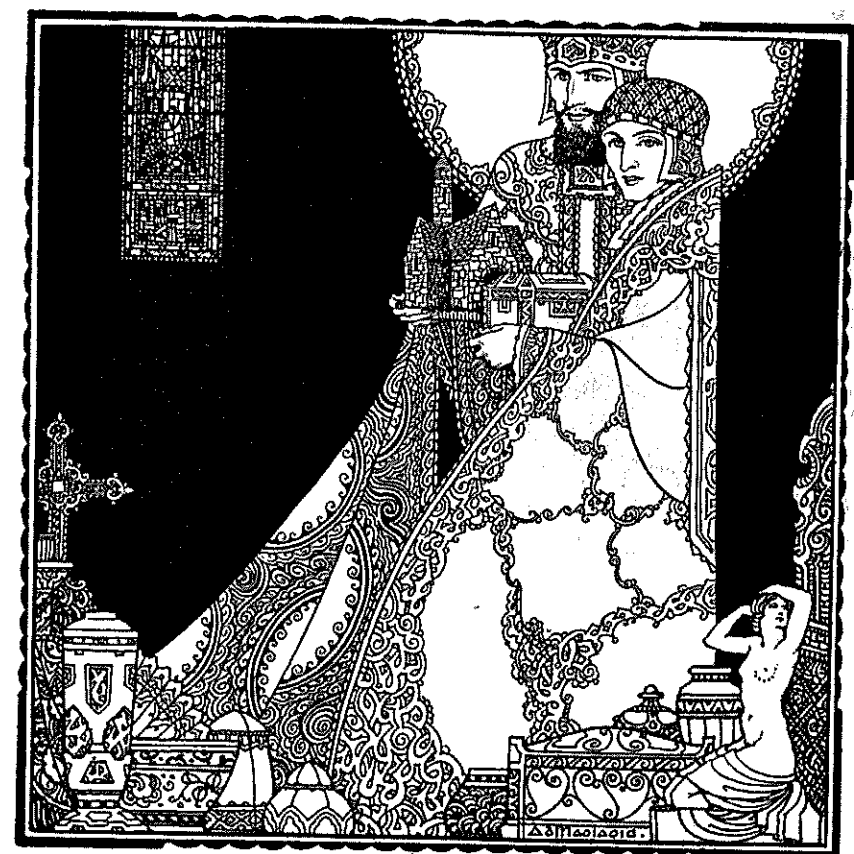


CORK

ARTS AND CRAFTS SOCIETY OF IRELAND



SEVENTH EXHIBITION
CATALOGUE PRICE ONE SHILLING

GRAVESEND GALLERY

C O B K

CATALOGUE

THE ARTS AND CRAFTS
SOCIETY OF IRELAND
AND GUILD OF IRISH ART-WORKERS

CATALOGUE
OF THE SEVENTH EXHIBITION

1925

DUBLIN BELFAST CORK

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THE EXHIBITION WILL BE HELD AS
FOLLOWS :

IN DUBLIN—At the Metropolitan School of Art,
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31st October, 1925

IN BELFAST—At the Municipal Technical Institute
during the month of November, 1925

IN CORK—At the Crawford Municipal School of
Art during the month of January, 1926

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A.M.I.C.E.	

Those who sympathize with the work of the Society are invited to become Foundation Members. Particulars can be obtained at the Secretary's table.

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MISS JENNIE FITZHARRIS.	PRAEGER.
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MICHAEL HEALY.	MISS ELIZABETH C. YEATS.
JAMES HODGEN.	MISS LILY YEATS.

Those desirous of becoming members of the Guild should apply at the Secretary's table for Nomination Form and copy of the Rules.

SELECTION COMMITTEE 1925

GEORGE ATKINSON, R.H.A.,	R. CAULFIELD ORPEN, B.A.,
A.R.C.A.	F.R.I.A.I.
THOMAS BODKIN.	MISS KATHLEEN QUIGLY.
MISS ELEANOR KELLY.	MISS SARAH A. REYNOLDS.
LUCIUS O'CALLAGHAN, R.H.A.	MISS ETHEL RHIND.
F.R.I.A.I.	OLIVER SHEPPARD, R.H.A.
	MISS LILY YEATS.

THE objects of the Society are :—

- (a) To foster and promote the development of Arts and Crafts in Ireland ;
- (b) To hold exhibitions of Arts and Crafts when desirable ;
- (c) To cultivate appreciation of Arts and Crafts by providing instruction by means of lectures and other methods as may seem desirable ;
- (d) To issue publications bearing on the objects of the Society ;
- (e) To do all such other things as may be incidental or conducive to the attainment of the above objects, or any of them.

The Society hopes to be able to develop much natural talent which is now unused or misdirected, and in various ways to aid Irish Art-Workers in regaining for Irish work the high repute it once possessed for excellence of workmanship and artistic merit.

The affairs of the Society are managed by a President and Council and an Executive Committee in Dublin, and by Sub-Committees in Belfast and Cork for Ulster and Munster respectively.

Membership of the Society consists of two classes :—

- (a) Founders of, and subscribers to, the Society, who are called "Foundation Members."
- (b) Members of the Guild of Irish Art-Workers, who are called "Members."

Foundation Members can be enrolled at any time on the payment of the first annual subscription.

Members of the Guild are elected. Elections are held in connexion with the Society's Exhibitions when particulars can be obtained from the Hon. Secretaries.

REGULATIONS FOR EXHIBITORS

I. Work eligible for exhibition includes :

Hammered Iron-work	Decorative Sculpture
Metal-work, brass, copper, pewter	Scraffito-work
Gold and Silversmiths' work	Gesso- and Stucco-work
Enamels and Enamelled Metal-work	Pottery and Porcelain
Decorative Painting	Leather-work
Stained Glass and Cartoons	Book-binding
Mosaic	Decorative Engraving and Lithography
Tapestry	Decorative Drawing for Reproduction
Embroidery	Block Printing
Fan Painting	Writing and Illumination
Cabinet - making and Wood-carving	Printing
Decorative Stone and Marble Carving and Inlaying	Designs for Printed Hangings, Fabrics and Textiles

And Miscellaneous Exhibits to be approved by the Committee of Selection.

Inventions or Mechanical Contrivances are not, as such, admissible.

II. All Exhibits will be subject to the approval of a Committee of Selection.

III. (a) The following forms and labels will be supplied in due course to intending Exhibitors by the Hon. Secretaries :

1. Forms for general description of proposed exhibits.
2. Labels to be attached to all exhibits.
3. Instructions relative to the delivery of exhibits.
4. Removal orders.

(b) The particulars required for the catalogue, etc., on the forms and labels must be fully filled in, and will include : Description of the work ; Name and address of the Exhibitor ; Name of Designer ; Name of responsible executant ; If done under instruction, the name of the Instructor and of the School ; Value for insurance ; If for sale, the price ; If orders for replicas may be accepted, the price.

IV. The preliminary organization, the issuing of forms, labels, instructions, etc., will be conducted from three centres :

1. Dublin, for Leinster and Connaught.
2. Belfast, for Ulster.
3. Cork, for Munster.

V. (a) The Sub-Committees in Belfast and Cork will receive at their centres, from residents in Ulster and Munster respectively, such works that do not exceed in size or weight the limits of the Parcel Post regulations.

(b) All other works must be sent direct to the Exhibition in Dublin.

(c) Exhibits must, if possible, be delivered unpacked.

VI. (a) Exhibitors must pay all expenses of conveying their works to and from the places fixed for their delivery by Regulation V.

(b) The cost of conveying the exhibits selected by the Committees in Belfast and Cork to the Exhibition, and from the Exhibition to the local centres, will be paid by the Society.

VII. (a) Exhibits that have been accepted by the Committee cannot be removed until the close of the Exhibition, except by special arrangement in exceptional circumstances.

(b) Works not accepted must be removed at once, at the request of the Hon. Secretaries.

(c) On the close of the Exhibition all exhibits must be removed from the places of delivery within the dates fixed and communicated by the Hon. Secretaries. The Society will not be responsible for exhibits not so removed, and such exhibits will be handed to agents to be warehoused at the expense of the Exhibitor.

