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A METHODOLOGY FOR THE STUDY OF SKETCHBOOKS AND  
A CASE STUDY OF TWO NINETEENTH-CENTURY CANADIAN EXAMPLES

Gilbert L. Gignac

A Thesis  
in  
The Department of Art History

Presented in partial fulfilment of the requirements  
for the Degree of Master of Arts at

Concordia University

Montreal, Quebec, Canada  
September, 1992

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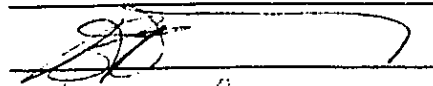
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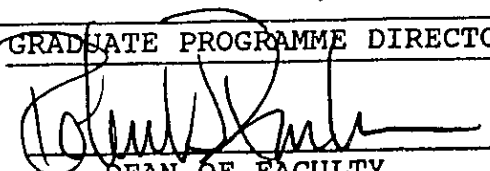
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## ABSTRACT

### A METHODOLOGY FOR THE STUDY OF SKETCHBOOKS AND A CASE STUDY OF TWO NINETEENTH-CENTURY CANADIAN EXAMPLES

Gilbert L. Gignac

This study proposes a methodology for the examination and analysis of drawing in artists' sketchbooks. The study of the physical structure of the sketchbook is critical to our understanding of its context as well as the iconography and style of the content.

The problems inherent in studying sketchbooks and their drawings are assessed in Chapter one. The manner in which drawing is studied in general in the history of Canadian art is also presented. Erroneous perceptions of neglected sketchbooks are discussed and the essential and fundamental knowledge about drawing and the nature of the sketch as a form of drawing are described. The history of the blankbook as an artist's drawing tool is briefly examined and related to the way it is studied by scholars. Problems around the accessibility and presentation of sketchbooks for study are commented on, as well as aspects of their description and interpretation.

The second chapter, supported by an appendix of technical terms, proposes a methodology for the study of sketchbooks using the field and nomenclature of analytical bibliography. Valid arguments are given in a discussion of the advantages of using such a structured approach to the study of sketchbooks and the process of book construction, and their relationship to achieving a complete analysis of the complexity of the sketchbook and its drawings.

In the third chapter, after briefly reflecting on the procedures used to arrive at a selection, two case studies will be presented through the application of the proposed methodology, the analysis of The Moose Deer Hunting Sketchbook by Sir Henry James Warre(1819-1889), and The Overlanders '62 Sketchbook by William George Richardson Hind(1833-1889). The sketchbook as object is analyzed in light of the relationships among the circumstances, subject matter, medium, nature and style of the sketches.

The complexity of this area of study is appreciated and the time/space relationships particular to travel sketchbooks are assessed in the conclusion. Thoughts on the nature of nineteenth-century drawing are also discussed in light of the methodology used to analyze the two selected sketchbooks.

## ACKNOWLEDGEMENTS

My thanks go to many colleagues and friends who have stimulated my thoughts and ideas by giving generously of their time and support over the years in helping me realize this endeavour.

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Many warm thanks go to all my professors and fellow graduate students who shared productive seminars, especially my colleague, Virginia Nixon. My warm thanks go to Brian Foss, Graduate Program Director, Art History, for his understanding and compassion in allowing me the time to complete this work.

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## LIST OF FIGURES

William George Richardson Hind(1833-1889)  
The Overlanders '62 Sketchbook(1862)

Pencil, watercolour, pen and ink, on fine, white, prepared machine-made (wove) paper.

Covers: 9.4 x 15.7 cm

Number of leaves: 92

All leaves (folios): 8.7 x 15.4 cm

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- fig.1 - folio 8 - Confluence of the Quappelle and Assiniboine Rivers.
- fig.2 - folio 32 - Travelling by the North Branch. July 16th
- fig.3 - folio 3 - On the Start - From Fort Garry.
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- fig.16 - folio 35 - Eagle Hill Creek.
- fig.17 - folio 86 - Camp August 26th.
- fig.18 - folio 91 - View of the Rocky Mountains From a Distance, August 29, 1862.

Sir Henry James Warre(1819-1898)  
Moose Deer Hunting Sketchbook(1842)

Watercolour, pen and brown ink over pencil, on cream-coloured smooth machine-made (wove) paper.

Covers: 14.5 x 24 cm.  
Number of leaves: 28  
All leaves (folios): 14 x 23.7 cm.

Documentary Art and Photography Division  
National Archives of Canada  
Accession Number: 1971-86

fig.19 - folios 3 & 4 - The Falls of La Grand-Mère. March 14.

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          b) Binding styles  
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- ill.1.2 - Folding - vocabulary for parts
- ill.1.3 - a) Hind sketchbook - special features  
          b) Clasp  
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          b) Cover  
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- ill.1.5 - Hind and Warre sketchbook block plan

## INTRODUCTION

The study of the physical structure of the sketchbook is critical to our understanding of its context as well as the iconography and style of the content.

The following three chapters will cover issues regarding the nature of the sketch as a type of drawing and will address how drawing in small books accommodated an artist's needs. The section will discuss the accessibility of such complex fragile works to scholars when approaching the format of the sketchbook for study. Part of this study will focus on understanding how the analysis of the book form as established in analytical and critical bibliography relates to the study of the sketchbook as a unique form of expression in drawing. A methodology will be presented by examining two early nineteenth-century Canadian sketchbooks from the collections of the National Archives of Canada<sup>1</sup>: the Moose Deer Hunting Sketchbook of 1842 by Sir Henry James Warre(1819-1898) and the Overlanders '62 Sketchbook by William George Richardson Hind(1833-1889). The analysis will demonstrate that the study of the sketchbook as object is indispensable to a broader, more comprehensive and structured appreciation of the nature of the drawings they hold. More research is required in this

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<sup>1</sup> National Archives of Canada at Ottawa, known afterwards as NAC.

field to bring about a greater understanding of the nature of drawings executed in a format such as the sketchbook.

In probing the nature of sketchbooks, the descriptive and analytical powers of the historian come into play. In general, the study of sketchbooks has been limited to the study of the actual drawings on the page with little concern for the format of the book. Often only one or a few sheets are considered, seldom the whole. Scholars usually proceed directly to an analysis of the iconographic content of the drawings in a sketchbook. The drawings are usually related to other more finished works in a different medium such as painting, sculpture, architecture, printmaking or decoration by the same artist, or by contrasting and comparing the whole with other drawings by different artists.

The idea expressed in the word sketchbook needs greater clarification, for the word has been used in such various ways, from the specifically descriptive to the more generic designation of any book that has drawing in it. The characterization of a sketchbook comes in part from the use made of it by an artist. And even then, since no two artists use a sketchbook in the same way, the character of the drawing is salient in properly describing and appreciating an individual sketchbook. In reviewing the definition of the word sketch which is used to establish the present discourse



on sketchbooks, greater emphasis is given to precision of use and appropriateness.

One of the major stumbling blocks in the study of the sketchbook and its drawings is the scholar's usual neglect and disregard for the physical structure or constituent parts of the volume. Facsimile editions of the sketchbooks of Paul Kane(1810-1871)<sup>2</sup> and the J.E.H. MacDonald(1874-1932)<sup>3</sup> are the most obvious examples of such treatment. A primary factor impeding a true analysis of the structure of a sketchbook is superficial familiarity with the general book form. In general books that are handled and used over a lifetime, from a young age, are remembered, re-experienced and understood for the meaning they express through the writing and their impression left upon us, which is as it should be, for the intent of a book is to convey many types of information. Any appreciation of their structure remains slight. For most people, at best, a book's shape, size, weight, feel and colour are conveyed more as the effects of its actual construction. These are some of the preconceived notions which must be challenged and hopefully changed so that a more thorough and conscientious evaluation of the sketchbook can be made. It is

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<sup>2</sup> Bishop 1979, pp. i-xvi, after the reproductions, he gives a short biography.

<sup>3</sup> Rogers 1969.

the sub-strata of the structure of the book which must be examined, analyzed, understood and mastered so that it may be fully described and discussed in relationship to the iconographic and stylistic analysis of the sketches themselves.

The descriptive terms of the craft and the art of bookbinding can assist in the study of sketchbooks. Along with an awareness of the history of drawing, an equal awareness of the structure and history of the book is indispensable. Knowledge of the history of the book and the discipline of bookbinding will familiarize one with the structural aspect of the sketchbook. In this study, it will be demonstrated that the nomenclature of bookbinding in its analysis of the sketchbook is appropriate, practical and effective.

Although there exists no specific formal study of the advent of the sketchbook in the discipline of art history, there are well established, formal studies of the form and materials of the printed book that are embraced in the vital and rich discipline of bibliography, more specifically in analytical and critical bibliography. There are also formal studies of the science (craft or art) of bookbinding and the profession of book conservation. One need not recreate these disciplines, as they exist in one form or another; one need

only reach out to them. In-depth studies, as well as dictionaries and encyclopaedias exist in abundance for the comprehension of bookbinding and book conservation.

The word bibliography will be used in its broadest sense as taken from Stokes' A Bibliographical Companion, wherein he repeats Sir Walter Greg's brief description:

...bibliography means the study of books as material objects, ...having nothing whatever to do with the subject or literary content of the book, ...it is the science of the transmission of literary documents.<sup>4</sup>

The fruits to be garnered from establishing such a method are manifold. This manner of studying the sketchbook, of

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<sup>4</sup> Stokes 1989, pp. 18-21. Here is a summary account of the elaborate and detailed divisions of the vast field of bibliography which have developed over the years:

Enumerative and Systematic Bibliography: science devoted to the recording of the existence of books, fundamental to all further research.

Analytical and Critical Bibliography: concerned with the detailed examination of the physical nature of the book - how the paper, ink, binding threads, boards, covering materials, were brought together to make a finished unit.

Descriptive Bibliography: descriptive science of the physical and bibliographic features of the book.

Historical Bibliography: broadly speaking, the whole history of the book from its beginnings to the present day - history of printing, illustration methods, binding, paper making, typography, authorship, bookselling, publishing, reading tastes, government control and legislation, etc. all of which combine to provide the setting for the examination of the book.

Textual Bibliography: (an incorrect term) applying to the solution of textual problems an understanding of the book production process through which the text has passed.

fully understanding the structure of its form and character, can guide us towards the understanding of why and how its drawings have distinctive formats, and possibly how and why the book came to be selected or was used in a specific manner. A stronger relationship between the character of drawing on the page and the structure of the book can be elucidated. By understanding the general structure of the blank sketchbook we can discover the hidden uses and abuses of the sketchbook and perceive how well or how poorly the sketchbook was suited to its use by the artist. One can come to recognize the use of all manner of blankbooks as sketchbooks. Although these were originally created for totally different purposes, any blankbook which an artist uses, whether or not the manufacturer intended the volume for other uses, is called a sketchbook. For example, even Gabriel de St. Aubin's (1724-1780) renowned use of exhibition catalogues of the Salons, in eighteenth-century Paris, for sketching, are referred to as sketchbooks.<sup>5</sup>

Knowledge of the structural aspects of sketchbooks allows one to come to detect patterns, traces and marks left on loose and stray leaves in different collections. As with single-sheet drawings, the study of the nature of the paper used in a sketchbook helps us to understand and clarify part of the

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<sup>5</sup> Joachim 1977. pp. 101-107.

character of the drawing itself and the suitability and nature of the technique and of drawing materials. The relationship between the evolution of papermaking and the craft of bookbinding must be understood and articulated in conjunction with the study of a particular volume. This information will help to frame the context of a sketchbook and assist in the identification of broken or unbound sketchbooks and help in realizing their possible reconstitution. Thus, the reconstructed sketchbook would be understood within the context of its true form and use, thereby vastly transforming the interpretation of the context and content of stray single leaves. In addition to understanding the content and context of a sketchbook, such thorough analysis will assist in better developing techniques and attitudes towards preservation, conservation and restoration. This knowledge will promote understanding of the general form of sketchbooks, which in turn will encourage a more complete appreciation of drawing in such volumes, and, one hopes, assist in guiding and teaching others in the field.

## CHAPTER I

PROBLEMS INHERENT  
IN THE STUDY OF SKETCHBOOKS

The study of drawing in western art is an attempt to understand the transformation which this manner of creating images has undergone. The study, appreciation, exhibition and publication of drawing is usually focused on the technical, historical, creative and formal aspects of drawing on single, individual sheets of paper which have survived through the centuries. The history of drawing is also developed through the examination of the artist's milieu, the iconography of his subject matter, his education and influences, his antecedents and followers, and his patrons and public. Also pertinent are the observations previously made by others, such as critics, collectors, scholars and connoisseurs. The thousands upon thousands of published books and catalogues for drawing exhibitions and collections will attest to this fact.

In the appreciation and comparative study of individual drawings, the art historian establishes a counterpoint of thought in his study of single sheets by one or many artists. Studies of drawings will take into account the interrelationships of the subject, medium, composition and technique. The distinctions between different styles or the

unifying principles underlying types of drawing from different periods or schools will also be brought forward.

It is only in the past three decades that drawing in nineteenth-century Canada has been explored and then only in a fragmented manner. There is little evidence of a grasp of the overall patterns of the nature and the transformation of drawing during this century, in this country. When reviewing the literature of the past three decades, published in various types of publications, it is evident that a very limited number of ideas were used for the study and presentation of nineteenth-century Canadian drawing.<sup>6</sup>

First, the more common approach to the study of drawing was the inclusion of some aspect of drawing in a biography/monograph written on an individual artist. Second, some institutions featured studies of their collections of works of art on paper, including drawings, in the form of catalogues, in either chronological or alphabetical order, often abundantly illustrated with a minimum of research or cataloguing. Third is a type of publication that appeared in the form of surveys of works of art on paper in specific regions of Canada, using both a geographic and chronological order. Fourth are thematic studies focused on the precise

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<sup>6</sup> See APPENDIX 1 for a selected bibliography of four different types of studies published on nineteenth-century Canadian drawing.

body of drawings by an individual artist or on a specific type of drawing examined by specific subject, such as architecture, the human figure, portraiture or landscape.

Of the many publications that could be added to APPENDIX 1, only a few have studied drawing thoroughly.<sup>7</sup> What is generally absent is an examination of drawing from the more detailed, technical point of view. The reason seems to be that of entrenched traditional methodology applied to the study of nineteenth-century Canadian drawing, resulting from the training of scholars, and the reluctance to undertake studies of drawing using more in-depth and innovative methods. Studies that examine stylistic development, technical analysis, training and education, material history, periods of transition, relationships between subject and medium and materials, are all viable methods of appreciating drawing.

The focus of this study of nineteenth-century Canadian drawing will converge on the artist's drawing materials, more

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<sup>7</sup> For two of the most detailed and thorough studies of Canadian drawing see: Lacroix 1977, and Dorais 1977. For a scholarly descriptive catalogue of nineteenth-century Canadian sketchbooks, see Schoenherr 1976-1985, Archives Canada Microfiches. He gives an exemplary and concise description of most of the material structure of the sketchbooks in order to clarify the technical description of each drawing. The purpose of this descriptive catalogue is to make available to the researcher a complete technical and iconographic description of a drawing in its historical context, upon which further analytical and comparative studies can be made. Each work is reproduced on microfiche.



specifically the sketchbook as a drawing tool. For this study, only sketchbooks from the collections of the Documentary Art and Photography Division<sup>8</sup> of the NAC will be analyzed. Although focused, this selection is not limiting; rather, it is a different perspective through which one can approach the study of drawing by an alternative and thorough method suited to the nature of the material. Not only is it necessary to limit this paper to such a specific point of view, but it is also necessary to use a limited number of works from one collection only, to demonstrate the possibilities in adopting the proposed method of study.<sup>9</sup> As the history of Canada is the focus of the NAC, a drawing collection within its walls will necessarily admit, within the pencil of that focus, all drawings describing that history singularly and exclude all else. This exclusivity, usually brought about by singularity of purpose, necessitates that the interpretation of specialized collections must reach out to other disciplines to complete its unfolding of ideas. In isolation it stagnates and remains but a fragment in a vacuum.

The NAC collects images that relate to the history of Canada. The archivist's principal criterion for the acquisition of an image is that the subject matter must

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<sup>8</sup> All future references to the Documentary Art and Photography will cited as DAP.

<sup>9</sup> The process of selection of these two sketchbooks is given in Chapter III, p. 57, of this study.

describe in a direct way some aspect of the Canadian experience.<sup>10</sup> The subject matter in the general field of collecting can be broadly defined as people(portraits), places(landscape), and how people lived. The appearance and style of an image or the significance of an artist is, although important, usually of secondary consideration. This acquisition criterion differs considerably from that of a fine arts collection in that little consideration is given by the NAC to the aesthetic qualities of a work, whereas the latter are usually the main concern of fine arts museum and art gallery curators.

Amongst the many works of art on paper collected by the NAC, there exists a still little-known body of drawings in

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<sup>10</sup> The National Archives of Canada receives its acquisition mandate by law from the Parliament of Canada under the Archives of Canada Act, 1987, on which its acquisition policy is based. The official National Archives of Canada Acquisition Policy, March 8, 1988, p. 4.2 states that:

Records of national significance are those which document the Canadian experience. They record efforts and experiences of individuals, groups, institutions, corporate bodies, and other organizations which have become nationally or internationally recognized. They also document the physical environment in Canada, as well as events and trends (cultural, political, economic, social, demographic, scientific and religious) having a broad national scope. They may also reveal, in a notable way, typically Canadian experiences. Records of national significance include those whose rarity or importance allows them to be considered as national treasures.

bound books or sketchbooks.<sup>11</sup> These are usually blankbooks made up of many sheets of paper which have been folded, sewn together and bound between protective covers.<sup>12</sup> From their inception, blankbooks have become part of the practical working tools of artists throughout the centuries.<sup>13</sup>

At the outset, the word sketchbook is wrought with misconceptions. In the NAC collection of nineteenth-century sketchbooks of drawings and watercolours, only a few could rightly be called sketchbooks in the true descriptive meaning of the word. Often the word is used simply to distinguish the bound volume of many sheets of drawings from the single-sheet drawing. It must be made clear that the sketchbook is not just any bound book of drawings. Much confusion results if distinctions among different types of bound volumes of drawings are not understood and kept in mind. Each type of book is characterized by a distinct and specific process and attitude towards the collecting of information; so the

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<sup>11</sup> The principal publications studying the prints, drawings and paintings collections of the Documentary Art and Photography Division and produced by the NAC are: Bell 1972, Schoenherr 1976-1985, Cooke 1983, Burant 1990.

<sup>12</sup> The Documentary Art and Photography Division of the NAC holds approximately 60 sketchbooks and albums, most of which are of the nineteenth-century.

<sup>13</sup> Marks 1972, Marks provides a considerable cross-section of European artist sketchbooks.

sketchbook is in part also identified and codified by its content in direct reflection of how it was used in addition to the style of its drawing. These types of volumes fall into various categories, such as albums, journals, notebooks, scrapbooks, field books, copy books, diaries or books of finished drawings.

These separate categories describe the content rather than the physical format of a blankbook. The various types of blankbooks do not receive their descriptive designation from the bookbinder or bookseller but rather from the uses the artists have made of them. It is most appropriate to refer to an unused volume as a blankbook for it is the use which the artist makes of the book that will invest it with an identity, and with specific characteristics which the art historian seeks to identify and appreciate. It would not be too uncommon, for instance, to find amongst collections of sketchbooks a volume stamped on the cover as a diary, but called an album because the artist filled its pages with highly finished drawings, and which will at times be referred to as a sketchbook to distinguish it from the artist's painting, sculpture, murals or pastels. When used, such descriptive vocabulary must not be taken for granted but rather questioned under a vigilant gaze. The most useful and clear designation for a blankbook is denoted by the use that the artist has made of it.

Many blankbooks share aspects of one or more of these categories. Yet two distinct types are discerned, based on the relationship of the drawing to the bound page of a volume: first, bound volumes with drawings pasted or inserted into them, and second, volumes in which the drawing is executed directly onto the page. For example, volumes from the NAC, such as the Belleau and Musgrave albums,<sup>14</sup> are those whose chief characteristic is that the watercolours and drawings by various artists have been drawn on separate sheets of paper and subsequently inserted onto the bound page. The album is usually identified under the name of the collator. Volumes such as Woolford, Percy, Chaplin and Coleridge<sup>15</sup> are albums which differ in that all the works which are inserted are drawn by the collator. Warre's Moose Hunt Journal<sup>16</sup> is called a journal because it gives us the textual account of a trip or journey based on material transcribed and expanded from notebooks, which are the field jottings of the artist.

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<sup>14</sup> Belleau, Marie Reine Josephte(Lady)(1811-1884): The Lady Belleau Album. Musgrave, Jeanie Lucinda(Lady)(1833-1920): The Lady Musgrave Album.

<sup>15</sup> Woolford, John Elliot(1778-1866): The Woolford Album. Percy, Henry Hugh Manvers(1817-1877): Percy Album. Chaplin, Millicent Mary.(act.1838-1842): The Chaplin Album. Coleridge, Francis George(1838-1923): The Coleridge Album.

<sup>16</sup> Schoenherr 1985. Microfiche 15, p. 12. This album, referred to as The Moose Hunt Journal, is entitled Journal of an Expedition in Search of 'Moose Deer' on the St. Maurice River, March 1842. It is the back half of a large-format sketchbook entitled and catalogued as: Sketches and Scraps of North America from 1839 to 1843.

In general, because of this expansion, a journal is usually larger than a notebook. The volume by Stretton<sup>17</sup> appears to be a sketchbook, but it is a copy book where image and text are copied from another source and transcribed directly onto the page, without the insertion of an additional sheet of paper.

Some albums are more difficult to categorize than others and seem to straddle several definitions. The composition of an album, such as that mentioned earlier by Lady Belleau, can achieve great complexity. At one time or another between 1843 and 1863, she handed over her album to almost all of the more reputed artists and writers of her day. Many drew their contribution directly onto the page inside pre-embossed or delineated borders, while others preferred to execute their work on a separate sheet which was then pasted down onto the page. In addition, we find collages of human hair, inserts of dried flowers and insects, painted photographs, cutout and stencilled silhouettes, inserts and pullouts, all interspersed with many texts of poetry composed uniquely for the album.

Volumes such as those by Hale, Back and Doudiet are collections of highly finished drawings rather than of

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<sup>17</sup> Stretton, ~~Seraprenius~~ (1781-1842): The Stretton Sketchbook.

sketches.<sup>18</sup> Books such as those by Hind, Warre, Estcourt, Whitefield and Kane<sup>19</sup> contain quick unfinished sketches drawn directly onto the page; it is only these that can properly be called sketchbooks.

As our study focuses on early nineteenth-century Canadian drawing as perceived through two artists' sketchbooks, we will briefly define what drawing means in our study in order to bring to the fore a clearer understanding of the word sketch.

Drawing, in a broad sense, relates more to the creative process and can be described, in the strictest way, as the delineation of shapes in space through the means of line, usually to the exclusion of the structure of colour. Of course line can have colour and so can a drawing. But, in principle, it remains that the conception of an image through line is completely different than an image constructed with the dominant use of the dynamics of the structure of colour.

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<sup>18</sup> Hale, Elizabeth Frances(1774-1826): The Hale Sketchbook. Back, Sir George(1796-1878): The Back Sketchbook No.1. Doudiet, Jacques-Frédéric(1802-1867): The Doudiet Sketchbook.

<sup>19</sup> Hind, William George Richardson(1833-1889): The Overlanders '62 Sketchbook. Warre, Sir Henry James((1819-1889): The Moose Deer Hunt Sketchbook. Estcourt, Sir James B. Bucknall(1802-1855): The Bucknall-Estcourt Sketchbooks, 2 vols. Whitefield, Edwin(1816-1892): The Whitefield Sketchbooks, 4 vols. Kane, Paul(1810-1871): The Paul Kane Sketchbook(fragment).

The subtleties of the qualities sought after to define drawing further are essentially those of degree and purpose. When speaking of degree, we mean the amount of paper which remains uncovered in opposition to the qualities of lines or marks used in the image. This designation of proportion between materials of the design and the support of the design, such as less chalk than paper, is justified in that it aims at discriminating the drawing from a finished work, i.e., painting or drawing. Over the centuries drawing has taken on many forms in its development resulting from a conjunction of subject, purpose, materials, and technique and personal style.

The selection of medium by a draughtsman is conditioned by the inherent qualities of the materials available, the circumstances of execution, the purpose of the drawing, the choice of subject matter, and the style of the drawing.<sup>20</sup> A small travel sketchbook by Albrecht Dürer(1471-1528) is exemplary. The degree of minutia in which he delighted called for the precise articulation of detail in the execution of its drawing in metalpoint on the page. To this end, the artist adopted appropriate means and his selection of silver metalpoint was perfectly suited to his intent and circumstances.<sup>21</sup>

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<sup>20</sup> Meder 1978, pp. 19-20.

