

fields, old gates, and other historical scenes, also reproductions of game, fish, shells, ferns and flowers of Canada. A competition was then arranged among the ceramic artists throughout Canada, to whom the work was apportioned according to their individual proficiency in the painting of various subjects. It was a stupendous work, and when completed the dinner set was exhibited in Toronto, Montreal, Quebec and other Canadian cities.

In consequence of a conference with the President of the Association and Lady Edgar, a few members of the Senate and House of Commons at Ottawa met them in the apartments of the Speaker, Sir James Edgar, to consider the disposal of the dinner set, when it was arranged that the set should be purchased, at the artists' prices, by means of a private subscription on the part of the members of the Senate and House of Commons, who should present it to Her Excellency the Countess of Aberdeen, upon her departure from Canada.

The presentation and farewell address, and the response of Lady Aberdeen, were most touching. The Historical Dinner Set now reposes in cases especially made for it, and was placed in the great hall of Haddo House in Aberdeenshire, Scotland, where it is shown to all visitors.

The Ceramic Magazine, of New York, obtained photographs of various pieces, and illustrations appeared in prominent Canadian papers; some of the original photographs have been framed, and are hanging on the walls of this gallery. Two years had been spent at the work, but when it was finished ceramic art had been raised to a standard unsurpassed on this continent, and this standard has since been maintained, as shown at the W.A.A.C. annual ceramic exhibitions.

By this time an important part of the work was being done by the associate members of the Society, who acted on committees in connection with exhibitions, lectures, social functions, and the work that was being undertaken in the various fields of new endeavor.

This was particularly marked during the great Portrait Loan Exhibition of 1899, for the success of which credit is justly due to some two hundred members for their valuable and untiring efforts upon committees, which were engaged from January 1st until May, in arranging and classifying the exhibit, attending to social functions, musical programmes, editing, printing, publishing, catalogues, etc.

The exhibition was undertaken to illustrate through one subject—portraiture—art production, in all its different mediums and methods. Each section was creditably illustrated, in some instances with unique examples, and always with worthy ones.

Collections of the original wax and the Tassie medallions were shown, which included 23 portrait medallions by Miss Andras, largely of George IV, Queen Charlotte, and the Royal Family. These, with the Ross Robertson collection, the Masonic portraits, which with miniatures, lithographs, engravings, etchings, and photography (the latter illustrated from the beginning by silhouette and daguerreotype), photographs, mezzotints, wood-medallions, educational, temperance, Masonic, historical, and commemorative medals, not to mention others, will serve to indicate the scope of the exhibition which filled the large hall and several rooms in the Temple Building, kindly given to the Association for the purpose.

This exhibition presented the greatest variety of methods and mediums in the art of portraiture ever gathered together and it was brought to a successful issue, giving the Society a fund of over a thou-