

1907.

CATALOGUE.

ROYAL

CAMBRIAN ACADEMY

OF ART.

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

HON. SEC.

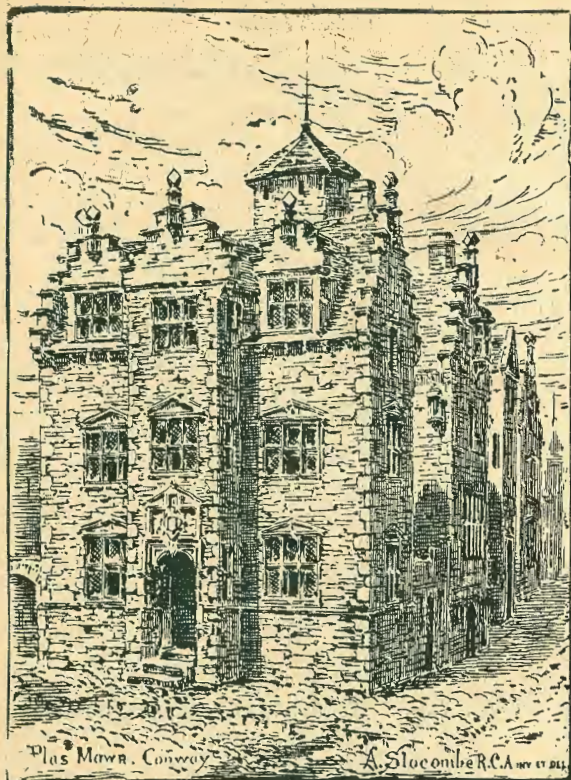
ROYAL
CAMBRIAN ACADEMY
OF ART.



PLAS MAWR,
CONWAY.

TWENTY-FIFTH ANNUAL EXHIBITION.

1907.



PLAS MAWR FROM HIGH STREET.

PATRONS

HIS MAJESTY KING EDWARD VII.
HER MAJESTY QUEEN ALEXANDRA.

His Royal Highness
THE PRINCE OF WALES.

Her Royal Highness
THE PRINCESS OF WALES.

The Royal Cambrian Academy of Art

(INSTITUTED 1881.)

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Abbreviations.

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

The Life-Class (Draped Model) will meet during the winter months, commencing early in October; the Class will be open to Members of the R.C.A.

Should there be any vacancy, the Class will be open to Artists resident in the District, and Art Students.

Application to be made to

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

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

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

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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 date 1585. Ascending a flight of stone steps from the Courtyard, the terrace is reached; and passing through the first doorway on the right, the visitor enters a spacious Banqueting Hall, wainscotted and with fixed seats. 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.



Photo by Owen Evans, Conway.]

Courtyard, showing Terrace and Bardic Stone.

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 picturesque description. The oak leaf is the chief ornamentation of the frieze. The Oak, in the language of flowers, is symbolic of hospitality; we may, therefore, infer that the oak leaf was introduced into the frieze to indicate a hearty welcome; the language of flowers being more generally recognised and understood in those days.

In the centre, over the fire-place on a shield is the coat of arms of the Wynne



Arms of
Wynne family.



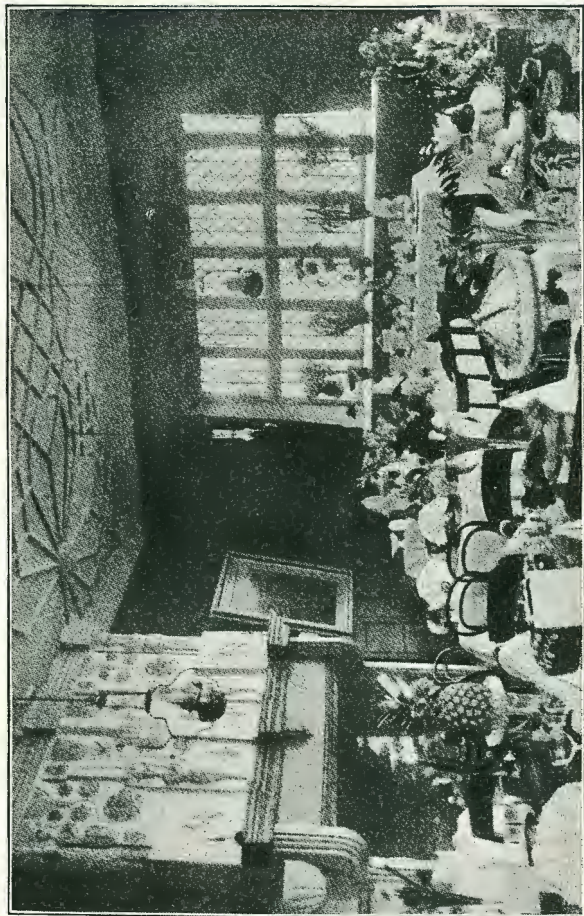
Photo by Owen Evans, Conway.]

Fireplace, Banqueting Hall.

BANQUETING HALL.

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 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. At some period, ages ago, five or six feet was taken off this room for the requirements of the late tenants, and the original solid oak screen, whose massive frame-work, rudely moulded, stands firm and strong as it did three centuries ago, is partly hid by a lighter-constructed oak-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 the opportunity present itself.

We may here note that the ceiling of the grand Hall and staircase of the Victoria House at the



View of Banqueting Hall on the 11th February, 1896.

World's Fair, Chicago (in 1893), 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.



The Queen's Sitting Room.

Photo by Owen Evans, Conway.

QUEEN ELIZABETH'S ROOM.

15

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.

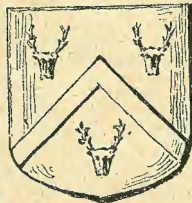
The ceiling and walls of this room above the wainscot (which was originally oak-panelled) are rich in decorative plaster work, Coat of Arms, Crests, &c., connected with the Wynne and other families, through them, associated with Plas Mawr. Above the fire-place are the Royal Arms of England as used in 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 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."

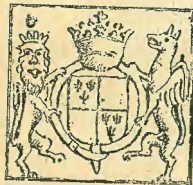
There are small recessed windows in two corners of the room, which, during the palmy days when the family occupied the house, would look into the garden with which the house was at the time surrounded. The massive oak partition or



Arms of
Dorothy Griffith.

