

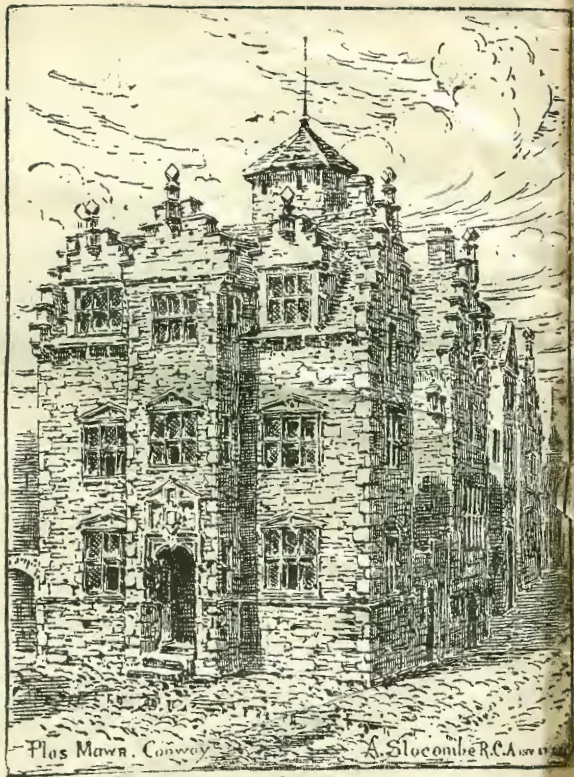
ROYAL
CAMBRIAN ACADEMY
OF ART.



PLAS MAWR,
CONWAY.

—
TWENTY-SEVENTH ANNUAL EXHIBITION.

—
1909.



PLAS MAWR FROM HIGH STREET.

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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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Photo by Owen Evans, Conway.

Courtyard, showing Terrace and Bardic Stone.

Abbreviations.

R.A.—Royal Academician]

A.R.A.—Associate Royal Academy.

H.R.C.A.—Honorary Royal Cambrian Academician.

R.W.S.—Royal Society of Painters in Water Colours.

R.I.—Royal Institute of Painters in Water Colours.

R.B.A.—Royal Society of British Artists.

F.R.I.B.A.—Fellow of the Royal Institute of British
Architects.

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

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L.A.—Liverpool Academy.

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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 1576. 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.

BANQUETING HALL.

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 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.

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

THE BANQUETING HALL.

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.



Arms of
Robert Wynne.

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

QUEEN ELIZABETH'S ROOM.

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

QUEEN ELIZABETH'S ROOM.

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.

QUEEN ELIZABETH'S ROOM.

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

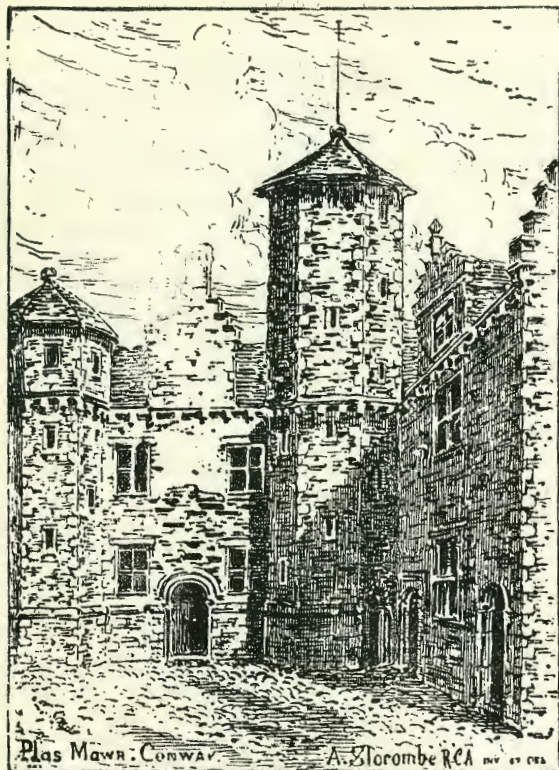
the building, where they are found moulded on both sides, and projecting outside the breast of the wall, whilst the window-heads are flush with the wall, and are constructed with mitre ends to prevent the stone giving way above the windows.

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.



Griffin Crest
of the Griffith Family.



Plas Mawr, CONWAY

A. Storombe R.E.A. 1847

COURT YARD, PLAS MAWR.

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.



Arms of Robert and Dorothy Wynn.



Boar.

THE WYNNE ROOM.

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.



Bear and
Ragged Stave.

From this room we enter

The Victoria Room.



Lion of England.

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 1805.



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

QUEEN ELIZABETH'S ROOM.

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. It will be noticed that each



Owl.



Branch and Bird.



Saracen's Head.



Unicorn.

QUEEN ELIZABETH'S ROOM.

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.



Swan.



Stork.



Arms of
Dorothy Wynne.

THE 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 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.

THE LANTERN ROOM.

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

THE COUNCIL ROOM.

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.



Stag's Head



Stag of Richard II.



Lion's Face.

The Haunted Room.

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, has an attraction that one almost instinctively looks for in connection with such an old building; 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 officials of the R.C.A., on the occasion of the visit of Sir Stuart Knill, Lord Mayor of London, to Conway.

The official 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 you pass under on leaving the Reception Room."

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, per-

haps, 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 and 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 night, he heard a measured footfall begin to pace the room over his head. He listened. The footfall continued, till he, not liking to go up alone, and in the dark, left and went home.

Occasionally, visitors have said they are sure that there is a haunted room in Plas Mawr. "Indeed!

THE HAUNTED ROOM.

Why?" they are asked. "Oh! because I feel it; I am a medium," they say, or words to like effect. "Which room is it?" they are next asked, and invariably they have indicated what my *confrere* has now termed the "Haunted Room."



Lion Rampant.

(Borne by many ancestors of Queen Elizabeth).

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

THE HAUNTED ROOM.

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

THE HAUNTED ROOM.

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 HAUNTED 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. Day-light 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.

THE HAUNTED ROOM.

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.

