Cornwall	14	14	0





THE STILL ROOM.

(For description of room see page 15).

Intending Purchasers must negotiate through the Curator.

F. W. HAYES			£	s.	d.
29	A Bend in the River	...	16	16	0
GEO. PONTIN					
30	A Still Life	...	7	7	0
RICHD. HARTLEY					
31	A Welsh Upland	...	7	7	0
H. HILES					
32	On the Anglesey Coast	...	6	6	0
G. SWINFORD WOOD					
33	A Grouse Country	...	60	0	0

THE STILL ROOM.

41

D. THOMAS			£	s.	d.
34	Portrait—Emmie Lines	...	7	7	0
F. W. HAYES					
35	The Farm	...	12	12	0
J. WINDASS					
36	Across Beaumaris Bay	...	15	0	0
B. FOWLER					
37	A Woodland Stream	...	20	0	0
ADOLPH C. MEYER, A.R.E.					
38	Nightfall	...	40	0	0
CONSTANCE M. CHRISTIE					
39	St. Margaret	...	35	0	0
F. W. HAYES					
40	Windermere	...	42	0	0
F. W. HAYES					
41	Ullswater	...	42	0	0



THE WYNNE ROOM.

(For description of room see page 21).

Intending Purchasers must negotiate through the Curator.

G. A. HUMPHREYS, M.S.A. £ s. d.
42 County School, Llandudno ...

J. C. SALMON
43 The Stream that flows from Idwal 30 0 0

J. PAIN DAVIS
44 By Port St. Mary ... 5 5 0

R. F. H. WOODYATT
45 "Don" ... 10 10 0

EDITH MARGARET CANNON
46 Coquette ... 10 10 0

THE WYNNE ROOM. 43

ALYN WILLIAMS £ s. d.
47 Eugene D'Albert Esq., and
Dorothy, daughter of Dr. R.
W. Braithwaite ...

W. J. SLATER
48 After Rain. Conway Castle .. 10 0 0

J. PAIN DAVIS
49 Langness Light from Port St. Mary 5 5 0

LILY JONES HUGHES
50 Estelle, and portrait of my
Grandmother ...

S. MAURICE JONES
51 Penrhos Beach, Holyhead ... 6 6 0

JOSHUA FISHER
52 Modesty ... 5 10 0

B. FOWLER
53 Moel Siabod from Lledr ... 5 5 0

	JOHN MURDOCH	£	s.	d.
54	Evening on the Trent	5	5	0
	JOHN MURDOCH			
55	Oakedge Valley—Cannock Chase	10	10	0
	M. M. B. DOWNING			
56	An April Evening	5	5	0
	S. MAURICE JONES			
57	Coast of Anglesey	8	8	0
	W. STEPHENSON			
58	On the Conway	8	8	0
	ANN J. CROZIER			
59	Waiting for the Hay-cart ..	15	0	0
	DONALD KENDALL			
60	A Breezy Upland	6	6	0
	S. TOWERS			
61	Cottages near Ombersley— Worcestershire	9	9	0

	THOS. PHILLIPS	£	s.	d.
62	At Onchan—Isle of Man ...	12	12	0
	HUBERT COOP, R.B.A.			
63	On the Shore at Conway ...	5	5	0
	PERCY FRENCH			
64	In the heart of Donegal... ..	10	10	0
	W. BRINT TURNER			
65	Market Day—Morocco	18	18	0
	W. BRINT TURNER			
66	Coast of Morocco, near Azila ...	15	15	0
	HAMILTON MARR			
67	A Quiet Evening. The Pool, Bad- desley, Clinton, Warwickshire	9	9	0
	PAUL KNIGHT			
68	The Late Bishop Lloyd... ..			

THE WYNNE ROOM.

PAUL KNIGHT

£ s. d.

- 69 Mezzotint Engraving. President
of St. John's College, Oxford...
(From Portrait by the late Frank Holl, R.A.)

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

- 70 Design for a Cross at Llandegfan

ADOLPH C. MEYER, A.R.E.

- 71 Original Mezzotint—After Rain ...
(For Price, apply to the Curator).

