

1903.

CATALOGUE.

ROYAL
CAMBRIAN ACADEMY
OF ART.

W. J. SLATER, R.C.A.,

HON. SEC.

UNDER THE PATRONAGE OF
HIS MAJESTY KING EDWARD the VII.,
HER MAJESTY QUEEN ALEXANDRA,
and of Their Royal Highnesses
THE PRINCE AND PRINCESS OF WALES.



ROYAL
CAMBRIAN ACADEMY
OF ART,
PLAS MAWR,
CONWAY.

TWENTY-FIRST ANNUAL EXHIBITION
1903.



The Royal Cambrian Academy of Art,

UNDER THE IMMEDIATE PATRONAGE OF

H.M. KING EDWARD THE VII.,

H.M. QUEEN ALEXANDRA,

AND OF

Their Royal Highnesses

THE PRINCE AND PRINCESS OF WALES.

Honorary Members :

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

G. F. WATTS, R.A.

SIR L. ALMA TADEMY, R.A., R.W.S.

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

R.E.

President :

H. CLARENCE WHAITE, R.W.S. |

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

Vice-President :

CUTHBERT C. GRUNDY, F.L.S.

Treasurer :

J. FINNIE, R.E. |

Hon. Sec. :

W. J. SLATER.

Hon. Architect :

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

Trustees :

H. CLARENCE WHAITE,
CUTHBERT C. GRUNDY, |

EDWIN A. NORBURY,
G. SWINFORD WOOD.

Curator and Assistant Secretary :

J. R. FURNESS.

Academicians.

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

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

Associates.

Baker, Oliver (R.E.)	Meyer, A. C. (A.R.E.)
Benger, Beranger	Netherwood, A.
Booth, J. W.	Parkyn, W.
Bottomley, E.	Pennell, H.
Bottomley, Albert	Prescott-Davies, N. (R.B.A.)
Corah, W. J.	Procter, A.
Edwards, Lionel	Slocombe, Shirley
Finnemore, J. (R.B.A., R.I.)	Smith, Reginald (R.B.A.)
Hayes, F. W.	Spenlove, F. Spenlove
Hobley, E. G.	Stephenson, W.
Hoyles, B.	Sutcliffe, Lester
Humphreys, G. A. (M.S.A.)	Swinstead, G. Hillyard (R.B.A.)
Jones, S. Maurice	Towers, Jas.
Kinsley, Albert (R.B.A.)	Williams, Alyn
Marr, Hamilton	Wood, Albert S.

Hanging Committee for 1903.

G. Harrison.	J. Clinton Jones.
Harold Hughes (F.R.I.B.A.)	J. Knight (R.I.)

Auditors.

Owen Rowland, Esq., J.P.	S. Towers..
--------------------------	-------------

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.
 A.R.E.—Associate Royal Society of Painter Etchers.
 F.L.S.—Fellow of the Linnean Society.
 L.A.—Liverpool Academy.

Founders.

The late W. Laurence Banks, R.C.A., F.S.A., J.P.,
Cuthbert C. Grundy, V.P.R.C.A., F.L.S.,
J. R. G. Grundy, R.C.A.,
Anderson Hague, R.C.A., R.I.,
E. A. Norbury, R.C.A.,
Charles Potter, R.C.A.,
H. Clarence Whaite, P.R.C.A., R.W.S.

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

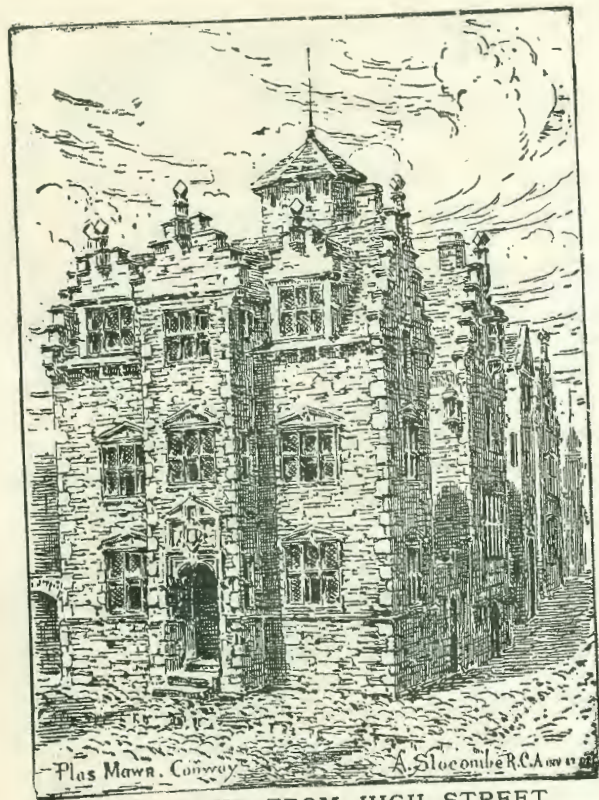
MR. J. R. FURNESS, Curator,

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 Court Yard, and by crossing this passage the apartments are reached, in the furthest of which



PLAS MAWR FROM HIGH STREET.

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 wood-work throughout is massive and durable, being of hard, dark-coloured oak, in keeping with the general design of the building. The palace is now in the possession of THE ROYAL CAMBRIAN ACADEMY OF ART, having been leased to them by LORD MOSTYN, the present owner.

An Art reference library has been established in connection with Plas Mawr. The Hon. Sec. will be glad to receive contributions of ancient Welsh literature, books on Art, Art Magazines, &c. Also Casts, Models, Antique or other Welsh relics.

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

BAKER, A., Esq., F.R.I.B.A.
 BANKS, W. L., Esq., R.C.A.
 DAVIS, J. PAIN, R.C.A.
 DUTTON, MISS
 DUTTON, H., Esq.
 FINNIE, JOHN, Esq., R.C.A. (Treas.), R.
 GRUNDY, C. C., V.P.R.C.A.
 HARRISON, GEO., Esq., R.C.A.
 HAYES, GEO., Esq., R.C.A.
 HAYES, MRS. GEORGE
 HOARE, MRS.
 LETHERBROW, T., Esq.
 McEWEN, MRS. A. C.
 NORBURY, E. A., Esq., R.C.A.
 PERRIN, A. F., Esq., R.C.A.
 RATHBONE, HAROLD, Esq.
 SLOCOMBE, A., Esq., R.C.A.
 THOMAS, T. H., Esq., R.C.A.
 WOOD, ALBERT, Esq., J.P., D.L.
 WOOD, G. SWINFORD, Esq., R.C.A.

The Banqueting Hall.

The Banqueting Hall is a large old fashioned wainscotted room, thirty feet by twenty, by thirteen in height; along one side and end are black oak fixed seats, with scroll work rail and turned supports. The magnificent fretwork ceiling with central Tudor roses, and the elaborate mouldings and crests over the capacious fireplace, 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. The oak leaf is the chief ornamentation of the frieze; in the centre, over the fire-place on a shield is the coat of arms of the Wynne family (by whom this mansion was built) together with the date, 1580. On the quaint figures which are intended as supports are the initials R.W. (Robert Wynne). It is curious to note the manner in which the large blocks of stone which form the chimney breast are dovetailed together, the side supports being additionally strengthened by large blocks being built into the wall, the exposed ends being shaped and carved. The broken hearthstone is bound round by the original unpretentious fender, which is also of oak.



BANQUETING HALL, PLAS MAWR.

BANQUETING HALL.

13

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 framework, rudely moulded, stands firm and strong as it did three centuries ago, is partly hid by a lighter-constructed oak-panelled screen, which is supposed to have formed the wainscot of Queen Elizabeth's sitting 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 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.

The ceiling and walls of this room 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 side of the Royal Arms, which is surrounded by



QUEEN ELIZABETH'S ROOM, PLAS MAWR.

By permission of Messrs. Cathall & Prichard, Chester.

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 panelled door is worth attention, being made

with mitre joints; all the mouldings being worked in the solid.

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



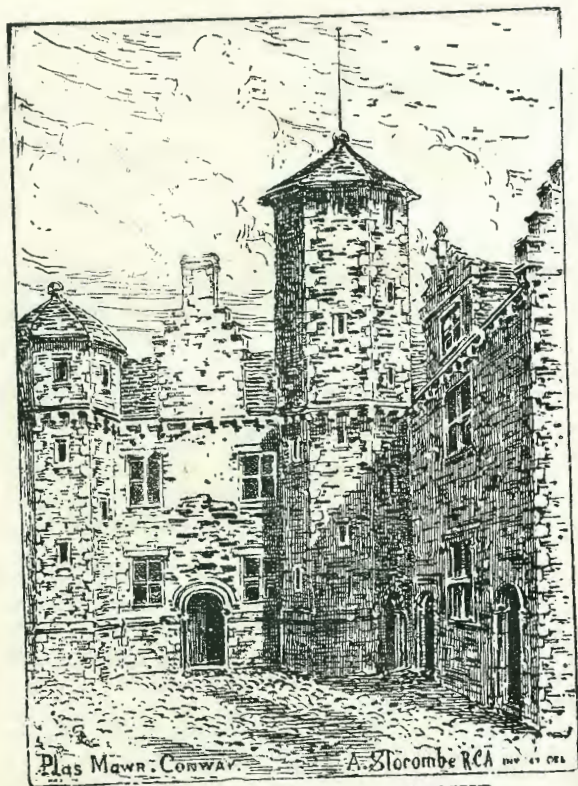
The West Kitchen.

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 the window-heads are flush with the



COURT YARD, PLAS MAWR.

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.

Pepps, alluding to "Nonsuch" in 1665, says, "All the house filled with figures of stories"; and Spencer, in his lines,

"Gold was the 'Parget,' and the ceiling bright
Did shine all scaly with great plates of gold,"

refers to the "illuminated" plaster-work, or pargetry.

It was during the troublous times of the Commonwealth that this class of work fell into disuse.

The Wynne Room is supposed to have been the bedroom occupied by the Earl of Leicester. Portions of his crest, viz., the Boar, and the Bear and Ragged

Stave, appearing on the walls and ceiling; the date 1577 being on the corners by the shield over the fireplace in this room.

From this room we enter

The Victoria Room.

A short passage on the right hand side of the fireplace 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-panelled wainscot. Above the fireplace 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 the 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 on the left side of the window. 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 light 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.

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 (now the Prince and Princess of Wales) 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.

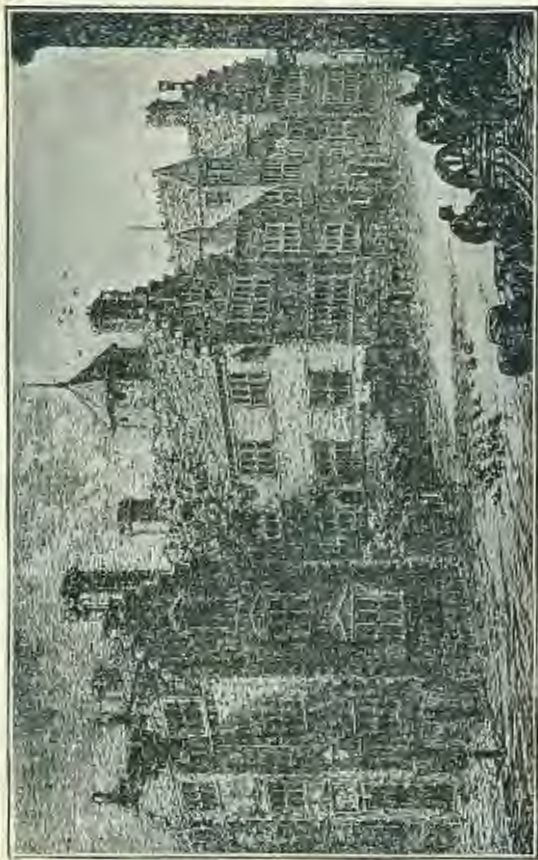
"Very few people know it," he said, "but it is a fact, and it is supposed to have some connection with the Priest's Hiding-place, which is just here," he added, tap-

ping 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 we followed our guide up the far staircase to the right hand corner of the attic where we saw a recess, about 5 feet in depth, by 4 feet wide. It is uncovered now, and would afford no security against the most superficial search, but in the old days it was cunningly and heavily covered so that even tapping the covering would not betray the cavity beneath. But this was not the whole of the Hiding-place. If, by chance, pursuers discovered this recess, and managed to open the trap-door, no fugitive would be visible, for the inner side of the Hiding-place consisted of a sliding-panel which gave entrance to "inner-sanctuary" (so to speak), into which the fugitive would slip on finding that his first hiding-place had been discovered, leaving nothing for the pursuer to gaze at but an empty space, and, of course, the chances were a hundred to one against the pursuers suspecting the existence of an ante-room, and so the hunted priest would, let us hope, escape.

