

ART IN FOCUS: WALES

Yale Center for British Art: April 4–August 10, 2014

Press Contact: +1 203 432 2853 | [julienne.richardson@yale.edu](mailto:julienne.richardson@yale.edu)



1.



2.



3.



4.



5.



6.



7.

Yale Center for British Art: April 4–August 10, 2014

Press Contact: +1 203 432 2853 | [julienne.richardson@yale.edu](mailto:julienne.richardson@yale.edu)



8.



9.



10.



11.



12.



13.



14.



Yale Center for British Art: April 4–August 10, 2014

Press Contact: +1 203 432 2853 | julienne.richardson@yale.edu

#### IMAGE CREDITS

1. Samuel Palmer, *Harlech Castle*, undated, watercolor, gouache, varnish, and graphite, with scraping out on medium, slightly textured, brown wove paper, Yale Center for British Art, Paul Mellon Collection
2. John Martin, *The Bard*, ca. 1817, oil on canvas, Yale Center for British Art, Paul Mellon Collection
3. Thomas Sunderland, *Inside View of Tintern Abbey looking from the Nave to the East Window*, undated, watercolor and graphite with pen and brown and pen and gray ink on medium, slightly textured, cream wove paper, Yale Center for British Art, Paul Mellon Collection
4. Anthony Vandyke Copley Fielding, *A Scene on the Coast, Merionethshire – Storm Passing Off*, 1818, oil on canvas, Yale Center for British Art, Paul Mellon Collection
5. Thomas Rowlandson, *Caernarvon Castle, Entrance to a Tower*, undated, watercolor and graphite with pen and brown ink on very thick, slightly textured, cream wove paper, Yale Center for British Art, Paul Mellon Collection
6. David Cox, *Capel Curig, Caernarvonshire, Wales*, ca. 1840, watercolor over graphite on moderately thick, moderately textured, cream laid paper, Yale Center for British Art, Paul Mellon Collection
7. Joseph Mallord William Turner, *Harlech Castle, from Twgwyn Ferry, Summer's Evening Twilight*, 1799, oil on canvas, Yale Center for British Art, Paul Mellon Collection
8. John Warwick Smith, *Ruins of Cricceith Castle and Part of the Town on the Bay on Cardigan, East View, Carnarvonshire*, 1790, watercolor over graphite on medium, slightly textured, cream wove paper, Yale Center for British Art, Paul Mellon Collection
9. Thomas Girtin, *Valle Crucis Abbey, Denbighshire*, ca. 1799, watercolor and graphite with pen and brown ink on medium, moderately textured, beige laid paper, Yale Center for British Art, Paul Mellon Collection
10. Moses Griffith, *The Beautiful Vale and Mowddach River, Merionethshire*, 1805, watercolor over graphite on moderately thick, slightly textured, cream wove paper, Yale Center for British Art, Paul Mellon Collection
11. James Ward, *Waterfall, North Wales*, undated, watercolor, black chalk, and graphite on medium, slightly textured, cream wove paper, Yale Center for British Art, Paul Mellon Collection
12. Thomas Girtin, *Denbigh Castle*, ca. 1793, watercolor, pen and black ink and graphite on medium, wove paper, mounted on moderately thick, moderately textured, beige, wove paper, Yale Center for British Art, Paul Mellon Collection
13. John Warwick Smith, *Craig y Ladrón – The Thieves Precipice*, 1797, watercolor and graphite with pen and brown ink on medium, slightly textured, cream wove paper, Yale Center for British Art, Paul Mellon Collection
14. Samuel Prout, *The Monnow Bridge, Monmouthshire*, before 1814, watercolor and graphite with brown ink and gum arabic on moderately thick, moderately textured, cream wove paper, Yale Center for British Art, Paul Mellon Collection

Photo Editor: If the full image is not used, please indicate that it is a detail.