

PAGES

MISSING

EXHIBITION

HOME ARTS

WOMANS ART

ASSOCIATION

1 9 0 2

EXHIBITION OF
Home Arts

*Montreal Branch
of the Woman's
Art Association*

*Under the Patronage of
Her Excellency The
Countess of Minto*



MARCH, 1902

WOMAN'S Art ASS.

Can. Hampsh.

Woman's Art Association of Canada

(Incorporated.)

"LABORE ET CONSTANTIA"

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The Countess of Aberdeen
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Mrs. Hibbert	Miss Watt
Mrs. Caverhill	Mrs. Voight
Mrs. Hart	Mrs. Spence
Mrs. Penhallow	Miss McPherson
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COMMITTEES



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SECTION "A"

Catalogues, Homespuns, Etc.

Mrs. Alex. Woods, *Convener*

Mrs. Voight	Miss Finley
Mrs. Hibbert	Miss Gault
Mrs. K. McPherson	Miss Edythe Acer
Mrs. G. Caverhill	Miss Robertson
Miss McEachran	

SECTION "B"

Fine Needlework

Miss Mills, *Convener*

Mrs. McTier,	Mrs. Ives
Mrs. C. McDougall	Mrs. Spence
Mrs. Chaffee	Mrs. Halsey

SECTION "C"--Lace

Miss Watt, *Convener*

Miss McPherson

SECTION "D"

Furniture and Carvings

Mrs. C. T. Hart, *Convener*

Mrs. Penhallow	Mrs. Spragge
Mde. Hector Prevost	Miss Roddick
Miss Baby	Miss M. McCallum
Miss A. Girdwood	Miss Sugden Evans

SECTION "E"

Indian Work, Dyes

Mrs. Peck, *Convener*

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Mrs. Walton	Mrs. G. W. Stephens
Mrs. Fyshe	Mrs. Hugh Graham
Mrs. W. Peterson	Mrs. F. Adams
Miss J. Macfarlane	Miss A. Cook

Miss Skelton

Mrs F. Watkinson

SECTION "F"

Decorated China

Mrs. Crawford, *Convener*

Mrs. McIndoe	Miss Boyd
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Section A

Catalognes, Home-spuns, etc.

- | | | |
|----|---|--------|
| 1 | Table cover, pale blue and white | \$1 00 |
| 2 | Table cover, linen homespun | 2 00 |
| 3 | Table cover, green and white linen | 2 00 |
| 4 | Rug, green and white | 4 00 |
| 5 | Table cover (small), green and white | 75 |
| 6 | Table cover (woolen), indigo blue and white | 75 |
| 7 | Samples of homespun, fancy and plain, per yard | 45 |
| 8 | Homespun, indigo blue and white check | 50 |
| | Nos. 1 to 8, inclusive, from Murray Bay District. | |
| 9 | Catalogne, 8 cents per yard for weaving only. Orders taken. | |
| 10 | Coverlet, indigo blue and white, homemade dyes, 25 cents per yard for weaving only, 4 lbs. wool and 1 lb. warp to one quilt. | |
| | Nos. 9 and 10 from St. Sulpice District. | |
| 11 | 9½ yards homespun, brown | 14 50 |
| 12 | 10 yards homespun, blue | 15 00 |
| 13 | 11 yards homespun, blue and grey | 11 00 |
| | Nos. 11, 12 and 13 are work done at Moose Creek, dyes homemade. For sale by piece only. These are well worthy of inspection as showing the results which can be obtained. They are exhibited for the purpose of showing what may be accomplished under direction. | |
| 14 | Homespun, Oxford grey, 9 yds. | |
| 15 | Homespun, Cambridge grey, 7¼ yds. | |
| 16 | Homespun, natural wool, 14 yds. | |
| 17 | Homespun, grey, 6 yds. | |
| 18 | Homespun, grey, 23¼ yds. | |
| | Made on Lord Mount-Stephens' estate, Metis. | |
| 19 | Blanket, grey and red. | |
| 20 | Blanket, indigo blue and white. | |
| 21 | Skirt, scarlet. | |
| 22 | Blanket, white | |
| 23 | Linen, 5 samples, price according to width, 25 to 40 cts. per yard | |
| 24 | Towel, cross-stitch pattern, done by Woman's Exchange, Toronto. In use five years | |
| 25 | Suit, homespun tweed, per yd. | 80 |
| | Nos. 19 to 25, inclusive, lent by MRS. PORTEOUS, Island of Orleans work. Orders may be taken, using these as samples. An exhibition of homespun goods is held annually, and prizes are offered by summer visitors. | |

- 26 Table cover, fancy, done by Indian woman
- 27 Table cover, rose and white, lent by MRS. J. LAING
- 28 Piano drape, pink and white, lent by Mrs. P. McINTOSH
- 29 Table cover, pink and white
- 30 Table cover, fancy, lent by MISS BETHUNE
- Nos. 26 to 30, inclusive, are Tadousac work. Homemade dyes are used. Orders taken, using these as samples.
- 31 Portieres, silk catalogue, lent by MRS. H. H. AYRE
- Orders taken, using these as samples.
- 32 Portiere, silk catalogue
- 33 Blanket, handmade, 50 years old, pure indigo dye
- 34 Couvre-pied, homemade, pure flax
- 35 Cloth, hand woven. Riviere du Loup work
- 36 Piece of goods made from old red woolen curtains, unravelled, spun over and woven. St. Andre, P.Q.
- Nos. 31 to 36, inclusive, are lent by MISS MACFARLANE
- 37 Couvre-pied, blue, two shades, lent by MISS NOTMAN, Cap a l'Aigle work
- 38 Portiere, catalogue, 10 cents per yard for weaving only
- 39 Rug, handmade 2 25
- 40 Rug, " 1 75
- 41 Rug, " 2 25
- 42 Rug, " 2 00
- 43 Rug, " 1 75
- 44 Couvre-pied
- 45 Flannel, red and white check
- 46 Blanket, homemade dyes
- 47 Towels, home grown flax.
- Nos. 44 to 48, inclusive, are St. Rose work
- 48 Portiere, silk. Orders taken
- 49 Portieres, linen
- 50 Rug, green and white
- 51 Rug, blue and white
- 52 Table Cover, blue and white, lent by MRS. VOIGHT, Murray Bay work
- 53 Portiere, green and white
- 54 Rug, green and white
- 55 Pillow, striped, lent by MRS. CHAFFEE, Murray Bay work
- 56 Tweed
- 57 Tweed
- 58 Rug
- 59 Mat
- Nos. 56 to 59, inclusive, lent by MADAME LANGLOIS, Portneuf work
- 60 Portieres
- 61 Linen
- 62 Table Cover, large
- 63 Table Cover, small
- Nos. 60 to 63, inclusive, lent by MRS. LOWE, Murray Bay work
- 64 Catalogue, blue and white 1 25