(d) No work will be allowed to be removed without a Removal Order (supplied by the Hon. Secretaries), signed by the Exhibitor.

VIII. (a) The arranging of the exhibits will be entirely in the hands of the Committees of the Society.

(b) No charge will be made for space or hanging, etc.

(c) Cases will be provided for such works as in the judgment of the Committees require them.

IX. Exhibits will be insured by the Society against fire, burglary, theft, and damage from the time they are received until the date fixed for their removal.

X. (a) No advertisement, announcement or label of any kind will be allowed in the Exhibition except such labels as are provided by the Committees.

(b) Particulars of the exhibits will be published in a catalogue.

XI. (a) The Hon. Secretary will undertake the preliminary steps for the sale of exhibits ; will take the name and address of any intending purchaser and accept a deposit of 25 per cent. on

account ; and will send particulars to the Exhibitor. The Society will not, however, be responsible for the delivery of the work sold, nor for the payment of the remainder of the purchase-money. (See also VII. (a)).

(b) No commission will be charged on any such sale.

(c) Sales effected by the Hon. Secretary will take priority over those effected privately, if he has not been previously notified of the latter.

XII. Works are only received on the understanding that the foregoing regulations and conditions are fully accepted by the Exhibitor.

Hon. Local Secretary for Ulster :

CHARLES BRAITHWAITE, A.R.H.A.,
2 Manor Street, Clifton Road, Belfast.

Hon. Local Secretary for Munster :

MICHAEL HOLLAND,
8 North Mall, Cork.

J. R. CLARK, F.C.R.A.

Hon. Secretary,
Metropolitan School of Art, Kildare Street, Dublin.

PUBLICATIONS OF THE SOCIETY

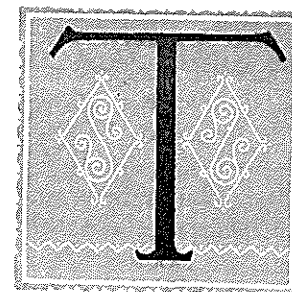
"Journal and Proceedings of the Arts and Crafts Society of Ireland," Vol. I, Nos. 1, 2, 3, and 4, price two shillings and sixpence each. Sets of four numbers, five shillings the set.

"Maces, Swords, and other insignia of Office of Irish Corporations," etc., chiefly those in the Society's Exhibition of 1895-6, by John Ribton Garstin, M.A., F.S.A., price one shilling.

"The Modern Irish Lace Industry," by James Brennan, R.H.A., now out of print.

Copies of the Catalogue of the Society's Second Exhibition, 1899, also of the Society's Fourth Exhibition, 1910, may still be had, price sixpence.

FOREWORD



THIS the Seventh Exhibition of Irish Arts and Crafts, held by the Arts and Crafts Society of Ireland, consists of some selected pieces of work in various branches of the Arts now being practised in Ireland. The distressing conditions of life under which the Society's Fifth and Sixth Exhibitions were held are, happily, no longer with us, form having emerged from chaos, or, rather, form is emerging. This collection of creative work in the Arts is placed before a public that is engaged itself in creating a national life, engaged in Art and Craft in the highest sphere. Thus an added interest may attach to this Exhibition, for, though it may not be apparent at once, true Art and true Craft, in whatever field they may operate, spring from the same roots, from the same insight and the same deep purpose.

Life to-day calls out against the erstwhile accepted conceptions of individual and collective dignity. The possibility of a finer individual life and a finer collective life than established custom has recognised and provided for is scarcely to be denied, and it may be that an impulse in that direction lies beneath much that has seemed and still appears to be destructive rather than constructive in social life and the Arts; that is spread abroad and manifests itself in different ways under different conditions.

Should all this be true, it would seem that the Society, since its inception thirty-one years ago, has been engaged

not merely in reviving Arts and Crafts, but also in pioneer work on that broader plane, inasmuch as it has consistently upheld, in connexion with the making of things such that they shall be acceptable to-day, that the exercise of a larger and finer individual effort than that which finds expression generally in our established methods of production is a primary condition. Whatever success the Society may have had in raising the standard of work in the Crafts—the exhibits on view must speak as to that—the success is due to an insistence that it is insufficient to be only skilled with tools, or skilled in designing. The play of a larger individual vitality is the essential way to achievement of the acceptable—the workman must be artist also, and the artist must be workman, too. Further, the Society has required that the names be given of those who have made the various articles submitted to them for exhibition, and that their names appear in the Society's catalogues.

It cannot be said that the Society has effected any great revolution in the established methods of production which for many years have depended on mechanism, science and "efficiency"—those intolerably poor servants and worse masters. Yet, to have brought into being a group of craftsmen and craftswomen who in varying degrees are practising their crafts in accord with the Society's principles, is no mean achievement, for, beyond the value of the work they produce, the practical soundness of the principles is demonstrated; the work is judged to be acceptable—indeed, very highly acceptable in some instances, in and to the life of to-day.

It is possible, therefore, that, in presenting this collection of work to the public view, the Society displays not merely desirable objects of Arts and Crafts, but something also in the underlying conditions of it all which, to those able to grasp and apply it, may prove of some worth in determining the structure of the future productive system of this country.

At the present moment in our history, it is perhaps not surprising that thought is apt to direct itself, not so much to such underlying and controlling conditions, as to the adoption of a distinctive national style in the Arts, derived from the Celtic tradition, in apparent unconsciousness of the dependence of national style upon a determined vital striving on the part of a people, to achieve in their actual lives their settled ideal of human dignity. At the Exposition Internationale des Arts Décoratifs et Industriels Modernes, now open in Paris, most of the other countries of Europe may be seen to be engaged in this determined effort to create an environment acceptable to modern life. From architecture to the smallest utensil, the character of all things is being transformed, that they shall be in accord with the living convictions, habits and ideals. In the decorative arts of France we see how this revision is arriving at a settled twentieth century style. The inevitable violence of the earlier efforts is now giving place to a harmonious quality throughout all branches of work, to a style derived, not from any pre-existing style, but from the impetus and nature of modern life and thought. The pavilion devoted to the work of a group of individual craftsmen as distinct from the more commercial work, is of especial interest, for it shows the high level of achievement that has been reached by the craftsmen of France, and the more settled stylistic character that is destined to be established in that country.

The style that may distinguish the future work of Ireland no man can foretell. It will grow, however, if we have a modern ideal of human dignity commanding a sufficient force of determination to realise it in practical life. An assumed mannerism, be it Celtic or some other, must show us lacking in these things; must show poverty in ideals, in courage, in the finer forces of life. No one knowingly would take that road. As sincere men and women in search of the higher things, we can contribute to the building up of

a national life according to our modern conceptions of seemliness and human requirement, and our national style (to use again a priggish expression) will reside in the character of the environment we create for ourselves by adopting the things and qualities that we surely and enduringly like.

The collection of exhibits that form this Seventh Exhibition is by no means completely representative of present-day Irish Arts and Crafts. Some compensation for this lies in at least one of the reasons—that many former contributors to the exhibitions have now established themselves, and are so occupied on commissions as to be unable to do work for exhibition. Also many of the more important works have to be placed in their permanent position as soon as completed, and are not therefore available for exhibition.

The Society gratefully acknowledges the generous help afforded by the Ministry of Education, by which the present Exhibition has been made possible and the Galleries of the Metropolitan School of Art made available for its display.

The Society acknowledges also the assistance of all those who have helped to prepare this Exhibition, particularly that of Mr. Colm O'Lochlainn, M.A., who arranged the Exhibits, assisted by Miss Gertrude M. Grew and Miss Kathleen Quigly; the "Mac" Flower Industry, who carried out the floral decorations; and Mr. J. R. Clark (Honorary Secretary of the Society), who, with many others, have given their time, skill and attention solely out of generous desire to promote Irish Arts and Crafts.

I feel sure that the President and Council of the Society would wish me to place on record here their recently expressed appreciation of the devoted services to the Society of Sir John R. O'Connell, for many years Chairman of the Executive Committee. All the members of the Society, I am sure, would desire to be heartily associated with that expression.

P. OSWALD REEVES.

NOTES

The Exhibition will be open from the 1st to the 31st of October inclusive, from 11 a.m. to 5 p.m. and from 7 p.m. to 9 p.m. daily, except on Sundays.