PAUL KNIGHT

- 72 A Toiler of the Sea ... 7 7 0

ISABEL SMAILE-WIGHTMAN

- 73 Cathedral Church of St. Nicholas,
Newcastle-on-Tyne ... 10 10 0

ARTHUR E. ELIAS

- 74 A Quiet Corner.. ... 5 5 0

ARTHUR E. ELIAS

- 75 In the Forest ... 5 5 0



THE VICTORIA ROOM.

Intending Purchasers must negotiate through the Curator.

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

£ s. d.

- 76 Iris ... 25 0 0

CUTHBERT C. GRUNDY, F.L.S.

- 77 Sketch ...

HAMILTON MARR

- 78 On the Mawddach ... 6 6 0

BERTRAM LOUD

- 79 Among the Lilacs ... 10 10 0

CONSTANCE G. COPEMAN, A.R.E.

- 80 On the East Coast ... 10 10 0

G. SHERIDAN KNOWLES, R.I.

- 81 Pensive Autumn ... 21 0 0

		£	s.	d.
HARRY PENNELL				
82	Cornfield—Aber	21	0	0
CUTHBERT C. GRUNDY, F.L.S.				
83	Sketch			
HAMILTON MARR				
84	In the Mawddach Valley.....	6	6	0
W. A. FIRKINS				
85	Heavy Weather on the Moors	5	5	0
ALYN WILLIAMS				
86	Study of an Old Man's Head	21	0	0
J. KATHLEEN HUMPHREYS				
87	Landscape	6	6	0
ROBERT FOWLER, R.I.				
88	Faded Marigolds	9	9	0
ELIAS BANCROFT				
89	Whitby—Yorkshire	6	6	0

		£	s.	d.
CONSTANCE G. COPEMAN, A.R.E.				
90	On an Upland Farm	5	5	0
EMMA MAGNUS				
91	I shan't	8	0	0
LESTER SUTCLIFFE				
92	Evening Light—Whitby	10	10	0
J. R. G. GRUNDY				
93	Derwent Water	8	8	0
GEO. HARRISON				
94	Lane Scene, Spring	6	6	0
JULIUS HARE				
95	Henry Dutton, Esq.			
ANDERSON HAGUE, R.I.				
96	In the Harvest Field	25	0	0
R. E. MORRISON				
97	A Fishing Village	10	10	0

THE VICTORIA ROOM.

		£	s.	d.
T. CLOUGH				
98 A Grey Evening, Pomperro—				
Cornwall	20	0	0	
W. J. SLATER				
99 Gloddaeth from Bodysgallen ...	60	0	0	
JOHN FINNIE, R.E.				
100 Summer Time, by the Sea ...				
(For Price, apply to the Curator).				
H. H. KERRIDGE				
101 The Intruders	5	5	0	
J. W. BOOTH				
102 Summer	60	0	0	
GEO. PONTIN				
103 Evening on the Scheldt ...	7	7	0	
ANDERSON HAGUE, R.I.				
104 By the Brook... ..	50	0	0	

THE VICTORIA ROOM.

		£	s.	d.
EDWIN BOTTOMLEY				
105 Evening on the Beach. A Last				
Gleam	25	0	0	
F. W. HAYES				
106 A Farm on the Hills	7	7	0	
EDITH M. ELLIOT.				
107 Pelargoniums	5	5	0	
G. SWINFORD WOOD.				
108 High Water on the River Conway	20	0	0	
A. W. AYLING				
109 The late John Rylands, Esq., J.P.				
B. HOYLES				
110 The Winter is past	21	0	0	
JULIUS HARE				
111 G. P. Jenkins, Esq., F.R.A.S. ...				
T. CLOUGH				
112 Newlyn Mackerel Boats, Newlyn	20	0	0	

	ELIAS BANCROFT	£	s.	d.
113	A Rainy Day	6	6	0
	GERTRUDE C. MARKS			
114	The Casualty List	63	0	0
	CHISOLM COLE			
115	Afternoon, bog of Arthog ...	12	12	0
	LESTER SUTCLIFFE			
116	A Summer Morning, Carnarvon			
	Harbour	26	5	0
	G. HILLYARD SWINSTEAD, R.B.A.			
117	Wild Flowers and Thorns ...	175	0	0
	A. F. PERRIN			
118	Winter has gone	20	0	0
	"The world is young again."			
	CHISOLM COLE			
119	A Grey Morning	12	12	0