- | | |
|---|---|
| 65 Catalogne, pink and white, per
yard | 25 |
| 66 Quilt per yard | 25 |
| 67 Skirt, homespun, blue and
white, per yard | 50 |
| 68 Ceinture fléchée, 100 years old | |
| 69 Tuque bleue, very old | |
| 70 Blanket | |
| 71 Towelling, per yard | 25 |
| Nos. 64 to 71, inclusive, l'As-
sumption work | |
| 72 Sheet, linen, per yard | 50 |
| 73 Quilt, brown and white | 4 00 |
| 74 Quilt, rose and white | 5 00 |
| 75 Goods, purple and black, per yd. | 1 00 |
| Nos. 72 to 75, inclusive, Baie
St. Paul work | |
| 76 Catalogne, 6 yards | 1 50 |
| 77 Portiere, white stripe | |
| 78 Linen, homespun | |
| 79 Portiere, dark blue | |
| 80 Homespun, white | |
| Nos. 77 to 80, inclusive, lent
by MRS. K. MCPHERSON, Mur-
ray Bay work | |
| 81 Mats, lent by MRS. OSWALD, | <i>about</i> |
| Ste. Thérèse | |
| 82 Towels (2), Kamouraska work,
lent by MRS. RANKIN | |
| 83 Ceintures fléchées (2), made in
vicinity of St. Jacques de
l'Achigan. The farmers'
wives in this district made
all the sashes used by the
Hudson Bay Co. for many
years. They were traded off
to the Indians by the Com-
pany. The young Canadian
girls were accustomed to give
a sash to their fiancés. The
name comes from the arrow-
head pattern | <i>\$17.00</i>
<i>to</i>
<i>\$30.00</i> |
| 84 Ceinture fléchée, over 60 years
old, made at l'Assomption,
lent by MR. COUILLARD | <i>for</i>
<i>new</i>
<i>ones</i> |
| 85 Ceinture fléchée, over 90 years
old, worn for 35 years, made
at l'Assomption, lent by
MR. MILLER | |
| 86 Ceinture fléchée, a large and
fine specimen, over 100 years
old, lent by MR. LOUIS
SUTHERLAND. | |
| 87 Blanket, homespun, indigo
blue, a beautiful specimen,
homemade dyes. Made in
St. Mathias, P.Q. Orders
may be taken, using this as a
sample | 5 00 |
| 88 Shawl, black and grey | |
| 89 Blanket, brown and white | |
| 90 Blanket, blue and black | |
| 91 Dress, blue and red | |
| 92 Storm Slockings (2 prs.) | |
| Nos. 88 to 92, inclusive, are
very old and show the durability
of homemade goods. | |
| 93 Rug, blue and white | |
| 94 Portiere, blue and white | |
| 95 Table cover, blue and red | |
| Nos. 93, 94 and 95 are lent by
MADAME ROY. | |

\$30.00
to
70.00
for old
ones

96	Quilt, white	
97	Catalogne, price per yard for weaving	12
98	Portiere	4 00
99	Portieres	8 00
100	Rug	1 50
100a	Rug	2 00
100b	Quilt, white catalogue. Baie des Chaleurs work	1 50
100c	Towels, etoil de pays, each Linen homespun cata- logue, 6 yards	25 3 00
100d	Quilt, white catalogue	
100e	Catalogne, pink Catalogne, with wool Nos. 100d and 100e lent by MRS. FISK.	
100f	Coverlet, woolen, blue indigo dye	
100g	Coverlet, cotton. For sale. Orders taken. From Ridge- town, Ont.	



Tribes of Indians in Canada

*East of the Rockies
At the Present Time*

MICMACS

AMALECITES

New Brunswick, Nova Scotia and
Beancour.

ABENAKIS

Quebec, Pierreville and Beancour.

IROQUOIS

Mohawks	}	Western Quebec, Ontario, Grand River
Onandagas		
Cayugas		
Senacas		
Tuscaroras		
Oneidas	}	Some on River Thames

HURONS AND WYANDOTTES

Quebec, Lorette and Western
Ontario, near Windsor.

ALGONQUINS

Tête de Boule—Quebec, Gatineau and
St. Maurice Rivers.
Montagnais—Quebec, Lake St. John
District and North Shore St. Law-
rence.
Naskopies—Labrador and North Shore
St. Lawrence.
Crees, Wood, Swampy, Plain—On-
tario, Manitoba, North West Terri-
tories, from Hudson Bay and Pro-
vince Quebec to Rocky Mountains.
Chippewas—Mimsees } Are the same
Ojibways—Delawares } people under
different name. Ontario, from
Ottawa to Rainy Lake.
Ottawas—Ontario, Manitoulin Island.
Mississangas—Central Ontario.
Pottawattamies—Western Ontario.

SIoux

Blackfoot—Manitoba and North West Territories. (Refugees from U.S.

Bloods—Southern Alberta.

Piegans.

Shinnies

SARCKES

Southern Alberta.

KIMERS—

Chippewayans

Beavers

Slaves

Dogribs

Yellowknives

Caribou Eaters

Loucheux

McKenzie River

and

Peace River Basins.

Stoneys { West Saskatchewan
 { South Assiniboia
 { West Alberta

Section B

Fine Needlework

101 Sideboard cloth	\$10 00
102 Linen and crochet lace, 2½ yards	2 00
103 Crochet lace collar	50
104 Linen collars, each	50
105 Crochet insertion. Orders taken, per yard	50
106 Linen collar	35
107 Crocheted lace. Orders taken, per yard	20
108 Crocheted lace. Orders taken, per yard	30
109 Crocheted lace. Orders taken, per yard	45
110 Tatted handkerchief	1 10
111 Embroidered brocade, sample. Orders taken	
112 Cushion cover, drawn work	1 25
113 Nightgown, drawn work and lace	5 00
114 Nightgown, lace	5 00
115 Quilt, patchwork	15 00
116 Quilt, patchwork	8 00
117 Work bag	2 75
118 Tea cloth, drawn work. Orders taken	8 00
119 Quilt, knitted lace	
120 Pillow shams, knitted lace	
121 Doyleys, knitted lace	
122 Edging, knitted	
123 Yoke and sleeves, knitted	
124 Collar, knitted	
125 Bath mitts	
Nos. 119 to 125, inclusive, lent by MISS BARRY	
126 Quilt, white, hand-quilted in pattern	
127 Quilt, white, hand-quilted in pattern	
Nos. 126 and 127 lent by MRS. RANKIN. They were made in St. David d'Yamaska and have been some years in use. It is probable that orders could be filled	
128 Centre-piece, netted	1 15
129 Centre-piece, netted	1 15
130 Cushion cover, netted	1 50
131 Doyley	50
132 Netted frills for curtains, 6 yds	3 00
133 Lace, crocheted, 6 yards	75
134 Insertion, tatted	90
135 Ornament, netted	40
136 Tie ends, tatted	50
137 Collar, tatted	35
138 Collar, tatted	35
139 Collar, tatted	35
140 Collar, black silk, tatted	50
141 Tumbler doyleys, each	50
142 Ecclesiastical embroidery	
Lent by REV. EDMUND WOOD	
143 Ecclesiastical embroidery	
Lent by MISS WAUD	

