

BIOGRAPHY AND BIBLIOGRAPHY OF THE WRITINGS OF DONALD WILLIAM BUCHANAN (1908-1966)

Donald William Buchanan is best known to the readers of *The Journal* as an historian of Canadian art. But he was also a pioneer in other fields and his interests there, like those in Canadian art, were widely expressed in his writings. Thus he published articles in such diverse areas as radio, film, film reviews, industrial design, art criticism, art history, photography, wine, travel and history. A man of wide-ranging interests in an age of increasing specialization, Buchanan promoted and implemented many new and significant public cultural activities, the results of which are still felt today.¹

Buchanan's background perhaps affected his commitment to public institutions. Born in Lethbridge Alberta, he was the son of Senator William Buchanan the influential former president of the *Lethbridge Herald*. Donald Buchanan received his B.A. degree in Modern History from the University of Toronto in 1930, and as the winner of that school's Wilder Fellowship, he studied at University College, Oxford the following year. Subsequently he attended the Ruskin School of Art and the University of Paris, returning to Canada in early 1933. During his time abroad, he also travelled throughout Europe. Perhaps because of his visual experience of the old cities of Europe, he ultimately chose to work in the arts rather than his first field of constitutional history.

In Canada, Buchanan began his career as a free-lance writer producing general interest articles for the *Canadian Geographical Journal*, *The Canadian Forum* as well as *Toronto Saturday Night* as their Ottawa correspondent. At this time Buchanan made his debut as an art historian, preparing his major monograph on James Wilson Morrice (1865-1924), an activity motivated in part by his attending the first large Morrice exhibition held at the National Gallery in 1934. Buchanan's research on the life and works of the artist thus qualifies him as Morrice's earliest biographer.

Buchanan founded the National Film Society in 1935-36 and was its first Secretary-Treasurer. The Society was created for the purpose of promoting the study and appreciation of film as an educational and cultural influence on Canadian life.² In 1937 he was hired by the Canadian Broadcasting Corporation as Supervisor of Talks. He held this position for three years during which time he was involved in preparing and broadcasting the public affairs news programme.

In 1940, after leaving the C.B.C. Buchanan served with the British Ministry of Information in Bermuda and during the war years he

played a vital role in obtaining enemy film footage to be used in propaganda documentaries by the National Film Board of Canada.³ From 1941 to 1944, he was Supervisor of Rural Circuits for the N.F.B., a programme implemented to reorganize distribution of films to rural areas in which over half the Canadian population lived. Since few of these areas had theatres and some did not even have radio service, war news travelled too slowly into much of Canada. Buchanan's proposal to establish a system of travelling projectionists was financed by the War-time Information Board.

His other major involvement with the then fledgling National Film Board⁴ was to establish the Stills Division of the Motion Picture Bureau. This unit provided photographs of government activities, Canadian wartime work at home and pictures for tourist promotion to be distributed in national newspapers. The Division was also responsible for printing and distributing pamphlets and books. In his 1945 book, *This is Canada*, Buchanan combined N.F.B. photographs of Canadian industrial and farm workers with those of children at school and at play, in a patriotic attempt to raise Canada's post-war spirit.

His career progressed within the N.F.B. when he was appointed Supervisor of Special Projects during 1945-47, an area concerned primarily with industrial design. However, the National Gallery of Canada had requested that this work now come under their jurisdiction. As a result, in 1947, Buchanan began his career with the Gallery as head of their Industrial Design Department. He organized their Design Centre, where important and influential exhibitions were installed. Concomitantly, he established the Gallery's Library of Industrial Design. He also organized the National Industrial Design Council and was elected Secretary, a position he held from 1946-56. The Industrial Design Council was composed of manufacturers, designers and consumer groups, working to promote the improved design of Canadian merchandise. Manufacturers sent in prototypes of their newly-designed products and an Industrial Design Award was given. That product was listed in the Industrial Design Index and then put on display in the National Gallery Design Centre.⁵ It was during this period that Buchanan wrote many articles on Canadian design, the majority of which were published in *Canadian Art*.

Buchanan became increasingly involved in the promotion of Canadian art and artists, perhaps most effectively through his tenure as editor of *Canadian Art* from 1944-1959. From his position in the liberal establishment, Buchanan's many articles in the magazine reflect his taste for art that predisposes nationalist values. Often the locale por-

trayed in the artists' paintings appears to have been Buchanan's prime interest. His concern for creating an audience for contemporary art is also evidenced by his continuous fight with the Board of Trustees at the National Gallery for new Canadian acquisitions, an effort which appears to have been relatively successful. Buchanan later served as Associate Director of the Gallery from 1955 to 1960, but failed to receive the Directorship.

