

A-7

Haliburton ~~and~~.

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- Talk this evening very egotistic - ~~set~~ Am
nounced as talk on illustration - I am going
to make it a talk on my illustrations. Ad-
vantages in this method, ~~the~~ I know subject
better than anyone else & know the subject
better than any other subject. Conseq-
may have more interest & I hope more
instruction. if only ~~to~~ as a warning &
example - then if I took the work of
bigger ~~men~~ & more accomplished men
for my theme. Thus much for much modesty.
- Drawings are ~~some~~ a selection from
a series of a hundred ^{drawings} ~~illustrations~~ made
for to illus. two humorous works of
T. C. Haliburton. proposed published by
& S. B. & Co. Have thought might be interested
to know something of how I went about
the task, for task it was, although a very
pleasant & absorbing one. Perhaps necessary
to understand subject, if I say few words
abt author & his work. for though nearly
everyone has heard of Haliburton & his
creation Sam Slick. very few read him
nowadays. Fulfills in this respect, the
popular defn. of ^{share} ~~at least~~ ^{with no other} ~~of~~ ^{or over}
- worth reprinting. though old fashioned,
long in vogue, yet a national duty to
preserve work of 1st native author who

Haliburton

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who gained international reputation, & who
 A give ¹⁸¹ ~~direction~~ expression to a type of
 character & humor peculiar to this continent.
 H. has been called father of Am. humor, &
 he ~~certainly~~ left no successors in Canadian
 literature - he cert. fixed type of Yankee
~~character~~ ^{character} Artemus Ward & Mark Twain
 & host of smaller delineators of Am.
~~character~~ life - yesterday & today - ~~to~~
 move in the path ~~to~~ along the road ~~which~~
 for which he blazed the trail ^{more can be done}
 - T. C. H. was born in 1796. Windsor N.S.

his ancestry was border scotch & his
 family was connected with that from which
 Sir W. Scott descended. His unind forefather
 settled in province of N.S. soon aft Acad.
 expuls. His father was judge, his mother
 daughter of officer of a Highland reg. served
 under Wolfe. Educ. Grammar school &
 at Kings College Windsor - oldest univ. Can.
 Called to bar & ^{he} practiced in heart till
 Annapolis & ^{became leading lawyer} ~~followed~~ ^{that circuit} elected
 to House assembly, served some years
 & bec. known as an eloquent if somewhat
 pompous speaker. but on death of father
 abld judge to succeed him. ~~Served~~
~~as judge~~ ~~years~~ then retired &

~~went to England~~
 In 1835 ^{he wrote} a series of papers ^{which} appeared
 anonymous in ^{leading} weekly newspapers of
 Province - owned by Joseph Howe -

entitled 'The Clockmaker'. ~~The author~~ 3
~~was unknown~~ - They were written around
the character of a Yankee clock peddler
also - a shrewd, observant & humorous
~~character~~ personage, who commented on
human nature, politics, business, social
habits & foibles, told good stories, played
practical jokes & incidentally drove
home certain homely truths & upheld
certain old fashioned ~~political~~ theories of
politics & govt. The ~~se~~ articles attracted
a great amount of attention from their originality
& raciness of expression, were copied ~~into~~
by many Am. papers & shortly afterwards were
~~collected~~ ^{short} & published in pirated edition ~~in~~ in
Philadelphia. ~~For~~ Howe prop. & edit. of
the paper in which orig. appeared published
1st series in '36 & a copy ~~being~~
having reached Eng. an Eng. edition
was published by Rd. Bentley ~~the~~
^{well known} London publisher in ~~37~~ ^{next year} - The work was
not copyrighted & the author rec'd no
profit. for this first ~~experiment~~ ^{venture}
then ~~beyond~~ ~~for~~ the publisher Bentley
presented him with a piece of silver ~~plate~~ ^{ware}
as a sort of honorarium. This first
series was so popular however that it
was followed by 2 others publ. in
38 & 40 by Bentley & though the

authorship was still kept secret - the author ~~was~~ reaped some financial benefit from his popularity. It is ~~somehow~~ ^{coincidence} interesting to note that ~~the year in~~ ~~in~~ ~~which the Clockmaker was~~