- 144 Handkerchief, very fine drawn work, lace attached to linen by special stitch. This handkerchief may be used as a sample from which orders may be taken.
Lent by MISS MILLS
- 145 Infant's robe, handmade
Lent by LADY TAIT
- 146 Infant's robe, handmade
Lent by MRS. KERRY
- 147 Exhibits of patch work, the WEEKLY STAR. The work of subscribers in competition
- 148 Quilt, crochet
Lent by MRS. ARMSTRONG
- 149 Handstitching on linen. Done before the invention of the sewing machine
- 150 Linen homespun, nearly 100 years old.
- 151 Sewing bird
Nos. 149-150-151, lent by MISS BUTLER.
- 152 Beadwork bag and necklace. Very fine workmanship. It is interesting to compare this work with that in the beaded garters, No. 456, in the Indian section. The former are the product of the skill of whites. The art of weaving the beads into the translucent fabric is, it is claimed, a lost art. The superiority of the Indian design is obvious.
Lent by MISS DEWITT

Section C

Lace

- 201 Pointe coupé. A modern example of the earliest form of lace. It is one of the links that join embroidery and lace.
- 202 Reticella. A modern example of the earliest kind of needle point lace.
- 203 Macramé. A modern example of the forerunner of all pillow laces.
- 204 Darned net. An example of the second link between embroidery and lace. If it were a web embroidered in silk and colour, it would be classed with embroideries. If, as in this case, it is white, écreu or black net, embroidered in linen or thread in white, écreu or black it becomes a lace. To this category belongs the Limerick lace of Ireland.
- 205 A Dentelle. A lace the back-ground of which is made of an even network of stitches known as "vrai réseau."
- 206 A Guipure. A lace with a needle point back ground of bars ornamented with knots. 205 and 206 are examples of needle point. The fabric is woven entirely by the needle, both pattern and back ground made up of single stitches, worked over a piece of parchment on which the design is traced.
- 207 A Dentelle. With a net background. Note that the terms *dentelle* and *guipure* refer to the background and may be applied either to needle point or pillow lace. To this class belong Milanese, Valenciennes, Mechlin, Bayeux and Chantilly.
- 208 A Guipure. This example is a Duchesse, of Belgian make, and the term *guipure* applied to the irregular background. To this class belong Honiton, Cluney, Maltese and Genoa lace. 207 and 208 are pillow laces.
- 209 Applique (needle point). The pattern is made entirely by the needle and afterwards applied to a net made either on a cushion or (since 1830) on a machine. In Brussels lace the running part of the pattern is often pillow lace, the roses and raised part needle point, and the net machine made.
- 210 Applique (pillow lace). In this case the design is made upon the pillow and applied to a machine-made lace.
- 211 Reticella or Italian altar lace, made by Indian women on the U.S. Reservations, Oklahoma Territory
- 212 Collar, darned net, price 2 25

213 Collar, darned net, price	2 25
214 Collar	50
215 Collar	50
216 Collar	50
217 Collar	50
218 Doyley	50
219 Doyley, needle point	5 00
Orders taken	
220 Pillow sham, darned net	
Orders taken	
220a Indian lace, black net darned in gold	5 00
221 Indian lace, black net darned in gold	10 00
222 Irish applique, collar and cuffs	10 00
223 Irish applique, tie ends, sample	8 00
224 Irish guipure, 1½ yards	18 00

Nos. 222-223-224 are the work of an Irish woman now living in New Brunswick. Special attention is called to the superior quality of this work. In the old country its merit was duly recognized. This woman worked upon the flounces presented to Queen Alexandra by the city of Limerick, and which adorned her bridal gown; also upon the layette prepared for the late Duke of Clarence, including the christening robe. Last year the Princess of Wales (then the Duchess of York) accepted a handkerchief of her workmanship. The Committee of Home Arts will be glad to take orders for her work.

Section D

Furniture and Carvings

- 301 Wooden chair, Canadian make, dating probably from 1700
- 302 Chair, hand made. The curves of this chair have become irregular, from long use. Date about 1750
- 303 Head of Christ, deep carving. Found in an excavation at Pointe du Lac, near Three Rivers
- 304 Carving. Had formed part of the decoration of the old Parish Church on Place d'Armes Square, and then of the Bonsecours Church before restoration. A guild of wood carvers existed here in the early part of the 18th century. These did the carving for the churches
- 305 Iron lamp, in use in Lower Canadian farmhouses
Nos. 301 to 305, inclusive, lent by WM. McLENNAN, Esq.
- 306 Frame
Lent by MISS BABY
- 307 Chair, with rush seat, made at the Island of Orleans
- 308 Chair, with seat made at the Hospital for the Blind
- 309 Sabot, hand painted
- 310 Sabots, small, used for match boxes
Nos. 307 to 310, inclusive, lent by MRS. SPRAGGE
- 311 Tompline or head line used to support large packages *en portage*
Lent by LOUIS SUTHERLAND, Esq.
- 312 Iron casting, made at the St. Maurice Forges
Lent by C. T. HART, Esq.
- 313 Banc-lit, or sleeping bench, a favorite article of furniture in Canadian homes, because of its manifold uses
- 314 Chairs (3) of ordinary country make, from St. Dorothy, Laval Co., P.Q.
- 315 Wooden yoke, worn on the shoulders, used for carrying buckets.
Nos. 313, 314 and 315 are lent by MRS. YOUNG, Ste. Rose, P.Q.
- 316 Table inlaid with Canadian wood, made in Montreal
Lent by MDE. CUVILLIER
- 317 Cupboard of Canadian wood, with maple leaves in poker work relief
- 318 Une huiche, copy of kneading trough for bread. These were used in the country districts during 200 years
- 319 Rustic table and chairs, made at Sault au Recollet. Orders taken. Each 2.50
- 320 Stool, deep carving
- 321 Stool, small, chip carving
- 322 Screen, mahogany, brocade panels 40 00

323	Hall bench	20 00
324	Paper knives, each	1 50
325	Frame carved	5 00
326	Frame	1 50
327	Mirror frame, carved	8 00
328	Frame for three pictures	4 00
329	Carved box	3 50
330	Tray	
331	Box	
	Nos. 330 and 331 may serve as samples from which orders may be taken.	
332	Wooden toys, for sale	
333	Key rack	50
334	Picture frame	60
335	Hairpin box	75
336	Teapot stand	50
337	Teapot stand	60
338	Teapot stand	60
339	Brass plaque	6 00
340	Brass plaque	6 00
341	Table cover, leather work	8 00
342	Sofa cushion cover, leather work	12 00
343	Picture frame, leather work	5 00
344	Kodak book, leather work	3 75
345	Card case, leather work	1 50
346	Book cover	2 00
347	Tea tray, chip carving	5 50
348	Tea tray, chip carving	7 00
349	Tea tray, chip carving	6 50
350	Coffee tray, chip carving	6 50
351	Book shelf, chip carving	2 50
352	Baby grandfather's clock, chip carving	5 50
353	Blotting pad, chip carving	1 00
354	Paper knife, chip carving	60
355	Teapot stand, chip carving	2 00
356	Bellows, chip carving	3 00
357	Bellows, large, tan, chip carving	5 00
358	Bellows, large, red, chip carving	5 00
359	Frame, gothic, chip carving	2 00
360	Frame, round, chip carving	1 50
361	Tea tray, chip carving	7 00
362	Frame, square, chip carving	2 00
363	Frame, small, chip carving	1 00
364	Exhibit from London, Ont.	