After this disappointment, Buchanan devoted his energy to photography, publishing in 1962 his first book of photographs, his autobiographical *To Have Seen the Sky*. Until his untimely accidental death in 1966 Buchanan continued to write and to travel, photographing the architecture and people of Europe and the Middle East.⁶ One of his last major positions was as Supervisor of Cultural Themes for Expo '67, where he showed his talent for amassing the prestigious works of major museums for the Exposition.

Upon the death of their father, and the sale of his newspaper, *The Lethbridge Herald*, Donald William Buchanan and his brother Hugh offered the city of Lethbridge a collection of Canadian paintings. Among the paintings were paintings and sketches by J. E. H. MacDonald, Arthur Lismer, A. Y. Jackson, A. J. Casson, and a number of western artists, Roloff Beny, B. C. Binning, Maxwell Bates, Dennis Burton, Steve Kiss, Tony Onley, Janet Mitchell, Peter Ewart, R. S. Hyndman, W. R. Welsh, as well as small works by Pegi Nicol, Peter Haworth, Ghitta Caiserman, Gerald Trottier, David Milne, Lillian Freiman and Goodridge Roberts. The collection is now housed in the Southern Alberta Art Gallery and the Lethbridge Community College, Buchanan Resource Learning Centre.

Although Buchanan was not a trained art historian, his energy and diligence did much for the dissemination of Canadian art. Buchanan was a stimulator, a man of varied interests with the nature of a perfectionist. His commitment to Canadian art gave him an international reputation, and at home secured his position as an eminent contributor to Canadian culture.

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Notes:

¹ The author would like to thank the following people who granted interviews: Dr. R. H. Hubbard, former Curator of the National Gallery of Canada; Jean-René Ostiguy, Conservateur chargé de recherches, The National Gallery of Canada; the late Ilene Morash, Reference Librarian of the National Film Board Library; Paul Schoeler, architect, Ottawa. Many thanks as well to Laurier Lacroix for initiating this project and Liz Wylie who helped to edit the text.

² In 1950 the National Film Society became the Canadian Film Institute.

³ Every belligerent nation in World War II used captured film footage produced by the other side and turned it into a propaganda advantage for people at home. National Film Board films regularly contained scenes captured from the enemy.

⁴ The National Film Board, begun 1939, was a totally independent institution from the National Film Society.

⁵ Buchanan installed the displays himself. Objects from other countries were often exhibited as well. The Design Centre disbanded in 1969.

⁶ Buchanan's photographs have been deposited with the photographic archives of the National Gallery of Canada.

BOOKS BY D. W. BUCHANAN

James Wilson Morrice: A Biography. Toronto, Ryerson, 1936.

This is Canada. Toronto, Ryerson, 1945.

Canadian Painters, from Paul Kane to the Group of Seven. Oxford and London, Phaidon, 1945.

Design for Use: A Survey of Design in Canada of Manufactured Goods for the Home and Office, for Sports and Outdoors. Ottawa, National Gallery of Canada, 1947.

James Wilson Morrice. Toronto, Canadian Art Series, Ryerson, 1947.

The Growth of Canadian Painting. Toronto, Collins, 1950.

Alfred Pellán. Toronto, Univ. of Toronto, McClelland and Stewart Ltd., 1962.

To Have Seen the Sky. Toronto, McClelland and Stewart, 1962. (Also published as *Nostalgic View of Canada.*)

Sausages and Roses: Casual Photographs From Three Continents. Ottawa, Copyright by the author, 1963. Netherlands edition, G. W. van der Wiel and Co.

Le Monde secret de Zadkine vu par Donald Buchanan. Paris, Éditions L'art, c. 1966.

ARTICLES BY
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"The Mormons in Canada," *Canadian Geographical Journal*, 2, No. 4, Apr. 1931, pp. 255-70. The history, monuments, and the effect of the railway on the Mormons in Alberta.

"Waterton Lakes Park," *Canadian Geographical Journal*, 6, No. 2, Feb. 1933, pp. 69-82. A guidebook approach to the geography and history of the Park in the south-west corner of Alberta.

