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41  
Sketches  
8 Sketch  
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objects of the Head Association, which now revised its constitution in order to provide by-laws for the branches, which henceforth continued to spring up, until they were established at London, Winnipeg, Montreal, Hamilton, Brockville, St. Thomas, St. John, N.B.; Kingston, Portage la Prairie, Ottawa (Winnipeg re-organized), Peterboro'; Charlottetown, P.E.I.; Moncton and Fredericton, N.B.; Fernie, B.C.; Owen Sound and Edmonton, Alberta. Representatives were also appointed in Vancouver, Victoria, London, Eng., Edinburgh and the Hague and Holland.

Several branches at various times have been discontinued for lack of local sustaining effort. Two branches, namely, Winnipeg and Montreal, had received special attention and help from the Head Association on account of their being important centres. The former is now known as the Western Art Association, and the latter as the Canadian Handicraft Guild.

At the sixth annual exhibition in March, 1894, there were 41 exhibitors and 105 exhibits, not only from many parts of the Dominion, but also from New York, Rochester, Cleveland, Michigan, California, and much admiration was expressed for the phenomenal progress of the Society.

At this time also the Out-Door Sketch Club was formed with a studio at Weston as a rendezvous, and many delightful hours were spent in profitable employment, continuing the work of the Saturday Night Sketch, which had met for years at the homes of the members.

The Association was now truly national in scope, as was shown by the artist membership of 29 resident in Toronto and 30 non-resident throughout Canada, and through its branches and affiliations.

The year 1897 was a memorable one. The Association arranged an exhibit of members' work at the Loan Exhibition given by the Y.M.-C.A. It affiliated with the Women's Institute of London, and turned its attention to assisting in the introduction of systematic art instructions and loan exhibitions into the public schools, and to a more comprehensive and orderly exhibition of women's work at the Industrial Fairs. The Association prepared a series of competitions for which prizes were offered for designs that would be available for all purposes of the manufactures, and also united with others for bringing about the introduction of technical and manual training and domestic science into educational institutions.

3 Open Studio Day  
8 day

The Association also asked for and received the co-operation of the artists of Toronto in holding "Open Studio Day," for which a committee of the Association made the arrangements on the first Saturday of each winter month. It was a means of bringing the artist and art patron into direct relation with each other. "Open Studio Day" became a much appreciated public movement, and an important factor in the development of public interest in art.

Ceramics

But the most practical achievement of the year, and one that marks an epoch in ceramic art in Canada, was the completion of the painting of the Historical Dinner Set that had been undertaken two years before, for the purpose of encouraging ceramic artists to a higher standard of excellence in their work.

The white china of the set—16 dozen pieces—had been imported from Doulton's, England, (through the Gowans-Kent firm) and as a special favor to the Association the Doulton's stamp had been left on it. Material was then searched for by a committee in the shape of photographs, and drawings, and direct sketches of old forts, battle-