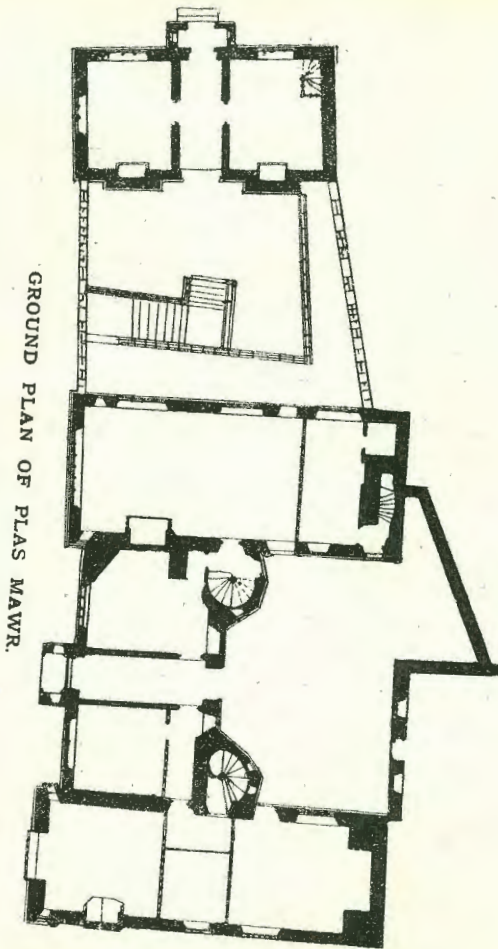
With certain superstitious people the belief is that the knight still walks the room to be revenged on Doctor Dick, whose bones they affirm are still somewhere in the chimney, and until they are found and laid to rest, with his forefathers in the Churchyard, the ghost of Plas Mawr will never be laid.



The Tudor Rose.



Boss.



GROUND PLAN OF PLAS MAWR.

NOTICE.

The Exhibition will be open from May 31st to September 25th. 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 25th 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 error which may occur.

CATALOGUE

THE BANQUETING HALL

(For description of room see page 11.)

Intending purchasers must negotiate through the Curator.

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

1 View from Pont y Pair, Bettws-y-Coed	£ s. d
...	12 12 0

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

2 In the shade...	7 0 0
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The Late JOSEPH KNIGHT, R.C.A., R.I., R.E.

3 Springtime in the meadows	17 17 0
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F. W. HAYES, A.R.C.A., F.R.G.S.

4 Arundel Castle	26 5 0
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THE BANQUETING HALL.

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

				£	s.	d.
5	A Sussex team	...	...	25	0	0

ELIAS BANCROFT, R.C.A.

6	A Yorkshire beck	...	...	52	10	0
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BEN FISHER, R.C.A.

7	An upland cornfield	...	...	10	10	0
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The late JOSEPH KNIGHT, R.C.A., R.I., R.E.

8	An old Welsh stronghold—Harlech	...	...	20	0	0
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LOUIE J. JONES

9	A doubtful luxury	...	...	36	15	0
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J. C. SALMON, R.C.A.

10	Wild flowers	...	...	35	0	0
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The late JOSEPH KNIGHT, R.C.A., R.I., R.E.

11	Conway Castle	...	...	10	0	0
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Photo by Owen Evans, Conway.]

Fireplace, Banqueting Hall

THE BANQUETING HALL.

J. W. STAMPER, A.R.C.A.

12	A farm above Deganwy	...	...	£	s.	d.
				10	10	0

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

13	On the moors	...	...	...	18	18	0
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KATHLEEN P. DUNNE

14	The Clodiagh	...	...	...	10	10	0
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B. A. PUGHE

15	Moonlight	...	...	...	...	14	14	0
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ALBERT WOODS, A.R.C.A.

16	The return of the flock	...	...				
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B. S. MARKS, R.C.A.

17	A country telegram	...	...	...	78	15	0
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CUTHBERT C. GRUNDY, V.P. R.C.A.

18	Fresh and breezy	...	...	...			
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THE BANQUETING HALL.

W. J. CORAH, A.R.C.A.

19 Mount's bay, Cornwall £ s. d.
21 0 0

W. R. HOYLES

19a Autumn on the Dulas 15 15 0

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

20 Return from cockles, Welsh coast... 8 8 0

SHIRLEY SLOCOMBE, A.R.C.A.

21 Portrait—Miss Loveridge

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

22 The lost ball 10 10 0

ELLEN B. RODENHURST

23 Evening light 6 6 0

FLORENCE FITZGERALD

24 The cottage by the sea 21 0 0

THE BANQUETING HALL.

LAURA NORBURY

25 Clematis and peonies £ s. d.
12 12 0

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

26 A Prince of the Quantocks 10 10 0

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

27 The hand that rocks the cradle rules
the world 35 0 0

C. BERNARD WOOD

28 Summer in the north channel 8 8 0

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

29 Path by the river, through the old
churchyard, Bettws-y-Coed 8 8 0

ELIAS BANCROFT, R.C.A.

30 La Rue Acombe, Sur la Medlacque
Noir Angleterre 10 10 0

THE BANQUETING HALL.

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

	£	s.	d.
31 Harvesting on the Conway...	60	0	0

J. W. STAMPER, A.R.C.A.

32 Hayfield in the Conway Valley ...	21	0	0
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JOHN S. ELAND, A.R.C.A.

33 High tide in Millook Haven ...	10	10	0
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THOMAS HUSON, R.C.A., R.I., R.E.

34 Windsor ...	12	12	0
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EMMA MAGNUS

35 Heredity and environment ...	6	6	0
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MRS. LESTER SUTCLIFFE

36 Yellows ...	12	12	0
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ALBERT WOODS, A.R.C.A.

37 The glamour of night ...			
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THE BANQUETING HALL.

A. E. READ

	£	s.	d.
38 Dalescrag ...	10	10	0

EMMA MAGNUS

39 Heredity and environment ...	6	6	0
---------------------------------	---	---	---

THOMAS BUSHBY

40 Village gossip—Surrey ...			
------------------------------	--	--	--

JOHN A. A. BERRIE

	£	s.	d.
41 The back of the village ...	8	8	0

GEORGE CROZIER, R.C.A.

42 The incoming tide ...	15	15	0
--------------------------	----	----	---

WARREN WILLIAMS, A.R.C.A.

43 The lass that loves a sailor— Moelfra, Anglesey ...	7	7	0
---	---	---	---

THE BANQUETING HALL.

GEORGE CROZIER, R.C.A.

- | | £ | s. | d. |
|---|----|----|----|
| • 44 The shrimper, "While the still morn
went out with sandals grey"—
Milton | 15 | 15 | 0 |

JOSEPH KIRKPATRICK

- | | | | |
|-----------------------------------|----|----|---|
| 45 In a Hampshire farmyard | 18 | 18 | 0 |
|-----------------------------------|----|----|---|

THOMAS ELLISON, R.C.A.

