

the merits of new synthetic paints and varnishes -- the latter oriented towards artist craftsmen. These important outside lecturers suddenly focus attention on the visual arts within a community and the tours help in some degree to sustain interest in centres where the developing of public supports is an uphill fight. To supplement these tours well-known Canadian art authorities will be utilized for shorter tours in Canada during the 1958-59 season.

#### GUIDED TOURS AND SCHOOL PROJECTS

Three years ago it was decided that an education programme adapted to the needs of children should be set up as part of the National Gallery extension services. It was felt that by trying out such a programme at a local community level first, valuable experience could be gained in preparing the groundwork for a comprehensive national scheme. At the same time the Gallery would be serving its function as a local institution as well as a national one.

A part-time docent, trained in the field of art and qualified as an elementary school teacher, was appointed to create a liaison with the local primary and high schools and to offer them a programme of art appreciation tours, film programmes and exhibitions. The findings were to be presented in reports every six months. Experimentation with various types of approaches and programming was encouraged, but serious restrictions resulted because of the limited physical facilities of the Gallery building itself. Saturday morning art appreciation lectures, painting classes for children and art film programmes are planned when enlarged facilities make possible an expansion of services.

Circulating exhibitions of National Gallery reproductions have proved to be a particularly popular event with the local schools. Each picture is complemented with notes comprising an appreciation of the painting, and information on the artist's life and times. Usually, these pictures are displayed in the main arteries of the school where students can see them for a period of a month before they are passed on to the next school. The reproductions are large framed ones and in general are of an excellent quality. Topics such as portraits, landscape, a series on the history of painting, *How the Artist Sees Himself and Others* are examples of the type of exhibition offered. In many cases, teachers make good use of these exhibitions and base class projects around them. Because many of the schools find it impossible to send all of their students to the Gallery for art appreciation tours, the exhibitions perform a valuable function in exposing large numbers of young people to fine works of art. Eventually, it is hoped that provincial education authorities will benefit by National Gallery experience and support these school exhibitions.

A programme of art appreciation lectures is available to children, adults, and out-of-town groups for both special exhibitions and the permanent collection. The topics for the school lectures vary from *People and Their Portraits; Venice, City of Colour; and How to Look at a Painting to Canada Through the Eyes of Her Artists*. Teachers are usually provided with preliminary information before the tour to arouse interest and response. The Socratic method is used in lecturing so that the child not only learns to express himself verbally in abstract terms but is also forced to use his powers of observation. This method is particularly valuable in that it increases the child's awareness of himself, the world around him, and his ability to look at pictures independently. Only incidentally does he learn something about the history of art.

At the high school level, the Socratic method is still used but with less success. The emphasis is more on the history of art and upon design. This programme is usually closely allied to the art and history curriculum within the schools. Films and film strips are often used to supplement the tours and discussion is encouraged.

Information on coming exhibitions and films is made available to all teachers. Film lists are prepared both for elementary and high schools and suggest approved films for the different age levels in the realm of art, social studies, home economics and industrial arts. Many of the films belong to the National Gallery's library, some are available through institutions such as local film councils.

It has been Gallery policy for many years to gradually build up a library of art films available to any responsible institution or group throughout Canada. Films on art and art education are previewed and bought annually for these purposes. Recently, such films as *The Titan; From Renoir to Picasso; From Doric to Gothic; Your Child is a Genius* have been added to the ever growing collection. The Canadian Film Institute administers the Gallery film library and the films are available from them without charge.

In 1960, when the new National Gallery building will be ready for occupancy, the greater facilities will afford more space for extra staff, and more activities in the sphere of education resulting in a more comprehensive extension service.

#### TRAINING PROGRAMME

The need for a general art gallery and museum training plan has been obvious for many years and has been discussed at length by the Canadian Museums' Association. The National Gallery, working with a number of major galleries in Canada and the University of Toronto, the only university in Canada where an honours degree in the history of art may be obtained, has initiated a new training programme starting in the fall of 1958. Selected