Sam Slick was born in the same year as Sam Weller appeared in the same year as Sam Weller for Dickens's Pickwick papers & The Clockmaker ^{were} both by Bentley in 1837. The one Sam is as typically Yankee as the other was typically Cockney - & at the time of their ~~appearance~~ publication appeared to be equally popular. Haliburton followed up his success by ~~put~~ making his character an attaché of the American legation to the court of St James & in 1843 - & 45 appeared a further series of Sam Slick's adventures & conversations under title of the Attaché wherein he comments on English affairs, ~~its~~ & traits of English society & politics. Later still appd. ~~S. S.~~ ^{wise Sams} & Native & H. W. in both of which Sam Slick is the principal character acting as a U. S. fishery inspector ~~to~~ on a cruise along coast of N. S. By this time vein pretty well worked out & Sam takes his final farewell in latter book. In addition to this

S.S. series. H. wrote an amusing
~~series~~ ^{book} of sketches called S.B. S.W. supposed
 to be a series of letters written by various
 passengers on the ^{regular} steam ship to cross
 atlantic from S.B. to U.S. or G.W. a
 collection of stories & descriptive sketches
 until 'The Old Judge or life in a colony,
 on 1854 ~~appeared~~ ~~was~~
 + this last book ^{the season Ticket - a}
^{about everything under the sun.}
 series of rambling sketches ~~of London~~
~~in 1854.~~ ~~to~~ he returned from
 bench aft 27 years service ~~as a~~
~~judge~~ removed to England. He
 entered Parliament, but made no
 figure there + in 1865 died at
 his home on the Thames.

- His mind ^{+ character} was ~~essentially~~ Tory -
 he believed in pretty nearly everything
 that has been abolished or ~~suppressed~~
~~is~~ is now in process of demolition, +
 he ridiculed + opposed pretty nearly
 everything that ^{proposed} ~~suggested~~ ^{or even change} ~~change or reform?~~
 He believed in the union of church + state -
 in hereditary titles + in an aristocracy of
 birth + property. ~~he argued~~ he doubted
 the wisdom + justice of abolishing slavery,
 opposed any extension of the franchise,
 objected to the diffusion of popular

knowledge, detested democracy, & dissenters in religion, women's rights, temperance, self government for the colonies, & altogether was a fine old reactionary. ~~He~~ If he could come back to ~~earth~~ life ~~for a month~~ in Ontario today, I fancy he'd last about a month & then beg to be returned to the place whence he came.

But with all these features that put him out of touch with the world of today - he possessed certain permanent elements - ~~his~~ that ^{is true} ~~will~~ make him well worth reading. He had an eye for human character - he loved a good story & knew how to tell him, albeit a little long-windedly - & he gives a picture of the time that can be seen no where else. ~~So completely or so in~~ in such completeness or with

~~His portraits are very much alive, his~~
 - I mentioned his ^{ancestral} ~~ancestral~~ connection with the Sir W. Scott - he was of the same family not only by birth but by character & habits - Both very Tories - both were born story tellers, both were ~~con~~ ^{for some time} learned in the law & both ~~published~~ maintained secrecy as to their work as authors. Scott gathered

many of his ⁷ + gained his insight into
Themes ~~for many of his stories~~ ^{character} from his
walks + talks with the people of the
lowlands + the Scottish border +
Haliburton, drew much of his knowledge
of human nature + ~~he~~ collected many
of his stories from his journeys. ~~as~~
as a practicing lawyer or a judge
on the circuits ~~through the country~~
throughout the province. In fact, the
character of S. S. himself was prob-
ably suggested to him by ~~some of the~~
^{several} cases which came before him as a
judge, + which arose out of the
operations of a rather too shrewd Yankee
clock peddler.

- Now, these illustrations cover period
most int. to stud. of history. Mod. con-
ditions in their beginning - Ry. Steamships
Part ^{represent} gov. self-gov. abol. slavery.
modern factory + mfg. systems beginning.
roughly speaking 30-40-50 of the
19th Century. I fairly familiar with
it - old world still survive - but new
world stirring + in conflict with it.
- Gathered material over course some years:
all kinds sources, old books, diaries,
memoirs, newspapers, prints, collecting
engravings, portraits, furniture, costume

Illust. must be found know his subject - that
 first requis. for any ^{happy} illustration, whether
 deals with life today in its many phases,
 or life past. If familiar with atmosphere
 & details of subject. Technique will suggest
 itself, method of drawing will come easily
 without that knowledge pictures will be
 collections of parts each carefully & pain-
 stakingly worked out but not hanging
 together - I thus some of abbey's & Pyle's
 - very little in way of accessories perhaps
 a single chair - part corner of room but
 so inevitably, so naturally put in that
 conveys atmosphere & suggests all the
 surroundings of character lived &
 moved - This character also in best mod.
 illust. Cingher's time never needs a
 whole furniture warehouse to provide
 proper setting for figures.