- | | | | |
|---------------------------------------|---|---|---|
| 46 Porta St. Giorgio, Florence | 6 | 6 | 0 |
|---------------------------------------|---|---|---|

THE SMALL KITCHEN.

(For description of room see page 14.)

Intending purchasers must negotiate through the Curator.

WARREN WILLIAMS, A.R.C.A.

- | | £ | s. | d. |
|------------------|---|----|----|
| 47 Conway | 7 | 7 | 0 |

THOMAS ELLISON, R.C.A.

- | | | | |
|-----------------------------|----|----|---|
| 48 The weaver's wife | 15 | 15 | 0 |
|-----------------------------|----|----|---|

GEORGE C. HAITÉ, R.I., R.B.A.

- | | | | |
|------------------------------------|----|----|---|
| 49 Venice, from the Lagoons | 15 | 15 | 0 |
|------------------------------------|----|----|---|

CYRIL WARD, R.C.A.

- | | | | |
|---------------------------|----|---|---|
| 50 Near the Lizard | 30 | 0 | 0 |
|---------------------------|----|---|---|

LESTER SUTCLIFFE, R.C.A.

- | | | | |
|---------------------------|----|----|---|
| 51 Towards evening | 10 | 10 | 0 |
|---------------------------|----|----|---|

THE SMALL KITCHEN.

RALPH W. BARDILL, A.R.C.A.

		£	s.	d.
52	A sunny morning near Glan Conway	10	10	0

WARREN WILLIAMS, A.R.C.A.

53	Springtime, Cemaes Bay, Anglesey	7	7	0
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NORMAN NETHERWOOD

54	In the glen, Glan Conway...	5	5	0
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TOM HEYWOOD

55	Sleepy hollow, sunrise ...	25	0	0
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PARKER HAGARTY, R.C.A.

56	Madonnalike ...	8	8	0
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ALBERT E. BOTTOMLEY, A.R.C.A.

57	Nieuw Kirk, Delft ...	7	7	0
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WARREN WILLIAMS, A.R.C.A.

58	A wayside cottage, Roe Wen ...	7	7	0
----	--------------------------------	---	---	---

THE SMALL KITCHEN.

E. H. WEVILL

		£	s.	d.
59	A corner of the farmyard...	5	5	0

THOMAS CARR

59a	The canal, Llangollen ...	18	18	0
-----	---------------------------	----	----	---

TOM CLOUGH, R.C.A.

60	April on the Conway, at Bettws-y-Coed ...	21	0	0
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MAUD SALMON

61	The sea—that emblem of uncertainty	15	15	0
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JAMES W. BOOTH, R.C.A.

62	The old grey mare ...	7	7	0
----	-----------------------	---	---	---

H. P. WEAVER, A.R.C.A.

63	Market place, Dinan ...	10	10	0
----	-------------------------	----	----	---

JAMES T. WATTS, R.C.A.

64	An old English cottage home ...	12	12	0
----	---------------------------------	----	----	---

THE SMALL KITCHEN.

FRANK W. LONGSHAW, R.C.A.

	£	s.	d.
65. A woodland stream	20	0	0

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

66 The Dechart and Ben More ...	10	10	0
---------------------------------	----	----	---

ROBERT WALTERS

67 Summer evening	5	5	0
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H. P. WEAVER, A.R.C.A.

68 Dolgoth, near Barmouth	5	5	0
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A. PEDDER

69 A corner window, Plas Mawr ...	5	5	0
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EDWIN A. NORBURY, R.C.A.

70 Rue du Jerzual, Dinan, Brittany...	5	5	0
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DICK HAGUE

71 Welsh lumbering	20	0	0
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L. BURLEIGH BRUHL, A.R.C.A., R.B.A.

72 At Lugwardine, Herefordshire ...	12	12	0
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THE STILL ROOM.

(For description of room see page 15.)

Intending purchasers must negotiate through the Curator.

JAMES W. BOOTH, R.C.A.

	£	s.	d.
73 The village butcher... ..	6	6	0

MRS. REES FOSTER

74 Old George yard, Burford	8	8	0
------------------------------------	---	---	---

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

75 Cottage gardens	15	15	0
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G. HILLYARD SWINSTEAD, A.R.C.A.,
R.I., R.B.A.

76 The Little Orme, from Rhos ...	16	16	0
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W. S. PARKYN, A.R.C.A.

77 The ferry, King's Lynne	5	5	0
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THE STILL ROOM.

PARKER HAGARTY, R.C.A.

	£	s.	d.
78 A cornfield by Bigbury Bay ...	5	5	0

CHARLES E. BENTLEY, A.R.C.A.

79 Raiders ...	15	15	0
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J. CLINTON JONES, R.C.A.

	£	s.	d.
80 Glyder Fawr, evening ...	30	0	0

CYRIL WARD, R.C.A.

81 A valley farm, Sussex ...	20	0	0
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NESTA WARREN

82 Morning on the River Conway ...	5	5	0
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LILIAN HEATLEY (Mrs. H. Swanwick)

83 A little holding ...	6	6	0
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B. A. PUGHE

84 Old house in the Austrian Tyrol ...	6	6	0
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THE STILL ROOM.

JOHN PARKER, R.C.A., R.W.S.

	£	s.	d.
85 At Mount St. Michael, Normandy...	12	12	0

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

86 Preparing for a wild night...	18	18	0
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WARREN WILLIAMS, A.R.C.A.

87 Gypsy life—Red Wharf Bay ...	7	7	0
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S. MAURICE JONES, A.R.C.A.

88 Cottage near Caernarvon ...	8	8	0
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GEORGE MARKS

89 Bellago and Tremezzo, Lake Como	10	10	0
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F. W. HAYES, A.R.C.A., F.R.G.S.

90 A solitary fisher ...	10	10	0
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LILY F. WHAITE (Mrs. Harries)

91 A Welsh trout stream ...	5	5	0
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THE STILL ROOM.

JOHN E. AITKEN

92	Waiting for the tide...	...	...	£	s.	d.
				5	5	0

LESTER SUTCLIFFE, R.C.A.

