

Paintings selected from the annual exhibitions
of The Royal Cambrian Academy of Art
held in Wales 1882-1982



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arddangosfeydd blynyddol
Academi Frenhinol Gymreig y Celfyddydau
a gynhaliwyd yng Nghymru 1882-1982

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An exhibition organised by The Royal
Cambrian Academy of Art, in association
with the Williamson Art Gallery and
Museum, Birkenhead and with the financial
support of the Welsh Arts Council

Arddangosfa a drefnwyd gan Academi
Frenhinol Gymreig y Celfyddydau mewn
cydweithrediad ag Oriel Gelf ac Amgueddfa
Williamson, Penbedw a chyda chymorth
ariannol Cyngor Celfyddydau Cymru

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Penknife Ltd
Characters
Mid Wales Litho Ltd
Siân Edwards
David Hillhouse

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contributors 1982

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Dylunio'r Argraffwaith Penknife Cyf
Cysodi Characters
Argraffwyr Mid Wales Litho Cyf
Cyfieithiad Gymraeg Siân Edwards
Ymchwil David Hillhouse

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a'r cyfranwyr 1982

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Cyhoeddwyd gan Academi Frenhinol Gymreig
y Celfyddydau gyda chymorth ariannol Cyngor
Celfyddydau Cymru

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cooperation, without which this exhibition
could not have been presented.

Our particular thanks go to Clive Adams, David
Hillhouse, Andrew Knight and Leonard
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behalf and their unfailing patience.
Our sincere gratitude goes to H M the Queen,
the individuals and bodies who have so kindly
loaned works from their collections for so
protracted a period.

Cydnabyddiaeth

Carem ddiolch i
Gyngor Celfyddydau Cymru,
Cyngor Bwrdeistref Wirral, Adran
Gwasanaethau Hamdden
Oriol Mostyn, Llandudno ac
Oriol Gelf ac Amgueddfa Williamson, Penbedw
and eu nawdd a'u cydweithrediad; hebddynt
hwy ni ellid fod wedi cyflwyno'r arddangosfa
hon.

Carem ddiolch yn arbennig i Clive Adams,
David Hillhouse, Andrew Knight a Leonard
Mercer am eu gwaith proffesiynol ar ein rhan,
a'u hamynedd diflino. Mawr yw ein dyled i E.
M y Frenhines, unigolion a sefydliadau a fu
mor garedig â benthyca gweithiau o'u
casgliadau am gyfnod mor faith.

Foreword

Using the more obscure dictionary definitions
of the words comprising its title The Royal
Cambrian Academy of Art could be described
as a 'fee paying school of above-normal
standing formed in the first million years of the
Palaeozoic era, concerning itself with
imaginative skills as applied to representations
of the natural world', which is not so far from
the truth as it may seem. The Academy is self-
supporting, has a Royal Charter, has been in
existence for a considerable time, is involved in
art education and many of its members paint
representations of what they see.

So positive a statement is contrary to the
notion that academies are moribund
institutions with negative ideas. That they
don't seem to innovate is because, being
concerned with the durable, they don't parade
the mannerisms of the moment and are,
instead, motivated by broad-ranging toleration,
whereas avant-garde artists trust that extreme
novelty will bring recognition.

It doesn't much matter if a work never had

Rhagair

Gan ddefnyddio diffiniadau geiriadurol mwyaf
tywyll y geiriau sydd yn ffurfio ei henw, gellid
disgrifio Academi Frenhinol Gymreig y
Celfyddydau fel 'ysgol y mae'n rhaid talu i fynd
iddi, â statws uwch na'r cyffredin, a ffurfiwyd
yn ystod miliwn blynedd cyntaf yr Oes
Balaeosöig sydd yn ymwneud â medrau'r
dychymyg yn y modd y'u defnyddir i
ddarlunio'r byd naturiol', disgrifiad nad yw
mor bell o'r gwirionedd ag yr ymddengys. Y
mae'r Academi yn hunan-gynhaliol, y mae
ganddi Siarter Frenhinol, y mae wedi bodoli
ers cryn amser, y mae a wnelo hi ag addysg
gelf, ac y mae llawer o'i haelodau'n peintio
darluniau o'r hyn a welant.

Y mae datganiad mor gadarnhaol â hynny
yn gwrthddweud y syniad fod academiâu yn
sefydliadau marwaidd, negyddol eu syniadau.
Nid ydynt fel pe baent yn esgor ar syniadau
newydd oblegid y parhaus yw eu prif
ddiddordeb; ni fyddant yn arddangos
dullweddau ffasiynol y foment, yn hytrach, fe'u
hysgogir gan oddefgarwch ehangfryd, lle bydd

fashionable notice and it becomes irrelevant to
all but the historian as to whether it was
painted ahead of or behind its time. What
matters is intrinsic quality. But can something
be good if it is not original in the sense of being
first and can there be intrinsic value in the
academic? The habitual response of 'No' is one
conditioned by the glossy media but any
reaction that is not based on direct experience
of the work isn't genuine. 'Academic' painters
can surprise by subtle handling of familiar
themes or by showing unusual initiative in
choice of subject; their tonal sense can be sure,
their paint sense fluent. Academy members are
individuals; there are traditionalists and there
are mavericks, and all are free to exhibit as they
wish.

When artists are occupied with
representation they are saying 'We are
delighted in seeing this - share our pleasure'.
Originality, in this approach isn't obvious; it
suffuses the work with qualities that are extra
to the artist's deliberate intentions, resulting in
a contemplative reticence which can be found
throughout the history of British Art.

This introduction was written when the

artistiaid avant-garde ar y llaw arall yn ffyddiog
mai newydd-deb eithafol a ddaw â
chydabyddiaeth iddynt.

Nid yw hi fawr o bwys na chafodd gwaith
neilltuol sylw ffasiynol erioed, ac amherthnasol
i bawb ond yr hanesydd celf yw'r cwestiwn a
beintiwyd darlun cyn ei amser neu ar ôl hynny.
Yr hyn sydd yn bwysig yw ansawdd gynhenid
y gwaith. Ond a fedr rhywbeth fod yn dda os
nad ydyw'n wreiddiol, yn yr ystyr mai ef yw'r
cyntaf o'i fath, ac a all fod yna werth cynhenid
yn yr academaidd? Fe'n cyflyrwyd gan y
cylchgronau sgileiniog i ateb 'Na' fel arfer, ond
nid yw ymateb na seiliwyd ar brofiad
uniongyrchol o'r gwaith ei hun yn un geirwir.
Gall peintwyr 'academaidd' ein synnu gyda'u
hymdriniaeth gynnil o themâu cyfarwydd, neu
drwy arddangos gwreiddioldeb anghyffredin
yn eu dewis o destun; gallant fod yn arlunwyr
diogel eu synnwyr tonyddol ac yn rhugl eu
synnwyr paent. Unigolion yw aelodau'r
Academi: ceir peintwyr traddodiadol ochr yn
ochr â rhai amuniongred, ac y maent i gyd yn
rhydd i arddangos fel y mynnant.

Pan fydd arlunwyr wrthi'n darlunio
rhywbeth, y maent yn dweud 'Yr ydym wrth

organisers had no sure idea of what the exhibition would present, when many of the works were known only as catalogue entries. It is The Royal Cambrian Academy of Art's autobiographical self-discovery of its first hundred years.

JACK SHORE,
President,
Royal Cambrian Academy of Art
Plas Mawr,
Conwy, Gwynedd.

Clarence Whaite
Photograph RCA

Richard Gay Somerset one of the Academy's
first members 1848 – 1928
Photograph RCA



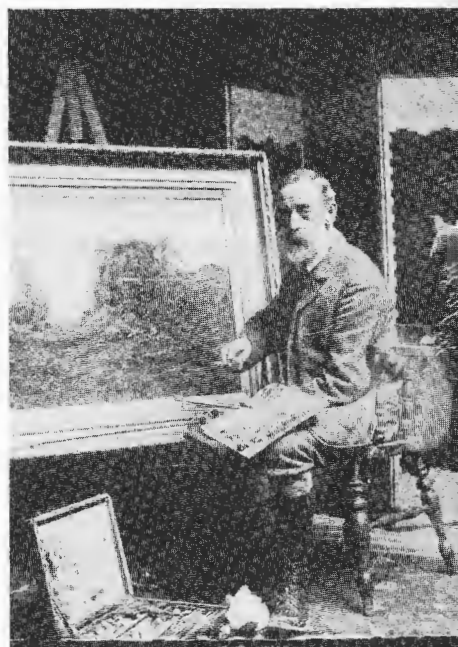
ein bodd i weld hyn – rhannwch ein pleser'.
Nid yw gwreiddioldeb yr agwedd hon yn
amlwg; y mae'n trwytho'r gwaith ag ansoddau
sydd yn ychwanegol at amcanion bwriadol yr
arlunydd, gan greu'r tawedogrwydd myfyriol
hwnnw sydd mor amlwg drwy gydol hanes
celfyddyd yng ngwledydd Prydain.

Ysgrifennwyd y rhagarweiniad hwn cyn
bod y trefnwyr yn gwybod yn bendant beth y
bydd yr arddangosfa yn ei gyflwyno, pan nad
oedd y gweithiau eu hunain yn ddim mwy na
theitlau mewn rhestr gatalog. Hunan-
ddarganfyddiad hunangofiannol Academi
Frenhinol Gymreig y Celfyddydau o'i chan
mlynedd cyntaf yw'r arddangosfa hon.

JACK SHORE,
Llywydd,
Academi Frenhinol Gymreig y Celfyddydau,
Plas Mawr, Gwynedd.

Clarence Whaite
Ffotograff AFG

Richard Gay Somerset un o aelodau cynta'r
Academi 1848 – 1928
Ffotograff AFG

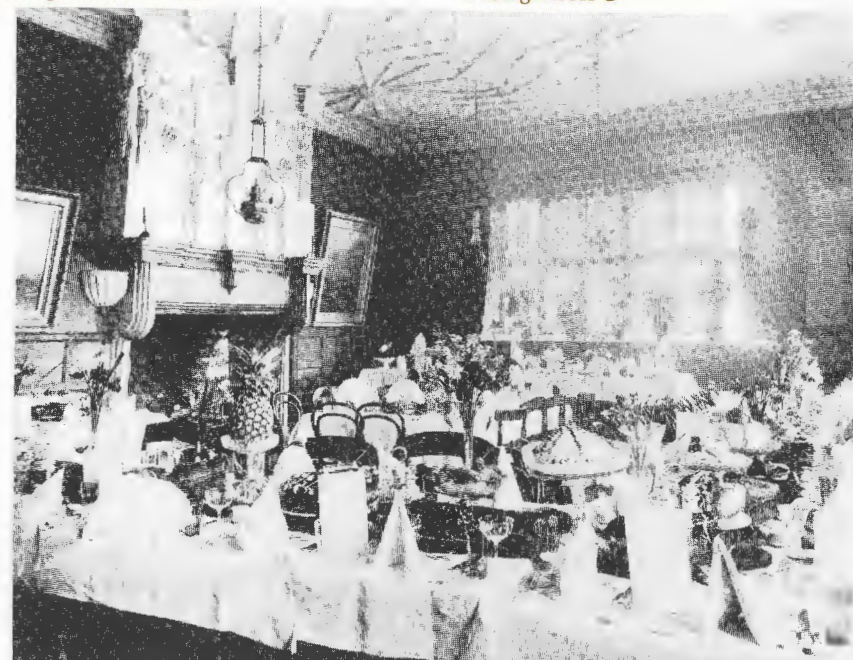


Plas Mawr c.1897
Photograph RCA

Plas Mawr c.1897
Ffotograff AFG

Opening Day Plas Mawr c.1897
Photograph RCA.