There were other details in connection with this attic (which one of my friends—a devout Catholic—supposed might have been a secret Chapel) of great interest, but I 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



PLAS MAWR.

THE HAUNTED ROOM.

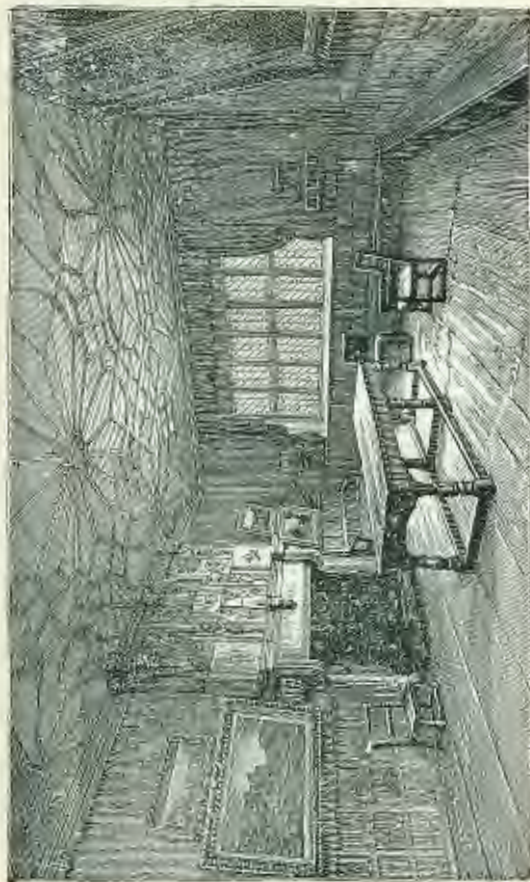
31

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 around his feet, as a dog, or cat, or rat might do, but brushing slightly against his body, at the same time making audible foot-steps 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.

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 it it?” they are next asked, and invariably they have indi-



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

THE HAUNTED ROOM.

33

cated what my *confrere* has now termed the "Haunted Room."

The following story taken from the *Weekly News*, August 15th, 1902, is an attempt to elucidate the mystery:—

The Lantern Room of Plas Mawr, Conway, has long enjoyed the reputation of being haunted, but the why or wherefore has until lately been a mystery. The story, however, has been unearthed; and as considerable interest is felt as to the cause of the *creepy sensations* which are experienced by numbers of visitors, I will briefly narrate the story as told to the members of the British Medical Association, who visited Plas Mawr on the 2nd of August last (1902), the first occasion, I believe, on which the story has been related, as it were, publicly.

It is called

THE OLD HOUSEKEEPER'S STORY OF THE HAUNTED ROOM.

(A TALE OF THE SIXTEENTH CENTURY.)

One afternoon about the middle of November, in a year towards the close of the sixteenth century, the lady of the house with her three-year-old child was in the look-out tower of Plas Mawr, anxiously watching for the return of her lord and master, who had been absent at the wars for over six months. She remained in the tower until darkness had fairly set in, when, numbed with cold and fatigue, with her child in her arms, she sorrowfully turned to descend the staircase, when she stumbled and fell down the steep flight, herself and her child seriously hurt.

The old housekeeper had them conveyed to a bed in the

Lantern Room, which was next to her own room, and the family doctor attended to the sufferers, warning the housekeeper to keep a watchful eye upon them, as they were in a critical condition; and to summons him immediately if any change for the worse should be noticed.

Later in the evening there were undoubted symptoms for anxiety, and the doctor was sent for. The old doctor not being in, his assistant, Dr. Dick, as he was familiarly called, at once answered the housekeeper's summons.

Doctor Dick was a little, light, active, energetic man, bright and brisk, with a highly nervous temperament; he was a general favourite, and, although he had completed his student days with high distinction, he had not as yet had extensive experience, which would, no doubt, increase his nervousness when attending a dangerous case. He found the child at the point of death, from concussion, and placed her on a low couch below the window opposite the door; he then gave every possible attention to the mother, who now betrayed evident symptoms of premature confinement, and suffering from the greatest agony. Dr. Dick saw the extreme gravity of the situation, and said he would at once fetch the old doctor; but the housekeeper, whose sympathetic chords were touched with the moans and labour of her mistress, pushed him back into the room and fastened the heavy door, saying her lady must not be left, and intimated that she would send the only retainer in the house for the doctor, which she accordingly did.

He, however, did not go to the doctor, nor was he seen again in Conway until after the lapse of over half-a-century.

In a short time, after momentarily expecting his return, she became aware of an awful stillness in the Lantern Room, which, after the preceding events, made her blood run chill. She called at the door, which she dare not

open; first to Doctor Dick, then to her mistress, without any response, save the howling of the wind outside, and occasional heavy peals of thunder. Feeling herself utterly incapable in this dreadful state of uncertainty, and the storm becoming so furious, she dare not venture abroad.

Suddenly she became aware of a heavy footstep crossing the Banquet Hall, then coming up the first spiral staircase, and the lord of the house came quickly along; he pushed past the pale and trembling housekeeper into the Lantern Room,—now a chamber of horror. Doctor Dick was nowhere to be seen, the windows were fastened on the inside, and the door had not been opened since the housekeeper pushed him back into the room. The dying embers of a wood fire were on the hearth, and a dim light in the lantern. The three-year-old child lay dead on the low couch beneath the window opposite the door, the mistress lay dead on the bed, and an infant, prematurely born, lay dead in the window on the right hand side of the fire-place.

Such was the knight's reception on his return from the wars. Although inured to scenes of death on a field of battle, he was now completely horror-struck. He could only gaze on the dear ones. He could only ask, "Who has been here." The poor old housekeeper, with tears streaming down her aged cheeks, could only reply,—“Dr. Dick is somewhere in the room.”

The knight quickly drew his sword, but Doctor Dick could not be found. The housekeeper attempted some words of consolation and sympathy, and offered to relieve him of his armour. But, too excited to listen to words of comfort, he pushed the housekeeper into her own room, saying, “Leave me! leave me!! I'll never leave this room again until I've been revenged on Doctor Dick. Daylight will tell the story”!!! He shut the door and paced the room heavily for hours with repeated exclamations

of sorrow and anger, till at last with one wild cry of bitter anguish he fell dead at the foot of the bed on which his dead wife lay.

The housekeeper remained in agony, amid storm and death, throughout that long and terrible night; at last daylight slowly dawned, and assistance came. On entering the room there lay the master and the mistress of the house and their family,—all dead.

Doctor Dick was never seen again; the surmise being that, although perfectly innocent and blameless, he sought escape from the gruesome surroundings by means of the chimney, which communicates with the chimneys from the Banquet Hall and the Small Kitchen. It was also said that passages from the chimneys communicated with the various hiding-places, and in this labyrinth of gloom he got lost, and overcome with the fumes of the charcoal smoke, he slept the sleep of death. One of the passages can be seen high up in the chimney from the Small Kitchen fire-place.

On stormy nights, when wind and rain, thunder and lightning, are striving for mastery with each other; terrible noises are heard in these chimneys, and certain old people in telling the story to awe-struck children on Christmas eve, used to say that it was Doctor Dick trying to find his way out.

About the middle of the seventeenth century, an aged sea-faring man walked into Conway; he turned out to be the retainer of, Plas Mawr, who had been sent for the Doctor on that terrible night. It appears he was hardly out of the house when he was seized by a press-gang and hurried off to a vessel in the harbour, which immediately put to sea, and he had been in foreign parts ever since. He had not seen Doctor Dick or anyone from Conway since that dreadful night, nor was he aware of the fate of the family.

With certain superstitious people the belief is that the knight still walks the room to be revenged on Doctor Dick, whose bones they affirm are still somewhere in the chimney, and until they are found and laid to rest, with his forefathers in the Churchyard, the ghost of Plas Mawr will never be laid.

The following Fairy Tale is the outcome of the Mayor's Ball, given in Plas Mawr on the 6th of February, 1903. It is still connected with this room, and is much more agreeable than the preceding gruesome story. It is taken from the *Weekly News*, February 13th:—

THE FOLLOWING FAIRY TALE IS THE OUTCOME OF THE BALL.

The Lantern Room (the reputed haunted room) had not been used as a drawing-room before, and as the midnight hour approached there was an unusual stillness in this room, and many anxiously waited for the appearance of some unearthly visitant, and our informant assures us that upon the stroke of twelve, there was an extraordinary sound of distant revelry, which was impossible to locate; but, on giving close attention to the now increasing sounds, it was found that all this festivity proceeded from the chimney, and on silently creeping towards the fire-place with the object of ascertaining the cause, he was nearly struck in the face with a long ladder, one end of which came down at the moment; it was a ladder in miniature, and made of silk or some such fabric. He drew back to his corner near the lantern, with the object of taking notes for the *Weekly News*, and almost buried himself in a large easy chair. The next thing that happened was three tiny figures in black and one in dazzling white with a small wand; the figures were not more than four inches in height, but perfect and even most gracefully shaped to the human form;

they were dressed in tights, and the one in white had a brilliant mounted on its head, which emitted a small light. It then spoke in a small commanding sweet-toned voice, saying—

“Bestir, ye demon elves and fairy sprite,
Haste away, and give us light,
Make up our grove with all that's bright,
We entertain our king and queen to-night.”

Almost instantaneously the room appeared to undergo a surprising transformation, and became one of the most magnificent woodland groves it is possible to imagine. A turf lawn as smooth and soft as velvet pile, trees of the choicest foliage, rippling waterfalls as clear as crystal, a small fairy fountain which poured out all colours of water, the whole was lit up by streams of light which came from mysterious places, and the whole scene was one of gorgeous beauty; at one end of the grove was a miniature throne composed of two tiny rainbows, on which small cushions were set, they appeared more like two small clouds when played upon by a rich sunset. Mushrooms were growing here and there, and the loveliest little flowers and ferns, in clusters, were tastily grouped here and there, with dew-drops sparkling on their tiny points. Whilst this was being arranged, almost like a transformation scene at a pantomime, the music came nearer and nearer, then swarms of fairies came swiftly down the ladder in the chimney—whilst those who had prepared the grove took refuge underneath a mushroom;—still the fairies continued to come down the ladder, they were all most richly dressed, some carried small banners, some had tiny musical instruments, evidently made of the finest glass, from which the sweetest music ever heard was produced. They marched round the grove, playing lively airs; and still they came down the chimney. When the last one came down their number was one hundred and

seventy-five; amongst them was the fairy king and fairy queen, this was evident from their rich costumes, and the deference with which they were received as they walked up the grove towards the throne, where they took their seats, the courtiers grouping round whilst the rest marched round and round the grove and in front of the throne in fantastic groupings. At last the tallest of all the fairies (one of the courtiers), he was quite a giant among them, his height would be fully seven inches, stepped forward with two heralds, who, with a flourish of trumpets, commanded silence. The fairies quickly arranged themselves in picturesque array, the members of the band took up their position underneath the largest mushroom near the throne, then the giant fairy spoke, thus—

“To honour St. Agatha, the virgin martyr, do we meet,
And with silent prayer, to her memory so sweet
We give short time; then to our festive green,
Where there awaits, the richest banquet ever seen,
Our King and Queen, to-night with us do feast
So, see our elves keep watch upon the east,
For at the first sign of the dawning day,
We must break up our sport, and haste away.”

There was a short silent pause, then another flourish of those tiny trumpets, after which the fairy king rose and said—

“Where is our fairy sprite,
What is this appalling noise we hear to-night?”