"The Artists See War," *Interdependence*, Dec. 1934, p. 199. Exhibition of drawings by the English artist Paul Nash, at the National Gallery of Canada.

"Light Into a Dark Patch," *The Canadian Forum*, 15, No. 171, Dec. 1934, p. 107. Obituary for Roger Fry, art critic.

"Canada and the University City," *Canadian Geographical Journal*, 10, No. 1, Feb. 1935, pp. 81-91. The residential and recreational areas designed for the students of University City, featuring the specific buildings from an architectural point of view.

"David B. Milne," *The Canadian Forum*, 15, No. 173, Feb. 1935, p. 191.

- "Neither Cézanne Nor Manet," *The Canadian Forum*, 15, No. 174, Mar. 1935, pp. 233-34. The lack of impressionist and post-impressionist works in Canadian museum and private collections.
- "Loan Exhibition System of the National Gallery of Canada," *Museum Journal*, 35, Apr. 1935, pp. 9-12.
- "Embryology on a Wall," *The Canadian Forum*, 15, No. 172, Jan. 1935, pp. 150-52. Harold Haydon's mural at Pickering College, Ont.
- "Naked Ladies," *The Canadian Forum*, 15, No. 175, Apr. 1935, pp. 273-74. Prudery and prejudice on the part of the public.
- "Letter from Paris," *The Canadian Forum*, 15, No. 177, Aug. 1935, pp. 338-39. Italian art at the Petit Palace, Paris, and current architectural industrial communes.
- "James Wilson Morrice," *The University of Toronto Quarterly*, 5, No. 2, Jan. 1936, pp. 216-27.
- "Three Films," *The Canadian Forum*, 15, No. 180, Jan. 1936, p. 15. Reviews of *The Clairvoyant* (British), *I Found Stella Parish* (American) and *Le Deuxième Bureau* (French).
- "For the Intelligent Filmgoer," *The Canadian Forum*, 15, No. 181, Feb. 1936, p. 15. Appeal for a less formula type of approach to films; the National Film Society.
- "Reflections on the Film," *The Canadian Forum*, 15, No. 182, Mar. 1936, p. 11. His favourable review of *Metropolitain* is contrasted with films in general.
- "Leaven in the Lump," *The Canadian Forum*, 16, No. 182, Apr. 1936, p. 12. Short films are the hope of the cinema.
- "Painters' Paris," *Queen's Quarterly*, 43, Summer, 1936, p. 142. Nostalgic climate conducive to artists.
- "Propaganda in Your Eye," *The Canadian Forum*, 16, No. 189, Oct. 1936, p. 18. Against censorship; supports more documentary films for Canada.
- "A Canadian in St. Malo," *Queen's Quarterly*, 43, Autumn, 1936, pp. 298-300. Mood piece of the locale where Morrice painted.
- "Van Horne Gallery," *Toronto Saturday Night*, Mar. 13, 1937. Van Horne as patron and collector; as patron of Morrice; discussion of the mansion, the decorative objects and the collection.
- "The Story of Canadian Art," *Canadian Geographical Journal*, 17, No. 6, Dec. 1938, pp. 272-94.
- "Variations in Canadian Landscape Painting," *University of Toronto Quarterly*, 10, No. 1, 1940, pp. 39-45. Group of Seven, Emily Carr, Carl Schaefer, and David Milne.
- "The Gentle and the Austere: A Comparison in Landscape Painting," *University of Toronto Quarterly*, 11, No. 1, 1941, pp. 72-77. Compares Morrice's gentle approach in painting to the austere qualities of the Group of Seven and Emily Carr.
- "Canada on the World's Screen," *Canadian Geographical Journal*, 22, No. 2, Feb. 1941, pp. 70-81. The objectives of the National Film Board; National Film Board footage.
- "Carl Schaefer: Canadian Painter," *London Studio*, 23, 1942, p. 49. (*Studio*, Vol. 123).
- "Bringing Art to Everyone: What the National Gallery is Doing," *Food for Thought*, 2, No. 10, 1942, pp. 11-16.
- "Canada," *London Studio*, 25, Apr. 1943, pp. 122-25. (*Studio*, Vol. 125). A regional overview of Canadian artists from the impressionists to the contemporary scene.
- "Emily Carr: Canadian Painter," *London Studio*, 26, No. 60, Aug. 1943, p. 60. (*Studio*, Vol. 126).
- "The Projection of Canada," *University of Toronto Quarterly*, 13, No. 3, 1944, pp. 298-305.
- "Contemporary Painting in Canada," *Studio*, Vol. 129, Apr. 1945, pp. 98-111. Jackson, Lismer, Carr, Schaefer, Varley, Jack Nichols, Marian Scott, Pegi Nicol, Paraskeva Clark, Biéler, J. Humphrey, Muhlstock, Lilian Freiman, Michael Forster, Eric Goldberg, de Tonnancour, Surrey, Lyman, Borduas, G. Roberts, etc.
- "Paintings for Hire," *Canadian Art*, 3, No. 2, Feb. 1946, pp. 80-81. The rental