93	Close of day, Whitby	...	...	10	10	0
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CYRIL WARD, R.C.A.

94	Near Padstow, Cornwall	...	...	8	0	0
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S. HEY

95	Port St. Mary, I.O.M.	...	...	5	5	0
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H. CLARENCE WHAITE, P.R.C.A., R.W.S.

96	Vale Crucis Abbey	...	...	12	12	0
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PARKER HAGARTY, R.C.A.

97	In sweet September, South Devon...	10	10	0
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MRS. DE VERE WELCHMAN

98	Winter on Dartmoor	...	...	5	5	0
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THE STILL ROOM.

NORMAN NETHERWOOD

99	The River Conway at Tal-y-Cafn...	£	s.	d.
		6	6	0

CYRIL WARD, R.C.A.

100	Crooksbury hill from Thursley heath	10	10	0
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LLEW. JONES

101	Distant view of Llandrillo Church...	5	5	0
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ALBERT E. BOTTOMLEY, A.R.C.A.

102	Hoom, Holland	...	...	7	7	0
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CYRIL WARD, R.C.A.

103	Sea fog...	...	...	8	0	0
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MAUD SALMON

104	Cymryd Point, Conway	...	...	9	9	0
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GEORGE MARKS

105	The Patio of the Acequia, Generalife, Granada	...	...	10	10	0
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THE STILL ROOM.

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

	£	s.	d.
106 Caernarvon, evening... ..	6	6	0

LILY JONES HUGHES

107 Portrait of my sister			
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J. FINNEMORE, R.C.A., R.I., R.B.A.

108 An autumn sunset	25	0	0
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L. BURLEIGH BRUHL, A.R.C.A., R.B.A.

109 A silvery harvest	15	15	0
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MABEL A. E. CROMPTON

110 June roses	25	4	0
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A. C. MEYER, A.R.C.A., A.R.E.

111 A moorland sunset... ..	15	15	0
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THE WYNNE ROOM.

(For description of room see page 21.)

Intending purchasers must negotiate through the Curator.

H. B. GUEST, A.R.C.A.

	£	s.	d.
112 Design for Lambeth municipal buildings			

H. B. GUEST, A.R.C.A.

113 Design for church in the Midlands			
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G. A. HUMPHREYS, A.R.C.A., F.R.I.B.A.

114 Carnegie Free Library, Llandudno			
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H. B. GUEST, A.R.C.A.

115 Design, Extension County Municipal Buildings			
---	--	--	--

THE WYNNE ROOM.

H. B. GUEST, A.R.C.A.

116 Design small country house ... £ s. d.

J. FINNEMORE, R.C.A., R.I., R.B.A.

117 The Prime Minister's table, 10,
Downing Street ... 25 0 0

EDITH A. ROWLAND

118 The violinist... ...

WINIFRED ISAACS.

119 Gladys, daughter of R. B. Lee., Esq. 5 5 0

MARGARET MORETON

120 Blue-bell ... 20 0 0

CHARLES STANSFELD JONES.

121 Portrait of a lady, ... 7 7 0

MRS. A. B. HUGHES

122 Pietro ... 6 6 0

THE WYNNE ROOM.

GWGLADYS SIMON

123 The poacher... ... £ s. d.
5 5 0

M. K. JEMMETT

124 Blue-belle ...

MARY RICHARDS

125 Shy she was, and I thought her cold 15 15 0

WINEFRED ISAACS

126 Vera, daughter of J. Whitehead, Esq. 5 5 0

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

127 His Majesty King Edward VII. ...

JANET WILKINSON

128 The Italian organ grinder ... 5 5 0

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

129 Beryl, daughter of John Angus, Esq.

THE WYNNE ROOM.

GWLADYS SIMON

130 Miss Sinclair £ s. d.

MRS. G. H. SHORTT

131 Rev. J. R. Shortt

MRS. A. B. HUGHES

132 Suzanne 10 0 0

CONSTANCE M. CHRISTIE

133 Elaine 5 5 0

HILDA BOOTH

134 Mr. Martin Harvey as Sidney Carton 5 5 0

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

135 Design for Morrisaid Memorial,
Penrhos Lligwy

THE WYNNE ROOM.

Six Mezzotint Engravings by the late JOSEPH
KNIGHT, R.C.A., R.I., R.E.:—

	£	s.	d.
136 Mushroom gatherers...	3	10	0
137 Fir trees and mountain ...	2	10	0
138 Ditto ditto ...	3	10	0
139 Ditto ditto ...	4	10	0
140 Ditto ditto ...	2	10	0
141 Ditto ditto ...	2	2	0

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

142 On the sands, looking to Deganwy... 6 6 0

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

143 Master Willie Harwood

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

144 Mrs. Parker... ..

ELIAS BANCROFT, R.C.A.

145 An entrance from the valley,
Rothenburg O. Tauber, Bavaria 10 10 0

THE WYNNE ROOM.

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

146 I'll make tracks, Mr. Stanley's
coming 2 2 0

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

147 "Who says I'm ugly?" 2 2 0

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

148 Whoa! 2 2 0

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

149 The Idwal stream 6 6 0

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

150 Georgina

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

151 Miss Violet Ellis

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

152 Old almshouses, Bruges 5 5 0

THE WYNNE ROOM.

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

153 Mother and child 12 12 0

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

154 Mrs. Holroyd Chaplin

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

156 Sunset, Lake Derwentwater—Cat
Bell Mountains in distance ... 12 12 0

W. J. CORAH, A.R.C.A.

157 Llangystennin Abbey 21 0 0

RALPH FISHER

158 Walter Haigh, Esq... ..

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

159 The kingfishers' haunt 12 12 0

THE VICTORIA ROOM.

(For description of room see page 22.)

Intending purchasers must negotiate through the Curator.

CLARA C. PERRIN

	£	s.	d.
160 Springtime in the glen	5	5	0

GEORGE HARRISON, R.C.A.

161 Cwm Nancol bridge, near Harlech...	5	5	0
--	---	---	---

G. HILLYARD SWINSTEAD, A.R.C.A., R.I., R.B.A.

	£	s.	d.
162 Aber falls	14	14	0

CHARLES E. BENTLEY, A.R.C.A.

163 Overlooking the Conway Valley ...	5	5	0
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TOM CLOUGH, R.C.A.

164 A sunny morning, Capri	15	15	0
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THE VICTORIA ROOM.

W. S. PARKYN, A.R.C.A.

	£	s.	d.
165 The wealth of Belfast—Harland and Wolf's yard	10	10	0

L. M. MILLS

166 Dawn over Penmaenbach	5	5	0
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SAM GARRATT

167 A woodland stream, Brecon, South Wales	6	6	0
--	---	---	---

EDWIN A. NORBURY, R.C.A.