The Society tender their thanks to all who have generously contributed to the Exhibition examples of Irish craftsmanship in their private possession. Many examples have been rendered available for inclusion in this Exhibition by the kindness of the owners in lending them to those who made them.

The Floral Decorations were carried out by the "MAC" flower industry.

The Exhibition was arranged by Colm O'Lochlainn, M.A.

The Cover of the Catalogue and the Initial Letter to the Foreword were designed by Austin Molloy, and have been printed from blocks made by The Dublin Illustrating Company.

Copyright. All Exhibits are copyright.

Sketching or photographing is not allowed unless specially sanctioned and arranged for by the Hon. Secretary. A written permission from the Exhibitor is also required.

Inquiries. Information respecting Exhibits can be obtained at the Secretary's table.

Catalogue. Catalogues of the Exhibits can be obtained, price one shilling each.

Where only one person's name is mentioned in the Catalogue in connexion with an Exhibit it is that of the Designer, Executant, and Exhibitor. Unless otherwise stated, the Designer is, in all cases, the Exhibitor also.

The letter "M" after any name in the Catalogue signifies "Member of the Guild of Irish Art-Workers."

The Society has taken all possible means for securing the names that should be mentioned in connexion with all the work shown, but has necessarily depended upon the information supplied by the Exhibitors.

Sales. The works that are for sale are those marked with prices in the Catalogue. Orders for replicas, in the case of work lent or already sold, can, in many instances, be booked.

The preliminary arrangements for the purchase of exhibits can be made at the Secretary's table. The Secretary will take the name and address of any intending purchaser, accept a deposit of 25 per cent. on account and give a receipt. The particulars will be communicated to the Exhibitor. The Society will not, however, be responsible for the delivery of the work purchased, nor for the payment of the remainder of the purchase-money. Work cannot be removed from the Gallery until the close of the Exhibition.

Communications. All written communications should be addressed to the Hon. Secretary of the Society, Metropolitan School of Art, Kildare Street, Dublin.

CATALOGUE OF EXHIBITS

CATALOGUE OF EXHIBITS

1—Nature Copies. By "MAC." Exhibited by The "MAC" Flower Industry.

Anemones	6/6 doz.	Gladioli	2/6 a spray.
Astors	1/- each.	Lilies	2/6 each.
Canterbury Bells	1/6 a spray	Narcissi	6/6 doz.
Carnations	1/- each	Roses	1/- each.
Chrysanthemums	1/6 each.	Sweet Pea	6/6 doz spray.
Dahlias	1/- each.	Tulips	6/6 a doz.

LEATHER WORK.

2—Calf Bag. Hand Tooled. Egyptian Design. By AGNES CALLEAR, M. £2 10s. Replicas, £2 10s.

3—Pochette. Tudor Roses. By AGNES CALLEAR, M. Replicas, £2 2s.

4—Cushion. Inlaid Tooled Calf. Egyptian Design. By AGNES CALLEAR, M. £3 10s. Replicas £3 10s.

5—Handbag. By MILLICENT GIRLING. £3 3s. Replicas £3 3s.

6—Blotter in Modelled Calf. By CHARLES BRAITHWAITE, A.R.H.A., M. £5 5s.

7—Book Carrier. By SARAH A. REYNOLDS, M.

8—Cigarette Case. By SARAH A. REYNOLDS, M.

Numbers 9 to 26 were Executed under MISS SARAH A. REYNOLDS, M. At the Metropolitan School of Art, Dublin.

9—Handbag Thonged. By NORAH S. JACKSON. £4 4s. Replicas, £4 4s.

10—Handbag, Hand Sewn. By NORAH S. JACKSON £3 10s. Replicas, £3 10s.

11—Egyptian Pochette. By NORAH S. JACKSON. £2 7s. 6d. Replicas £2 7s. 6d.

12—Note Case. By NORAH S. JACKSON. £1 5s. Replicas £1 5s.

13—Pocket Book. By NORAH S. JACKSON. £1 10s. Replicas £1 10s.

14—Photo Album. By NORAH S. JACKSON. £3. Replicas £3.

15—Celtic Pochette. By NORAH S. JACKSON. £2 5s. Replicas, £2 5s.

16—Handbag. By MAY TISDALL. £3 3s. Replicas £3 3s.

17—Handbag. By NUALA BUCKLEY. £3 3s. Replicas £3 3s.

18—Bag. By WILLIAM MURRAY. £3 3s. Replicas £3 3s.

19—Pocket Book. By WILLIAM MURRAY. £1 10s. Replicas, £1 10s.

20—Blotter. By AGNES CALLEAR, M. £4 4s. Replicas, £4 4s.

21—Bag. By SARAH BYRNE. £2 10s. Replicas, £2 10s.

22—Bag. By NORAH SMARTT. £2 18s. 6d. Replicas, £2 18s. 6d.

23—Pocket Book. By NORAH SMARTT. £1 7s. 6d. Replicas, £1 7s. 6d.

24—Bag. By ANGELA O'DOHERTY. £5. Replicas, £5.

25—Bag. By ANGELA O'DOHERTY. £2 10s. Replicas, £2 10s.

26—Bag. By MRS. MARY DONNELLY. £5 Replicas, £5.

27—Manuscript or Sermon Case, in Brown Calf. By EVELYN M. WILLIS, M. £3 3s.

28—Handbag Brown Calf. By EVELYN M. WILLIS, M. £3 10s.

29—Handbag, Brown Calf. By EVELYN M. WILLIS, M. £2 12s. 6d.

30—Panel for Sideboard. By CHARLES BRAITHWAITE, A.R.H.A., M., and MORVYDD BRAITHWAITE, M.

31—Blotter, in Modelled Calf. By MORVYDD BRAITHWAITE, M.

32—Blotter, Modelled Brown Calf, Celtic Design. By DOROTHY E. DAWSON, M. £4 10s. Replicas, £4 10s.

33—Handbag, Modelled Brown Calf, Celtic Design in Colour. By DOROTHY E. DAWSON, M. £4 4s. Replicas, £4 4s.

34—Guest Book, or Autograph Album, Celtic Design in Colour. By DOROTHY E. DAWSON, M. £3 3s. Replicas, £3 3s.

35—Bookback in Goatskin, Incised Decoration. By EVA K. MCKEE, M. Replicas, £3 10s.

36—Prayer Book Cover, in Modelled Calf. By EVA K. MCKEE, M. £3 10s. Replicas, £3 10s.

37—Book Cover (slip), in Modelled Calf. By EVA K. MCKEE, M. Replicas, £5 5s.

Numbers 38 to 40 were executed under CHARLES BRAITHWAITE, A.R.H.A., M, at the Methodist College.

38—Blotter in Modelled Calf. By ISABEAU ATKINSON.

39—Bag, in Modelled Calf. By ELSIE CRAWFORD.

40—Bag, in Modelled Calf. By HILDA CROOK.

Numbers 41 to 43 were executed under MISS M. NAGLE at the Municipal Technical School, Newry.

41—Embossed Leather Blotter (Natural Colour). By BESSIE ABRAHAMSON.

42—Embossed Leather Blotter (Green). By NORAH BAKER.

43—Lady's Red Leather Bag. By NORAH BAKER.

Numbers 44 to 46 were executed under MISS M. O'NEILL at the Crawford Municipal School of Art, Cork.

44—Man's Dressing Case, Egyptian Design. By MRS. MARY GIBSON. Replicas, £4 4s.

45—Celtic Bag, Stained. By MRS. MARY GIBSON. £2 5s. Replicas, £2 5s.

46—Blotter. By MRS. MARGARET HURLEY. £3. Replicas, £3.

BOOKBINDING

47—"Missale Romanum." (Adapted from Book of Lindisfarne, by MARY SIMPSON). By ELEANOR KELLY.

48—Midget Book. By ELEANOR KELLY. 10s.

49—Bank Ledger, Full Bound Rough Goat, Russia Bands, Vellum Lacing, and Gold Tooling. By CHARLES CHAMBERLAIN. Exhibited by COLM O'LOCHLAINN. £6 6s. Replicas, £6 6s.

