

available to the entire country and are widely circulated. About 30 such exhibitions are toured and as many as 200 separate showings have been held annually under the auspices of the National Gallery of Canada. In addition, individual loans of material from the collection are made to centres in many parts of the country each year. In this way original works of art are constantly being brought to the attention of the public. Sets of reproductions are also sent on tour of localities that have not the facilities for handling originals.

The latest major development in the general educational work of the National Gallery is the Industrial Design Division 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. In 1953, the Design Centre was opened in the Laurentian Building, Ottawa, to serve as an exhibition centre and as headquarters for the national program in industrial design sponsored by the National Gallery.

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. Lecture tours by well-known authorities are also held throughout Canada. In 1953, Eric Newton, a leading English art critic, and his wife, Stella Mary Pearce, an authority on theatre art, travelled from coast to coast lecturing under the sponsorship of the National Gallery.

The National Gallery also maintains a library of art films. These as well as the facsimile colour reproductions and silk screen prints published by the National Gallery are listed in the free leaflet, *Reproductions, Publications and Educational Material*. In connection with the CBC school broadcasts on Canadian artists, the National Gallery in 1953 distributed 250,000 small colour reproductions to school children in all parts of the country. The magazine *Canadian Art*, in the publication of which the National Gallery has taken 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; maintenance and increase where possible of present appropriations for acquisitions; and, as soon as possible, a new building containing adequate facilities for display, storage, circulation of exhibitions and conservation of paintings.

Between 1952 and 1954 a national competition was held to select an architect for the new National Gallery building. Out of the 104 entries (a record number for an architectural competition in Canada), a jury of international experts chose that of Messrs. Green, Blankstein, Russell and Associates of Winnipeg who submitted a design in the contemporary style distinguished by its simplicity and dignity.

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