Rec'd too late to catalogue

Section E

Indian Work; Dyes.

- 401 Fire bag of solid bead-work, made by Ojibway Indians, Lake of the Woods District. This class of bead-work is a lost art and is practically extinct.
- 402 Pair of garters of solid bead-work. The owner obtained these garters from a refugee Sioux who participated in the great Minnesota massacre.
- 403 Coo stick. Blackfoot tribe.
- 404 Coo stick. Piegan tribe.
- 405 Bead-work pouch. Sarcee tribe.
- 406 Knife sheath, made by Blood Indians
- 407 Belt, made by Ojibway Indians, Lake of the Woods.
- 408 Collar, made by Ojibway Indians, Lake of the Woods.
- 409 Garters, made by Ojibway Indians, Lake of the Woods.
- 410 Child's moccasins, made by Red River Half Breed.
- 411 Indian Doll made by wife of Hudson's Bay officer in the far North.
- 412 Buckskin coat with quill work, made by Indians at Fort Chippewyan.
- 413 Buckskin coat, worked in silk, by Red River Half Breed.
- Nos. 401 to 413, inclusive, lent by F. H. MATHEWSON, ESQ.
- 414 Collection of grass baskets, made by the Abenakis Indians
(All for sale)
- 415 Esquimaux dog whip, made of folded seal skin. Labrador
- 416 Esquimaux koo-li-tang, or winter suit—trousers, coat, gloves and boots. Labrador
- 417 Esquimaux summer coat. Labrador
- 418 Esquimaux tobacco pouch
- 419 Esquimaux stone pipe, dug up when Moose Factory was founded
- 420 Esquimaux stone pipe, with bead-work ornament
- 421 Esquimaux stone pipe, with brass mountings made of a cartridge
- 422 Four Hudson Bay Co. tokens
Nos. 415 to 422, inclusive, lent by C. RUSSEL, ESQ., M.D.
- 423 Esquimaux soapstone lamp, used for heating, lighting, cooking, etc.
Labrador
- 424 Model of Esquimaux kayak, with hunting equipments. Ungava Bay
- 425 Esquimaux woman's trousers
- 426 Sealskin gun case, made by women of Cree tribe
- 427 Caribou-skin, cured by Cree women of Seven Islands and on Gulf in Labrador
- 428 Rabbit-skin blanket, made by Ojibway women, universally used in Hudson Bay Territories
- 429 Model of Ojibway toboggan

- 430 Bead-work, done by Montagnais women (Cree tribe) at Pointe Bleue, Lake St. John
- 431 Woman's snowshoes, showing clever design and coloring, Tete de Boule tribe, St. Maurice
- 432 Snowshoes, made by Noscopics (Cree tribe). Ungava Bay
Nos. 423 to 432, inclusive, lent by PETER MCKENZIE, ESQ.
- 432½ Bark frames, made by the Abenakis Indians 25c and 50c
- 433 Spoons (Imagaun), made by the Abenakis Indians each 30c
- 434 Mat with ermine border (Cree)
- 435 Bead belt (Cree)
Lent by Miss Ross
Orders for belts like No. 435, or made with colored beads, can be taken
- 436 Sheath for hunting knife (Ojibway)
- 437 Sheath for hunting knife (Blackfoot)
- 438 Sheath for hunting knife (Sioux)
- 439 Sheath for hunting knife
- 440 Fire bag, used for holding pipe, etc. (Ojibway)
- 441 Fire bag, used for holding pipe, tobacco, etc. (Cree)
- 442 Fire bag (Cree squaw's)
- 443 Belt ornaments, beaded (Sioux)
- 444 Collection of Cree pockets, embroidered on leather or cloth, with beads or silk
- 445 Garters (Cree)
- 446 Garters (Ojibway)
- 447 Belt ornament (Ojibway)
- 448 Gun case, beautifully ornamented with porcupine quills, fringe of leather bound with quills (Looschoo Indians)
- 449 Saddle with elaborate bead ornamentation (Ojibway)
- 450 Omitas or leggings (Ojibway)
- 451 Omitas (squaw's) (Ojibway)
- 452 Coat, moose skin, embroidered with beads
Nos. 436 to 452, inclusive, form the collection lent by COL. FARLEY, Quebec. Many of the patterns used by the squaws in working on leather are made in a curious manner. They take a piece of bark, fold it, and then bite hard upon it. It is then opened and cut out, and the pattern thus made is traced upon the leather.
The beaver tokens, examples of which are shown, have been used by the Hudson Bay Co. for more than 100 years instead of money for purposes of trade. The specimens exhibited represent 1 dressed beaver skin, ¼ do., ½ do. and ¾ do. In the spring the Indians bring the proceeds of their winter's hunting to the traders and are paid in these brass tokens, which the Hudson Bay Co. accept as value for blankets, clothing, food, etc., whenever presented at their posts
- 453 Rogak, in common use in the Great Slave district
- 454 Fire bag (Cree)

- women for combing their hair.
- 458 Sheath for skinning knife, worn by Sioux squaws hanging from the belt, ornamented with tinkling fringe.
- 459 Beaded needle case, containing wooden needle (Sioux)
- 460 Squaw's leggings (Sioux)
- 461 Match bag, with tinkling fringe
- 462 Leather match bag, beaded
- 463 Child's amulet, belt, leggings and moccasins (Sioux)
- 464 Bag, made of green deerskin by women of Great Slave District.
- 465 Shirt, leggings and fan belonging to Pasquaw, chief of the Crees, one of the seven chiefs who signed the agreement with the Dominion of Canada for land in the North West Territories.
- 466 Photograph of Pasquaw.

Nos. 453 to 466, inclusive, are lent by MRS. O. C. EDWARDS. They were collected during a long residence among the Indians in the North West, part of the time within the Arctic circle. They are of unusual interest.

Orders can be taken for belts embroidered with porcupine quills, similar to No. 456½.

<i>all sold</i>	467 Belts of transparent bead-work (Crees). Each	3 00	} <i>belts sell very well</i>
	468 Belts of transparent bead-work (Crees). Each	6 00	
<i>but can duplicate</i>	469 Belt of transparent bead-work (Crees)	4 50	
	470 Necklace of whales' teeth and beads worn by White Elk (Blood Indians, branch of Blackfoot)	10 00	} <i>Sold</i>
	471 Necklace made of bones and beads (Blood Indians)	14 00	
	472 Belt ornament (Blood Indians)	2 00	
	473 Breast straps, finely embroidered with beads (Blood Indians). Each	5 00	
	474 Blanket straps, solid bead work, with totem of the Blood tribe at the ends	10 50	
	475 Blanket straps in solid bead-work (Blood Indians)	9 50	
	476 Blanket straps in solid bead-work (Blood Indians)	12 00	

HUDSON BAY CO., Winnipeg.

