

sand dollars, which has since served as a business fund for financing foreign exhibitions, home industries and other projects.

Influenced by the movement for reviving and developing handicrafts in other countries with which the Association was kept in touch through its President, and its affiliations, the great importance of those industries as a national development, and product, became realized. and in 1899 it was decided to make a still greater effort than heretofore towards their development.

Therefore watching for the smallest beginning in any craft, or home industry, the Association endeavored to encourage it and to build it up by bringing it in some way into public notice. The co-operation of Canadian women with the new settlers also became a consideration, and as a help to the Doukhobor and Russian women in the pursuance of their artistic needle work, the Association took over the work which the National Council had organized for philanthropic reasons—that of sending out to them well-selected material and designs for working.

Also, with a view to interesting the public, and to showing the relative standing of Canada in this branch of industry, as compared with other countries, a notable exhibition was arranged in 1900 of the handicrafts and art industries at which women work, such as laces, embroideries, metal work, basketry, bookbinding, wood-carving, pottery, leather work, weaving, rug making, etc., illustrating different periods in their development in different countries.

This exhibition was the first of its kind held in Toronto, and it aroused an interest which resulted in the organization, by the Association and its branches, of the competitions for the promotion of practical designs. Several applications were received from manufacturers for various designs, notices of the work appeared in several art magazines, and the American Art Annual published lists and information of exhibitions and art workers.

Following this a press and tools were purchased by a subscription of several of the associate members, and the first craft club—the *Bookbinding Club*—was successfully launched, fifty members having since learned this craft. The various other clubs were formed from time to time, including lace making, pottery, wood-carving, enamel jewelry, metal work, gold and silver jewelry, tooled leather, stencilling, etc.

To sustain the interest thus awakened, and to concentrate it into definite purpose through an intelligent and well-informed public has since been the continual care of the Association, in its work towards the ultimate end of arousing the State to a realization of its responsibility for furthering the arts and crafts industries of this country after the example of the Governments of older worlds.

In connection with the hand-book issued by the Government for the Paris Exposition of 1900, important data was gathered for the statistics regarding Canadian women in art, music and the drama, by the President of the Association, who read a paper that same year on "Purity in Art and Its Influence on the Well-being of the Nation," before the Art Section of the International Congress, in London, England. At this time the Arts and Crafts Association of London, England, promised assistance to the Association through interchange of exhibits, and the Women's Institute thereupon sent out to the Association its first foreign exhibits of craft work and painting.

Special efforts were made to exploit the homespuns of Quebec and the Maritime Provinces, and under the auspices of the Canadian Government large exhibits were sent to International Expositions at