The Cloud Wampler
Collection of Prints
Supplement I

Syracuse University
The Cloud Wampler Collection of Prints

Syracuse University

A SUPPLEMENT FEATURING
J O H N  T A Y L O R  A R M S
M U I R I E D A B O N E
A N D E R S  Z O R N

Preface by
M I C H A E L  H A R P E R

Introduction by
L A U R E N C E  S C H M E C K E B I E R
and
C L O U D  W A M P L E R

Catalog by
A L E X A N D R A  K.  S C H M E C K E B I E R
As Syracuse University begins its second century of great promise and challenge, it is symbolic of this beginning that the School of Art should have a new Dean and the University Collection should acquire its first director and full-time staff. As new arrivals, the staff feels a keen sense of responsibility in continuing the work so ably begun by others. Through the generosity and support of the University's friends such as Cloud Wampler, and under the thoughtful guidance of Laurence Schmeckebier, Dean Emeritus of the School of Art, Syracuse University has built a large collection of original prints which is outstanding in both quality and comprehensiveness. We who are beginning our efforts on behalf of the University have spent a major part of our time surveying the riches that we have inherited, in order that we may more intelligently pursue the acquisition of new works with the aid of our friends.

The desire for a comprehensive collection must not be motivated by mere acquisitiveness—quantity alone must not be our goal. We should seek the same high quality that is so obviously a part of the Cloud Wampler Collection and the same scholarly soundness that has marked Professor Schmeckebier's work. In order to attain these goals, we are guided by the purpose of a University collection which is to aid the scholar and student in his search for knowledge and understanding. For the art student, this means a familiarity with both historic and current examples of art in order that he may build his own professional and creative efforts upon a rational foundation. For the historian of art, the collection furnishes an opportunity to acquire at firsthand a familiarity with the objects of his study; and because of the special nature of prints as conveyors of ideas, as well as works of art in themselves, they are often important sources of information for the political and cultural historian. Further, because the University feels a responsibility to a larger community than that of the campus alone, we also shall strive to share our treasures and intellectual resources with all: students, patrons, and interested members of the public.

Michael B. Harper
Curator of Prints and Drawings
INTRODUCTION

Cloud Wampler's magnificent gift of his collection of prints to Syracuse University in 1964 established this institution as a major repository of art works associated with the professional education of artists. The publication of a scholarly catalog,* itself the pioneer product of a graduate research program, served not only as a tribute to Mr. Wampler but also as a unique and highly useful handbook on the history of prints for students and connoisseur alike.

The subsequent donation of a substantial number of prints by John Taylor Arms, Muirhead Bone and Anders Zorn is a significant demonstration of the continuity of this creative and educational relationship. When the original gift was made, these artists were retained simply because Mr. Wampler could not bear to part with them. They were his favorites because of their special qualities of technical excellence, aesthetic sensitivity and love of detail through which is mirrored the artist's universal ideal of perfection.

In a sense, they reflect the collector himself. For many years a tower of strength in the Syracuse community, Mr. Wampler was not only a successful business man of national standing but also was active as a leader in banking, industrial and civic organizations. His contact with the world of the artist was always one of his greatest sources of inspiration and satisfaction. Characteristically, it was this penetration into the deeper realm of the individual artist that seemed to fascinate him over a longer period of time.

This continuity of the connoisseur is both infectious and inspiring. From the previous availability of the prints for study on an individual basis, there has now been developed an established program of exhibitions designed to serve both the general University student and the professionally motivated artist. The themes and purposes vary in many directions, from problems of iconography and technical procedure to historical evolution and social expression. It is the more penetrating study of individual accomplishment, however, that reveals the deeper qualities of individual conviction and integrity. This is to be found in the remarkable work of these artists and for this again we are grateful to the generosity of Cloud Wampler.

Laurence Schmeckebier

CATALOG OF THE COLLECTION

ARMS, JOHN TAYLOR  American, 1887-1953
One of the most highly esteemed American engravers, he worked both in the United States and France. Born in Washington, D.C., he studied at Princeton University and Massachusetts Institute of Technology, was trained as an architect, and in 1919 turned completely to the graphic arts. He was a pupil of Ross Turner, David Gregg, Desprez, Felton and Brown. Often called the "modern medievalist," he has produced drawings and etchings of the architectural monuments of Normandy, Champagne, Burgundy, as well as those of Spain and Italy, especially Venice. He is also known for his city views and a few landscapes. His prints are highly prized and in the collections of most American and European museums.