Then the first fairy who had appeared in white, the one with the shining gem above her head, stepped gracefully forward, bowed low to the king, and in turn, to the queen, and said—

SPRITE. I made this fairy grove with all that's bright,
And over all I cast a magic light;

Whilst at the work I had a dreadful fright,
I find that mortals haunt Plas Mawr to-night,
(sensation)

But I've cast a spell with my magic wand,
Till I receive your dread command.

KING. And this, our haunted room, they dare do take!
These mortals grow more bold, but for their sake
We'll not intrude upon their sport to-night,
Nor play them fairy tricks, in which we take
delight.

Who are these mortals, who thus take our
domain,

Is it for this once, or, will they come again?

SPRITE. Conway's Mayor, and Mayoress, fair and
bright,

Do keep high revel in Plas Mawr to-night.

KING. Oh, oh! So, so! 'tis well; and, to speak him
fair

I hear great things are done since he's been
Mayor;

He keeps good rule, while in the civic chair;
And for the poor he shows impartial care.

And so, some guests they entertain to-day,
Right welcome to this historic house are they.

"Not that we think us worthy such a guest,"

"But that their worth will dignify our feast."

(B. J.)

SPRITE. Ever since the sun sank in the west,
They've striven hard to entertain each guest,
They've worked right hard, and, I will be blest
If they've had time to snatch a moment's rest.

KING. "They must do, as adversaries do in law"

"Strive mightily, but eat and drink as friends."

(S.)

We must not here remain too long,
So let this grove resound with song.

A dainty fairy then skipped gracefully on to the mushroom, underneath which the musicians were assembled, and sang in the sweetest silvery voice ever heard, whilst the musicians accompanied in the lowest possible key—

"Here in our sequestered grove,
Where fairies all delight to rove,
Where waters leap, and brooklets shine,
And dainty plants the trees entwine,
Where lawns are smooth, and soft, and fair,
And love comes laughing everywhere.
With all around and up above,
We sweetly live a life of love,
We live to love, and love to live,
And to mankind we ever give
That love which soothes us all to rest,
So much becomes both host and guest.
And life should be with one and all,
Just like a fairy lover's call.

The refrain was delightfully taken up by the whole course of fairies—

"And life should be with one and all,
Just like a fairy lover's call."

Then spontaneously they gathered round the throne, and sang and danced all together—

"Welcome to our fairy king,
Welcome to our fairy queen,
Dance we round the fairy ring,
The fairest ring upon the green,
Round and round the fairy ring,
In the centre is our king,
Up and down the fairy green
Hail we now, our fairy queen."

Then all grouping themselves in front of the throne with the musicians in the centre, they sang—

“Hail to the fairy king,
Hail to the fairy queen,
Our king and queen.
Always without a stain,
Increasing honour gain,
With lustre may they reign,
To grace our green.”

Immediately on the conclusion of this anthem, the fairy Sprite rushed forward, crying—

“Mortals now parade this way,
Cease the sport and haste away.”

At once, a way was opened for the King and Queen, who made their way to the ladder and disappeared up the chimney, followed by their courtiers, and the rest of the fairies scrambled up as fast as possible. The fairy Sprite was waving her magic wand in front of the doorway whilst her brother and sister fairies made their escape, then rushing to the ladder and picking up the lower end of it, disappeared swiftly up the chimney, when the grove and lights all instantly vanished, and everything assumed its wonted look just as some mortals entered the room.

Such was the story of the eye-witness, which we endeavoured to have confirmed by others who were in the room near midnight, but without success; they simply inquired the name of our informant, and laughed on hearing it was Mr. ——. They said that after supper he settled himself down in an easy chair and was asleep from eleven forty-five to one o'clock, and further, they said he was dreaming, because he kept laughing and muttering “well done, little one,” “go it, little one.”

But our informant will not have it so. He says they were asleep, and missed it, but “he saw it all,” and asks, “If I was asleep, how should I have known there was just one hundred and seventy-five of them?” It appears to us very difficult to answer this question, so the mysterious something connected with this room is still problematical.



NOTICE.

The Exhibition will be open from June 1st to September 26th. Admission, 6d. Catalogues 6d. Season Tickets, 2s. 6d.

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 26th 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.)

J. W. BOOTH

£ s. d.

1 Toilers by the Sea 42 0 0

ALFRED F. PERRIN

2 Bryn Eisteddfod Saw Mill 20 0 0

J. C. SALMON

3 "I am the daughter of earth and water,
And a nursling of the sky."—*Shelley*.

ANNIE J. CHALLICE

4 Orphans 31 10 0

H. MERCHANT

	£	s.	d.
5 Left in Charge	35	0	0

GEO. WEBB

6 The Edge of the Wood	15	15	0
-------------------------------	----	----	---

J. K. MAKIN

7 Shelling Peas... ..			
-----------------------	--	--	--

CONSTANCE G. COPEMAN

8 Summer Sunshine	6	6	0
--------------------------	---	---	---

W. J. CORAH

9 Study of Wild Nature	6	6	0
-------------------------------	---	---	---

W. J. CORAH

10 Cemaes Bay	31	10	0
----------------------	----	----	---

LUCILA PENNELL

11 Young Wild Rabbits	6	6	0
------------------------------	---	---	---

W. J. SLATER

12 A Gleam of Sunshine	7	7	0
-------------------------------	---	---	---

HELENA M. FRUEN

	£	s.	d.
13 Portrait of my Sister			

CUTHBERT C. GRUNDY, V.P.R.C.A., F.L.S.

14 Langdale Pikes	35	0	0
--------------------------	----	---	---

R. GAY SOMERSET, R.I.

15 A Lane Scene—Bettws-y-Coed ...	75	0	0
-----------------------------------	----	---	---

W. J. SLATER

16 A Woodland Path	7	7	0
---------------------------	---	---	---

R. GAY SOMERSET, R.I.

17 Crossing the Moor	12	12	0
-----------------------------	----	----	---

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

18 At the Ferry	60	0	0
------------------------	----	---	---

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

19 Cottage in the Wood, Bettws-y-Coed...	16	16	0
--	----	----	---

WELLESLEY COTTRELL

20 Deganwy	7	7	0
-------------------	---	---	---

ALBERT BOTTOMLEY

	£	s.	d.
21 Kirkstall Abbey	40	0	0

J. HAMPSHIRE

22 On the Fringe of the Moor	7	7	0
-------------------------------------	---	---	---

J. CLINTON JONES

23 Evening, Dolgarrog	12	12	0
------------------------------	----	----	---

G. SHERIDAN KNOWLES, R.I.

24 Strolling Players	200	0	0
-----------------------------	-----	---	---

F. SPENLOVE-SPENLOVE, R.B.A.

25 Morning at Scheveningen, Holland... ..	10	10	0
---	----	----	---

J. CLINTON JONES

26 Autumn Glow	12	12	0
-----------------------	----	----	---

W. H. MANDER

27 On the Lledr	5	5	0
------------------------	---	---	---

ALBERT S. WOOD

28 Plymouth Harbour	40	0	0
----------------------------	----	---	---

R. E. MORRISON

	£	s.	d.
29 A Primitive Harbour	7	7	0

FRANK T. CARTER

30 Sunrise in Borrowdale	10	10	0
---------------------------------	----	----	---

ELIAS BANCROFT

31 At Iphofen, in Mittel Franken, Bavaria	8	8	0
---	---	---	---

ANDERSON HAGUE, R.I.

32 Cornfield	75	0	0
---------------------	----	---	---

R. G. SOMERSET, R.I.

33 A Gossip by the Way... ..	21	0	0
------------------------------	----	---	---

ARTHUR COX

34 Becalmed off the Orme's Head	5	5	0
--	---	---	---

S. H. BAKER

35 The Eagle Tower, Haddon Hall	10	0	0
--	----	---	---

GEO. HARRISON

36 On the Moors in Pen Craig	5	5	0
-------------------------------------	---	---	---

ALBERT BOTTOMLEY

	£	s.	d.
37 Calves	5	5	0

J. FORD JONES

38 Tokens of Spring	18	18	0
----------------------------	----	----	---

LILIAN WOODCOCK

39 Conway Castle from the River Path...	8	8	0
---	---	---	---

W. J. SLATER

40 The Vale of Conway... ..	5	0	0
-----------------------------	---	---	---

LILIAN WOODCOCK

41 Spring Time—Hawarden Park ...	7	7	0
----------------------------------	---	---	---

J. K. MAKIN

42 The Donkey's Lunch... ..			
-----------------------------	--	--	--

J. CLINTON JONES

43 A May Morning	7	7	0
-------------------------	---	---	---

ANDERSON HAGUE, R.I.

	£	s.	d.
44 The Thames at Windsor	20	0	0

B. FOWLER

45 A Grey Morning	5	5	0
--------------------------	---	---	---





THE SMALL KITCHEN.

(For description of room see page 14.)

Intending purchasers must negotiate through the Curator.

F. W. HAYES £ s. d.

46 Departing Day 10 10 0

J. CLINTON JONES

47 Down by the River 8 8 0

MABEL A. E. CROMPTON

48 Olive

J. R. TRENCH

49 Snowdon from Cribiau 10 10 0

F. T. SIBLEY

50 Fairy Glen 90 0 0

THE SMALL KITCHEN. 53

T. AMBROSE

51 The Going Down of the Sun ... £ s. d.
6 6 0

J. PARKYN

52 On the Marshes, near Deal ... 10 10 0

J. KNIGHT, R.I.

53 Dawn
For price apply to Curator.

W. A. THORNBERRY

54 Rough Weather near Ambletmuse,
Boulogne 5 5 0

HAMILTON MARR

55 After a Storm 15 15 0

F. W. HAYES

56 Morning 18 18 0

G. HILLYARD SWINSTEAD, R.B.A.

57 The Cat Ran up the Plum Tree ... 75 0 0

FLORENCE FITZGERALD

	£	s.	d.
58 Our Village	15	15	0

ALBERT BOTTOMLEY

59 Feeding the Birds—Kirkstall ...	7	7	0
------------------------------------	---	---	---

J. KNIGHT, R.I.

60 A Barley Field	11	11	0
--------------------------	----	----	---

R. E. MORRISON

61 A Sandy Pool	7	7	0
------------------------	---	---	---

J. CLINTON JONES

62 The Pass of Aberglaslyn	40	0	0
-----------------------------------	----	---	---

W. FOLLEN BISHOP, R.B.A.

63 Studland Bay	15	15	0
------------------------	----	----	---

ANDERSON HAGUE, R.I.

64 Fir Trees	25	0	0
---------------------	----	---	---

OLIVER CLARE

65 Autumnal Gathering	5	5	0
------------------------------	---	---	---

E. T. WOOD

	£	s.	d.
66 A Bit of Old London	10	10	0

B. FOWLER

67 On a Norfolk Broad	7	7	0
------------------------------	---	---	---

W. J. SLATER

68 A Welsh Lane	7	7	0
------------------------	---	---	---

THOS. PHILLIPS

69 Young Cattle Grazing	8	8	0
--------------------------------	---	---	---

BEATRICE E. CLENNELL

70 Portrait of a Cat			
-----------------------------	--	--	--

H. OVERTON JONES

71 Cottage Home, Warwickshire ...	12	12	0
-----------------------------------	----	----	---

E. A. LANGDON

72 Raining	6	6	0
-------------------	---	---	---



THE STILL ROOM.

(For description of room see page 15.)

Intending purchasers must negotiate through the Curator.

A. W. AYLING

	£	s.	d.
73 Lledr Valley, North Wales ...	80	0	0

WARREN WILLIAMS

74 A Summer Day off Point Linas ...	40	0	0
-------------------------------------	----	---	---

MERVYN MARSHALL

75 A Still October ...	5	5	0
------------------------	---	---	---

ISABELLA JAY

76 The Dining Hall, Haddon Hall ...	12	12	0
-------------------------------------	----	----	---

ISABELLA JAY

77 The Terrace, Haddon Hall ...	12	12	0
---------------------------------	----	----	---

GEO. CROZIER

78 Waiting for the Incoming Tide ...	25	0	0
--------------------------------------	----	---	---

THE STILL ROOM.