Attention is called to the excellence of this bead-work, which is done by tribes related to the Sioux, who are extremely intelligent and capable

482	Necklace (Blackfoot Indians)	3 00
483	" " "	2 75
484	Collar, embroidered in beads (Siwash)	2 00
485	Game bag, made of raw hide McKenzie River	7 00
486	Sash (Cree)	17 00
487	Moccasin slippers	3 00
488	" " beaded	3 25
489	Papoose cradle	2 50
490	" "	1 50
491	Sash made by Swampy Indians	4 50
492	Moccasin slippers (Cree)	3 00
493	" " "	2 00
494	Shoulder strap for powder horn	4 00
495	Two sling shots (Blackfoot) each	1 00
496	Two medicine charms " each	1 00
497	Two stone war clubs " each	1 50
498	Two stone pipes " each	1 50
499	Stone tomahawk "	1 50
500	Chief medicine man's charm	1 75
501	Tom-tom. (Blackfoot)	4 00
502	" (Sioux)	2 50
503	Chief's tom-tom beater. (Sioux)	2 00
504	Fire-bag. (Cree)	4 50
505	Part of head-dress. (Cree)	1 50
506	" " "	1 50
507	Saddle-cloth "	10 00
508	Dancing cloth. (Swampy In- dians)	5 50
509	Leggings. (Cree)	3 00
510	Beaded pocket	1 25
511	" "	3 50
512	Belt, embroidered in porcupine from Fort Simpson, McKen- zie River	7 00
513	Knife sheath and belt. (Swampy Indians)	4 50
514	Leggings (Blackfoot)	7 00
515	Gauntlets	7 00
516	Chief's beaded moccasins	7 00
517	" moccasins	4 50
518	Sash of transparent bead-work, Blood Indians	20 00
519	Medicine man's wand (Sioux)	5 50
520	Pipe, inlaid, by Rainy Lake Indians	12 00
521	Pipe (Sioux)	6 00
522	" (Swampy Indians)	4 50
523	" " "	3 25

- 550 Gauntlets, Cree Indian work, made at Fort Chippewyan
- 551 Basket, Iroquois, old type
Lent by J. ANSON MACRAE, ESQ.
- 552 Collection of Indian curios from British Columbia, too late to catalogue
- 553 Beaded moccasins with tribal marks. Thongs bound in porcupine (Sioux)
- 554 Necklaces (Blackfoot)
Nos. 553 and 554 lent by MRS. F. STEPHEN
- 555 Gun case
- 556 Beaded pouch
- 557 Leather coat, with fur as lining, work of the Naskopie Indians, a branch of the Crees inhabiting the interior of Labrador and Hudson's Straits. A very fine specimen, deserving special attention. The design is painted in the leather in vermilion and indigo, which is mixed with fish roe. It is weather and waterproof. A small stick, shaped like a hockey stick, serves as the brush. The beauty of the design equals the skill displayed in the workmanship.
Nos. 555, 556 and 557 lent by J. ~~KOENIG~~ HAMILTON, ESQ.

Russell

Artists

Section F
Decorated China

	601	Pudding set	Not for sale
	602	Plate	" "
	603	Plate	" "
	604	Plate (lustre)	\$6 00
<i>Miss Hagan</i>	605	Plate (roses)	7 00
	606	Plate (conventional)	4 00
	607	Nut bowl	4 50
	608	Bonbon dish	2 75
	609	Cup and saucer	Not for sale
	610	Vase (lilacs)	
<i>Mrs. Miller</i>	611	Cup and saucer	
	612	Claret jug	
	613	Tray	
	614	Tankard	40 00
	615	Vase (storks)	12 00
	616	Vase (iris)	7 00
<i>Mrs Crawford</i>	617	Cup and saucer	3 00
	618	Cake plate (blackberries)	7 00
	619	Fern dish	Not for sale
	620	Miniature	" "
	621	Cream and sugar	" "
	622	Cup and saucer	" "
	623	Tankard	40 00
	624	Vase	10 00
	625	Vase	10 00
	626	Tea set	12 00
	627	Vase	3 50
	628	Jewel box	6 00
	629	Vase (gold and lustre)	10 00
	630	Plaque (head)	5 00
<i>Mrs McIndoe</i>	631	Cup and saucer	4 00
	632	Rose jar	15 00
	633	Plaque (figure)	10 00
	634	Plaque	6 00
	635	Plaque	6 00
	636	Candlestick	2 50
	637	Vase	17 00
	638	Cup and saucer	5 00
	639	Olive dish	3 00
	640	Bouillon cup and saucer	Not for sale
	641	Tête à tête set	" "
<i>Miss Boyd</i>	642	Bonbon box	" "
	643	Vase	8 00
	644	Fruit dish	15 00
	645	Tankard	40 00
	646	Panel	20 00

Woman's Art Association of Canada

MONTREAL BRANCH

SCHEME FOR PROMOTION OF HOME ARTS AND HANDICRAFTS.

FOR some years the attention of the members of the WOMAN'S ART ASSOCIATION OF CANADA has been directed toward reviving an interest in the ARTS and HANDICRAFTS. One result of Exhibitions held by them has been a realization of the great benefit that would accrue to the country in general, and to women in particular, through the cultivation of the HOME ARTS.

Owing to many causes incident to modern life, the thoroughness and appropriateness of such work are deteriorating. This is, both artistically and commercially, a loss to the country. To prove this, it needs only to point to the fact, that in other countries time and money are being devoted to the encouragement of skilled labour within the home, with the result that a new impetus has been given all Art Industries; that there is an increase of employment in such work (not alone in factories and shops, but in the homes of the people), and that the general standard of taste has been raised. In Russia, Germany, Italy, England, Scotland, Ireland, work for the marts of the world is being done at the fireside.

It is the earnest desire of the Association to encourage such Industries as Spinning, Weaving, Dyeing, Carving on Metal, Bone and Wood; the making of fine Needle-work, Pillow Lace, Hand-wrought Furniture, Pottery; the various Indian Industries, etc.

The Association already has branches in the important centres. Through them it will be able to establish depots for the reception and sale of work all over Canada. It also intends sending out Supervisors or Directors, under whose guidance workers may be trained, and whose care it shall be that good design, good material, and good workmanship,

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shall combine to keep up the standard of these home productions.

To inaugurate this work an Exhibition of these HOME ARTS will be held in Montreal during the month of March, 1902. The intention is to gather a collection of such work as is now doing in the homes of our land. The interest and value of an Exhibition of native Indian work, especially of the older and better type of Canadian work with wheel, loom and needle, of such arts as are practiced among us by single individuals or communities of our constantly increasing foreign population, must, it is thought, justify this effort, by opening the market to these workers, by establishing standards of excellence, and eventually by proving that remunerative work may be done in Canadian homes.

Work which reaches the standard of admission will be placed on Exhibition for as long a time as considered desirable, thus establishing a permanent depot where such work may be purchased or ordered.

It is hoped that the studios of the Association may thus become centres of interest and education :—to the workers, who may there study good examples of Handicraft ; to the general public, whose needs they may supply ;—and to travellers who wish to study the characteristic industries of the country.