	ROSE MAGNUS	£	s.	d.
120	Wild Flowers	26	5	0
	J. T. WATTS			
121	A Mersey Sky	20	0	0
	J. C. SALMON			
122	A Wet Road	10	10	0
	J. W. BOOTH			
123	The Village Smithy	60	0	0
	T. CLOUGH			
124	Gorseland	30	0	0
	S. L. BOOTH, F.R.G.S.			
125	Pont Aberglaslyn	35	0	0
	ANDERSON HAGUE, R.I.			
126	Iford Bridge, on the Stour ...	150	0	0
	N. PRESCOTT-DAVIES, R.B.A.			
127	A Summer's Dawning... ..	100	0	0

			£	s.	d.
J. W. BOOTH					
128	Harvest Time..	...	45	0	0
B. S. MARKS					
129	Still Life	...	31	10	0
HAMILTON MARR					
130	On the Haddington Coast, East Lothian	...	15	15	0
EDWIN BOTTOMLEY					
131	Supper Time...	...	15	15	0
F. T. SIBLEY					
132	Llyn Idwal	...	85	0	0
W. J. CORAH					
133	Cemaes, Anglesey	...	21	0	0
FRANK SPENLOVE-SPENLOVE, R.B.A.					
134	Folding Time...	...	8	10	0
HARRY PENNELL					
135	Puffin Island	...	16	16	0

			£	s.	d.
ANDERSON HAGUE, R.I.					
136	Pool	...	20	0	0
W. J. SLATER					
137	A Welsh Homestead	...	15	0	0
G. SHERIDAN KNOWLES, R.I.					
138	Sylvia	...	12	12	0
ELIAS BANCROFT					
139	A Cottage Flower Garden—Kent	...	16	16	0
G. SWINFORD WOOD					
140	A Corner on the River Conway...	...	8	0	0
B. S. MARKS.					
141	Still Life	...	63	0	0
S. LAWSON BOOTH, F.R.G.S.					
142	Penmaenmawr	...	13	13	0
A. F. PERRIN					
143	Lower Mill—Pentrefelin	...	10	10	0

	A. NETHERWOOD	£	s.	d.
144	Cornfield	35	0	0

CHISOLM COLE

145	On the bog of Arthog	36	15	0
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LEONARD HUGHES

146	Henry Taylor, Esq., F.S.A. (Town Clerk of Flint)			
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EDWIN BOTTOMLEY

147	Gathering Seaweed	35	0	0
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J. CLINTON JONES

148	A Woodland Pool	35	0	0
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MRS. ELIAS BANCROFT

149	Snipe and Plover	8	8	0
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ADOLPH C. MEYER, A.R.E.

150	'Ye Clouds that onward sweep ...	75	0	0
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HARRY PENNELL

151	Hollyhocks	11	11	
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	A. F. PERRIN	£	s.	d.
152	Autumn	12	12	0

PAUL KNIGHT

153	T. T. Marks, Esq., C.E. ...			
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JOSEPH KNIGHT, R.I.

154	A Rough Idea			
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EDWIN BOTTOMLEY

155	A Rock-bound Coast	60	0	0
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DONALD KENDALL

156	Stepping Stones	15	15	0
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CHISOLM COLE

157	April, Bog of Arthog	12	12	0
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PAUL KNIGHT

158	Mrs. Marks			
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FRANK SPENLOVE-SPENLOVE, R.B.A.

159	Grey of the Morn. Study at Scheveningen, Holland ...	8	10	0
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HARRY PENNELL			
	£	s.	d.
160 Bridge near Aber Falls ...	21	0	0