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.



Arms of
Queen Elizabeth.



Fleur-de-lys

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

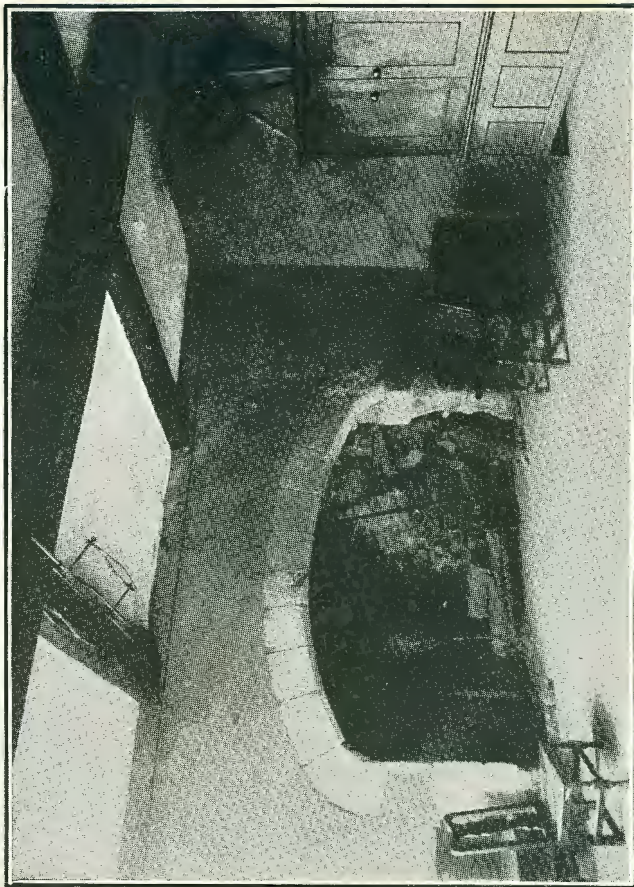
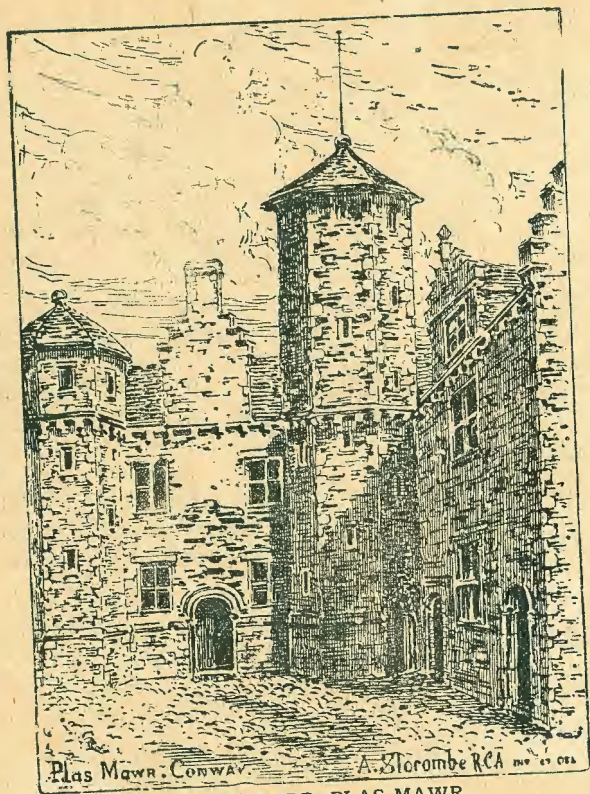


Photo by Owen Evans, Conreay.]

the building, where they are found moulded on both sides, and projecting outside the breast of the wall, whilst the window-heads are flush with the wall, and are constructed with mitre ends to prevent the stone giving way above the windows.

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.



COURT YARD, PLAS MAWR.

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.



Arms of Robert and Dorothy Wynn.

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.



Boar.

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

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

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

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

The Wynne Room is supposed to have been the bedroom occupied by the Earl of Leicester. Portions of his crest, viz., the Boar, and the Bear and Ragged Stave, appearing on the walls and ceiling; the date 1577 being on the corners by the shield over the fire-place in this room.

From this room we enter

The Victoria Room.

A short passage on the right hand side of the fire-place in the Wynne Room leads to the Victoria Room, erected by the Royal Cambrian Academy in 1895.



Bear and
Ragged Stave.



Lion of England.

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 fire-place are the arms of Robert Wynne, with the initials R. G., most probably Robert of Gwydir, as the Gwydir family resided at Gwydir Castle, near Llanrwst, before Plas Mawr was built. The letters R. G. and J. G. are also on each side of the centre windows, which can be read as before, Robert and John of Gwydir.



Owl.



Saracen's Head.



Branch and
Bird.



Unicorn.

ceiling in Plas Mawr is different in design, each one being very beautiful. Amongst the animals



Swan.

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-llys, 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.



Stork.

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 ceilings 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



Red Dragon of Henry VIII.

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 Courtyard 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.

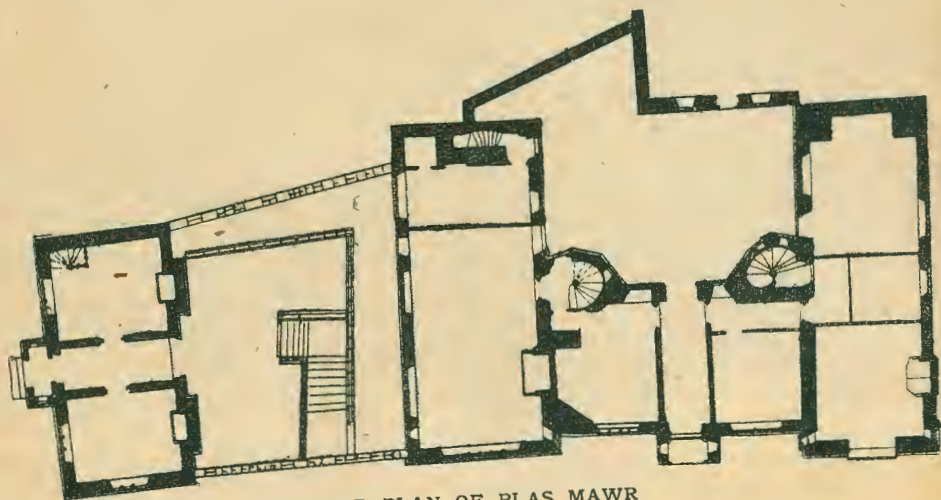
Decending the five stairs, and ascending the old spiral staircase opposite, the look-out tower is reached, from which charming views of the surrounding country may be obtained, then, by following the staircase to the bottom, No. 1 Room is again reached.