- Influence of costume on action of
 figures. In present instance, cravat,
 stiff neck gear - padded, wrapped
 high stiff collars, eulbae body from
 chin to navel in sort of shell which
 gave form stiff, effect. Produced fullness
 of flesh about jaws & lower face. folds
 & rolls of flesh & hushed up by supporting
 rest of voluminous neck cloth. Sunken
 hands, long cuffs sleeves, coming down to

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near knuckle hand-tuned back when in ¹⁹
action - fingers held straight & together -
see action often in old claymore types -
more horseback riding then. effect on legs
more stink & stride, less slouch than today.
Women. extreme modesty, modestness
delicacy affected. long skirts, no mid leg
boots as today. slippers, corolines or
~~the~~ similar skirt stretchers - hair parted
& drawn neatly back over ears, smooth
shiny, no huffs or bangs or pompadours
sometimes side ruffles. shawl & its
effect on action ~~by the way~~
~~still stays pointed waist~~
- Choice of material

- In many instances I have made use of actual portraits of the time - not neces. celebrities, but of little known or locally known persons. I believe that not only ^{diff.} countries & races have ^{diff.} types of faces, but also ^{diff.} periods of time show variations in type. This is not entirely due to ^{diff.} styles hair dressing - to wigs & whiskers, cloakers etc., but the ^{diff.} ~~expressions~~ ^{expressions} of the ideas of the time shapes the face also - an age of decorum & politeness is reflected in the sober & serious physiognomies of its people - an adventurous or a reckless era ~~shows~~ itself in the ~~two~~ gleams in the vivacious eye, ~~the alert pose or the collecting light~~ ^{lights} the chin ~~with~~ ^{with} a predatory or alert angle, & rolls the head ~~with~~ ^{with} ~~a~~ ^a jocular or challenging ~~tilt~~ ^{tilt}. At any rate, we associate cert. types of faces with cert. periods of time - we are influenced by impressions made up of recolle. of famous portraits, or of genre pictures maybe - but the illustrator ignores or antagonizes their assoc. at his peril. Moving pictures offer us an example today. Most Fr. & Ital. productions, excelled. in their presentation of old time life - ^{story of} Belgium example. Most Am. ~~productions~~

have more than a suggestion of Broadway -
Then ^{overall} producers seem to think that he has
done all necessary when he gets a wig,
sideboards or moustache of proper cut,
a hat or cravat of the right period &
puts it on any capable conventional

N.Y actor. The foreign producers select
their types with more finesse, with greater
care, better taste, & whether deal with
past or present their actors generally look
the part much better than those this side.

Illustrator is some sort a theatrical pro-
ducer. No care is too great, no time is wasted
that is spent on getting the right sort of people
to put into your illustrations. Drawing
from the model won't do it - ~~only~~ observ-
ation, comparison, ^{memories} ~~getting~~ notes from life,
however fragmentary, will ~~do~~ help. And
by life I mean books as well as the street.
~~Photos~~ & documentary evidence which
every photo, every portrait will help to supply.
I have tried to do this - to secure this
probability of character, this ~~to~~ graphic
and living quality, ~~it~~ with what
success is up for me to say. But I have
taken more care & given more thought to
this than with anything else & whatever
the result - I am sure that for the ~~real~~
purpose of real graphic illusb. the
method & aim is ~~to~~ right.

My main objects in the present case, & I think in most other illustrations wherein I have anything of a free hand are -

1st To stimulate an interest in the story -

+ to arouse curiosity of reader -

therefore ^{for one thing} don't give away the story by always choosing the climax or the denouement for an illustration

2nd To supply a side light - a comment ~~characteristic~~ personal to yourself ^{own} individual pictorial opinions about the character author hints at or suggests.