<sup>21</sup> Troutman 1971, pp. 8-15.



The subject matter of a drawing is closely related to the purpose of the drawing and the milieu within which it is created. In many ways the purposes of art can be readily demonstrated through the study of drawing because, although a drawing can be a finished work unto itself, it is often a preparatory study for a work of art to be executed in another medium. Hence, drawing becomes a projection of intent of the artist. Over time, this idea has proven substantial enough to be explored in studies unto itself.<sup>22</sup>

When considering subject matter, in the great family of drawing, there are two classifications: scientific drawing, characterized by the delineation of observed impressions of systems in the natural world, and imaginary drawing, characterized by the delineation of a recreated or invented world. Each type contains several species. Amongst the scientific are drawings which describe and respect the structure of the physical world and are based on rational investigation, observation, measurement, experimentation, self-examination and description. This would obviously encompass such things as the natural and physical sciences and include all physical subjects, including all the physical aspects of human existence. Amongst imaginary drawings are

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<sup>22</sup> Mainprize 1980. A good example of such a study is the exhibition: *Primo Pensiero - First Thoughts*, held at the National Gallery of Canada in 1979 and organized by Mary Cazort Taylor, Curator of Prints and Drawings.

those which describe a world, or an aspect of the world, as imagined, invented or recreated and which could be based on, or on a combination of, literature, history, personal experience or fantasy. Essential aspects of scientific drawing, especially description, are used in imaginary drawing, but for the purpose of deception or illusion, or for fictitious, metaphorical or allegorical ends.

The subject matter of the drawings in the two nineteenth-century Canadian sketchbooks selected for study, relates to the description of the world around us rather than to the imaginary world often invoked in religious and court art. The subjects of these drawings are the perceptions of Canadian landscape. They were created in the nineteenth century when Canada was still being discovered and explored, established and experienced in all of its aspects as a setting for ever-expanding colonization by Europeans.

The purpose of drawing can be to demonstrate factual knowledge of the visible world in all of its aspects. The impulse to do so can be sparked by a multitude of ideas: the odd shape of a plant wanting description; the peculiar geographic configuration of a harbour needing to be laid out; the proportions of classical architecture; the manner in which a nineteenth-century woman wears her hat; or the means by which a northern people transport themselves in winter. Each

is executed with the intent of conveying specific information about the world as it is experienced.

In studying the etymology of the word sketchbook, a clearer outline can be established. The word sketch is often abused and can be misleading, for it can have many meanings in as many contexts. The history of art clearly demonstrates that the word sketch has many nuances and is used in many different ways.<sup>23</sup> They include sketch as a preparation for a finished work, sketch as a study of detail for a complete form, sketch as the general direction for a composition, or sketch as a variation of form. The Oxford English Dictionary gives this succinct definition of the verb to sketch:

To describe briefly, generally, or in outline; to give the essential facts or points of, without going into detail; to outline. To draw the outline or prominent features of a form, esp. as preliminary or preparatory to further development;<sup>24</sup>

and also of the noun sketch:

A rough drawing or delineation of something, giving the outlines or prominent features without the details, esp. one intended to serve as the basis of a more finished picture or to be used in its composition.

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<sup>23</sup> See Lambert 1984, Leymarie 1979, Kenin 1974, Mendelowitz 1967.

<sup>24</sup> Oxford English Dictionary 1933 ed., 1989, Vol XV, pp. 593-594. The word sketch is often used in fields other than the visual arts, such as music, dance and literature.

A good sketch is different from a good finished drawing in its intent and purpose. Although a finished drawing uses a maximum of means to convey a maximum of expression and meaning, the sketch uses a minimum of means to convey a maximum of meaning. Whereas the finished drawing can demonstrate richness of style, the sketch tends to condense style to its essence. The sketch can be seen as a shorthand of drawing, usually spurred by the urgency of circumstance and the speed of thought, or both.

Generally speaking, in the visual arts, the word sketch, in the sense of preparatory study, is used to distinguish a work from a finished drawing, that is, a drawing more self-contained in composition and individual in its appeal. We must always keep in mind that although the word sketch indicates a specific type of monographic drawing, within that specificity there still lies a considerable range of different kinds of sketches. This great variety stems from the nature and purpose of the sketch and its relative position to its antithesis, the finished drawing, or a finished work in another medium.

The second half of the word SKETCHBOOK wants examination, for it is critical to the new ideas proposed as a method of study for sketchbooks. It is at this point that an introduction to the science of bibliography is fundamental to achieve an understanding of the book and hence the sketchbook

and its drawings.<sup>25</sup> The study of the printed book as material object and the history of book production will shed light on many problems we face in the examination, description and interpretation of the sketchbook. As a significant proportion of all sketchbooks in the NAC are European, predominantly of the English school, it is the evolution of European and English book production that is of interest. Aspects of printing type and presswork production standards need not unduly concern us. Nevertheless the manufacturing of paper, the binding trade, composition and imposition (the setting of type), even decoration and illustration, are pertinent to our concerns.

With the invention of paper in China, in A.D. 105, and at about the same time, the transition in the format of the book from papyrus scroll to codex in the Mediterranean world, the book has been possible and potentially so has the sketchbook.<sup>26</sup> Traces of the earliest book and sketchbook production is scant and our knowledge and appreciation of the early production, distribution and use of the sketchbook is today, unfortunately, almost non-existent.

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<sup>25</sup> Gaskell 1972, Introduction, pp. 1-2.

<sup>26</sup> Berry & Poole 1966, pp. 1-8.

There is evidence that the earliest form of sketchbook consisted of wooden drawing tables with a prepared surface of ground bone to be drawn upon with a metal point. The ground could be scraped off and prepared again and again. After some considerable use, when the boards got too rough, they could simply be discarded. When one was not enough, two or more boards were held together, book-fashion, with loops, string or wire. These early sketchbooks were used by the Romans and by Italian artists well into the fourteenth century.<sup>27</sup> Yet in the thirteenth century there was a gradual development of the use of metal point on parchment in the form of Medieval studio or workshop pattern books and model books.<sup>28</sup> It is in such pattern books from the hand of artists like Lorenzo di Bicci(ca.1350-1427), Pisanello(ca.1395-1455) and Gentile da Fabriano(ca.1370-1427) that we find some of the earliest examples of free sketches.<sup>29</sup> By the beginning of the fifteenth century, Italian merchants were using metal point booklets of prepared parchment.<sup>30</sup> In the early Renaissance, parchment was preferred for its permanence while paper, although still rare and expensive, was considered inferior,

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<sup>27</sup> Meder 1978. Ch. 7, pp. 135-137.

<sup>28</sup> Ames-Lewis 1981, Ch. II, p. 21.

<sup>29</sup> Oberhuber 1987, Ch. I, pp. 35-47.

<sup>30</sup> Watrous 1957, p. 3.

being too fragile and perishable.<sup>31</sup> Yet paper was used more and more as it became more readily available. With the advent of moveable type and book printing, paper demands grew and the paper making industry prospered. The blankbook for commerce and banking came into use and the drawing sketchbook was a natural issue. With the use of paper came the use of pen and ink and chalk techniques. The use of sketchbooks changed with the gradual independence of the artist as individual and original creator, rather than as a member of a guild, studio or workshop. From the fifteenth century onwards, a student or an accomplished draughtsman could get his sketchbooks ready-made from a book seller. To this day, the sketchbook remains a constant in the artist's studio and on his travels.

In England, from the fourteenth century onwards, book production was somewhat inferior to the book trade in Europe. But by the eighteenth century the combination of the home markets, relaxation of political and guild control of printing, and the development of native type-founding and paper-making enabled the English book trade to equal and surpass its European neighbours in both scale and quality.<sup>32</sup>

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<sup>31</sup> Ames-Lewis 1981, Ch. II, pp. 22-23.

<sup>32</sup> Gaskell 1972, p. 171.

Many historians, in studying early European sketchbooks, notebooks and pocket books, only hint summarily at their material and commercial history, often in one sentence and at times without substantiation. Since some of the earliest paper production took place in Fabriano, Italy, in the early eleventh century, it is not surprising that the first notes on drawing in sketchbooks should come from an Italian master draftsman.<sup>33</sup> Regarding his own notebooks, Leonardo da Vinci (1452-1519) stated that he composed them on many loose sheets<sup>34</sup>, while his friends and other contemporary witnesses claim to having seen in his study bound volumes of drawings, notebooks, and books of drawings in red crayon.<sup>35</sup> Richter brings to our attention the fact that Leonardo himself used small bound blankbooks and encouraged his students to do the same. In his instructions on a correct way of learning how to compose groups of figures in historical pictures, Leonardo clearly advises artists to use a sketchbook:

... go about and often as you go for walks observe men as they talk and quarrel, or laugh and come to blows with one another....And take a note of them with rapid strokes thus - in a little book which you should always carry with

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<sup>33</sup> Olszewski 1981. Introduction, pp. 19-21: See a brief account of the importance of the sketchbook in the Italian Renaissance workshop.

<sup>34</sup> MacCurdy 1935. Vol. I, pp. 43-56.

<sup>35</sup> Steinitz 1948. p. 4.



you; and let this be of tinted paper; and so that it may not be rubbed out, change the old for a new one; since these things should not be rubbed out but preserved with great care; for the forms and positions of objects are so definite that the memory is incapable of retaining them, wherefore keep these as your guide and masters.<sup>36</sup>

Studies of Raphael's drawings discuss his use of a pink sketchbook, whose dispersed leaves have gradually been identified and the book partially reconstituted.<sup>37</sup> Regarding the nature of sixteenth-century Italian artists' sketchbooks, Canedy states,

...here must have been hundreds and hundreds, yet only few can still be viewed today in anything like completeness.<sup>38</sup>

In a study of Amico Aspertini's (ca.1474-1552) sketchbook of 1534-35, Bober states that the nature of the drawings and their relationship from recto to verso allows one to conclude that the sketchbooks were,

...already bound before their owner touched pen to the pages.<sup>39</sup>

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<sup>36</sup> Richter 1980, Ch. IV, part IV, p. 220.

<sup>37</sup> Ames-Lewis 1986, Ch.II, pp.16-17.

<sup>38</sup> Canedy 1976, Ch. I, p. 3.

<sup>39</sup> Bober 1957, Ch. 1, p. 8.

In her study of Sir James Thornhill's (1675/6-1734) sketchbook, Fremantle makes the unsubstantiated suggestion,

...that the binding is similar to that of bank pass-books in use in England until well into the present century. As it closes with a flap that tucks into a slot in the back cover, it is well suited to its function as a pocket book.<sup>40</sup>

Per Bjurstrom's study of the 12 sketchbooks of Claude Lorrain is clearly one of the more thorough and complete examinations and analyses of European sketchbooks. His is a fine example of an attempt at reconstruction of many broken sketchbooks to correlate their undated iconography to that of dated works in order to establish chronology amongst them. His attention to detail related to the physical structure of the loose sheets from these sketchbooks is admirable and effective.<sup>41</sup>

One of the more conspicuous studies of sketchbooks was written by Claude Marks in 1972.<sup>42</sup> After reading this history it is obvious that he ambitiously examines seventy sketchbooks from the hands of as many European artists from

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<sup>40</sup> Fremantle 1976, Intro. p. XVII.

<sup>41</sup> Bjurstrom 1984.

<sup>42</sup> Marks 1972.

1034 to 1960, without once stopping to look at the sketchbook as object. It is an arresting example of a scholar of sketchbooks stating that he is presenting the study of drawings from sketchbooks, and then completely ignoring the most direct material presence of his subject.<sup>43</sup> He proceeded with the study of the iconography and style of their drawing, elaborating whenever possible on the relationship between these sketches and other finished works. Marks could have achieved the same end by simply looking at many of these artists' single-sheet sketches. The fact that the selected drawings in this study are from sketchbooks is regarded almost as a novelty and of little consequence for he neglected to explore the complex ideas about the sketchbook as object, its material history and format.

Of the few studies of Canadian nineteenth-century sketchbooks, none give attention to the material history of the sketchbook. The three sketchbooks by Hind, Macdonald and Kane, reproduced in facsimile respectively by Mastin, Bishop and Rogers,<sup>44</sup> suffer from the same neglect of adequate analysis of their material history. Although Mastin

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<sup>43</sup> Marks 1972, Intro., p.1. He points out that he is concerned with the various methods of drawing through the centuries as affected by social change and the artistic temperament of the artist.

<sup>44</sup> Bishop 1979. Mastin 1990. Rogers 1969.

introduces some aspects of the format and materials of Hind's Pictou Sketchbook, it is fragmentary and incomplete.

A sketchbook in the hands of the artist remains an intimate and private object.<sup>45</sup> Unlike a finished and more formal work created as a commission for public exhibition or sale, the sketchbook is not intended for public viewing. The drawings and notes which an artist jots down in a sketchbook are usually the result of individual self-reflection. Artists sometimes partially or completely dismember their own sketchbook in order to use their drawings more freely. The sketchbook usually leaves the artist's hand or studio at his death and is sometimes bequeathed to executors of an artist's estate or a friend of the artist's.<sup>46</sup> Often some books remain for generations within the family, while others are given to institutions or handed to a dealer for sale to the highest bidder.<sup>47</sup> Some sketchbooks make their way through

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<sup>45</sup> Glincher 1986. Introduction. The deep intimacy that a sketchbook can have is well demonstrated by Picasso's son Paul, who wrote a reminiscence of how, as a child, he would tip-toe around so as not to disturb his father who was busy working. The boy tells of that moment when he discovered his father, in the night, in his bedroom sitting on the edge of the bed, one hand holding his head, sketchbook on his lap, pencil in hand, drawing away.

<sup>46</sup> Meder 1978. Ch. II, pp. 161-165.

<sup>47</sup> In 1965 and in 1971, the National Archives of Canada purchased many sketchbooks by Henry James Warre, from his grandson Mr. Michael Warre. DAP acquisition files.

the auction houses or the hands of dealers and collectors perfectly intact. Unfortunately, many are broken up when the more impressive and desirable leaves are torn out, framed and sold for greater profit. The remainder of the sketchbook is simply discarded as lesser fare.<sup>48</sup>

The reconstitution of broken and scattered sketchbooks is one of the tasks of the art historian. Many broken sketchbooks remain undetected because individual single sheets isolated in collections are being misinterpreted. The famous Dürer Sketchbook can be singled out as perhaps the finest example of such a case. Its pages, preserved in seven separate institutions, have been published in facsimile in an attempt to reconstitute what the artist refers to in his diaries as my "little book".<sup>49</sup> Parts of several unbound sketchbooks are found in the collections of the NAC and much analysis and integration work needs to be done to reconstruct and evaluate these volumes.<sup>50</sup> Once acquired by an institution, a sketchbook is usually kept and stored in the

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<sup>48</sup> Jacoby 1991. She gives us a succinct discussion of sketchbooks and explains the sad fate of many a sketchbook at the hands of dealers and auction houses.

<sup>49</sup> Troutman 1971. pp.8-15.

<sup>50</sup> See collections of the Documentary Art and Photography Division of NAC for loose sketchbook leaves by George St.Vincent Whitmore(1798-1851), Sir John Ross(1777-1856), Sydney Prior Hall(1842-1881), James Pattison Cockburn(1779-1847).

Prints and Drawings Department for preservation and conservation reasons. In theory, museums store collections according to their materials so that appropriate environmental conditions, proper storage facilities and handling criteria are consistently guaranteed by trained experienced staff.

The student of sketchbooks is faced with two main problems: that of access to the physical object for examination and access to the subject matter for interpretation. Given the nature of the sketchbook, these problems of accessibility can not only prove restrictive but also affect our perception and interpretation of the nature of the body of drawing concerned. Unlike oil painting or sculpture, sketchbooks collected by public institutions are not on permanent exhibition and hence their accessibility for study is much more limited and inhibiting.

A small survey of several prints and drawings departments in museums in Canada, the United States and Europe,<sup>51</sup> was

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<sup>51</sup> Author's files: The list of Institutions contacted for information regarding procedures for access to sketchbooks in their collections are: McCord Museum of Canadian History, Montréal; Musée des beaux-arts de Montréal, Montréal; National Gallery of Canada, Ottawa; National Archives of Canada, Ottawa; Art Gallery of Ontario, Toronto; The Metropolitan Museum of Art, New York; Pierpont Morgan Library, New York; Frick Collection, New York; Boston Museum of Fine Arts, Boston; Art Institute of Chicago, Chicago; National Gallery of Art, Washington; Philadelphia Museum of Art, Philadelphia; Museum of American History, Washington; Brooklyn Museum, Brooklyn, N.Y.; Archives of American Art, Washington; Louvre, Paris; British Museum, London.

conducted to try to find out if there is general consensus for the appropriate procedures and guidelines for scholars in having access to sketchbooks in general. In most institutions sketchbooks were simply kept in acid-free envelopes or appropriately wrapped and housed in solander boxes on shelves. The sketchbooks are occasionally retrieved for study by scholars and periodically exhibited one page at a time. Apart from monetary value and security, handling restrictions are often imposed for preservation reasons. The physical condition of a book is the significant factor cited by all curators in deciding upon the degree of latitude given to any researcher in directly handling a particular volume.

Cara Denison, Associate Curator of drawings at the Pierpont Morgan Library, which boasts of the most extensive sketchbook collections in the world, pointed out that sketchbooks in general were considered much more difficult of access compared to single sheet drawings. As most single-sheet drawings are hinged within a protective window matt, rarely is the original sheet of paper touched by the scholar during consultation. It is regrettable that sketchbooks cannot be protected in so effective a manner. To be viewed, the sketchbook must be handled, directly exposing it to the caprice and vagaries of the individual to whom it has momentarily been entrusted. At the Morgan Library, after

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having exhausted the privilege of only two viewings of the original, scholars are asked to sign a register giving their full name and address. Researchers are asked to wash their hands, and to read a guide to the handling of prints, drawings, and photographs.

The next points of consideration, after the physical condition of a volume, are the credentials and handling experience of the researcher requesting the sketchbook for consultation. When any scholar with little or no experience in handling original works of art requests a viewing of a sketchbook, a member of the staff will demonstrate proper handling. Often, simple white cotton gloves and a page turner are used. In addition, more valuable and fragile books will only be shown by experienced staff. At the Louvre some sketchbooks such as those by Dürer or Delacroix can be seen only once in a lifetime by a scholar. Particularly popular and fragile drawings, such as those by Watteau, fall into this same category. Some exceptional books such as Les Très Riches Heures de Jean, Duc de Berry (Musée Condé, Chantilly, France) will not be available except through facsimile.<sup>52</sup> The major disadvantage of the reproduction copy is the considerable loss of the material textures of the original.

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<sup>52</sup> Longnon 1969. pp.1-10.



Most institutions have no special files or finding aids to help make sketchbooks known and readily available to scholars for study. In our survey of museums only the Brooklyn Museum has available an index of sketchbooks in its collections. Although most institutions realize the need for photographic documentation of sketchbooks, few have the financial resources to create a photographic replica of its sketchbooks. Those that get photographed are shot on the basis of research and publication demands. Interestingly enough, the five Canadian institutions in our survey did use photographic replicas of their sketchbooks to facilitate access, document and protect the original from wear and tear. A few institutions have undertaken the publication of facsimile volumes of their sketchbooks. Only the more splendid and popular books achieve this ultimate status and of the many Canadian nineteenth-century sketchbooks, only two have been published in facsimile: a sketchbook by Paul Kane at the Royal Ontario Museum, and the other by W.G.R.Hind at the Art Gallery of Windsor.<sup>53</sup>

Once the sketchbook itself is made available for study, its drawings remain in part accessible only two pages at a time. This problem relates directly to the visual and

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<sup>53</sup> The Hind sketchbook will be discussed at greater length in Chapter-III. The sketchbook by J.E.H.MacDonald, referred to earlier on, is the sole twentieth-century sketchbook to have been published.

intellectual access to the drawings. For, regardless of the relationship between the sketches on the individual pages in any given sketchbook, the structure of this work of art will only allow two pages to be seen at any instance, thus presenting unusual problems of simultaneous viewing, appreciation and interpretation not found in the study of single sheets.

The video filming of sketchbooks and albums is presently used by some institutions for reference and consultation and also to demonstrate the book being used in an exhibition context.<sup>54</sup> Soon the use of laser scanning for viewing on computerized optical disc technologies will also be available. These preservation measures at once protect the work from abuse through repeated and often inappropriate handling. They make a vast amount of catalogue information available and free human resources and time commitments. Such processing allows for the rare and interesting opportunity to see many of the leaves simultaneously, thereby enhancing the interpretation of

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<sup>54</sup> The Humphrey Repton(1752-1818) Red Book(1812) from DAP of NAC was exhibited in March, 1992, at The Agnes Etherington Art Gallery, Queen's University, Kingston, in an show called The English Garden. It was previously filmed on video in order to illustrate its contents and show how the pages were turned and used, including its added flaps showing before and after scenes which demonstrated possible improvements to the gardens. The monitor was installed in the gallery next to the volume. The major problem in using such technology is that it greatly distracts from the direct appreciation of the volume as object, which was one of the purposes of the exhibition.

the sketchbook, not unlike the analytical experience that a computer reproduction of the human body can offer the medical student.<sup>55</sup> The photography, filming or scanning of such sketchbooks, like many other works of art, will provide students of drawing immeasurable access to a vast field of information about sketchbooks from institutions around the world.<sup>56</sup>

A sketchbook is often interpreted in the context of an exhibition of an artist's work, thus making it temporarily accessible to the public. This occurs only rarely and then briefly. Much frustration is experienced by exhibition organizers because the structure of the book format itself limits and restricts intellectual access to the drawings. Some institutions will open the book at one page and periodically turn a page during an exhibition often illustrating more pages in the accompanying catalogue. Others

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<sup>55</sup> Schoenherr 1976-1985. The works catalogued in the Archives Canada Microfiches are reproduced on an acetate transparency that sits in a pocket inside the back cover. This mode of reproducing works of art may seem attractive at first but it remains rather unsuccessful as it requires a highly specialized reader which is totally dependent on a costly mechanical and electrical enlarger for viewing. It is a system which is not half as efficient as the independent book filled with reproductions that may be consulted anywhere.

Joachim 1977, carries the same format as the Archives Canada Microfiche.

<sup>56</sup> Meder 1978, p.6. He gives a discussion of the uses and abuses of reproductions of drawings.

will open the sketchbook at one page and show photographic illustrations of a selection of other interesting pages, while others will illustrate the book with back-lighted facsimile colour transparencies. Some institutions try to overcome these limitations by having the sketchbook temporarily unbound for exhibition and reassembled after the showing. The unbinding of Pablo Picasso(1881-1973) and Elizabeth Frances Hale(1774-1826) sketchbooks are amongst the more typical examples.<sup>57</sup> Today, the refinement of the principle of reversibility practised in the field and discipline of Fine Arts Conservation is ethical.<sup>58</sup> This practice may assist in elucidating different aspects of the unbound drawings, and achieve the comparative and analytical ends of an exhibition. Nevertheless, it remains that the original and unique design of the format of the bound book and its significant consequences is unduly distorted or completely destroyed so

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<sup>57</sup> Glincher 1986, Introduction. The Picasso sketchbooks exhibition: Je Suis le Cahier/The Sketchbooks of Picasso, organized by the Pace Gallery of New York in 1986, and exhibited at the Art Gallery of Ontario in 1988, demonstrated quite well that some special bindings, such as spiral bindings, allow for the complete separation and reunification of sheets of such sketchbooks, without damaging sheets or binding.

Wilson 1988, Ch.VI, pp.130-131. In the 1988 NAC exhibition Colonial Identities, an 1824 sketchbook by Elizabeth Francis Hale was unbound in order that a view of Québec, on a double page spread, could be framed and hung as a single-sheet drawing. The pages used were subsequently reintegrated to the sketchbook before being rebound. See DAP Conservation File: Elizabeth Frances Hale.

<sup>58</sup> IIC-CG Code of Ethics 1986. p.11, no.6.

that the true experience of the object is in the end falsified and lost. Institutions receiving sheets of unbound books already in matts must understand the provenance and history of such drawings and accept this transformation. Undeniably, some of our perceptions of sketchbooks and our appreciation of how they were used is very much coloured by the manner in which they are presented for use in study rooms, publications and exhibitions.