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 355 windows, 52 doors, and 52 steps up the Tower.



Stag of Richard II.



GROUND PLAN OF PLAS MAWR



PLAS MAWR.

NOTICE.

The Exhibition will be open from May 20th to September 28th. 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 Prices in the Catalogue include the Frames.

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.

This Exhibition will close on the 29th of September, when all works will be at liberty for removal.

The Council of the R.C.A. have endeavoured to secure accuracy in the Prices fixed by the Artists to the Pictures, but will not be responsible for any errors which may occur.

CATALOGUE.

THE BANQUETING HALL.

(For description of room see page 12.)

Intending purchasers must negotiate through the Curator

R. GAY SOMERSET, R.C.A. £ s. d.

1. Under the greenwood tree ... 15 15 0

WILLIAM PARKYN, A.R.C.A.

- 2 Through mists and spray ... 16 16 0

ALBERT WOODS, A.R.C.A.

- 3 The Road ... 42 0 0

"O, Life, thou art a galling load,
Along a rough and weary road,
To wretches such as I."

Burns.

THE BANQUETING HALL.

31

LILIAN WOODCOCK

- 4 Llandudno Bay, from Craig-y-Don 15 15 0

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

- 5 The Mount of Olives, the South
Wall of Jerusalem, showing
Mosque of Omar on the site
of the Temple, the Valley of
Jehoshaphat, &c., &c. ... 12 12 0

J. HEY DAVIES, R.C.A.

- 6 Trout Hall, Peover, Cheshire ... 26 5 0

R. LEGGETT

- 7 Shepherd and Sheep; Evening ... 18 18 0

MARY RICHARDS

- 8 "I will fear no evil, for thy rod and
thy staff they comfort me" ... 40 0 0

WILLIAM PARKYN, A.R.C.A.

- 9 The Derilect... 30 0 0

JOSEPH KNIGHT, R.C.A., R.I., R.E.

- 10 Wild weather on the Welsh Coast... 35 0 0

N. PRECOTT-DAVIES, A.R.C.A., R.B.A.

			£	s.	d.
11	The Bridge of sighs	...	60	0	0

REGINALD SMITH, A.R.C.A., R.B.A.

12	North Cornwall Coast, near St.				
	Columb Porth	...	18	0	0

ARTHUR NETHERWOOD, A.R.C.A.

13	Sweeds	...	210	0	0
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HAMILTON MARR, A.R.C.A.

14	A Misty Morning	...	10	10	0
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W. J. CORAH, A.R.C.A.

15	Out of the Mists	...	21	0	0
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ETHEL NICHOLLS

16	Moonrise	...	5	5	0
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JAS. W. BOOTH, A.R.C.A.

17	The Corn Harvest	...	42	0	0
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GEO. HARRISON, R.C.A.

18	Bridge Pool on the River Conway	...	12	0	0
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H. CLARENCE WHAITE, P.R.C.A., R.W.S., &c.

			£	s.	d.
19	Shepherds' Home	...	42	0	0

JAMES TOFTS

20	Still Life	...	10	10	0
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E. TOWNLEY MILLER

21	The Meadow	...	6	6	0
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VIOLET M. COMMON

22	Stocks	...	6	6	0
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THOMAS HUSON, A.R.C.A., R.I.

23	A Winter Dream	...	5	5	0
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THOMAS HUSON, A.R.C.A., R.I.

24	Rosscarbery	...	5	5	0
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ELIAS BANCROFT, R.C.A.

25	Der Siebers Thurm, Rothenburg				
	O-Tauber Bayaria	...	15	15	0

ETHEL WANE

26	A Rustic Interior	...	5	5	0
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EMMA MAGNUS

	£	s.	d.
27 Rhodopè	21	0	0

"With grave set face and heart unmoved,
Watched wearied not, nor pleased, each
new day pass."—*Vide* William Morris
"Earthly Paradise."

THE SMALL KITCHEN.

(For description of room see page 14.)

Intending purchasers must negotiate through the Curator.

ANNE MARKS.

	£	s.	d.
28 Fishers	18	18	0

A. F. PERRIN, R.C.A.

29 An Old Mill, Pentrefelin	5	5	0
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D. H. SCOTT

30 Entrance to Cardiff... ..	5	5	0
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R. GAY SOMERSET, R.C.A.

31 Hunting	10	10	0
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ROBERT JONES

32 Cornfield	5	5	0
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EMMA MAGNUS

33 Little Silver Hair	7	7	0
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LILY F. WHAITE

	£	s.	d.
34 Daffodils	5	5	0

OLIVER BAKER, A.R.C.A., R.E.

35 Farmyard at Longfre	8	0	0
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A. C. MEYER, A.R.C.A., A.R.E.

36 A Corner in Runswick	5	5	0
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HAMILTON MARR, A.R.C.A.

37 Above Barmouth	5	5	0
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EDWARD G. HOBLEY, A.R.C.A.

38 Bleucathra	20	0	0
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LESTER SUTCLIFFE, A.R.C.A.

39 Summer Seas and Skies	12	12	0
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CYRIL WARD, A.R.C.A.

40 Early Summer—Surrey	8	0	0
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CHAS. E. BENTLEY, A.R.C.A.

41 Ruminating; Mid-day Sunlight	15	0	0
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B. M. WILSHAW

	£	s.	d.
42 Wild Roses	5	5	0

MRS. ALFRED SMITH

43 In the Sweet Springtime	5	5	0
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W. J. SLATER, R.C.A.

44 In the Glen... ..	12	0	0
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EDITH M. ELLIOTT

45 "Rosemary,—that's for remembrance, and Pansies,—that's for thoughts"	5	5	0
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H. J. DOBSON, A.R.C.A., R.S.W.