57

H. OVERTON JONES

	£	s.	d.
79 In Shakespeare's Country ...	10	10	0

T. AMBROSE

80 The Forsaken Mill ...	6	6	0
--------------------------	---	---	---

J. FINNEMORE, R.B.A.

81 An Industrious Maiden ...	15	15	0
------------------------------	----	----	---

WARREN VERNON

82 Peasants' Rush Huts, Hollya, S. Spain ...	8	8	0
--	---	---	---

J. BARNES

83 Mist on Hebog, from Llyn Dinas ...	7	10	0
---------------------------------------	---	----	---

RICHARD WANE

84 Joan ...	65	0	0
-------------	----	---	---

J. C. SALMON

85 Autumn ...	5	5	0
---------------	---	---	---

G. HILLYARD SWINSTEAD, R.B.A.

86 Lodore, Derwentwater ...	8	8	0
-----------------------------	---	---	---

F. HEWITT

	£	s.	d.
87 "Where the evening winds doth blow"	7	7	0

MAUD SALMON

88 By the Sea	7	7	0
----------------------	---	---	---

RUPERT A. DENT

89 Sunshine	15	15	0
--------------------	----	----	---

PARKER HAGARTY

90 Cornfield by the Sea	10	10	0
--------------------------------	----	----	---

EMIL A. KRAUSE

91 Lodore, Derwentwater	12	12	0
--------------------------------	----	----	---

T. CLOUGH

92 A Devonshire Lane	15	15	0
-----------------------------	----	----	---

ETHEL DAVIES

93 A Summer Evening	7	7	0
----------------------------	---	---	---

S. MAURICE JONES

94 The Conway at Trefriw	7	7	0
---------------------------------	---	---	---

H. WARNER

	£	s.	d.
95 An Old World Garden	30	0	0

EVA HOLLYER

96 A Love Letter	12	12	0
-------------------------	----	----	---

E. T. WOOD

97 A Shady Lane	8	8	0
------------------------	---	---	---

A. D. BRUNTON

98 Gone Under	15	15	0
----------------------	----	----	---

LAURA NORBURY

99 "The fullness of Spring in her eyes And the freshness of Spring in her hair."	10	10	0
---	----	----	---

J. V. R. PARSONS

100 Maidenscombe, S. Devon	20	0	0
-----------------------------------	----	---	---

A. NETHERWOOD

101 The Busy hum of Labour	35	0	0
-----------------------------------	----	---	---

F. HEWITT

102 A Devonshire Village	7	7	0
---------------------------------	---	---	---

FORSTER ROBSON

	£	s.	d.
103 The Naiad's Haunt	30	0	0

OLIVER BAKER, R.E.

104 In an Old Garden	7	7	0
-----------------------------	---	---	---

MRS. J. T. WATTS

105 Tintern Abbey	5	5	0
--------------------------	---	---	---

MABEL A. E. CROMPTON

106 A Twentieth Century Girl	10	10	0
-------------------------------------	----	----	---

S. MAURICE JONES

107 Crafnant Road	7	7	0
--------------------------	---	---	---

G. HILLYARD SWINSTEAD, R.B.A.

108 Our Little Ducks	65	0	0
-----------------------------	----	---	---

C. J. WALLACE, M.A.

109 A Welsh Cornfield	30	0	0
------------------------------	----	---	---

A. W. AYLING

110 Old Cottages, Lingfield	8	8	0
------------------------------------	---	---	---

A. W. AYLING

	£	s.	d.
111 Old Road, North Wales	15	15	0

A. F. PERRIN

112 Glan y Don	15	15	0
-----------------------	----	----	---

S. TOWERS

113 Old Mill at Totness, Devonshire	7	7	0
--	---	---	---

A. E. BROCKBANK

114 Darby and Joan	10	10	0
---------------------------	----	----	---

GALLEY FOUR

	£	s.	d.
A. C. MEYER, A.R.E.			

115 Church at Beere, Holland	15	15	0
-------------------------------------	----	----	---

MERVYN MARSHALL

116 A Woodland Glade	5	5	0
-----------------------------	---	---	---

ETHEL WANE

117 A Yeoman's Daughter	20	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.

118 New General Post Office, Llandudno

£ s. d.

H. L. NORTH, B.A.

119 Design for New Church, Caerhun

PAUL KNIGHT

120 Col. Hope, A.D.C.

PAUL KNIGHT

121 Ephraim Wood, Esq., J.P., D.L.,
ex-High Sheriff of Carnarvonshire

MRS. J. T. WATTS

122 Helmsley Bridge 5 5 0

THE WYNNE ROOM.

63

F. W. LONGSHAW

123 Pangbourne £ s. d.
5 5 0

PAUL KNIGHT

124 A Soudanese Warrior 6 6 0

PAUL KNIGHT

125 The Right Hon. Lord Mostyn ...

PAUL KNIGHT

126 Surgeon-Colonel Prichard, J.P.;
V.D., R.W.F.

J. K. EDWARDS

127 The Gate at Dis. (Divina Comedia) 15 0 0

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

128 Design for Memorial Cross, Llan-
sadwrn

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

129 Original Mezzotints 5 5 0

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

	£	s.	d.
130 At Close of Day,—mezzotint ...	7	7	0

F. T. SIBLEY

131 Mountain River ...	15	15	0
------------------------	----	----	---

HAMILTON MARR

132 At Rest ...	10	10	0
-----------------	----	----	---

F. T. SIBLEY

133 Welsh Moorland ...	15	15	0
------------------------	----	----	---

F. T. SIBLEY

134 A Welsh Lake ...	15	15	0
----------------------	----	----	---

GERTRUDE C. MARKS

135 Lilian ...	5	5	0
----------------	---	---	---

CONSTANCE G. COPEMAN

136 The Belfry from the Lion Bridge, Bruges ...	5	5	0
--	---	---	---

S. TOWERS

	£	s.	d.
137 Penybont, Glan Conway ...	7	7	0

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

138 On the Conway, near Tal-y-Cafn ...	15	15	0
--	----	----	---

HAMILTON MARR

139 Faint safron tints yet linger in the West ...	12	12	0
--	----	----	---

E. W. GIBBONS

140 A Study ...	5	5	0
-----------------	---	---	---

C. J. WALLACE, M.A.

141 Triflis Old Church ...	15	0	0
----------------------------	----	---	---

S. E. B. RIDGWAY

142 Sweet Reflections ...	8	8	0
---------------------------	---	---	---

ELIAS BANCROFT

143 In Shadow Cool ...	12	12	0
------------------------	----	----	---

J. TOWERS

			£	s.	d.
144	In the Time of Roses	...	10	10	0

W. ARMITAGE

145	Sylvan Road, Bangor	...	5	5	0
-----	---------------------	-----	---	---	---

A. W. AYLIŶ

146	Meeting of the Lledr and Conway...	15	15	0
-----	------------------------------------	----	----	---

W. J. CORAH

147	Cemaes Harbour	...	15	15	0
-----	----------------	-----	----	----	---

MYFANWY L. EVANS

148	Newport, Pembrokeshire	...	5	5	0
-----	------------------------	-----	---	---	---

F. W. LONGSHAW

149	Early Autumn	...	12	0	0
-----	--------------	-----	----	---	---

A. W. AYLING

150	Cottage, Warwick	...	0	8	0
-----	------------------	-----	---	---	---

HETTY RICHARDS

151	An Old Mill, Llwngwrl	...	7	7	0
-----	-----------------------	-----	---	---	---



THE VICTORIA ROOM.

(For description of room see page 23.)

Intending purchasers must negotiate through the Curator.

A. F. PERRIN £ s. d.

152	Hedgerows in Bloom	...	25	0	0
-----	--------------------	-----	----	---	---

J. T. WATTS

153	In Bettws-y-Coed Woods	...	6	6	0
-----	------------------------	-----	---	---	---

S. H. BAKER

154	Farm near Pembridge, Herefordshire	18	0	0
-----	------------------------------------	----	---	---

W. J. SLATER

155	A Sunny Day	...	7	7	0
-----	-------------	-----	---	---	---

TOM MOSTYN

156	Childhood	...	315	0	0
-----	-----------	-----	-----	---	---

EDITH M. ELLIOTT

				£	s.	d.
157	Spring	...	...	7	7	0

ALICE FANNER

158	Haymaking, Old Windsor	18	0	0
-----	------------------------	-----	-----	----	---	---

R. E. MORRISON

159	The Estuary	10	10	0
-----	-------------	-----	-----	----	----	---

ELIAS BANCROFT

160	The Flax Spinner	8	8	0
-----	------------------	-----	-----	---	---	---

MARY NEEDHAM

161	Sweet Violets	5	5	0
-----	---------------	-----	-----	---	---	---

G. PONTIN

162	Thirteenth Century, West Gate, Southampton	9	9	0
-----	---	-----	-----	---	---	---

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

163	From the Side of Cader Idris	31	10	0
-----	------------------------------	-----	-----	----	----	---

T. CLOUGH

				£	s.	d.
164	Bolt Tail, S. Devon	...	...	20	0	0

REGINALD SMITH, R.B.A.

165	The Incoming Tide— "A great green wave of shining light Sweeps onward crowned with dazzling white."	27	10	0
-----	---	-----	-----	----	----	---

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

166	Autumn	29	8	0
-----	--------	-----	-----	----	---	---

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

167	Wild Wales	17	17	0
-----	------------	-----	-----	----	----	---

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

168	Conway Castle	31	10	0
-----	---------------	-----	-----	----	----	---

MARY RICHARDS

169	The Lassie	8	8	0
-----	------------	-----	-----	---	---	---

A. F. PERRIN

170	Field Path	5	5	0
-----	------------	-----	-----	---	---	---

MAY GETHING

					£	s.	d.
171	Phoebe	...	...	...	12	12	0

ERNEST LL. JONES

172	Home, Sweet Home	7	7	0
-----	------------------	-----	-----	-----	---	---	---

LAURA NORBURY

173	Roses	9	9	0
-----	-------	-----	-----	-----	---	---	---

LESTER SUTCLIFFE

174	In the Afterglow—Whitby	21	0	0
-----	-------------------------	-----	-----	-----	----	---	---

J. KNIGHT, R.I.

175	Three Score and Ten	12	12	0
-----	---------------------	-----	-----	-----	----	----	---

J. KITCHINGMAN

176	Tŷ Uchaf, near Tryddyn	10	10	0
-----	------------------------	-----	-----	-----	----	----	---

T. T. BUTLER

177	The Flowing Tide	6	6	0
-----	------------------	-----	-----	-----	---	---	---

ANDERSON HAGUE, R.I.

178	A Mountain Home	150	0	0
-----	-----------------	-----	-----	-----	-----	---	---

G. S. WOOD

					£	s.	d.
179	Mirrors of the Dovey	...	...	...	65	0	0

EDGAR BUNDY, R.I.