Having examined problems of access to drawings in sketchbooks, we are now prepared to look at concerns surrounding their description and interpretation. At the outset, one of the main concerns of the drawing scholar is the authentication of the drawings or sketchbooks being studied. This applies not only to the physical qualities of a work but to the history of its existence. The provenance of the sketchbook is focused upon, not only to frame its authenticity but equally and perhaps inadvertently to articulate the nature of the relationship of the object to the collection to which it belonged. It is a fact that many drawing collections, and the sketchbooks they contain, are in existence today solely because of their subject matter. For example, medical libraries usually contain original drawings relating to medical specializations such as pathology and anatomy. Study centres for architecture around the world are filled with

architectural drawings, while decorative arts museums collect drawings which are designs for objects, to name but a few.

While the collections of the DAP of the NAC were originally assembled to document the history of Canada, they have also created, if inadvertently, one of the finest and most complete collections of early Canadian art.<sup>59</sup> The nature, perception and interpretation of history colours the interpretation of drawings in archival institutions, just as the perception and interpretation of drawings can shed light on history. Although our perceptions of drawings and of collections of drawings may change, drawings themselves do not.

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<sup>59</sup> The Painted Past. 1984, Introduction. pp. 1-3. See Douglas Schoenherr's discussion of the nature of DAP collections and the evolution of their meaning.

## CHAPTER II

PROPOSED METHODOLOGY  
FOR THE STUDY OF SKETCHBOOKS

Having reviewed the problems and issues surrounding the examination of sketchbooks we can now focus on aspects of the procedure in achieving a thorough examination and analysis of a sketchbook and its sketches.

What is required of the art historian is a firm grasp of the descriptive vocabulary in studying the structure of the sketchbook. This will allow the tools required to codify types of sketchbooks and analyze the kinds of drawing they give rise to. A clear understanding of the basic elements of the bound book facilitates access to its particular, individual characteristics. Its distinctive variations and differences can be compiled along with its similarities. The terminology of analytical bibliography identifies materials and describes the process of book construction and its historical evolution. With a sound knowledge of this terminology, the art historian can identify and describe the materials used in a particular sketchbook and also the method whereby it was produced.

We need first to recognize the long-established vocabulary and descriptive terminology used to discuss bookbinding. As a reference text for this study I propose Matt Roberts and Don Etherington's dictionary of descriptive terminology of bookbinding and the conservation of books.<sup>60</sup> It is a dictionary of terms compiled for their practical descriptive use. This nomenclature of bookbinding examines the meaning and usage of the many terms, expressions and names pertaining to it. Although it was originally intended for those involved with the many aspects of the field of bookbinding, it is no less intended for those working in related fields such as art history, where the many terms and expressions may be less familiar and somewhat confusing. All definitions are drawn from the most authoritative sources which can also be used for further investigation.

Before analysing such a particular type of volume as that of a blank sketchbook, a general idea of the basic parts and materials of the blankbook and of the general process of assemblage should be reviewed and understood. This will facilitate the analysis of the more subtle and complex varieties of sketchbooks.

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<sup>60</sup> Roberts and Etherington 1982, Roberts, Matt T. and Don Etherington. Bookbinding and The Conservation of Books, A Dictionary of Descriptive Terminology. Washington, Library of Congress, 1982. When used, this dictionary will be referred to in all future footnotes as: Dic.



In the methodology of art history, the analysis and description of the medium, including materials and process, of a work of art is based on the technique (technology) used for the production of the object, be it a painting, drawing, print, sculpture or photograph. It is the "savoir faire" of the artist in the handling of the mechanical aspects of his craft, according to his talents, that the expression of ideas takes physical form. In the study of prints, distinctions amongst various types of prints are made according to the method of production of the matrix from which the print is pulled. Hence, we come to distinguish engraving from etching, lithography and serigraphy. The analysis and description of the sketchbook is no exception.

The technique involved in the production of a blank sketchbook is bookbinding, which is the hand or machine process by which leaves or sections of paper are secured within covers to form a book.<sup>61</sup> In general, bookbinding is described as having two broad subdivisions, one being letterpress binding<sup>62</sup>, dealing with books meant to be read. This division includes four groups according to the particular

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<sup>61</sup> Dic. p. 30. bookbinding.

<sup>62</sup> Dic. p. 156. letterpress binding: The name derives from the time when all printing was done by letterpress. For further reading on bookbinding, consult: Darley 1965, and Johnson 1978.

class of binding involved: 1) extra leather binding, i.e., hand binding, 2) library binding, 3) edition or publisher's binding, 4) miscellaneous binding, e.g., pamphlet binding. The second broad division is stationery binding, dealing with books intended to be written in. There are also four groups in this category: 1) blankbook binding, 2) manifold binding, 3) exercise and notebook binding, 4) general office and stationery binding, e.g., chequebook binding. The sketchbook, which is a blankbook to be drawn in, comes under the broad division of stationery binding.

The style of binding applied to books used for written records such as blankbooks<sup>63</sup>, is by necessity much different from that for books meant to be read. Their shape, size and durability depend on the purpose for which they are intended; consequently stationery bindings vary greatly in style, complexity and quantity. Blankbooks are bound differently from letterpress work because not only must the binding withstand heavy use, it must also open very flat for writing purposes.

Put simply a blank sketchbook is a collection of blank leaves of paper bound together. Today, in its most familiar

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<sup>63</sup> Dic. p. 24: blankbook:... also include ledgers, account books, court records, albums, scrapbooks, exercise and manuscript books...

form a blank sketchbook is considered to be one or more folded and gathered sheets of paper fastened together at one edge and trimmed on one or more of the remaining three edges to form a continuous series of uniform leaves. A more specific descriptive analysis would define a blank sketchbook as a collection of single sheets of folded leaves, bearing no printing or writing, that have been folded, stitched, sewn, or secured by adhesives along the binding edge, sometimes rounded and backed and usually secured between boards that have been covered in cloth, paper or leather (ill.1a).

In this definition we have a complete presentation of the three essential elements of the sketchbook: a) a block of blank pages, constituting the book's interior, b) covers forming its exterior, c) the binding process that brings both together. We will examine these components individually. By consecutively recognizing and examining each of these three elements, cover, block, and their binding, a more complete understanding of structure and its vocabulary is achieved so that one can articulate thoughts on description, analysis and interpretation. This, in turn, will greatly enhance and contribute to a more insightful interpretation of the drawing. The choice of the medium of a sketchbook for drawing necessarily offers a variety of expanded possibilities between drawings which the individual sheet cannot. These

possibilities will be discussed in the next chapter on interpretation.

The thirty odd operations in the process of bookbinding may be grouped and divided into three broad categories: preparation, forwarding, finishing.<sup>64</sup> These steps define the essential process of assemblage of the parts of a book. Combined with the nature of materials used, they give the book its fundamental character. Once constructed, the book carries within its structure the code of its fabrication. From one step to the next, the materials used are shaped, changed and altered in specific ways. When the final construction is broken up, for whatever reason, the fragments always carry with them the traces and accidents of the specific process of bookbinding. Often it is only the traces and accidents that are left for the art historian to begin reconstruction. To an untrained and uninformed eye, these traces go undetected and ignored and result in the neglect of pertinent information and hence misinterpretation.

Following the step-by-step bookbinding procedures which describe materials, process and sequence, consideration will be given to identifying various aspects or parts of the three

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<sup>64</sup> So as not to interrupt the flow of this study the relevant technical terms describing the various steps in the procedure of bookbinding have been listed in Appendix 2, Glossary of Bookbinding Terms, at the end of this study.

components of a sketchbook: cover, block and binding. The analysis of a sketchbook can be likened to a reversal of the process of bookbinding, starting with finishing and decoration, then forwarding or the construction of the block and covers and their binding, and finally preparation, which includes the selection of paper and folding. This is an order of analysis that is akin to the natural, progressive, visual discovery of a sketchbook from the outside in, and can result in a clearer interpretation. There is no strict order in proceeding with a descriptive analysis of a sketchbook. What is most important, however, is that the three components should be analyzed thoroughly, with clarity, giving the most direct and precise description of the sketchbook under study.

As a general rule, since many aspects of bookbinding are specific to particular parts of a sketchbook, the two sides and four edges of a book are to be referred to with consistent and specific terms, so as to avoid confusion. The two covers of a book are referred to as the upper and lower covers. In bookbinding, the word "back" usually designates the spine and not the under-cover of a book. The edges are called the spine(back), fore edge(front), head(top), and tail(bottom) (ill.1a).

The description of the covers of a sketchbook will take into consideration those operations in forwarding which

brought about the creation of the covers and their appearance. These include cutting and preparing boards, paring and slotting tongues, attaching boards, covering, trimming, siding and pasting down board papers. In addition all operations involving finishing of the covers, spine and edges should be described when necessary. These include blind and gold tooling, lettering or any other impression made in the covering materials.

The description of the covers of a sketchbook, when closed, also considers the overall style of the book covering or binding style (ill.1b). There are four styles of book covering:

- 1) full binding: a book covered entirely with any one material;
- 2) three-quarter binding: a binding having the spine and part of the sides as well as enlarged corners, covered in leather, and the remainder of the sides covered with cloth or paper;
- 3) half binding: a book having a leather spine extending over approximately one-fourth the width of the sides, leather corners, and the remainder of the sides covered in cloth or paper;
- 4) quarter binding: a binding having the spine and a small part of the sides covered with leather, and the remainder of the boards covered with a different material, usually paper and sometimes cloth.

The materials of the book's covering are identified by type: leather, cloth, paper, or a combination thereof. The type of boards is described and in addition, the hardness or

degree of flexibility of the covers is qualified, i.e., limp, semi-limp, self cover, stiff. Covering materials are also identified by their colour and texture. Any markings or impressions such as tooling, i.e., lettering, ornamental borders, drawing, are identified by giving the nature of the pattern, the metal(s) used and their location. Any handwritten inscriptions are noted by giving the medium and location, and are transcribed in the usual manner. Any other addition to the covers should be described by type, i.e., labels, pulls, ties, clasps, pencil holders, book pockets<sup>65</sup>, etc. Their form, material, size, number, and placement are to be noted. Any decoration on the edges, i.e., gilding, painting, marbling, speckling, are to be described, giving the medium, colour, texture and location.

When the upper cover of the sketchbook is opened, the joining or hinging of the cover to the block of blank leaves is made evident and is to be described (ill.1c). The description of the joint or hinge, made up of the board paper and fly leaf, takes into consideration the type of end-leaf paper used for endpapers and fly leaves and the style of their construction and attachment. Plain fly leaves are sometimes

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<sup>65</sup> A book pocket is a receptacle of stiff paper, cloth, leather, or ordinary envelope pasted on the inside of a book, usually the lower cover, to hold loose materials, maps, charts, photographs, etc. Some almanacs have concertina (expansion) folds at head and tail and open at the fore edge.

used by the artist for drawing but often for every type of inscription. It is also the space freely used by subsequent owners to make additional comments or place a collectors mark or museum dates and numbers. Made endpapers are also noteworthy as they may extend the finishing to the inside of a book by the use of decorative leaves.

The description of the block of blank pages of a sketchbook is perhaps the most crucial aspect of sketchbook analysis. In too many studies, consideration of the block limits itself to the counting out of the number of drawings on so many pages with the same attitude as that towards a text block. Little consideration is given to the number of leaves, or sections and signatures or the characteristics of the construction of the block. When considering a sketchbook, it is to do it a disservice to ignore other relevant aspects of its construction beyond the immediate concerns for its iconographic programme and its relationship to other works by the same artist. The sketchbook must be considered as an integrated whole if evaluation of its use and its content are to be justly appreciated.

Analysis of the block takes into consideration the stages of preparation such as folding and some stages of pre-forwarding, including: sorting, gathering and marking. But first consideration is given to the nature and character of



the paper selected by the producer of the sketchbook. It is one of the steps which precedes binding procedures, yet remains critical to binding. A description of the paper constituting the block usually takes into account the manner in which the paper is made, that is, hand- or machine-made, laid or wove. Equally significant are its weight and colour. Through raking and transmitted light the texture of the paper and the presence of watermarks can be established. The grain<sup>66</sup> direction of the paper, in relationship to the spine, should be carefully noted.

In book production, the folding of the sheets of paper determines the format of the book (ill.2). This operation should be clearly understood and familiar because it can reveal so much useful information about the order, structure and condition of a whole book. Folding for a text book is related to not only the size of the sheet of paper but also to the selection of type, layout and pre-determined pagination by the printer before the book goes to the binder. Understanding folding in the analytical description of complete or partial sketchbooks is essential.

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<sup>66</sup> Dic. p.121. grain direction. The direction in which the greater number of fibres of a sheet of paper tend to be oriented.

Because the size of a sheet and the number of folds it takes to create a section remains constant, it is possible to reconstruct the folding operation of a section and establish the original size of the sheet. Understanding the exact placement of watermarks or of fragments of watermarks in the leaves of the sections is equally important for it can reveal the placement of the watermark in the original sheet as a whole, before folding and trimming.

The folding of sheets for a blank sketchbook varies somewhat from that of a text book. In the production of the blank sketchbook, foliation or pagination is of no concern, and neither is type, of course. Much greater freedom is allowed in the production of blankbooks because of the fewer constraints. Folding can vary according to the size of the paper used, i.e. whether whole sheets or remnants. This makes for irregular and unexpected formatting. The type and quality of binding can vary according to the quality of materials used and the book's intended use. As a rule, when examining the blankbook always be prepared to expect the unexpected.

To begin the analysis of the block, a count is made of its sections. This establishes the foliation or total number of leaves in a sketchbook and gives the pagination or total number of pages. This accounting process can be made much

easier by laying out the plan (ill.5) for the ordering of the sections, leaves and pages of the block in a diagram.<sup>67</sup>

The appreciation of the folding operations of sheets of paper into the sections of a sketchbook are useful when analysing the spine edge of a loose leaf and can be a contributing factor in the placement of a leaf for the reconstitution of a sketchbook. Often, sheets are torn out and the individual characteristics of the tear edge can be essential to the re-unification of a whole leaf, sometimes establishing its placement in its appropriate section within the book. If the sheet has not been trimmed or completely flattened, the direction of the curl of the spine edge of a leaf can indicate its position in a section of the book to which it originally belonged. The extent of the curl in relation to the position of the perforation for sewing can also help establish a leaf's placement in a section. Along with the drawings on the pages, their inherent and apparent order of execution, their counter-impressions between leaves, and the characteristics of the paper and traces of book construction can all be critical, deciding factors when matching up leaves for their placement in the reconstitution of a sketchbook. Caution must be taken, for the placement or

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<sup>67</sup> Van der Wolk 1987, Ch. II. In his study of the seven Van Gogh sketchbooks, the structure of the sections (or signatures) are diagrammatically described.

the "mise en page" of a drawing can be deceptive since the sketchbook can be used in most unpredictable ways by the artist. In this manner, the interpretation of a sketchbook and of detached and stray leaves is greatly enhanced.

When measuring the leaves of a sketchbook several factors are to be taken into consideration. In the methodology of a study of drawing, the height and width of the leaves of a sketchbook are critical, and are taken for quite different reasons than in bibliology which only considers one size: the height. In the process of bookbinding, since gathered sections are trimmed after sewing, the height, from head to tail, of the leaves of a sketchbook remain constant. It is usually these dimensions that are given. But the width of the leaves from the spine to the fore edge will differ ever so slightly according to their placement in a section. It follows that leaves on the outer side of a section will be longer as they require in their folding more paper to wrap around the slightly shorter inner leaves.

To determine the recto and verso, or placement in a section, of a stray leaf from a broken sketchbook, observations can be made as to the direction in which the paper slightly turns at the gutter edge where the fold used to

be.<sup>68</sup> When examining a leaf, keeping the slightly turned gutter edge always on the left, as a rule the side facing up is the recto, which automatically establishes the verso. If the gutter edge turns down, the leaf belongs to the top half of a section; if it turns up, to the lower half. As there are always exceptions to a rule, caution should be exercised by being attentive to artists such as Sir Henry James Warre, who used sketchbooks irregularly by also turning them upside down and beginning again from the back. In such cases, one would need to examine the leaf for tell-tale signs of edge decoration, which may indicate the true direction of a sheet. Traces of the sewing operation of the sections of a book could reveal the correct position and direction of a leaf. Other signs to observe would be the sometimes irregular patterns of yellowing that often occur over time at the edges of the leaves of a bound book. This is often caused by the chemical reaction of contaminants in the paper with the air, at the edges of the leaves. Due to handling, the fore-edge of the leaf is usually mark with ingrained grime which is almost impossible to remove.

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<sup>68</sup> Dic. p. 214. recto: 1. The right-hand page of an open book or manuscript, usually bearing an odd page number. 2. The first side of a printed or ruled sheet as distinct from the verso. Dic. p. 278. verso: 1. The back or reverse side of a leaf of an open book or manuscript, usually bearing an even page number. 2. The reverse, or second, side of a sheet to be printed.

A sound knowledge of folding provides the understanding of the location and fragmentation of watermarks in the paper of trimmed sections of a sketchbook. Watermarks are critical in discovering the origin and date of fabrication of the paper used to compose the block. They can also assist in defining the approximate date of its binding as well as the date of the execution of the drawings it contains.<sup>69</sup> From the above, we conclude that an intelligent grasp of the process of folding and its consequences, to the appearance of a sketchbook, is essential. How folding shapes and marks a leaf from a broken sketchbook is critical to its re-construction and more precise interpretation.

The next step in analysing the block of blank leaves of a sketchbook is to study and determine the nature of its style of sewing. Different styles of sewing require distinct and unique patterns of perforations in the fold (gutter) of the sections for sewing onto cords or tapes. The presence of remnants of glue at the spine edge can also assist in identifying related stray sheets. Consideration should also be given to the nature of the ornamentation or embellishments given to the block, such as gilding or colouring of the head,

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<sup>69</sup> Béland et al. 1991. pp. 277-282. For a demonstration of the use of a watermark to assist in defining the date of execution of a sketchbook, see Gilbert Gignac's entry for The Hale Sketchbook.

tail and fore edges. Any other observations on the structure of the casing-in and its condition should be noted.

The exercise described above is meticulous and thorough and requires repetition so as to allow the researcher to acquire a method of looking at books in order to judge their nature and quality. Many variables occur but they may usually be grouped around three permanent features: the cover, block and the binding. In the application that follows in the next chapter, the analysis can serve as an approach to the complete and thorough examination of a sketchbook. The actual cataloguing of individual folios is not discussed here for it is well established and practised in the field.<sup>70</sup> It is inevitable that the individual approach of each art historian will colour a description or catalogue in certain unique ways, but the use of a precise vocabulary to articulate the physical construction of a sketchbook will permit a consistency of method which will eventually pervade the discipline of the study of sketchbooks in art history.

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<sup>70</sup> Schoenherr 1979. As it is not the primary focus, this study will not concern itself with the actual cataloguing of individual pages and folios of a sketchbook. Schoenherr's cataloguing method, used in Archives Canada Microfiches, 1976-1985, is thorough and scholarly and could serve well as a model to follow by others in the discipline of art history. Today, when many museums are struggling with the computer cataloguing of their collections, he also compiled the standards for computer cataloguing for the DAP of the NAC in 1979.

CHAPTER III  
ANALYSIS OF TWO SKETCHBOOKS  
BY HIND AND WARRE

PART A - SELECTION PROCEDURE

The identification of the two sketchbooks to be studied evolved over a period of time using selection criteria established through a gradual process of evaluation and elimination. From the start, the thesis was to focus on the study of drawing in nineteenth-century Canada and it was decided that all works to be studied would come from the collections of the DAP of the NAC. Several approaches to the subject were explored: the examination of drawing through its subject matter, such as landscape, portraiture, genre or animals; the study of drawing styles in chronology, by decade; the study of a selection of drawings from the hands of some of the more prominent artists; a study on the purpose of collecting drawing in the NAC collection.

It was while looking at portrait drawings, some of which were drawn in sketchbooks, that the idea emerged of looking at the nature of drawing through the sketchbook as an artist's drawing tool. An inventory of the sixty odd sketchbooks in the NAC collection was quickly drawn up and analysed. That most of the volumes examined were travel sketchbooks was a major characteristic of the collection that immediately became



evident. Although the selection procedure considered the evaluation of subject matter, aesthetics, time frames and biography as essential elements for the analysis, these remained secondary. Priority was given to the nature and character of the drawing as sketch. The list was reduced to twelve acceptable candidates from which five were selected and fully catalogued. It was at this time that the idea of proposing a methodology for the study of drawing in sketchbooks was brought forward. In order to allow for the development of a methodology for the study of sketchbooks, it was concluded that five was still too considerable a number of sketchbooks to work with. Two were then selected. The Overlanders '62 Sketchbook by Hind was selected because it is one of the few books of sketches and, as we shall see later, it has an exceptionally unusual and interesting construction. The Moose Deer Hunting Sketchbook by Warre is more typical. These proved to be good examples of the collection and offered enough variety and contrast in form, style and content to achieve the purpose of the study.

Since the thesis emphasizes the study of the sketch as a form of drawing and the sketchbook as object, the order in which the analysis of the sketchbooks were presented was less relevant. While respecting the guidelines of the established methodology, the character of the analysis was particularized and adapted to the unique form and content of each sketchbook.

PART B - OVERLANDERS '62 SKETCHBOOK  
BY WILLIAM GEORGE RICHARDSON HIND

Having proposed in the previous chapters a method for the study of a sketchbook, the procedure will be followed in the analysis of two sketchbooks from the collections of the DAP of the NAC. The first volume to be examined will be the Overlanders '62 Sketchbook used by William George Richardson Hind(1833-1889) in 1862. After describing the structure of the book, we will give an appreciation of the drawings and reflect on the relationship between the structure of the book and its content and form.

As the proposed method suggests, the natural order of discovering a sketchbook will be followed and its exploration begun by describing its exterior or its covers. Observations will be noted regarding its style of binding, the characteristics of the materials of its covering, its finishing and inscriptions, and any other additional aspects of its construction.

The sketchbook has an oblong<sup>71</sup> shape, measuring 9.4 x 15.7 cm. Its covering is a full, black leather binding, textured to imitate crushed Morocco leather. The ornament and

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<sup>71</sup> Dic. p. 179. oblong: A book of a width greater than its height.

decoration of the book is subdued and understated. The edges of both upper and lower covers are adorned with a plain border consisting of two straight lines of blind tooling, the outer line being broader than the inner thin line. Just outside this border, at the spine edge of both covers, there is a fine line of blind tooling, from head to tail, imitating a French joint. At the tail edge of the upper cover there is a pencil pocket. The leather covering has been extended by 2 cm and, before being turned over the stiff paper board, was shaped to form a cylindrical pocket in which a pencil can be kept (ill.3a).

The covers can be secured at the fore edge with a clasp.<sup>72</sup> Both ends of the clasp are cut in a decorative "fleur-de-lis" pattern (ill.3b). These were evidently added after the binding was completed as the clips from each segment pierce the leather covering, the boards and the board papers before being folded over. Each part of the clasp is set within a 1 cm indentation at the centre of the fore edge. This creates a snug and streamlined effect, reducing the risk of accidentally opening when being handled. The sketchbook

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<sup>72</sup> Dic. p. 55. clasps: Brass clasps were revived during the latter part of the nineteenth century, often for photo albums, diaries, etc. Metal-hinged clasps have to be made to fit the individual book as a perfect fit is necessary for use. Sometimes they are provided with a lock and key for security.

has marbled edges<sup>73</sup>, that is, the head, tail and fore edge of the block are covered with a coloured comb pattern similar to the marble endpapers. Linen tapes to which the block of blank leaves have been sewn and the covers attached, can be felt and seen on the spine as slightly embossed due to the heavy use made of the sketchbook. Upon opening the covers, the endpapers can be studied. The board paper is made from the first leaf of the first section, leaving the second leaf to become the fly leaf. Both the board paper and fly leaf are covered with a multicolored, comb-pattern marble paper. Excessive flexing of the covers during repeated use of the sketchbook caused the joints to split at the gutter and break free from the other half of the sheet.

Several inscriptions relating to the covers should be noted. The number 8, is blind stamped on the back, at the head of the spine. The inside of the clasp has an engraved inscription: T.I. & J. SMITH/ LONDON. A small archival label, at one time pasted at the centre the front upper cover but now sitting loosely between the front endpapers, reads: "The OVERLANDERS OF '62 / Attributed to W.G.R. Hind". An old location number is inscribed below this, in pencil: sh10.

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<sup>73</sup> Dic. p. 166. marbled edges: Veined or mottled colouring on the edges of a book in imitation of marble, and produced by touching the edges of the book under compression, on the surface of a size, on which marbling colours have been floated and patterned.

A calendar for the year 1860 is pasted over the marble paper on the inside of the upper cover; its arched top faces towards the spine edge and its squared bottom towards the fore edge. The calendar is laid out in two columns of six months each, with the months and days printed in alternating red and blue coloured inks. To be able to read the calendar correctly, the book must be placed in the hand in an upright position, holding the spine away and the fore edge close.