W. J. CORAH			
161 Preparing for the Next Tide ...	21	0	0

S. LAWSON BOOTH, F.R.G.S.			
162 Friars Crag. Derwent Water ...	12	12	0

G. SWINFORD WOOD			
163 Snowdon	70	0	0

J. K. MAKIN			
164 The Field Worker's Tea ...	20	0	0

REGINALD SMITH			
165 At Bedruthan—Cornwall ...	14	14	0

LILY HOWIE			
166 A Daughter of Erin	7	7	0

F. W. HAYES			
167 The Mill	12	12	0

G. HILLYARD SWINSTEAD, R.B.A.			
	£	s.	d.
168 Little Darlings	140	0	0

ALBERT BOTTOMLEY			
169 A November Day	20	0	0

R. E. MORRISON			
170 Sweet Thoughts and Dainty Memories	18	18	0

ROBERT FOWLER, R.I.			
171 Evening	17	17	0

H. CLARENCE WHAITE, P.R..C.A., R.W.S.			
172 The Cottage Home—North Wales (For Price, apply to the Curator).			

E. A. KRAUSE			
173 Conway Castle	30	0	0

HAMILTON MARR			
174 The Glow of Evening Skies ...	63	0	0

N. G. DIXON			
175 Violets	5	5	0

	PAUL KNIGHT	£	s.	d.
176	A Study	15	15	0

G. SHERIDAN KNOWLES, R.I.

177	A Reverie	15	15	0
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N. PRESCOTT-DAVIES, R.B.A.

178	A Captive Briton	120	0	0
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THOS. PHILLIPS

179	Across the Common	8	8	0
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HARRY PENNELL

180	Docks	21	0	0
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F. T. SIBLEY

181	The Glen at Bettws-y-Coed	85	0	0
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ALBERT BOTTOMLEY

182	Shelter	20	0	0
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ROBERT FOWLER, R.I.

183	A Muse	21	0	0
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	J. CLINTON JONES	£	s.	d.
184	An Anglesey Harvest	35	0	0

HENRY MEASHAM

185	May—Daughter of W. F. Calvert, Esq.			
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AVIS NICKELS PHILP

186	Ladye Fayre	7	7	0
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ANDERSON HAGUE, R.I.

187	Out with the Tide	12	0	0
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S. LAWSON BOOTH, F.R.G.S.

188	Conway Harbour	10	10	0
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THE QUEEN'S BEDROOM.

(For description of room see page 24).

Intending Purchasers must negotiate through the Curator.

		OLIVER BAKER, R.E.	£	s.	d.
189	Old Almshouses, Ludlow	...	25	0	0

		ELIAS BANCROFT			
190	Granny's Bible	...	18	18	0

		GEO. CROZIER			
191	A Surf-beaten shore	...	25	0	0

		A. W. AYLING			
192	Old Buildings—Lingfield—Surrey	...	30	0	0

		W. J. CORAH			
193	Cemaes Cottages	...	21	0	0

THE QUEEN'S BEDROOM.

63

		OLIVER BAKER, R.E.	£	s.	d.
194	A Herefordshire Orchard	...	15	0	0

		ELIAS BANCROFT			
195	An Old English Village	...	18	18	0

		S. TOWERS			
196	Cottages by the Sea	...	9	9	0

		W. J. CORAH			
197	Cemaes Harbour	...	37	16	0

		GEO. CROZIER			
198	A Trout Stream in June	...	30	0	0

		A. W. AYLING			
199	Lingfield Church—Surrey	...	15	15	0

		HUBERT COOP, R.B.A.			
200	Aberdaron	...	15	15	0

		S. MAURICE JONES			
201	Dinas Brân—Llangollen	...	7	7	0

	JOHN PARKER, R.W.S.	£	s.	d.
202	Buscot Weir on Thames ...	15	15	0

S. TOWERS

203	The Edge of the Moor... ..	30	0	0
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S. TOWERS

204	The Village Stream	30	0	0
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W. STEPHENSON

205	Morning—Conway	8	8	0
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OLIVER BAKER, R.E.

206	Whitby	105	0	0
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S. TOWERS

207	The Last of October	42	0	0
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W. STEPHENSON

208	The Ebb Tide of Day	8	8	0
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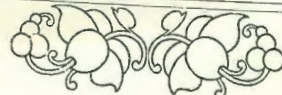
	S. TOWERS	£	s.	d.
209	Cottages at Uphampton, near Worcester	9	9	0

OLIVER BAKER, R.E.

210	At Crothorne..	14	0	0
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SIDNEY BARRETT

211	A bit of Old Whitby	5	5	0
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THE RECEPTION ROOM.

(For description of room see page 25).