180	The Gipsy Fortune-teller	75	0	0
-----	--------------------------	-----	-----	-----	----	---	---

R. E. MORRISON

181	A Souvenir	21	0	0
-----	------------	-----	-----	-----	----	---	---

FLORENCE FITZGERALD

182	The Village Inn	15	15	0
-----	-----------------	-----	-----	-----	----	----	---

C. B. WOOD

183	The Morning Tide—Machrihanish...	6	6	0
-----	----------------------------------	-----	-----	-----	---	---	---

J. T. WATTS

184	The Gipsies' Haunt...	40	0	0
-----	-----------------------	-----	-----	-----	----	---	---

HENRY MEASHAM

185	The Edge of the Moor	20	0	0
-----	----------------------	-----	-----	-----	----	---	---

LUCY E. HADDEN

186	Study of a Head	10	10	0
-----	-----------------	-----	-----	-----	----	----	---

W. J. SLATER

			£	s.	d.
187	In Bodysgallen Wood	...	10	10	0

B. FISHER

188	A Mountain Stream	...	20	0	0
-----	-------------------	-----	----	---	---

F. SPENLOVE-SPENLOVE, R.B.A.

189	A Picardy Farmstead	...	10	10	0
-----	---------------------	-----	----	----	---

H. CHEADLE

190	Above Bettws-y-Coed	...	5	5	0
-----	---------------------	-----	---	---	---

J. FINNEMORE, R.B.A.

191	Windmill, near the Zuyder Zee	...	9	9	0
-----	-------------------------------	-----	---	---	---

DAVID BATES

192	A Stream near Capel Curig	...	12	12	0
-----	---------------------------	-----	----	----	---

EDITH M. ELLIOT

193	Primulas	...	5	5	0
-----	----------	-----	---	---	---

ERNEST EDGHILL

194	Under Consideration	...	5	5	0
-----	---------------------	-----	---	---	---

F. W. HAYES

			£	s.	d.
195	The Side of the Loch	...	10	10	0

J. C. SALMON

196	Clearing up After Rain	...	8	8	0
-----	------------------------	-----	---	---	---

F. SPENLOVE-SPENLOVE, R.B.A.

197	On the River Maas—Holland	...	10	10	0
-----	---------------------------	-----	----	----	---

HAMILTON MARR

198	Barmouth Bridge from above Aber- amfra	...	15	15	0
-----	---	-----	----	----	---

FLORENCE JORDAN

199	Tuning Up	...	5	5	0
-----	-----------	-----	---	---	---

ALICE M. HAYNES

200	Beccles on the Bure	...	6	6	0
-----	---------------------	-----	---	---	---

F. T. SIBLEY

201	Stepping Stones	...	50	0	0
-----	-----------------	-----	----	---	---

PARKER HAGARTY

	£	s	d.
202 The Sun on the Hill	5	5	0

L. M. BANCROFT

203 Roses	10	0	0
------------------	----	---	---

RICHARD SHORT

204 Cape, St. David's	5	5	0
------------------------------	---	---	---

J. CLINTON JONES

205 Snowdon from Llyn Llydaw ...	40	0	0
----------------------------------	----	---	---

J. T. WATTS

206 Autumn Gold—Bettws-y-Coed ...	12	12	0
-----------------------------------	----	----	---

DORA THOMAS

207 Capel Curig Lake	5	5	0
-----------------------------	---	---	---

G. HARRISON

208 Welsh Cottage	5	5	0
--------------------------	---	---	---

W. J. CORAH

209 Homeward Bound	6	6	0
---------------------------	---	---	---

J. KNIGHT, R.I.

	£	s.	d.
210 A Passing Shower			

For price apply to the Curator.

JOHN FINNIE, R.E.

211 Going Home	15	15	0
-----------------------	----	----	---

W. J. CORAH

212 Commencing Work	5	5	0
----------------------------	---	---	---

DONALD KENDALL

213 Harvesting—Storeton, Cheshire ...	15	15	0
---------------------------------------	----	----	---

GERTRUDE HARTLEY

214 Haytime	8	8	0
--------------------	---	---	---

G. PONTIN

215 The Mill on the Arun	8	8	0
---------------------------------	---	---	---

ALBERT S. WOOD

216 Cockle Gatherers	21	0	0
-----------------------------	----	---	---

JOHN FINNIE, R.E.

	£	s.	d.
217 A Bright Day on the River ...	12	12	0

E. T. JONES

218 A Yorkshire Moor ...	7	7	0
--------------------------	---	---	---

F. W. HAYES

219 Afterglow ...	18	18	0
-------------------	----	----	---

LESTER SUTCLIFFE

220 Evening, after a Warm Day ...	9	9	0
-----------------------------------	---	---	---

J. FINNEMORE, R.B.A.

221 Near Tintegal ...	10	0	0
-----------------------	----	---	---

G. SHERIDAN KNOWLES, R.I.

222 Rosalind and Celia ...	42	0	0
----------------------------	----	---	---

R. E. MORRISON

223 The Gardener's Daughter ...	25	0	0
---------------------------------	----	---	---

DAVID BATES

224 The Grantllyn ...	10	10	0
-----------------------	----	----	---

GEO. MIDDLETON

	£	s.	d.
225 Autumn Ending ...	6	6	0

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

226 Two Bridges ...			
---------------------	--	--	--

For price apply to Curator.

F. W. LEVER

227 The Look-out ...	20	0	0
----------------------	----	---	---

EDGAR BUNDY, R.I.

228 A Recusant on his Defence ...	75	0	0
-----------------------------------	----	---	---

J. KNIGHT, R.I.

229 Head of Man ...	16	16	0
---------------------	----	----	---

ALBERT BOTTOMLEY

230 An Old Garden ...	10	0	0
-----------------------	----	---	---

WALTER MARSHALL

231 A Shropshire Hayfield ...	5	10	0
-------------------------------	---	----	---

J. CLINTON JONES

	£	s.	d.
232 Homeward Bound	30	0	0

ANDERSON HAGUE, R.I.

233 On the Thames near Windsor ...	20	0	0
------------------------------------	----	---	---

L. E. HADDEN

234 My Parrot in Mischief	15	15	0
----------------------------------	----	----	---

WINIFRED HARTLEY

235 Waiting	10	10	0
--------------------	----	----	---

OLIVER CLARE

236 Spring Gathering	5	5	0
-----------------------------	---	---	---

W. PARKYN

237 In the Port of London	6	6	0
----------------------------------	---	---	---

E. T. JONES

238 Hillside Pasture	7	7	0
-----------------------------	---	---	---

JOHN S. SHARP

239 The Turbarry, Hepworth	15	0	0
-----------------------------------	----	---	---

R. GAY SOMERSET, R.I.

	£	s.	d.
240 Machno Falls	63	0	0

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

241 Church Pool, Bettws-y-Coed ...	16	16	0
------------------------------------	----	----	---

A. F. PERRIN

242 In the Glen, Glan Conway	20	0	0
-------------------------------------	----	---	---

HAROLD SWANWICK, R.I.

243 Ducks	40	0	0
------------------	----	---	---

W. H. MANDER

244 On the Cynfael	10	10	0
---------------------------	----	----	---

W. J. SLATER

245 A Welsh Pastoral	52	10	0
-----------------------------	----	----	---

W. PARKYN

246 When the Tide is Low	16	16	0
---------------------------------	----	----	---

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

247 The Silent Pool, Bettws-y-Coed ...	9	9	0
--	---	---	---

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

	£	s.	d.
248 Anemones	30	0	0

CUTHBERT C. GRUNDY, V.P.R.C.A., F.L.S.

249 The Home of the Dragonfly	21	0	0
-------------------------------	----	---	---

W. J. CORAH

250 Casting Shadows	6	6	0
---------------------	---	---	---

JOHN FINNIE, R.E.

251 "Down through the crannies of the living walls The crystal streams descend in murmuring falls."	31	10	0
--	----	----	---

Dryden.

G. S. WOOD

252 The Haunt of the Dipper	30	0	0
-----------------------------	----	---	---

W. A. THORNBERRY

253 Wind Against Tide—Gravesend	5	5	0
---------------------------------	---	---	---

E. G. HOBLEY

254 Cutting Seed Potatoes	80	0	0
---------------------------	----	---	---

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

	£	s.	d.
255 Fairy Glen, Bettws-y-Coed	16	16	0

J. C. SALMON

256 A Welsh Farm	40	0	0
------------------	----	---	---

J. FINNEMORE, R.B.A.

257 A Wild Coast—Trebarwith, North Cornwall	25	0	0
--	----	---	---

HAMILTON MARR

258 Mist-wreathed Mountain	63	0	0
----------------------------	----	---	---

B. FOWLER

259 A Welsh Valley	105	0	0
--------------------	-----	---	---

F. HAIGH

260 On the Wile	65	0	0
-----------------	----	---	---

J. KNIGHT, R.I.

261 The Last of the Light	52	10	0
---------------------------	----	----	---

R. GAY SOMERSET, R.I.

	£	s.	d.
262 Pandy Mill	18	18	0

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

263 Snowdon—Llyn Llydaw	9	9	0
--------------------------------	---	---	---

A. NETHERWOOD

264 Icy Wilds of Norway	100	0	0
--------------------------------	-----	---	---

C. MUIRHEAD

265 Spring	20	0	0
-------------------	----	---	---

B. S. MARKS

266 Still Life	105	0	0
-----------------------	-----	---	---

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

267 Bridge at Bettws-y-Coed	16	16	0
------------------------------------	----	----	---

G. S. WOOD

268 An Old Deserted Westmorland Coach Road	45	0	0
--	----	---	---

W. J. CORAH

	£	s.	d.
269 Penrhyn Point	15	15	0

T. T. BUTLER

270 A Surrey Cornfield	5	5	0
-------------------------------	---	---	---

G. HILLYARD SWINSTEAD, R.B.A.

271 Pomona	75	0	0
-------------------	----	---	---

F. SPENLOVE-SPENLOVE, R.B.A.

272 The Maas, near Puttershock, Holland	15	15	0
---	----	----	---

F. W. HAYES

273 A Bend in the River	10	10	0
--------------------------------	----	----	---

FLORENCE JORDAN

274 Nancy	8	8	0
------------------	---	---	---

ELIAS BANCROFT

275 Renaissance Portal	45	0	0
-------------------------------	----	---	---

MRS. SUTCLIFFE

276 Purple and Gold	18	18	0
----------------------------	----	----	---

MARIAN BENNETT

	£	s.	d.
277 Primroses and Blue Bells ...	5	15	0

R. GAY SOMERSET, R.I.

278 Hagc Falls, Laerdol, Norway ...	52	10	0
-------------------------------------	----	----	---

ALBERT BOTTOMLEY

279 April, near Bolton Abbey ...	10	10	0
----------------------------------	----	----	---

F. W. HAYES

280 A Surrey Homestead ...	10	10	0
----------------------------	----	----	---

J. C. SALMON

281 From the Conway Shore, near Llandudno ...	10	10	0
--	----	----	---

LILY HOLMES

282 Hollyhocks ...	10	10	0
--------------------	----	----	---

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

283 Woodland Melodies ...	200	0	0
"He tuned his notes both evensong and morn."— <i>Dryden</i> .			

HAMILTON MARR

	£	s.	d.
284 Stormy the weather buried the sinking sun ...	126	0	0

ANDERSON HAGUE, R.I.

285 Trespassers ...	75	0	0
---------------------	----	---	---

J. CLINTON JONES

286 A Wintry Gleam ...	8	8	0
------------------------	---	---	---

G. WEBB

287 An Old Lane ...	15	15	0
---------------------	----	----	---

J. W. BOOTH

288 Study—Harvesting ...	10	0	0
--------------------------	----	---	---

HELENA M. FRUEN

289 A Brace of Partridges ...	10	10	0
-------------------------------	----	----	---

CUTHBERT C. GRUNDY, V.P.R.C.A., F.L.S.

290 Skelwith Bridge ...			
-------------------------	--	--	--

W. J. SLATER

			£	s.	d.
291	First Tints of Autumn	...	30	0	0

ANNE MARKS

292	The Kit and Kittens	...	42	0	0
-----	---------------------	-----	----	---	---

JOHN FINNIE, R.E.

293	Aberconwy	...	110	0	0
-----	-----------	-----	-----	---	---

RICHARD WANE

294	The Lonely Watch	...	100	0	0
-----	------------------	-----	-----	---	---

G. HARRISON

295	Pont Ffradog, near Festiniog	...	10	0	0
-----	------------------------------	-----	----	---	---

F. SPENLOVE-SPENLOVE, R.B.A.

296	The Shower—An Evening Pastoral...	...	10	10	0
-----	-----------------------------------	-----	----	----	---

H. ROYLE

297	A Welsh Village	...	18	18	0
-----	-----------------	-----	----	----	---

G. SHERIDAN KNOWLES, R.I.

298	Sunny Days	...	52	10	0
-----	------------	-----	----	----	---



THE QUEEN'S BEDROOM.

(For description of room see page 24.)

Intending purchasers must negotiate through the Curator.