Diwrnod Agor Plas Mawr c.1897
Ffotograff AFG



The Foundation and Early Years of the Royal Cambrian Academy of Art

In the later eighteenth and early nineteenth centuries political turmoil in Europe diminished the popularity of the Grand Tour among the leisured gentry and indirectly stimulated the British landscape artists into providing alternatives to the continental souvenirs they were accustomed to painting.

Richard Wilson, who spent part of his childhood in the Vale of Clwyd, adapted his Italianate style to the interpretation of British landscapes, saying that 'everything the landscape painter could want was to be found in North Wales.' Alexander Cozens, Anthony Davis, Gainsborough, Rowlandson and Crome went there and James Ward, having gone to study prize animals, returned to London with 'five hundred and eighty one sketches from nature . . . of every picturesque and uncommon object he encountered'¹. Artists travelled by coaster, horse and on foot, often in great discomfort and in all weathers. Their Summer

itineraries had to be planned beforehand with an eye to economy and pre-arranged meetings with patrons in the hope of sales or drawing lessons.

Although 'by 1819 many of the most dangerous portions of the road through Wales were safe'² it was the coming of rail travel which enabled artists to modify the seasonal working pattern. They could stay longer, carry materials and paintings more easily and even settle to live where they sketched. David Cox, who travelled 'up and down the country for his landscape subjects, accommodating his style to the market and labouring endlessly as a drawing master'³ began his annual summer visits to Betws-y-Coed in 1844. When the Chester to Holyhead railway opened in 1848 it became easier for his imitators to seek his influence and learn that 'the principle art of Landscape Painting consists in conveying to the mind the most forcible effects which can be produced from the various classes of scenery. . . . Thus a Cottage or a Village scene requires a soft and simple admixture of tones calculated to produce pleasure without astonishment (and) on the contrary the

Sefydli Academi Frenhinol Gymreig y Celfyddydau, a'i Blynyddoedd Cynnar

Oherwydd y terfysg gwleidyddol yn Ewrop yn niwedd y ddeunawfed ganrif a dechrau'r bedwaredd ganrif ar bymtheg edwinodd poblogrwydd y Daith Fawr ymhlith y bonedd segur ac, yn anuniongyrchol, ysgogwyd arlunwyr tirlun gwledydd Prydain i gynnig mathau eraill o luniau yn lle'r cofroddion cyfandirol yr arferent eu peintio.

Addasodd Richard Wilson, a dreuliodd ran o'i blentyndod yn Nyffryn Clwyd, ei arddull Eidalaidd i ddehongli tirlun gwledydd Prydain, gan ddweud fod 'popeth y gallai'r peintiwr tirluniau ei ddymuno i'w gael yng Ngogledd Cymru.' Aeth Alexander Cozens, Anthony Davis, Gainsborough, Rowlandson a Crome yno, a dychwelodd James Ward, a aethai yno i astudio anifeiliaid arobryn, i Lundain â 'phum cant wyth deg ac un o frasluniau o natur' 'o bob gwrthrych darluniaidd ac anghyffredin y

daethai ar eu traws.'¹ Teithiai arlunwyr yn y llongau a hwyliai gyda'r glannau, ar gefn ceffylau ac ar droed, yn fynych mewn anghysur mawr, ac ym mhob tywydd. Rhaid oedd iddynt drefnu eu teithiau haf yn ofalus rhag gwario gormod o arian, gan drefnu o flaen llaw i gyfarfod â gwahanol noddwyr yn y gobaith o werthu gweithiau neu roi gwersi lluniadu.

Er bod 'llawer o'r rhannau mwyaf peryglus o'r ffordd drwy Gymru yn ddiogel erbyn 1819'² dyfodiad y rheilffyrdd a'i gwnaeth hi'n bosibl i arlunwyr newid rhywfaint ar y patrwm gwaith tymhorol. Gallent aros am gyfnod hwy, cario defnyddiau a pheintiau yn haws a hyd yn oed ymgartrefu yn yr ardaloedd yr aent iddynt i fraslunio. Dechreuodd David Cox, a deithiodd 'ar hyd a lled y wlad am destunau i'w dirluniau, gan addasu ei arddull i weddu i'r farchnad a llafurio'n ddiddiwedd fel athro lluniadu'³, ymweld bob haf â Betws y Coed ym 1844. Pan agorodd rheilffordd Caer i Gaergybi ym 1848 aeth yn haws i ddynwaredwyr Cox i deithio yno i geisio ei ddylanwad a chael dysgu mai 'prif gelfyddyd Peintio Tirluniol yw cyflew i'r meddwl yr effeithiau mwyaf grymus y gellir eu

structures of greatness and antiquity should be marked by a character of awful sublimity'.⁴ The patron loomed large and awesome in the prospect.

Those who came into North Wales from the northern towns often belonged to the Manchester and Liverpool 'schools' and together with native Welsh painters they formed a unique group of Victorian artists in and around the Conwy Valley. On Saturday November 21, 1881, seven of them met at the Llandudno Junction Hotel (close by the railway) to determine the aims of a body they proposed to constitute as The Cambrian Academy of Art. They were John Johnson (fl. 1876 – 95) of Trefriw, Charles Potter (fl. 1867 – 1907) of Talybont, three of the Manchester 'school' resident in the valley, William Meredith (b. 1851), Joshua Anderson Hague (1850 – 1916) and George Hayes (fl. 1855 – 93), their elected chairman Edwin Arthur Norbury (1849 – 1918) and secretary William Laurence Banks (1822 – 93) of Conwy. Norbury was a native of Liverpool, resident in Rhyl.

By November 26 a prospectus had been written for circulation to artists with Welsh

cynhyrchu o wahanol fathau o olygfeydd. . . Felly bydd golygfa o Fwthyn neu Bentref yn gofyn am gymysgedd dyner a syml o wawriau er mwyn cynhyrchu pleser heb syfrdanu (ac) ar y llaw arall, dylid nodweddu strwythurau mawreddog a hynafol â chymeriad ârchel sy'n ennyn parchedig ofn'.⁴

Yn fynych, aelodau o 'ysgolion' Manceinion a Lerpwl oedd yr arlunwyr a fentra i Ogledd Cymru o drefi gogledd Lloegr, a ffurfiar'r rheini, ynghyd â nifer o beintwyr brodorol, gasgliad unigryw o artistiaid Fictoraidd yng nghylch Dyffryn Conwy. Ddydd Sadwrn Tachwedd 21, 1881, cyfarfu saith ohonynt yng Ngwesty Cyffordd Llandudno (nid nepell o'r rheilffordd) i bennu amcanion y corff y bwriadent ei sefydlu, sef Academi Gelfyddydau Gymreig. Y rhain oedd John Johnson (fl. 1876 – 95), Trefriw, Charles Potter (fl. 1867 – 1907), Talybont, tri aelod o 'ysgol' Manceinion a oedd yn byw yn y dyffryn, sef William Meredith (g. 1851), Joshua Anderson Hague (1850 – 1916) a George Hayes (fl. 1855 – 93), y cadeirydd a etholwyd ganddynt, Edwin Arthur Norbury (1849 – 1918) a'r ysgrifennydd William Laurence Banks

connections and from the resulting applications a list of thirty-one members and eight associates was completed early in January 1882.* A woman applicant was discouragingly told that 'the committee haven't yet come to any determination as to the admission of ladies'⁵.

Official recognition came quickly in a letter from the Secretary of State which Norbury read to an April committee meeting conveying 'Her Most Gracious Majesty's Command that the Cambrian Academy of Art should be styled The Royal Cambrian Academy of Art.'

The inaugural exhibition of a hundred and twenty-nine works by thirty-five artists opened on June 20, 1882, at The Temporary Gallery, Mostyn Street, Llandudno and the catalogue foreword expressed the hope that the Academy would 'give an impetus to the further development of Art in connection with the Principality'.⁶ By then four eminent artists, Leighton, Stacy Marks, Millais and Alma-Tadema had accepted honorary membership.

*see appendix for list of members

(1822 – 93), Conwy. Brodor o Lerpwl a drigai yn y Rhyl oedd Norbury.

Erbyn Tachwedd 26, yr oeddynt wedi llunio prospectws a ddanfonwyd at artistiaid â chysylltiadau â Chymru, ac o blith y ceisiadau a dderbyniwyd o ganlyniad i hynny, cwblhawyd rhestr o unarddeg ar hugain o aelodau ac wyth aelod cysylltiol yn gynnwys ym mis Ionawr 1882.* Yr ateb swta a gafodd menyw a ymgeisiodd oedd 'nad yw'r pwyllgor hyd yma wedi dod i unrhyw benderfyniad parthed caniatáu mynediad i wragedd'.⁵

Daeth cydnabyddiaeth swyddogol yn fuan wedi hynny mewn llythyr oddi wrth yr Ysgrifennydd Gwladol a ddarllenodd Norbury i'r pwyllgor mewn cyfarfod ym mis Ebrill, yn cyflew 'Gorchymyn Ei Mwyaf Graslawn Fawrhydi y dylid galw Academi Gymreig y Celfyddydau yn Academi Frenhinol Gymreig y Celfyddydau.'