46 Reading to Granny	18	0	0
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ALBERT E. BOTTOMLEY, A.R.C.A.

47 Pond on the Green	5	5	0
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JAS. W. BOOTH, A.R.C.A.

48 The Road from the Sea	8	8	0
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WILLIAM SHERWOOD

49 Morning, St. Ives, Cornwall	5	5	0
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WILLIAM PARKYN, A.R.C.A.

	£	s.	d.
50 Lelant Towans	16	16	0

LAURA NORBURY

51 Flowers	7	7	0
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CHARLES SPENCELAYH

52 Visitors Expected	15	15	0
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ALBERT E. BOTTOMLEY, A.R.C.A.

53 The Lane Past the Farm	12	12	0
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JAS. W. BOOTH, A.R.C.A.

54 The Field Pond	7	7	0
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W. J. SLATER, R.C.A.

55 A Bend in the Stream	7	0	0
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BAILEY GREAVES

56 The Hill Farm	5	5	0
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B. S. MARKS, R.C.A.

57 "What are the Shepherds doing that the Lambs go Astray?"	31	10	0
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J. W. STAMPER

	£	s.	d.
58 Strayed	10	10	0

MRS. ELIAS BANCROFT

59 Wallflowers	12	12	0
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F. W. HAYES, A.R.C.A., F.R.G.S.

60 Noontide	10	10	0
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J. H. CROSSLAND.

61 Above Forven, Coniston	10	10	0
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RICHARD GILL

62 Upland Pastures	5	5	0
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W. J. CORAH, A.R.C.A.

64 Breakers	8	8	0
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THE STILL ROOM.

(For description of room see page 15.)

Intending purchasers must negotiate through the Curator.

J. HEY DAVIES, R.C.A.

			£	s.	d.
65	Early Spring	...	26	5	0

J. A. HOWARTH

66	A Yorkshire Moorland	...	5	5	0
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HENRY CHEADLE

67	The Severn at Stourport	...	5	5	0
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ARTHUR NETHERWOOD, A.R.C.A.

68	Llandulas Village	...	30	0	0
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CONSTANCE M. CHRISTIE

69	Roses	...	10	10	0
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THE STILL ROOM.

41

B. FOWLER, R.C.A.

			£	s.	d.
70	Arthog Moor, Barmouth	...	25	0	0

BAILEY GREAVES

71	Hawsker Bottoms, Whitby	...	5	5	0
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C. M. FAWSETT

72	Sandwich—Kent	...	5	5	0
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J. WINDASS

73	Whitesands Bay, Sennen	...	25	0	0
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HAMILTON MARR, A.R.C.A.

74	A Reach of the Dee	...	6	6	0
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HENRY CHEADLE

75	In the Conway Valley	...	15	0	0
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W. J. CORAH, A.R.C.A.

76	Sloop Inn, St. Ives	...	10	10	0
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EDWIN BOTTOMLEY, A.R.C.A.

77	A Stolen Nibble	...	45	0	0
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THE STILL ROOM.

F. W. HAYES, A.R.C.A., F.R.G.S.
 £ s. d.
 78 Parting Day 26 5 0

ARTHUR NETHERWOOD, A.R.C.A.
 79 Late Autumn—Llandulas 30 0 0

W. J. CORAH, A.R.C.A.
 80 The Abandoned Pier 8 8 0

J. PAIN DAVIS, R.C.A.
 81 Waiting for Letters 12 12 0

RICHARD SHORT, R.C.A.
 81A Hartland Point, near Clovelly ... 5 5 0

LUCY HARGREAVES
 82 A Professional Beauty 10 10 0

F. W. HAYES, A.R.C.A., F.R.G.S.
 83 The Heart of the Hills 52 10 0

LAURA NORBURY
 84 Clematis 7 7 0

HAMILTON MARR, A.R.C.A.
 85 Making ready for the Fish Market 15 15 0

THE WEST KITCHEN.

(For description of room see page 18.)

JOHN S. ELAND, A.R.C.A.

£ s. d.
 86 Portrait—Mrs. John S. Eland and
 Child

THE WYNNE ROOM.

(For description of room see page 21.)

Intending purchasers must negotiate through the Curator

EDWARD G. HOBLEY, A.R.C.A.

87 The Wild North Sea. £ s. d.
15 15 0

CASE OF MINIATURES.

MARY RICHARDS.

88 Pergrouhi 10 10 0

ALYN WILLIAMS, P.R.M.S., R.B.A., A.R.C.A.

88A The Mermaids' Retreat 10 10 0

M. K. JEMMETT

89 Beauty

GWLADYS SIMON

90 Aileen

THE WYNNE ROOM.

45

ALYN WILLIAMS, P.R.M.S., R.B.A., A.R.C.A.

91 Dorothy £ s. d.
15 15 0

EDITH A. ROWLAND

92 Doris, daughter of A. L. Evans, Esq.

MARY NEEDHAM.

93 In a Brown Study 5 5 0

LUCY E. HADDON

94 F. Smallman, Esquire

LILY JONES HUGHES

95 Mrs. Royds

ETHEL M. CHILD

96 A Portrait of the Rev. Dr. J.
Campbell, M.A. 10 10 0

M. K. JEMMETT

97 Lady Abingdon 7 7 0

ETHEL CROMBIE

98 Miss Bessie Driver (Linos
Maldwin)

ALYN WILLIAMS, P.R.M.S., R.B.A., A.R.C.A.
 99 Eve £ s. d.
 10 10 0

GWLADYS M. SIMON

100 Francis 5 5 0

LILY JONES HUGHES

101 Portrait of a Child 5 5 0

MARY NEEDHAM

102 Dutch

ANNE MARKS

103 Portrait of a Lady

ALYN WILLIAMS, P.R.M.S., R.B.A., A.R.C.A.

104 Mona 6 6 0

A. B. HUGHES

105 An Italian Flower Girl 7 7 0

ETHEL M. CHILD

106 A Study of a Girl 5 5 0

ALYN WILLIAMS, P.R.M.S., R.B.A., A.R.C.A.
 107 Viola £ s. d.
 21 0 0

JOSEPH FINNEMORE, A.R.C.A., R.I.

