JOHN MARSHALL

an exhibition of recent work in gold and silver

held in the galleries of the

JOE AND EMILY LOWE ART CENTER

under the auspices of

THE SCHOOL OF ART - SYRACUSE UNIVERSITY

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Introduction and notes by

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THE SCHOOL OF ART | SYRACUSE UNIVERSITY | SYRACUSE, NEW YORK 13210

17. CREAMER & SUGAR

20. ACHIEVEMENT AWARD
3. COFFEE SET
The flood disaster of Florence on November 4, 1966, when thousands of artist-craftsmen lost their shops, their tools and their means of livelihood, shocked the world into the realization of the importance of the artist-craftsman to our contemporary life. It reflects not only the 100 year-long struggle of the creative individual against the machine, but the sheer survival of that unique combination of craftsman's skill and creative imagination which we call the artist. Artistic tradition is by no means a matter of shop handbooks, museum storerooms or historic styles, but the direct and fundamentally human communication of teacher to pupil, of master to apprentice, in the inspired environment of the studio-workshop.

This is the significance of the present exhibition of John Marshall's work. For while it is the first one man show of a young and dedicated designer-craftsman, it reflects the personal devotion, imaginative curiosity and sustained performance characteristic of a new generation of artists who are building the traditions of the future.

Born February 25, 1936 in Pittsburgh, Pennsylvania, he graduated from Langley High School there in 1954 and served three years with the
82nd Airborn Division, then the 11th, principally in Germany. His early interests in art during high school were fostered by scholarships to Saturday classes at the Carnegie Museum which stressed fundamentals of drawing and painting particularly of the human figure. An early aptitude for sports carried him into the professional level of baseball and football which then occupied a good share of his time during his military service.

On his release from the Armed Forces in 1957 he spent a year at construction work, then attended Grove City College for another year as a Business Administration major. His interest in art drew him to evening classes in general drawing and design at Carnegie Institute of Technology and eventually determined his enrollment as a full-time student under the G.I. bill at the Cleveland Institute of Art in 1960. Upon graduation in 1965, he became an instructor in The School of Art at Syracuse University.

Cleveland has long been famous for its tradition of fine craftsmanship and good drawing. His major interest in gold- and silversmithing was developed under a group of distinguished artists and designers, notably
the silversmith Frederick Miller, the goldsmith John Paul Miller, the
enamelist Kenneth Bates and the ceramist Toshiko Takaezu. It was in
this environment that he developed what might be called the classic
approach of the contemporary. Its emphasis was on the constant search
for new ideas and new forms, but of equal importance was the consistent
control of the perfectionist in the use of the right material for the right
form in the right composition.

In this process, John Marshall contends, time has no meaning, since the
control of a product on a time-and-material basis destroys the concept
of aesthetic quality which is a human rather than a mechanical attribute.
Similarly, he argues that the ultimate concern of the artist should be
human and as a result, he prefers to design for individuals rather than
the abstract mass of the marketplace. Faced with the contemporary
multitude of conflicting theories which animate the fields of the fine
artist, the designer-craftsman and the designer for industry, these ideas
reflect the freshness and faith of a generation now on the threshold of
development.

LAURENCE SCHMECKEBIER | DEAN
CATALOG

Measurements given in inches, height preceding width or diameter.

1. SEEDLING PENDANT  1964. 14K gold 2½" x 2". Main form made of 2 chased shapes then soldered together. Enamel pod section formed and held by gold screws from behind.


   Creamer, 3½" x 2½". Raised from a 6" 20-gauge sterling disk with ebony handle and soldered base.
   Sugar Bowl, 3" x 3½". Stretched from 3½" 10-gauge sterling disk.

4. SPACE PENDANT  1964. 2" x 2½". Enamel on 14K green gold.


6. CANDLE HOLDER  1965. 3½" x 6¼". Sterling silver, each unit separately fabricated and held together by ebony core.
11. CREAMER & SUGAR
9. CIRCLE PIN
1965. 10" x 7½". Sterling silver, raised from 12" 18-gauge disk.
8. POD PENDANT
1965. 3" x ¼". Forged main form and transitional piece. Cloisonné enameled shaft held by small screw.
7. WATER PITCHER
1965. 2⅓". 14K gold with cloisonné enamel.
6. CANDLE HOLDER
1965. 3½" x 1¼". Gold plated cross with cloisonné enameled lid.

11. CREAMER & SUGAR

10. PYXIS
1965.
9. CIRCLE PIN
1965. 2⅓". 14K gold with cloisonné enamel.
1. CHASED PENDANT
1965.
2. "CHAOS TO PURITY" PENDANT
1966. 2½" x 1½". 14K gold and cloisonné enamel. National Merit Award in Craftsmen USA '66 show.
13. COCKTAIL SERVER
1966. 9" x 4". Sterling silver, raised from 10" 18-gauge disk. Top section chased with soldered base added. Exhibited in the Northeast Regional Craftsmen USA '66 show.
14. COCKTAIL SERVER
1966.
5. PEARL RING
16. CUP | 1966. 3½" x 3". Sterling silver raised from a 6" 18-gauge disk. Forged handle and soldered base.

17. CREAMER & SUGAR | 1966. 3½" x 4¼", 3½" x 4⅓". Sterling silver, both forms raised from 6" 18-gauge disks. Handles forged and soldered to main form with ebony inserted.

18. EMERALD BROOCH | 1967. 2½" x 2¼". 14K gold forged form with support arms. Cloisonné enamel held by three threaded pins.

19. GOLD CHAIN NECKLACE | 1967. 5" x 4".

20. ACHIEVEMENT AWARD | 1967. 1½" x 6". Sterling silver with ebony base and cloisonné enamel. Top form forged, then chased with cap soldred over backs and ebony inserted in ends. Enamel unit made up of two cloisonné units bezeled into ring. On exhibition at the Museum of Contemporary Crafts, 1967.

21. GROWTH BROOCH | 1967. 2½" x 1". 14K gold forged form with smaller soldered unit. Cloisonné enamel threaded into center.

22. CHALICE | 1967. 13" x 6½". Sterling silver and gold. Lower form raised from 12" 18-gauge sterling silver disk. Back raised and chased crown of thorns design and soldered base. Top cup form stretched from 4½" 7-gauge disk. Chalice is designed in two parts with the lower form to hold the wine and the upper chalice cup which it supports. Collection Syracuse University.
18. EMERALD BROOCH

GOLD SPACE PENDANT | WORKING DRAWING