

Opposite page (top to bottom): Wheel-thrown porcelain, coiled additions, celadon and copper red glazes, 9" high, by Harris Deller; wheel-thrown stoneware, 13" high, by Val Cushing; Lusitania Soup Tureen, slip-cast porcelain, 20" long, by Richard Shaw.

TUREENS: Soup's In

by Judy Stockheim Schwartz

Below (left and right): Wheel-thrown and cut stoneware, 9" high, by Warren MacKenzie; Family Size Large Tureen, slip-cast low-fired clay, 15" high, by Victor Spinski.



The Campbell Museum, Camden, New Jersey, founded 10 years ago as a company-supported, nonprofit museum, sponsored an exhibition of contemporary ceramic soup tureens. The tureens, bowls, and utensils of food service in its collection range from antiquity to the present and are primarily works from the silversmiths and ceramic factories that flourished in Europe between the 17th and 19th centuries. "Soup Tureens: 1976," at the museum (January 19–February 29), is a combined invitational and juried show of 90 works. Helen Drutt, gallery owner and faculty member of the Philadelphia College of Art, coordinated the exhibition. Invitations were extended to 70 recognized ceramic artists in the U.S. and Canada; of these, 50 are participating in the show. And of 130 entries submitted to the juried section, 40 are included.

A veritable cornucopia of interpretations is in evidence. This is not to suggest, however, that such diversity constitutes some new departure in the design of tureens. On the contrary, tureens have for hundreds of years been fashioned in all sorts of interpretive ways. They have appeared as birds, fish, flowers, and vegetables, as well as boats, houses, and baskets—almost anything that can contain has been fashioned

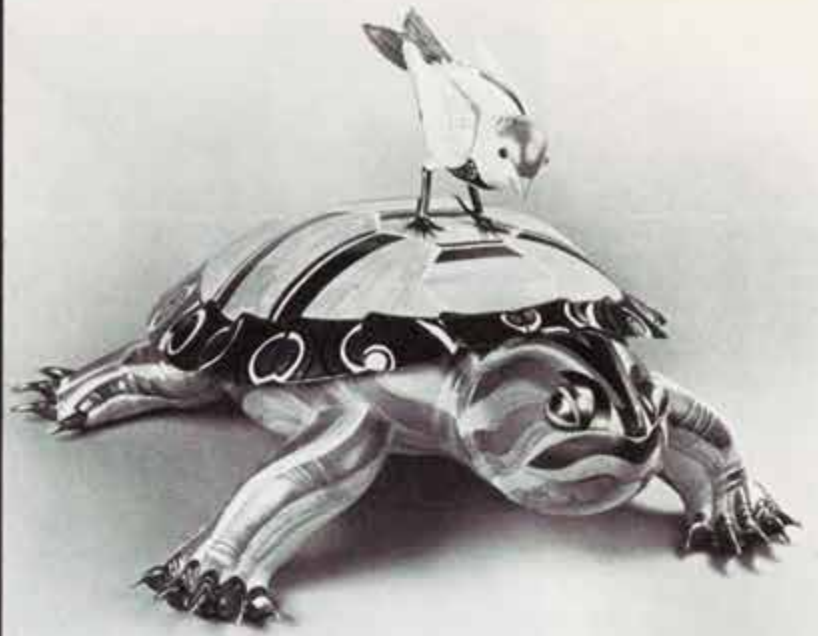
into a tureen at one time or other. These attempts, while not always successful artistically, are often arresting and imaginative and clearly indicate the tradition of energy and inventiveness applied to this object of the groaning board.

This tradition is alive and well in 1976.

Soup tureens of the past often had footed bases or pedestals. Patti Warashina's *Woman Serving Soup* is a personal view of a pedestal consistent with her recent altar pieces. A flat, upright background forms a "canvas" for a portrait of a woman and represents homage to an archetypal mother whose outstretched hands emerge three dimensionally to encircle the foot of a rather conventional tureen.

Jack Earl's *Ohio House* nurtures another archetypal theme, that of the homestead, and if we lift its finely detailed roof and top half of its second floor, we can almost smell the rich, warm soup bubbling up through the house. Earl continues to work in all-white, minutely detailed, finely crafted porcelain.

While some soups are served cold, most soups are served hot—the hotter the better. Robert Arneson's *Hot Soup* expresses, in his traditional, ultimately personal style of self-portraiture, the way in which a (continued on page 24)



Opposite page (clockwise from top right): Turtle Soup Tureen with Bird, handbuilt porcelain, 20" long, by Lizbeth Stewart; slab-built low-fired clay, 11" high, by Cynthia Ann Alps; wheel-thrown stoneware, 12" high, by Robert Turner; Ohio House, cast porcelain, 11" high, by Jack Earl; Spool of Rope, hand-formed porcelain, 6" high, by James Whaley; handbuilt stoneware, 10" high, by Mary McMahon Biran.

Below (top and bottom): Noaetec Tureen, raku, 28" long, by Ken Vavrek; slip-cast porcelain, low-fired clay, and wood, 26" long, by Kit-Yin Snyder.