Any further information desired may be obtained from the Honorary Corresponding Secretary,

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IN opening this Exhibition of strictly Canadian work, the Woman's Art Association begs to recall to the public the Exhibition of Arts and Handicrafts held by it in the autumn of 1900. Some may think it a far cry from the beautiful specimens there shown of the goldsmith's, the silversmith's and the carver's art, to the every-day objects now exhibited—from the delicate embroideries, the filmy laces, the gorgeous hangings—to the catalogues, the homespuns and the crocheted laces of our French habitant. But they are after all not so far asunder. In the idea, in the design, in the appropriateness, in the selection of materials, in the arrangement of colour, the art of the palace and of the cottage is the same. These conditions must be fulfilled alike in Gobelin Tapestry and in Catalogne.

In various parts of the country there is still a good knowledge of the handicrafts and not a little skill. It is true that these are dying fast, and we, in young Canada, already have our "lost arts." Can we not save what is left us of our own, and cultivate what comes to us through our citizens of foreign birth? The beautifying of life is not a trivial thing, and were this its only aim, the work contemplated by the Association is worthy. If Canada is ever to have a true national art it needs reckon first of all with that native to the soil—with the uncontaminated art of the North American Indian. It is in the nature of things that Canadian art be composite; but let us keep our healthy natural strain, thus making our art typical of our land.

The practical benefit to be derived from the providing of remunerative employment for all these differing classes of our population, each working after its own kind, and on its highest possible plane, is beyond question. It will serve to keep the girls at home. It will widen their sympathies by bringing them together in the interests of their work. It will bring them into contact with the outer world, and so sensibly diminish the monotony of their lives. It will, by keeping them at home on the farms, fit them to become useful and judicious wives.

But they must be taught to do good work, and a market must be assured them. For these two needs, it is the aim of the Woman's Art Association to provide.

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HOME ARTS AND HANDICRAFTS

•
Paper read before the National Council of Women of Canada, in London, Ont., May 21st, 1901, by Miss Mary M. Phillips, President Woman's Art Association, Montreal
•

IN these days of factories and piece work, when the product of the machine supplants that of the hand with ever increasing rapidity, one almost forgets that throughout the greater part of the reign of blessed memory, so lately closed, households of all classes were largely, and in many cases quite, dependent for their necessities and comforts upon the ingenuity, skill and industry of their own members.

The wealthy bought, perchance, articles of luxury made still by hand, but the articles of every day use were made at home, the mistress supervising the dyeing, spinning and weaving, candle making, soap making, butter making, as well as the cooking and dressing of meats, etc., while she and her daughters did much of the knitting, fine sewing, potting and preserving, to say nothing of the embroideries, tapestry, netting, etc., representing in all no small amount of taste, skill and knowledge.

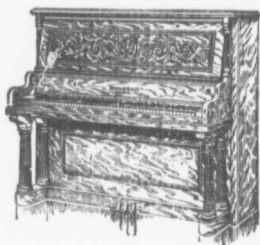
In humbler homes, especially in the country, still more was home-made.

Not ten years ago, and within fifty miles of Montreal, I was in such a household. In the garret were the spinning wheels and looms; there were the stores of linen, flannels, homespuns, catalognes, straw hats, leather for boots and moccasins, splints for chairs, osiers for baskets, herbs for medicines. The members of the family made everything they used, except iron and steel tools, and those they kept in repair. And the work they did was pleasing.

They felt the need of colour, so used handy vegetable dyes and got good colour. Their patterns were simple and forms serviceable, suiting the materials and the object for which they were designed.

Is it not a pity to think of all this skill and knowledge being lost?

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Yet to-day the house is pulled down and a summer residence built on the site, the family no doubt are scattered and the younger members at least patronize "not wisely but too well," the new village store. Possibly M'amselle has now gained other knowledge. She has come to the great city, wears a hat with feathers pointing to the four winds of heaven, and a dress of many colours in shoddy material; has become an attachment of a machine in a factory, living with two or three other girls in one small room in the salubrious atmosphere of a close street. I think she was a healthier, happier, better educated and more useful member of the community as a member of that farm household. I say it is a pity, not only to lose her skill and knowledge, but that *she* should think it of "no account," and so walk away from truth and beauty down the path of cheap imitation that leads to disaster.

Such skill need not be used in just the same way. Conditions have changed. But in the country, yes, and even in cities, after the daily tasks of care for household and cattle, there remains time to be occupied, and a great pleasure lies in making something well, a thing wherein may be expressed one's own thought, carried out as it best can be by one's own hands, so that it always tells of the character and bears the hall stamp of its maker.

So much has been said about the moral and educational benefit of manual labour that I need not speak here or to you of this aspect. I only desire to show that in the making there is pleasure, and in the making of beautiful things an added pleasure.

A beautiful thing is the expression of a beautiful thought.

A work of art is man's beautiful thought expressed by man's skill.

I care not whether it be a poem or a picture, a song or the Indian woman's basket with its decoration so skillfully wrought, suggesting the thought of the long lines of geese flying high over head away into the distant blue, as she worked patiently day by day outside her tepee.

A woman rarely sits with idle hands. In the country fairs we may see her pride of craft expressed; but, with a desire to please by making something

THOUGHTS FOR A 1902 SUMMER HOLIDAY....

May be a little early, but
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...
fashionable, and the aid of the fashion magazine, skill is wasted, taste degraded and the evil spread. As we get away from simplicity, and imitation enters, beauty departs.

We have many who appreciate simple, suitable, beautiful things, and buy them in their travels from the peasants of other lands. These peasants, *apropos*, are coming to our land. What are we going to do with their skill? Can we not find a market for good handicraft made here within our borders? Who no longer need such things for their own household use, but would enjoy and be benefitted by making them.

If those who buy demand good things of a kind and character that can be made by the people producing them, the skill and taste of the workers will be strengthened. We have different peoples here, with different traditions and tastes. We cannot and must not expect them to work alike. We would thus destroy all character, that very expression of self that is the main charm of handicraft. Some of our Ojibway Indians make a beautiful kind of rush mat. I once owned a couple and used them as mats thinking I could readily get others. Now I find that is not so easy. However, I hope to have some by the autumn. Now, why cannot we use these mats for country houses, either for floors or verandah hangings, as well as Chinese or Japanese.

The taste and patronage of the American visitors have developed the home industries of Murray Bay and Tadousac to such an extent that there is now a good market for them, and we may cite these two places as examples of what may be done in establishing village industries.

In the case of Caughnawaga and Lorette, where the home industries have for many years past been one of the chief means of support, we have to deplore the lack of that guiding taste and encouragement in their ornamental work. Their work is steadily deteriorating in quality, in taste, as well as price. Imitation and cheapness reign supreme. Where a few years ago a very fine class of beads were imported for them, to-day only the commonest of coarse glass are used. Yet there is, more's the pity, still a market for these horrible travesties of Indian art. On the contrary, the snow shoes and

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lacrosse sticks show excellent workmanship. The village is a proof of the advantage and feasibility of a village industry. Very few of the women or girls go away; they live and work at home, marrying early. This again is a fact to be borne in mind, the maintenance of the family life by the encouragement of such industries. The women and girls will thus find suitable employment in their own homes instead of rushing away to greater independence amid the dangers of large cities, where at least, they become as factory girls, but ill fitted to care for homes of their own in the future. The country girl is not trained for a city life. She is away from her own people, thrown on her own resources, knowing nothing of the habits or customs of a city, and in her very simplicity lies a danger, whereas the city bred girl generally has her own home in the first place, and secondly is more sophisticated and therefore better able to act with discretion. If she errs she does so with open eyes.