Jewelry (Detail of Choir Screen, Saint Cecilia, Albi), 1938
Signed and dated in pencil 66.101(1)

Albi, 1927. 9 1/8 x 10 1/4
On the plate: "Albi 1927"; signed and dated in pencil 66.101(2)

Precious Signs—Notre Dame, Les Andelys. 1925
3 1/8 x 3 1/4
Inscribed to E. Cloud Wampler; signed and dated in pencil 66.101(3)

Laigle. 1940. 3 x 1 5/8
State II; signed and dated in pencil 66.101(4)

Eglise St. Michel, Pont l'Eveque. 1927. 9 1/8 x 4 5/8
Signed and dated in pencil 66.101(5)

Gothic Glory: Sena, Cathedral of St. Etienne, North Portal. 1929. 15 1/4 x 9 5/8
State II; signature and date inscribed on plate; signed and dated in ink 66.101(6)

Black and White—Trébriçon. 1932(?) 3 x 2
Signed and dated in pencil 66.101(7)

Feoddy, 1929. 12 3/4 x 7 3/4
State III; signature and date inscribed on plate; signed and dated in pencil 66.101(9)

Gargoyle Studies. 1924. 3 1/4 x 3 3/4
Signed and dated in pencil 66.101(10)

A Gargoyle and His Quarry, Notre Dame. 1920. 7 x 5 1/4
Signed and dated in pencil 25/75 66.101(11)

The Gothic Spirit. 1922. 11 1/8 x 6 3/4
Trial Proof VI of State I on light blue paper; signed and dated in pencil 66.101(13)

Medieval Pageantry. 1934. 12 1/4 x 9 3/4
Figures etched by Kerr Eby and architecture etched by John Taylor Arms; signed and dated 1929 in pencil 66.101(14)

French Laces: West Portal, Main Facade of Notre Dame, Villefranche-en-Rouergue. 1949. 7 1/2 x 4 1/2
Signed and dated in pencil 66.101(15)

A Spanish Profile (Puerto del Obispo or Doorway of the Bishop, South Transeptal Portal of Palencia Cathedral, Spain). 1935. 15 3/4 x 6 1/2
Signed and dated in pencil 66.101(16)

T attacked by John Taylor Arms, N.A., A.R.E., 1920. 7 1/2 x 5 1/2
(Christmas Card). Inscribed: "To my dear friends Bob and Marguerite Nisbet, John Taylor Arms 1939"; signed and dated in pencil 66.101(17)

A Breton Calvary. 1932. 5 1/4 x 3
Signed and dated in pencil 66.101(18)

Crystal and Jade VI. 1940. 7 1/2 x 6 1/4 (A & E)
Signed and dated in pencil 66.101(19)

Nativity H (Christmas Card). 1936. 6 1/4 x 4 1/4 (plate), 1 x 1 (image)
66.101(20)

Cobwebs. 9 1/8 x 7 1/2
Signed in pencil 66.101(22)

BONE, MUIRHEAD  British, b. Scotland, 1876-1953
Born at Patrick, near Glasgow; after studying there and at Ayr, he settled in London in 1901 at the age of 25, having already more than one hundred prints of various subjects to his credit. His special individual interest has been scaffold-covered buildings, though he has varied it with portraits and landscapes. He is considered a supreme master of drypoint, which he also combines with etching, and such architectural mood pieces as Ayr Prison are regarded as being among his masterpieces.

Tontine Gates, Glasgow III. 1899. 6 1/4 x 4 1/4 (E & D)
C.D. No. 46; signed and titled in pencil; inscribed on plate: "Muirhead Bone" 66.102(1)

Rhensish Evangelarium. 1903. 8 1/4 x 6 1/4
C.D. 118; trial proof A; signed in pencil
Ex coll: Francis Dodd 66.102(2)

Rhensish Evangelarium. 1901. 8 x 6 1/4 (E & D)
C.D. 118; signature inscribed on plate; signed in pencil 66.102(3)

Measurements are given in inches with height preceding width.
Paul Verlaine II. 1895. 9\% x 6\%. A.94, three states, on the plate: "18 ZORN 95"; signed in pencil 66.103(14)