Apart from the months and dates, the calendar carries several very significant printed texts. At the top, in an arc, in blue capital letters: ALMANACK / 1860.; between the two columns of months, reading from the fore-edge to the spine-edge: T.J. & J SMITH, LONDON.; in red ink along the bottom border: Patentees and Manufacturers of the Improved/Metallic Memorandum Books; pasted to the lower edge of the calendar is a small green label, printed in black ink: James Bain, / Bookseller / Toronto.<sup>74</sup>

Upon opening the lower cover we are presented with a most unusual back endpaper construction, different than the front.

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<sup>74</sup> James Bain Sr., of whom little is known, was a wholesale bookseller in Toronto between 1854 and 1890. He is not to be confused with his son James Bain, Jr. who worked with his father, and in 1883 was appointed Chief Librarian of the Toronto Public Library, and remained until his death in 1908.

A book pocket, with concertina folds<sup>75</sup> at the head and tail, that opens the fore edge up to 4 cm, is pasted to the inside of the lower cover. Just as with the pencil holder at the tail edge of the upper cover, the folds are made from the continuous extensions of the leather from the head and tail of the lower cover, plated once and attached to a stiff card (ill.3a). This adds considerable cohesive strength to the pocket and will help prevent it from tearing when being used. The last leaf of the last section is used as the board paper but is pasted to the top of the card of the pocket. The second last sheet of the last section is used as the fly leaf. Similar marbled paper covers the recto of the fly leaf and the top of the pocket, which arrives just shy of the fore edge by 3 cm. This part of the cover is also lined with marbled paper but extends only slightly into the pocket, allowing a rare view of the stiff paper board.

In addition to the calendar, there are two other pasted-down sheets. On the recto of the end fly leaf is pasted a printed sheet of type, entitled: Stamp Act Information, with its top at the fore edge. On the verso of the last leaf of the block is pasted a sheet entitled: Weights and Measures, with its top at the spine edge. When the book is opened at

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<sup>75</sup> Dic. p. 63. concertina fold: A method of folding a sheet of paper, first to the right and then to the left, so that the sheet opens and closes in the manner of an accordion.

these pages, both form one continuous column of information. On the Weights and Measures sheet are inscribed two numbers, in pencil: 412 lbs/ 2260 lbs. At the fore edge of the page are two mathematical calculations, in pencil:

$$\begin{array}{r} 28 \quad 112 \\ \underline{4} \quad \underline{20} \\ 112 \quad 2240 \end{array}$$

Just above the Stamp Act Information sheet is an additional and significant inscription, printed in fine black type, which describes in a brief paragraph Mr. Smith's book stock:

T.J.J. SMITH'S  
METALLIC BOOKS,  
Prepared on the finest hard-sized paper,  
possessing a smooth ivory surface,  
pleasant to write upon, and, when written  
with the accompanying Pencil, perfectly  
indelible, ruled at any pattern. Made in  
every variety of sizes.

In addition, at the top right and left corners of the same sheet, the price is inscribed, in pencil: PX\_\_\_\_\_ \$1., which was a considerable sum of money and the sketchbook can therefore be described as an expensive item.

Having examined the covers and it hinges, we proceed with the analysis of the block by considering the nature and characteristics of the paper and the manner in which the sheets were folded into sections, trimmed and finished. We will also examine the sewing and gluing of the sections, and the casing-in.

The paper constituting the block is unique and merits special attention. As previously noted, the book's manufacturers described the type of paper selected for this metallic book to be a wove, hard-sized, machine-made paper.<sup>76</sup> In raking light one can observe the distinctive texture of each side of a leaf. One side has a rough screen pattern, impressed into the paper as it was rolled through the calendars of the mechanical press, while the other side reveals a clear, smooth surface. When examining all of the leaves of the book, one can establish on which side, rough or smooth, they were assembled. Oddly enough, the order within each section is fairly random; sometimes the rough surface is on the recto, sometimes on the verso. The sheets were folded and bound with the grain<sup>77</sup> of the paper against the direction of the spine of the book.

When each leaf was examined under transmitted light, no watermark or other irregularities were found in the paper. The manufacturer described the colour tone of the paper as

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<sup>76</sup> Krill 1987, pp. 29-30. In his remarks on hard-sized paper (as opposed to soft-sized paper) we read: "... (In paper making,) waterleaf paper was sized by dipping it into a hot gelatine solution. This would give the paper a yellowish cast. Alum was added to the gelatine to help the sizing operation and to produce a harder sizing which upon drying, became less soluble in water than gelatine sizing without alum. Unfortunately, with time, alum could produce sulphuric acid which, as it encouraged the degradation of paper, could also cause discoloration."

<sup>77</sup> See footnote 66, on p. 51.



being ivory. This is appropriate as the paper is hard-sized, and sizing alters the colour of paper from white to a slight yellow. In addition, the sulphuric acid in the alum used in the sizing can react slowly over time. Eventually it can change the colour of the paper to a darker yellow, as can be observed especially along the edges of the leaves where there is greater contact with the air.<sup>78</sup>

Structurally, there are eight sections that were collated to form this book(ill.5). There are six sheets per section, except for section three which has seven sheets, giving us a grand total of 49 sheets, 98 leaves and 196 pages. The first and last leaves of the block were used as board papers. At the end of the last section, marble papers were glued onto the board paper and the second leaf of the section, creating the fly leaf. The tables of information and measures cover two more pages. Five leaves were torn out of the sketchbook. In total, 13 pages are cancelled, leaving a total of 184 pages of potential drawing surface. But the artist consistently drew on the recto of every leaf, except for one additional drawing

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<sup>78</sup> Cunha 1967. Gives a good discussion of types of damage to which books are susceptible.

from another hand on the verso of one leaf.<sup>79</sup> The book contains 93 drawings.

An examination of the folds of each section of the block is carried out to establish the consistency of the sewing. Deviations in the sewing can assist in identifying the uniqueness of the markings in a sketchbook and its leaves. The sections of the sketchbook are sewn all along on two linen tapes (ill.3c). Evidence of the tapes can be felt and seen on the spine and also felt through the board papers. Because the joints of the marbled endpapers are severed at the gutter, the tapes are visible and can be seen to be glued to the leather covering. The pattern of the six perforations is slightly irregular in all sections, that is, the last two perforations nearest the head of the fold are noticeably wider apart than the others. In addition, in section 2, perforations 1 and 5 are out of alignment with the fold, and the paper immediately surrounding the crooked threads is distinctly indented. In the trimming of the sketchbook, the corners at the fore edge of the block have been rounded.<sup>80</sup>

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<sup>79</sup> Harper 1976. p. 21. Because of the presence of one drawing by Ellis, Harper has put forward the idea that Hind gave the sketchbook to Ellis, a member of the Redgrave party, who subsequently drew the image of Panama City on his return to Canada East by boat via the Panama Canal. The absence of any other known work by Ellis makes this proposition difficult to corroborate.

<sup>80</sup> The Bookbinding Trades Journal, Vol. 1, No. 10, 1906. p. 158. Describes method used to round corners of a block.

Evidence of the gluing-up can be observed in places where the glue has seeped into the space between the sections, binding the verso of the last leaf to the recto of the first leaf of each section. Yet in spite of the firm sewing and sufficient gluing, the last leaf of section 1 and the first leaf of section 8 are loose. This is due to excessive flexing, keeping in mind that the other halves of these particular sheets were used as board papers, which are part of the hinge over which the decorative marbled papers were glued. Traces of glue can be seen at the spine edge of each loose sheet. Being at the end and beginning of a section these were glued to their neighbouring sheets and eventually became detached. It is surprising that they have not been lost.

When leafing through the sketchbook, the colours that are used in the combed pattern of the marbling at the edges of the block can be detected because they have bled, in varying degrees, into the paper fibres at the head, tail and fore edges of the leaves. The colours used in the marbling are red, black, blue, grey and yellow. This distinctive decorative pattern can be useful as a guide whereby the markings can be matched up during reconstruction, should the book be unbound and its leaves shuffled.

At this point we can understand some of the practical and unusual structural elements of this sketchbook which will give

some insight as to how it was expected to be used. It is interesting to note that the book came from a Toronto bookseller who sold all kinds of drygoods, including art supplies. The London manufacturer calls his book a Metallic Memorandum Book. Considering the terms used to designate this small volume, the Oxford English Dictionary<sup>81</sup> gives the following explanatory information for the word metallic:

...l.d.Metallic pencil: a pencil with a tip made of lead alloy, for writing indelibly on paper with a prepared surface, used for notebook (? hence) metallic book, paper.

The dictionary goes on to demonstrate in its illustrative quotations, that this type of book was said to be used by doctors and bookmakers. In fact, in Australia, bookmakers were known as metallicians. Under the word memorandum, the dictionary states:

...a note to the memory, by extension a record of events, or of observation made of a particular subject, especially intended for future use. It could also be just a reminder, a memento, souvenir or even a record of a pecuniary transaction.

Our detailed description reveals that, at the outset, this sketchbook came predisposed with a particular set of attributes and information. Its unique design responds to the particular needs of a very specific clientele, such as doctors and other professionals or bookmakers whose concerns could

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<sup>81</sup> Oxford English Dictionary 1933 ed. 1971.

require indelible notes, i.e., prescriptions or wagers and bets. Of course, the book could serve anyone having the need to record a fact. Although a metal point can be misplaced or lost, its being unbreakable and never requiring sharpening are assets. Hind purchased this blankbook, designed for a specific purpose, disregarding certain obvious attributes while appreciating others. The small size of the book and its considerable number of pages, its solid binding, useful tables of information, strong leather covers, metal clasp, and back pocket, are all practical features he certainly recognized and used.

Hind seems to have disregarded the "indelible" quality of the Overlanders '62 Sketchbook. There was insufficient time to have the true nature of the medium of the pencil scientifically analyzed; however, the pencilled lines leave considerable counter-impressions on the opposite page and indicate with some certainty that the pencil is not indelible and hence not a metallic point. He could have purchased the sketchbook without the metallic pencil, substituting instead a more economical, ordinary lead pencil. Examination of the book indicates that he did use the pencil holder, since the bent and worn lower corner at the fore edge of the front cover was caused by the friction of a pencil being taken out or put away. The information contained in the tables of weights and measures and the Stamp Act pasted into the book were used by

Hind. Since he did make notes and calculations on these pages, we know that he appreciated having access to this given information and used it at least twice and perhaps more often.

There are only two known sketchbooks to come from Hind's hand. The Overlanders '62 Sketchbook, under consideration at present, is the earliest known of the two and the only one which is still relatively intact. The other, called the Pictou Sketchbook, is in the collections of the Art Gallery of Windsor and was recently published.<sup>82</sup> It has suffered a sad fate, that of being dismembered, with up to fifty of its pages lost. The Pictou Sketchbook dates from 1876, when the artist lived in Sussex, New Brunswick, and also comes with a predisposed form and content. The difference between the two sketchbooks is not only their time frame or subject matter but also their basic book format. The Overlanders '62 Sketchbook is oblong; the Pictou Sketchbook is narrow.<sup>83</sup>

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<sup>82</sup> Mastin 1990.

<sup>83</sup> As these are the only two sketchbooks known to date, we cannot presume to detect a pattern. Yet it must be noted that the Pictou Sketchbook was not an artist's sketchbook but a Canadian Pocket Diary, with leather covers and with an annual and lunar calendar for the year 1876 printed on its first few pages. Month and date are printed at the head of each subsequent page, ending with 12 pages for keeping monthly cash accounts. It was made in Montreal by Dawson Brothers. Evidently, the artist disregarded the calendar information, the space for accounts and the pattern of the ruling on the pages.

In summary, after 130 years of existence the book remains in remarkably good condition. For the most part, its binding is still solid and in one piece, in spite of the damages it has suffered through use. The joints are torn, causing two leaves to have become detached though not lost. However, five leaves, folios 22, 83, 89, 92, 93, were torn out (possibly by the artist himself). The covers are slightly worn and bent out of shape at the edges. In several instances, at the spine and along the edges and corners, the leather is worn, leaving the boards visible. The clasp is tarnished and the fore edges of the leaves are stained from handling over time. This speaks well for the adequate yet solid construction of the book in light of the fact that it was heavily used.

In the spring of 1862, at the age of 29, Hind joined the quickly growing expedition of Overlanders who were determined to seek their fortune and future in the Cariboo gold fields of British Columbia. The most common approach to the Fraser River(Cariboo) gold fields was by sea, a voyage both lengthy and expensive. Those who travelled the cheaper, more dangerous route by land, in carts pulled by oxen, were known as Overlanders. Much has been written about the Overlanders' journey to the gold fields of the Cariboo; we will consider

only what is necessary to understand how Hind actually used his sketchbook while on this venture.<sup>84</sup>

He was born in Nottingham, England, but followed his brother Henry Youle Hind(1823-1906) to Toronto in 1851. He became drawing master in the normal school where Henry taught science. We know that he exhibited two paintings at the Upper Canada Provincial Exhibition of 1852. In the summer of 1861, he accompanied his older brother Henry on a government exploration and surveying expedition up the Moisie River in Labrador.<sup>85</sup> He was hired to take views which would later serve to illustrate the publication of the account of the expedition.<sup>86</sup> This may have given the young artist a lust for wandering. The following spring, Hind became part of the Overlanders '62 expedition.<sup>87</sup> These men set out to seek

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<sup>84</sup> Original diaries by Overlanders, newspaper accounts and subsequent published studies of the phenomenon of the gold rush of 1858 abound. Most of the diaries are preserved in the Provincial Archives of B.C. in Victoria. The most notable published studies are those by Wade 1981, Bearly 1973, Wright 1985 and Harper 1976.

<sup>85</sup> Hind 1863.

<sup>86</sup> Burant et al, 1991. pp. 13-15. See Eva Major-Marothy's entry for Nasquapees which summarizes Hind's biographic details up to this point in his life.

<sup>87</sup> Wright 1985, p. 143. As a general reason why people would go West he says: "The most many young men could hope for was to work for an older brother who inherited the family farm, or apprentice with never enough money to marry or move ahead of what their fathers had known."



their future and fortune digging for gold in the newly discovered fields of the Cariboo. Hind joined the Toronto, or Redgrave, party<sup>88</sup>, and left Toronto on April 23 for St. Paul and Fort Garry on board the Grand Trunk Railway and by steamboat. The party moved on from Fort Garry on Monday, June 2, to arrive at the foot of the Rocky Mountains on August 29, and finally in Victoria on October 10, 1862.

The inscriptions, in his hand, are written on the verso of the front fly leaf, from the fore edge of the page towards the spine edge.<sup>89</sup> The upper part of the text, written in pencil and purple pencil (probably during the trip), reads as follows: "Mesr.r Turner & Black/ Surgeons/ Big Cut Arm Creek/ Pine Creek/ Little Saskatchewan river/ Eagle Hill Creek/ North branch Saskatch.../ Vermillion Creek/ Beaver Creek/ Main-Saskatchewan River/ Fraser River - West Slope/ Rocky Mountains./ Sept 20 1862." A pen and ink line divides the page in halves. The second part of the inscription, written in pen and brown ink (probably at a later date after the journey), continues: "Toronto March 1862/ for Fort Garry/

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<sup>88</sup> Hind. NAC artist file: W.G.R. Hind 705-81. All members of the party are listed.

<sup>89</sup> The script of the text in the sketchbook was compared to the letters in the NSA and confirm that it is indeed Hind's hand.

Leave Fort Garry/ Edmonton June 2nd./ Arrive at Edmonton/  
August 8th 1862/ Cross the Mountains/ To West slope and the  
Fraser/ Fort George to Quenelle/ Oct 10th Victoria BC." The  
first half lists some of the rivers the party had to cross and  
the lower part lists major settlements (mostly forts) and  
times of departure and arrival.

The calendar pasted into the book is dated 1860 and one  
can presume it was glued into the volume when it was made. We  
can then conclude that the book was made in London around the  
same year. The earliest inscribed date which we find on its  
pages is March 1862, on the front fly leaf. We can then  
assume that Hind purchased the sketchbook from Bain between  
the last months of 1860 and the early months of 1862, in  
preparation for his Overland journey across the Canadian  
prairies.

As so many others, Hind left no written account of his  
voyage, but, there are two revealing letters that survive from  
this period which he wrote to his brother Henry.<sup>90</sup> The  
absence of the year in the date of the letter which he sent  
from Victoria on January 31 is problematic. In his letter, he  
mentions two winters: one that he was experiencing as he wrote

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<sup>90</sup> Hind. Public Archives of Nova Scotia in Halifax: MG  
1000, Vol. 164, No. 15 (Letter from Victoria, B.C., January 31  
- 4 pages), and 15a (Letter from Winnipeg September 7, 1870).  
See Appendix 3 for a transcription of both letters.

and the events of which he contrasted with those of the preceding winter. Since he crossed the prairies in the summer of 1862, his first winter would be that of 1862-63, while the second that of 1863-64. We can surmise by its content that the first letter, written from Victoria and dated only January 31, was probably written in 1864. Hind wrote somewhat as he drew: in a very concise but summary way, briefly describing some of his life during the past three years.

In the first sentence he explains why he has not written and tells of his dashed hopes and disappointments in not having "made my weight in gold". Like all of the other young men who joined the party, Hind was out to strike it rich; that is, to get to the Cariboo, quickly pan his gold, and possibly return to Toronto with his fortune made. But circumstances would have it differently. The excuse William gives to his brother Henry for his failure to strike it rich in the gold fields is that the nature of mining had dramatically changed since the first reports of abundant gold were received in 1858. Surface mining had been exhausted and shaft mining was being developed more and more. With straightforwardness, he writes to his brother:

Of course, I have not been able to get at Cariboo; it requiring considerable means

as well as muscle to get there,  
especially to stop there.<sup>91</sup>

Yet he does relate on the third page what he has been doing instead:

I have been just dragging along by sketching etc... made water colour drawings from my overland sketches, as well as some original oil paintings descriptive of life in the upper regions.<sup>92</sup>

Then he states that:

we had a jolly time coming over the plains, but when we approached the Rocky Mountains, difficulties began to appear in the way of large swamps pine, and bog swamps and small lakes of water through which we had to lead our oxen, packing is not such easy work as driving a cart.<sup>93</sup>

The sketchbook then, according to Hind's own testimony, can be considered a description of life during the, "jolly time coming over the plains." In his sketches, he gives us a rich variety of points of view, touching on many aspects of the journey. There is no evidence to this day of any work

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<sup>91</sup> Hind. Public Archives of Nova Scotia in Halifax, MG 100, Vol. 164, No. 15a. Letter of January 31, (ca.1864), p. 3. See, Appendix 3 - Hind Letters, for transcript. This quoted passage also suggests that Hind had very little financial means before setting out on this adventure.

<sup>92</sup> Upper regions are the Cariboo country, in the interior of British Columbia, along the upper part of the Fraser River.

<sup>93</sup> Some of the watercolour paintings to which Hind refers are preserved in the collections of the Baldwin Room of the Metropolitan Toronto Library, Toronto, the McCord Museum of Canadian History, Montreal, and the National Archives of Canada in Ottawa.

that pertains to the leg of the journey from Toronto to Fort Garry (Winnipeg). This is perhaps due to the fact that the trip by stage, train and steamer was perfectly ordinary and could have been part of anyone's daily life. What interested the artist, in all likelihood, was the travelling experience which only the very few could experience, and which he intended to record. This would make his work rare, exciting and unique, and possibly much more marketable. It describes a journey that few settlers or immigrants at the time would ever have undertaken.

What we see in the sketchbook is a description of a fragment of a journey which took place during three months in 1862, from Fort Garry on June 1, to the Rocky Mountains on August 29. The whole trip, from Toronto to Victoria, B.C., took seven months to complete, from April to October. From his letters we know that he intended to sketch along the way and that he might re-use these drawings at a later date to build up more finished compositions in watercolours and oils. There is no doubt that Hind was indeed a very methodical artist. Although he states that he worked up sketches done along his trip into finished watercolours and oils, there is no evidence in his oeuvre of any work produced using such a working method. This could possibly be indicative of the working method of a self-taught artist, who studied nature assiduously with the assistance of painting and drawing

instruction manuals. It is not clear whether this was due to his not understanding the relationship between preparatory drawing and finished work.<sup>94</sup>

Hind may have been the only artist on this expedition but he was definitely not the "official artist" of the group, and it would be erroneous to presume so.<sup>95</sup> From what little evidence we have from his personal account and the mentions made of him by others in their diaries, he set out like all the others, on an adventure to seek gold in the Cariboo of the Canadian Rockies. He might have been a well-paid professional painter and draughtsman when he accompanied his brother Henry on a previous expedition in 1861 up the Moisie River in Labrador, but not so on his subsequent journey West with the Overlanders in 1862. It is important to realize these distinctions, for they colour very much the artist's criteria for the selection of his subject matter.

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<sup>94</sup> Nothing is known of about Hind's education in painting and drawing. It is not unlikely that, during his tenure as drawing teacher at the normal school in Toronto, he taught principles and examples taken from some of the drawing and painting method manuals from which he have may learned his craft and art.

<sup>95</sup> Harper 1976. p. 16. Hind was called "expedition artist" by one of the Overlanders in his diary. There is no official record of the expedition taking on an official artist. The author of the diary was referring no doubt to the simple fact that, out of all the previous occupations of the men before setting out, that of an artist was also amongst them.

During the 1861 expedition up the Moisie River, the selection of subject matter was in large part predetermined, as the expedition was official and specific results of the scientific survey were to be established and published.<sup>96</sup> The drawings contributed visual information that complemented and expanded his brother's report. From a large number of drawings executed, a selection would be made and developed into highly finished studies to be transformed and translated into prints. The Overlanders had no such pre-programmed itinerary. Their most pressing concern was to achieve the most efficient passage possible. They intended to accomplish this with the help of guides and to follow the same trails as those previously travelled by the Native peoples of the regions and subsequent explorers, voyageurs and fur traders of the Hudson Bay Company.<sup>97</sup>

The selection of subject matter was definitely inspired by a personal agenda which was to draw his immediate impressions of his experience of the journey. These could be used at a later date to create more elaborate and highly finished paintings or prints. All of this artistic endeavour stood somewhat apart from the possibility of working in the

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<sup>96</sup> Hind 1863.

<sup>97</sup> Wright 1985. Ch. 1.

Cariboo and striking it rich, which he clearly intended to do, as did the rest of the men in the party.

The iconographic program that Hind develops in his sketchbook is straightforward. He depicted six themes: the movement of the party over the prairies, across many rivers, campsites on the prairies, landscapes, animals and events. One theme may have several aspects. The point of view of the artist is our guide in classifying a drawing in a specific theme. The themes will be examined in relationship to the nature and character of the line the artist uses.

With the exception of one or two sheets, Hind respects the natural chronology of the events of his journey, as is confirmed by his inclusion of specific titles and consecutive dates which identify events, places and times. Due to the nature of his subject matter, all except two of Hind's sketches were done in the open air and so involve landscape. The general construct of the depth of field of his compositions conforms to the conventions of background, middleground and foreground. Although unusual at times, his images are constructed of three or four essential elements: the horizon that separates earth and sky, clouds, natural shapes of vegetation, man, animals and equipment. With a few exceptions, his various points of view remain as straightforward and unaffected as the character of the line he uses.



The sketches in the book were all done in pencil and were later slightly reworked with watercolour or grey wash and pen and ink. From the analysis of the sketches themselves, we can see that he worked quickly and efficiently in pencil. He noted some details but nothing like the intense concentration of his highly finished oil paintings or elaborate watercolours. With a few sparse pencil strokes he laid out the main elements of his composition, at times adding the density of texture by the use of shading and rubbing. He finished some of the sketches, at the beginning, middle and end of the sketchbook, with light washes of watercolour or monochrome washes or vigorous pen and ink. He would often jot down a brief descriptive inscription or the location and date at the lower edge of the page, first in pencil and then reworked in pen and ink or brush and watercolour.

In spite of the fact that the viewpoint of some of the landscapes is vast and some events are unusual, Hind never once uses the full expanse of a double-page spread to express subjects. Almost all of the views are taken using the oblong format of the sheet, except for a few sketches using the leaf in narrow format, sometimes splitting the sheet in half with two drawings. He consistently remains confined to the concise format of the single small leaf of the sketchbook. His line is rational, analytical rather than emotive, and seems to reveal expressive possibilities mostly when he describes pure

landscape. This objective, rational, quick line has a crisp and clear character that expresses a certain quiet detachment. It is the line of a meticulous observer. The rational characteristic of his line is suited to the task of collecting essential information needed in laying out page after page of ever-changing landscape and events. His use of the sketchbook leaves us with the distinct impression that he projected, in an instant, the whole of the duration of this part of his journey and subsequently managed to fit it exactly within the space of one single, complete sketchbook.

