

a representative selection of contemporary work and additions to the collection of earlier painting. Drawings by Guardi, Claude, Sébastien Bourdon, Adriaen van Ostade, Constable, Renoir, Rouault and others have also been added. Prints included examples by Rembrandt, Goya (a complete set of the first edition of the *Tauromaquia*) and Rouault.

In 1951, exhibitions of the art of other countries included: *Scottish Painters, Contemporary Irish Painting, Lovis Corinth, Pageant of Britain, Swedish Children's Art, Sculpture by Mestrovic, Vollard Collection, Ukrainian Folk Arts, and Paintings by J. M. W. Turner*. Among the Canadian exhibitions held were the *Sarah Robertson Memorial Exhibition*, the designs submitted for *Massey Medals for Architecture and Industrial Design 1950 B.C.—A.D. 1950*. A large Canadian exhibition sent to the National Gallery of Art, Washington, D.C., was opened on Oct. 29, 1950, by the Canadian Ambassador to the United States and was later shown in San Francisco, San Diego, Santa Barbara, Seattle and Vancouver.

The National Gallery carries out a program of extension work throughout the country. The majority of the exhibitions mentioned above, as well as the annual offerings of the chartered art societies and a variety of smaller collections, are available to the entire country and are widely circulated. About 30 such exhibitions are toured and a total of some 150 separate showings are thus held annually under the auspices of the National Gallery of Canada. In addition, individual loans of material from the collection are made to a number of centres in all parts of the country each year. In this way actual works of art are constantly being brought to the attention of the public. Sets of reproductions are also sent on tour of localities which have not the facilities for handling original works of art.

The latest major development in the general educational work of the National Gallery was established in 1948—an Industrial Design Section set up as the result of public interest in bringing the design of Canadian goods up to the best international standards and in fostering distinctive Canadian designs. A number of exhibitions on Canadian industrial art have been held in various parts of the country.

Other methods of education in the arts apply more specifically to young people and are designed, in part, to supplement regular school work. The Gallery provides written lectures illustrated by lantern slides on all aspects of art history, reproductions of paintings with introductory texts for art appreciation, school broadcasts, classes for school children at the Gallery, exhibitions of children's art, conducted tours of the Gallery's collections and educational demonstrations, public lectures at Ottawa, and lecture tours throughout Canada.

The National Gallery also maintains an art film library. Silk screen prints by Canadian artists, already famous in many parts of the world as the result of their distribution during the War, are available to schools and the public generally. These and the facsimile colour reproductions published by the National Gallery are listed in the free leaflet, *Reproductions, Publications, and Educational Material*. The magazine *Canadian Art*, in the publication of which the National Gallery takes a leading part, has doubled its circulation since 1945.

Speaking highly of the Gallery's work over many years despite serious difficulties, the Report of the Royal Commission on National Development in the Arts, Letters and Sciences* made recommendations for the extension and improvement of its exhibition and education services; increases in funds, staff and facilities;

* Ottawa, Queen's Printer, 1951. See also *Royal Commission Studies, a Selection of Essays prepared for the Royal Commission*. Ottawa, Queen's Printer, 1951.