By these "bye-products," households, settlements and villages would add to their prosperity. No doubt certain places would become noted for certain kinds of work, determined by facility of obtaining certain materials, national traditions, etc.; skill would be accumulated, handed down from one to another, a proper pride arising in maintaining their standard of excellence.

Considerations such as these have determined the Woman's Art Association, in connection with other work, to do all in its power to promote and encourage such handicrafts. The Association recognizes that from a generally diffused love of colour, form and design arises that thing we call National Art. The many have skill and taste, the genius springs from them high above their heads into a realm of his own. An Exhibition of Arts and Handicrafts was held in Toronto nearly two years ago; another in Montreal last autumn, and your own Women's Art Club held one here this spring. As a result of ours in Montreal the pressing need of steps being taken towards the home Arts was felt, and a committee formed to study ways and means of doing so wisely. We have taken a new house with the intention of opening a depôt for the exhibition and sale of such work, and hope in the autumn

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to have specimens of dyeing and weaving from the Scotch and French districts, rush mats, fine bead work and pottery from the Indians ; also recipes for dyes from some old Sioux Indians.

To carry such work to a successful issue will need widespread interest and larger funds than our ordinary membership fees. This work will demand, as time goes on, trained supervisors to see that work is begun and continued on true lines. I see that in the Home Arts and Crafts Society, London, over five hundred teachers are employed to avoid the introduction of imitations and incongruous work, and generally to help in the development of the artistic spirit in these Arts. With knowledge, patience and skill surely such efforts may be rewarded by the growth of a more artistic feeling among our people, a greater love for simple beauty, a greater hatred of the cheap and false, a greater care of the natural beauties, a greater discontent of with "good enough," that drawback of Canadian work, a greater determination to make each piece of work as perfect as possible.

May we realize that man shall not live by bread alone, but by every word that proceedeth out of the mouth of God ; that all His works are beautiful, and that we are made with eyes to see, ears to hear, tongues to sing and hands to show forth their glory.

MARY M. PHILLIPS.

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THE Woman's Art Association begs here to acknowledge its indebtedness to many ladies and gentlemen who have helped to further the interests of the Home Arts and Crafts, either by collecting or by lending articles suitable to this purpose. Also, to those who have given their time and labour to the same end, sincerest thanks are offered.

The Association thanks :

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F. H. Mathewson, 215 Drummond St.
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Mrs. Rankin, 838 Dorchester St.
Mr. Couillard, 144 William St.
Mr. Miller, 144 William St.
Mr. Louis Sutherland, 269 University St.
Miss Wonham, 1018 Sherbrooke St.
Mad. Roy, 631 Sherbrooke St.
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Mrs. McBean, 373 Olivier Ave.
Miss Waund, 72 McGill College Ave.
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THE tribes made much use of shells of the larger varieties. Kohl, in writing of the early trade of the Chippewas of Lake Superior, states that when the traders exhibited a fine large shell, and held it to the ears of the Indians, they were astonished, saying they heard the roar of turbulent water in it. They paid for such a shell furs to the value of forty dollars, and even more. The shell most common as currency among the western tribes, and which was highly prized, was the Dentalium. The Indians decorated their shells and other ornaments, long before they knew the white man, with the cross, the scalloped disk, the bird, the spider, the serpent, the frog, and the human figure, showing a possible connection with the signs of Oriental Art, though this has not yet been proven. Among the inland tribes the commonest kinds of shells were dearly prized,—in proportion of course to their scarceness. One of the best of the necklets in the Indian section of the exhibition serves as a mounting for a single and a very common shell. There is something of pathos, and of poetry, too, in this dignifying of common things. The shell was the brave's jewel, the sign of the Great Water, far from his own hunting grounds, and he made haste to do it reverence.

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MATS were used, not only in the dwellings of the Indians, but they were commonly carried from place to place to sleep on, and for use as seats or carpets in councils. Weaving was common. The hair of buffalo was sometimes manufactured into blankets. The Iroquois made nets out of the thread of nettles or of whitewood, the bark of which they made into thread by means of lye, which rendered it strong and pliable. The women used sinews of the deer or buffalo instead of thread, and for needles they had awls made of elk-horn. The thin skin of the deer, just next to the hair, was dried and used for pillows and moccasin strings. To make a pillow, the skin was filled with goose feathers or the hair of deer.

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The Wampum Belt

*Its Construction and
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Wampum is a small shell bead, pierced and strung, used for money, as ornament, and in treaties by the Indians. It was used quite as extensively among our Northwestern Indians as by those on the Atlantic coast. In making the beads the shell was cut away, leaving only a cylinder like a bugle. The word wampum means *white*. The value of a human life was *six* wampum. The shell used in the manufacture of wampum is that of the Cohog clam. One reason for the use of this shell was that the material never decayed, and was so hard that even now a diamond drill breaks upon its polished surface. To reduce these shells to beads that could be strung, the Indians had a process of grinding between the hand and flat stones. This process was so laborious that an entire day was required for the grinding of a single bead. Thus a wampum belt of a thousand beads would represent a thousand days of labor for a single brave or squaw.

It seems probable that the first use of wampum by the Indians was for the purpose of making body ornaments. Belts were designed, necklaces were strung, chains made for the ears, the nose, the wrists, and other parts of the body. These ornaments, being worn close to the body, became, in time, the dearest possession of the brave, and hence when he gave them up in connection with the making of a pledge it was material evidence of the strong and full purpose of his word. There are some very rare collections of wampum belts. One of these in possession of White Buffalo, chief of the Winnebagoes, contains certain Peace Belts of great age. The old French Fort Belt is three hundred years old. One historical belt contains nearly two thousand beads. Another, made in 1758, is valued at \$5,000.

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Notes on the Indian Arts

It is a fact to be deplored that as the Indian becomes civilized the old and oftentimes extremely beautiful native arts are abandoned in favour of crude and unlovely imitations, cheaply produced under the influence and with the aid of the white man.

This is due to several causes. The needs of the Indian have changed with the change in his surroundings ; with the comparative scarcity of game ; with the ease with which he supplies his wants and overcomes the disadvantages of distance. Again, it is less wearisome for him to buy ready-made commodities than to take long journeys in search of materials wherewith to satisfy his craving for colour and decoration. For instance, how easy to buy beads from the traders, how difficult, how slow, to journey across the great lakes, down the Mississippi to the distant Gulf of Mexico, there to secure shells which, after the vicissitudes of the journey north, have still to be broken and ground and pierced to produce the delicate beads that have aroused the admiration of the white man. In old times the beads used to be strung on sinew. For the sewing of skins sinew was also used. This is now quite superseded by the cheaper and far less durable cotton or linen thread, which is not nearly so well suited to the needs of the Indian.