The sketchbook provides information on various levels. Half of the sketches were done while the whole company was on the move, going from campsite to campsite. The journey had its daily rhythm, periodically broken by events beyond the party's control.<sup>98</sup> Primary was the daily task of simply getting over the country, gradually, slowly, towards their destination. On a daily basis this involved getting up early, at four o'clock, and breaking camp, moving out by five; then travelling over the prairie until mid-day, then stopping for two hours; and then on again until sundown. A campsite was picked, usually in the shelter of trees next to a river, if there were any, since this was also a source of firewood and

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<sup>98</sup> Wright 1985, p. 178. The daily routine was regulated to favour the stock, not the men.

of fresh water.<sup>99</sup> Among the 40 sketches of the train of carts on the move, Hind depicted many variations in his compositions. Sometimes he was far off on a distant hill where he sketched the vast panorama below him (fig.1), other times he was at the end of the train as it advanced (fig.2); and at other times he was right next to the carts and men (fig.3 & 4). In one sketch he puts us right in the driver's seat of his cart (fig.5). Of the many variations, only two are taken from the front, just as they set out, so that the party is advancing towards him. The majority of his views are taken from the back which makes the viewer participate in the scene. Because of this perspective, he succeeds in drawing out the vividness of the scene, which evokes a strong immediacy in our response.

When Hind describes the train of carts on the move, he shows man entering and passing through a vast undisturbed world. The sketches reveal the prairies as a daunting space against which Hind clearly expresses the wilfulness of the men set on crossing it. In many of these views the land seems to fill the composition, and in only a few sheets does there seem to be a balance between man, earth and sky. Other sketches are dominated by billowy clouds that seem to fill the luminous sky.

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<sup>99</sup> Wright 1985. pp. 28-29. The author gives a very detailed account of the expedition's daily routine.

Besides depicting the simple progress of the carts across the treeless prairies, Hind made 14 different sketches of river crossings. He described the various difficulties overcome and the ingenious methods used to cross different types of waterways. As most rivers did not have bridges, these crossings could be perilous and were always very time-consuming. Each river had its own particular characteristics, such as steep embankments, wide span, considerable depth, strong current, muddy bottom, rocky shore or a combination of these, all of which contributed to the difficulties of fording the waterways. Sometimes the bridge would collapse and would have to be rebuilt with precious few resources (fig.6). At other crossings, rafts were available on which oxen and cart could be floated across with ropes and pulleys (fig.7). At times when the river was too wide and rafts were not available, carts would be unloaded, taken apart and loaded into a scow along with their oxen, and rowed across the river one cart after the other (fig.8). On the other side the carts were reassembled and loaded up, the oxen hitched up, ready to move out. As only one or two carts could be crossed at a time, this was an slow, tedious, and exasperating job, time-consuming and often dangerous.

The combination of moving over the flat prairies and coping with difficult river crossings was all observed and recorded by Hind: the daily routine, the sudden disruptions

brought on by the crossings. The manner in which Hind sketches the river crossings as compared with the overland travel is quite remarkable. His line seems to become much more nervous and tense. The use of an aggressive and somewhat frazzled pen and ink line over pencil to create tone is equivalent to the brooding sternness in the energy and danger of the action. While retaining his quick sketching mode, Hind later reworked several of these scenes using watercolour washes or pen and ink lines which give the sketches a density that is lacking in most of the other drawings.

Approximately 30 other sketches relate to the various campsites that were established on a daily basis. Essentially he observed the small practical rituals of everyday life: preparing and cooking food, reading, talking, letter-writing (fig.9), card-playing (fig.10), smoking, sleeping, yoking up the oxen, storytelling, chopping wood. Although most of the scenes are taken in proximity of the subjects, the backgrounds often show men going about their chores. He probably noted some activities merely because they took place in the unusual circumstances of this quite extraordinary journey. The best example is perhaps the barbershop sketch (fig.11) of a hairy customer seated outside on a box in the middle of the continent, half-way between Fort Garry and Edmonton, while a fellow journeyman stands at his side cutting

his hair. The humour and simplicity of the scene did not escape Hind's eye.

A few subjects, such as card-playing and reading, are taken intimately at close quarters from inside the tent. At other times he concentrates on specific people and objects around him, reflected in his portraits of some of the men, and sketches of the carts, the hub of a cart wheel, tents, an ox saddle or a pack saddle, an Indian teepee or a mission chapel. His lines here vary from those in the previously described sketches. When he drew portraits of a few of the men with whom he travelled, including the Cree Indians he met along the way, he appeared to get close enough to articulate the structural details of their specific physiognomies, although sometimes only general features are suggested. From his drawings of the human figure we can conclude that his knowledge of human anatomy was weak. In some of the close-up scenes, his line is more continuous and varied in its structure and is concerned primarily with revealing the outlines of the structure of the forms he is observing.

When sketching within the camp, when everything is stopped and at rest, he gives us a sense of the immediacy of the scene through the unstudied and casual perspective of his sketches. Hind seems to linger over the shapes with a confidence that underlies his powers of observation. The

scenes have a calm which is specific to the ambience of quiet domesticity, in contrast to the space and energy of the expedition getting on and moving through the landscape. It is interesting to note that when Hind draws a vast panorama, his line blends into the tones that define the parameter of the enormous space involved. The closer he gets to the scene, the stronger his line becomes.

At times, the humdrum pace of the daily routine of the journey would be broken by the phenomenal forces of nature, which manifested themselves as intense heat and dust, wind and rain or sudden thunder or electrical storms and incredible swarms of mosquitoes. Usually such events were recorded in a single sketch. But the powerful impression these events left behind so marked the days that followed that Hind reworked the sketches with light watercolour and pencil to give us the exact feeling and colour of the mood. His sketch of men trying to set up camp under a sudden, violent thunderstorm is breathtaking (fig.12). He must have sketched the scene from memory after the event transpired, but completely succeeds in recreating it for us most convincingly. He re-enacts the scene in a blinding downpour under a dark, brooding, blue sky, and shows the effect of the powerful wind as it threatens to blow the whole encampment off the face of the earth. Another event he describes, with equal agility of line, is a very obscured, hazy scene where desperate men have set the very

prairie on fire in order to create thick smoke to quell enormous swarms of mosquitoes that have been attacking the half-crazed men and animals.

Appropriately enough, in the very centre of the sketchbook, Hind, who by all accounts was an excellent marksman and hunter, focuses his attention on the most dramatic event of the journey West: the buffalo hunt.<sup>100</sup> This occurred half-way between Fort Garry and Edmonton, just past Eagle Creek, between July 17 and 27. The scenes depict men from the party on horseback, heroically brandishing their rifles. These drawings also are sketched with frantic and unsure compositions. In another sketch, totally out of character with the excitement of the event, a hunter, rifle in hand, stands quietly by his horse in a self-conscious pose. This is followed by gruesome scenes of skinning and carving-up of the dead animals and of preparing and drying the meat in camp. Hind sketched, probably from memory, only one scene of explosive action, that of a hunter charging after a running buffalo (fig.13). The excitement of the chase was enjoyed by all and, as provisions were low, the fresh meat was welcomed by all.

On the large stage of this prairie landscape, Hind depicts the interaction between man and animals. Without a

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<sup>100</sup> Harper 1976, p. 20.



doubt, the terrain and the elements played significant roles in the experience of the expedition, but so did the beasts of burden that carried and pulled their heavy cargo across the landscape during this epic journey. There are a number of drawings that focus directly on the oxen and horses which the men brought with them.<sup>101</sup> Hind clearly expresses his abiding sympathy for these creatures while appreciating and admiring their steadfast dependability and calm durability and incomparable usefulness, as they carried and pulled the Overlanders across the vast continent. At the start of the journey, the animals are hearty and healthy, well-fed and rested, and at the end, after an arduous three-month journey, they are scraggy, weak, worn and lifeless (fig.15). His heart clearly goes out to them.

Hind recognizes the horrid drudgery of the thankless task which they are forced to perform and notes at times, with humour and frankness, their stubborn resistance, but mostly, their simple acceptance of an inevitable fate. The pastoral scenes with horses contrast sharply with the often disquieting and onerous positions in which the oxen are depicted. They are overburdened, forced to cross streams or unstable bridges, yoked, saddled, packed, harnessed for pulling carts, and

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<sup>101</sup> Wright 1985. p. 22, gives a brief discussion of the advantages and disadvantages of the use of the ox and the horse during such an arduous expedition.

ultimately slaughtered for food. His view of the ox pulling his own cart, taken from the driver's seat, is honest and respectful of the animal's acquiescence (fig.5). In the end he lets us understand that the beast could have good reason to be resentful of the labour he is strapped to do. He also draws them quietly at rest, after they are unburdened of their heavy loads.

When sketching animals, his line is sure and elegant. In a few, spare, undulating lines he describes their massive shapes and strong curves. These sketches are mostly bare and often his pencil lines are reworked with a stronger pen and ink line. It is interesting to note that the fullness of nature sings around the horse, released of his burden and standing free in the fields of tall grasses, as the wind sweeps aside his mane and birds fly high into a sky billowing with clouds(fig.14). The oxen are depicted as they lie contentedly chewing in the shade of the carts. One can see that he had greater knowledge and familiarity with the anatomical structure of animals as compared with his expertise in drawing human figures. It is a credit to his sketching ability that with so little means, he represents a world that is airy and light, peaceful and quiet, calm yet vital.

Although Hind did preoccupy himself with describing how things were done in this great, flat, empty, and mostly

uninhabited landscape, he did not neglect the landscape as a subject unto itself. For example, in the barbershop scene, although the two figures and the tent dominate the sketch, the fraction of background in the sketch is filled in with a landscape of trees, and birds flying through a cloudy sky (fig.11). This is typical of all of the sketches he made describing human events in and around the campsites. Central is the event of the camp, and peripheral its landscape setting.

Periodically Hind would draw a pure landscape. In these sketches he reveals to us the remarkable descriptive range his line could achieve. These scenes vary from a portrait sketch of a tree, to a more elaborate panoramic landscape, such as the view of camp at Eagle Hill Creek as taken from a distance(fig.16). In this view, his line effortlessly and efficiently describes a few carts camped by a small creek in the middleground of the composition. The foreground consists of the trail made by the carts on the left, the long and abundant grass and small shrubs at centre, with a partial view of the creek to the right. In the background are low, tree-covered hills through which the creek meanders further along. In the far distance he sketched soft rolling hills and a thin strip of cloudy sky. The sketch is so complete that one can have little reservation at seeing it transcribed and transformed into a finished oil. The completeness of this

work does not take away from the speed and sketchiness characterizing the drawing. However, the variation of the character of the lines used to describe the texture of different parts of this landscape, grass, shrubs, trees, creek and hills under a cloudy sky, gives us a strong suggestion of actual colour.

Hind achieves this effect time and again when the landscape is the dominant focus of his attention. He seems to have constantly tried to stretch the style of his drawing by conveying to us his impressions of a very specific state or mood of the landscape before him. In one landscape at the end of the book he almost eschews line for a more sfumato style of creating a mood in his landscape. The graphic quality of his drawing is subdued into a tonal range, giving an impression of dense forest (fig.17). In this simple and immediate contact with nature, the virtuosity of his line manifested itself. What is surprising is the scale of the drawing in which it all happens, for each leaf measures only 8.7 x 15.4 cm. Yet this is not unusual for Hind's work; it is consistent with the scale of most of his work in any medium. We must never forget his personal preference for the small-scale format which he selects time and again. To date, the largest finished known painting by Hind measures only 27.5 x 47.1 cm.<sup>102</sup>

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<sup>102</sup> Burant et al 1991, p. 123. See Douglas Schoenherr's entry for W.G.R. Hind's Harvesting Hay, Sussex New Brunswick, c.1880. (illustrated in colour, p. 283, plate 37)

On one of the last pages of the sketchbook he foregoes the use of a pencil sketch when he paints a splendid view of the wall of the Rocky Mountains in pure watercolours. (fig.18) Given the angle of the shadows on the face of the mountain range that runs north/south, the drawing was more than likely taken during a mid-day stop. Hind uses his brush and pure colour as adroitly and efficiently as his pencil line. The landscape is composed of four horizontal strips. The thin, lower part consists of a field that quickly reaches a thin strip of dense forest, behind which the sheer face of the Rockies rising almost to the top of the page into a pale sky. Below are the dark, dense earth colours of field and forest, while just above, the whole mountain range, painted without outline in very pale grey and blue, stretches out in the far distance and seems to be released of its massive density to rise and dissolve into the firmament like a ghostly mirage that might vanish at any moment. Hind's command of the descriptive power and great economy of the brush and of colour reveals itself in simplicity and clarity.

Although the various aspects of the journey are identified above and discussed thematically, they are in fact interwoven and integrated with one another. The daily start-and-stop pattern of the journey is indeed conveyed to us in the sequence of images Hind selected to tell his story. The

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vast amount of information which he succeeded in capturing is dazzling. Even the very construction of the book, its many sections and numerous leaves and pages, give us the dimension of the duration of the journey, for within 93 pages he described a journey that took 100 days to complete. He took the little volume everywhere and sketched many subjects. It is only at this point in our account that we can appreciate the truly wonderful manner in which the sketchbook form served Hind's purpose, in recording for us the time, places and events of his journey.

PART C - MOOSE DEER HUNTING SKETCHBOOK  
BY SIR HENRY JAMES WARRE

The second sketchbook to be considered in this study is the Moose Deer Hunting Sketchbook used by Sir Henry James Warre(1819-1889), in March 1842, executed 20 years before Hind's Overlanders '62 Sketchbook. In considering this work, the analytical procedure will be similar to that used for the Hind sketchbook. The analysis of this volume will proceed from the outside towards the inside and the drawings themselves, their subject, technique and their relationship to the format of the sketchbook itself. First, observations about the style of binding, the characteristics of the materials of its covering, its finishing and inscriptions and other pertinent aspects of its construction will be considered.

The plain case binding of this sketchbook is oblong, measuring 148 x 242 cm. It is quarter bound, its spine and four corners being bound in red leather and the stiff paper boards covered and wrapped in soft grey-green papers (ill.4b). The leather on the spine is covered with a web of fine cracking caused by excessive flexing of the covers. The cover papers are stained and sullied from direct handling during subsequent and frequent consultation. The papers have darkened considerably where they overlap the leather spine and

the four leather corners, no doubt due to considerable friction. The papers are worn through at the edges, where they wrap around the boards. This abuse was inflicted because the sketchbook probably had no protective covering. Both the head and tail end of the spine show evidence of being pushed in, as the leather is crushed, creased, worn and dirty. The four leather corners are equally abraded and show considerable surface losses.

The only ornamentation on the sketchbook is quite subdued and consists of five bands of gold tooling, equally distanced from one another, in imitation of cords embellishing the spine. In addition, the edges of the block are sprinkled in red<sup>103</sup>. The binding has a flat spine and a tight end, that is, the block of blank pages has not been rounded before casing-in and is glued directly to the spine.

On the cover paper outside the lower cover, there is an extensive pen and brown ink inscription, parallel to the spine edge: March 1842,/ Moose Deer Hunting/ on the Snow./ Up the three rivers/ Lt Col. J. Busche/ VII Hussar/ Capt G. Jenkinson/ 68 Lt Inft/ Ens.n Warre/ Adc.

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<sup>103</sup> Dic. p. 247. sprinkled edges: All three edges of a book which have been cut solid and sprinkled usually with an earth pigment such as bole. They are intended to be decorative and to prevent the edges from appearing soiled.



Upon opening the upper covers, the end papers can be studied. As in most inexpensive case bindings, the board papers are made simply by gluing the first leaf of the first section and last leaf of the last section to the inside of the upper and lower boards, respectively. The fly leaf then consists of the next leaf in its section(ill.4). Pasted at the top left corner inside the upper cover is a small yellow label with an elaborate ornamental border that has a radiant crown at its upper centre. At the centre of this rectangle, the following inscription is printed in black ink, in differing types: ACKERMAN & Co./ Repository of Arts,/ - 96 Strand. -. Also in pencil at the upper left, the numbers and letters: 2/9 s/sn a/e 3/6 ( 2 first numbers are crossed out). In addition, the NAC accession number is inscribed upside down in pencil in the upper right corner: Acc No. 1971-86.

The block of blank leaves consists of a cream coloured, machine-made paper, with a partial watermark found on eight of the leaves: 1, 9, 12, 13, 20, 21, 28 and 29. Only one half of the whole watermark is visible in any of the leaves as grouped below.

J W H A T M A N  
T U R K E Y M I L L  
1 8 3 9<sup>104</sup>

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folios: 9, 13, 20, 29

folios: 1, 12, 21, 28

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<sup>104</sup> Krill 1987, pp. 65-66. He gives a discussion of J. Whatman and Turkey Mills.

The sheets are folded and bound so that the grain of the paper goes against the direction of the spine of the book, just as in the Hind sketchbook. Again, this is unusual, for as mentioned before, usually the grain of the paper is parallel to the direction of the spine. Structurally, there are four sections collated to form this book. Originally, the second and third sections were each composed of four sheets, while the first and the last sections had five sheets each, giving a grand total of 18 sheets, 36 leaves and 72 pages. Since the first and last leaves of the block are used as board papers and six pages were torn out, we are left with a total of 56 pages of potential drawing surface.<sup>105</sup> Two of these six leaves were removed from the last section. We can determine that the last section consisted of five sheets by comparing it with an identical sketchbook belonging to Warre, bearing the same 1839 watermark (ill.5).

Upon examining the centre of each section, it was discovered that the sewing is fairly consistent. The sections of the sketchbook were sewn all along around two vellum tapes that are pasted to the inside of the boards under the lining paper (ill.4c). Evidence of the gluing-up has seeped into the spaces between the sections, binding the verso of the last leaf of one section to the recto of the first leaf of the next. Excessive flexing of the covers during repeated use of

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<sup>105</sup> Only half of folio 8 was torn out.

the sketchbook has caused the joints to split at the gutter and tear away from the other half of the sheet - folio 9, which is still partially pasted to folio 10, the first leaf of the second section. When opening the lower covers of the sketchbook, we are presented with an identical endpaper construction. Again, because of heavy use, the joint has split at the gutter, tearing away from the other half of its sheet - folio 26, which has become totally unglued from the adjoining page, the last leaf of the third section. When the covers are opened the tapes, sewing threads and remnants of dried glue are exposed. Only the threads of the second section are intact. Those of the first and third sections are partially broken, leaving the sheets and leaves somewhat loose. The threads of the last section are completely broken and its sheets are dangerously loose and at risk of being misplaced or destroyed.

In summary, the general condition of the sketchbook after 150 years is rather poor. The book has been put to rigorous use. The case binding is almost severed from the block and there is imminent danger of leaves detaching and sheets being lost.

The user of the sketchbook, Henry James Warre, was born in England in 1819. In 1837 he entered into a military career from which he immediately took leave to learn French in Paris

where he studied the paintings in the Louvre. In 1839, at the age of 20, he came to Canada as aide-de-camp to Sir Richard Downes Jackson(1777-1845), the newly appointed Commander in Chief of the Forces in British North America, and was posted at Montreal until 1846. After his seven-year stay he returned to England. He lived his entire life in the military and was posted throughout the British Empire, from Ireland to New Zealand. In 1855 he served in the Crimean War and from 1861 to 1866 the Maori Wars. Seemingly filled with boundless energy, he was an indefatigable traveller, and in 1881 he made a world tour at the age of 62. In his early writings he shows himself to be a very self-confident and determined young man with an unquenchable thirst for travel and adventure.<sup>106</sup>

On March 12, 1842, Warre, with two other military officers, Col. J. Bushe and Capt. G. Jenkinson, and Indian guide Jean-Baptiste, (later to be joined by Charles and Tomaqua), left Three Rivers and set out on a two-week moose hunting expedition up the St. Maurice River for the sheer sport. In the frigid cold and heavy snow of the late Canadian winter, they travelled on foot, much of it on snowshoes, over some one hundred and twenty miles into the forest and along

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<sup>106</sup> Schoenherr, Douglas E. and Lydia Foy. Archives Canada Microfiches. No. 15, pp. 7-11, for a succinct biography of Sir H.J. Warre. In this publication, all of Henry James Warre's work in the DAP is catalogued and illustrated on microfiches, including the preparatory studies for the lithographs by Richardson, and the lithographs.

the river. Besides camping out on their own, several of their nightly encampments were shared with Indians, lumbermen and other hunters who took them into their primitive huts. In all, the party killed 13 moose, the first of which was spotted on March 18. They returned exhausted and arrived at Three Rivers on March 27.

The 1839 watermark in the paper of the sketchbook and Warre's 1839 departure for Canada lets us suppose that the sketchbook was bound in 1839 and that Warre probably purchased it himself from Ackerman & Co. in the Strand, just before leaving for Canada. Two other similar sketchbooks can be found in the collections of the NAC. One bears a watermark: J Whatman/ Turkey Mill/ 1838, while the other has an identical watermark but dated 1839; both of them bear an Ackerman of London label as well.

Warre used this sketchbook simultaneously from both ends. Beginning at the upper end, he drew 19 sketches, and beginning at the lower end, he wrote 20 pages of text. His sketches fill the first section while the text takes up the last two sections. These two parts cross each other at the centre of the sketchbook when the sketches and the text alternate on the recto and verso of three leaves.

Later, Warre made a pen and ink transcription of his own text over his original pencilled script in the sketchbook, probably editing as he went along after several pages were removed and torn out. Yet, in spite of that, and oddly enough, the narrative text covering the original pencilled script flows uninterruptedly and follows the present existing order of the leaves.

As it stands now, the sketchbook contains drawings made with several media. Warre created all 19 sketches using pencil; 8 of them were slightly reworked in brown ink and grey, brown, blue or purple washes. In one drawing there is evidence of some scraping out. It is difficult to imagine Warre at work in the field in such impossibly primitive conditions. The incredibly cold temperatures and snow storms, the most rudimentary winter campsites and the crowded huts of their roadside hosts were certainly not conducive to the use of elaborate media in the keeping of a private journal. In addition, the constant movement of the group would not have allowed him the use of anything but a swift and efficient medium such as pencil. He would definitely have been constrained by these conditions, but the compactness of pencil, pen and ink and watercolour and sketchbook would prove ideal. Consequently, one feels perfectly justified in suspecting that Warre may have been working in the field only with pencil, although the minimal colour additions probably

were applied during the trip, most likely when the group stopped to break camp or took refuge on invitation in one of the huts.

What Warre did undertake at a later date was the complete transcription of his drawings and textual notes, with additions, into an augmented account of the moose hunt in a much larger sketchbook.<sup>107</sup> In the smaller, original field sketchbook, his drawings and notes are set down quite separately, beginning at opposite ends of the volume. In the larger, expanded transcription however, the drawings are well integrated with the text in interesting variations. The two volumes together offer an interesting comparison, showing different methods of disposing the same visual and textual information in completely differing arrangements or layouts, each guided by the intended use of the information captured. It is not unlikely that Warre had intentions of proposing a publication of his account of this adventure. One must recognize, just as he probably did, that the moose hunt, often referred to in contemporary publications about Canada, was in fact rarely described together in visual and textual terms and certainly not by someone who had experienced an actual chase.

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<sup>107</sup> Warre. NAC. Mss.Division, MG 24 F71. Vol. 6. Henry James Warre manuscripts. See Schoenherr 1976-1985. Microfiche 15, pp. 12-19.

Warre knew of the potential for publishing accounts of his adventures and travels throughout the world. There certainly was no shortage of travel books at the time.<sup>108</sup> In fact, in 1845-46 he was sent to the Oregon Territory on a secret reconnaissance mission. With the assistance of the Hudson Bay Company, he and a companion were to travel overland as gentlemen adventurers, a disguise to which he certainly would have had no difficulty accommodating himself. But the dispute he was investigating was settled before his return, at which point Warre went back to England.<sup>109</sup> By 1848 he had published with Dickinson & Co. of London, a set of 12 lithographs based on his sketches documenting his Oregon Journey, called Sketches of North America and the Oregon Territory.<sup>110</sup>

In conveying to us impressions of his journey through his drawings, Warre describes the landscape he travelled through, the campsites and huts he lived in, actual scenes of the hunt, and portraits of his Indian guides. In his accompanying text he mentions, discusses and describes all of the drawings in

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<sup>108</sup> Abbey 1972. He has catalogued 728 volumes of illustrated travel books from 1770 to 1860. Sixteen are about Canada. His collection is now part the library at The Centre for British Art at Yale University. See also Bell and Cooke 1978.