of paintings through the Federation of Canadian Artists in Ottawa and the firm of Murphy-Gamble Ltd.

"James Wilson Morrice: Pioneer of Modern Painting in Canada," *Canadian Geographical Journal*, 32, No. 5, May 1946, pp. 240-41.

"Lost to Canada," *Canadian Art*, 3, No. 3, Apr./May 1946, pp. 123-24. The disposal of some of the Van Horne paintings as well as other collectors' works, in the American market.

"Design for Use," *Canadian Art*, 3, No. 4, Summer 1946, pp. 174-75. An upcoming Design Exhibition at the National Gallery of Canada.

"A. Y. Jackson: The Development of Nationalism in Canadian Painting," *Canadian Geographical Journal*, 32, No. 6, June 1946, pp. 284-85.

"Tom Thomson: Painter of the True North," *Canadian Geographical Journal*, 33, No. 2, Aug. 1946, pp. 98-99.

"J. E. H. Macdonald: Painter of the Forest," *Canadian Geographical Journal*, 33, No. 3, Sept. 1946, p. 149.

"Emily Carr: Painter of the West Coast," *Canadian Geographical Journal*, 33, No. 4, Oct. 1946, pp. 186-87.

"David Milne: An Independent Approach to the Painting of Ontario Landscapes," *Canadian Geographical Journal*, 33, No. 5, Nov. 1946, pp. 236-37.

"Coast to Coast in Art. 'Design in Industry.' Exhibition at the National Gallery," *Canadian Art*, 4, No. 1, Nov. 1946, pp. 36-37.

"The Design of Household Goods," *Canadian Art*, 4, No. 2, Mar. 1947, pp. 74-77. Unit furniture (sectional), laminated plywood chairs, stacking chairs of bent plywood and steel products.

"New Wine in Old Bottles," *Canadian Art*, 4, No. 3, 1947, pp. 114-17. New French artists, Pignon and Marchand.

"Important Paintings From the Edwards Collection Acquired by the Nation," *Canadian Art*, 4, No. 3, May 1947, pp. 124-25.

"Industrial Design in Canada," *Art and Industry*, 43, July 1947, pp. 24-26.

"Towards a National Art School,"

Canadian Art, 4, No. 4, Summer 1947, p. 151. Banff School of Fine Arts.

"Wanted: Better Designs for Canadian Postage Stamps: How to Obtain Good Designs," *Canadian Art*, 5, No. 1, 1947, pp. 26-29. Engraver-designers should be selected to design satisfactory compositions for stamps.

"Hart House Collection," *Canadian Art*, 5, No. 2, 1947, pp. 63-67.

"Design Index," *Canadian Art*, 5, No. 2, Christmas 1947, pp. 86-89. Principles of design as criteria for listing in the Index.

"Carl Schaefer: Regional Painter of Rural Ontario," *Canadian Geographical Journal*, 36, No. 4, Apr. 1948, pp. 200-201.

"Take Another Look at Your Kitchen Range," *Canadian Art*, 5, No. 4, Spring/Summer 1948, pp. 182-83. Functional ranges as designed by a creative industrial designer.

"Canadian Design Index," *Art and Industry*, 45, August 1948, pp. 70-72.

"Le Musée de la Province de Québec," *Canadian Art*, 6, No. 2, 1948, pp. 69-73.

"Two Steps Forward — One Step Backward," *Canadian Art*, 6, No. 2, 1948, pp. 78-81. The Displays Division of the National Film Board.

"Canadian Painting: 1947-48," *Studio*, 137, Jan. 1949, pp. 10-15. Borduas, Pellán, Jack Nichols, de Tonnancour, Cosgrove, Goodridge Roberts.

"Design Can Increase Sales," *Canadian Business*, 22, May 1949, pp. 50-51, and 115-16.

