

do. Its approach is fresh and tasteful, with colour plates so clearly reproduced, you can even see the laid paper pattern on which the originals were printed.

I've always had a distant respect for Randolph Caldecott (1846–86), who, along with Walter Crane, worked to fame with Victorian colour woodblock printer Edmund Evans. Caldecott's *A Frog He Would a-Wooing Go* had a tremendous influence on one of my favourite illustrators, Beatrix Potter. But it is his lively, humorous line work that influenced my favourite illustrator in the whole wide world, Arthur Rackham. I'm indebted to Caldecott for that!

Desmarais writes enthusiastically about the Caldecott approach. In an age when stiff, museum-like drawings were the standard, he pioneered a natural, entertaining style—often quite ribald—that appealed directly to children.

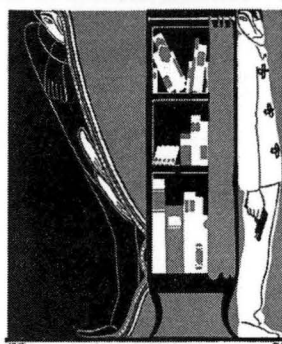
Most of the illustrations in the book are taken from Desmarais' own Caldecott book collection, and it is nice to see so many of the gold-blocked buckram covers reproduced. My only wish would have been to see a few reproductions of original drawings for that extra touch of intimacy. I understand, however, that the book had to follow the exhibition content.

I spoke briefly with Desmarais when he recently visited Vancouver and, like his book, he seemed immensely pleasant and unassuming. It is always reassuring when someone's heart is evident in their work.

## WELCOME NEW MEMBERS

Joan Bailey, AB ♦ Douglas Barnes, PQ  
 Maurie Barrett, ON  
 J. C. Byers, ON ♦ Marian Craig, BC  
 Agnes Cserhati, ON  
 Jim Curran, BC ♦ Gail Edward, BC  
 Neil Elliott, CA  
 Liz Grieve, AB ♦ Mark Hall, TX  
 Frances Hunter, BC  
 Elsie Jang, BC ♦ Holly Keller, BC  
 Sharon Lawrence, BC  
 Ingrid Luters, BC ♦ Gillian Mothersill, ON  
 Patty Montpellier, BC  
 Michelle Mayne, BC ♦ Keith Niall, ON  
 Shane Plante, BC  
 Meredith Pue, BC ♦ Dai-Juin Rapanos, BC  
 Jeremiah Saunders, BC  
 Five Seventeen, BC ♦ Simon Fraser University, BC  
 Claudia Skelton, WA  
 Larry Thompson, ON

## EX LIBRIS



### EX LIBRIS. DR. SOMOGYI ÖDÖN

THIS IS A bookplate that immediately catches the eye, obvious in style yet obscurely mysterious in thematic representation. Its subject is surely a rarity to the art form known as ex libris. *Murder!* it screams. *Revenge in waiting!* The furtive creeping of a shadowy figure, and out from the darkness a scarfed face is revealed. From the cold street he has come with eager hands. Twice before he has been here; as guest some months back, when he had first laid eyes on the bookcase and its curtained contents, and then, a night two weeks ago, when reason had been subdued by desire. He had not intended to take it that night, but a pounding heart is a great manipulator of the will. Such a small, insignificant volume, after all, would surely not be missed.

Or so he thought, for envy has left this unsuspecting soul blind to the fury of a man who has already once been taken for part of his worth. The second figure, adorned in opposing white, stands waiting, solution in hand. His back pressed to the fruits of his labour, he waits. Rarest of the rare, these volumes have cost him much, yet without that one now gone, none of them mean anything to him. Each day since, he has been waiting, longing for that most malicious villain to return. Silent and breathing, he waits. Steps upon the floor—now is the time. Steps coming closer—now it will be done!

So goes the fate of the book thief. Created by an unknown artist in 1913 for Dr. Somogyi Ödön of Hungary, this bookplate is a wonderful example of the art nouveau movement in Europe. This pictorial bookplate is printed in pistol black and a shade of green suggesting the intruder's decadent passion.

*Adam Cowling*