



ARTIST HUDON & EXPO SKETCHES

A letter from the PUBLISHER

Benjamin M. Ouer

"GIVE me a blank sheet of paper and a pencil and I'm completely happy," insists Artist Normand Hudon. "A piece of paper is the most fascinating thing in the world; it's better than Brigitte Bardot." What Hudon normally sketches on the paper, however, is usually less shapely but more meaningful—as evidenced by his cover caricature of Guy Favreau. This cover was done especially for *TIME* Canada; the cover of the other *TIME* editions this week features Jim Clark, the Scottish auto-racing champion (see *SPORT*).

Since Hudon, 36, drew his first cartoon for Montreal's *Petit Journal* 20 years ago, he has fancifully and acidly etched Quebec's politicians, from the late Maurice Duplessis, who appeared with a nose shaped like the Eiffel Tower, to his old friend Natural Resources Minister René Lévesque—caricatured as a light bulb held aloft by Premier Jean Lesage.

Guy Favreau, of course, has not escaped, either. One of his favorite Hudon cartoons, which hangs in the former Justice Minister's Center Block office, shows him, on his appointment as leader of the Federal Liberals in Québec, as a knight in

armor—holding aloft a broken sword held together by string. Of this week's cover drawing, Hudon says: "I see Favreau as an intelligent and honest man who is overtaken by events, things that come to him from all sides and leave him bewildered."

Hudon himself, on the throwing end of political darts, gives the impression of never being bewildered by anything. Hugely self-confident, he moves easily from daily newspaper cartooning to performing in nightclubs and on television, where his trick is to turn random lines submitted by the audience into pictures in seconds. He has held half a dozen gallery shows of his paintings and collages.

This summer Hudon is at work on "the biggest project of my little career," a design for the four 60-ft.-wide, 28-ft.-tall triangles that will form the translucent pyramidal roof of the "Man and Energy" section of the Canadian pavilion at Expo '67. The designs (see *cut*) are fanciful, lighthearted caricatures of the familiar sources of one kind of natural power, and the sheer size of the assignment makes up for Hudon's having little time now to mock the politicians who wield the other kind.