<sup>109</sup> Schoenherr 1976-1985. Microfiche 20, pp. 4-22.

<sup>110</sup> Warre 1848.



the sketchbook, yet there remains much in the text for which Warre provides no visual image: his departure from Three Rivers, his meeting with the lumbermen, encounters with new species of birds, the hunt for martins by the Indian guides, blistered feet, portraits of his companions Jenkinson and Bushe, and his return to Three Rivers. In the expanded version of the moose hunt, however, he has added several new drawings and has omitted some that he took in the field. In both versions, he handles the visual and textual information quite freely, adapting it to best suit his account of the hunt.

In spite of their rapidity of execution, Warre used a variety of types of lines in his sketches. In rendering his impressions of the winter landscape along the St. Maurice River, Warre establishes in fast, quirky and sparse strokes the design of his composition. His lines delineate essential aspects of the contours of trees, stones, snowbanks, waterfalls, cliffs and a frozen river. The whole process of delineation gradually builds the definition of space in which the scenes of men passing through the winter landscape can take place, not only as lived experiences but as recorded events that can be rearranged, restructured and reprocessed.

The three drawings depicting the interiors and the three depicting the exteriors of the huts, teepees and cabanes<sup>111</sup> he and his companions lived in are boldly and forcefully executed. In contrast to the broad landscapes, these sketches are focused, concentrated and compact. All are reworked in simple grey, brown and blue watercolour washes, giving them warmth and an earthy atmosphere, which is quite lacking in the broad winter landscapes. In the depiction of these humble habitations, the pencil drawing becomes the structured guide for brush and paint. Here, in a few broad strokes, tints are laid down, describing the colour and texture of the fabric of the crude housing in its bleak surroundings, leaving the whiteness of the blank page to describe the snowy landscape.

The three portrait drawings, depicting only the busts of his Indian guides, are somewhat awkwardly drawn. The pure, pencil line drawing without wash, reveals Warre's lesser ability at handling human anatomy. The rendering of these heads in hesitant, scratchy lines reveals that he possessed only a superficial knowledge of anatomy and physiognomy (fig. 20).

The more unusual drawings in the sketchbook are the four depicting the actual hunting which was the primary purpose of

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<sup>111</sup> Warre uses this term frequently to name the various primitive dwellings he lived in while on this trip.

the trip. These few sheets are quite remarkable in that they remain among the first depictions of a hunting scene by the hunter himself. These drawings show a landscape covered in deep snow, whose depth of field is achieved through the interrelationships among the bare trees which the artist has quickly sketched in pencil only. The trees, amongst which men, dogs and moose enact the tragic hunting scene, are indicators at once both of the structure of the trees and of the spatial dimensions of the landscape.

Except for the portraits and one landscape, all of the drawings depict some type of landscape for which the artist naturally uses the oblong format of the sketchbook. It is interesting to note that the word landscape is used synonymously with the word oblong to describe the specific format of this type of sketchbook.<sup>112</sup> This format offered artists several possibilities for using the paper. The sketch can be drawn on the page horizontally or vertically or it can spread across two pages. Yet again, the page can be broken into sections. Only once, on folio 15, in describing a descent during a moose chase through the woods, does the artist use the spine edge of the page as the top end of the

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<sup>112</sup> Dic. p. 179. landscape(see oblong): A book of a width greater than its height. This can result from folding a sheet of paper across the long way, i.e., halving the short side, or by putting together a thirty-sixmo gathering. Also called cabinet size or oblong.

drawing, so that the image is tall and narrow (fig.21); some of the drawing spills over and above, onto the opposite leaf. The portraits fill only half pages.

Warre makes several self-reflective remarks about his drawing in the sketchbook. Above the last landscape drawing, which shows Captain Bushe killing a moose, Warre has inscribed, "This is done from description/ I like neither the design or the sketch./ Capt. Bushe killing the moose."<sup>113</sup>

It is a rare and revealing inscription from several points of view. First, by singling out this particular drawing, Warre implies that the other hunting scenes were taken from life. Second he lets us understand that in this drawing, he considers good design or composition, and the sketch or the nature and character of the line, to be equally important. Yet he does not reveal why he likes neither of these elements in this particular drawing. One can only wonder for whom he was writing this critical note. Was the note only a personal reminder or was it to avoid any possible criticism from anyone later looking through his sketchbook? It is possible that the artist drew the scene, from a direct account at the insistence of Bushe, in order to satisfy his

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<sup>113</sup> Warre. NAC. Mss. Division, MG 24 F71. Vol. 6: Henry James Warre, Moose Deer Hunting Sketchbook, pp. 20-21 (transcript).

travelling companion's desire to see his painfully achieved hunting triumph recorded in Warre's journal.

Warre, in fact, uses the oblong shape to its most extreme advantage when on folios 2v and 3r, he draws the landscape of the Grand-Mère Falls, spreading it over two pages, thereby using the fullest possible expanse of drawing surface that the format of the sketchbook has to offer (fig.19). This double-page spread is the only example of Warre's attempt to give us an idea of the breadth of the landscape through which they travelled and of some of the more picturesque views they came upon. In the centre of the drawing is a small hilly island covered in deep snow, on each side of which flow the waterfalls. The hunting party is shown coming through the centre of the drawing, over a small hill, and down onto what seems to be a natural ice bridge crossing the river. Warre shows us how the party travelled on snowshoes, toting their rifles on their shoulders, one dog harnessed to the first toboggan loaded with supplies and equipment, followed by another loaded toboggan pulled by a man using a long leather harness strapped around his forehead. Warre used a soft lead pencil and sketched the whole scene quickly but faintly. Then, taking up his brush and grey wash, he added accents to the water, rocks and trees, thus defining the mounds and masses of snow which are described by simply letting the white paper act as a colour, an effective and efficient method of

rendering the snow-covered landscape. This technique is considered one of the more masterful uses of the medium of watercolour in sketching. An effective balance is achieved through the use of line, wash and paper and judicious decisions are made as to not only what to put into a sketch, but what to leave out. Subsequently, he adds, with a flick of his soft pencil, sometimes over the washes, darts and strokes of dark graphite lines. These give a stronger definition to rock and ice formations about the waterfalls and completely re-emphasize the outlines of the figures, dog and toboggans. By the simple, efficient means of a well-trained draftsman, Warre brings to life a moment of their incredible journey.

This drawing in particular reveals that Warre was truly of his time, when the ideas of the picturesque, espoused by William Gilpin(1724-1804) 50 years earlier, were still practised by generations of amateur watercolourists throughout England and were carried with them throughout the world, wherever they travelled.<sup>114</sup> Warre affirms his attachment to the ideas of the picturesque by continually noting down the occasions when he would come upon a view that impressed him as being particularly picturesque and worthy of an artist's pencil. At nine different instances in a text of 20 small

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<sup>114</sup> Béland 1991. pp. 50-59. For an effective, succinct summary of the influence of Gilpin's aesthetic theories on the Picturesque, see Didier Prioul's essay: "Les paysagistes britanniques au Québec: De la vue documentaire à la vision poétique."

pages, written over a period of a few days, he remarks on the beauty of the winter landscape as they travelled through it. He remarked particularly on the picturesqueness of the landscape when he would come upon the many small waterfalls which they passed or when they would suddenly glimpse a broad view from high atop a cliff at the river's edge. Interestingly enough, he noted several times that the Indians had built their camps at these various picturesque sites. Indeed, he thinks so highly of the picturesqueness of these views that he easily compares them to similar European views that he experienced and which evoked the same sentiment:

The route on our return was very beautiful - reminding me of the Birns of Scotland or some of the Mountain Glens in Switzerland -The Banks rising perpendicularly nearly 1000 ft. from the torrent.<sup>115</sup>

And his landscapes accurately reflect his written observations. His undulating line quickly defines the outline of the hills and their dense forests while, always in the centre foreground, it delineates the hunting party at rest or walking over the unhindering expanse of frozen river. His lines are vivacious and varied in width as they circumscribe the forms and textures of the winter landscape. One can

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<sup>115</sup> Warre. The Moose Deer Hunting Sketchbook. National Archives of Canada: MG 24 F71. Vol. 6, p. 13. (Manuscript).

almost feel the pulse and rhythm of his pencil between his fingers as he jots down the markings on the page.

As much as Warre is touched by the picturesque landscape, he found the social life of the different camps equally fascinating. He drew several views of interiors of cabanes, showing groups of people engaged in eating, smoking, conversation, storytelling and finally sleeping, all around a smoking fire. Of one such camp he writes:

Friday March 25th. Our Camp last night presented a curious scene. On our arrival we found a squaw 2 children & charles -  $\frac{1}{2}$  an hour after 2 other Indians & a squaw came in thus making the most ludicrous mixture of Languages & faces round the blazing fire, all smoking & jabbering - the children crying - dogs fighting - & barking, making a concatenation of sounds nothing can describe - the Grouping was perfect and worthy of a Artist's pencil. At daylight the beehive was alive & at 6 oC we had breakfast and were underweigh intending to make a day of it.<sup>116</sup>

His comment is filled with surprise and delight and expresses his appreciation for the human warmth of this strange, boisterous group bubbling over with life. He was not necessarily enamoured of the idea of spending the rest of his life in such surroundings, but it must have struck him deeply

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<sup>116</sup> Warre. The Moose Deer Hunting Sketchbook. National Archives of Canada: MG 24 F71. Vol. 6, p. 15.(transcript).



to find himself, while hunting in the quiet, open and vast wilderness of British North America, suddenly thrust into and enmeshed with a handful of humanity brimming with the plenitude of life. He depicted the camps, huts and cabanes as often as he did landscapes, and showed both the exteriors and the interiors. In his text, he never describes the physical structure, he only comments on the life within. This is a clear example of the relationship between the drawings and the text, where the one complements the other rather than repeating the same information simply in a different form.

The only element of the journey that Warre comments about time and again, apart from the fatigue, is the fact that they had to travel and hunt wearing snowshoes because of the deep snow.<sup>117</sup> These indigenous, wide, walking apparatus are a constant source of concern for, although they are efficient in getting along over the deepest snow, they cause a great deal of discomfort and pain. For the uninitiated they cause painful blisters which, in the wilderness, were treated with turpentine. They were as cumbersome as they were slow, especially in the heat of the hunt, and particularly when one was required to descend and climb steep hills or sheer cliffs that were often dense with shrubbery and trees.

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<sup>117</sup> Warre. NAC. Mss. Division, MG 24 F71. Vol. 6. Henry James Warre, Moose Deer Hunting Sketchbook, pp.3, 6, 7, 8, 17, 18, 21 (transcript).

Although the figures in most of his landscapes are always depicted wearing snowshoes, at one point Warre devotes a whole sketch to the subject, on folio 15r (fig.21). His composition shows part of a mountainside, with rocks jutting out here and there. Over the whole page, he also depicted a maze of trees, set in a criss-cross pattern, through which four men make their way downhill, sometimes sliding while sitting on the back section of the snowshoes. The composition is ingenious, unique and fresh. Warre often uses the presence of several figures in a sketch to demonstrate different aspects of the same activity, whether hunting, walking, pulling equipment and rations, or camping.

The sketches in the book have a rhythm, combining portraits of the Indian guides with picturesque views, campsites and actual hunting scenes. We are first presented with a portrait sketch of one of the guides, followed by a view of the whole party travelling through a picturesque landscape, followed by a sketch of a campsite. This pattern is repeated three times, with slight variations. The portraits of the three guides, who were so essential to the smooth progress of their hunting adventure, are identified by first names only: Jean-Baptiste, Charles (fig.20) and Tomagua. As Warre and his party moved north towards their prey, they travelled long days through a wide variety of winter landscapes. He captured views that always included the

hunting party. Sometimes they are travelling over the broad expanse of the frozen St. Maurice River and its shores of high escarpments, or crossing streams and rivers over fantastic, natural ice bridges, and at other times they are circumnavigating a thunderous waterfall, such as the Grand-Mère Falls.

The camp scenes depict the variations of the arrangements the party made to eat and bed down at night, for they were never the same for more than one or two nights. They sometimes camped openly but at other times they had only a hastily fabricated lean-to for shelter, where they huddled, wrapped in whatever they had, against the merciless cold and unpredictable snow (fig.23). They accepted the hospitality of others and rested in pre-existing campsites that housed Native people or lumberjacks. At one point Warre shows us an exterior view followed by an interior, of one such lumberman's cabane (fig.22). At the end he sketches only two hunting scenes followed by two scenic views on the return journey. Finally, he reluctantly adds an extra hunting scene to the dozen sketches already taken. Although none of the drawings are dated, we can now appreciate that the order of the drawings themselves and the manner in which they are disposed in the sketchbook, reflect the chronological flow of events as they actually transpired during their journey. This is supported by the descriptive diary that he wrote and dated.

Warre does not however make a record of every single minute or hour of every event that took place during this hunting adventure; he describes in sketches and brief notes the essential structure that will serve as an "aide-mémoire" when he adds the details into a more elaborated account transcribed at a later date.

The blank drawing surface of these sewn leaves of paper, bound together and adequately protected by stiff covers and reinforced with leather allowed him the space to sketch various events of his journey with a richness of detail in the immediacy of their occurrence. In offering such a remarkable amount of space the book format was very convenient to have on hand as a tool that could be quickly pulled out and used, and as quickly tucked away for future reference. This ease of accessibility led Warre to compose a summary account of his journey in the immediacy of developing situations, that marked the excitement of his moment-to-moment, hour-to-hour and day-to-day activities.

Through the use of a sketchbook Warre could create and somewhat predict some of what he would encounter on such a journey, for he had been in been Canada for four winters already. The picturesque could almost be guaranteed. Nevertheless, it was his artistic education that enabled him to capture and seize that unexpected moment of the hunt or a

chance meeting with various groups or unique individuals along the way. Above all, it allowed him to describe how things were done, how life was lived. In fact, his drawings are perfectly documentary in that they tell and describe so much. They give information that one often finds encapsulated in those simple, small, ordinary questions about identity and appurtenance, time, location and means. All are answered with a humour, charm, delight, and vitality that few artists could bring to their work. The sketchbook as a format used in the field helped him immeasurably to bring to us the whole exciting life of those few days in such vivid texts and images, much like recordings, photographs, films and videos used by the adventurers of today. The physical act of turning the pages to differing subjects gives a natural pace and movement that brings a sense of time passing and time stopped. In re-examining the book time and again, a vivid evocation of past life is transmitted to the viewer by the sequence of the sketches. This the single-sheet drawing cannot give.

## CONCLUSION

The appreciation of the sketchbook is a complex process that involves the understanding of the relationship between the physical structure and the uses of the sketchbook, its subject matter and the manner of drawing. A method has been mapped out and it has been demonstrated how aspects of the sketchbook, other than merely the subject matter, can be brought forward to play a role in elucidating the true nature and character of the sketchbook. Having applied and tried the process, several important points have emerged that merit further consideration. Beyond the more obvious points of comparison and contrast between the two volumes analyzed, the unique aspects of time and space represented in travel sketchbooks will be considered. The underlying patterns of travel can now be discerned. The artist and his subject in relation to his materials and the character of his drawing can now be evaluated.

Although travel is the subject of the sketchbooks considered, many more subjects can be contained in blankbooks which could be the subject of many a study. Indeed, any idea or subject can find its way onto leaves between covers. Yet, travel lends itself quite differently to the sketchbook than do other subjects.

Each sketchbook analyzed in this study embraces, through a series of sketches, the events of a journey. The essence of travel is displacement in space and time, with points of departure and arrival interconnected by the start and stop of a sequence of events. The sequential nature of the sketchbook provides pages of paper on which the artist can explore possibilities of drawing. Sketching in a series of drawings stimulates the development of compositions, not only in space but in time. The sketchbook, its leaves gathered, folded, sewn and bound together, has a predisposition toward space and time, sequence and simultaneity, thereby being ideal for the recording of information gathered through the time frame of a journey that covered vast spaces. At every opportunity, the artist has the freedom to turn to any page and expand on a subject from differing perspectives. A theme that was let go can be started again and developed with new vigour or additional information. Various portraits and landscapes can be executed as the artist happens upon them over time. As the previous analysis demonstrates, preceding and succeeding pages of a series of drawings not only display the various subjects depicted but reveal the interplay between subjects at different times, in different sketches. The building of contrasting groups of images with a counterpoint of individual sheets creates a rhythm unique to the sketchbook format.

In the previous analysis we have also demonstrated that a series of drawings can induce the independence and interdependence of the sketches to coincide. The independence of each sketch focuses our attention on the unique moment of a selection of a specific place, object, person or event. In turn, the sequence of selected themes and their development let us understand the interdependence of each drawing by also expressing the time frame between each. Together both systems constitute a simultaneity that animates the whole description as one cohesive, complex experience. In looking or reading through the sketchbook, the act of turning a page becomes the agent of motion and change which ushers us into the time and space represented: the illusion of space in each composition, the space of the journey or between events and the physical space of the book. This remarkably complex perception of a subject drawn from experience is suited to the sketchbook form.

Other aspects of time described by the structure of the book form are: time as moment, time as duration, time eternal. Each sheet carries a focused subject stopped precariously between what preceded and what is to come, holding it still before the viewer's eyes. At will, upon picking up and leafing through the sketchbook, one can reflect on the duration of the events of the journey. From the point of departure, the artist's expectations that his blankbook could



contain the whole of this journey, are met at the point of arrival. On closing the book, we realize that these sequences of events will remain recorded forever as time captured, for as long as the book exists; for it is the cumulative effect of the sketches, as a series forming a whole, that establishes a strong perception of the complete experience of the voyage.

There are two other aspects implicated in the circumstances of travel, namely the occurrence of predictable events to which the artist is predisposed through life's past experiences, and of unexpected events that capture the imagination instantaneously. The occurrence of predictable events relates principally to the conceptual nature of the artist's mind and memory. The artist then arrives predisposed to many of his present experiences and responds to his subject with calculation. The simple preparedness that the structure of the blankbook provides gives the artist the means and freedom to respond to unexpected events from various possible points of view, using the rapidity of his sketching. The sequence of events, of subjects, is readily compatible with the series of pages in the sections of his sketchbook.

Travel can assume various patterns, and each artist reveals the unique formation of the scheme of his journey through the specific manner in which he disposes of the descriptive sketches in his sketchbook. In his sketchbook,

Hind describes a linear pattern. His points of departure and arrival remain distant from each other. The sequential disposition of his sketches starts precisely at his point of departure and proceeds chronologically, cover to cover, from Fort Garry, across the prairies, to a precise point of arrival, the Rocky Mountains. The addition of inscriptions on the verso of the front fly leaf extends the time frame and points of departure and arrival much further, from Toronto to Victoria. The given information leads one to conclude that, at the beginning of the journey, the artist did not intend to return to his point of departure. The linear form which he uses emphasizes the duration of time and movement in one direction.

In contrast, the character of the pattern of Warre's travel is circular, in that his points of departure and arrival are one and the same. As he works from opposite ends, the descriptive sketches and the text cross and alternate with each other at the centre. Yet, it is only in the text that he describes the precise place, time and manner of his departure and arrival. The sketches describe events only after departure and before arrival. These patterns are defined by the purpose each artist has in undertaking his journey: Hind, to remove himself permanently and possibly prosper, live and work elsewhere; Warre, to remove himself only temporarily, undertake a specific activity, and return.

Sketching for these artists was not the principal intent of the journey; rather, the journey was an opportunity to sketch as they pursued other ends such as gold mining and sport hunting. Each had previously experienced the exceptional and ideal circumstances that travelling offers for drawing: Warre, no doubt during his travels in France, and Hind, during the Labrador expedition. Each artist then had secondary purposes for these drawings. Warre, who never painted in oils, had publishing ambitions which he eventually realized through the publication of sketches he would make during a later, more serious journey to the Oregon Territory. Hind intended to create more elaborate drawings, oil paintings and prints based on the sketches he had accumulated en route to the Cariboo. Later, Hind had several of his drawings published as wood engravings in The Illustrated London News<sup>118</sup>, and the sketches which he drew for his brother Henry in Labrador were about to be published. Both men partially succeed in their endeavour to reach a wider audience for their work through the print media.

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<sup>118</sup> The Illustrated London News. June 4, 1870; p. 569. Hind lived in Winnipeg, in the Red River colony, when two wood engravings based on his sketches appeared in the ILN. His name is mentioned in the accompanying article. Manitoba had just entered Confederation that same year.

The dual role of the sketchbook can now be brought into greater relief. When we study the valuable information it contains, we appreciate that it performs the role of record of the past, representing to us today a unique and vividly experienced event. Yet, when placing the sketchbook in the context of the artist's whole oeuvre, we understand that, for the artist, the sketchbook remains a preparatory study, an adjunct to a more complete and finished process, as both artists were set on exploiting their raw graphic and textual notes in the creation of more finished works for gain and fame.

The fundamental structure and character of the lines used by both artists to sketch their compositions were strongly influenced by the time of year and the character of the season in which each worked. Hind drew in summer, during long sunlit days, when the landscape had clear, strong colours and tonal contrasts. He imbued his pencil line with greater variation in thickness and thinness, when defining and shaping forms, and changed its expressive use to describe the textures of the parts of the landscape. Warre, on the other hand, drew in winter, when the features of the land were covered in deep, white snow. The days were shorter for sketching. The snow destroyed the variety of textures, reduced and simplified the colour and tonal contrasts in the landscape. Although always expressive, Warre could be more economical with his line, as

he often used the white, blank paper as the colour and texture of the snow.

It is evident that both were experienced artists and understood the appropriateness of the medium of the sketchbook to sketch under such conditions. The artist's intent in describing the sequence of events during his travels necessitated the use of drawing materials that could be adapted to a time frame dictated by inevitable and constant movement. These conditions could allow neither the unlimited and uninterrupted time that a studio setting was more apt to provide, nor the inclusion of impeding and elaborate working equipment and materials, such as large drawing boards, portfolios of paper, canvas, stretchers, easels and slow-drying paints.

Both artists chose small blankbooks, compact but quick-drying watercolour sets, slim pencils and brushes as drawing materials. The fact that the chosen paper came bound, is the very characteristic that gave the artist the capacity to realize his intent, in describing his travel experiences, as they unfolded in a sequence of events. The attached sections of leaves of a sketchbook can be equated with the sequential nature of travel and add the dimension of simultaneity, which lends itself to memory and self-referral. The constraint of limited time focuses the judgement of the travelling artist in

making decisions as to the selection of the precise aspects of his experience which he must then quickly convey to paper with pencil. In adopting the format of a sketchbook, the artist must accept its spatial limitations and the fact that all of his experiences will be condensed into the constraint of a similar format.

In comparative studies of sketchbooks, it is within the knowledge and familiarity of the format of the book that the scholar gains more insight. The possibilities of its uses and the irregularities or uniqueness of its format are more readily appreciated. Knowledge of the structure guarantees a more astute analysis and accounting of the remaining fragments of sketchbooks and the inherent problems they present. The very quantity of paper in each book and the duration of the journey undertaken are significant.

Hind's sketchbook describes a more extensive journey than does Warre's; it contained more leaves and, during those three months, he produced many more sketches covering a wider range of activities. In the much shorter time frame of two weeks, Warre, who drew in a large book format that had fewer leaves and sections, compensated for his select number and limited variety of sketches by adding an elaborate and detailed text to complement his graphic expression.

As the analysis of its structure revealed, Hind's sketchbook was much more costly. Its diminutive size and solid construction enabled it to survive greater use over a three-month period, due to its great flexibility<sup>119</sup> the result of its excellent construction. And this is in spite of the fact that the joints of both endpapers split, and several pages were ripped out. Hence, its survival is due not only to the care of the artist who used it, or of the individuals who subsequently owned it, or the repository where it now sits, but to its own durability<sup>120</sup> achieved by its maker in the judicious use of superior materials and the tenacity of its binding. In contrast, Warre's sketchbook was probably less costly, twice the size in format, with fewer leaves, and barely survived the uses the artist made of it, even during so short a 13-day trip. This is due to the use of less resistant materials in the construction of its covers and to the weakness of its binding. The obvious rough use the artist made of the volume in unhesitatingly tearing out pages and even a whole section, contributed to its near total disintegration. Not only did the weak joints of both endpapers split, but the gluing fractured and the sewing unravelled, revealing poor flexibility and poor durability.

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<sup>119</sup> See APPENDIX 2, section 3, flexibility is one of the four basic characteristics of a well-bound book.

<sup>120</sup> See APPENDIX 2, section 3: Durability is another of the four basic characteristics of a well-bound book.