The making of pottery is another almost lost art, though this less regrettable than most of the others, as Indian pottery can never have been very satisfactory, as it was extremely brittle and porous. Among some of the Mexican tribes, however, the art was somewhat more perfected and is still, to a certain extent, retained.

Weaving, too, is lost, except among the Indians of the Pacific Coast, the Navajos, and a few other Mexican tribes, whose blankets are famous for beauty of colour and design. The patterns of these blankets, like those for Eastern rugs, are handed down from mother to daughter. Great skill is required to elaborate them and the finished blanket commands a fabulous price.

Again, rope-making is a thing of the past. This is accounted for by the ex-

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MONTREAL

tinction of the buffalo, whose hair and hide furnished the materials for this useful domestic art. One of the most regrettable losses, however, is that of dyeing with vegetable dyes, and colouring with pigments, for these were so much more lasting, and so infinitely more beautiful than the aniline dyes, that they well deserve to be rescued from oblivion.

To do this it must be proved to the Indian that the old is better than the new, and also that the extra trouble and time will not be lost, for he is quite alive to the fact that cheap perishable dyes sell his wares equally well to those who do not want or know the best. The artistic movements in England, the States and elsewhere, are, however, the outcome of a keen and ever-growing desire for what is good and lasting, and as these movements extend will affect the Indian as well as the other novel industries, and we shall again hear the outcry for the old-fashioned lasting dyes.

One of the best developed of the Indian arts is that of design. Their baskets, bead decoration for clothing and weapons, porcupine work, etc., all show an aptitude for the expression of their thought in conventional pattern, that is not only remarkable, but is almost unsurpassed by the most civilized nations. Many of their designs are most intricate and one is surprised to find in the work of isolated squaws patterns that might have emanated from Greek or Roman artists.

The colouring of leather is also an art worthy of being preserved. This was done with various pigments burned into the leather with a heated instrument, very much after the manner of Greek encaustic painting.

In the curing of skins the Indians are also very expert, as will be seen on examination of exhibit No. 427, which is an excellent specimen of an industry common along the Gulf of St. Lawrence and in Labrador.

Indian skill in working in green hide (*vide* lacrosse sticks and snowshoes) might readily be turned into various channels, notably the making of chair seats and tennis rackets.

That their clever work in beads, hair, and quills might readily be directed so as to produce many useful and beautiful articles will easily be realized on examin-

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142 McGill Street, MONTREAL

ation of the exhibits. Already many ladies are asking for belts of the beautiful Cree bead-work for summer wear.

Indian skill in the selection of woods, roots and grasses, and their knowledge of how to manipulate these materials may readily prove of great value in the production of useful utensils, etc. What is here needed is a clear understanding of supply and demand.

Already the Hurons of Lorette have found a paying employment in the production of moccasins, snowshoes, etc.; the Iroquois of Caughnawaga and St. Regis, in the making of baskets, lacrosse sticks and axe-handles; the Abenakis find a ready sale for their pretty grass baskets in the States, where the high duty greatly lessens their profits, however. That such things are needed in Canada is proved by the immense numbers of baskets of the "made in Germany" type that one sees, and there is every reason to believe that as the Indian production is more durable, we may hope that with a few regressive steps as to colour and form, so as to preserve the old and good we may soon find our Canadian Indian successfully competing in this and other directions for the Canadian trade.

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Weaving

THE Art of Weaving appears to be coeval with the first dawning of civilization. The Egyptians practised it with great skill at a very early period. The "vestures of fine linen," such as Joseph wore, were the product of Egyptian looms; and although the Israelites were no doubt acquainted with the process before their sojourn in Egypt, it was probably there that they attained such artistic skill as enabled them to execute the hangings of the tabernacle and other magnificent textures. No mention of the loom is made in the Bible, but terms such as the warp, woof, beam, and pin on which cloth was rolled, also the shuttle, which is described in terms significant of the act of weaving, appear.

It is singular that although great progress has been made, and the brain of the inventor taxed to the limit, the loom used for weaving in ancient times, although rude in its construction, was in principle similar to that now in use; and the process of fulling and preparing the cloth seems to have resembled the modern practice in every particular except that of shearing the nap, with which the ancients do not appear to have been acquainted. Muslins are to-day, in India, made by primitive looms, without the slightest alteration of the form in use during the earliest ages. In ancient times only enough cloth to form a single dress was woven at a time, since ancient records do not speak of its being sold by measure.

The manufacture of flexible stuffs by machinery is an invention of the last century. It has given birth to some of the most elaborate combinations of mechanism, and the saving of time, and perfection of detail have largely caused a decline in the art of hand weaving, except in localities distant from cities. Still, there is no doubt that for those who appreciate good work the homespun goods can never be superseded by the machine-made article. It is to this class we appeal for support, and trust the examples here collected may enable the public to form some idea of our native homespuns, and that possibly a market may be created which will benefit a class of our people very much in need of encouragement.

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556a	Squaw's beaded leggings, made by Blood Indians	
557a	Squaw's beaded leggings, made by Blood Indians	
558a	Squaw's porcupine leggings, embroidered with tinkling fringe	
559	Squaw's beaded leggings, embroidered with tinkling fringe	
560	Squaw's beaded leggings embroidered with tinkling fringe	
561	Buckskin leggings	20 00
562	Buckskin leggings	
563	Buckskin waistcoat, embroidered	10 00
564	Regalia for Otter dance	
565	Eagle feather head-dress. Black-foot Indians)	
566	Porcupine head-dress	
567	Porcupine head-dress	
568	Eagle feather war head-dress	
569	Regalia for dance	15 00
570	Dress yoke of solid bead-work	20 00
571	Saddle, embroidered with beads	
572	Squaw's saddle and trappings	
573	Squaw's dress	
574	Leggings	
575	Tent screen	
576	Red coat, with beads	12 00
577	" collar "	4 00
578	Skin bag	5 00
579	" "	
580	" "	5 00
581	Arrow sheath	
582	Medicine bag	5 00
583	Dog feast fork	
584	Medicine spear and shield	
585	Grass bag made by Blood Indians	
586	Buffalo stone	
587	Tomahawk	
588	Horn spoon	
589	Hatchet	10 00
590	Horn scraper	
591	War club	
592	Red stone pipe	
593	" " "	
594	Gambling wheel	
595	Buffalo leg bone scraper	
596	Stone pipe	2 00
597	Stone pipe	2 00
598	Blanket belt in solid bead-work, a remarkable piece	
599	Deer foot amulet	
900	Necklace of beads and bones	
901	" " "	
902	Horn necklace	
903	Coo stick	
904	Belt	7 00
906	Brass bracelets	
907	Knife sheath	5 00
908	Scalp-locks	
909	Legging stripes in bead-work	
910	Dance apron	20 00
911	Blanket ties	
912	Moccasins	6 00
913	Moccasins	
914	Moccasins	
915	Moccasins	5 00
916	Specimen of yellow dye, made from white ash. Iroquois	
917	Specimen of brown dye, made from butternut bark. Iroquois	
918	Specimen of pink dye, made from speckled alder. Iroquois	
919	Very fine moose head	111 00



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