Agorodd yr arddangosfa gyntaf o gant a naw ar hugain o weithiau gan bymtheg ar hugain o arlunwyr ar Fehefin 20, 1882 yn yr Oriel Dros-Dro, Stryd Mostyn, Llandudno a mynegai'r rhagair a'r catalog y gobaith y byddai'r Academi 'yn hybu datblygiad pellach

Of the second exhibition, held at the Arcade Gallery, Rhyl in 1883 academy member T.H. Thomas wrote 'to what a great extent the representation of Cambrian scenes is carried, greatly by the encouragement given by the establishment of an Academy, a glance at the catalogue . . . will show. . . Out of a total of 293 works from all sources no less than 91 scenes in Wales were exhibited by members and associates, being about two pictures for each, exclusive of studies to which no locality was assigned, many of which were places in Wales. This simple fact shows no small earnestness to characterise the Cambrian sympathies of the artists'.⁷

It was evident that any further aspiration to represent the whole of Welsh art would need to take the Academy beyond the confines of the mountain valleys of the north and also establish a permanent headquarters. The council, naturally, looked towards the capital city and a meeting at Cardiff Town Hall on June 26, 1883, set up The Cardiff Scheme Committee which organised The Fine Art Exhibition of 1884. As Thomas wrote, with what eventually proved to be unfounded optimism, 'On the settlement of

the institution in Cardiff it is the intention of the council to hold Annual Exhibitions of works of Fine Art for the reception of which Galleries will be erected, with Studios, Lecture Hall and other requisites for an Art School'.⁸

The 1884 Fine Art Exhibition, the biggest ever seen in Wales, of thousands of exhibits, paintings, sculpture, porcelain, antiquities and work by living artists, listed in a catalogue of over two hundred pages, was a financial disaster. The next year an 'annual' exhibition was held at South Wales University College, Cardiff, and being a similar failure, its huge deficit had to be underwritten by the members of the Academy who held a special general meeting at the Llandudno Junction Hotel on November 14, 1885, to consider the situation. An overdraft was arranged to deal with the debt but the artistic future remained most uncertain. In the interest of the Cardiff Scheme more modest proposals had been set aside. Two wealthy members with dilettante and philanthropic aspirations, the brothers Sir Cuthbert and J.R.G. Grundy, offered financial support, but it was refused. (Perhaps they still wished to consider Cardiff – later, in 1911,

they built the Grundy Art Gallery in Blackpool). There was an offer to provide a gallery in Rhyl, tentative discussion of a move to Bangor and even a proposal to use Conwy Castle.

What lay at the root of the uncertainty was summed up by Thomas in a simple statement 'An artist may be known in the North of Wales and little known in South Wales, the contrary also happening'.⁹ He went on to discuss the academy's membership. 'It will be found that they range under four heads, first, a few members who from residence or other reasons may be supposed to support the Cardiff Scheme, second, Artists of Welsh birth or long residence, third, Artists whose works have been almost exclusively representations of the landscape or life of Wales, fourth, English artists of distinct skill whose sympathies have led them to apply for membership. Counting the (first) three classes together I believe that they number three fourths of the recently elected. . . the large majority . . . are Welsh and among the minority are to be found some of our best-known delineators of Welsh scenery living'.¹⁰ Reading between the lines one can guess at the differences of opinion among the

members as to where the Academy should have its headquarters. But circumstance and not policy determined the issue when Lord Mostyn, local landowner and developer of Llandudno, offered the lease of 'Plas Mawr' a large Elizabethan town house in the centre of Conwy built in the late sixteenth century by Robert Wynne of Gwydir, but dilapidated and in part occupied by an infant school, four cottages and a stable. Five days before the academy held its first meeting there it was recorded on June 4, 1886, that 'the artists have taken possession of Plas Mawr, the time being up for the tenants to leave'.¹¹ The vicar, as Chairman of the School Managers complained that he 'had to signal up through a window the way anyone has to do since the artists have had possession of Plas Mawr'.¹²

The school was finally transferred in November, 1887, in which year the fifth annual exhibition, the first in Plas Mawr, gave pride of place to Leighton's 'Cimabue's Madonna carried through Florence' loaned by Queen Victoria, a portrait of a Mr. Lowenstam by Alma-Tadema and Millais' 'Blind Girl'. The Pre-Raphaelites had supporters among the

Celfyddyd yn y Dywysogaeth'.⁶ Erbyn hynny, yr oedd pedwar arlunydd o fri, sef Leighton, Stacy Marks, Millais ac Alma-Tadema, yn aelodau anrhyddedus.

Ysgrifennodd aelod o'r Academi, T H Thomas, ynglŷn â'r ail arddangosfa a gynhaliwyd yn Oriel yr Arcêd, Y Rhyl ym 1883, 'dengys un cipolwg ar y catalog i'r fath raddau yr aethpwyd ati i ddarlunio golygfeydd Cymreig, a hynny i raddau helaeth oherwydd y gefnogaeth a ddeilliodd o sefydlu Academi. . . O gyfanswm o 293 o weithiau o bob ffynhonnell, arddangoswyd 91 golygfa yng Nghymru gan aelodau ac aelodau cysylltiedig, sef rhyw ddau ddarlun yr un, a hynny heb gyfrif astudiaethau o olygfeydd di-enw, y rheini, lawer ohonynt, yn fannau yng Nghymru. Dengys y ffaith syml hon awydd nid bychan ar ran yr arlunwyr i nodweddu eu diddordebau Cymreig'.⁷

Yr oedd hi'n amlwg y golygai unrhyw honiad pellach ar ran yr Academi ei bod yn cynrychioli celfyddyd Cymru yn ei chrynswth y byddai'n rhaid iddi hi ehangu y tu hwnt i gyfyngiadau dyffrynoedd mynyddig y Gogledd, a sefydlu pencadlys parhaol hefyd. Trodd

llygaid y cyngor, yn naturiol, tuag at y brifddinas ac mewn cyfarfod yn Neuadd y Dref, Caerdydd ar Fehefin 26, 1883, sefydlwyd Pwyllgor Cynllun Caerdydd a drefnodd Arddangosfa Gelfyddyd Gain 1884. Fel yr ysgrifennodd Thomas, mewn ysbryd optimistaidd a brofwyd yn ddisail yn y man, 'Pan leolir y sefydliad yng Nghaerdydd bwriada'r Cyngor gynnal Arddangosfeydd Blynnyddol o weithiau Celfyddyd Gain yr adeiledir Oriolau ar eu cyfer, ynghyd â Stiwdios, Neuadd Ddarlithio a phob peth arall angenrheidiol ar gyfer Ysgol Gelf'.⁸

Yr oedd Arddangosfa Celfyddyd Gain 1884, y mwyafrif o aelodau yng Nghymru gyda'i miloedd o arddangosebau, peintiadau, cerfluniau, porslen, henebion a gwaith gan arlunwyr cyfoes wedi eu rhestru mewn catalog mwy na dau gan tudalen o hyd, yn drychineb ariannol. Y flwyddyn ganlynol, cynhaliwyd arddangosfa 'flynyddol' yng Ngholeg Prifysgol De Cymru, Caerdydd, a phan fu honno'n fethiant hefyd, bu'n rhaid i aelodau'r Academi

dansgrifennu'r golled enfawr, a chynhaliwyd cyfarfod cyffredinol arbennig yng Ngwesty Cyffordd Llandudno ar Dachwedd 14, 1885 i ystyried y sefyllfa. Trefnwyd gorddrafft i gwrdd â'r ddyled, ond yr oedd y dyfodol artistig yn dal i fod yn ansicr dros ben. Cynigiodd dau aelod cefnog dilettante a dyngarol eu tueddfryd, y brodyr Syr Cuthbert a J R G Grundy, gefnogaeth ariannol ond gwrthodwyd hynny. (Dichon eu bod hwy am ddal i ystyried Caerdydd – yn ddiweddararch, ym 1911, adeilasant Oriel Gelf Grundy yn Blackpool) Cafwyd cynnig i ddarparu oriel yn y Rhyl, trafodaeth betrusgar ynglŷn â symud i Fangor a hyd yn oed un cynnig o blaid defnyddio Castell Conwy.

Crynodd Thomas beth oedd wrth wraidd yr ansicrwydd yn syml: 'Gall arlunydd fod yn adnabyddus yng Ngogledd Cymru heb i neb wybod dim amdano yn Ne Cymru, ac i'r gwrthwyneb'.⁹ Aeth ymlaen i ymdrin ag aelodaeth yr Academi. 'Ceir eu bod yn ymrannu o dan bedwar pen, yn gyntaf, nifer fechan o aelodau y gellid tybio eu bod, oherwydd eu trigfan neu am resymau eraill, yn cefnogi Cynllun Caerdydd, yn ail, Arlunwyr a

aned yng Nghymru neu sydd wedi byw yma ers tro, yn drydydd, Arlunwyr y mae eu gweithiau bron yn ddiethriad yn darlunio tirlun neu fywyd Cymru, yn bedwerydd, arlunwyr medrus o Saeson y mae eu diddordebau wedi peri iddynt wneud cais am aelodaeth. O gyfrif y tri dosbarth (cyntaf) gyda'i gilydd, credaf eu bod hwy'n ffurfio tri chwarter o'r rheini a etholwyd yn ddiweddar. . . y mae'r mwyafrif helaeth. . . yn Gymry ac ymhlith y lleiafrif ceir rhai o ddarlunwyr gorau golygfeydd Cymru sydd yn fyw heddiw'.¹⁰ Wrth ddarllen rhwng y llinellau, gellir dyfalu faint o wahaniaeth barn a oedd yn bod ymhlith yr aelodau parthed lle y dylid lleoli pencadlys yr Academi.

Ond amgylchiadau, nid polisi, ddaeth â gwaredigaeth pan gynigiodd yr Arglwydd Mostyn, tîrfeiddiannwr lleol a datblygydd Llandudno, brydles Plas Mawr, tŷ trefol Elisabethaidd helaeth yng nghanol Conwy o waith Robert Wynne, Gwydir. Cawsai ei adeiladu ym mlynnyddoedd olaf yr unfed ganrif ar bymtheg ond yr oedd bellach yn mynd â'i ben iddo ac mewn un rhan ohono ceid ysgol fabanod, pedwar bwthyn a stabl. Bum niwrnod

* gweler yr atodiad am restr o'r aelodau

Liverpool school and the 'Blind Girl', having won the Liverpool Academy Prize in 1857, was bought by Albert Woods, Mayor of Conwy, who loaned it to the Academy.

The Academy recognised the Queen's Jubilee with the presentation of two albums of watercolours by fifty-one members, the first being exclusively Welsh landscapes. 'The Queen at Buckingham Palace accepted the gift and thanked the deputation for their handsome present'.¹³ In the same year several members started 'The South Wales Art and Sketching Club' which had its first exhibition at the Public Hall, Queen Street, Cardiff in September, 1888.