LILY F. WHAITE

299	The Wren	...	6	6	0
-----	----------	-----	---	---	---

S. TOWERS

300	The Lower Mill, Glan Conway	...	9	9	0
-----	-----------------------------	-----	---	---	---

J. TOWERS

301	Evening, in August	...	75	0	0
-----	--------------------	-----	----	---	---

A. NETHERWOOD

302	A Welsh Hillside	...	20	0	0
-----	------------------	-----	----	---	---

E. H. WEVILL

303	Coltshall Village, Norfolk Broads...	...	7	7	0
-----	--------------------------------------	-----	---	---	---

CYRIL WARD

	£	s.	d.
304 A Hilltop Farm above Bettws-y-Coed	20	0	0

T. CLOUGH

305 The Mill	50	0	0
---------------------	----	---	---

EMIL A. KRAUSE

306 Conway Castle	12	12	0
--------------------------	----	----	---

A. J. CROZIER

307 The Morning Bath	20	0	0
-----------------------------	----	---	---

T. PHILLIPS

308 The Beaver Pool	10	10	0
----------------------------	----	----	---

A. NETHERWOOD

309 Cottages—Palholm, Norway ...	15	0	0
----------------------------------	----	---	---

A. W. AYLING

310 Ogwen River	12	12	0
------------------------	----	----	---

J. C. SALMON

311 Evening—The Great Orme's Head from the Beach, near Deganwy ...			
---	--	--	--

SAM. J. BROWN

	£	s.	d.
312 Close Hauled, off the Isle of Man...	35	0	0

CLARA C. PERRIN

313 Apples and Hawthorne Berries ...	5	5	0
--------------------------------------	---	---	---

HAROLD SWANWICK, R.I.

314 Rue el Halfaouine, Tunis	38	0	0
-------------------------------------	----	---	---

S. TOWERS

315 Staverton Bridge	10	10	0
-----------------------------	----	----	---

GEO. CROZIER

316 Going to the Hills	35	0	0
-------------------------------	----	---	---

EVA HOLLYER

317 Hope Deferred	15	15	0
--------------------------	----	----	---

A. PEDDER

318 A Stairway—Plas Mawr	5	5	0
---------------------------------	---	---	---

E. A. LANGDON

319 When Daylight Dies	5	5	0
-------------------------------	---	---	---

ETHEL DAVIES

	£	s.	d.
320 Seventy Years Ago	6	6	0

OLIVER BAKER, R.E.

321 A Mountain Farm near Harlech ...	20	0	0
--------------------------------------	----	---	---

A. NETHERWOOD

322 The Last Glow	20	0	0
--------------------------	----	---	---

W. STEPHENSON

323 In the Conway Vale	26	5	0
-------------------------------	----	---	---

A. W. AYLING

324 Old Church, Bettws-y-Coed ...	60	0	0
-----------------------------------	----	---	---

W. FOLLEN BISHOP, R.B.A.

325 The Meadow Brook... ..	15	15	0
----------------------------	----	----	---

J. V. R. PARSONS

326 A Manx Farm	20	0	0
------------------------	----	---	---

MRS. BANCROFT

327 In the Kitchen	12	12	0
---------------------------	----	----	---

ETHEL WANE

	£	s.	d.
328 The Marchioness from Dickens's— "The Old Curiosity Shop" ...	15	15	0

A. W. AYLING

329 Hollyhocks	8	8	0
-----------------------	---	---	---





THE RECEPTION ROOM.

(For description of room see page 25.)

Intending purchasers must negotiate through the Curator.

HENRY MEASHAM

	£	s.	d.
330 Rough Pastures at Porth Llwyd ...	11	11	0

CYRIL WARD

331 Autumn on the Conway ...	20	0	0
------------------------------	----	---	---

J. FINNEMORE, R.B.A.

332 A New Sail ...	8	8	0
--------------------	---	---	---

J. FINNEMORE, R.B.A.

333 More Play than Work ...	12	12	0
-----------------------------	----	----	---

JOHN PARKER, R.W.S.

334 Berry, Sussex ...	15	15	0
-----------------------	----	----	---

THE RECEPTION ROOM.

93

F. W. LONGSHAW

	£	s.	d.
335 The Bull Hotel, Sonning ...	10	0	0

HENRY MEASHAM

336 The Oat Harvest—North Wales ...	13	13	0
-------------------------------------	----	----	---

EDWIN BOTTOMLEY

337 Pets of the Orchard ...	25	0	0
-----------------------------	----	---	---

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

338 Harvest in the Conway Valley ...	31	10	0
--------------------------------------	----	----	---

F. W. LONGSHAW

339 Tywyn ...	10	0	0
---------------	----	---	---

J. TOWERS

340 A Sunny Afternoon—October ...	12	12	0
-----------------------------------	----	----	---

S. TOWERS

341 A Cottager's Garden—Glan Conway	21	0	0
-------------------------------------	----	---	---

W. STEPHENSON

342 On the Anglesey Coast ...	8	8	0
-------------------------------	---	---	---

E. A. NORBURY

	£	s.	d.
343 Strand on the Green, Cheswick ...	15	15	0

G. F. NICHOLLS

344 A Cottager's Garden ...	6	8	0
-----------------------------	---	---	---

F. J. KNOWLES

345 Late Apples—Farnham Common ...	18	0	0
------------------------------------	----	---	---

G. F. NICHOLLS

346 "When lengthy shadows softly fall Athwart the sunlit sward." ...	8	8	0
---	---	---	---

A. F. PERRIN

347 An Old Road to the River ...	10	10	0
----------------------------------	----	----	---

G. HARRISON

348 Fir Trees near Capel Curig ...	10	0	0
------------------------------------	----	---	---

J. TOWERS

349 The Mouth of the Blyth, Suffolk ...	8	8	0
---	---	---	---

F. W. LONGSHAW

350 On the Thames ...	8	0	0
-----------------------	---	---	---

J. C. SALMON

	£	s.	d.
351 A Distant View of Oakwood Park from above Conway ...	30	0	0

W. STEPHENSON

352 In Colwyn Bay Woods ...	6	6	0
-----------------------------	---	---	---

W. PARKYN

353 Devonport Harbour—H.M.S. "Montague" completing for Sea ...	6	6	0
--	---	---	---

MRS. SIBLEY

354 Old Inn, Ravenglass ...	5	5	0
-----------------------------	---	---	---

HENRY MEASHAM

355 Welsh Anglers—A Favourite Pool...	11	11	0
---------------------------------------	----	----	---

A. PEDDER

356 Castle Gateway, Beaumaris ...	5	5	0
-----------------------------------	---	---	---

NORMAN NETHERWOOD

357 Late Autumn ...	5	5	0
---------------------	---	---	---

BERENGER BENDER

358	Steps to Capri	...	...	...	£	s.	d.
					8	8	0

F. W. LONGSHAW

359	Sonning	8	0	0
-----	---------	-----	-----	-----	---	---	---

MARY RICHARDS

360	Eleanor	...	...	...
	Nell Gwyn—(in centre)	...	...	...	5	5	0
	Monsieur Benjamin Constant	...	...	...	10	10	0

ALYN WILLIAMS, R.B.A.

361	A Portrait Study	21	0	0
-----	------------------	-----	-----	-----	----	---	---

ALYN WILLIAMS, R.B.A.

362	Lady Hamilton			
-----	---------------	-----	-----	-----	--	--	--

JESSE E. THOMSON

363	Portrait			
-----	----------	-----	-----	-----	--	--	--

ETHEL CROMBIE

364	Sir Christopher Milward	...	...	...
	Lieut. Roberts, V.C.	...	...	...

JESSE E. THOMSON

365	Portrait	£	s.	d.
-----	----------	-----	-----	-----	---	----	----

LILY JONES HUGHES

366	Melody	7	7	0
-----	--------	-----	-----	-----	---	---	---

ALYN WILLIAMS, R.B.A.

367	A Sea-Nymph	21	0	0
-----	-------------	-----	-----	-----	----	---	---

L. E. MAYGER

368	Pierrot—A. Portrait			
-----	---------------------	-----	-----	-----	--	--	--

LILY JONES HUGHES

369	A Portrait Study	7	7	0
-----	------------------	-----	-----	-----	---	---	---

H. COOP, R.B.A.

370	Kingston on Thames	25	0	0
-----	--------------------	-----	-----	-----	----	---	---

W. PARKYN

371	The Ferry Boat	5	5	0
-----	----------------	-----	-----	-----	---	---	---

MAUD SALMON

372	Springtime	5	5	0
-----	------------	-----	-----	-----	---	---	---

T. CLOUGH

			£	s.	d.
373	A Grey Morning	... ..	15	15	0

B. FOWLER

374	In the Crafnant Valley	7	7	0
-----	------------------------	--------	---	---	---

ELIAS BANCROFT

375	A Bavarian Church...	8	8	0
-----	----------------------	--------	---	---	---

J. KNIGHT, R.I.

376	An Autumn Day	11	11	0
-----	---------------	--------	----	----	---

ELIAS BANCROFT

377	An Old Yard in Whitby	8	8	0
-----	-----------------------	--------	---	---	---

T. CLOUGH

378	Where the Streamlet meets the Sea...	35	0	0
-----	--------------------------------------	----	---	---

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

379	A Foul	6	6	0
-----	--------	--------	---	---	---

REGINALD SMITH, R.B.A.

			£	s.	d.
380	Enys Dodnan and the Armed Knight. Land's End. Longship's Lighthouse in the Distance	... ..	55	0	0

AMY PARKER

381	A Still Room Corner	15	15	0
-----	---------------------	--------	----	----	---

CLARA KNIGHT

382	John Hodge	10	0	0
-----	------------	--------	----	---	---

J. T. WATTS

383	Sunny April Morning	10	10	0
-----	---------------------	--------	----	----	---

H. P. WEAVER

384	Evening in Berne, Switzerland	7	7	0
-----	-------------------------------	--------	---	---	---

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

385	The Valley of the Conway	45	0	0
-----	--------------------------	--------	----	---	---

R. BLAKISTONE

386	Sketch near Llangollen	7	10	0
-----	------------------------	--------	---	----	---

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

	£	s.	d.
387 Caudetei-en-Caux, Market in front of the Church	12	12	0

J. PAIN DAVIS

388 The men continued dragging until a late hour			
--	--	--	--

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

389 Three Little Maids from School ...	6	6	0
--	---	---	---

R. BLAKISTONE

390 Near Hautot, Normandy	5	5	0
----------------------------------	---	---	---

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

391 A Leisure Hour	10	10	0
---------------------------	----	----	---

J. T. WATTS

392 Mid-day Light—Bettws-y-Coed Woods	6	6	0
---	---	---	---

H. P. WEAVER

393 The Harbour of St. Ives, Cornwall..	6	6	0
---	---	---	---

E. A. NORBURY

	£	s.	d.
394 Sudbury, Middlesex	6	6	0

S. TOWERS

395 Man goeth forth to his work and to his labour until the evening ...	13	0	0
--	----	---	---

C. C. ELMHIRST

396 Late Harvest			
-------------------------	--	--	--

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

397 The Campanile, Piazza Eibe, Verona	21	0	0
--	----	---	---

LILY F. WHAITE

398 Primroses	9	0	0
----------------------	---	---	---

JOHN PARKER, R.W.S.

399 High Street, Tarring, Sussex ...	15	15	0
--------------------------------------	----	----	---

J. T. WATTS

400 A Stream from Windermere ...	12	12	0
----------------------------------	----	----	---

CUTHBERT C. GRUNDY, V.P.R.C.A., F.L.S.

			£	s.	d.
401	At Trefriw ...	...	15	15	0

J. FINNEMORE, R.B.A.

402	Back from the North Sea, on a River Omnibus—North Holland	150	0	0
-----	--	-----	-----	---	---

HETTY RICHARDS

403	In North Wales	5	5	0
-----	--------------------	-----	---	---	---

OLIVER BAKER, R.E.