"Pegi Nicol MacLeod: 1904-49," *Canadian Art*, 6, No. 4, 1949, pp. 158-62. Coincided with the Memorial Exhibition of her works at the National Gallery of Canada.

"Paintings and Drawings by F. H. Varley," *Canadian Art*, 7, No. 1, 1949, pp. 1-5.

"Canadian Designs for Everyday Use," *Canadian Art*, 7, No. 1, 1949, p. 34. Summary.

"Principles of Design in Manufacturing," *Saturday Night*, Oct., 1949, p. 27.

"Introducing, Manufacturers to Designers," *Canadian Art*, 7, No. 2, 1949, pp. 55-57.

"Painter of Sensitive Vision," *Canadian Art*, 7, No. 3, 1959, pp. 99-104. Lilian Freiman.

"Books on Art: Letters in Canada," *University of Toronto Quarterly*, 19, No. 2, Apr. 1950, pp. 311-12.

"Artists and Film-Makers," *Canadian Art*, 7, No. 4, 1950, pp. 142-44. Motion pictures which won the Canadian Film Awards.

"Illustrator Speaks His Mind: Interview with O. Cahén," *Canadian Art*, 8, No. 1, 1950, pp. 2-8.

"Interview in Montparnasse," *Canadian Art*, 8, No. 2, 1950, pp. 61-65. Visit to the octagenerian Matisse.

"Canadian Painting Finds an Appreciative Public," *Culture*, 12, Mar. 1951, pp. 51-55. Painting in Canada as a part of our cultural heritage due to the geography of the country.

"Design for Selling and Selling Design," *Food for Thought*, 11, Apr. 1951, pp. 112-14.

"Shadbolt Explores a World of Roots and Seeds," *Canadian Art*, 8, No. 3, Spring 1951, pp. 112-14.

"Reflections on a Competition for Product Designs," *Canadian Art*, 8, No. 4, 1951, pp. 168-70. Design entries submitted to the National Industrial Design Committee reflect vocational training.

"Good Design or Styling — the Choice Before Us," *Canadian Art*, 9, No. 1, 1951, pp. 32-35. Utility and economy over style.

"Canadian Art in a Boy's School," *Canadian Art*, 9, No. 1, Christmas 1951, pp. 68-69. Incentive of Pickering College, to bring art to students.

"Biennale of Venice Welcomes Canada," *Canadian Art*, 9, No. 4, 1952, pp. 144-47. Method of selection of works.

"New Murals and Mosaics in Mexico," *Canadian Art*, 10, No. 2, 1953, pp. 51-58. Siqueiros, Tamayo, Rivera, Architect: O'Gorman, Guitierrez.

"New Murals in Canada," *Canadian Art*, 10, No. 2, 1953, pp. 64-66. Fritz Brandtner (Newfoundland Hotel in St. John's), Alex Colville (Tweedie Hall, Mount Allison Univ., Sackville, N.B.),

Mario Merola (Le Pavillon, Hotel de la Salle, Montréal).

"Sketch-Books of James Wilson Morrice," *Canadian Art*, 10, No. 3, 1953, pp. 107-109. The National Gallery of Canada's 19 Morrice sketch books.

"Roloff Beny: A Portfolio of Reproductions," *Canadian Art*, 10, No. 4, Summer 1953, pp. 151-52. Beny's Venetian works.

"Prairie Metamorphosis," *Canadian Art*, 11, No. 1, 1953, pp. 10-13. The impact of environment on Kenneth Lochhead.

"To Create a Liveable Space," *Canadian Art*, 11, No. 1, 1953, pp. 29-30. William Perehudoff and mural painting.

"Concours Artistique de la Province de Québec," *Canadian Art*, 11, No. 2, 1953, pp. 54-55. Québec sculpture entries.

"David Milne as I Knew Him," *Canadian Art*, 11, No. 3, 1954, pp. 89-92.

"James Wilson Morrice: Painter of Québec and the World," *Educational Record of Quebec*, No. 80, July/Sept., 1954, pp. 163-69.

"Collection of John A. MacAulay of Winnipeg," *Canadian Art*, 11, No. 4, 1954, pp. 126-29.

"Co-operative Approach Towards Better Design of Canadian Products," *Industrial Canada*, 55, Jan., 1955, pp. 58-59, p. 61.