Finally, the sketchbook as a format was efficient. Like everything else on the expedition, it could be easily accommodated. We can readily understand that these small books could comfortably be carried on one's person. The nature of the subject matter selected for inclusion clearly indicates that facility of access was a prime concern. The adaptability and control to be exercised over the drawing materials while sketching in the field under such primitive conditions, was afforded by the compactness of the blankbook which reduces and concentrates the expression of all experience into the same format. The ease of constant referral to fresh, clean drawing surfaces to capture the new, daily experiences was taken for granted with a sketchbook by one's side. It was a guarantee that allowed action drawing of the highest order to take place. It facilitated, for example, the quick description of the mad scramble to put up tents in camp during a sudden summer thunderstorm on the prairies, or the split-second shooting of a moose in winter in northern Quebec. The format of a bound collection of leaves allows for the possibility of expanding drawings into new ideas for more sketches. The stimulation and the expectation that sketching in a series brings, are also fed by the nature and character of the drawing as it develops from theme to theme, rather than merely the transition from sheet to sheet. Although there is repetition of specific patterns in the subject matter in both



sketchbooks, there is also a sense of generous variety within the themes selected, according to specific interest or whim.

In the previous analysis of the nature of sketching in relation to the subject matter depicted in the sketchbooks, we described how uniquely and differently each artist worked. Regardless of the fact that both worked with similar materials, the distinction comes with the use that was made of these materials. The nature and character of the drawing are inextricably related to its time frame and circumstances and the intent of the artist. The importance of the sketch as a form of drawing for both of these artists can be appreciated. Because of the constraints of circumstances and time, the artist needed to draw the essential quickly. Today, we are left to view a type of drawing that the artist, at that time, had no intention to display. The only needs the artist had to satisfy were his own, not those of fellow artists or critics or the buying public. The sketches were drawn as preparatory studies for illustrations or more elaborately finished paintings. It is evident that sketching was a source of reflection for both men. Each page of drawing, each sketch, is like a phrase in a speech which expresses a train of thought. They succeed one another in time, each cumulatively forming a unity. The sketchbooks are the reflection of one idea, the journey, and simultaneously the individual pages deliver up the succession of the artists' thoughts. The

sketchbook as intimate object leaves us with intimate drawings and allows viewers the opportunity to ponder and consider the nature of the minds and sensibilities of the men who drew them.

We find in Hind a penchant for the everyday truth, which he respected as an expression of his experiences and worth recording. It is evident from his work that he accepted the natural forms of the world with which he expressed his vision. To that end, the spontaneous sketch was an exploration of possible motifs of the natural world that could best exemplify the observed moment, just as he lived it, nothing less, nothing more. His sketches reflect the immediate, rational reactions to his surroundings, which he transformed into spontaneous action on the pages of the sketchbook. His compositions are strong and simple, orderly and controlled. Our greater familiarity with the subject of the artist's work allows us to see the enduring aspect of man, through Hind's changing relationship with enduring nature, his responsibilities to his fellow men, and his own heightened awareness of the mystery that lies within himself as he humbly and simply accepts his subject. He captures a view of man with honest and sympathetic detachment. His view of nature is a meditation, holding the moment in the stillness of time.

Warre's appreciation of the sketch as a form of drawing is crucial to his work and his thought. His self-criticism truly reflects his ability to remain alert and insightful towards his aptitude to create images that germinate from his life experience. To his capacity for this form of expression, he brings his full critical sense. He is constantly seeking a perfection, not only in the advocacy of an existing ideal canon of beauty, but of the practical possibility that perfection can eventually be attained. He recognizes that the sketch, as the first step towards the long road of reworking and reshaping a composition, is essential to capture perfection. Yet Warre demonstrates the exuberant energy of his vision by constantly spilling over, or stretching out his compositions, onto the opposite page. To Warre, the sketch is an act of the passionate will to generate the image that will communicate to oneself and to others the perfect expression of an experience intensely lived.

The two styles of sketching which we have just described express the deepest inner characteristics of the artists. Their aesthetics derive from opposing perceptions of the world they experience. Yet, only a dozen or so years separate their arrival in a new North American culture, where serious education in the visual arts meant an enduring attachment to

European culture.<sup>121</sup> Both artists formed his style while still in England, before coming to North America where budding local artists were going to Europe to be inspired and to learn their style. Warre, who received his education in the arts during his military training at Sandhurst and his studies in Paris,<sup>122</sup> was part of the great wave of military topographical artists to bring new, sophisticated ideas from Europe to British North America. Hind is more mysterious, for to this date we know nothing of his education, perhaps because he remained more local, was self-taught and had fewer artistic contacts. Yet he expresses his perceptions in a rational style and so would be drawn to artists with similar inclination.<sup>123</sup>

The nature of drawing in nineteenth-century Canada was not solely coloured by these two approaches to sketching. It is crucial to recognize that the conditions of travel characterized the mode of drawing styles and materials that each artist selected. The use of the sketch was clearly a result of the conjunction of several essential elements: the

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<sup>121</sup> Béland 1991. See essays by Prioul pp. 50-59 and Lacroix pp. 60-75.

<sup>122</sup> Schoenherr 1985. p. 7.

<sup>123</sup> Mastin 1990, pp.59-78. Along with Russell Harper she explores the possible stylistic kinship between Hind's style of painting and the Pre-Raphaelites through Ruskins' teachings.

time frame, circumstances, materials and intent of the artist. The long-neglected structural and material history of sketchbooks used by artists during their travels in nineteenth-century Canada has a great deal to contribute in elucidating not only their content, but also their context. This study hopes to foster the analysis of more travel sketchbooks, and establish the place they hold amongst other types of sketchbooks with different subjects and styles. Each contribution to the cumulative study of various collections of sketchbooks expands the perception of the complexities of the evolution of drawing in nineteenth-century Canada.

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FIGURES AND ILLUSTRATIONS



fig.1 - folio 8 Confluence of the Quappelle and Assiniboire Rivers.

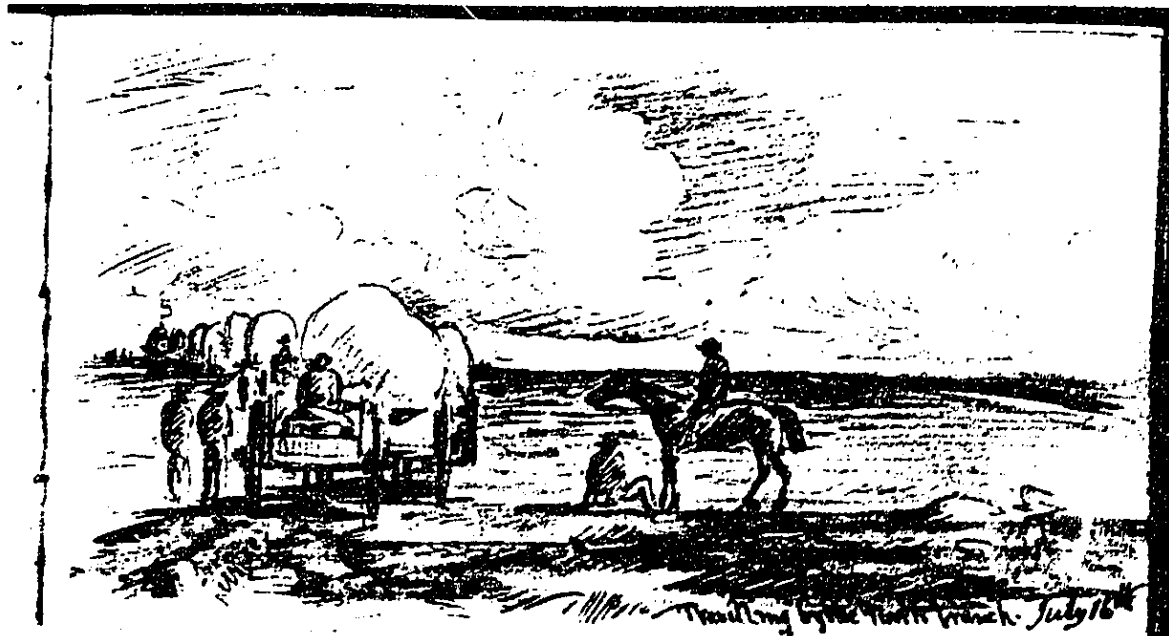


fig.2 - folio 32 Travelling by the North Branch. July 16th



fig.3 - folio 3 On the Start - From Fort Garry



fig.4 - folio 30 Spinning a Yarn.



fig.5 - folio 49 From the Driver's Seat.

fig.6 - fol 67 Bridge Breaking Down.





fig.7 - folio 10 Crossing the Assiniboine From the East Side

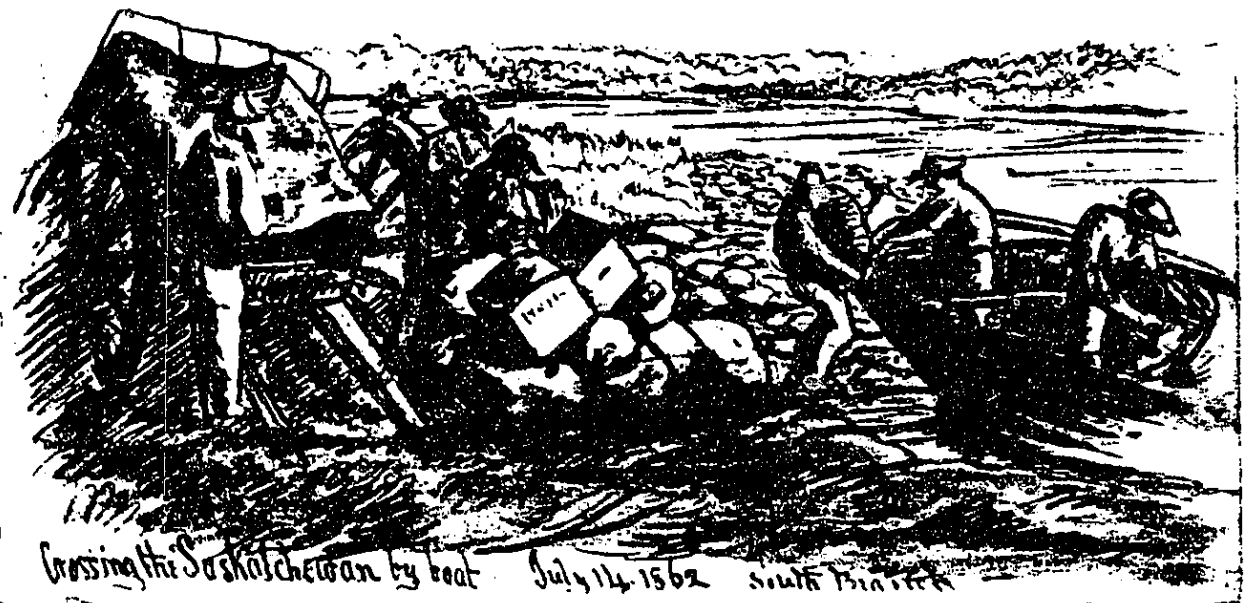


fig.8 - folio 28 Crossing the Saskatchewan by Boat. July 14 1862



fig.9 - folio 29 Writing Letters



fig.10 - folio 40 Playing Cards in Jones Tent





fig.11 - folio 48 The Haircut

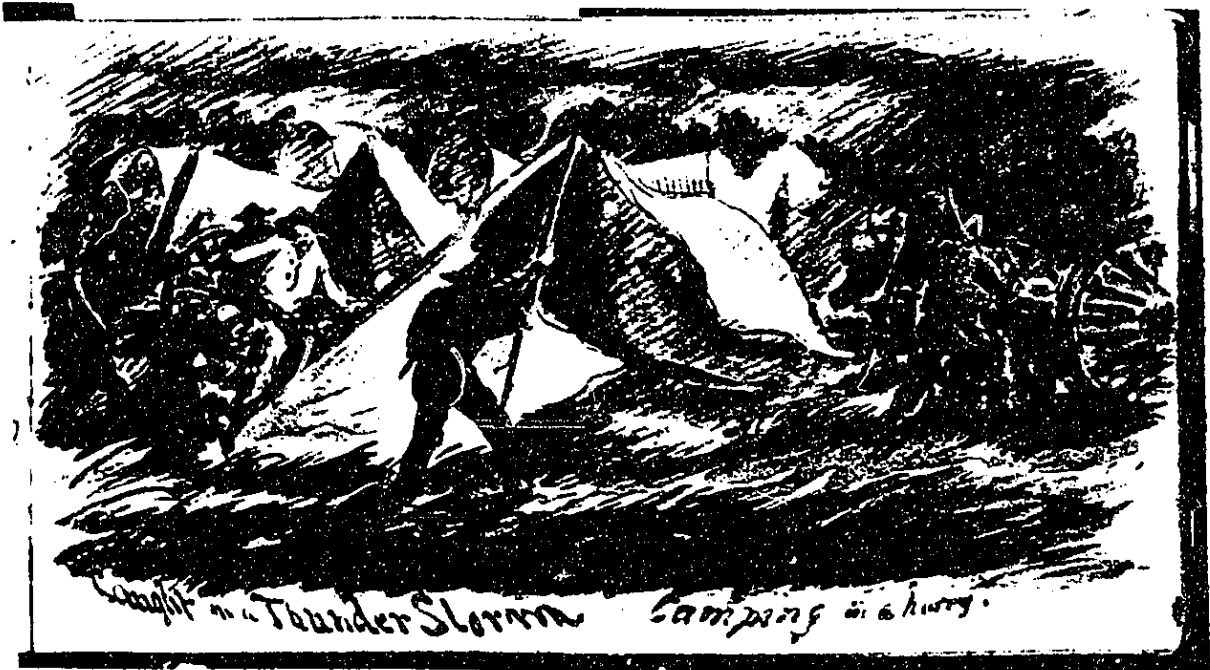


fig.12 - folio 12 Caught in a Thunderstorm

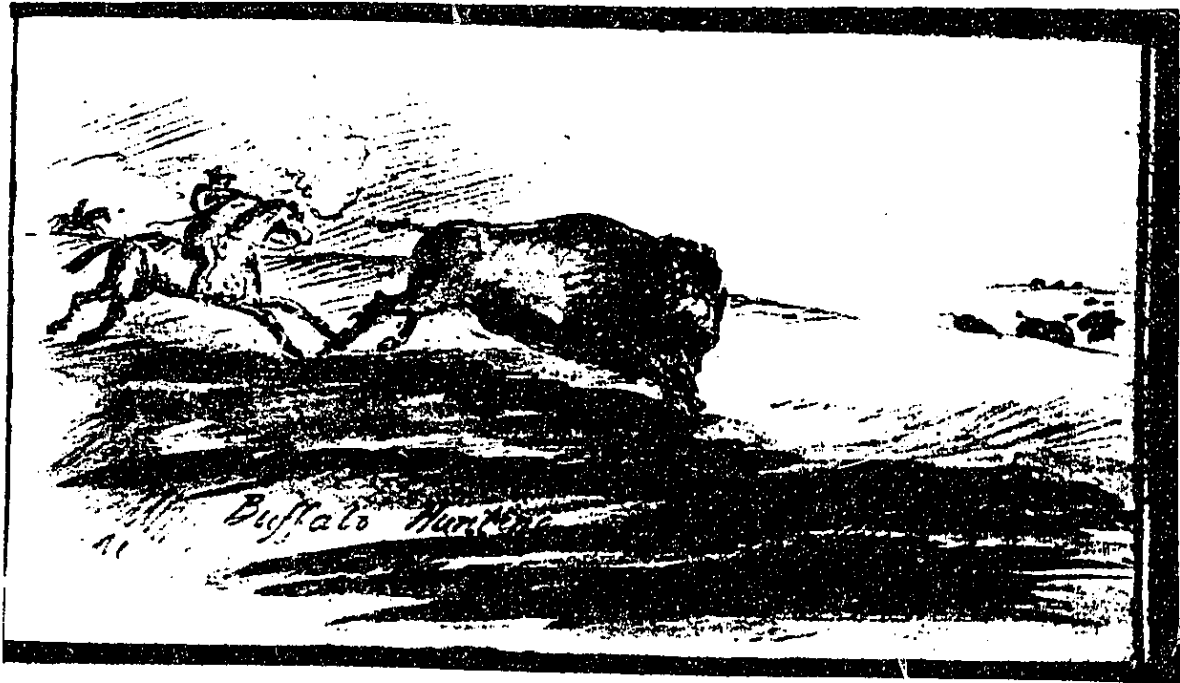


fig.13 - folio 43 Buffalo Hunting



fig.14 - folio 19 Horses and Oxen Grazing

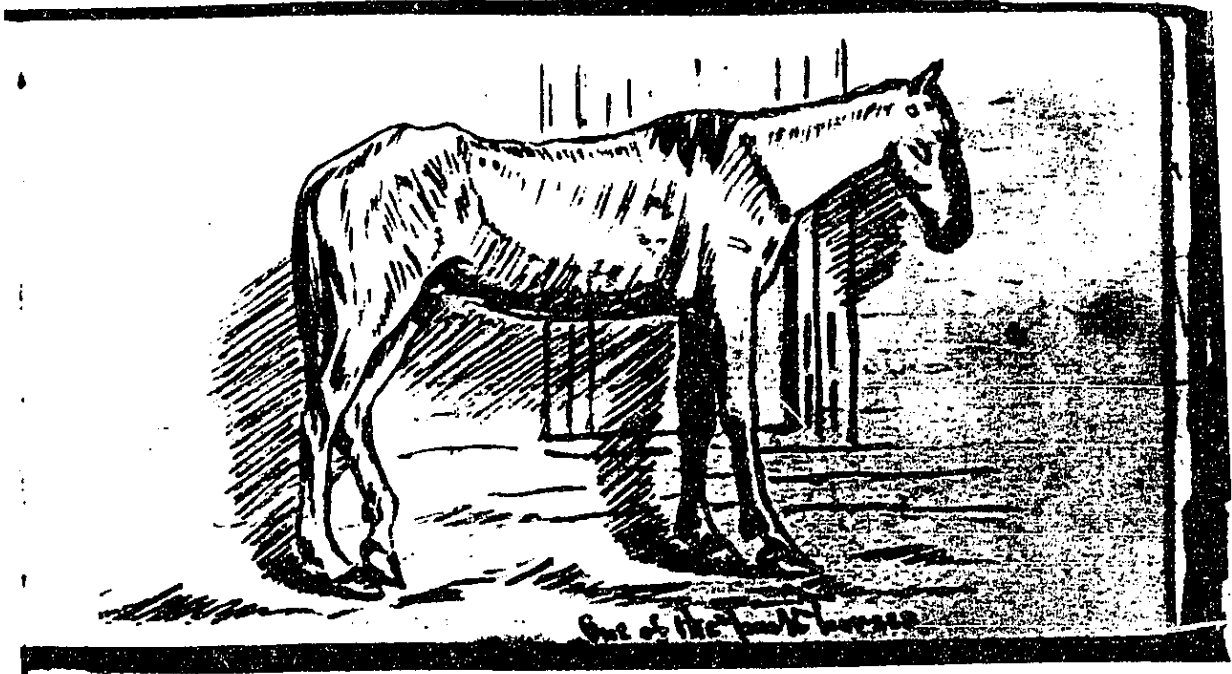


fig.15 - folio 76 Emaciated Horse Near a Shed



fig.16 - folio 35 Eagle Hill Creek



fig.17 - folio 86 Camp August 26th.

fig.18 - folio 91 View of the Rocky Mountains From a Distance, August 29, 1862.





fig.18 - folios 3 & 4 The Falls of the Grand-Mère. March 14



fig.19 - folio 8 Charles. March



fig.20 - folio 15 Descending a Mountain During the Chase  
March 18



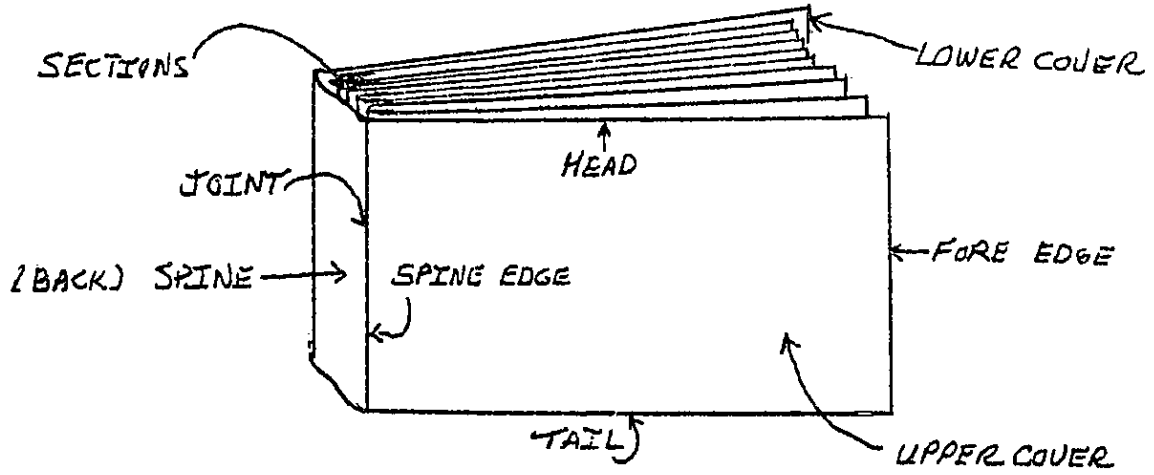
fig. 21 - folio 13 Interior of the Cabane March 17



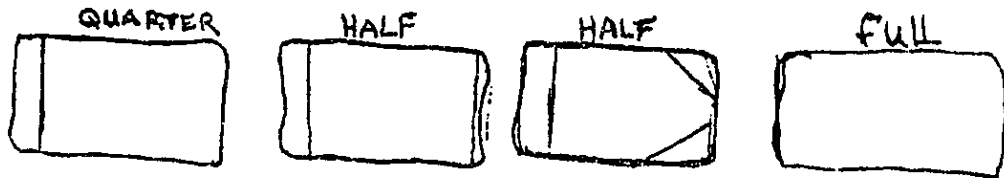


fig.22 - folio 11 Cabanne on the St. Maurice. March 14

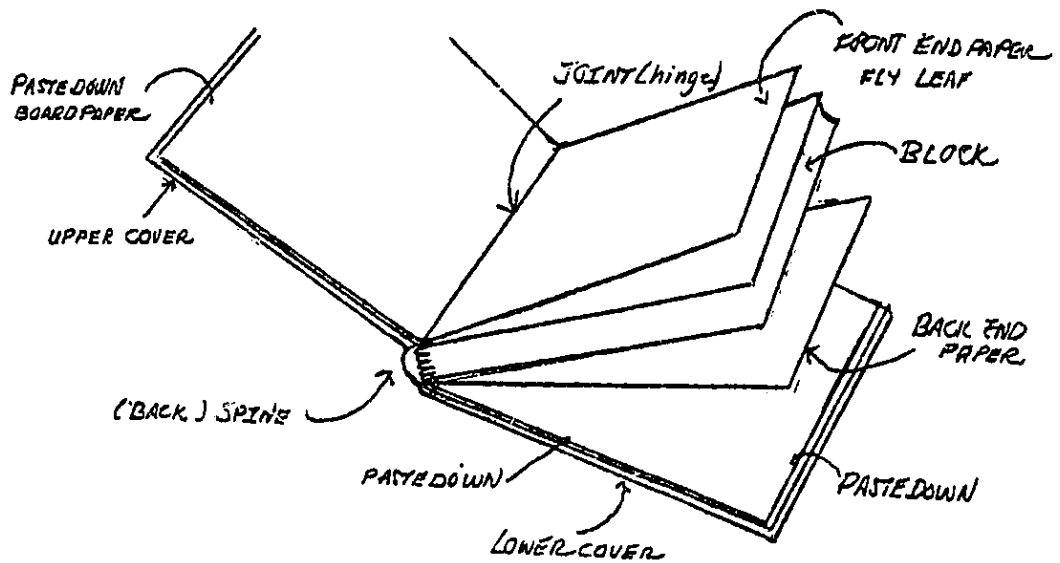
ill.1 - a) Parts of the book - basic vocabulary