108 Life—Etching Artist's Proof ... 2 12 6

JOSEPH FINNEMORE, A.R.C.A., R.I.

109 Evensong—St. Paul's Cathedral ... 2 12 6

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

110 Pasture Land (Mezzotint) 1 1 0

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

111 Milking Time (Mezzotint) 1 1 0

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

112 Twilight (Mezzotint) 5 5 0

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

113 Sketch—Design for Well-House,
 Llandegfan

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

114 The Road to the Mill (Mezzotint) ... 1 1 0

- JOSEPH FINNEMORE, A.R.C.A., R.I.
 £ s. d.
 115 Constantinople from the Golden
 Horn—(Etching, Artist's Proof) 1 15 0

- JOSEPH FINNEMORE, A.R.C.A., R.I.
 116 Evensong—St. Paul's Cathedral—
 (Tinted Etching, Artist's Proof) 3 15 0

- H. L. NORTH, B.A., A.R.C.A., A.R.I.B.A.
 117 Photographs of Executed Work ...

- H. L. NORTH, B.A., A.R.C.A., A.R.I.B.A.
 118 A Country Cottage for Snowdonia...

THE VICTORIA ROOM.

(For description of room see page 22.)

Intending purchasers must negotiate through the Curator.

- JOSEPH KNIGHT, R.C.A., R.I., R.E.
 £ s. d.
 119 A Bend in the River Conway—
 Twilight 8 0 0

- OWEN BOWEN, A.R.C.A.
 120 The Monks' Bridge, I.O.M. ... 6 0 0

- W. J. SLATER, R.C.A.
 121 A Tributary of the Conway ... 5 5 0

- HENRY MERCHANT
 122 Too Hot 10 10 0

- C. LEVER
 123 Primroses 6 6 0

R. GAY SOMERSET, R.C.A.

	£	s.	d.
124 San Giorgio, Venice...	6	6	0

A. F. PERRIN, R.C.A.

125 Carting the Hay ...	5	5	0
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W. J. SLATER, R.C.A.

126 Sunshine and Shadow ...	5	5	0
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THOMAS ELLISON, A.R.C.A.

127 Old Stairway, Tivoli ...	15	15	0
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W. STEPHENSON, R.C.A.

128 Llanberis Lake ...	9	9	0
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RALPH W. BARDILL, A.R.C.A.

129 The Gentle Streamlet ...			
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THOMAS ELLISON, A.R.C.A.

130 The Beechwood, Bettws-y-Coed ...	13	13	0
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H. CLARENCE WHAITE, P.R.C.A., R.W.S., &c.

131 Snowdon ...	63	0	0
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GEORGE F. NICHOLLS.

	£	s.	d.
132 An Old Cotswold Church ...	7	7	0

CYRIL WARD, A.R.C.A.

133 A Valley in the South Downs ...	50	0	0
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THOMAS ELLISON, A.R.C.A.

134 The Market, Venice ...	50	0	0
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RALPH W. BARDILL, A.R.C.A.

135 By Houghton Mill, Huntingdon ...	30	0	0
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E. A. KRAUSE

136 Conway from Tywyn ...	15	0	0
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GEORGE COCKRAM, R.C.A.

137 A Welsh Glen ...	125	0	0
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A. C. MEYER, A.R.C.A., A.R.E.

138 An Approaching Squall ...	40	0	0
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THOMAS ELLISON, A.R.C.A.

139 Venetian Causeway... ..	5	5	0
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WARREN WILLIAMS, A.R.C.A.

		£	s.	d.
140	The End of the Day
		50	0	0

J. C. SALMON, R.C.A.

141	Llyn Idwal
		20	0	0

ELIAS BANCROFT, R.C.A.

142	Votes for Women??	...	...	...
		15	15	0

FRANK W. LONGSHAW, R.C.A.

143	An Old Mill	...	...	...
		10	0	0

THOMAS HUSON, A.R.C.A., R.I., R.E.

144	Running in with the Tide	...	...	...
		35	0	0

BERTHA RHODES

145	A Yorkshire Hayfield	...	...	...
		16	0	0

H. LINLEY RICHARDSON

146	Good Morning	...	...	...
		30	0	0

J. CLINTON JONES, R.C.A.

147	On the Hill above Crafnant	...	...	...
		30	0	0

B. FISHER, R.C.A.

148	A Bright Winter's Day in the Conway Valley	...	...	...
		20	0	0

PARKER HAGARTY, R.C.A.

149	The Old Bridge at Glandovey	...	...	...
		10	10	0

HAROLD SWANWICK, A.R.C.A., R.I.

150	The Sacred Island of Philoe, on the Nile	...	...	...
		105	0	0

JAMES W. BOOTH

151	Ploughing	...	...	...
		10	10	0

ANDERSON HAGUE, R.C.A., R.I.

152	Turf Gatherers, Dugort	...	...	...
		20	0	0

R. GAY SOMERSET, R.C.A.

153	Autumn's Approach	...	...	...
		31	10	0

R. LEGGETT

154	Cows watering
		16	16	0

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

155	Snowdonia
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H. J. DOBSON, A.R.C.A., R.S.W.

	£	s.	d.
156 Mother's Darling	55	0	0

WILLIAM PARKYN, A.R.C.A.

157 Off Newhaven	18	18	0
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ANDERSON HAGUE, R.C.A., R.I.

158 The Road to Dugort (Achill Island)	65	0	0
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CHARLES MUIRHEAD

159 May Month	20	0	0
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JAMES W. BOOTH, A.R.C.A.

160 The Mill	75	0	0
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FRANK T. CARTER

161 Borderland	12	12	0
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ALBERT S. WOOD, A.R.C.A.

162 Winchelsea	15	0	0
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W. J. SLATER, R.C.A.

163 A Summer Pastoral... ..	45	0	0
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W. FOLLEN BISHOP, A.R.C.A., R.B.A.

	£	s.	d.
164 On the Manx Coast	21	0	0

MRS. LESTER SUTCLIFFE

165 Cape Cherries	6	6	0
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C. BERNARD WOOD

166 Crossing the Chase	8	8	0
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R. GAY SOMERSET, R.C.A.

167 I Faraglioni, Capri... ..	15	15	0
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THOMAS HUSON A.R.C.A., R.I., R.E.