168 Rue du Petitfort, Dinan, Brittany...	5	5	0
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J. FINNEMORE, R.C.A., R.I., R.B.A.

169 Cherries	10	10	0
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THOMAS ELLISON, R.C.A.

170 Santa Maria della Salute, Grand Canal, Venice	50	0	0
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THE VICTORIA ROOM.

W. STEPHENSON, R.C.A.

	£	s.	d.
171 After rain	18	18	0

TOM CLOUGH, R.C.A.

172 Lledr Bridge, Bettws-y-Coed ...	18	18	0
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DICK HAGUE

173 The road to the mill	12	0	0
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GEORGE COCKRAM, R.C.A.

174 The onward surging tide	60	0	0
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GEORGE COCKRAM, R.C.A.

175 Llyn Maeiog... ..	14	14	0
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J. FINNEMORE, R.C.A., R.I., R.B.A.

176 Cliffs, near the Needles, I.O.W. ...	15	0	0
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W. S. PARKYN, A.R.C.A.

177 Squally weather	15	15	0
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THE VICTORIA ROOM.

WARREN WILLIAMS, A.R.C.A.

	£	s.	d.
178 The Conway river	7	7	0

FRANK W. LONGSHAW, R.C.A.

179 Spring	50	0	0
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THOMAS ELLISON, R.C.A.

180 Marina, Capri	40	0	0
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HAROLD SWANWICK R.C.A., R.I.

181 The shepherd	55	0	0
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W. S. PARKYN, A.R.C.A.

182 Evening, Southampton	15	15	0
---------------------------------	----	----	---

PARKER HAGARTY, R.C.A.

183 Bolt tail, from Thurlestone	10	10	0
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TOM CLOUGH, R.C.A.

184 Newlyn harbour	45	0	0
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THE VICTORIA ROOM.

JAMES T. WATTS, R.C.A.

			£	s.	d.
185	A Welsh wood in snow	...	8	8	0

CHARLES E. BENTLEY, A.R.C.A.

186	Calves with landscape	...	10	10	0
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GEORGE COCKRAM, R.C.A.

187	The evening glow, Ogwen	...	14	14	0
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JOHN PARKER, R.C.A., R.W.S.

188	The white cliffs of old England	...	12	12	0
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JAMES T. WATTS, R.C.A.

189	The woods in November	...	8	8	0
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W. STEPHENSON, R.C.A.

190	Church pool, Bettws-y-Coed	...	18	18	0
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ALFRED F. PERRIN, R.C.A.

191	Clearing the wood	...	7	0	0
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THE VICTORIA ROOM.

A. PEDDER

			£	s.	d.
192	Autumn—morning	...	5	5	0

MARY HUGHES

193	Josephine	...	5	5	0
-----	-----------	-----	---	---	---

W. S. PARKYN, A.R.C.A.

194	Across her bows	...	25	0	0
-----	-----------------	-----	----	---	---

HENRY CHEADLE

195	Near Tremadoc, North Wales	...	5	5	0
-----	----------------------------	-----	---	---	---

LILY HOLMES

196	French boy—Portrait study	...			
-----	---------------------------	-----	--	--	--

GEORGE HARRISON, R.C.A.

197	The lake under Snowdon, Llyn Llydaw	...	12	12	0
-----	--	-----	----	----	---

LILY HOLMES

198	A bit of old St. Ives	...	6	6	0
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THE VICTORIA ROOM.

EDWIN BOTTOMLEY, A.R.C.A.

				£	s.	d.
199	Anticipation...	...	...	15	15	0

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

200	On the Dulas	...	...	75	0	0
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MRS. LASEMANN

201	Sweet peas	...	...	6	6	0
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FLORENCE FITZGERALD

202	Molly's garden	...	...	15	15	0
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J. R. G. GRUNDY, R.C.A.

203	Lonely shore...	...	...	47	10	0
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EDWIN BOTTOMLEY, A.R.C.A.

204	The cottage by the beck	...	...	45	0	0
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CONSTANCE G. COPEMAN, A.R.E.

205	Her dearest	...	...	25	0	0
-----	-------------	-----	-----	----	---	---

68

THE VICTORIA ROOM.

W. FOLLEN BISHOP, R.C.A., R.B.A.

				£	s.	d.
206	By tranquil waters	...	...	84	0	0

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

207	Gathering blackberries	...	...	157	10	0
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W. H. LONGMAID

208	Reflections	...	...	35	0	0
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FRANK W. BARDILL, A.R.C.A.

209	A sunlit sandbank, Suffolk...	...	...	8	8	0
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PROF. SIR HUBERT VON HERKOMER,
R.A., R.W.S., H.R.C.A., &c.

210	Portrait of my cousin	...	...			
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A. C. MEYER, A.R.C.A., A.R.E.

211	Dunstanborough Castle	...	...	65	0	0
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BEN FISHER, R.C.A.

212	Winter pasturage	...	...	52	10	0
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69

THE VICTORIA ROOM.