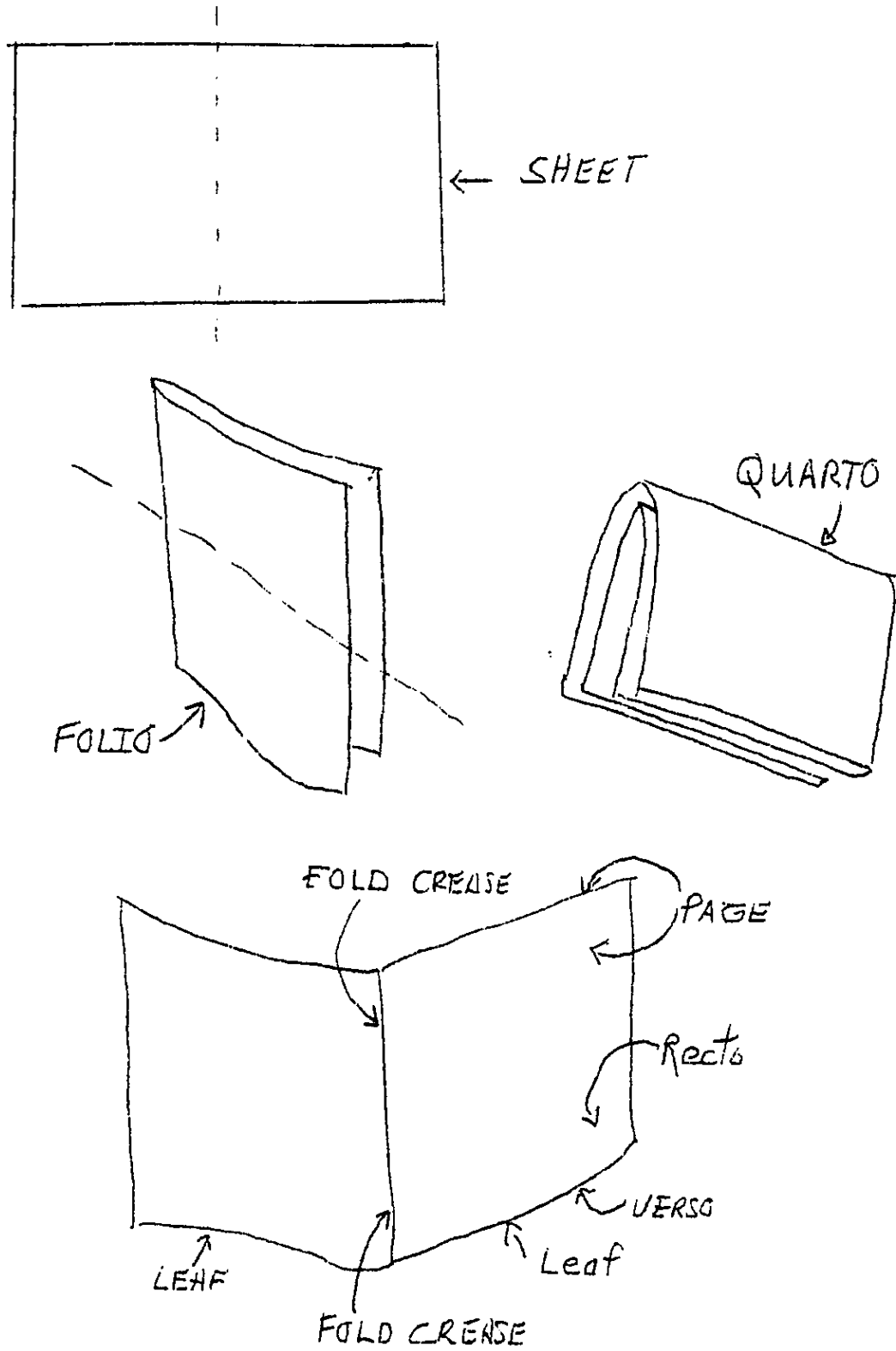
ill.1 - b) Binding styles



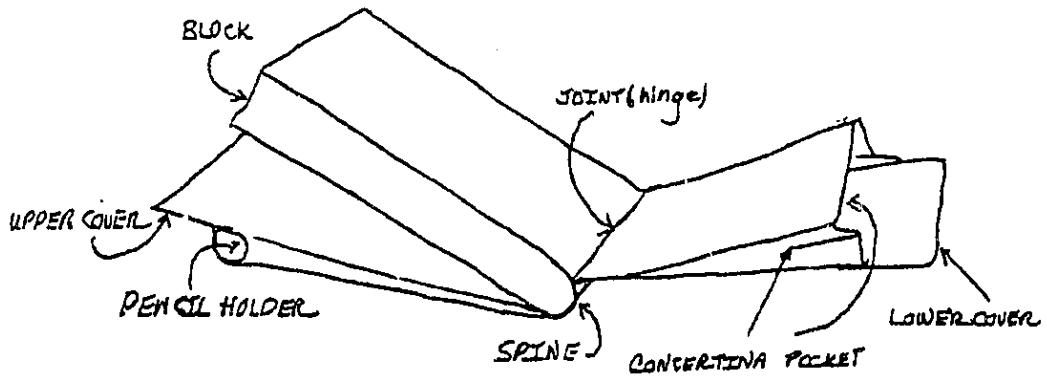
ill.1 - c) Inside covers - basic parts and vocabulary



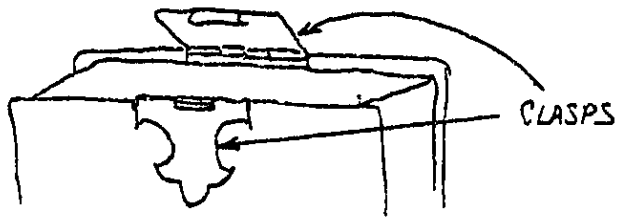
ill.2 - Folding - vocabulary for parts



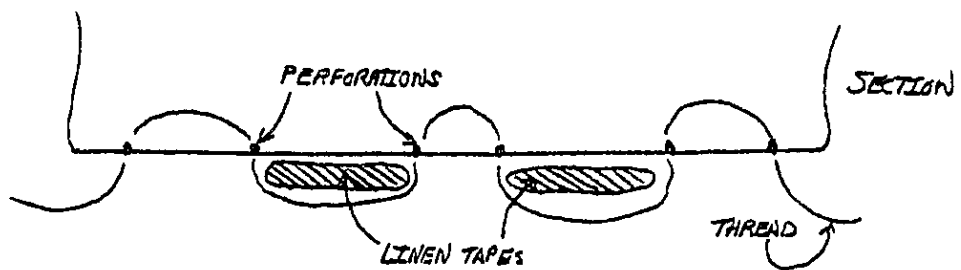
ill.3 - a) Hind sketchbook - special parts



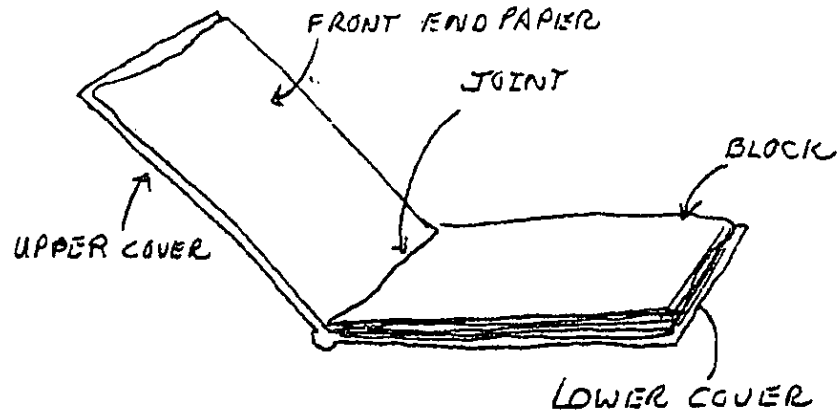
ill.3 - b) Clasp



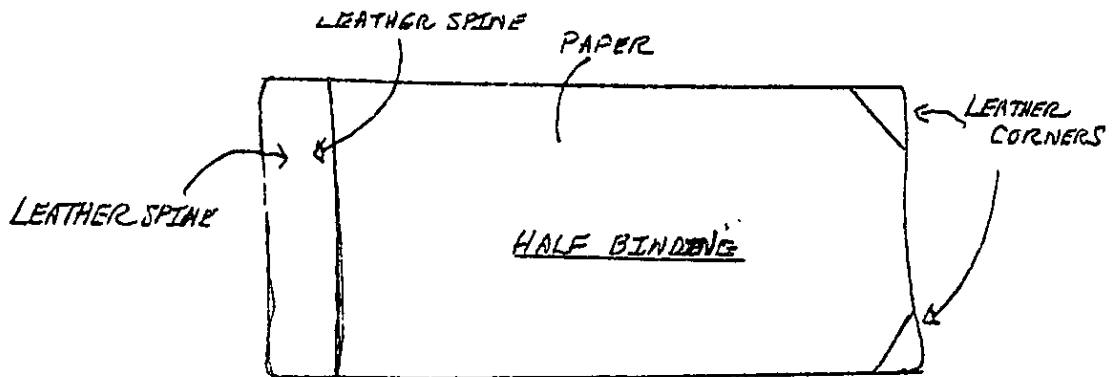
ill.3 - c) Sewing



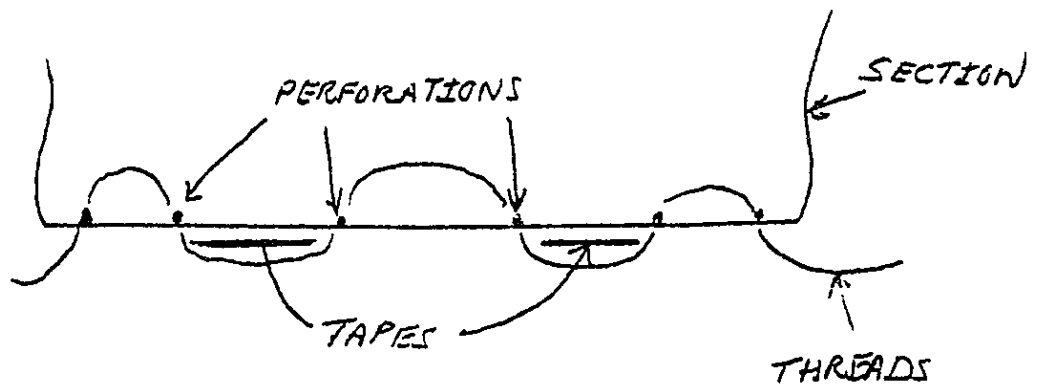
ill.4 - a) Warre sketchbook



ill.4 - b) Cover



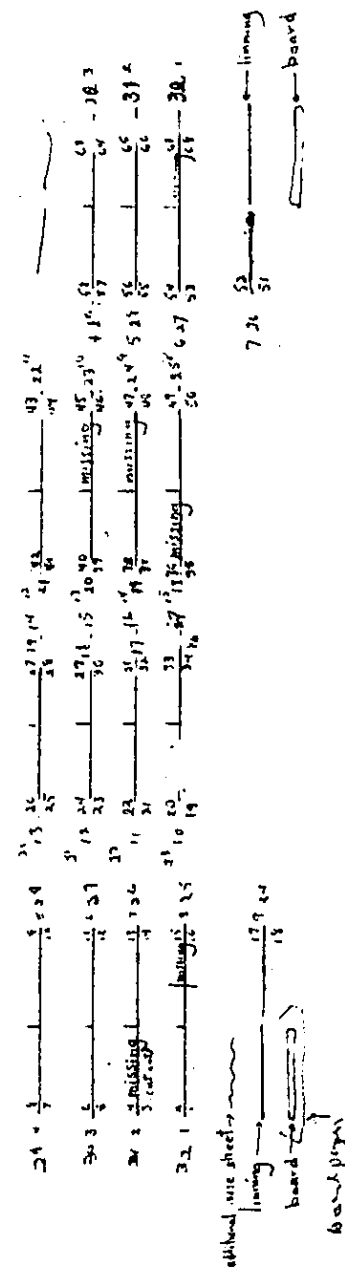
ill.4 - c) Sewing



HIND



WARRE



ill.5 Hind and Warre sketchbook block plan.

## APPENDIX 1

## SELECTED BIBLIOGRAPHY

The following list of publications is very selective in order to give an idea of the types of publications that include the study of nineteenth century Canadian drawing.

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## APPENDIX 2

## GLOSSARY OF BOOKBINDING TERMS

This appendix of terms is based on Bookbinding and the Conservation of Books by Matt T. Roberts and Don Etherington, published by the Library of Congress, Washington D.C., in 1982. Only the essential terms useful for the descriptions of sketchbooks in this study have been selected and compiled into a reference glossary. Many definitions have been shortened without losing any basic information or the essence of the meaning.

-1-

The first stage of bookbinding is PREPARATION which includes all of the operations up to and including folding.

Folding is a general term applied to blank sheets of paper which have been folded in various ways to form sections.<sup>124</sup> In the bookbinding trade, the sheet size and the number of folds that create the section sizes and produce the exact number of leaves and pages of a book, remain constant.<sup>125</sup> The descriptions given to book sizes are based on a still current system that involves using the size of a leaf as a fraction of the folded sheet. The fold symbol, e.g., f, 4, 8, etc., is used as an indication of approximate sizes.<sup>126</sup> In this manner, the size of a book is established. In a general way, a book is said to be NARROW if its width is less than three fifths of its height, SQUARE if more than three fourths, and OBLONG or LANDSCAPE if the width of the covers is greater than the height. In bibliology, the dimensions of a book are measured only by the height of its cover, in centimetres, from head to tail. The width of a book is given only when unusual or when the book is old or has a fine binding and in restoration work. When both are given, height is given first. In describing fine bindings it is not unusual for the thickness to be given also.

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<sup>124</sup> Dic. p. 105, folding.

<sup>125</sup> Dic. p. 106. gives folding charts.

<sup>126</sup> Dic. p. 237. gives notes on SIZE.

-2-

The second stage of bookbinding is FORWARDING which includes all operations from sorting to pasting down board papers and comprises some twenty-five operations. These will be briefly described so that the role of each is understood within the process of bookbinding.

Sorting is an operation of quality control, done to remove any flawed sheets of paper before binding.

Gathering is the process of collecting and arranging in proper order for binding, the folded and sorted sections of a blankbook.

Making of joints or hinges which are the internal juncture of the board paper and the fly leaf, usually of case-bound books. It is the section at the front and back of a blankbook, consisting of one plain and one waste sheet, connected by a strip of linen or another relatively heavy material, and lined with a plain or marbled paper. The plain sheet is glued to the first (and last) leaf of a book and the waste leaves are glued to the boards. The fly leaf protects the first and last pages of a book. The pastedown or endpaper hides the raw edges of the covering material where it is turned over the edges of the boards. It also forms the hinge between the block of blank leaves and the board or case which forms the cover.

Guarding is the operation of attaching a guard which is a strip of cloth or paper pasted around or into a section of a book so as to reinforce the paper and strengthen the fold between the endpaper and the first and last sections. This assists in relieving the strain on the endpaper caused by opening the book, its point of greatest flexing.

Marking and preparing for sewing is the process of marking the position of cords or tapes on the spine or the gathered sections before sewing.

Sewing is the process of securing the sections or leaves of a volume by means of a thread in such a manner as to insure a consecutive and permanent unit. It is the construction of the block of blank leaves. There are two basic approaches to sewing a book: 1) through the centre of the folds of the sections, e.g., flexible sewing; and 2) through the sides of the leaves, e.g., oversewing. The sections are sewn on cords or tapes.

Gluing up the spine is the process of applying glue or other adhesives to the spine of a book after sewing. The main purpose of gluing-up is to put the spine of the book in the

proper flexible condition for the moulding operations of rounding and backing. A slow-drying glue is used so it remains tacky and soft while the spine is shaped and the shoulders set.

Trimming is the operation in which bound books and other printed materials are reduced to their final size before casing or attachment of the boards. Trimming a book removes the folds at the head and fore edge, thus freeing the leaves for turning.

Rounding is the process of moulding the spine of a block of blank leaves into an arc, or approximately one third of a circle, which in the process produces the characteristic concave fore edge of the book. Rounding takes place after the spine has been given a light coat of adhesive, and is accomplished by means of light hammering along the spine with a round-headed hammer. The purpose of this action is to help prevent the spine from falling, which would result in severe straining on the hinges of the book. It also facilitates the outer sections being knocked over to form the backing shoulders, and, in conjunction with this backing process, helps accommodate the swell in the spine that results from the bulk added by the sewing threads.

Clothings are the strips of leather, cloth or parchment which are glued to the spine of a stationary binding, between the webbings, both to strengthen the spine and to help maintain its shape.

Making tongues involves the process of covering the spine of a book and carrying the leather onto the waste sheet of the endpapers, together with the spine lining and slips. It is one of the techniques used to attach the covers to a book.

Cutting and preparing boards is the process of shaping the binder's boards made of paper for the covers of any bound or cased book. The thickness of the boards used in bookbinding should be appropriate to the size and weight of the volume being bound.

Paring and slotting tongues is the operation of skinning the tongue and shaping it to fit a slot cut into the back edge of the board. The board is then covered and finished in whatever manner is required, separate from the book, and is attached to it by gluing the tongue into the slot. The entire assemblage is then pressed to insure proper adhesion. This technique facilitates handling and restoration.

Making and attaching spring-back consists of a strip of millboard, the length of the boards of a book, which is rounded and fitted to the spine in an elaborate procedure.

The purpose of the spring-back is to cause the book to lie flat to facilitate writing. It acts as a spring, and its pressure on the sides of the book near the spine causes the book to snap open and shut.

Attaching boards is the process of gluing the tapes and spine-lining material to the inside of single boards or between split boards, or the lacing-in of the cords through the holes drilled or punched in boards. In general, it is the binding process of joining the boards to the block of blank leaves. It is not to be confused with casing-in.

Trimming ends of the spring-back is the operation that takes place after the spring-back is attached. Both ends are softened, paste is applied, and the ends are bent over to form the headcaps.

Paring leather is the process of thinning leather that will be used in covering the boards, by cutting the flesh side or shaving the edges that are to be turned in.

Covering is the process of gluing or pasting the cloth, leather, etc., to a book, drawing it over the spine and boards, and turning it over the edges of the boards at the fore edge, head and tail of the book.

Trimming out the margins of turn-ins is the operation of cleaning the surplus leather, cloth, etc., from the inside boards of a book bound by hand before filling in or pasting down. It involves trimming out the sides of half-leather bindings before attaching the paper sides.

Siding is the process of siding-up, or attaching, the paper sides to quarter, half or three-quarter bindings.

Pasting down board papers is a process, in hand binding, of pasting the board papers to the insides of the boards of a book.

-3-

The third stage of bookbinding is FINISHING which includes lettering and decoration.

Lettering is the process of marking a binding with author, title or other distinguishing bibliographical information, and in a loose sense, with accompanying ornamentation, e.g., lines or library imprints.

Decoration is the art of polishing, lettering and embellishing the spine, covers, insides of covers, and sometimes the edges of a book, as well as inlaying, onlaying, varnishing and otherwise decorating and/or protecting the finished bookbinding. The purpose of finishing is to identify and beautify the book in such a manner as to not interfere with the strength of the binding.

In general there are four basic characteristics of a well-bound book: flexibility, durability, solidity and accuracy.

Flexibility is a characteristic of the spine of the book which allows the book to open freely with minimum strain on the structure. The factors affecting flexibility include the method of sewing, the grain direction of the paper, the presence of tipped-in plates, the characteristics of the paper, the lining of the spine, rounding and backing and, finally, the materials and techniques used in covering the book.

Durability is a characteristic of a binding which enables it to withstand flexing, abrasion, impact, tearing and staining or soiling. It is built into the binding in certain places, but particularly, in the sewing, attachment of the endpapers, rounding and backing, the lining of the spine and the attachment of the boards. Inferior materials, and especially inferior adhesives, spine linings, endpapers and covering materials will, adversely affect durability.

Solidity is a characteristic a book displays when it has the appearance of a compact entity, lies flat when closed and is loosely jointed at the spine. Good pressing, gluing and especially good rounding and backing, are essential, as is the use of boards of a suitable thickness.

Accuracy is a somewhat vague term, but it is manifest in the ability of the book to stand vertically without leaning or falling over. This is accomplished by square trimming, proper attachment of the boards and square cutting of the boards.

## APPENDIX 3

## LETTERS FROM W.G.R. HIND TO H.Y. HIND

Two letters kept in the Public Archives of Nova Scotia:  
MG 100, Vol. 164. No. 15 (Victoria, B.C./January 31  
[ca.1864]), No.15a (Winnipeg/ Sept 7, 1870).

Victoria, B.C.  
January 31

Dear't Henry,

I have received  
your letter; and am glad to  
hear that you are all well; the reason  
why I did not write, was, I believe,  
because, instead of having made my  
weight in gold; there was nothing  
very flattering to tell - the life during  
the past year having been rather a  
rough one. Of course, you are well posted  
as to this country, having read, no doubt  
any number of letters in the Globe etc.  
relating to this Colony and Cariboo  
in particular. Cariboo has proved  
to be a mining region, difficult to  
come at, difficult to get along in

2

and very partial in its favours.  
Victoria presents, this winter a melancholy  
contrast to the preceding one, in fact  
everything in a state of stagnation, and  
the only thing that seems to keep the  
place alive is the attempt to develop  
the copper mines of Victoria Vancouver  
and the adjacent islands - There seems  
to be no doubt as to the number of  
copper leads existing throughout the country.  
but it remains to be ascertained wether  
they are rich enough to pay - With the  
exception of one or two excep fortunate cases  
Cariboo does not took seems to have  
disappointed experienced miners this season,  
and consequently there will be a decrease in  
the numbers of Cariboo miners, next season

3

Of course, I have not been able to get up to Cariboo; it requiring considerable means as well as muscle to get there, especially to stop there; I have been just dragging along by sketching etc.. made water colour drawings from my overland sketches, as well as some original oil paintings descriptive of life in the upper region, - we found a rather different state of things existing here than what we anticipated before setting out. and is owing Fraser's letters in the times, being correct enough, but things had changed since he wrote, from surface mining to shaft mining altogether - we had a jolly time coming over the plains, but when we approached the Rocky Mountains difficulties began to appear, in the way of large swamps pine, and bog swamps, and small lakes of water through which we had to lead our oxen, packing is not such

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easy work as driving a cart. Redgrave and I with another were three days in advance of our party when we first struck the perpendicular wall of the Rocky Mountains, opposite which we camped on Sunday, and were in a state not to be envied as we fancied we were surrounded by Grizzly bears during the day and night, mistaking the note of the mourning owl, for the grunt of a Grizzly. Down the Fraser was the worst part of the journey, as it is full of rapids and caverns etc. living on dried ox meat alone for during the time. Pemican is infinitely better food. I am surprised to hear of you going to Saskatchewan again, and shall anxiously look for your next letter; as It takes about six weeks I think from, Canada here. I hope the Moisie book will do well and should like to see it - Of all the Overlanders who have come here, thoses who are mechanics etc. axemen etc. have done best.

Your Affe. Brother  
W. Hind.



Winnipeg. Sept 7th 1870  
Dear Henry, [Y.Hind]

I have just  
received your letter of August 16th  
I am not among the Buffalo,  
but am living in the town of  
Winnipeg.

The Canadian Expedition has  
arrived and the Governor. The  
entrance of the British troops  
was quite an affair. They came  
up the river in the boats, to  
within about 6 miles of the  
Fort, camped, and marched in  
the following morning. The following

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morning as well as the previous  
night being a regular damper  
raining like blazes. The troops  
consisting of 60 rifles, artillery with  
two guns and a few engineers  
marched to the Fort outside of the  
town, the staff riding through it.  
When the troops got within half  
a mile or so, of the Fort, they threw  
out skirmishers, and advanced in  
form of battle: but there was no  
fight, for all the french had  
cleared out of the Fort, hoisted  
the Union Jack, and dragging all  
the Cannon out of the fort in front

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fired a salute, with cheers, etc..  
 The Ontario Battalion seem to be  
 a firm body of men. Archibald  
 has held a levee and everything  
 is gradually arranging itself to a  
 new state of things. There is a  
 decided predominance of Canada  
 prevailing now as might have been  
 expected. The french people making  
 themselves scarce at present in  
 and around the town.  
 Dawson is here, and I believe intends  
 completing the road to Lake of the woods.  
 I have not seen him yet. he is  
 taking up his quarters at Andrew McDermots'  
 house, I dont' know what you  
 refer to, when you I have not

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received your last letter. In fact,  
 I have not received your anything  
 since your letter of Sept 7th 1870  
 in which you state that you have  
 sent for me \$100 through Mc Dermot, by  
 the Hudson Bay Comp. I have not  
 received the \$100 and McDermot, has  
 not heard anything about it as yet.  
 I have made about half a dozen  
 sketches, which I have sold to the  
 officers of the British troops. The  
 sketches are of Fort Garry with  
 the Camp, Hunter's Camp. etc.  
 I dont see the Illus London News  
 here, so I have not had the pleasure  
 of seeing my sketches. Perhaps, you  
 might send me a paper containing them

I am not sure what I shall do this  
 winter, perhaps, stop in the town.  
 Remember me to all at home and Believe me  
 Your Affect Brother  
 W.G.R. Hind