The move towards stability was reflected in 'The Western Mail' on February 1, 1888. 'The annual meeting of The Royal Cambrian Academy has just been held at Plas Mawr Conway . . . in all respects the prospects of the Academy were now excellent, especially those arising from the arrangements . . . made in connection with the Academy's permanent occupation of Plas Mawr'.¹⁴

The fabric of Plas Mawr needed constant attention and during the following years there

was a thorough restoration at the Academy's expense, directed by the Secretary William L. Banks. The 'Liverpool Mercury' reported that the quaint figures which formerly adorned the walls and were almost obliterated by age (have) been almost completely restored . . . everything of antiquarian interest has been resuscitated . . . with the result that Plas Mawr is now one of the most perfect and interesting relics of Elizabethan architecture to be found in the kingdom'.¹⁵

But whatever its architectural and historical merits Plas Mawr was unsuitable as a picture gallery. In the early eighties there was a plan to celebrate the Queen's Jubilee by building an annexe but it was not finalised until a meeting of February 12 1895 decided 'that in the opinion of (the) council the Academy (should) put up a temporary building on good foundations'.¹⁶ The exhibition gallery, a wooden-framed, slate roofed, top-lit building on brick piers was completed in October of the same year and insured for £500. That it was well built has been proved by its still being in use and in sound condition in 1982. It was opened as the 'Victoria Gallery' on February

cyn i'r academi gynnal ei chyfarfod cyntaf yno, nodwyd ar Fehefin 4, 1886 fod 'yr arlunwyr wedi meddiannu Plas Mawr gan fod yr amser a roddwyd i'r tenantiaid i ymadael ar ben'.¹¹ Cwynodd y Ficer, fel Cadeirydd Rheolwyr yr Ysgol, ei fod wedi gorfod 'arwyddo i fyny drwy'r ffenestr fel y mae pawb yn gorfod gwneud er i'r artistiaid feddiannu Plas Mawr'.¹²

Symudwyd yr ysgol o'r diwedd ym mis Tachwedd 1887 a'r flwyddyn honno, rhoddwyd lle anrhydeddus yn y bumed arddangosfa flynyddol, y gyntaf i'w chynnal ym Mhlas Mawr, i ddarlun Leighton, 'Cimabue's Madonna carried through Florence' a fenthycwyd gan y Frenhines Fictoria, portread o Mr Lowenstam gan Alma-Tadema a darlun Millais, y 'Blind Girl'. Yr oedd cefnogaeth i'r Cyn-Raphaelliaid ymhlith ysgol Lerpwl, a phrynwyd y 'Blind Girl', a oedd wedi ennill Gwobr Academi Lerpwl ym 1857, gan Albert Woods, Maer Conwy, a'i rhoddodd ar fenthg y'r Academi.

Nododd yr Academi Jiwbili'r Frenhines drwy gyflwyno iddi ddwy gyfrol o ddarluniau dyfrlliw gan hanner cant ac un o'r aelodau;

casgliad o dirluniau Cymreig oedd y gyfrol gyntaf. 'Derbyniodd y Frenhines ym Mhalas Buckingham yr anrheg a diolchodd i'r ddirprwyaeth am eu rhodd hardd'.¹³ Y flwyddyn honno hefyd cychwynnodd nifer o'r aelodau 'Glwb Celfyddyd a Braslunio De Cymru' a gynhaliodd ei arddangosfa gyntaf yn y Neuadd Gyhoeddus, Stryd y Frenhines, Caerdydd ym mis Medi, 1888.

Adlewyrchwyd y duedd tuag at sefydlogrwydd yn y Western Mail ar Chwefror 1, 1888. 'Y mae'r Academi Frenhinol Gymreig newydd gynnal ei chyfarfod blynyddol ym Mhlas Mawr, Conwy . . . ym mhob agwedd, yr oedd y rhagolygon ar gyfer yr Academi bellach yn ardderchog, yn enwedig y rheini sy'n deillio o'r trefniadau . . . a wnaethpwyd ynglŷn â lleoli'r Academi yn barhaol ym Mhlas Mawr'.¹⁴

Yr oedd angen sylw beunyddiol ar adeiladwaith Plas Mawr ac yn ystod y blynyddoedd nesaf adferwyd y lle'n llwyr ar draul yr Academi, o dan gyfarwyddyd yr Ysgrifennydd, William L. Banks. Yn ôl adroddiad y Liverpool Mercury yr oedd 'y ffigurau ysmala a arferai addurno'r muriau, ac a oedd bron â'u dileu'n llwyr gan henaint, wedi

11, 1896, with a grand fancy-dress ball.

Opening Days then were events of formal dignity when distinguished visitors were treated to lavish banquets and responded with conventional blandishments. Sir Frank Dicksee, President of The Royal Academy, opened the forty-fourth exhibition in 1926 with warm approval of what he saw and in 1931 Sir Goscombe John congratulated the council on 'steering clear of modern art'!

The much-improved hanging space provided by the Victoria Gallery resulted in bigger exhibitions with as many as five hundred items, including submissions by non-members, crowded together. The inevitably anomalous standards prompted one journalist to observe that 'it appears to be more difficult for a camel to pass through the eye of a needle than for a submitted object to fail the Cambrian Academy's Selection committee'.¹⁷ Whatever was hung must have satisfied an academic canon for the Liverpool Daily Post commented wryly 'Nothing freakishly modern ever finds its way into the annual exhibitions of The Royal Cambrian Academy. No doubt if it did it would disturb the sweet Elizabethan serenity of Plas

eu hadfer bron yn llwyr . . . atgyfodwyd popeth o ddiddordeb hanesyddol . . . o ganlyniad, Plas Mawr erbyn hyn yw un o'r enghreifftiau perfffeithiaf a mwyaf diddorol o bensaernïaeth Elisabethaidd sydd i'w gweld yn y deyrnas'.¹⁵

Ond er gwaethaf ei ragoriaethau pensaernïol a hanesyddol, nid oedd Plas Mawr yn addas fel oriel ddarluniau. Yn yr wythdegau cynnar, yr oedd cynllun ar y gweill i ddathlu Jiwbili'r Frenhines drwy adeiladu atoty, ond ni chadarnhawyd hynny'n derfynol hyd oni phenderfynodd cyfarfod ar Chwefror 12, 1895 'y dylai'r Academi, ym marn y cyngor, godi adeilad dros dro ar sylfeini da'.¹⁶ Cwblhawyd yr oriel arddangos, adeilad â ffrâm bren a tho llechi, wedi ei oleuo oddi uchod ac yn sefyll ar bileri priddfaen y mis Hydref hwnnw, ac fe'i yswiriwyd am £500. Tystir i ragoriaeth yr adeiladwaith gan y ffaith fod yr oriel hon yn dal i gael ei defnyddio ym 1982 a'i bod mewn cyflwr da o hyd. Agorwyd 'Oriol Fictoria' ar Chwefror 11, 1896 gyda dawns wisg-ffansi fawreddog.

Yr oedd Dyddiau Agor arddangosfeydd yn achlysuron ffurfiol ac urddasol pan groesewid ymwelwyr o fri i wleddoedd amheuthun, a

Mawr. Who could imagine cubists in the 'Still Room' or vorticists in the 'Queen's Bedchamber?'¹⁸

Although its aesthetic judgements were not adventurous the academy's organising ability was considerable. The first President, Henry Clarence Whaite, was a man of enthusiasm and energy who had trained in Manchester and at the Royal Academy Schools, spent a year in Italy, exhibited widely and was President of the Manchester Academy of Fine Arts. When he died in 1912 it was as though its second phase – one of deliberate entrenchment – had ended, having followed a first during which the Academy's high aspirations had been subjected to unsympathetic reality.

The next President was Sir Cuthbert Grundy who, among his wide ranging interests, remained preoccupied with 'Cardiff' throughout his long period in office. Having commissioned a commemorative medallion for the Academy's 1932 Jubilee for presentation to all his fellow members, he retired two years later to make way for Augustus John whom he had persuaded to accept membership in the belief that 'the Welsh people would show a

byddent hwythau'n ymateb â'r weniaith gonfensiynol. Agorodd Syr Frank Dicksee, Llywydd yr Academi Frenhinol, y pedwerydd arddangosfa a deugain ym 1926 gan ganmol yn wresog yr hyn a welai, ac ym 1931 llonyfarchodd Syr Goscombe John y cyngor ar 'osgoi celfyddyd fodern'!

O ganlyniad i'r gofod arddangos llawer gwell a gynigid gan Oriol Fictoria, cynhaliwyd arddangosfeydd mwy o faint gyda chymaint â phum cant o arddangosebau, yn cynnwys gwaith arlunwyr nad oeddynt yn aelodau, wedi eu hel ynghyd. Ysgogodd y safonau a oedd, o reidrydd, yn amrywiol un newyddiadurwr i nodi yr 'ymddengys yn anos i gamel fyned trwy grai y nodwydd ddur nag i wrthrych a gynigir i'w arddangos fethu ger bron Pwyllgor Dethol yr Academi Gymreig'.¹⁷ Rhaid fod popeth a grogwyd wedi bodloni meini prawf yr academi ei hun oblegid nododd y Liverpool Daily Post yn goeglyd, 'Ni chaiff unrhyw beth penwan o fodern bythleyn arddangosfeydd blynyddol yr Academi Frenhinol Gymreig. Pe cai, diau y byddai hynny'n tarfu ar heddwch Elisabethaidd mwyn Plas Mawr. Pwy allai ddychmygu ciwbwyr yn yr "Ystafell Lonydd"

keener enthusiasm for their national art society if they could have a Welshman as president'.¹⁹

The new President expressed his wish to attract more Welsh artists and at the opening of the 1935 exhibition Clough Williams-Ellis saw the beginning of an important phase in the development of the visual arts in Wales – 'I expect and certainly hope you will find him pretty severe, not to say savage . . . What is entirely necessary in an art centre is someone who is not afraid to use the sharp pruning knife'.²⁰

There was friction between those who wished to move with the times and 'a very old-fashioned section still holding out for gold mounts on water-colours'.²¹ Augustus John, whose rapport with the local fishermen was much warmer than with his fellow artists became disheartened, attended few meetings and after four years left the Academy in 1938. Then came the second world war.

A detailed account of the forty years since will be the work of someone writing in the year 2082. Old arguments were resumed, Plas Mawr conserved, there was a much broader exhibition policy, there were women on the

council, educational work was developed, the Friends of Plas Mawr was started and there was a second eminent Welsh artist as President, Kyffin Williams, R.A.

But T.H. Thomas, writing in 1885 shall have the last word 'It is to be hoped that the efforts which are being made will be crowned with full success and that a national interest will be proved in the representative arts, the cultivation of which adds so much of pleasure and grace to life.'

JACK SHORE

Archive Research by David Hillhouse, R.C.A.

REFERENCES

1. GRIGSON, GEOFFREY. Britain Observed, P.80.
2. COMMISSION OF THE LONDON & HOLYHEAD ROADS. First Report.
3. GRIGSON, GEOFFREY. Britain Observed, P.112.