50—"Celtic Ireland." Full Blue Morocco Irish Leather, Inlays and Gold Tooling. Designed by COLM O'LOCHLAINN. Executed by CHARLES CHAMBERLAIN. £2 10s. Replicas, £2 10s.

51—"Miniatures." Linen Back, Flowered Chintz Sides, Hand Decorated Label. By H. NEVILLE ROBERTS. Similar Binding. 10s. 6d.

52—"Three Plays." Linen Back, Printed Linen Sides, Hand Decorated Labels. By H. NEVILLE ROBERTS. Similar Binding. 10s. 6d.

53—"The Ballad of Reading Gaol." Linen Back, Printed Linen Sides, Hand Decorated Label. By H. NEVILLE ROBERTS. Similar Binding. 7s. 6d.

54—"Progress and Poverty." Unbleached Canvas Cover, Hand Dyed and Printed Label. By H. NEVILLE ROBERTS. Similar Binding. 7s. 6d.

55—"Christopher Columbus." Canvas Back and Sides, Hand Decorated Label. By H. NEVILLE ROBERTS. Similar Binding. 7s. 6d.

56—"A Journal of the Plague Year." Linen Back, Cardboard Sides, covered in paper specially treated, Hand Decorated Label. By H. NEVILLE ROBERTS. Similar Binding. 7s. 6d.

57—"Beware the German's Peace." Linen Back, Cardboard Sides, covered in paper specially treated, Hand Decorated Label. Similar Binding. 7s. 6d.

58—"Forces." Leather Back, White Linen Sides, Hand Printed Gilt Labels, Hand Decorated. By H. NEVILLE ROBERTS. Similar Binding. 15s.

59—"Laws of Honour." Antique Cover, Decorated with Hand Painted Coat of Arms. By H. NEVILLE ROBERTS. Similar Binding. 15s.

PRINTED BOOKS AND PRINTING

Numbers 60 to 63 are Hand Printed Books, printed on paper made in Ireland. Designed by ELIZABETH C. YEATS, M. Printed and Exhibited by the CUALA PRESS.

60—"Early Memories." Some Chapters of Autobiography. By JOHN BUTLER YEATS. 18s. 6d. Replicas, 18s. 6d.

61—"Seven Poems and a Fragment." By W. B. YEATS. 10s. 6d. Replicas, 10s. 6d.

62—"An Offering of Swans." By OLIVER GOGARTY.

63—"The Bounty of Sweden": A Meditation. By W. B. YEATS.

64—"Ireland's Memorial Records, 1914-18," in Eight Vols., with Designs by HARRY CLARKE. Printed and Exhibited by Maunsel & Roberts, Ltd.

65—"History of a Great House." With Drawings by HARRY CLARKE, M. Printed and Exhibited by Maunsel & Roberts, Ltd.

66—"Clann Lir." Illustrated by AUSTIN MOLLOY. Printed by COLM O'LOCHLAINN. 1s. 6d. Replicas, 1s. 6d.

67—"In Oige an t-Savgaill." Illustrated by AUSTIN MOLLOY. Printed by COLM O'LOCHLAINN. 2s. 6d. Replicas, 2s. 6d.

68—"Two Poems." Printed by COLM O'LOCHLAINN. 1s. each. Replicas, 1s.

69—"Leaflet, 'Words of Wisdom.'" Printed by P. BERGIN. 6d. Replicas, 6d.

70—"Milkmaid's Song." Executed by COLM O'LOCHLAINN. Replicas, 1s.

71—"Carol." Executed by P. BERGIN. Replicas, 1s.

72—"Bon Voyage." Executed by P. BERGIN. Replicas, 6d.

73—"Smile a While." Executed by P. BERGIN. Replicas, 6d

PRINTS.

Numbers 74 to 83 are Hand Printed and Hand Coloured Prints. Executed by the Cuala Press.

74—"Prayer for a Little Child." Designed by BEATRICE CAMPBELL, 10s. 6d. Replicas, 10s. 6d. Unframed 5s.

75—"The Mother of God." Designed by BEATRICE CAMPBELL. 8s. 6d. Replicas, 8s. 6d. Unframed, 5s.

76—"The Fairy Hill." Designed by BEATRICE CAMPBELL. 8s. 6d. Replicas, 8s. 6d. Unframed, 5s.

77—"The Nursery Song for Christmas Eve." Designed by BEATRICE CAMPBELL. 4s. 6d. Replicas, 4s. 6d. Unframed, 1s. 6d.

78—"St. Patrick." Designed by BEATRICE CAMPBELL. 4s. 6d. Replicas, 4s. 6d. Unframed, 1s. 6d.

79—"Evening." Designed by JACK B. YEATS, R.H.A. 9s. 6d. Replicas, 9s. 6d. Unframed, 5s.

80—"The Pookawn." Designed by JACK B. YEATS, R.H.A. 6s. Replicas, 6s. Unframed, 3s.

81—"The Tinker." Designed by M. C. YEATS (MRS JACK YEATS). 9s. 6d. Replicas, 9s. 6d. Unframed, 5s.

82—"The New Ballad." Designed by JACK B. YEATS, R.H.A. 4s. 6d. Replicas, 4s. 6d. Unframed, 1s. 6d.

83—Set of Christmas Cards. Designed by BEATRICE CAMPBELL, MRS. JACK YEATS and JACK B. YEATS, R.H.A. Replicas, 8s. a dozen.

84—Linoleum Print. "The Playgoers." By WILHELMINA M. GEDDES, M. £1 1s.

85—Linoleum Print. "A Portrait." By WILHELMINA M. GEDDES, M.

Sold
86—Linoleum Print. "Nicodemus." By WILHELMINA M. GEDDES, M. £1 1s.

BOOKPLATES.

87—Set of Bookplates. Designed by JACK B. YEATS and PAMELA COLEMAN SMITH. Printed by the Cuala Press.

88—Set of Bookplates. Designed by JACK B. YEATS and M. C. YEATS. Printed by the Cuala Press.

89—Design for a Bookplate. By P. OSWALD REEVES, A.R.C.A. M.

WOOD ENGRAVINGS.

90—"A Baluchi Water Carrier." Designed by MRS HAYTHORNTHWAITE. Executed by ADELAIDE SWIFT. £1 5s. Unframed Replicas, £1 1s.

91—Set of Four Candles. Decorated with the signs of the Zodiac and the four elements. By MRS. HAYTHORNTHWAITE. £1 1s. Replicas, £1 1s.

LITHOGRAPHY.

92—Lithographed and Hand Coloured Christmas Cards. By DOROTHY BLACKHAM.

93—Greeting Cards. Executed and Exhibited by the Cluna Studio.

94—Design for Certificate. By MICHAEL O'BRIEN. Exhibited by O'LOCHLAINN, MURPHY AND BOLAND, LTD. 5s. Replicas, £8 per hundred.

95—Design for Certificate. By MICHAEL O'BRIEN. Exhibited by O'LOCHLAINN, MURPHY AND BOLAND, LTD. 5s. Replicas, £8 per hundred.

Numbers 96 to 100 were Executed under R. V. BAKER, at the Crawford Municipal School of Art, Cork.

96—Design for Book Cover. By JOHN DENNEHEY. £2 10s.

97—By WILLIAM OAKLEY. 7d. Replicas, 7d.

98—By THOMAS T. O'DONOVAN. 7d. Replicas, 7d.

99—Illustrations. By G. A. BAKER. 7d. Replicas, 7d.

100—Illustration. By MISS G. SCOTT. 7d. Replicas, 7d.

DECORATIVE SCRIBE WORK.

101—Initial Letter. Celtic Treatment. By LUCY E. COSTELLO, B.A. £5 5s. Replicas £5 5s.

102—Illuminated Book. By W. DUNNE. Exhibited by COLM O'LOCHLAINN. £5.

103—Illuminated Page. "On my Writing Table." By DOROTHY E. DAWSON, M. £3 10s.

104—Designed Cheque. By JENNIE FITZHARRIS, M. Similar Designs, £1.

105—Photo-engraved Prints. Hand Coloured. By the CLUNA STUDIO.

