

United States of America and Canada who are involved in the complex arrangements. The agreements to be signed besides the Canadian Entitlement Purchase Agreement relate, as has already been indicated, specifically to domestic arrangements in the United States required for the purpose of carrying out the terms of the Canadian Entitlement Purchase Agreement. They include power-exchange agreements, power-allocation agreements, agreements to co-ordinate generating projects, escrow agreements and power agreements.

**FLOOD-CONTROL PAYMENT**

In addition to sharing increased power generation within the United States of America with Canada on a 50-50 basis, Canada, under the treaty, is also to receive \$64.4 million in United States funds from the United States of America in payment for flood-control benefits that will result in the United States of America from the operation of the three projects to be constructed in British Columbia. The treaty will also permit the United States of America to construct the Libby Dam, which will back water 42 miles into Canada from its site on the Kootenai River in Montana.

Apart from the revenue received from the 30-year sale agreement, Canada is retaining its entitlement to one-half of the downstream power benefits which will be produced in the United States between the expiry date of the sale agreement and the termination of the treaty itself.

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**NORSE WOODMEN VISIT CANADA**

Forty Scandinavian foresters taking part in a two-week tour of logging operations in Quebec and Ontario visited the Forest Products Laboratory in Ottawa and the Petawawa Forest Experiment Station at Chalk River on August 17 as guests of the federal Department of Forestry.

The group included forest-industry representatives from Norway, Sweden, Finland and Denmark. Their trip is sponsored by the Norwegian Forest Research Institute and is under the direction of Ragnar Stromnes, a member of the Institute. Inspections of logging sites and methods in Eastern Canada are on the itinerary, which covers, for the most part, operations of pulp and paper companies.

At the Forest Products Laboratory, Montreal Road, the Deputy Minister of Forestry, Dr. L.Z. Rousseau extended a welcome to the visiting foresters. Talks dealing with aspects of the Department's research of interest to Scandinavia, the general situation of Canada's forests and forestry activities, and forest administration, were given by the appropriate officials of the department.

The Scandinavian group arrived in Ottawa on Saturday, August 15, and spent Sunday sightseeing in the area.

At the conclusion of their Canadian tour at Fort William, Ontario, on August 25, the foresters will travel to the New York World's Fair before returning to Europe.

**THE NATIONAL GALLERY STORY**

The beginnings of the National Gallery of Canada are associated with the founding of the Royal Canadian Academy of Arts in 1880. The Marquis of Lorne, then Governor General, had recommended and assisted the founding of the Academy, and among the tasks he assigned that institution was the establishment of a National Gallery at the seat of government. Lord Lorne also selected the group of pictures which formed the nucleus of the collection.

The upper floor of an old drafting room (the former Supreme Court building) was the National Gallery's first home. The first custodians of the Gallery were employees of the Department of Public Works, who had limited authority and little time to devote to gallery affairs. By 1887, when the collections were moved to other quarters, they numbered 101 items.

Until 1907, the National Gallery was under the direct control of the Minister of Public Works. That year, in response to public demand, the Government appointed an Advisory Arts Council of laymen to administer grants to the National Gallery. Its first members were Sir George Drummond (chairman), Sir Edmund Walker and Senator Boyer, all prominent collectors. In 1910, Eric Brown was appointed the first professional curator. In the same year the collections were moved to the east wing of the Victoria Memorial Museum.

**SINCE INCORPORATION**

The National Gallery was incorporated by Act of Parliament in 1913. A Board of Trustees, appointed by the Governor General-in-Council, was formed to administer the Gallery, to encourage public interest in the arts, and to promote art throughout the country. Under the management of the Trustees and under the successive directorships of Eric Brown (1910-1939), H.O. McCurry (1939-1955) and Alan Jarvis (1955-1960), the Gallery increased its collections and developed into an institution worthy of international recognition.

In 1951, the National Gallery came under the aegis of the Minister of Citizenship and Immigration. Today, it reports to Parliament through the Secretary of State. The Board of Trustees is composed of nine members representing all sections of Canada. Dr. Charles Comfort has been Director since 1960.

In 1960, the Gallery entered on a new era in its history. The entire national collection, the staff maintaining it, the library and valuable scientific equipment were transferred to the new Lorne Building in downtown Ottawa. This modern building provides five times as much space as the former quarters, and its 33 galleries provide at least three times as much hanging space.

The National Gallery's collections consist mainly of paintings, sculpture, prints and drawings. These have been built up along international lines of excellence and give the people of Canada an idea of the origins and direction of their national tradition. The collection of Canadian art, the most extensive in existence, is constantly added to by the purchase of works from the Biennials of Canadian Art and other sources.