Mynegodd y Llywydd newydd ei fod am ddenu mwy o artistiaid o Gymry ac ar achlysur agor arddangosfa 1935, rhagwelai Clough Williams-Ellis eu bod ar drothwy cyfnod pwysig yn natblygiad y celfyddydau gweledol yng Nghymru – 'Yr wyf yn disgwyl, ac yn sicr yn gobeithio y cewch ei fod yn bur hallt, os nad yn greulon . . . Yr hyn sydd yn gwbl angenrheidiol mewn canolfan gelfyddydau yw rhywun nad oes arno ofn defnyddio cylllell lem i docio'.²⁰

Bu gwrthdaro rhwng y rheini a ddymunai symud ymlaen gyda'r oes a 'charfan henffasiwn dros ben sydd yn dal i fynnu fframau euraidd ar ddarluniau dyfrlliw'.²¹ Digalonodd Augustus John, gŵr yr oedd ganddo berthynas lawer gynhesach gyda'r pysgotwyr lleol na chyda'i gyd-arlunwyr; ychydig iawn o gyfarfodydd a fynychodd ac ar ôl pedair blynedd ymadawodd â'r Academi ym 1938. Yna daeth yr ail ryfel byd.

Gorchwyl i rywun yn ysgrifennu yn y flwyddyn 2082 fydd rhoi cyfrif manwl o'r deugain mlynedd wedi hynny. Ailymaflwyd mewn hen ddadleuon, diogelwyd Plas Mawr, ehangwyd y polisi arddangos yn fawr iawn,

4. COX, DAVID. General Observations on Landscape Painting.
5. 6. ROYAL CAMBRIAN ACADEMY OF ART. Archives, Plas Mawr, Conwy.
7. 8. 9. 10. T.H. THOMAS, R.C.A. The Royal Cambrian Academy of Art. Y Cymmrodor, Vol. VII. London 1885.
11. 12. PRITCHARD, R. HUGH. Friends of Plas Mawr Newsletter No.4, Feb. 1981.
13. Anonymous. The Times Court News, June 23, 1887.
14. Anonymous. The Western Mail, February 1, 1888.
15. Anonymous. Liverpool Mercury, May 19, 1888.
16. ROYAL CAMBRIAN ACADEMY OF ART. Archives, Plas Mawr, Conwy.
17. Anonymous. The Guardian, May 30, 1931.
18. Anonymous. Liverpool Daily Post, June 4, 1931.
19. Anonymous. News Chronicle, January 31, 1924.
20. Anonymous. Liverpool Daily Post, June 10, 1935.
21. Letter from an academician unpublished.

cafwyd menywod ar y cyngor; cychwynnwyd Cyfeillion Plas Mawr, a chafwyd ail arlunydd Cymreig o fri yn Llywydd, sef Kyffin Williams, R.A.

Ond caiff T H Thomas, a ysgrifennai ym 1885, y gair olaf. 'Gobeithio y coronir yr ymdrechion sydd yn cael eu gwneud â llwyddiant cyflawn, ac y profir bod yna ddiddordeb cenedlaethol yn y celfyddydau cynrychioladol y mae eu meithrin yn ychwanegu cymaint o bleser a cheinder i fywyd.'

JACK SHORE

Ymchwili Archifau Gan David Hillhouse, A.F.G.

CYFEIRIADAU

1. GRIGSON, GEOFFREY. Britain Observed, tud. 80.
2. COMISIWN FFYRDD LLUNDAIN A CHAERGYBI. Yr Adroddiad Cyntaf.
3. GRIGSON, GEOFFREY. Britain Observed, tud. 112.

neu forteiswyr yn "Ystafell Wely'r Frenhines"?"¹⁸

Er nad oedd yn anturus ei barn esthetig, meddai'r Academi ar gryn allu trefniadol. Yr oedd y Llywydd cyntaf, Henry Clarence Whaithe, yn ŵr brwdfrydig ac egniol a hyfforddwyd ym Manceinion ac yn Ysgolion yr Academi Frenhinol, a dreuliodd flwyddyn yn yr Eidal, a arddangosodd yn eang, ac a oedd yn Llywydd Academi Celfyddyd Gain Manceinion. Pan fu farw ym 1912 yr oedd hi fel pe bai ail gyfnod yr Academi wedi dod i ben, sef y cyfnod cyntaf pan dymherwyd gobeithion aruchel yr Academi gan realiaeth ddidostur. Syr Cuthbert Grundy oedd y Llywydd nesaf, gŵr eang ei ddiddordebau y bu 'Caerdydd' yn faich ar ei feddwl drwy gydol ei gyfnod maith yn y swydd. Ar ôl comisiynu medal goffa ar gyfer Jiwibili'r Academi ym 1932 i'w chyflwyno i'w holl gyd-aelodau, ymddeolodd ddwy flynedd yn ddiweddarach; ei olynydd oedd Augustus John, gŵr yr oedd ef wedi ei ddarbwylio i dderbyn aelodaeth yn y gred 'y dangosai'r Cymry fwy o frwdfrydedd o blaid eu cymdeithas gelfyddyd genedlaethol pe caent Gymro'n llywydd arni'.¹⁹

4. COX, DAVID. General Observations on Landscape Painting.
5. 6. ACADEMI FRENHINOL GYMREIG Y CELFYDDYDAU. Archifau, Plas Mawr, Conwy.
7. 8. 9. 10. T H THOMAS, RCA. The Royal Cambrian Academy of Art. Y Cymmrodor Cyf VII. Llundain 1885.
11. 12. PRITCHARD, R HUGH. Llythyr newyddion Cyfeillion Plas Mawr, Rhif 4, Chwef. 1981.
13. Dienw. The Times Court News, Mehefin 23, 1887.
14. Dienw. The Western Mail, Chwefror 1, 1888.
15. Dienw. Liverpool Mercury, Mai 19, 1888.
16. ACADEMI FRENHINOL GYMREIG Y CELFYDDYDAU. Archifau, Plas Mawr, Conwy.
17. Dienw. The Guardian, Mai 30, 1931.
18. Dienw. Liverpool Daily Post, Mehefin 4, 1931.
19. Dienw. News Chronicle, Ionawr 31, 1924.
20. Dienw. Liverpool Daily Post, Mehefin 10, 1935.
21. Llythyr oddi wrth academydd heb, ei gyhoeddi.



1



2



60





69



74

Members on the steps in the courtyard
Plas Mawr c.1897
Photograph Royal Cambrian Academy of Art.



Aelodau ar y grisiau yn y beili,
Plas Mawr c.1897
Fotograff Academi Frenhinol Gymreig y
Celfyddydau.

APPENDIX ATODIAD

ORIGINAL MEMBERSHIP AELODAETH WREIDDIOL

MEMBERS AELODAU

ARTINGSTALL, W.
AYLING, A.W.
BANKS, W.L.
BARKER, W.D.
DAVIES, J. Pain
DOUGLAS, John (architect/pensaer)
EVANS, Bernard W.
GHENT, Peter
HAGUE, J. Anderson
HARRISON, George
HAYES, George
HIME, Harry
HOLTE, A. Brandish
JOHNSON, John
MEASHAM, Henry
MEREDITH, William
NORBURY, Edwin A
NORBURY, Richard
PENSON, R. Kyrke
POTTER, Charles
SALMON, J. Cuthbert
SAUNDERS, Charles L.
SIBLEY, Frederick T.
SLATER, Walter James
SOMERSET, Richard Gay
TAYLOR, Frederick
TAYLOR, John
TREVOR, E.
WATSON, Walter J.
WELLS, George
WILLIAMS, Richard Llewellyn
(architect/pensaer)

ASSOCIATES AELODAU CYSYLLTIEDIG

ALLEN, J.W.
BARNETT, W.
BESWICK, Frank
FISHER, Benjamin
GRUNDY, Cuthbert
GRUNDY, J.R.G.
HILTON, Henry
WATTS, J.F.

MEMBERS AND ASSOCIATES OF THE ROYAL CAMBRIAN ACADEMY 1882 – 1981

Many thousands of contributors have been included in the annual exhibitions of the Academy – the following includes only members and associates, and their dates of birth and death where known. A full list of past exhibitors has been compiled by David Hillhouse, Senior Keeper, Williamson Art Gallery and Museum, Slatey Road, Birkenhead, and further information is available either from the Royal Cambrian Academy or from the gallery in Birkenhead. These two organisations would be grateful to receive any further information concerning the activity of past exhibitors.

AELODAU A CHYMDEITHION ACADEMI FRENHINOL CAMBRIA 1882 – 1981

Gwelir rhai miloedd o gyfrannwyr yn arddangosfeydd blynyddol yr Academi – mae'r canlynol yn cynnwys aelodau a chymdeithion yn unig, ynghyd â dyddiadau eu geni a'u marw os ydynt yn hysbys. Casglwyd rhestr lawn o gyn-arddangoswyr gan David Hillhouse, Uwch Geidwas, Oriel Gelf ac Amgueddfa Williamson, Slatey Road, Birkenhead, a cheir manylion pellach oddi wrth Academi Frenhinol Cambria neu o'r oriel yn Birkenhead. Byddai'r ddwy gymdeithas yn falch o dderbyn unrhyw wybodaeth bellach am weithgareddau cyn-arddongoswyr.

Members and Associates

Aelodau ac Aelodau Cysylltiedig

ADAMS, Harry William 1868 – 1947.
ADAMSON, H.L.
AITKEN, James.
AITKEN, John Ernest 1881 – 1957.
ALLEN, S.W.
ALLEN, Thomas William b.1855.
ALMA-TADEMA, Sir Lawrence 1836 – 1912.
ANDREW, Keith.
ARMPFIELD, Miss D.M.
ARTHUR, Sydney Watson b.1881.
ARTINGSTALL, William.
ASPINWALL, Reginald 1858 – 1921.
AYLING, Albert W. d.1905.
AYRTON, Mrs. Millicent E., M.B.E.

BADHAM, E. Leslie 1873 – 1944.
BAILEY, R.D.
BAKER, Arthur.
BAKER, Oliver 1856 – 1939.
BALL, Gerry.
BALLARD, Arthur.
BANCROFT, Elias Mollineaux d.1924.
BANCROFT, Mrs. Louisa Mary.
BANKS, William Lawrence 1822 – 1893.
BARDILL, Ralph William 1876 – 1935.
BARKER, William Dean, d.1888.
BARNISH, Léonard.
BARNITT, Miss Mary Dyson.
BARRON, D.
BARTELT, E.R.
BARTON, S. Saxon, O.B.E.
BAUM, J.
BEARE, Josias Crocker b.1881.
BENGER, Berenger 1868 – 1935.
BENNETT, William.
BENTLEY, Charles Edward.
BERRIE, John Archibald Alexander b.1887.
BESWICK, Frank.
BISHOP, Walter Follen 1856 – 1936.
BLACK, Francis.
BLACKBURN, Miss Mavis.
BLUNDELL, Miss M.
BOADLE, William Barnes 1840 – 1916.
BOAK, Robert Creswell b.1875.
BOLD, John.
BOOTH, James William b.1867.
BOOTH, Samuel Lawson d.1928.
BOSWELL, W.A.