106—Hand Coloured Print for Calendar. Designed by Jane E. Simms. Executed by EDITH K. McDERMOTT. 2s. 6d. Replicas, 2s. 6d.

107—Eight Gaelic Prayers. By MICHAEL O'BRIEN. 1s. 6d. each.

DRAWINGS IN BLACK AND WHITE FOR REPRODUCTION.

108—Catalogue Cover. By AUSTIN MOLLOY, M. Exhibited By THE SOCIETY.

109. Illustration. "The Trojan Women." By DOROTHY BLACKHAM. £2 10s.

110—Illustration to "Kalavala." By HYLDA BOYD. £2 2s.

111—"Harlequin and Columbine." By HYLDA BOYD. £1 1s.

112—End Piece. By HYLDA BOYD. 10s. 6d.

113—"Joseph and Asneth." By HYLDA BOYD. £2 2s.

114—"Buried Alive." By HARRY CLARKE, M. £7.

115—"The lady Madeleine." By HARRY CLARKE, M. £7.

116—"The Rat Pit." By HARRY CLARKE, M. £9.

- 117—"The Cask of Amontillado." By HARRY CLARKE, M. £9.
- 118—"The Nose." By HARRY CLARKE, M. £9.
- 119—"The Curtain Puller." By HARRY CLARKE, M. £3.
- 120—"Goddess with Attendants." By HARRY CLARKE, M. £20.
- 121—"The Devil Wife." By HARRY CLARKE, M. £8.
- 122—"Lobster." By HARRY CLARKE, M. £8.
- 123—"Cinderellas Coach." By HARRY CLARKE, M. £8.
- 124—Illustration. "I am Finn the Son of Cool." By AUSTIN MOLLOY, M. £8 8s.
- 125—Illustration. "Balor of the Evil Eye and Ceithlin of the Crooked Teeth." By AUSTIN MOLLOY, M. £6 6s.
- 126—Show Card. By KATHLEEN QUIGLY, M.
- 127—Illustration. "The Lamplighter." For the Poems of Seamus O'Sullivan. By BOUGWAIN WILSON. £3 3s. Replicas, £3 3s.
128. Design for Periodical. By H. A. KERNOFF. £3 3s. Replicas £3 3s.
- 129—Illustration. By STELLA STEYN. £3 3s.
- 130—Illustration. By JENNY S. HUTTON, under MISS G. SCOTT, at the Crawford Municipal School of Art, Cork. £2 2s. Replicas, £2 2s.

DRAWINGS IN COLOUR FOR REPRODUCTION

- 131—"He Shrieked" once—once only." By HARRY CLARKE, M. £20.
- 132—"Dope." By HARRY CLARKE, M. £20.
- 133—"In Lady Street." By MILLICENT GIRLING, under HARRY CLARKE, M, at the Metropolitan School of Art. £4 4s. Replicas, £4 4s.
- 134—Illustration. By MARGARET O'KEEFE, M. Replicas, £6 6s.
- 135—Illustration, "Milady." By CATHERINE HOLLAND £3.
- 136—Illustration, "Tremsin and Nastasia." By AUSTIN MOLLOY, M.
- 137—Illustration, "O, thrice-lovely Nastasia." By AUSTIN MOLLOY, M.
- 138—Illustration for Poem, by JOHN MASEFIELD, "For I have seen the Lady April bringing the Daffodils." By BOUGWAIN WILSON. £5 5s. Replicas, £5.
- 139—Design for Initial Letter. By AUSTIN MOLLOY, M. Exhibited by the Society.
- 140—Headpiece Design in Coloured Inks. By DOROTHY BLACKHAM. £1 10s.
- 141—Illustration, "The Passing of Lilith." By HYLDA BOYD. £2 2s.
- 142—Illustration to "Lady in a Garden." By HYLDA BOYD. £1 1s.

143—Design for Cover. By MARGARET O'KEEFE, M. Replicas, £6 6s.

144—Three Colour Line Block Print. Designed by HUBERT V. MCGOLDERICK.

145—Show Card. By HUBERT V. MCGOLDRICK.

146—Illustration. By STELLA STEYN. £3 3s.

147—Illustration. By STELLA STEYN. £3 3s.

148—Illustration to Tangoes "Incense Dancer." By HYLDA BOYD. £2 2s.

Numbers 149 to 152 were executed under MISS L. DAVIDSON.

149—Illustrations. By JUDITH WILSON. £2 2s. Replicas, £2 2s.

150—Illustration. By JUDITH WILSON. £1 1s. Replicas, £1 1s.

151—Silhouette Illustrations. By JUDITH WILSON. £1 10s. Replicas, £1 10s.

152—Silhouette Illustrations. By JUDITH WILSON. £2 2s. Replicas, £2 2s.

153—Illustration. By MAURICE MCGONIGAL. £5

154—" 'God bless the work,' said he politely." An Illustration for the "Crock of Gold." By H. A. KERNOFF. £5 5s.

Numbers 155 to 158 were executed under MISS G. SCOTT at the Crawford Municipal School of Art, Cork.

155—Design for Portfolio Cover. By WILLIAM HIGGINS.

156—Illustration, "Summer." By URSULA HILSER.

150—Illustration, "Romance." By URSULA HILSER.

158—Jewellers' Note Paper Heading. By URSULA HILSER.

CARICATURES

159—Chin Angles. By MAC. Replicas, £1 11s. 6d.

160—Cartoon. By MAC. £3 3s.

161—Cartoon. By MAC. £3 3s.

162—Caricatures. By MAC. 5s. 6d. each.

163—A Plumber's Dream. By MAC. £3 3s.

164—Nelson's Pillar. By MAC. £3 3s.

165—Illustrations. By MAC.

FASHION PLATES

166—Designs for Three Dresses. By BOUGWAIN WILSON. £3 3s. Replicas, £3 3s.

167—Design for Dress. By BOUGWAIN WILSON. £1 1s. Replicas, £1 1s.

168—Page of Hats. By CATHERINE HOLLAND. £2.

169—Poster. By MOLLIE O'HARE. 10s.

POSTERS

170—"Connemara." By PAUL HENRY. A L.M.S. Railway Poster.

171—"Lough Dearg." By PAUL HENRY. A L.M.S. Railway Poster.

Numbers 172 to 176 are exhibited by O'LOCHLAINN, MURPHY and BOLAND.

172—To Advertise Hardware. By F. BRANDT.

173—To Advertise Coursing. By MICHAEL O'BRIEN.

174—To Advertise Dairy Appliances. By MICHAEL O'BRIEN.

175—To Advertise Men's Clothing. By MICHAEL O'BRIEN.

176—To Advertise Motor Cars. By MICHAEL O'BRIEN.

Numbers 177 to 180 were executed under R. V. BAKER at the Crawford Municipal School of Art, Cork.

177—To Advertise Ryan's Soap. By JOHN DENNEHY. £2 10s.

178—By WILLIAM HIGGINS. 7d. Replicas, 7d.

179—To Advertise Crosshaven. By JOHN DENNEHY. £2 10s.

180—To Advertise Crosshaven. By JOHN DENNEHY. £2 10s.

DESIGNS FOR POSTERS

181—"Glendalough." By DOROTHY BLACKHAM. £8 8s.

182—By MILLICENT GIRLING, under HARRY CLARKE, M., at the Metropolitan School of Art. £5 5s. Replicas, £5 5s.

183—Design for Poster. By MARGARET O'KEEFE, M. Replicas, £7 7s.

184—To Advertise a Fashion Magazine. By IRENE KELLY. £5.

185—To Advertise Emigration. By IRENE KELLY. £2.

186—To Advertise a Seaside Resort. By IRENE KELLY. £2.

187—To Advertise a Health Resort. By IRENE KELLY. £2.

188—To Advertise a Bazaar. By HUBERT V. MCGOLDRICK, £15.

189—To Advertise Poultry Food. By KATHLEEN QUIGLY, M.

190—Show Card. By STELLA STEYN. £3 3s.

191—Show Card. By MISS C. MURPHY, under JOHN POWER, at the Crawford Municipal School of Art, Cork.

192—Design for Poster. By URSULA HILSER, under MISS G. SCOTT, at the Crawford Municipal School of Art, Cork. £5.