168 Llyn Tegid—Early Summer	15	15	0
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H. J. DOBSON, A.R.C.A., R.S.W.

169 Granny's Bairn	35	0	0
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JAS. T. WATTS, R.C.A.

170 In Summer Woods	21	0	0
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BEN FISHER, R.C.A.

171 Harvest Time	10	10	0
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R. GAY SOMERSET, R.C.A.

172 A Welsh Pastoral	15	15	0
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MRS. LESTER SUTCLIFFE

	£	s.	d.
173 April's Flowers	5	5	0

R. GAY SOMERSET, R.C.A.

174 Entrance to Grand Canal, Venice ...	6	6	0
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C. LEVER

175 Kingcups	8	8	0
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FRANK T. CARTER

176 Autumn in Borrowdale	21	0	0
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ANDERSON HAGUE, R.C.A., R.I.

177 A Welsh Harvest	40	0	0
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HAMILTON MARR, A.R.C.A.

178 Moorland; Solitude... ..	63	0	0
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JOHN S. ELAND, A.R.C.A.

179 The Toiler	26	5	0
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"Sorrow had filled her shaken eyelids blue
And her mouth's sad red heavy rose all through
Seemed sad with glad things gone."
("A Ballad of Life.")—*Swinburne*.

R. GAY SOMERSET, R.C.A.

	£	s.	d.
180 Glam Lledr, Bettws-y-Coed ...	15	15	0

A. F. PERRIN, R.C.A.

181 Berry Hall, Warwickshire	15	0	0
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A. NETHERWOOD, A.R.C.A.

182 On the Conway, Talycafn	20	6	0
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REGINALD SMITH, A.R.C.A., R.B.A.

183 Sea Mists—Pembroke Coast ...	15	0	0
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W. J. CORAH, A.R.C.A.

184 Stiff Breeze on the Atlantic ...	5	5	0
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JOSEPH KNIGHT, R.C.A., R.I., R.E.

185 The Edge of the Wood—Evening... ..	80	0	0
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JAS. T. WATTS, R.C.A.

186 A Winter Afternoon	35	0	0
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MRS. ELIAS BANCROFT

187 March Bloom	12	12	0
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N. PRESCOTT-DAVIES, A.R.C.A., R.B.A.		£ s. d.	
188	"Oh, tell me less or tell me more, Sweet eyes with mystery at the core"	60	0 0
W. FOLLEN BISHOP, A.R.C.A., R.B.A.			
189	Homes by the Western Sea...	105	0 0
E. THOMAS			
190	Lamplight and Twilight ...	31	10 0
ANDERSON HAGUE, R.C.A., R.I.			
191	Spring ...	35	0 0
R. E. TAPP			
192	Ave Maria ...	15	15 0
JOSEPH KNIGHT, R.C.A., R.I., R.E.			
193	A Passing Shower ...	60	0 0
ANDERSON HAGUE, R.C.A., R.I.			
194	Nature's Garden ...	40	0 0
LESTER SUTCLIFFE, A.R.C.A.			
195	Between the Showers ...	7	7 0
J. T. WATTS, R.C.A.			
196	Early Spring near Bettws-y-Coed ...	8	8 0

THE QUEEN'S BEDROOM.

(For description of room see page 23.)

Intending purchasers must negotiate through the Curator.

CLARA C. PERRIN

197	Christmas Roses ...	£ s. d.
		5 5 0

HORACE PADGETT

198	Early Spring ...	5 5 0
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GEO. HARRISON, R.C.A.

199	A Moorland View—Barmouth ...	10 0 0
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W. FOLLEN BISHOP, A.R.C.A., R.B.A.

200	The Road to the Sea ...	10 10 0
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OWEN BOWEN, A.R.C.A.

201	Autumn in Wharfedale ...	6 10 0
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W. FOLLEN BISHOP, A.R.C.A., R.B.A.

202	The Fisherman's Home ...	15 15 0
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L. BURLEIGH BRUHL, R.B.A., P.D.G.

203 Stanbridge Mill, Essex £ s. d.
15 15 0

THOMAS BUSHBY

204 A Border Cottage near Carlisle ...

HARRY E. JAMES

205 A Gipsy Encampment—Epsom
Common 12 12 0

G. DRUMMOND FISH

206 The Lledr Valley from Pont-y-Pant 30 0 0

LESTER SUTCLIFFE, A.R.C.A.

207 Moonrise, after a Grey Day;
Carnarvon 15 15 0

S. MAURICE JONES, A.R.C.A.

208 Summer Showers—Vale of Conway 6 6 0

MRS. DE VERE WELCHMAN

209 Tydford Gorge in Springtime ... 7 7 0

A. F. PERRIN, R.C.A.

210 A Breezy Day on the Conway ... 15 0 0

NORMAN NETHERWOOD

211 In the Woods £ s. d.
6 6 0

MAUD SALMON

212 The Dingle at Colwyn Bay ... 5 5 0

JAMES TOWERS, A.R.C.A.

213 A Country Lane—Early Autumn... 5 5 0

JOHN GLYNNE

214 The Old Bridge, Portmadoc ... 5 10 0

F. W. HAYES, A.R.C.A., F.R.G.S.

215 Autumn 8 8 0

CLARA C. PERRIN

216 From Nature's Garden 10 10 0

ANNE J. CROZIER

217 Just one bit more 15 15 0

JOHN GLYNN

218 High Lodore, Borrowdale 5 10 0

EDITH E. JEFFERIES

	£	s.	d.
219 The Bend of the River	5	5	6

M. F. LAWTON

220 Wallflowers	5	5	0
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GEO. F. NICHOLLS

221 An Anglesey Village	15	15	0
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FLORENCE FITZGERALD

222 When the Evening Sun is Low	12	12	0
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E. H. WEVILL

223 Brimstage Village	5	5	0
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S. TOWERS, R.C.A.

224 The River Avon at Welford	25	0	0
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L. BURLEIGH BRUHL, P.D.G., R.B.A.

225 At Leigh-on-Sea, Essex	12	12	0
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EDDIE CLARKE

226 Feeding Time	10	10	0
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J. C. SALMON, R.C.A.

	£	s.	d.
227 Alone, Obscure, without a Friend... ..	50	0	0

BERENGER BENDER, A.R.C.A.