BOTTOMLEY, Albert Ernest b.1873.
BOTTOMLEY, Edwin b.1865.
BOWEN, Owen b.1873.
BOWEN, P.R.
BOWES, John b.1899.
BOYDELL, Creswick.
BRADLEY, Frank.
BRAMALL, Eric.
BRANGWYN, Frank.
BREWER, James Alphege.
BREWER, Leonard 1875 – 1935.
BROCKBANK, Albert Ernest b.1862.
BROWN, Samuel John Milton b.1873.
BROWNE, Alan Charlson b.1903.
BRUHL, Louis Burleigh 1862 – 1942.
BURNE-JONES, Sir Edward Coley 1833 – 1898.
BURROWS, R.
BUTLER, Anthony.

CAMPBELL-BLAIR, Mrs. F.
CARMICHAEL, C.H.R.
CARROLL, L.J.
CASSIDY, John b.1860.
CHADWICK, Ernest Albert b.1876.
CLARKE, L.J. Graham.
CLOUGH, Tom.
COCKRAM, George 1861 – 1950.
COCKRILL, Maurice.
COLE, Chisholm.
COLE, I.R.
COLE, John H.
COLLINS, Charles d.1921.
COLLINS, George Edward b.1880.
COLLINSON, Robert b.1832.
CONNELLY, Peter C.
COOPER, Alick.
CORAH, William J.
CRAFT, Percy Robert 1856 – 1934.
CROW, Mrs. B.J.
CROZIER, George d.1915.
CURNOCK, James Jackson 1839 – 1891.

DAVID, Iltyd.
DAVIES, Arthur Edward b.1893.
DAVIES, A.E.
DAVIES, Mrs. C.M.
DAVIES, James Hey b.1844.
DAVIES, N. Prescott.
DAVIS, J. Pain.
DAWSON, Miss Gladys. (Mrs Woodruff)
DE BREANSKI, Alfred.
DOBSON, Henry John 1858 – 1928.
DOBSON, Henry Raeburn b.1901.
DOUGLAS, John.

DROUGHT, George J.
DUB, Jaroslav b.1878.
DUCE, George Raymond.
DUDLEY, William Harold b.1890.
DUMMETT, E.J.
DUNSTAN, Bernard.

EDWARDS, Lionel Dalhousie Robertson
b.1878.
EGGINTON, Frank J. b.1908.
EGGINTON, Wycliffe 1875 – 1951.
ELAND, John Shenton 1872 – 1933.
ELIAS, Arthur E.
ELLISON, Thomas b.1866.
ELWYN, J.,
EVANS, Bernard Walter 1843 – 1922.
EVANS, Nicholas.
EVANS, Ray.
EVANS, Tim.
EVANS, Will.

FIELDS, Ray H.
FINNEMORE, Joseph 1860 – 1939.
FINNIE, John 1829 – 1907.
FISHER, Benjamin.
FISHER, Ralph.
FITZGERALD, Florence d.1927.
FORREST, Edwin Victor.
FOWLER, Benjamin.
FOWLER, Robert 1853 – 1926.
FREEMAN, I.W.
FROBISHER, Lucy Marguerite.
FULLER, Leonard John b.1891.

GARDNER, Keith J. b.1933.
GARSIDE, Oswald 1879 – 1942.
GHENT, Peter 1857 – 1911.
GILBERT, Sir John.
GOBLE, A.B.
GOUGH, Mrs. Hugh S.
GRANT, Mrs. J.
GREGORY, Mrs. B.D.
GRIERSON, Robert.
GRIFFITH, James Milo.
GROSVENOR, E.H.
GRUNDY, Sir Cuthbert Cartwright
c.1847 – 1946.
GRUNDY, J.R.G. d.1915.
GUEST, H.B.
GWYNNE-JONES, Allan b.1892.
HAGARTY, Parker b.1859.
HAGUE, Dick.
HAGUE, Joshua Anderson 1850 – 1916.
HARE, Julius.

HARRIES, Hywel.
HARRISON, George.
HARVEY, Harold b.1874.
HAYES, Claude 1852 – 1922.
HAYES, Edwin 1819 – 1904.
HAYES, Frederick William 1848 – 1918.
HAYES, George.
HERKOMER, Sir Hubert.
HILEY, Miss M.B.G.
HILLHOUSE, David.
HILTON, Henry.
HIME, Harry b.1863.
HINCHCLIFFE, Richard George 1868 – 1942.
HIND, Mrs. A.
HITCH, Frederick Brook b.1877.
HOBART, John.
HOBLEY, Edward George 1866 – 1916.
HODSON, Samuel John 1836 – 1908.
HOGGATT, William b.1880.
HOLGATE, B.
HOLLOWAY, Charles Edward 1838 – 1897.
HOLT, H.
HOLTE, A. Brandish.
HORE, R.P.P.
HOWARTH, Charles Wilfred b.1893.
HOYLES, Benjamin.
HUGGILL, Henry Percy 1886 – 1957.
HUGHES, Henry Harold d.1940.
HUGHES, Leonard.
HUMPHREYS, George Alfred d.1948.
HUSON, Thomas 1844 – 1920.

JAGGER, Mrs. Ethel May.
JAMESON, K.A.
JARDINE, George W.
JENKINS, Mrs. P.
JENKINSON, G.
JOHN, Augustus Edwin 1878 – 1961.
JOHN, Sir William Goscombe 1860 – 1952.
JOHNSON, John.
JONES, Charles 1836 – 1892.
JONES, Dan Rowland b.1875.
JONES, E. Scott.
JONES, F.G.
JONES, Henry Conway.
JONES, Ivor Roberts.
JONES, Jonah.
JONES, Josiah Clinton 1848 – 1936.
JONES, Miss R. Howard.
JONES, S. Maurice d.1932.
JONES, Tom H.

KEMP-WELCH, Lucy Elizabeth 1869 – 1958.
KENWORTHY, John Dalzell 1858 – 1954.

KINMONT, D.B.
KINSLEY, Albert b.1852.
KINSLEY, H.R.
KNIGHT, Clara (Mrs. Frank Beswick).
KNIGHT, Joseph 1837 – 1909.
KNIGHT, John William Buxton 1843 – 1908.
KNIGHT, Paul.
KNOWLES, George Sheridan 1863 – 1931.

LANCASTER, Percy 1878 – 1951.
LEIGH-HUNT, Gerard b.1858.
LEIGHTON, Lord Frederick 1830 – 1896.
LEK, Hendrik.
LEK, Karel.
LEWIS, Conrad C.S.
LEWIS, John R.
LITTLEJOHNS, John b.1874.
LLEWELLYN, Sir William Samuel Henry
c.1860 – 1941.
LONGSHAW, Frank W. d.1915.
LOUD, Arthur Bertram 1863 – 1930.
LUMSDEN, Alan.
LYSAGHT, Alfred.

McCONNELL, Charles.
McDOUGAL, John.
McINTYRE, Donald.
MACPHERSON, G.G.
MacTAGGART, Sir William.
MAGER, Frederick b.1882.
MAHLER, Henry.
MALINS, Fred.
MALINS, Mrs. M.
MANN, James Scrimgeour 1883 – 1946.
MARKS, Barne H. Samuel 1827 – 1916.
MARKS, Henry Stacy 1829 – 1898
MARPLES, George 1869 – 1939.
MARR, J.W. Hamilton.
MASON, Arnold.
MATTHEWS, A.E.
MAYBERY, Edgar James b.1887.
MEASHAM, Henry 1844 – 1922.
MEREDITH, William b.1851.
MEYER, Adolph Campbell.
MILLAIS, Sir John Everett 1829 – 1896.
MINSHULL, R.T.
MOORE, Frank b.1876.
MORCOM, Joseph Herbert b.1871.
MORETON, Mrs. A. Bertha.
MORRIS, Cedric b.1889.
MORRISON, Robert Edward 1852 – 1925.
MOSSMAN, Dr. D.B.
MOSTYN, M. (Mrs. L.J. Fuller).
MOSTYN, Tom (Thomas Edwin) 1864 – 1930.

NASH, Tom J.
NEALE, George Hall.
NETHERWOOD, Arthur d.1930.
NETHERWOOD, Norman.
NICHOLSON, Greer.
NORBURY, Edwin Arthur 1849 – 1918.
NORBURY, Richard 1815 – 1886.
NORTH, Herbert L.
NORTON, Charles William c.1870 – 1946.

OSTLE, Roy John b.1930.
OUSEY, Buckley d.1889.
OWEN, Will 1869 – 1957.

PAICE, Philip Stuart 1884 – 1940.
PARKER, John 1839 – 1915.
PARKYN, William Samuel b.1875.
PARNELL-BAILEY, Miss Eva.
PENN, William Charles 1877 – 1968.
PENNELL, Harry.
PENSON, R. Kyrke 1815 – 1886.
PERRIN, Alfred Feyen d.1918.
PICKERING, Miss Carol Mary.
PIERCE, Robert 1884-c.1970.
POLLOCK, Mrs. G.M.G.
POTTER, Charles.
POYNTER, Sir E.J.
PRENDERGAST, P.
PRESCOTT-DAVIES, Norman 1862 – 1915.
PRICHARD, Gwilym b.1931.
PRIDE, Mrs. Phyllis Elsie.
PRITCHARD, Arthur G. b.1927.
PRITCHARD, Ivor Mervyn d.1948.
PROCTER, Albert.

RAVENSCROFT, Miss J.
REED, Stanley b.1908.
REISS, George Francis b.1893.
RENDELL, Joseph Frederick Percy
1872 – 1955.
RENNIE, M.
RICHARDS, A.J.
RICHARDS, Ceri, C.B.E.
RIDING, Harold L.
ROBERTS, Gladys Gregory (Mrs.)
ROBERTS, Howard.
ROBERTS, John.
ROBERTS, Lancelot.
ROBERTS, Will.
ROBERTS, W. Pierce
ROSE, Miss Edna.

SALMON, John Cuthbert 1844 – 1917.
SAUNDERS, Charles L. d.1915.