LACE

193—Filet Lace Sachet. By SARAH A. REYNOLDS, M.

Numbers 194 to 197 were designed under MISS SARAH A. REYNOLDS, M., at the Metropolitan School of Art, Dublin.

194—Table Centre, Limerick Lace (Run). By NORAH S. JACKSON. £2 2s. Replicas, £2 2s.

195—Boudoir Cap, Limerick Lace (Run). By NORAH S. JACKSON. £2 10s. Replicas, £2 10s.

196—Berthe, Limerick Lace (Run). By NORAH S. JACKSON. £6 6s. Replicas, £6 6s.

38d
197—Set of Six Modesty Vests, Limerick Lace (Run). By NORAH S. JACKSON. 12s. 6d. each, Replicas, 12s. 6d.

Numbers 198 to 201 were executed under the instruction of the late MISS DUNNE at MRS. VERE O'BRIEN'S Limerick Lace School.

S
198—Black Scarf, Limerick Lace (Run). £5.

199—Ecrú Scarf, Limerick Lace (Run). Designed by MRS VERE O'BRIEN. £5 5s.

200—Set of Six Square Doilys, Limerick Lace (Run). £1 15s. Replicas, £1 15s.

201—Ecrú Flounce, Limerick Lace (Tambour). Designed by MRS. VERE O'BRIEN. Executed by the late MARY KENNA at MRS. VERE O'BRIEN'S Limerick Lace School.

Numbers 202 to 204 were executed under MRS. ALLEN at the Crawford Municipal School of Art, Cork.

✓202—Fascinator, Limerick Lace. Designed by M. BARRY. Executed by JULIA TWOMEY. £5 5s. Replicas, £5 5s.

✓203—Collar, Limerick Lace. Executed by HANNAH MCALEE. £2 10s. Replicas, £2 10s.

✓204—Six Doilys, Limerick Lace. Executed by HANNAH MCALEE. £2 2s. Replicas, £2 2s.

Numbers 205 to 207 were executed under SARAH A. REYNOLDS at the Metropolitan School of Art, Dublin.

205—Design for Limerick Lace Centre Piece. By NUALA BUCKLEY. £2 2s. Replicas, £2 2s.

206—Design for Needle Point Lace Boudoir Cap. By MAY TISDALL. £3 3s. Replicas, £3 3s.

207—Design for Limerick Lace Cap. By MAY TISDALL. £2 2s. Replicas, £2 2s.

208—Design for Limerick Lace Centre Piece. By MAY TISDALL. £2 2s. Replicas, £2 2s.

209—Design for Needle Point Lace Borders. By MAY TISDALL. £3 3s. Replicas, £3 3s.

210—Design for Boudoir Cap. By URSULA HILSER, under MISS G. SCOTT at the Crawford Municipal School of Art, Cork.

CROCHET

211—Tea Cloth. By E. PERCEVAL. Exhibited by the Crawford Municipal School of Art, Cork. £7 7s. Replicas, £7. 7s.

Numbers 212 and 213 were executed under FRANCES M. BURROUGHS, M., at the Metropolitan School of Art, Dublin.

212—Tea Cloth, in Cut Linen Work. By NUALA BUCKLEY.

213—Sideboard Cloth, in Cut Linen Work. By NUALA BUCKLEY.

214—Linen Tray Cloth. By LOTTIE CAMPBELL. 14s. 6d.

215—Linen Pillow Case. By HILDA SAMPSON, M. £1 5s. per pair.

SMOCKING

216—Child's Frock, Smocked and Embroidered with Blue Stitching on White Voile. Designed by MRS. VERE O'BRIEN. Executed by FRANCES MALONE at the Ballyalla, Clare, Embroidery Class. 18s. 6d. Replicas, 18s. 6d.

217—Child's Frock, in Pink, Smocked and Embroidered on Spotted Muslin. Designed by MRS. VERE O'BRIEN. Executed by MRS. J. FITZPATRICK at the Ballyalla, Clare, Embroidery Class. 13s. 6d. Replicas, 13s. 6d.

EMBROIDERY

218—Cushion of Hand Woven Linen, with Needle Weaving in Silk. By FRANCES M. BURROUGHS, M. £3. Replicas, £3.

219—Handbag, in Silk Applique. By FRANCES M. BURROUGHS, M. 13s. Replicas, 13s.

220—Handbag, in Silk Applique. By FRANCES M. BURROUGHS, M. 15s. Replicas, 15s.

221—Child's Dress of Linen, with Needle Weaving. By FRANCES M. BURROUGHS, M. £1. Replicas, £1 5s.

222—Child's Dress of Linen, with Needle Weaving. By FRANCES M. BURROUGHS, M. £1. Replicas, £1 5s.

Numbers 223 to 233 were executed under FRANCES M. BURROUGHS, M., at the Metropolitan School of Art, Dublin.

223—Panel, Applique Poplin. Embroidered in Silk. By AGNES CALLEAR, M.

224—Cushion, Wool on Cotton. By AGNES CALLEAR, M. £4 10s. Replicas, £5 5s.

225—Table Runner. Linen, Embroidered in Cotton. By OLIVE MCNAIR.

226—Tea Cosy. Tussore, Embroidered in Silk. By ALICE MORRIN.

227—Panel in Poplin Applique, Embroidered in Silk. By MAY TISDALL.

228—Panel. Embroidered in Silk, with Couched Gold. By MAY TISDALL. £5.

229—Handbag, in Poplin Applique, Embroidered in Silk. By ISMENA WARREN. See Exhibit 254.

230—Fire Screen. Silk on Linen. By ISMENA WARREN.

231—Fire Screen, in Linen Applique, Embroidered in Silk. By GERTRUDE TWISS. £8 8s.

232—Coffee Cosy. Linen, with Applique Panels. Embroidered in Silk. By GERTRUDE TWISS. See Exhibit 255.

233—Table Runner. By NANCY BECKH

Numbers 234 to 239 are exhibited by the Cuala Industries.

234—Banner. "St. Francis." Designed by JACK B. YEATS. Executed by LILY YEATS, M. £6 16s. 6d. Replicas, £6 16s. 6d.

235—Tabernacle Veil. Designed by MRS. JACK B. YEATS. Executed by LILY YEATS, M., and LIZZIE THORNTON. Replicas, £4 4s.

236—Wall Panel, "Fisa Playing His Harp." Designed by VON ANREP. Executed by LILY YEATS, M. Replicas, £15 15s.

237—Green Shawl. Designed by RUTH LANE-POOLE. Executed by MAY COURTNEY, under LILY YEATS, M., at the Cuala Industries. £8 8s. Replicas, £8 8s.

238—Cream Shawl. Designed by MRS. JACK B. YEATS. Executed by SARA HYLAND, under LILY YEATS, M., at the Cuala Industries. £15 15s.

239—Bed Spread. Austrian Design adapted. Executed by SARA HYLAND, under LILY YEATS, M., at the Cuala Industries. £10 10s. Replicas, £10 10s.

240—Nightdress Case. Richelieu Work and Drawn Thread Work. By MRS. A. GARNETT. Replicas, £1.

Numbers 241 to 243 are exhibited and were executed by the Dun Emer Guild, Ltd.

241—Antependium. White Poplin. Designed by KATHERINE MAC CORMACK. Replicas, £60.

242—Cushion. Blue Poplin. Designed by KATHERINE MAC CORMACK. £4 10s. Replicas, £4 10s.

243—Cushion, Yellow Satin. Designed by KATHERINE MAC CORMACK. £3 17s. 6d. Replicas, £3 17s. 6d.

244—Pole Screen. By GERTRUDE M. GREW, M. £5 5s. Replicas, £5 5s.

245—Lady's Companion. By GERTRUDE M. GREW, M. Replicas £3 3s.

246—Jumper. By GERTRUDE M. GREW, M. £2 17s. 6d. Replicas, £2 17s. 6d.

247—Chair Back. By GERTRUDE M. GREW, M. £2 10s. Replicas, £2 10s.

248—Scarf. By GERTRUDE M. GREW. £2 17s. 6d. M. Replicas, £2 17s. 6d.

249—Cosy. Basket of Flowers, worked on Linen, with Coloured Silk. By WINIFRED BOYLE, under MISS M. STUART, at the Belfast School of Art. £2.

