



E D Y L E G R A N D

wonderful in the coloring and compelling in their power of imagination, for "La Vie de Jeanne d'Arc", "Balthazar", "L'Ille des Pingouins", and "Rabelais" by Anatole France. Unfortunately the carving of the wood-cuts from these designs was entrusted to an other hand. Since Edy Legrand grew tired of this technique, which usually loses a great deal of its original force of expression in course of reproduction, he has begun etching. His first work, seventeen etchings for "Siegfried et le Limousin" by Giraudoux, (1928), shows an exquisite sense of taste. Here lightness of touch, liveliness, elegance, irony and depth in the most delightful unity afford pure pleasure to the lover of the art of the etcher. In the following year the artist published etchings and drawings for "Sous les Drapeaux Morts" and "L'Exil" by Montherlant, for the "Oeuvres Poétiques" of Mac Orlan and "Le Retour de Silbermann" by Lacretelle. Above all he designed wonderful etchings for "Jaco et Lori" by Bainville. This is one of the most successful series of etchings since the war. The year 1930 was an important one for Edy Legrand. One after another he published a series of pen-and-ink drawings for "L'Enfer" which are of compelling imaginative power and great variety in the shading of the black and white effects. Besides this the illustrations to two very important books showed him to be the equal of the finest masters of illustration. The first was "Le Cantique des Cantiques" (The Song of Songs) which he decorated with aquatint etchings in great variety