SAWYER, Rowena B.
SCOTT, John Edward b.1934.
SELWYN, W.
SEVERN, Walter 1830 – 1904.
SEWARD, Edwin d.1924.
SHARPE, Charles William d.1955.
SHARROCKS, Alfred Burgess b.1919.
SHORE, Jack.
SHORT, Richard 1841 – 1916.
SHRUBSOLE, W.G.
SIBLEY, Frederick T.
SIDLEY, Samuel 1829 – 1896.
SIDNEY, Herbert d.1923.
SISEMAN, Ernest James.
SLATER, Walter James 1845 – 1923.
SLOCOMBE, Alfred.
SLOCOMBE, Shirley Charles Llewellyn.
SMITH, Grainger 1892 – 1961.
SMITH, Reginald 1855 – 1925.
SMOUT, John F.
SOMERSET, Richard Gay 1848 – 1928.
SOUTHERN, J.M.
SPACKMAN, Cyril Saunders b.1887.
SPENLOVE-SPENLOVE, Frank 1868 – 1933.
STAMPER, James William b.1873.
STEPHENSON, Willie.
STRUTT, Alfred William 1856 – 1924.
SULLIVAN, William Holmes d.1908.
SUTCLIFFE, Lester.
SUTTON, R.
SWANWICK, Harold 1866 – 1929.
SWINSTEAD, Miss Eulalia Hillyard b.1893.
SWINSTEAD, George Hillyard 1860 – 1926.

TANKARD, A.P.
TAYLER, Frederick 1802 – 1889.
TAYLOR, John. d.1892.
TEASDALE, Percy Morton b.1870.
THOMAS, T.H.
THOMAS, Walter 1894 – 1971.
THOMAS, W.
THOMPSON, Constance Dutton b.1882.
TOWERS, James b.1853.
TOWERS, Samuel b.1862.
TREVOR, Miss E.
TUNNICLIFFE, Charles Frederick b.1901.
TURNER, William Brint.
TURNER, William McAllister b.1901.

UHLMAN, Fred b.1901.
VAN DER VEEN, C.W.
VASEY, Mrs. Gladys.

WALL, Tom.
WARD, Cyril 1863 – 1935.
WARD, I.
WARD, Leonard b.1887.
WARREN, C. Knighton.
WATSON, Dawson b.1864.
WATSON, John Dawson 1832 – 1892.
WATSON, Walter J. 1879 – 1937.
WATTS, George Frederick 1817 – 1904.
WATTS, James Thomas d.1930.
WEAVER, Herbert Parsons d.1945.
WEBSTER, John Robert b.1934.
WEDGWOOD, Geoffrey Heath b.1900.
WELLS, George.
WHAITE, Henry Clarence 1828 – 1912.
WHEWELL, Herbert 1863 – 1951.
WHITEHEAD, Mrs. Margaret della Rovere.
WIFFEN, Alfred Kemp b.1896.
WILLIAMS, Alyn 1865 – 1941.
WILLIAMS, Miss Claudia.
WILLIAMS, Miss D.
WILLIAMS, Guy R. b.1920.
WILLIAMS, Hughes Harry 1892 – 1953.
WILLIAMS, Kyffin b.1918.
WILLIAMS, Margaret Lindsay.
WILLIAMS, Richard James b.1876.
WILLIAMS, Stephen W.
WILLIAMS, Terrick 1860 – 1936.
WILLIAMS, Warren.
WILSON, Eli Marsden b.1877.
WILSON, G. Douglas.
WILSON, Vincent John b.1933.
WINCHURCH, Miss J.
WITHEROP, J. Coburn b.1906.
WOOD, G. Swinford.
WOODRUFF, Mrs. Gladys (see DAWSON,
Gladys).
WOODS, Albert.
WORKMAN, Harold 1897 – 1975.
YATES, Mrs. Ann. b.1897.
YEOMANS, Geoff.

Presidents Llywyddion

1885	WHAITE, Henry Clarence 1828 – 1912
1913	GRUNDY, Sir Cuthbert Cartwright
1934	JOHN, Augustus Edwin
1939	HINCHCLIFFE, Richard George
1942	MANN, James Scrimgeour
1947	BOWEN, Owen
1954	HUGGILL, Henry Percy
1958	BROWN, Samuel John Milton
1960	SMITH, Grainger
1961	SHARROCKS, Alfred Burgess
1962	TURNER, William McAllister
1967	SHARROCKS, Alfred Burgess
1969	WILLIAMS, Kyffin
1977	SHORE, Jack

Curators Curiaduriaid

1883	TEAGUE, Fred W.
1887	FURNESS, J.R.
1921	DYALL, C.G.
1939	POVAH, J. Arnold
1946	TUCKER, Norman
1947	LEES, Frederick
1975	MERCER, Leonard H.S.

Dimensions are in inches, height before width
Y mae'r maintioli mewn modfeddi, uchder o
flaen lled

Catalogue numbers in brackets
Rhifau catalog mewn cromfachau

no. artist rhif arlunydd	title teitl	year exhibited at the R.C.A. (cat no) blwyddyn ei arddangos yn yr A.F.G. (rhif cat)	medium cyfrwng	Dimensions Maintioli
1 HOLTE, A Brandish	Among the Birches Rhwng y Bedw	1882 (36) 1882 (36)	Oil Olew	18 x 14 18 x 14
2 SHORT, Richard 1841 – 1916	Stormy Weather Tywydd Garw	c.1885 (83) c.1885 (83)	Oil/Panel Olew/Panel	7¼ x 11¼ 7¼ x 11¼
3 HARE, Julius 1859 – 1932	Caernarvon Street Scene Golygfa Stryd yng Nghaenarfon	c.1887 c.1887	Watercolour Dyfrlliw	11 x 7½ 11 x 7½
4 SALMON, John Cuthbert 1844 – 1917	Craig-yr-Ysfa A Spur of Carnedd Llewelyn Craig-yr-Ysfa Esgair ar Garnedd Llywelyn	c.1887 c.1887	Watercolour Dyfrlliw	14¼ x 9½ 14¼ x 9½
5 SAUNDERS, Charles Leonard d.1915	A snow-capped peak, Carnedd Llewelyn Copa dan eira, Carnedd Llywelyn	c.1887 c.1887	Watercolour Dyfrlliw	9¾ x 13¾ 9¾ x 13¾
6 ASPINWALL, Reginald 1858 – 1921	The Cumulus Cloud Y Cwmwl Cwmwlws	1888 (84) 1888 (84)	Oil/Canvas Olew/Cynfas	8½ x 11½ 8½ x 11½
7 WATSON, John Dawson 1832 – 1902	Farmyard Pets Anifeiliaid Anwes ar y Fferm	1889 (182) 1889 (182)	Watercolour/ Paper Dyfrlliw/Papur	19¾ x 27¼ 19¾ x 27¼
8 WHAITE, Henry Clarence 1828 – 1912	Arthur in the Gruesome Glen Arthur yn y Glyn Erchyll	1890 (57) 1890 (57)	Oil/Canvas Olew/Cynfas	40 x 60 40 x 60
9 GHENT, Peter 1857 – 1911	Golden Gorse and Wind Blown Trees Eithin Euraid a Choed wedi eu Chwythu gan y Gwynt	1892 (73) 1892 (73)	Oil/Canvas Olew/Cynfas	35¼ x 59½ 35¼ x 59½
10 HUGHES, Leonard	Thomas Gee Thomas Gee	c.1892 c.1892	Oil Olew	30 x 25 30 x 25
11 BOOTH, Samuel Lawson 1836 – 1928	Langdale Pikes Langdale Pikes	1896 (168) 1896 (168)	Oil/Canvas Olew/Cynfas	48½ x 75 48½ x 75
12 COCKRAM, George 1861 – 1950	When Skies Dipt Down to Sea and Sand (on the Anglesey Coast) Pan wyrodd yr Wybren i Lawr i'r Môr a'r Tywod (ar Arfordir Môn)	1897 (8) 1897 (8)	Watercolour Dyfrlliw	23½ x 35½ 23½ x 35½

no. artist rhif arlunydd	title teitl	year exhibited at the R.C.A. (cat no) blwyddyn ei arddangos yn yr A.F.G. (rhif cat)	medium cyfrwng	Dimensions Maintioli
13 ALMA-TADEMA, Sir Lawrence 1836 – 1912	A Family Group Grŵp Teuluol	1897 (135) 1897 (135)	Oil/panel Olew/panel	12 × 11 12 × 11
14 POTTER, Charles Fl. 1867 – 1892	A Quiet Pool Pwll Tawel	c.1898 c.1898	Oil/Canvas Olew/Cynfas	20 × 30 20 × 30
15 FINNIE, John 1829 – 1907	Landscape Tirlun	c.1899 c.1899	Oil/Canvas Olew/Cynfas	40 × 60 40 × 60
16 SOMERSET, Richard Gay, 1848 – 1928	Trout Stream Nant Frithyll	1901 (136) 1901 (136)	Oil Olew	36 × 28 36 × 28
17 AYLING, Albert William d.1905	The Church Pool, Betws-y-Coed Pwll yr Eglwys, Betws-y-Coed	1902 (15) 1902 (15)	Watercolour/ Paper Dyfrlliw/Papur	25½ × 39½ 25½ × 39½
18 HAGUE, Joshua Anderson, 1850 – 1916	Burdock Cacimwci	1902 (162) 1902 (162)	Oil/Canvas Olew/Cynfas	30 × 25 30 × 25
19 BENDER, Berenger 1868 – 1935	The Old Road on the Orme Yr Hen Ffordd ar Ben-y-Gogarth	c.1902 c.1902	Watercolour Dyfrlliw	18¾ × 29¼ 18¾ × 29¼
20 SOMERSET, Richard Gay, 1848 – 1928	The Mountain Pasture (Snowdonia) Porfa'r Mynydd (Eryri)	1904 (128) 1904 (128)	Oil/Canvas Olew/Cynfas	41 × 61¼ 41 × 61¼
21 HAGARTY, Parker 1859 – 1934	From Moor to Fen O'r Rhos i'r Gors	c.1904 c.1904	Oil Olew	48 × 30 48 × 30
22 SOMERSET, Richard Gay, 1848 – 1928	Aber Conway Aber Conwy	1905 (213) 1905 (213)	Oil/Canvas Olew/Cynfas	40½ × 60¼ 40½ × 60¼
23 HAGUE, Joshua Anderson, 1850 – 1916	In the Mold Valley Yn Nyffryn yr Wyddgrug	1906 (203) 1906 (203)	Oil/Canvas Olew/Cynfas	41½ × 54 41½ × 54
24 BARDILL, Ralph 1876 – 1935	The Old Mill at Glan Conway Yr Hen Felin yng Nglan Conwy	1911 (294) 1911 (294)	Watercolour Dyfrlliw	19 × 29½ 19 × 29½
25 HINCHLIFFE, Richard George 1868 – 1942	In the Orchard Yn y Berllan	c.1913 c.1913	Oil/Canvas Olew/Cynfas	19 × 24 19 × 24
26 BOOTH, Samuel Lawson 1836 – 1928	The Holy City Y Ddinas Sanctaidd	1917 (87) 1917 (87)	Oil/Canvas Olew/Cynfas	61 × 109 61 × 109
27 GRUNDY, Sir Cuthbert Cartwright 1846 – 1946	Autumn Hydref	1917 (61) 1917 (61)	Oil/Canvas Olew/cynfas	42 × 32½ 42 × 32½
28 CASSIDY, John b.1860	Adam Adda	1920 (2) 1920 (2)	Sculpture Bronze Cerflun Efydd	4½ 4½