"Art of Jean Dallaire," *Canadian Art*, 12, No. 4, Summer 1955, pp. 142-48.

"Geodesic Cow-Barn," *Canadian Art*, 12, No. 4, Summer 1955, pp. 156-57. Architect Geoffrey Lindsay's geodesic construction for Dr. John Hackney, Senneville, Qué.

"My Native Province," *Canadian Art*, 13, No. 1, Autumn 1955, pp. 188-89.

"Summer School Under the Pines," *Canadian Art*, 13, No. 1, Autumn 1955, pp. 191-92. Banff School of Fine Arts.

"Editor of Canadian Art Honoured," *Canadian Art*, 13, No. 1, 1955, p. 213. Robert Ayre.

"Best Foot Forward in Brussels," *Canadian Art*, 14, No. 2, Winter 1957, pp. 64-67. Canada's Pavilion at the Universal and International Exposition, Brussels, 1958.

"The Second Biennial Exhibition of Canadian Art," *Canadian Art*, 14, No. 4, Summer 1957, pp. 142-44.

"Changing Face of Canadian Art: Canadian Artists at Brussels," *Canadian Art*, 15, No. 1, French Summary 75, Jan. 1958, pp. 22-29. Twenty artists whose works could be seen in five different displays during a six month period in the art gallery which formed part of the Canadian Pavilion.

"Canada Builds a Pavilion at Venice," *Canadian Art*, 15, No. 1, Jan. 1958, pp. 29-31. French Summary p. 75.

"Publicity for Good Design," *Canadian Art*, 15, No. 2, Spring 1958, pp. 106-109.

"An Artist from the Prairies Designs a Mural for Gander Airport," *Canadian Art*, 15, No. 2, Spring 1958, pp. 126-27. Mural by Kenneth Lochhead.

"Impressions of the Fair," *Canadian Art*, 15, No. 3, Aug. 1958, pp. 182-87. Architectural orientation to the Fair — photographs by Buchanan.

"Canadian Graphic Art Abroad," *Canadian Art*, 16, No. 3, Aug. 1959, pp. 198-99. French Summary, p. 223.

"Pellan," *Canadian Art*, 17, No. 1, Jan. 1960, pp. 16-21.

"Canada's New National Gallery," *Museum News*, 38, No. 10, June 1960, pp. 30-34.

"Fine Art of Tasting (French Wine)," *Canadian Art*, 19, No. 2, Mar./Apr. 1962, pp. 167-68. Buchanan's wine-tasting experience in Burgundy.

"Prairie Approach to a Canadian Vision: the Childhood Years," *Canadian Art*, 20, No. 1, Jan./Feb. 1963, pp. 25-29. (Excerpt from *To Have Seen the Sky*.) Buchanan's photographs and text of the geography, architecture of Alberta.

"Fame in a Garden: Ossip Zadkine and Albert Giacometti," *Canadian Art*, 20, No. 1, Jan./Feb. 1963, p. 68.

"Painter in a Rural Setting," *Canadian Art*, 20, No. 1, Jan./Feb. 1964, p. 56. Goodridge Roberts.

"Indian Heritage: The Real and the Contrived," *Canadian Art*, 21, No. 2, Mar./Apr. 1964, pp. 111-12. The history of the Six Nations Indians.

"What the Jury Was Thinking About," *Canadian Art*, 21, No. 3, May/June 1964, p. 123. Montreal Museum of Fine Arts 81st Spring Exhibition.

"Trois Sculpteurs — Trois Portraits," *Vie des Arts*, No. 39, été 1965, pp. 48-52.

"The Men Who Make the Wines," *Wine and Food*, n.d. Burgundian wines.

"Afternoon in Champagne," *Wine and Food*, No. 112, n.d.

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— *Sculptor and Poet are One* (Ossip Zadkine), 1956. Catalogue by D. W. Buchanan.

— *Catalogue of the Second Biennial Exhibition of Canadian Art, 1955.* Preface by D. W. Buchanan.

— *Alfred Pellan Retrospective Exhibition, 1960.* Intro. by D. W. Buchanan.

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Documentary and Educational Films in Canada (1935-50): A Survey of Problems and Achievements, Ottawa: Canadian Film Institute, 1952.

EXHIBITIONS OF
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BUCHANAN

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Here and Now Gallery, Toronto, 1960.
Galleria George Lester, Rome. *The Roving Eye*, 1963.
Bibliothèque Nationale, Paris. 1964.