

FOREWORD



THE democratic world movement now in progress has not failed to make its impress on the vital issues of Art. It manifests itself perhaps most conspicuously in the astonishing advance and development of methods of pictorial reproduction. Hereto the unique quality of a work of Art has been significant and dealers still guard jealously the importance of this fact in furthering their sales.

Now the democratic tendencies demand more and more that Art shall be made for the people—and brought within the means of the greater number.

On this account artists of our time are giving serious attention to the various reproductive processes—Engraving, Lithography and Etching. All these processes, originally invented through the genuine need of the artist, have been more or less abused and mishandled by commercial uses and in turn neglected by the artist. The beauties and possibilities of these methods remain practically unknown to the public—and although it is a difficult task to reinstate them to the high position they deserve in the Arts, great strides have already been made both here and in Europe towards their firm re-establishment.

The men whose names are here appended, working in the various media of artistic reproduction, have formed an association called the Society of Canadian Painters-Etchers. It is the intention of this group of men, together with such new workers eventually elected to the Society, to continue and develop in Canada the great tradition of the artist-print in its many phases—the tradition born of such men as Dürer, Holbein, Rembrandt, the great Japanese, Hokusai, Hiroshige, etc.

It is the purpose of this Society to hold exhibitions of prints of contemporary Canadian artists (original Engravings, Lithographs, and Etchings) in all the large cities of Canada.

WM. J. THOMSON, Pres. FRED S. HAINES, Sec.
Thornhill, Ont.

NOV 15 1951