250—Table Runner. By EDITH ADDY, under MISS M. STUART, at the Methodist College, Belfast.

251—Tea Cosy. By HILDA CROOK, under MISS M. STUART, at the Methodist College, Belfast.

252—Set of Linen Mats. By HILDA SAMPSON, M. 15s. 6d. per set.

253—Panel. Applique and Embroidery. Silks and Linen. Designed by MISS G. SCOTT. Executed by MISS R. O'SHEA.

Numbers 254 and 255 were executed under SARAH A. REYNOLDS, M., at the Metropolitan School of Art, Dublin.

254—Design for Handbag. By ISMENA WARREN. £2 10s. See Exhibit 229.

255—Design for Cosy. By GERTRUDE TWISS. £3. See Exhibit 232.

256—Design for Collar and Cuffs. By IRENE KELLY. 7s. 6d.

257—Design for Altar Fall. By MISS O'BRIEN, under MISS G. SCOTT, at the Crawford Municipal School of Art, Cork.

TAPESTRY

258—Hand Woven Tapestry, Mounted in Screen. Designed by KATHERINE MAC CORMACK. Executed by the Dun Emer Guild. £15. Replicas, £15.

259—Hand Woven Tapestry, Mounted on Stool. Heraldic Design. Executed by the Dun Emer Guild.

CARPETS

260—Hand Woven Carpet, for the Dail Chamber. Designed by KATHERINE MAC CORMACK. Executed and exhibited by the Dun Emer Guild, Ltd.

261—Hand Woven Carpet, for the Senate Chamber. Design adapted from Decoration in Senate Chamber, Leinster House. Executed by the Dun Emer Guild.

262—Handmade Wool Rug. Executed by ROSALIND WELLAND £2 10s. Replicas, £2 2s.

WEAVING

Numbers 263 to 268 are exhibited by The Crock of Gold

263—Orange Camel Hair Wool Wrap. Designed and executed by FRANCES BAKER. £3 3s. Replicas, £3 3s.

264—Wool Curtains. Designed and executed by MRS. FRANCES CAHILL. £7 17s. 6d. per pair. Replicas, £7 17s. 6d.

265—Camel Hair Wool Scarf. Designed by MRS. FRANCES CAHILL. Executed by MISS K. MCMANUS. £1 15s. Replicas, £1 15s.

266—Alpaca Wool Dress Length. Designed and executed by FRANCES BAKER. £6 6s. Replicas, £6 6s.

267—Linen Dress Length. Designed by MRS. FRANCES CAHILL. Executed by MISS E. MITCHELL. £3 3s. Replicas, £3 3s.

268—Linen Tea Cloth. Designed and executed by MRS. FRANCES CAHILL. £1 2s. 6d. Replicas, £1 2s. 6d.

DESIGNS FOR TEXTILES

269—Handkerchief. By DOROTHY BLACKHAM, under SARAH A. REYNOLDS, M, at the Metropolitan School of Art. £2 2s.

270—Printed Silk. By DOROTHY BLACKHAM. £3 3s.

Numbers 271 to 283 were executed under SARAH A. REYNOLDS, M, at the Metropolitan School of Art, Dublin.

271—Damask (Coloured Silk). By MAY TISDALL. £3 3s

272—Printed Cotton. By NUALA BUCKLEY. £3 3s.

273—Cretonne. By HYLDA BOYD. £9 9s.

274—Damask. By G. V. TWISS. £3 3s.

275—Printed Cotton. By OLIVE MC NAIR. £3 3s.

276—Damask (Silk and Wool). NANO REID. £3 3s.

277—Printed Cotton. DOREEN DICKIE. £3 3s.

278—Cretonne. By KATHLEEN COX. £9 9s.

279—Cretonne. By KATHLEEN COX. £9 9s.

280—Printed Cotton. By ALICE MORRIN. £3 3s.

281—Printed Cotton. By MOLLY MAGUIRE. £3 3s.

282—Printed Cotton. By ENA DOUGLAS. £3 3s.

283—Cretonne. By OLIVE CUNNINGHAM. £9 9s.

ENAMELLING

Numbers 284 to 289 were executed under P. OSWALD REEVES A.R.C.A., M., at the Metropolitan School of Art, Dublin.

284—Plaque, "The Caress of the Sea." By MAY HAMILTON.

285—Plaque, "An Æsop Fable." By NORAH O'KELLY.

286—Panel for Cabinet. By NAN HOLLAND, M.

287—Cloisonné Enamel. By MRS. MC DONOGH.

288—Plaque, "Spring." By MARGARET O'KEEFE, M. Replicas, £30.

289—Plaque for Hand Mirror, "Vanity." By MILLICENT GIRLING.

290—Centre Panel for Altar Cross. By LIZZIE CREMIN, under MISS G. SCOTT and JAMES ARCHER, at the Crawford Municipal School of Art, Cork.

METAL WORK AND ENAMELLING

Numbers 291 to 299 were executed under P. OSWALD REEVES, A.R.C.A., M. at the Metropolitan School of Art, Dublin.

291—Enamelled Copper Pot and Cover. By J. L. POWELL.

292—Napkin Ring. Copper, Brass, Silver and Cloisonné Enamels. By JOSEPH P. HARTY.

293—Enamelled Copper Pot and Cover. By GEORGE MC-DONNELL.

CHAMPLEVE ENAMELS

294—By M. GLASS.

295—By M. FARRELL.

296—By MAY TISDALL.

297—By J. P. HARTY.

298—By J. L. POWELL.

299—By DOREEN DICKIE.

Numbers 300 to 302 were executed under JAMES ARCHER at The Crawford Municipal School of Art, Cork.

✓ 300—Casket in Copper and Enamel, Wood Lined. By J. O'CONNELL.

✓ 301—Repousse Copper Casket, with Enamel Centre. By EDWARD STACK.

✓ 302—Enamelled Box. By MRS. JANE STANTON. £5. Replicas, £5.

✓ 303—Design for Altar Cross. By LIZZIE CREMIN, under MISS G. SCOTT and JAMES ARCHER, at the Crawford Municipal School of Art, Cork. £5. See Exhibit Number. 290

METAL WORK.

Numbers 304 to 309 were Executed under P. OSWALD REEVES, A.R.C.A., M., at the Metropolitan School of Art, Dublin.

304—Copper Bowl and Stand. Inlaid with Silver. By MARIE LYNCH, M.

305—Copper Bowl and Stand. Repousse. By EFFIE LUKE CORR.

306—Copper Bowl and Stand. Repousse. By DOREEN DICKIE.

307—Circular Copper Box. By EDDIE O'BRIEN.

308—Tazza. Copper and Brass. By DAVID TAYLOR.

309—Candlestick. Copper and Brass. By DAVID TAYLOR.

310—Copper Bowl. By JAMES WALLACE. £1

311—Copper Bowl. By JAMES WALLACE. 15s.

312—Copper Bowl. By JAMES WALLACE. 15s.

313—Copper Mirror. Mounted on Oak. Designed by WILLIAM MACBRIDE. Executed by CHARLES B. LAND. Replicas, £15 15s.

Numbers 314 and 315 were Executed under JAMES ARCHER, at the Crawford Municipal School of Art, Cork.

✓ 314—Teak Box. Mounted in Cut Brass. By JENNY HUTTON. Replicas £2 2s.

✓ 315—Copper Repoussé Panel for Fire Screen. By JOHN COTTER.

316—Pattern of Bronze Memorial Tablet for J. B. CROWLEY of West Virginia, U.S.A. Designed by WILLIAM MAC BRIDE. Cast in Bronze by G. HARRISON & SON, Dublin.

JEWELLERY.

317—Ring. Oxidised Silver with Irish Amethyst. By LUCY GARRETT. £1 10s. Replicas £1 10s.

318—Ring. Oxidised Silver with Amethyst. By LUCY GARRETT. £1 15s. Replicas, £1 15s.

319—Ring. Silver and 16 Carat Gold, with Moonstone. By LUCY GARRETT. £2 10s. Replicas, £2 10s.

320—Ring. Silver and 22 Carat Gold, with Fire Opal. By LUCY GARRETT. £3 10s.