228 A Devonshire Stream	10	0	0
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ETHEL WANE

229 The Trousseau	10	10	0
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W. FOLLEN BISHOP, A.R.C.A., R.B.A.

230 Sunset After Rain	52	10	0
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JAS. TOWERS, A.R.C.A.

231 A Rocky Shore—North Cornwall	10	10	0
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DORA THOMAS

232 Pastel Portrait	10	10	0
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CYRIL WARD, A.R.C.A.

233 A Norfolk Heath	25	0	0
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THE RECEPTION ROOM.

(For description of room see page 25.)

Intending purchasers must negotiate through the Curator.

THOMAS ELLISON, A.R.C.A.

234	Market Day, Venice	£	s.	d.
				8	8	0

JOSEPH KNIGHT, R.C.A., R.I., R.E.

235	Low Tide	8	9	0
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C. E. BENTLEY, A.R.C.A.

236	Lengthening Shadows	25	0	0
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HAROLD SWANWICK, A.R.C.A., R.I.

237	Stoke in Teignhead, Devon	16	16	0
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BEN FISHER, R.C.A.

238	A Riverside Path	5	5	0
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THE RECEPTION ROOM.

55

A. PEDDER

239	Evening on the Marsh—A Golden Gleam	5	5	0
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W. STEPHENSON, R.C.A.

240	Talycafn	7	7	0
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HAROLD SWANWICK, A.R.C.A., R.I.

241	Potato Gathering	80	0	0
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HAROLD SWANWICK, A.R.C.A., R.I.

242	Intruders	24	0	0
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BERENGER BENDER, A.R.C.A.

243	A Devonshire Lane	10	0	0
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EDWARD G. HOBLEY, A.R.C.A.

244	Evening Glow on the Fells	5	5	0
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H. CLARENCE WHAITE, P.R.C.A., R.W.S., &c.

245	Carnarvon Bay	12	12	0
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FRANK W. LONGSHAW, R.C.A.

246	Harvest Time	6	0	0
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PARKER HAGARTY, R.C.A.

	£	s.	d.
247 The Footbridge on the Meadows ...	10	10	0

ALFRED WILDSMITH

248 A Norfolk Farm	8	8	0
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LESLIE H. WINN

249 Moel Siabod	6	6	0
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HAROLD SWANWICK, A.R.C.A., R.I.

250 A Devonshire Cottage	24	0	0
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ALFRED WILDSMITH

251 The Farm Pond	8	8	0
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F. W. LONGSHAW, R.C.A.

252 Felin Isa'	10	0	0
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H. CLARENCE WHAITE, P.R.C.A., R.W.S. &c.

253 A Mountain Tarn	12	12	0
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BEN FISHER, R.C.A.

254 Autumn—Evening Shades	6	6	0
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WARREN WILLIAMS, A.R.C.A.

	£	s.	d.
255 Conway from Deganwy	6	6	0

MRS. J. T. WATTS

256 Pont Twr, Bethesda	7	7	0
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OWEN BOWEN, A.R.C.A.

257 A Yorkshire Moor	6	6	0
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N. EDGE HUMPHREYS

258 Ebb Tide	5	5	0
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JOHN S. ELAND, A.R.C.A.

259 The Merry-Thought	10	10	0
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JOSEPH KNIGHT, R.C.A., R.I., R.E.

260 The Road to the Moors	10	0	0
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WILLIAM PARKYN, A.R.C.A.

261 The Edge of the Common	12	12	0
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JAS. T. WATTS, R.C.A.

262 Among the Welsh Mountains— Nant Ffrancon	21	0	0
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ROSE E. TAPP

	£	s.	d.
263 Plucking the Pigeon	5	5	0

ELIAS BANCROFT, R.C.A.

264 The Röderbogen	15	15	0
Rothenburg O, Tauber, Bavaria			

J. C. SALMON, R.C.A.

265 The Torrent	8	8	0
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HAROLD SWANWICK, A.R.C.A., R.I.

266 To Pastures New	28	0	0
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J. C. SALMON, R.C.A.

267 A Bit of Idwal Lake	5	5	0
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LILIAN HEATLEY

268 A Cottage Garden	5	5	0
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BERENGER, BENDER, A.R.C.A.

269 A Devonshire Lane	8	8	0
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TOM CLOUGH, R.C.A.

270 Street in Capri	7	7	0
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RALPH W. BARDILL, A.R.C.A.

	£	s.	d.
271 Evening Glow, Bettws-y-Coed ...	18	0	0

W. STEPHENSON, R.C.A.

272 Dysynni Valley, Towyn	25	0	0
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GEORGE COCKRAM, R.C.A.

273 The Margin of Maelog	75	0	0
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H. CLARENCE WHAITE, P.R.C.A., R.W.S. &c.

274 Abbey Wall	16	16	0
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TOM CLOUGH, R.C.A.

275 Granda Marina, Capri	7	7	0
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BEN FISHER, R.C.A.

276 Old Cottages at Ty'nnygroes ...	20	0	0
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ELIAS BANCROFT, R.C.A.

277 By the City Walls, Rothenburg— O, Tauber	15	15	0
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JAS. T. WATTS, R.C.A.

278 Old Mill on the Maas	6	6	0
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LILY F. WHAITE £ s. d.
 279 Snowdrops 5 5 0

J. CLINTON JONES, R.C.A.
 280 Spring in the Vale of Conway ... 42 0 0

NORMAN NETHERWOOD
 281 Looking Across the Common ... 6 6 0

KATHLEEN KITCHEN
 282 An October Morning—Grange ... 6 6 0

CHAS. E. BENTLEY, A.R.C.A.
 283 Calves with Landscape 10 10 0

H. CLARENCE WHAITE, P.R.C.A., R.W.S. &c.
 284 Cader Idris 12 12 0

A. C. MEYER A.R.C.A., A.R.E.
 285 Showery Weather—Yorkshire Moors 15 15 0

JAMES TOWERS, A.R.C.A.
 286 Fine Weather on the Cornish Coast 50 0 0

THOMAS ELLISON, A.R.C.A.
 287 La. Porta Maggiore, S. Marco,
 Venezia

EDWARD G. HOBLEY, A.R.C.A.
 288 Rainy Weather near Ullswater ... 5 5 0

JAS. T. WATTS, R.C.A.
 289 The Grote Kirk Dordrecht ... 8 8 0

GEORGE COCKRAM, R.C.A.
 290 Llyn Ogwen... .. 9 9 0

RALPH W. BARDILL, A.R.C.A.
 291 A Beech Wood, Bettws-y-Coed ... 5 5 0

CYRIL WARD, A.R.C.A.
 292 A Sandy Bay, Scilly Islands ... 20 0 0

THOMAS HUSON, A.R.C.A., R.I., R.E.
 293 Don't Argue 15 15 0

H. CLARENCE WHAITE, P.R.C.A., R.W.S. &c.
 294 Winter in the Pass of Llanberis ... 16 16 0

THE RECEPTION ROOM.