404	Distant View of Ludlow Castle	5	5	0
-----	-----------------------------------	-----	---	---	---

E. A. NORBURY

405	Headstone, Harrow	7	7	0
-----	-----------------------	-----	---	---	---

W. STEPHENSON

406	Autumn—Conway Valley	18	18	0
-----	--------------------------	-----	----	----	---

A. E. BROCKBANK

407	A Manx Cornfield	30	0	0
-----	----------------------	-----	----	---	---

CLARE KNIGHT

408	Noonday Rest ...	...	£	s.	d.
			12	0	0

BERENGER BENDER

409	Sussex Uplands	10	10	0
-----	--------------------	-----	----	----	---

HENRY MEASHAM

410	Departing Day	13	13	0
-----	-------------------	-----	----	----	---

J. C. SALMON

411	Fairy Glen, Bettws-y-Coed	60	0	0
-----	-------------------------------	-----	----	---	---

J. KNIGHT, R.I.

412	Aftergrass	11	11	0
-----	----------------	-----	----	----	---

S. E. B. RIDGWAY

413	A Taste of Mustard...	8	8	0
-----	---------------------------	-----	---	---	---

BERENGER BENDER

414	Approaching Night	15	15	0
-----	-----------------------	-----	----	----	---

A. W. AYLING

415	Autumn Afternoon	15	15	0
-----	----------------------	-----	----	----	---

G. HARRISON

	£	s.	d.
416 Stokesey Castle, near Craven Amos..	8	0	0

E. W. GIBBONS

417 A Short Cut through the Village ...	7	7	0
---	---	---	---

J. FINNEMORE, R.B.A.

418 Unloading Cheese	7	7	0
-----------------------------	---	---	---

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

419 A Bit on the Conway	5	5	0
--------------------------------	---	---	---



THE LANTERN ROOM.

(For description of room see page 26.)

Intending purchasers must negotiate through the Curator.

J. KITCHINGMAN

	£	s.	d.
420 Under the Cliffs, near Rhoscolyn ...	21	0	0

W. J. CORAH

421 The Duly Stream	15	15	0
----------------------------	----	----	---

ALBERT BOTTOMLEY

422 Skeldergate Bridge, York	15	15	0
-------------------------------------	----	----	---

ALICE FANNER

423 Eton College and Playing Fields ...	20	0	0
---	----	---	---

E. G. HOBLEY

424 Butter-making	50	10	0
--------------------------	----	----	---

HAMILTON MARR

425 Western Sky... ..	63	0	0
-----------------------	----	---	---

B. FOWLER

	£	s.	d.
425a The Conway at Trefriw	5	5	0

G. S. WOOD

426 Gently ebbs the Conway	35	0	0
-----------------------------------	----	---	---

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

427 The Little Orme's Head	9	9	0
-----------------------------------	---	---	---

LESTER SUTCLIFFE

428 Moonrise near Grange Oversands ...	52	10	0
--	----	----	---

J. KELT EDWARDS

429 Dante meets Beatrice, Divina Comedia, Purg. XXIX.	20	0	0
---	----	---	---

J. R. G. GRUNDY

430 Going Out with the Tide	52	10	0
------------------------------------	----	----	---

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

431 The Room in which Shakespeare was born	10	10	0
--	----	----	---

HAMILTON MARR

	£	s.	d.
432 The Glowing West	63	0	0

B. FOWLER

432a On the Mersey	5	5	0
---------------------------	---	---	---

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

433 View of Conway Castle from the South	16	16	0
--	----	----	---

W. J. CORAH

434 Sunday Morning	52	10	0
---------------------------	----	----	---

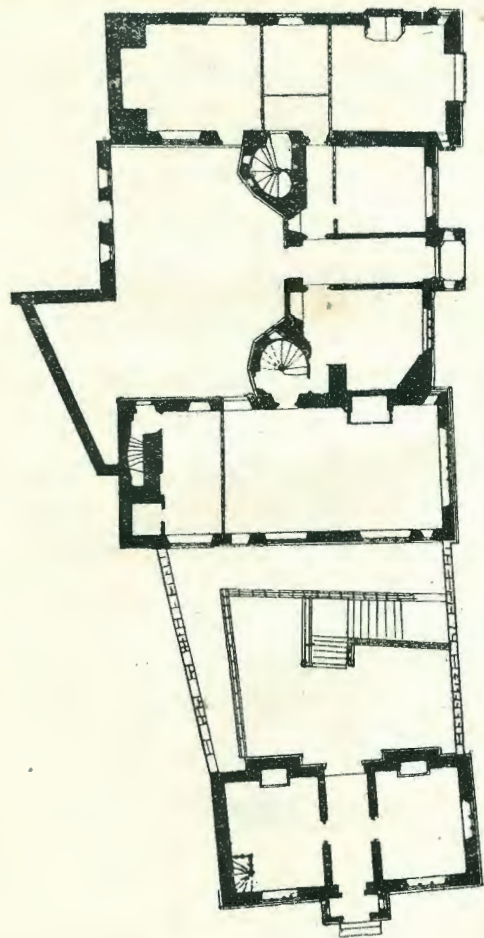
E. G. HOBLEY

435 Golden Light	100	0	0
-------------------------	-----	---	---

H. L. NORTH, B.A.

436 Model of New Church, Caerhun ... (On table in Council Room.)			
---	--	--	--

... Finis. ...



Ground Plan of Plas Mawr.



Names and Addresses of Members

AND

List of Exhibitors.

Ambrose, Thomas, 23, Junction Road, Sheffield,
51, 80.

Armitage, William, 393, Mansfield Road, Nottingham,
145.

Ayling (R.C.A.), Albert W., Deganwy, Llandudno,
73, 110, 111, 146, 150, 310, 324, 329, 415.

Baker (A.R.C.A., R.E.), Oliver, 101, Gough Road,
Edgbaston, Birmingham, 104, 321, 404.

Baker, S. H., 101, Gough Road, Edgbaston, Birming-
ham, 35, 154.

Bancroft (R.C.A.), Elias, 7, Buckingham Crescent,
Victoria Park, Manchester, 31, 143, 160, 275,
375, 377.

- Bancroft, Mrs. Elias, 7, Buckingham Crescent, Victoria Park, Manchester, 203, 327.
- Barnes, Joseph, Axholme House, Keswick, Cumberland, 83.
- Bates, David, Tresco, Chantry Road, Moseley, Birmingham, 192, 224.
- Benger (A.R.C.A.), Berenger, Crowborough, Sussex, 358, 409, 414.
- Bennett, Mrs. Marian, 117, Whitehall Road, Handsworth, Birmingham, 277.
- Bishop (R.B.A.), W. Follen, c/o R. Jackson & Sons, 3, Slater Street, Liverpool, 63, 325.
- Blakiston, Ralph, Artists' Club, Liverpool, 386, 390.
- Booth (R.C.A., F.R.G.S.), S. Lawson, 72, Roe Lane, Southport, 19, 241, 247, 255, 263, 267, 427, 431, 433.
- Booth (A.R.C.A.), James William, Haswell Scalby, R.S.O., Yorkshire, 1, 288.
- Bottomley (A.R.C.A.), Albert, Studio, 7, South Parade, Leeds, 21, 37, 59, 230, 279, 422.

- Bottomley (A.R.C.A.), Edwin, Linthwaite, near Huddersfield, 337.
- Brockbank, A. E., 21, Brooke Road, Blundellsands, Liverpool, 114, 407.
- Brown, Sam J., 11, Dale Street, Liverpool, 312.
- Brunton, Arthur D., 25, Clarence Road, Birkdale, Southport, 98.
- Bundy (R.I.), Edgar, 5, Adelaide Road, Haverstock Hill, N.W., 180, 228.
- Butler, Thos. T., Moor Lea, Woodsley Road, Leeds, 177, 270.
- Carter, Frank T., 18, Nun's Street, Newcastle-on-Tyne, 30.
- Challice, Annie J., 53, Cromwell House, Queen's Gate, London, S.W., 4.
- Cheadle, Henry, West End Chambers, Broad Street, Birmingham, 190.
- Clare, Oliver, 21, Snow Hill, Birmingham, 65, 236.

- Clennell, Miss Beatrice E., 87, Downs Road, Clapton, London, N.E., 70.
- Clough (R.C.A.), T., The Hollies, Glan Conway, N. Wales, 92, 164, 305, 373, 378.
- Cockram (R.C.A.), Geo., Rhos Neigr, Tŷ Croes, Anglesey.
- Coop (R.B.A.), Hubert, Conway, N. Wales, 370.
- Copeman (A.R.E.), Constance G., 9, Cook Street, Liverpool, 8, 136.
- Corah (A.R.C.A.), W. J., Bronygarth, Llangystenin, Conway, 9, 10, 147, 209, 212, 250, 269, 421, 434.
- Cotterell, Wellesley, Birtsmorton, Glan Conway, N. Wales, 20.
- Cox (L.A.), C. Arthur, 8, Harrington Street, Liverpool, 34.
- Crombie, Miss Ethel, Clifton, York, 364.
- Crompton, Mabel A. E., Studio, Manchester Chambers, London Square, Southport, 48, 106.

- Crozier (R.C.A.), George, Bolton-le-Sands, Carnforth, 78, 316.
- Crozier, Anne J., 826, Stockport Road, Manchester, 307.
- Davies (R.C.A.), J. Hey, 6, Fenwick Street, Manchester.
- Douglas (R.C.A., F.R.I.B.A.), J., Chester.
- Davies, Miss Ethel, 29, Trafford Chambers, South John Street, Liverpool, 93, 320.
- Davis (R.C.A.), J. Pain, Roualyn, Trefriw, R.S.O., 388.
- Dent, Rupert A., 1, Berkeley Villas, Pittville Gates, Cheltenham, 89.
- Edghill, Ernest G., Holmehurst, Colwyn Bay, 194.
- Edwards (A.R.C.A.), Lionel, Benarth, Conway.
- Edwards, John Kelt, Berlin House, Blaenau Festiniog, 127, 429.
- Elliott, Edith M., 4, Denmark Road, Walsall, 157, 193.

- Elmhirst, Charles Cutts, Thorne, near Doncaster, 396.
- Evans, Myfanwy Lloyd, Bryn Llwyd, Menai Bridge, Anglesey, 148.
- Fanner, Alice, The Retreat, Datchet, Bucks., 158, 423.
- Finnemore (A.R.C.A., R.I., R.B.A.), J., Elmstone, Northwood, Middlesex, 81, 191, 221, 257, 332, 333, 402, 418.
- Finnie (R.C.A., R.E.), John, Fair View, Tywyn, Llandudno, 211, 217, 251, 293.
- Fisher (R.C.A.), Ben, Dolcrwm, Talycnafn, R.S.O., 188.
- Fitzgerald, Miss Florence, c/o R. Jackson & Sons, 3, Slater Street, Liverpool, 58, 182.
- Fowler (R.C.A.), Ben., Glandwr, Trefriw, R.S.O., 45, 67, 259, 374, 425a, 432a.
- Fowler (R.C.A., R.I.), Robert, 10, S. Castle Street, Liverpool.
- Fruen, Helena Maud, 107, Bishop's Park Road, Fulham Road, London, S.W., 13, 289.

- Gething, Miss May, 13, Lavender Gardens, London, S.W., 171.
- Gibbons, Miss Ethel W., 5, Canning Chambers, South John Street, Liverpool, 140, 417.
- Grundy (V.P.R.C.A., F.L.S.), Cuthbert C., Skelwith Bridge, Ambleside, 14, 249, 290, 401.
- Grundy (R.C.A.), John R. G., South Shore, Blackpool, 430.
- Hadden, Miss Lucy E., Laurel Villa, Moorside Road, Flixton, near Manchester, 186, 234.
- Hagarty (R.C.A.), Parker, 16, The Parade, Cardiff, 90, 202.
- Hague (R.C.A., R.I.), Anderson, Deganwy, Llandudno, 32, 44, 64, 178, 233, 285.
- Haigh, Frank, The Cedars, Pilton, Shepton Mallet, Somerset, 260.
- Hampshire, J., 7, Cherry Nook Road, Deighton, Huddersfield, Yorkshire, 22.
- Hare (R.C.A.), Julius, 137, Cornwall Road, Notting Hill, London, W.

- Harrison (R.C.A.), George, Minafon, Bettws-y-Coed, 36, 208, 295, 348, 416.
- Hartley, Winifred, 30, Adair House, Oakley Street, Chelsea, London, S.W., 235.
- Hartley, Mrs. Gertrude, Middleton Road, Morley, Yorks., 214.
- Hayes (A.R.C.A.), F. W., 12, Westcroft Square, London, W., 46, 56, 195, 219, 273, 280.
- Haynes, Alice M., 80, Castle Road, Bedford, 200.
- Hewett, Frank, Thurlestone, near Kingsbridge, South Devon, 87, 102.
- Hobley (A.R.C.A.), Edward G., Thorpe Cottage, Tirril, Penrith, 254, 424, 435.
- Hodson (R.W.S., R.C.A.), Samuel J., 7, Hillmarton Road, London, N., 387, 397.
- Hollyer, Eva, 9, Cooks Street, Liverpool, 96, 317.
- Holte (R.C.A.), A. Brandish, The Cape, Warwick.
- Holmes, Miss Lillie, The Studio, Bank Chambers, Colwyn Bay, 282.