321—Brooch, Gold and Silver with Labradorite and Crystals. By LUCY GARRETT. £10 10s.

322—Pendant. Gold and Silver with Black Opal and Tibetan Jade. By LUCY GARRETT. £7 7s.

323—Necklace. Gold and Silver with Topaz and Moonstones. By LUCY GARRETT. £4 10s.

324—Necklace. Silver set with Green Cornelians. By LUCY GARRETT. £4 4s.

325—Brooch. Cloisonné enamel. By GERTRUDE M. GREW, M.

326—Ring. Silver with Opal. By GERTRUDE M. GREW, M.

327—Ring. Silver and Gold with Topaz. By GERTRUDE M. GREW, M. £3 3s. Replicas, £3 3s.

328—Ring. Silver with Moss Agates. By GERTRUDE M. GREW, M. £5 5s. Replicas, £5 5s.

329—Pendant. Silver with Garnets. By GERTRUDE M. GREW, M.

330—Silver and Gold Cross, set with Moonstones. By NAN HOLLAND, M. £6 6s. Replicas, £6 6s.

331—Gold Ring. By NAN HOLLAND, M. £6 6s. Replicas, £6 6s.

332—Ring. Silver and Opal. By NAN HOLLAND, M. £1 15s. Replicas, £1 15s.

333—Ring. Silver and Pearl. By NAN HOLLAND, M. £1 7s. 6d. Replicas, £1 7s. 6d.

334—Ring. Silver and Moonstone. By NAN HOLLAND, M. £1 7s. 6d. Replicas, £1 7s. 6d.

335—Ring. Silver and Moonstone. By NAN HOLLAND, M. £1 7s. 6d. Replicas £1 7s. 6d.

336—Ring. Silver and Agate. By NAN HOLLAND, M. £1 7s. 6d. Replicas, £1 7s. 6d.

337—Ring. Silver and Agate. By NAN HOLLAND, M. £1 5s. Replicas, £1 5s.

338—Ring. Silver and Coral. By NAN HOLLAND, M. £1 5s. Replicas, £1 5s.

339—Brooch. Silver and Cornelian. By NAN HOLLAND, M. £2 2s. Replicas, £2 2s.

340—Brooch. Silver and Catseye. By NAN HOLLAND, M. £2 2s. Replicas, £2 2s.

341—Pendant. Silver and Lapis Lazuli. By NAN HOLLAND, M. £2 2s. Replicas, £2 2s.

342—Pendant. Silver and Cornelian. By NAN HOLLAND, M. £1 10s. Replicas, £1 10s.

343—Pendant. Pearl and Opal. By NAN HOLLAND, M. £2 2s. Replicas, £2 2s.

344—Silver Ring. Set with Garnet and Irish Pearl. By PHYLLIS M. ARMSTRONG. Replicas, £3 10s.

345—Opal and Onyx Pendant. Set in Oxidised Silver. By PHYLLIS M. ARMSTRONG. £4 4s. Replicas, £4 4s.

346—Green Bowl with Silver Ornament. Set with Agates and Cornelians. By ALICE BRITTAIN, M. £18.

347—Gold Shrine Ring. Set with Emerald and Ruby. By ALICE BRITTAIN, M. £20.

348—Silver Tara Brooch. Set with Green Cornelian. By KATHLEEN M. DICKIE.

349. Brooch. Gold and Silver. Set with Topaz. By SYLVIA M. DUFFIN. £4 4s.

350—Silver Filagree Ring. With Opal. By SYLVIA M. DUFFIN. £4 4s.

351—Ring. Silver and Gold. With three Opals. By SYLVIA M. DUFFIN. £7 7s.

352—Silver Ring set with Crocidolite Scarab. By SYLVIA M. DUFFIN. 18s. 6d.

353—Gold Ring. Set with Opal. By SYLVIA M. DUFFIN. £5.

354—Ear-rings. Silver with Cornelians. By SYLVIA M. DUFFIN. 10s. 6d.

355—Ribbon Ornament. Silver and Amethyst. By SYLVIA M. DUFFIN. £2 12s. 6d.

356—Ribbon Ornament. Silver Agate and Blister Pearl. By SYLVIA M. DUFFIN. £2 15s.

357—Pendant. Silver with Turquoise Matrix. By SYLVIA M. DUFFIN. £3 3s.

358—Pendant. Silver with Two Cornelians. By SYLVIA M. DUFFIN. £2 10s.

359—Pendant. Gold, Silver and Aquamarine. By SYLVIA M. DUFFIN. £6 6s.

360—Pendant. Silver with Two Amethysts. By SYLVIA M. DUFFIN. £3 15s.

361—Pendant. Silver and Amber. By SYLVIA M. DUFFIN. £3 3s.

362—Pendant. Silver with Cornelians and "Cat's Eye." By SYLVIA M. DUFFIN. £1 5s.

363—Silver Dagger Brooch. By MARY TURNER, M. £2 2s. Replicas, £2 2s.

364—Silver Ring with Black Onyx. By MARY TURNER, M. £2 2s. Replicas, £2 2s.

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367—Pottery Jar. By GERTRUDE M. GREW, M.

MARBLE CARVING.

368—Panel. By OLIVER SHEPPARD. £30.

WOOD CARVING.

369—Centre Panel for Mantlepiece. By IRENE KELLY. Executed under MR. CLARKE, at School of Art, Londonderry.

S/ 370—Bellows. By JOSEPHINE LANGAN, £1.

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FURNITURE.

372—Oak Stool. Hand Tooled Celtic Leather Top. By NORAH S. JACKSON. £25.

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MOSAIC

388—Panel in Opus Sectile. By ETHEL RHIND, M. Withdrawn to go to America.

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393—"Endymion." By KATHLEEN QUIGLY, M. Replicas, £40.

394—Panel. By KATHLEEN QUIGLY, M. £10. Replicas, £10.

395—Panel. By KATHLEEN QUIGLY, M. £2 2s.

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397—Four Panels. By HYLDA BOYD. £15 15s.

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399—Two Cartoons for Stained Glass at Ashdown Park. By HARRY CLARKE, M. £40.

400—Cartoon for Stained Glass, "Presentation of Blessed Virgin Mary." Ashdown Park. By HARRY CLARKE, M. £25.

401—Cartoon for Stained Glass, "Descent of the Holy Ghost," Ashdown Park. By HARRY CLARKE, M. £25.

402—Three Designs and Colour Schemes for Stained Glass at St. Mary's, Belcamp, Co. Dublin. By HARRY CLARKE, M.

403—Design for Stained Glass, "The Family of the Virgin." By HARRY CLARKE, M. £8.

404—Working Drawing for Stained Glass Panel. By HARRY CLARKE. £5.

405—Cartoon for Circular Window for Newfoundland. By MICHAEL HEALY, M.

406—Design for Seven Light Window. By MAURICE MC-GONIGAL. £6.

407—Two Cartoons, "God," and "Baal." By MAURICE MC-GONIGAL. £10 10s.

408—Stained Glass Cartoon. By KATHLEEN QUIGLY, M.

409—Designs for Domestic Stained Glass. By KATHLEEN QUIGLY, M.

410—Sketches for Opus Sectile. By ETHEL RHIND, M.

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422—Coloured Reproduction of Cloth of Gold Vestment. Designed by KATHERINE MAC CORMACK and executed by the DUN EMER GUILD for St. Patrick's Church, San Francisco. Reproduction by the Irish Photo-engraving Coy., Dublin.

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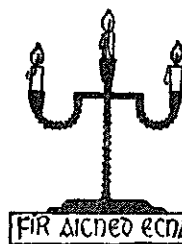
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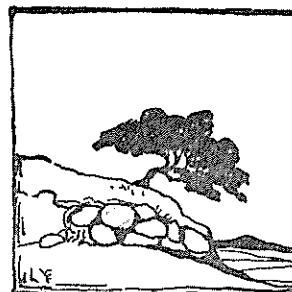
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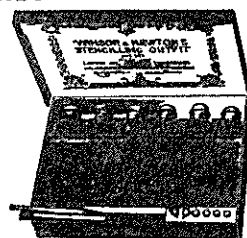


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