King Oscar II. 1896. 10\% x 7. A.132, on the plate: "1995 ZORN"; signed in pencil 66.103(15)

Laughing Model I (Modèle en buste, vântâ). 1898 5 x 3\%. A.134 II/2, on the plate: "1898 ZORN"; signed in pencil

Rare impression, about twenty-five or thirty proofs only

66.103(16)

Laughing Model I. 1898. 7\% x 5\%. A.137, only state, on the plate: "ZORN 1898 Mora"; signed in pencil 66.103(17)

Self-portrait 1. 1898. 6\% x 5. A.139 II/3, on the plate: "ZORN 04"; signed in pencil 66.103(18)

Traveling Companion (Mr. Charles Deering). 1904. 7\% x 6. A.182, only state, on the plate: "Through Grand Canon Arkansas 16 March 1904 ZORN"; signed in pencil 66.103(19)

Emma Rasmussen. 1904. 7\% x 5\%. A.183, only state, on the plate: "ZORN 1904" 66.103(20)

Self-portrait with Inscription. 1904. 6\% x 4\%. A.185 III/4, on the plate: "Gardi onuma weiser wem an wilda" ("His work shows his will"); signed in pencil 66.103(21)

IVillage Violinist. 1904. 6\% x 4\%. A.186, only state, on the plate: "ZORN 1904" 66.103(22)

At the Piano. 1900. 7\% x 6. A.160 II, on the plate: "ZORN 1900" Extremely rare impression on Japan paper

Inscribed in pencil: "To friend Sullivan Xmas souvenir of Zorn" Inscribed in pencil: "To friend Sullivan Xmas souvenir of Zorn" Ex coll: A. W. Scholle (stamp on reverse) 66.103(23)

At Prayer. 1907. 7\% x 5\%. A.246 II/2, on the plate: "ZORN 1907"; signed in pencil 66.103(24)

At Prayer. 1907. 7\% x 5\%. A.246 II/2, on the plate: "ZORN 1907"; signed in pencil 66.103(25)

A.246 II/2, on the plate: "19 ZORN 07"; signed in pencil 66.103(26)

At Prayer. 1907. 7\% x 5\%. A.246 II/2, on the plate: "ZORN 1907"; signed in pencil 66.103(27)

At Prayer. 1907. 7\% x 5\%. A.246 II/2, on the plate: "ZORN 1907"; signed in pencil 66.103(28)

At Prayer. 1907. 7\% x 5\%. A.246 II/2, on the plate: "ZORN 1907"; signed in pencil 66.103(29)

At Prayer. 1907. 7\% x 5\%. A.246 II/2, on the plate: "ZORN 1907"; signed in pencil 66.103(30)

At Prayer. 1907. 7\% x 5\%. A.246 II/2, on the plate: "ZORN 1907"; signed in pencil 66.103(31)

At Prayer. 1907. 7\% x 5\%. A.246 II/2, on the plate: "ZORN 1907"; signed in pencil 66.103(32)

At Prayer. 1907. 7\% x 5\%. A.246 II/2, on the plate: "ZORN 1907"; signed in pencil 66.103(33)

A Dark Corner. 1904. 9\% x 6. A.207, on the plate: "1906 ZORN"; signed in pencil 66.103(34)

A Dark Corner. 1904. 9\% x 6. A.207, on the plate: "1906 ZORN"; signed in pencil 66.103(35)

A.137, only state, on the plate: "ZORN 1904"; signed in pencil 66.103(36)

A.137, only state, on the plate: "ZORN 1904"; signed in pencil 66.103(37)

A.137, only state, on the plate: "ZORN 1904"; signed in pencil 66.103(38)

A.137, only state, on the plate: "ZORN 1904"; signed in pencil 66.103(39)

A.137, only state, on the plate: "ZORN 1904"; signed in pencil 66.103(40)

A.137, only state, on the plate: "ZORN 1904"; signed in pencil 66.103(41)

A.137, only state, on the plate: "ZORN 1904"; signed in pencil 66.103(42)

A.137, only state, on the plate: "ZORN 1904"; signed in pencil 66.103(43)

A.137, only state, on the plate: "ZORN 1904"; signed in pencil 66.103(44)

A.137, only state, on the plate: "ZORN 1904"; signed in pencil 66.103(45)

A.137, only state, on the plate: "ZORN 1904"; signed in pencil 66.103(46)

