

E. W. Armstrong, Mrs. Florence Campbell, Miss Daisy Clark, Miss Sullivan, Miss Vickers, Mrs. Gregory, Mrs. John Payne, Miss Fanny Sutherland, of London, Eng., Miss Ware, Miss Mitchell, Mrs. Carter, Mrs. Dignam, Miss Amy Street, who had just returned from Leipzig, Miss L. O. Adams, Miss McConnell, Miss Phelps, Miss Hamilton, Miss A. M. Plewes, Miss Seager, Mrs. Lovell, Miss Lennox and Mrs. Coffin, and Mrs. Scott, of New York.

At this Exhibition the Club had the distinction of issuing the first illustrated art catalogue published in Toronto. It contained the first pen and ink illustrations done by the members, and which represented some of the work on view. As the allegorical cover indicated, by Labor and Constancy, a new realm had been reached in the flight of the Club, which advance was as startling as it was unexpected.

The Women's Art Club had established a reputation at home for energy and ability, and it had gained so much recognition abroad that for the spring exhibition of 1892 excellent work was sent in from different cities in the United States, and over 200 exhibitors were represented from Toronto, Montreal, Portage la Prairie, Winnipeg, and other Canadian centres. The public was invited to view the exhibit without charge, and the year closed with the substantial financial balance on hand of \$1.49.

The Club was now incorporated into The Women's Art Association of Canada.

Nearly all the women painters of Canada, many of whom are the best known artists of to-day, were enrolled as active members, and the increasing list of patronesses and associate members contained many well-known names. The Society continued to live up to its motto "By Labor and Constancy," and while the work showed the influence of academic and foreign training, it presented Canadian subjects and was characterized by earnestness of purpose, and steady advance with regard to subject, composition, treatment, quality and variety.

No instruction was given—that could be obtained in art schools and private studios, at home or abroad—and the adherence to this principle was the cause at this time of a slight dissatisfaction. A few members, failing to appreciate the Society's broad aim and outlook toward the future, wished to turn its fine rooms into a studio with an instructor, but as the patriotic spirit of the Association had been fostered too strongly to yield, the movement was rejected, and the disaffected withdrew to open their own studio under a newly-arrived teacher, where they pursued their work for about one year.

The object of the Association was to provide—not instructions, but an incentive and help towards self-development; to draw out, independent of the instructor, personal resources, which are necessary to individual and distinctive effort, and which alone can produce growth.

In 1891 the Association moved into beautiful new quarters in the Canada Life Building. In 1893 it affiliated with the newly-formed National Council of Women, and at the request of Her Excellency, Lady Aberdeen, the President read a paper in Ottawa on "Women in Art in Canada," at the annual meeting of the Council; and at each of the nineteen annual meetings since papers have been read and art congresses have been arranged, thus giving the Association a wider propaganda.

The year 1894 reports active branches of the Association in London, Winnipeg and Montreal. Wherever there was sufficient interest to warrant it a branch was formed to carry on, locally, the aims and