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

				£	s.	d.
213	The coast near Whitby harbour	...	12	12	0	0

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

214	A Welsh pastoral	...	...	15	0	0
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A. C. MEYER, A.R.C.A., A.R.E.

215	The road across the moor	...	...	10	10	0
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WALTER EMSLEY

216	A Cornish farmyard	...	...	35	0	0
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OLWEN M. LLOYD

217	By the barn	...	...	5	5	0
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ANDERSON HAGUE, R.C.A., R.I.

218	The home farm	...	...	45	0	0
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ALBERT WOODS, A.R.C.A.

219	A November day	...	...	...	...	...
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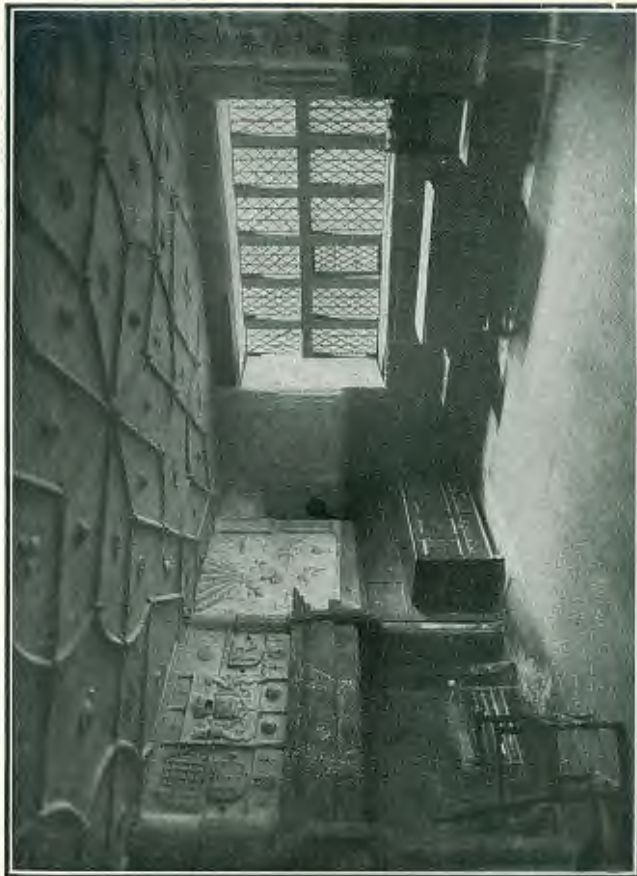


Photo by Owen Evans Conway.]

The Queen's Sitting Room.

THE VICTORIA ROOM.

RALPH FISHER

£ s. d.

- 220 Portrait—Alfred G. Rogers, Esq.,
C.C.

BERTRAM LOUD, R.C.A.

- 221 A mountain stream 7 7 0

MRS. LASEMANN

- 222 Violets 5 5 0

E. TOWNLEY MILLERS

- 223 The common, Chesham Bois 8 8 0

J. PAIN DAVIS, R.C.A.

- 224 A deserted canal, Venice—once a
waterway of palaces 12 12 0

JAMES T. WATTS, R.C.A.

- 225 Autumn 25 0 0

FRANK T. CARTER

- 226 On the Marsden coast 12 12 0

THE VICTORIA ROOM.

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

227 In the stack yard £ s. d.
45 0 0

CONSTANCE M. FAWSETT

228 On the Blyth 7 7 0

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

229 A highland smiddy 50 0 0

HAROLD HARVEY, A.R.C.A.

230 Spring 10 10 0

E. TOWNLEY MILLERS

231 In full bloom 6 6 0

JAMES AITKEN

232 A Norfolk broad 8 8 0

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

233 Source of a Welsh river—Finnion
Llugwy 10 10 0

72

THE VICTORIA ROOM.

FRED CHAMBERS

234 Prisoners at the bar £ s. d.
75 0 0

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

235 Church pool, Bettws-y-Coed 7 7 0

R. GAY SOMERSET, R.C.A.

236	Gone to earth	...	...	...	} 16 16 0
237	Full cry	...	...	...	
238	Drawing cover	...	...	...	
239	Going to the meet...	...	...	...	

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

240 A chat by the way 6 6 0

BENJAMIN GREEN

241 Breezy uplands 8 8 0

ALFRED F. PERRIN, R.C.A.

242 Left in charge 12 0 0

73

THE VICTORIA ROOM.

E. T. JONES

- 243 The breath of spring £ s. d.
8 8 0

HAROLD HARVEY, A.R.C.A.

- 244 A Cornish lane 10 10 0

G. HILLYARD SWINSTEAD, A.R.C.A.,
R.I., R.B.A.

- 245 St. Cecilia 175 0 0
"I have an angel which that loveth me
That with great love, whereso I wake or sleep,
Is ready aye my body for to keep."—*Chaucer*.

CONSTANCE M. CHRISTIE

- 246 Tulips 5 15 0

J. HEY DAVIES, R.C.A.

- 247 The waterhen's retreat 31 10 0

J. CLINTON JONES, R.C.A.

- 248 Llyn Idwal £ s. d.
30 0 0

ALFRED F. PERRIN, R.C.A.

- 249 Midsummer on the river Conway ... 12 0 0

THE VICTORIA ROOM.

J. W. STAMPER, A.R.C.A.

- 250 Harvest time £ s. d.
37 10 0

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

- 251 Westward 20 0 0

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

- 252 Evening 26 5 0

JAMES W. BOOTH, R.C.A.

- 253 Fish sale, Staithes 17 17 0

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

- 254 The field pond 20 0 0

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

- 255 A cool spot, summer evening ... 5 5 0

R. GAY SOMERSET, R.C.A.

- 256 Aber Conway 25 0 0

THE VICTORIA ROOM.

E. LL. LLOYD

257 October glow £ s. d.
30 0 0

EDITH M. ELLIOTT

258 Fair maids of February 5 5 0

W. F. YEAMES, R.A.

259 Defendent and counsel

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

260 A Gipseys encampment 6 6 0

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

261 Still water—View in the Conway
Valley 12 12 0

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

262 The loch side 18 18 0

BEN FISHER, R.C.A.

263 Leafy June 26 5 0

THE VICTORIA ROOM.

LESTER SUTCLIFFE, R.C.A.

264 Morning gray £ s. d.
14 14 0

M. BOLTON.

265 French anemones 6 6 0

ALFRED F. PERRIN, R.C.A.

266 On the Conway 25 0 0

W. FOLLEN BISHOP, R.C.A., R.B.A.

267 Drawing the cover 21 0 0

FRANK. T. CARTER

268 Cader Idris from Barmouth 15 15 0

J. CLINTON JONES, R.C.A.

269 Ogwen bridge and Trefan 35 0 0

VIOLET F. ARNOLD.

270 Still life 7 7 0

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

271 Weeping Wales 50 0 0

THE VICTORIA ROOM.

HAROLD HARVEY, A.R.C.A.

			£	s.	d.
272	Supper time	...	26	10	0

LOUISA M. BANCROFT

273	Snipe and plover	...	12	12	0
-----	------------------	-----	----	----	---

GEORGE CROZIER, R.C.A.

274	Trying a ford	...	15	15	0
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STATUARY ON TABLE.

JOHN CASSIDY, A.R.C.A.

275	The weaver's wife	...	26	5	0
-----	-------------------	-----	----	---	---

"Tha'rt welcome little bonnie bird,
But shouldn't ha' come just when tha did;
Toimes are bad.
We're short o' pobbies for eaur Joe,
But that, of course, tha didn't know,
Did to, lad?"

