

St. Louis, Edinburgh, London and Melbourne, Australia; for the latter arrangements were made by the Hon. President, the Countess Grey, who had taken up the interest in the W.A.A.C. of her predecessor, Lady Minto. Similar exhibits were also shown in several European centres. In connection with the Quinquennial Congress, a permanent depot was arranged by the Association's representative, Mrs. Hamstead, with the Society of Artists, Bond Street, London, Eng., at the close of a very large and successful exhibit held there in the rooms of the affiliated Society, the Women's Institute. The Home Industries now became a very important work of the Association.

In the hope of consolidating a movement towards a Woman's Building, the Association now offered to other organizations the use of its fine new galleries and studio in the Confederation Life Building.

It also entered heartily into the work of the Art Leagues, that were organized for the purpose of improving the environment of children in their school life, on the advisory board of which the President, Vice-President, and Miss Muntz were appointed members.

In 1902 the exhibitions of imported foreign pictures were instituted for the purpose of showing the great schools of water colorists, in which Canadian artists at that time were particularly concerned. The exhibitions consisted principally of Dutch, French, German and Scotch masterpieces, illustrating the greatest development of the present-day water color painting. The imported exhibit of 1903 was augmented by the addition of the pastels and cartoons of Willy Sluiter (a large number of which were acquired by Sir Wm. Van Horne), and it was afterwards placed on view by the Winnipeg and Montreal branches.

Foreign exhibitions have since been held annually, and have contained further a valuable collection of Dutch etchers; Walter Crane's entire collection of illustrations and designs, and many typical examples of the leading French, Scotch, English and German painters. The Government acquired a number of the Walter Crane illustrations for the Gallery in Ottawa.

As the growth of the Society has been such as to require rooms suited to its needs negotiations were entered upon to effect the reconstruction of the present building, which was ready for occupancy in September, 1907.

These new galleries were equipped with all the necessities of an uptown club. A tea room was supplied for the use of members and their friends, and the occasional musical entertainments of times past gave place to an organized series of weekly *Twilight Musicales*, held throughout the season, and for which excellent programs were provided, with the view of attracting many to take a deeper interest in the work of the artist, as shown in the galleries, and of the musicians, whose ranks are yearly enlarged by the addition of new-comers.

A reading room was opened and a telephone installed—the gift of one of the associate members for a year—and lectures, exhibitions, the Art Study Club, and various other interests, afforded pleasant diversion, and profitable employment.

A new seal, designed by Mr. Howard, was adopted by the executive, and the spring exhibition opened with a collection of Italian classic needlework, and laces sent over from Italy by "Le Industrie Femmine Nationale" at Rome, which was the first exhibit sent out of Italy by that Society, and consisted of reproductions of famous pieces preserved in museums, churches and palaces.