A.137, only state, on the plate: "ZORN 1904"; signed in pencil 66.103(47)

A.137, only state, on the plate: "ZORN 1904"; signed in pencil 66.103(48)

A.137, only state, on the plate: "ZORN 1904"; signed in pencil 66.103(49)

A.137, only state, on the plate: "ZORN 1904"; signed in pencil 66.103(50)

A.137, only state, on the plate: "ZORN 1904"; signed in pencil 66.103(51)

A.137, only state, on the plate: "ZORN 1904"; signed in pencil 66.103(52)

A.137, only state, on the plate: "ZORN 1904"; signed in pencil 66.103(53)

A.137, only state, on the plate: "ZORN 1904"; signed in pencil 66.103(54)
Early. 1914. 9% x 7
A.262, only state, on the plate: “ZORN 1914”; signed in pencil
66.103(55)

Frida. 1914. 7% x 5%
A.263, only state, on the plate: “ZORN 1914”; signed in pencil
66.103(56)

Frida. 1914. 7% x 5%
A.263 (damaged), on the plate: “ZORN 1914”; signed in pencil
66.103(57)

Crown Princess Margaret of Sweden. 1914. 9% x 7
A.264, on the plate: “ZORN 1914”; signed in pencil
66.103(58)

Gulli. 1914. 5 x 3V2
A.265, on the plate: “ZORN 1914”; signed in pencil
Ex coll: Rosenstamm
66.103(59)

The Swan. 1915. 93)1, x 7 3;4
A.269, only state, on the plate: “ZORN 1915”; signed in pencil
66_103(60)

Self-portrait. 1916. 7 x 4%
A.270, on the plate: “ZORN 1916”; signed in pencil
66.103(61)

Corner of the Fishmarket. 1917. 8 x 7
Initials inscribed on plate: “L. W. H.”; signed in pencil; embossed initial stamp
66.103(62)

John, Augustus Edwin British, 1879-1961
Young Woman Musing. 31;.4, x 3
Plate No. 28, Print No. 18; signed in pencil, D.37 only
66.104(7)

The Old Haberdasher. 6% x 6
Plate No. 52, Print No. 3/25, D. 36 VIII
Signed and titled in pencil
66.104(8)

Nude Study of an Old Man or Old Man Seated. 4 x 6
Plate No. 49, Print No. 6/25, D. 99 only
Signed and titled in pencil
66.104(9)

Locke, W. R.
“Changing Weather” Gulf of Mexico, Florida. 1936.
9% x 11
Signed, titled and dated in pencil
66.104(10)

Rembrandt Harmensz. van Rijn Dutch, 1606-1669
Antonin Proust. 1908. 9% x 7
Inscribed: “en hommage à Madame Kate Simpson Aug. Rodin 1908”; signed in pencil
66.104(11)

Antonin Proust. 1908. 9% x 7
Rare first state, only five or six impressions
Ex coll: E. A. Seasongood, no. 209
66.104(12)

Ryde, Chauncey F.
Farm in Winter. 6% x 9 (E & D)
Signed in pencil
66.104(13)

Webster, H. A.
Les Quais d’Audierne. 1938. 55/2 x 71/2
Signed and dedicated in pencil; “To Cloud Wampler—very cordially H. A. W.”
66.104(14)
JOHN TAYLOR ARMS
Cobwebs
JOHN TAYLOR ARMS

Normandy Noon
JOHN TAYLOR ARMS
A Gargoyle and His Quarry

JOHN TAYLOR ARMS
A Spanish Profile
MUIRHEAD BONE
Repairing the Auld Brig, Ayr

FELIX BRACQUEMOND
Portrait of Alphonse Legros
MUIRHEAD BONE
*Rhenish Evangelarium*

MUICHD BONE
*Rhenish Evangelarium, Proof*
MUIRHEAD BONE
Chiswick Mall in Flood and A Cheshire Farm

MUIRHEAD BONE
Joseph Conrad Reading
MUIRHEAD BONE
East End, Glasgow
ANDERS ZORN
Ernest Renan

ANDERS ZORN
Girl with a Cigarette
ANDERS ZORN
The Swan

ANDERS ZORN
Auguste Rodin
ANDERS ZORN
Prince Paul Troubetzkoy

ANDERS ZORN
Self-portrait
ANDERS ZORN
The Waltz