3rd To visualize ~~in more detail~~ the time, place, character & costume ~~of the~~ in more detail ~~& to by means of a~~ ~~medium better suited than~~ the action of the story ~~shown~~

It is possible in the progress of the story - and through them convey the general atmosphere of the work - & consequently +

4thly This atmosphere determines ~~to~~ very largely the medium, the technique & the style of drawing adopted -

In this instance I have chosen a somewhat old fashioned technique - ^{more} in keeping with the style of the writer than would be the ^{more} subtleties or sophisticated ~~style~~ method that

would be proper for a more modern author. I have therefore aimed principally at a graphic quality - have taken a frankly literary point of view & a somewhat conventional & obvious method of handling, avoiding problems of tone, light, ^himpresionism & emphasising, perhaps unduly, details of costume, character & setting so that illustrations maybe somewhat diagrammatic.

For these purposes I have chosen pen & ink as the most suitable medium - it seems to me to blend itself admirably ^{for} ~~the~~ ^{to} illust. of a farcical ~~of~~ kind, it harmonises with ~~writing~~ ^{of} humor's writing - with light and graceful stories or descriptions of social life & oddities of character - and for the depiction or suggestion of action and movement. I think it excels every other medium - the very direction of lines as in shading or tone suggestion assists the effect of ~~the~~ movement & stimulates the eye ~~in~~ in a way that is impossible with the more solid mediums.

The present collect. has been grouped for most part so that each ~~to~~ ~~be~~ ~~accompany~~

so that illust for each book ~~has been~~
 have been kept together - Not possible
 to make this ~~hard~~ ~~fact~~ absolutely
 case, for space has limits & proportions.
 While certain uniformity of treatment
 partly intentional & partly inevitable
 because every one ^{is bound within} his own manner-
 isms - I have made slight variations
 to suit the ~~varied~~ characters of the
 various books. Some - as ~~Godwin~~
 S. S. series & old judge depict mainly
 incident, for in these vols. there is a
 wealth of good stories. Others as
 F. B. & S. T. which are mainly des-
 criptive & somewhat satirical sketches
 of life & character, ~~now~~ I have treated
 as ~~single~~ figure studies, types.

Just a word as to technique - may be of
 interest to students. Careful pencil
 drawing first - worked out in details
 of thickness of line, tone suggestions,
 solid blacks & indicated * so that
 when pen taken in hand, all the
 structure, all the scaffolding, the
 skeleton there - or to vary the compen-
 sation regard the pencil drawing as a
 sort of humming over of the song - while
 the pen is to sing ^{more} ~~loudly~~ ~~strongly~~
~~to~~ ~~say~~ 170 ~~290~~ Pen - Strathmore -
 work all round pen. sideways &

back - pen sharpens itself up to certain ¹⁵ point - & then goes to bad. Use them up pretty rapidly. Planning a certain rhythm of line so as to swing whole picture together into unit. avoid too much conflict of lines - make one set predominant - their direction generally suggested by swing of compos. Cross hatching - a dangerous weapon - apt to injure the man who wields it, unless know just how. Prejudice against it well founded, caused by its ~~use in~~ way certain artists have used it. Cartoonists especially fond of it & generally ^{in a way except} use it ~~for~~ ^{with} ~~the~~ ^{the} seem to favor it for their light tones - this useless & irritating to eye - ~~the~~ stupid & thoughtless use, because little more care would have enabled me to choose one set of lines. ~~the~~ ^{of} ~~right~~ ^{right} thickness & ~~right~~ ^{proper} interval apart to produce ~~right~~ ^{right} degree of tone required - two ~~sets~~ ^{sets} light lines crossing each other give impression that artist wasn't satisf. with 1st set & ~~he~~ tried to patch up by crossing ~~it~~ ^{it} with another - much better to go over 1st set & thicken them - But when cross hatching used for dark. tone it looks reasonable & necessary -

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it gives a depth of tone & a suggestion
of transparency in ~~that~~ deep shadow
~~that is very useful. Thick lines in one~~
~~direction only of line~~

& of differences of texture that is
very useful. If ~~to~~ try to get darker
tones ones set lines, you ~~must~~ ^{are apt} either to
put them ~~to~~ close together & not ~~to~~ thick
enough with gives pinchy, feeble effect.
or to ~~lengthen~~ ^{each line} make them so thick
in itself as to make the technique too
course.

If you cross hatch, do it
~~to~~ vigorously & frankly - use in
either foreground or background cast
shadows - ^{any experience found it}
least useful in middle places of picture
share whites. Determine whether you're
going to make a contrast or a harmony
before you start - set the tonality
the key - just as you would for a
haunting -