—*Samuel Laycock.*

F. BROOK HITCH, A.R.C.A.

276	Electra (in bronze)	...	40	0	0
-----	---------------------	-----	----	---	---

JOHN CASSIDY, A.R.C.A.

277	A shepherd boy	...	15	15	0
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THE QUEEN'S BEDROOM.

(For description of room see page 23.)

Intending purchasers must negotiate through the Curator.

CYRIL WARD, R.C.A.

			£	s.	d.
279	Uplands, above Mounts Bay	...	15	0	0

JOSEPH KIRKPATRICK

280	The edge of the hayfield	...	30	0	0
-----	--------------------------	-----	----	---	---

JOHN E. AITKEN

281	Peaceful night	...	20	0	0
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EDWARD G. HOBLEY, A.R.C.A.

282	Ullswater from the fells	...	10	10	0
-----	--------------------------	-----	----	----	---

M. ETHEL FILLINGHAM

283	Autumn—Grange-over-Sands	...	7	7	0
-----	--------------------------	-----	---	---	---

THE QUEEN'S BEDROOM.

DORA THOMAS

284 Le Chapeau de paille £ s. d.
15 15 0

S. HEY

285 Shepherd's crag, Llethr Valley,
North Wales 15 0 0

L. BURLEIGH BRUHL, A.R.C.A., R.B.A.

286 Leigh-on-Sea, Essex 12 12 0

CYRIL WARD, R.C.A.

287 A Cornish orchard 12 0 0

JAMES AITKEN

288 Flowers of the sea shore 10 10 0

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

289 Low tide 25 0 0

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

290 On the common 10 10 0

CHARLES E. BENTLEY, A.R.C.A.

291 Winter in March 5 5 0

80

THE QUEEN'S BEDROOM.

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

292 By the brook £ s. d.
10 10 0

WARREN WILLIAMS, A.R.C.A.

293 Dawn—to the rescue 50 0 0

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

294 Afterglow 10 10 0

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

295 A woodland pool 10 10 0

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

296 In sheets of whitening foam the
waves rebound 45 0 0

WALTER EMSLEY

297 A Welsh lane—winter 35 0 0

81

THE QUEEN'S BEDROOM.

GEORGE COCKRAM, R.C.A.

				£	s.	d.
298	The flying scud	...	...	75	0	0

WILLIAM CARTLEDGE

299	The slip, Newlyn	...	...	10	10	0
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F. KERBY

300	A misty morning by the Thames	...	26	5	0
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THE RECEPTION ROOM.

(For description of room see page 25.)

Intending purchasers must negotiate through the Curator.

H. P. WEAVER, A.R.C.A.

			£	s.	d.
301	A bit near Vannes, Brittany	...	6	6	0

GEORGE COCKRAM, R.C.A.

302	Bidston from the Leasowe embankment	...	25	0	0
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A. F. PERRIN, R.C.A.

303	A bright May morning	...	12	0	0
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TOM CLOUGH, R.C.A.

304	A Venetian street	...	12	12	0
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JAMES W. BOOTH, R.C.A.

305	Mare and foal	...	6	6	0
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THE RECEPTION ROOM.

RALPH W. BARDILL, A.R.C.A.

306 Evening on Glan Conway shore ... £ s. d.
7 7 0

JAMES W. BOOTH, R.C.A.

307 The flour mill, Glan Conway ... 6 6 0

J. CLINTON JONES, R.C.A.

308 Golden gorse—breezy morn ... 75 0 0

RALPH W. BARDILL, A.R.C.A.

309 An upland cornfield, Conway Valley 8 8 0

W. STEPHENSON, R.C.A.

310 Faraglioni rocks, Capri ... 18 18 0

MARY G. SIMPSON

311 Courtyard of San Gregoria, Venice 7 7 0

WARREN WILLIAMS, A.R.C.A.

312 Summer by the sea—Moelfra
village, Anglesey... 7 7 0

THE RECEPTION ROOM.

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

313 In Crafnant valley ... £ s. d.
6 6 0

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

314 Criccieth Castle ... 12 12 0

GEORGE HARRISON, R.C.A.

315 Winter, Bettws-y-Coed ... 9 9 0

GEORGE C. HAITÉ, R.I., R.B.A.

316 Murano from Venice ... 15 15 0

RALPH W. BARDILL, A.R.C.A.

317 In a Welsh glen ... 12 12 0

THOMAS ELLISON, R.C.A.

318 Summertime, Brabant ... 15 15 0

J. FINNEMORE, R.C.A., R.I., R.B.A.

319 The new boat ... 12 12 0

THE RECEPTION ROOM.

LESLIE H. WINN

	£	s.	d.
320 On the road to Lake Ogwen from Capel Curig	7	7	0

RALPH W. BARDILL, A.R.C.A.

321 A down the glade	10	10	0
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THOMAS ELLISON, R.B.A.

322 A Brabant farm kitchen	18	18	0
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GEORGE COCKRAM, A.C.A.

323 Summertime... ..	16	16	0
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THOMAS ELLISON, R.C.A.

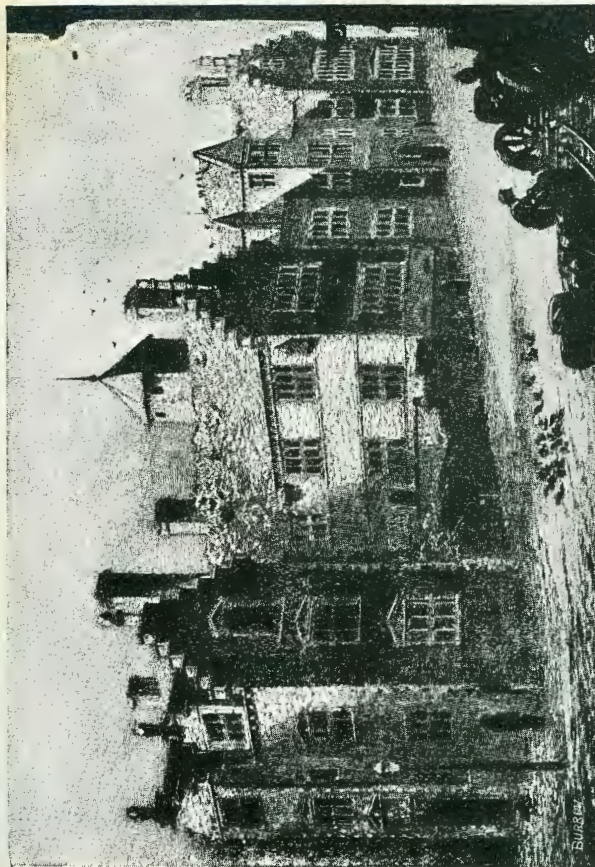
324 Sunshine and shadow	18	18	0
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GEORGE HARRISON, R.C.A.