- Hoyle (A.R.C.A.), B., Victoria House, Colwyn Bay.
- Hughes (R.C.A.), Leonard, Dyserth Castle, near Rhyl.
- Hughes (R.C.A., F.R.I.B.A.), Harold, Arvonja Buildings, Bangor, 128.
- Hughes, Lily Jones, Eryl Môr, St. Asaph Street, Rhyl, 366, 369.
- Humphreys (M.S.A., A.R.C.A.), George Alfred, Mostyn Estate Office, Llandudno, N. Wales, 118.
- Jay, J. Isabella L., 12, Redcliffe Road, London, S.W., 76, 77.
- Jones (R.C.A.), J. Clinton, Glenside, Talybont, Talycafn, R.S.O., 23, 26, 43, 47, 62, 205, 232, 286.
- Jones (A.R.C.A.), S. Maurice, 18, Segontium Terrace, Carnarvon, 94, 107.
- Jones, Ernest Lloyd, 7, Scarsdale Studio, Stratford Road, Earl's Court, Kensington, London, W., 172.
- Jones, Edward Thomas, 11, Morphet Grove, Claypit Lane, Leeds, 218, 238.

- Jones, H. Overton, Ivy House, Little Haywood, Stafford, 71, 79.
- Jones, J. Ford, 20, Cuthbert Buildings, Clayton Square, Liverpool, 38.
- Jordan, Miss Florence, Manhattan, Grassendale Park, Liverpool, 199, 274.
- Kendall, Donald, Fir Tree House, Higher Bebington, Cheshire, 213.
- Kinsley (A.R.C.A., R.B.A.), Albert, 2, Corinne Road, Tufnel Park, London, N.
- Kitchingman, Joseph, Promenade, Liscard, 176, 420.
- Knight (R.C.A., R.I.), Joseph, Bryn Glas, near Conway, 53, 60, 175, 210, 229, 261, 376, 412.
- Knight (R.C.A.), Paul, 21, Primrose Mansions, S.W., 120, 121, 124, 125, 126.
- Knight, Miss Clara, Glan Aber, Deganwy, 382, 408.
- Knowles (R.C.A., R.I.), G. Sheridan, 5, Parkhill Road Studios, London, N.W., 24, 222, 298.
- Knowles, F. J., 2, Victoria Street, Manchester, 345.

- Krause, Emil A., 23, Morven Grove, Southport, 91, 306.
- Langdon, E. Andreina, St. Ives, Tattershall Drive, The Park, Nottingham, 72, 319.
- Lever, Frederick, W., Montpellier Lodge, Harrogate, 227.
- Longshaw (R.C.A.), Frank, Heath House, Deganwy, Llandudno, 123, 149, 335, 339, 350, 359.
- Loud (R.C.A.), A. Bertram, Heathercroft, 19, Addison Road, North, Holland Park Avenue, London, W.
- McDougal (R.C.A.), J., Minydon, Cemaes Bay, Anglesey.
- Makin, J. K., 2, Marine Terrace, Old Colwyn, N. Wales, 7, 42.
- Mander, W. H., Mount Pleasant, Dolgelley, 27, 244.
- Marks (R.C.A.), B. S., Studio, Addison Hall, Kensington, London, W., 266.
- Marks, Miss Gertrude Catharine, 10, Matheson Road, West Kensington, London, W., 135.

- Marks, Miss Anne, 10, Matheson Road, West Kensington, London, W., 292.
- Marr (A.R.C.A.), Hamilton, Westerley House, Stratford-on-Avon, 55, 132, 139, 198, 258, 284, 425, 432.
- Marshall, Mervyn, 11, Alhambra Road, Southsea, 75, 116.
- Marshall, Walter, 43, New York Street, Leeds, Yorkshire, 231.
- Mayger, Mrs. L. E., Coniston, Llandudno, 368.
- Measham (R.C.A.), Henry, Talycnafn, R.S.O., N. Wales, 185, 330, 336, 355, 410.
- Merchant, Henry 16, Church Street, Southport, 5.
- Meyer (A.R.E., A.R.C.A.), A. C., Arvonfa, Conway, 115, 129, 130, 138, 379, 385, 389, 391, 419.
- Middleton, Geo., 13, Willow Grove Road, Leeds, 205.
- Morrison (R.C.A.), R. E., Liverpool and London Chambers, Exchange, Liverpool, 29, 61, 159, 181, 223.

- Mostyn, T., The Studio Chorlton-cum-Hardy, 156.
- Muirhead, Charles, 13, Gorse Hill Road, New Brighton, Cheshire, 265.
- Needham, Miss Mary, Westwood, Ainsdale, near Southport, 161.
- Netherwood (A.R.C.A.), Arthur, Tywyn, near Llandudno, 101, 264, 302, 309, 322.
- Netherwood, Norman, 1, Vardre View, Deganwy, 357.
- Nicholls, George F., Highfield South, Rockferry, Cheshire, 344, 346.
- Norbury (R.C.A.), Edwin A., 241, King's Road, Chelsea, 343, 394, 405.
- Norbury, Laura, The Mount, Mount Road, New Brighton, Cheshire, 99, 173.
- North (B.A.), Herbert L., Lancaster Square, Conway, 119, 436.
- Parker (R.C.A., R.W.S.), John, Arts Club, 40, Dover Street, W., 334, 399.
- Parker, Miss Amy, Carleton Hill, Penrith, 381.

- Parkyn (A.R.C.A.), William, Montague House, Van-
burgh Park, Blackheath, S.E., 52, 237, 246,
353, 371.
- Parsons, J. V. R., 27, Liverpool and London Cham-
bers, Exchange, Liverpool, 100, 326.
- Pedder, A., 13, Somerset Place, Bath, 318, 356.
- Pennell (A.R.C.A.), H., Llanfairfechan.
- Pennell, Lucila, Mount Garden, Llanfairfechan, N.
Wales, 11.
- Perrin (R.C.A.), Alfred F., Vaynol, Glan Conway, 2,
112, 152, 170, 242, 347.
- Perrin, Clara C., Vaynol, Glan Conway, 313.
- Phillips, Thos., Liver Sketching Club, Liverpool, 69,
308.
- Pontin, George, The Chalet, St. James's Road, Shirley,
Southampton, 162, 215.
- Potter (R.C.A.), Charles, Talycafn, R.S.O.
- Prescott-Davies (A.R.C.A., R.B.A.), N., Radway,
Warwick, 18, 248, 283.

- Richards, Miss Mary, 8, King Street, Manchester,
169, 360.
- Richards, Miss Hetty, Stacey Hill, Wolverton, Bucks.,
151, 403.
- Ridgway, Miss S. E. B., Houghton Park, Ampthill,
Beds., 142, 413.
- Robson, Forster, 14, Roscoe Chambers, 20, Tithebarn
Street, Liverpool, 103.
- Royle, Herbert, 7, Gloucester Road, Birkdale, South-
port, 297.
- Salmon (R.C.A.), J. C., Albert Drive, Deganwy, near
•Llandudno, 3, 85, 196, 256, 281, 311, 351, 411.
- Salmon, Miss Maud, Albert Drive, Deganwy, near
Llandudno, 88, 372.
- Severn (R.C.A.), Walter (President Dudley Gallery),
9, Earl's Court Square, S.W.
- Seward (R.C.A., F.R.I.B.A.), Edwin, Lisvane House,
Lamshen, Cardiff.
- Sharp, John S., Laburnum House, Epworth, 239.

- Short (R.C.A.), Richard, 22, The Walk, Cardiff, 204.
- Sibley (R.C.A.), F. T., Gwynfryn, Conway, 50, 131, 133, 134, 201.
- Sibley, Mrs. C. A., Gwynfryn, Llandudno Junction, Conway, 354.
- Slater (R.C.A.), W. J., Arvon View, near Conway, 12, 16, 40, 68, 155, 187, 245, 291.
- Slocombe (A.R.C.A.), Shirley, 3, Scarsdale Studios, Stratford Road, Kensington, W.
- Smith (A.R.C.A., R.B.A.), Reginald, 54, Pembroke Road, Clifton, Bristol, 165, 380.
- Somerset (R.C.A.), Richard Gay, Pengwern, Betws-y-Coed, 15, 17, 33, 240, 262, 278.
- Spenlove-Spenlove (R.B.A., A.R.C.A.), Frank, The Corner House, 69, Addison Road, London, W., 25, 189, 197, 272, 296.
- Stephenson (A.R.C.A.), W., The Woodlands, Conway, 323, 342, 352, 406.
- Sullivan (R.C.A.), W. H., 3, Whellock Road, Bedford Park, London, W.

- Sutcliffe (A.R.C.A.), Lester, Sun Buildings, Park Row, Leeds, 174, 220, 428.
- Sutcliffe, Mrs. Lester, Sun Buildings, Park Row, Leeds, 276.
- Swanwick (R.I.), Harold, Clive, Middlewich, Cheshire, 243, 314.
- Swinstead (R.B.A., A.R.C.A.), G. Hillyard, Atelier, Kidderpore Avenue, Platt's Lane, Hampstead, N.W., 57, 86, 108, 271.
- Thomas (R.C.A., F.S.A.), T. H., 45, The Walk, Cardiff.
- Thomas, Miss Dora, 3, Sefton Terrace, Llandudno, 207.
- Thomson, Jessie E., 145, Bedford Street South, Liverpool, 363, 365.
- Thornbery, W. A., 163, Old Road West, Gravesend, 54, 253.
- Towers (A.R.C.A.), James, Haverham, Kemsing, Sevenoaks, 144, 301, 340, 349.

- Towers (R.C.A.), Samuel, Bron Avon, Llandudno Junction, N. Wales, 113, 137, 300, 315, 341, 395.
- Trench, John A., Rose Mount, Birkenhead, 49.
- Vernon, R. Warren, Christian Straze, 34, Dresden, 82.
- Wallace (M.A.), Charles J., Gwynedd, Deganwy, N. Wales, 109, 141.
- Wane, Richard, 57, Church Street, Egremont, Cheshire, 84, 294.
- Wane, Miss Ethel, 57, Church Street, Egremont, Cheshire, 117, 328.
- Ward, Cyril, Puckeridge, Ware, 304, 331.
- Warner, Harry, 10, Avondale Road, Mortlake, Surrey, 95.
- Watts (R.C.A.), James T., 34, Lidderdale Road, Sefton Park, Liverpool, 153, 184, 206, 383, 392, 400.
- Watts, Mrs. J. T., 34, Lidderdale Road, Sefton Park, Liverpool, 105, 122.
- Weaver, Herbert P., School of Art, Shrewsbury, Salop, 384, 393.

- Webb, Geo., Llandudno College, Llandudno, 6, 287.
- Wevill, E. H., 417, Old Chester Road, Rockferry, 303.
- Whaite (P.R.C.A., R.W.S.), H. Clarence (President of the Manchester Academy of Fine Arts), Tyddyn Cynal, Conway, and 16, Douro Place, Kensington, London, W., 163, 166, 167, 168, 226, 338.
- Whaite, Lily F., Tyddyn Cynal, Conway, 299, 398.
- Williams (R.B.A., A.R.C.A.), Alyn Studio, 62a, Grosvenor Street, Bond Street, London, W., 361, 362, 367.
- Williams, Warren, Hillside, Conway, 74.
- Wood (R.C.A.), G. Swinford, Bodlondeb, Conway, 179, 252, 268, 426.
- Wood (A.R.C.A.), Albert S., Bodlondeb, Conway, 28, 216.
- Wood, Charles B., Albert Place, Dresden, Stoke-on-Trent, 183.

Wood, Edgar Thomas, 18, Barbican, London, E.C.,
66, 97.

Woodcock, Miss Lilian, St. Clair, Carmen Sylva Road,
Craig-y-Don, Llandudno, 39, 41.

. . **Finis.** . .