no. artist rhif arlunydd	title teitl	year exhibited at the R.C.A. (cat no) blwyddyn ei arddangos yn yr A.F.G. (rhif cat)	medium cyfrwng	Dimensions Maintioli
29 LANCASTER, Percy 1878 – 1950	Landscape with Bridge Tirlun â Phont	c.1920 c.1920	Watercolour Dyfrlliw	13½ × 19½ 13½ × 19½
30 GRUNDY, Sir Cuthbert Cartwright 1846 – 1946	Landscape Tirlun	1922 (153) 1922 (153)	Oil Olew	40 × 60 40 × 60
31 JONES, Josiah Clinton 1848 – 1936	Pont Newydd Pont Newydd	1923 (358) 1923 (358)	Watercolour Dyfrlliw	9¼ × 13¾ 9¼ × 13¾
32 MOSTYN, Thomas E 1864 – 1930	Memory's Garden Gardd y Cof	1924 (216) 1924 (216)	Oil Olew	39 × 49 39 × 49
33 AITKEN, John Ernest 1881 – 1957	On the Mersey (Sunlit Mersey) Ar afon Merswy (Merswy Heulog)	1925 (388) 1925 (388)	Watercolour Dyfrlliw	10 × 14 10 × 14
34 ANDREWS, Joseph 1874 – 1936	September Morn – Cemaes Bay Bore o Fedi – Bae Cemaes	1929 (9) 1929 (9)	Oil/Canvas Olew/Cynfas	19½ × 23¾ 19½ × 23¾
35 KEMP-WELCH, Lucy 1869 – 1958	Breeze and Broad Spaces Awel ac Eangderau	1930 (279) 1930 (279)	Watercolour Dyfrlliw	24 × 29¼ 24 × 29¼
36 BERRIE, John Archibald Alexander 1887 – 1962	Portrait of Clarence Whaithe Portread o Clarence Whaithe	c.1930 c.1930	Oil/Canvas Olew/Cynfas	30 × 25 30 × 25
37 CRAFT, Percy Robert 1856 – 1934	Marooned Marooned	1931 (9) 1931 (9)	Oil/Canvas Olew/Cynfas	24 × 36 24 × 36
38 KEMP-WELCH, Lucy Kemp 1869 – 1958	Burnt Out Fires (Dying Fires) Tanau wedi Diffodd (Tanau'n Marw)	1933 (150) 1933 (150)	Oil/Canvas Olew/Cynfas	47½ × 71¼ 47½ × 71¼
39 JOHN, Augustus 1878 – 1961	Cineraria Cineraria	1934 (167) 1934 (167)	Oil Olew	36 × 28 36 × 28
40 PAICE, Philip Stuart 1884 – 1940	Rock Ferry, Cheshire Rock Ferry, Swydd Gaer	1936 (151) 1936 (151)	Oil/Canvas Olew/Cynfas	20¼ × 24 20¼ × 24
41 SMITH, George Grainger 1892 – 1961	Snowdon from Capel Curig Yr Wyddfa o Gapel Curig	1943 (47) 1943 (47)	Oil/hardboard Olew/hardbord	25¼ × 30¼ 25¼ × 30¼
42 BROWN, Samuel John Milton 1874 – 1967	Homeward Bound Teg Edrych Tuag Adref	1944 (89) 1944 (89)	Watercolour Dyfrlliw	20¾ × 25½ 20¾ × 25½
43 BROWN, Samuel John Milton 1874 – 1967	Rain and Wild West Wind Glaw a Gwynt Gwyllt y Gorllewin	1945 (151) 1945 (151)	Watercolour Dyfrlliw	8 × 12 8 × 12

no. artist rhif arlunydd	title teitl	year exhibited at the R.C.A. (cat no) blwyddyn ei arddangos yn yr A.F.G. (rhif cat)	medium cyfrwng	Dimensions Maintioli
44 REED, Stanley 1908 – 1978	Mother and Child Mam a Phlentyn	1947 (35) 1947 (35)	Oil/Board Olew/Bwrdd	24½ × 29½ 24½ × 29½
45 PENN, William Charles 1877 – 1968	D A Clark Smith D A Clark Smith	1948 (34) 1948 (34)	Oil/Canvas Olew/Cynfas	29 × 24½ 29 × 24½
46 HOWARTH, Charles W. b.1893	Llanddeusant Mill, Anglesey Melin Llanddeusant, Ynys Môn	1953 (13) 1953 (13)	Oil Olew	17 × 21¾ 17 × 21¾
47 YEOMANS, Geoff	Birkenhead Park Parc Penbedw	1955 (51) 1955 (51)	Oil Olew	16¾ × 20 16¾ × 20
48 BUTLER, Anthony	Bidston Dock Doc Bidston	c.1956 c.1956	Oil/Board Olew/Bwrdd	31 × 37½ 31 × 37½
49 MORETON, Mrs A B	Portrait Bust of Will C Penn Penddelw Bortread o Will C Penn	1958 (234) 1958 (234)	Sculpture Cerflun	12 12
50 McINTYRE, Don	Gypsy Camp with Ponies Gwersyll Sipswn gyda Merlod	1960 (152) 1960 (152)	Oil Olew	12 × 30 12 × 30
51 NASH, Tom	Still Life with Yellow Chair Bywyd Llonydd â Chadair Felen	1961 (49) 1961 (49)	Tempera Tempera	25 × 30 25 × 30
52 WHITEHEAD, Mrs M. della R	Shôn Shôn	1962 (235) 1962 (235)	Terra Cotta Sculpture Terra Cotta Cerflun	11 11
53 AYRTON, Mrs Millicent E	Dock Road Ffordd y Doc	1963 (132) 1963 (132)	Oil Olew	30 × 25 30 × 25
54 LEK, Karel	Marionette Marionet	1964 (34) 1964 (34)	Oil Olew	39¾ × 30¾ 39¾ × 30¾
55 BLACKBURN, Miss M	Ruthin Rhuthun	1965 (145) 1965 (145)	Oil Olew	28 × 36 28 × 36
56 SCOTT JONES, Eddie	Winter, Conwy Gaeaf, Conwy	1965 (71) 1965 (71)	Oil Olew	21½ × 29½ 21½ × 29½
57 SHARROCKS, A Burgess, PPRCA	Llawhaden Castle, Pembs Castell Llawhaden, Sir Benfro	1965 (71) 1965 (71)	Oil Olew	24 × 48 24 × 48
58 HARRIES, Hywel	Dockside, Cardiff Dociau, Caerdydd	1968 (95) 1968 (95)	Oil Olew	18 × 36 18 × 36
59 ROBERTS, Will	Farm Cart Trol Fferm	1969 (22) 1969 (22)	Oil Olew	15½ × 19½ 15½ × 19½
60 FORREST, E V	Tan-y-Grisiau Road, Blaenau Ffestiniog Ffordd Tan-y- Grisiau, Blaenau Ffestiniog	1970 (27) 1970 (27)	Oil Olew	26 × 36 26 × 36

no. artist rhif arlunydd	title teitl	year exhibited at the R.C.A. (cat no) blwyddyn ei arddangos yn yr A.F.G. (rhif cat)	medium cyfrwng	Dimensions Maintioli
61 JAMESON, K A	Seed Heads Pennau Hadau	1971 (24) 1971 (24)	Oil/Board Olew/Bwrdd	48 × 24 48 × 24
62 WILLIAMS, Kyffin	Karla Reading Karla yn Darllen	1972 (9) 1972 (9)	Oil Olew	20 × 17 20 × 17
63 OSTLE, Roy	Farm near the Alun Fferm ger afon Alun	1973 (48) 1973 (48)	Oil/PVA Olew/PVA	48 × 36 48 × 36
64 LEWIS, Conrad	Interior Golygfa fewnol	1976 (126) 1976 (126)	Acrylic Acrylig	24 × 19½ 24 × 19½
65 DAVID, Illtyd	Pengam Show Saga Saga Sioe Pengam	1977 (27) 1977 (27)	Oil Olew	33½ × 45 33½ × 45
66 DAWSON, Gladys (Mrs. Woodruff, RCA., PSWA., FRSA,)	Treetops, Kenya Feb 5/6th 1952 Brig y Coed, Cenia Chwef 5/6ed 1952	1977 (190) 1977 (190)	Watercolour Dyfrlliw	18 × 21½ 18 × 21½
67 DUMMETT, Ted	The Constant Companion Y Cydymaith Cyson	1977 (1) 1977 (1)	Oil Olew	40 × 32 40 × 32
68 HOBART, John	Raised Beach No.1 Cyfordraeth Rhif 1	1978 (16) 1978 (16)	Oil/Collage Olew/Collage	36 × 36 36 × 36
69 CONNELLY, Peter C.	Fishing Boats at Polperro Cychod Pysgota yn Polperro	1979 1979	Acrylic Acrylig	18 × 24 18 × 24
70 FIELDS, Ray	Two Studies Dwy Astudiaeth	1979 1979	Oil Olew	19 × 29 19 × 29
71 WILLIAMS, Claudia	The White Blouse Y Flows Wen	1979 (88) 1979 (88)	Oil Olew	33½ × 20½ 33½ × 20½
72 PRICHARD, Gwilym	Tai Pentra Pella Tai Pentra Pella	1980 (89) 1980 (89)	Oil Olew	20 × 36 20 × 36
73 EVANS, Nicholas	Coalface 1920's (1) Ffâs Lo, 1920au (1)	1981 (41) 1981 (41)	Oil Olew	48 × 48 48 × 48
74 SHORE, Jack	Western Coast Y Glannau Gorllewinol	1981 (43) 1981 (43)	Acrylic Acrylig	44 × 44 44 × 44
75 SHORE, Jack	Foliage Deiliant	1981 (52) 1981 (52)	Acrylic Acrylig	38½ × 34½ 38½ × 34½

Patron H M QUEEN ELIZABETH THE QUEEN MOTHER

Noddwr E M Y FRENHINES ELIZABETH, Y FAM FRENHINES

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