JOSEPH KNIGHT, R.I.

	£	s.	d.
212 The Rain Cloud	13	13	0

F. W. LONGSHAW

213 Grange Bridge	8	0	0
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JAS. TOWERS

214 A Rockbound Coast	5	5	0
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A. W. AYLING

215 Showery Weather	40	0	0
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F. W. LONGSHAW

216 Off the Ambleside Road	8	0	0
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W. STEPHENSON

217 The Evening Hour	8	8	0
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THE RECEPTION ROOM.

67

J. C. SALMON

	£	s.	d.
218 Evening	84	0	0

"The long bright sunny day is at an end,
From out the western sky the last faint ray
Of crimson glory pales and fades to grey.
And silently o'er sea and land descend
The quiet shadows of the summer night.
The quiet shadows of the summer night.
... .. all is silent save the sad
Low murmur of the summer waves."

W. STEPHENSON

219 A Lurid Sunset	9	9	0
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OLIVER BAKER, R.E.

220 Market Place—Pembroke	10	0	0
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A. W. AYLING

221 Surrey Common	15	15	0
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S. MAURICE JONES

222 Porth Dafarch—Holyhead	8	8	0
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W. J. SLATER

223 The Road to Conway	12	0	0
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	J. C. SALMON	£	s.	d.
224	Llyn Idwal	21	0	0

J. McDOUGAL

225	An Old Corner in Warwickshire	10	10	0
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ADOLPH C. MEYER, A.R.E.

226	A Grey Day	5	5	0
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J. C. SALMON

227	Above Colwyn Bay	8	8	0
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JOHN PARKER, R.W.S.

228	Milking Time	15	15	0
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GEO. CROZIER

229	A Summer's Day on the Mountains	40	0	0
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E. H. WEVILL

230	Stone Pines	5	5	0
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B. FOWLER

231	Church Pool—Bettwsycoed ...	5	5	0
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	F. W. LONGSHAW	£	s.	d.
232	The Coming Storm	15	0	0

A. W. AYLING

233	A Sketch	10	0	0
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JOSEPH KNIGHT, R.I.

234	In Conway Vale	12	12	0
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J. C. SALMON

235	Marbury Church—Salop ...	8	8	0
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LILY F. WHAITE

236	Christmas Dessert	5	5	0
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J. T. WATTS

237	Orlando Writing his Verses in the Forest of Arden	25	0	0
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GEO. HARRISON

238	The Sacristy—Tintern... ..	5	5	0
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JAS. TOWERS				£	s.	d.
239	Rill Head,	Kynance Cove,				
	Cornwall	10	10	0

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

240	Beddgelert			
(For Price, apply to the Curator).						

W. J. SLATER

240A	The Conway.	Low Tide	...	10	0	0
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GEO. HARRISON

241	The Old Homestead	5	5	0
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A. F. PERRIN

242	A Trout Stream	10	10	0
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JAS. TOWERS

243	The Mountain Road	10	10	0
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GEO. CROZIER

244	By the Summer Sea	18	18	0
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JOSEPH KNIGHT, R.I.				£	s.	d.
245	Near Old Colwyn	12	12	0

T. CLOUGH

246	A Small Catch	30	0	0
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MRS. F. T. SIBLEY

247	The Penmaenmawr Hills	5	5	0
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B. FOWLER

248	The Fairy Glen—Bettwsycoed	5	5	0
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R. W. VERNON

249	St. Malo	15	15	0
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F. W. LONGSHAW

250	Butterburrs	20	0	0
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GEO. CROZIER

251	The Northern Shore of More- cambe Bay...	18	18	0
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THE RECEPTION ROOM.

		£	s.	d.
MAUD SALMON				
252	Near the Camping Ground— Deganwy	10	10	0
CLARA C. PERRIN				
253	Gooseberries and Greengages ...	5	5	0
MRS. J. T. WATTS				
254	Helmsley Village	6	6	0
JOHN McDUGAL				
255	A Winter's Evening	8	8	0
JOSEPH KNIGHT, R.I.				
256	The Last of the Light	15	15	0
W. STEPHENSON				
257	"The fleecy mists ascending The beetling crags among." ...	21	0	0
CLARA C. PERRIN				
258	Welsh Plums... ..	5	5	0

THE RECEPTION ROOM.