325 Bridge over the river Lledr... ..	7	7	0
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H. CLARENCE WHAITE, P.R.C.A. R.W.S.

326 Old mill, Beddgelert	12	12	0
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PLAS MAWR.

THE RECEPTION ROOM.

TOM CLOUGH, R.C.A.

			£	s.	d.
327	Water carriers, Capri	...	21	0	0

W. STEPHENSON, R.C.A.

328	Dwygyfylchi	...	8	8	0
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JAMES W. BOOTH, R.C.A.

329	The windmill	...	8	8	0
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H. CLARENCE WHAITE, P.R.C.A., R.W.S.

330	River Nymphs	...	84	0	0
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W. STEPHENSON, R.C.A.

331	San Giorgia	...	18	18	0
-----	-------------	-----	----	----	---

F. W. LONGSHAW, R.C.A.

332	On the Lledr	...	35	0	0
-----	--------------	-----	----	---	---

J. FINNEMORE, R.C.A., R.I., R.B.A.

333	Songs of other days	...	10	10	0
-----	---------------------	-----	----	----	---

THE RECEPTION ROOM.

J. FINNEMORE, R.C.A., R.I., R.B.A.

334 A Venetian girl £ s. d.
10 10 0

TOM CLOUGH, R.C.A.

335 Sunshine, Granda Marina 12 12 0

RALPH W. BARDILL, A.R.C.A.

336 Golden grain 6 6 0

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

337 Snowdon 84 0 0

JAMES W. BOOTH, R.C.A.

338 A cornfield study 6 6 0

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

339 Finished work 15 0 0

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

340 Early Spring in Sussex 14 14 0

THE RECEPTION ROOM.

F. W. LONGSHAW, R.C.A.

341 Standing corn £ s. d.
10 0 0

JAMES T. WATTS, R.C.A.

342 Dutch fishing boats... .. 20 0 0

G. HILLYARD SWINSTEAD, A.R.C.A.,
R.I., R.B.A.

343 Penmaenbach from the beach of
Penmaenmawr 63 0 0

ERNEST LL. JONES

344 Joy 10 10 0

"It is a goodly pleasure to be glad,
Joy is the prayer we send to God."

JAMES TOWERS, A.R.C.A.

345 Harvest time in the Vale of Clwyd 8 8 0

CLARA C. PERRIN

346 A midsummer posy 10 10 0

THE RECEPTION ROOM.

W. EGGINTON

347 An upland road, near Bettws-y-Coed £ s. d.
8 8 0

CYRIL WARD, R.C.A.

348 "Tucking" Pilchards, off Mullion... 25 0 0

LILY F. WHAITE (Mrs. Harries)

349 Old year's leaves meet new year's
flowers ... 5 5 0

W. EGGINTON

350 An April day near Bettws-y-Coed ... 7 7 0

W. FOLLEN BISHOP, R.C.A., R.B.A.

351 Down by the old mill stream ... 63 0 0

THOMAS ELLISON, R.C.A.

352 A peasant's home, Capri ... 25 0 0

WARREN WILLIAMS, A.R.C.A.

353 Landing the catch, Moelfra,
Anglesey ... 7 7 0
90

THE RECEPTION ROOM.

THOMAS ELLISON, R.C.A.

354 A Brabant cowshed... £ s. d.
30 0 0

JAMES TOWERS, A.R.C.A.

355 Trevone Bay, Cornwall ... 21 0 0

EDWIN BOTTOMLEY, A.R.C.A.

356 Evening ... 9 9 0

EDWIN A. NORBURY, R.C.A.

357 The road from Ponterson to Mount
St. Michael ... 5 5 0

Names and Addresses of Members AND List of Exhibitors.

- Aitken, James, 8, Harrington Street, Liverpool, 232,
288.
- Aitken, John E., 28, St. Vincent's Road, Egremont,
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- Arnold, Miss Violet F., Gwynedd, Deganwy, 270.
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- Bancroft, Mrs. Elias, 10, Acomb Street, Manchester,
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- Bardill (A.R.C.A.), Ralph W., 55, Ormskirk Street, St
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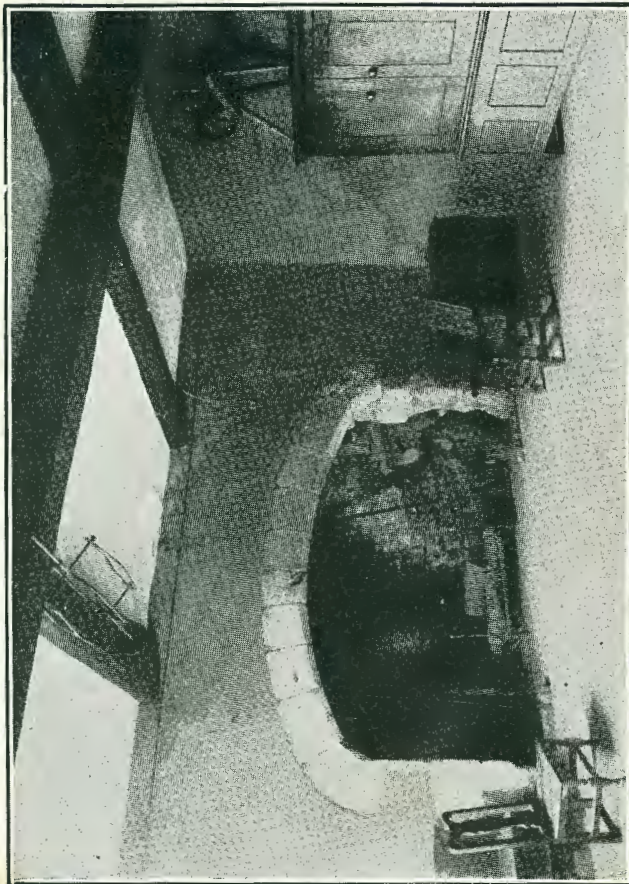


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