

So, already, there had been inaugurated Exhibitions, Lectures, Courses in Art, At Homes, Musicales and Sketching Clubs, and the next advance was a proposal by the Director to effect an organization that should not only be a bond and centre of interest in Toronto for Canadian women artists, but which should, through various branches throughout the country, form a wide-reaching circle permeated with the same idea (*courage and purpose in art*) as the Head Association.

Consequently in 1890 the Club was incorporated into "The Women's Art Club," for the purpose, according to its preamble, "of creating a general interest in art, and the encouragement of women's work, and for mutual help and co-operation among its members, and the holding of Art Exhibitions and Art Conversations."

Three Exhibitions were to be held annually. At the Spring and Autumn Exhibitions—which were to be public—only original work done by women, *members* or *non-members*, was to be admitted subject to the approval of the Club hanging committee.

The officers elected were: President, Mrs. Dignam; Vice-President, Miss E. Armstrong; Sec., Miss M. F. Pattullo; Treas., Miss C. D. Osler.

The patronesses were: Mrs. Armstrong, Mrs. Irving Cameron, Mrs. John Cameron, Mrs. Edgar, Mrs. Farrer, Mrs. Falconbridge, Mrs. H. H. Humphrey, Mrs. McPhedran, Mrs. MacVicar, Mrs. Featherston Osler, Mrs. B. B. Osler, Mrs. John Payne, Mrs. Robt. Sullivan, Mrs. Street.

The motto chosen was that of the old Plantin Printers of Antwerp: "LABORE ET CONSTANTIA,"—"By Labor and Constancy."

The active membership consisted of about a score of women, resident and non-resident, the annual fees being for resident member \$10.00, for non-resident \$5.00, and for honorary or associate members \$1.00, of whom there were a large number, including several artists in the United States.

The Club was conducted on the same lines as before. The members worked from life, studied the history of art, and the development of the different schools, and were always ready and willing to give a helping hand to any advanced artist or serious student.

The desultory lectures of former days had been very interesting and entertaining, but now they were considered not sufficiently educative, so an organized course of lectures was introduced, and delivered, from time to time by such eminent men and women as Mr. Bernard MacEvoy, Mr. Byron E. Walker, Prof. Mavor, Prof. Fraser, Prof. Hutton, Prof. Wrong, Dr. Hemsted, Dr. Ryerson, W. A. Langton, Mrs. Dignam, Rev. Charles Shortt, Rev. Father Teefy, Rev. Father Ryan, Chancellor Wallace of McMaster University, Rev. Prof. Clark of Trinity, Oliver Howland, Canon Cody, J. A. Paterson, Mrs. J. W. F. Harrison, Rev. Louis Jordan, Mr. L. R. O'Brien, Chancellor Rand of McMaster, and many others, and they proved to be a great influence in assigning art to its legitimate place in national culture and education.

The Club was doing good work, and it soon became a valuable stimulus and centre, in drawing to a focus much artistic ability that would otherwise have become scattered, or have been lost in desultory or misdirected effort. The Spring Exhibition of 1891 contained work from women in Toronto, Goderich, Brantford, London, Kingston, California, Birmingham, Ala., and New York, and among the exhibitors were Mrs. Mary H. Reid, Miss Stennett, Mrs. J. E. Elliott, Miss C. D. Osler, Miss Bertram, Miss Hendershott, Miss Lily Fisher, Miss