		£	s.	d.
JAS. T. WATTS				
259	Moonrise at Tanfield	7	7	0
JOHN PARKER, R.W.S.				
260	At Lichdale on Thames	12	12	0
JOHN PARKER, R.W.S.				
261	Playmates	26	5	0
G. HILLYARD SWINSTEAD, R.B.A.				
262	The Rosy Lyn, N. Devon	16	16	0
JOHN FINNIE, R.E.				
263	On the Thames	30	0	0
ADOLPH C. MEYER, A.R.E.				
264	A Misty Morning on the Avon ...	6	6	0
EYRES SIMMONS				
265	Vulcan Craig... ..	5	5	0
OLIVER BAKER, A.R.E.				
266	Old Farmstead—Offenham	14	0	0

EDWIN BOTTOMLEY			
	£	s.	d.
267 Anticipation	21	0	0

JOHN FINNIE, R.E.			
268 A Glen	30	0	0

J. C. SALMON			
269 Idwal—A Summer's Evening ...	7	7	0

MAUD SALMON			
270 Marl Lane	6	6	0

F. T. SIBLEY			
271 Pont y Garth... ..	65	0	0

J. CLINTON JONES			
272 Weed Burners	6	6	0

JAS. T. WATTS			
273 Tros Avon—Bettwsycoed ...	6	6	0



THE LANTERN ROOM.

(For description of room see page 26).

S. LAWSON BOOTH, F.R.G.S.			
	£	s.	d.
274 The Valley of Desolation ...	13	13	0

W. J. CORAH			
275 Leafy June	75	0	0

F. T. SIBLEY			
276 Bosham—Sussex	45	0	0

HAMILTON MARR			
277 The roseate hues of early dawn...	63	0	0

ROSE MAGNUS			
278 Chrysanthemums	36	15	0

G. HILLYARD SWINSTEAD, R.B.A.			
279 Tick! Tick!	115	0	0

G. SHERIDAN KNOWLES, R.I. £ s. d.

280 Good King Wenceslas... ... 150 0 0

"Page and Monarch forth they went,
 Forth they went together;
 Through the rude winds wild lament,
 And the bitter weather."

R. E. MORRISON

281 Miss Nina Morrison

WELLESLEY COTTRELL

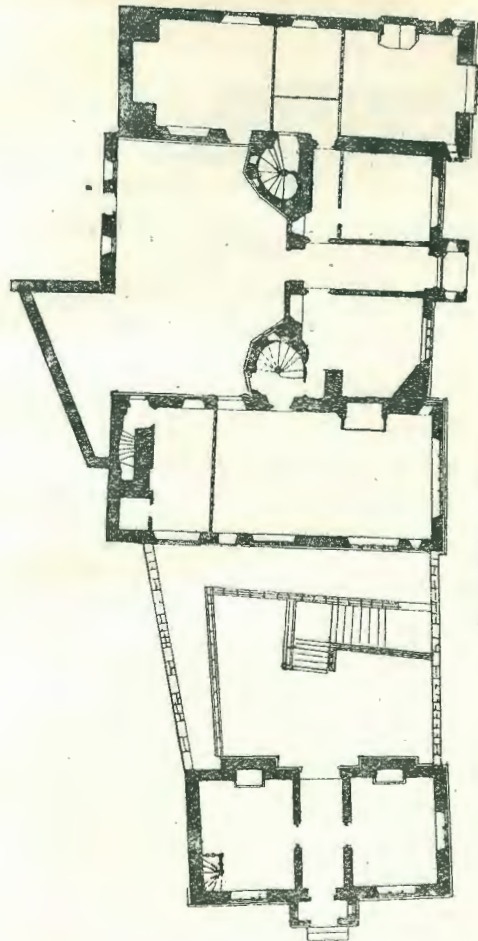
282 A River Scene 10 10 0

W. J. CORAH

283 Pont Allen, Beddgelert ... 75 0 0

PETER GHENT

284 Showery Weather 150 0 0

FINIS.

Ground Plan of Plas Mawr.



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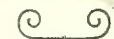
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