ALBERT KINSLEY, A.R.C.A., R.B.A.

		£	s.	d.
295	The Veteran of the Woods ...	10	10	0

WARREN WILLIAMS, A.R.C.A.

296	Conway Castle ...	6	6	0
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FLORENCE FITZGERALD

297	In Burnham Beeches ...	21	0	0
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J. C. SALMON, R.C.A.

298	The Calf of Man, from I.O.M. ...	15	15	0
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GEORGE COCKRAM, R.C.A.

299	Llyn Idwal ...	18	18	0
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JOSEPH KNIGHT, R.C.A., R.I., R.E.

300	On Aber Marsh ...	10	0	0
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S. TOWERS, R.C.A.

301	The King's Highway ...	25	0	0
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HENRY J. LYON

302	Fishing Boats—Newlyn Harbour...	5	5	0
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BERTHA RHODES

303	Linton Common ...	5	5	0
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THE LANTERN ROOM.

(For description of room see page 26.)

Intending purchasers must negotiate through the Curator.

ALICE KING

		£	s.	d.
304	Flowery Mead and Flowing Sea...	5	15	0

F. W. HAYES, A.R.C.A., F.R.G.S.

305	A Surrey Homestead ...	8	8	0
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CONSTANCE M. CHRISTIE

306	Camellias ...	5	15	0
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F. W. HAYES, A.R.C.A., F.R.G.S.

307	Heather and Pine ...	10	10	0
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A. W. STRUTT, A.R.C.A., R.E.

308	A Sweet Tooth ...	5	5	0
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F. W. HAYES, A.R.C.A., F.R.G.S.

309	An Old Surrey Footbridge ...	8	8	0
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A. F. PERRIN, R.C.A.

310 Lane at Glan Conway ... 10 0 0

A. PEDDER

311 A Waterway, Wessex ... 5 5 0

MARY G. SIMPSON

312 The Last Gleam ... 7 7 0

HAMILTON MARR, A.R.C.A.

313 Low Tide near Towyn ... 5 5 0

CHAS. E. BENTLEY, A.R.C.A.

314 The Ebbing Tide, Menai Straits ... 10 10 0

S. MAURICE JONES, A.R.C.A.

315 Coed Alun, Carnarvon ... 7 7 0

JAMES TOWERS, A.R.C.A.

316 Evening on the Thames, Old
Windsor ...

A. W. STRUTT, A.R.C.A., R.E.

317 Fairies' Dance ... 5 5 0

A. F. PERRIN, R.C.A.

318 October Afternoon ... 8 8 0

ALFRED W. STRUTT, A.R.C.A., R.E.

319 Caught at last ... 5 5 0

CYRIL WARD, A.R.C.A.

320 Willows in October ... 10 0 0

ALFRED W. STRUTT, A.R.C.A., R.E.

321 The Uninvited Guest ... 5 5 0

F. W. HAYES, A.R.C.A., F.R.G.S.

322 Washington, South Downs ... 8 8 0

MAUD SALMON

323 Evening at Rhos Neigr, Anglesey ... 10 10 0

S. MAURICE JONES, A.R.C.A.

324 A Bend in the River Seiont ... 8 8 0

CYRIL WARD, A.R.C.A.

325 Across the Heath, Norfolk ... 25 0 0

AMY PARKER

	£	s.	d.
326 Lemon Sunflowers	7	7	0

J. C. SALMON, R.C.A.

327 Distant View of Rhos	12	12	0
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LEONARD C. ALFORD

328 When the Tide is Low—Minehead	15	15	0
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ALBERT KINSLEY, A.R.C.A., R.B.A.

329 An Old Road, Dartmoor, near Chagford	52	10	0
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F. W. HAYES, A.R.C.A., F.R.G.S.

330 Near Hascombe, Surrey	8	8	0
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ALFRED W. STRUTT, A.R.C.A., R.E.

331 Burnt Out	5	5	0
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ALFRED W. STRUTT, A.R.C.A., R.E.

332 The Favourite	5	5	0
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J. KELT EDWARDS

333 The Right Hon. the Lord Mayor of London (1905—6)—Sir Walter Vaughan Morgan, Bart.			
--	--	--	--

S. MAURICE JONES, A.R.C.A.

334 Bwthyn, near Camarvon	12	0	0
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HAMILTON MARR, A.R.C.A.

335 On Sunny Slopes where Gorse and Heather Bloom	63	0	0
---	----	---	---

LUCY E. HADDON

336 Summer Fruit	5	5	0
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J. C. SALMON, R.C.A.

337 Spring Morning — Marl Lane, Conway	7	7	0
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SUSAN J. BENTLEY

338 Hen and Chickens	8	8	0
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J. HEY DAVIES, R.C.A.

339 'Tis the Sleep of the Year... ..	15	15	0
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HENRY MEASHAM, R.C.A.

340 The Red Light of Morning... ..	25	0	0
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EDITH M. ELLIOTT

341 Roses 6 6 0

GEORGE HARRISON, R.C.A.

342 Pandy Mill on the River Machno ... 5 5 0

"COUNCIL ROOM."

(For description of room see page 26.)

Intending purchasers must negotiate through the Curator.

L. GWENDOLEN WILLIAMS £ s. d.

343 Star Gazing 7 7 0

F. BROOK HITCH

344 John Oliver Brook

L. GWENDOLEN WILLIAMS

345 The Green Beetle 8 8 0

F. BROOK HITCH

346 Enone 42 9 0

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