Opposite page (clockwise from top right): Handbuilt raku, 17" high, by George Timock; wheel-thrown and coiled porcelain, 19" high, by Jerry Rothman; Frog and Vegetable Tureen, thrown and modeled earthenware, 12" high, by David Gilhooly; wheel-thrown and cut stoneware, 12" high, by William Wyman; wheel-thrown stoneware, 11" high, by James Chalkley; The Great Duck Dome Soup Tureen, handbuilt red clay, 8³/₄" high, by Doug Baldwin.

Below (left and right): Pagoda, handbuilt and cast earthenware, paint, paper, and wood, 16" long, by Mark Burns; Woman Serving Soup, handbuilt low-fired clay, 29" high, by Patti Warashina.



(continued from page 21) tureen, if it drank its own soup, might behave. The tureen parodies itself by using the soup bowl as its base, with his head both containing as well as reacting to that which it contains and is now ladled out before it. Lift the furrowed brow, ladle out the tomato soup, and the tureen will cool it for you. Although the brow of Mark Burns's geisha in his *Pagoda* is anything but furrowed, it too can be lifted to reveal the soup within. This work is remarkable for its richness and detail of painted surface.

With all these tops of skulls being lifted, one might wonder where all the brains are. Well, they are there all right, at the bottom of Clayton Bailey's *Primordial Soup*. Continuing his medical fantasy world of the grotesque, Bailey fashions the stock of what he considers to be the basic soup by placing clay brains at the bottom of the tureen.

Doug Baldwin's *The Great Duck Dome Soup Tureen* is filled with miniature clothed ducks seated in a coliseum-type stadium. Fill it with soup and call it "soup with quackers."

In David Gilhooly's *Frog and Vegetable Tureen* one can find precedent in works of the 18th century—wherein the lids of tureens were often decorated with animals and vege-

tables. Gilhooly's recent animals are frogs exclusively; he has developed a frog mythology that provides a vehicle for humorously exploiting a variety of human weaknesses. Here, however, his frogs merely frolic among the vegetables that adorn the lid.

Peter Vandenberg's *Carrotureen* is suggestive of a boat, perhaps Noah's Ark. The lid with two carrots on it, again consistent with both tureen tradition as well as Vandenberg's past use of vegetables, shows these carrots with outstretched arms functioning as sailors of the boat.

A somewhat larger boat is seen in Richard Shaw's *Lusitania Soup Tureen*. Cast from a model, Shaw's tureen represents a continuation of an earlier fascination with the sea and ships.

By far the most elegant piece in the show is Lizbeth Stewart's turtle tureen. Entirely handbuilt, this porcelain object is beautifully painted with glaze and lusters. The fragile bird resting on the lid suggests the delicacy of the construction methods employed.

Mary McMahon Biron's tureen is a sculptured, cleverly conceived, slab-built form. The armadillo, coiled on itself, generates the spherical tureen shape. (continued on page 66)



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Wholesale Center

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have to pay a great deal more attention to pricing policies, making certain that a uniform pricing structure is practiced.

The wholesaler, since he/she often extends 60- to 90-day credit to retailers and operates on about one-half the gross profit margin of retailers, will also have to have substantial initial working capital until the cash flow reaches satisfactory proportions. It is not unusual, industry sources said, for this type of firm to be capitalized at \$300,000-\$400,000 and to take 18-24 months to begin to show a profit.

During the course of the feasibility study, certain general observations were made that may be of value to craftsmakers. First, many wholesalers would be interested in handling the output of individual craftsmen provided product quality, price, and supply criteria were met. Second, it does not appear that giftware wholesalers are actively seeking out craftsperson suppliers; therefore, the burden is now on craftsmakers to contact wholesalers.

Third, craftspersons are forced to do a better job—if they are to attract wholesalers' interest—in researching their markets. This means attending giftware shows, reading trade publications, talking to retailers, etc., in order to ascertain what styles and motifs are attractive in today's marketplace. At the same time, the craftsmakers have to become especially price sensitive, because the market is.

Some craftspersons, considering all aspects of the wholesale situation, pricing, supply, etc., may opt for their present distribution channel—direct to consumers or retailers. So be it. But many other crafts producers may benefit from exploring whether or not their output could be sold through wholesaling—with greater profit to the craftsperson in terms of both units sold and time saved. —PATRICK MCGUIRE

Patrick McGuire is project director of The Conference Board, one of the nation's largest nonprofit economic research institutes, as well as founder and president of Padric Publishing Company, author of numerous articles and some 14 books dealing with all aspects of management, and on the faculty of Rutgers University.

Film

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A most praiseworthy achievement.

Unlike other films at the festival, Robert Haber's *Zir Making: A Ceramic Tradition* is a classic documentary; that is, its style is objective. All facts surrounding the making of this traditional Arab pottery are carefully investigated: the mixing of clay in deep pools dug outside the family workshop; its wedging by the young barefoot members of the family; drawings of the various steps necessary for the building of these high, graceful ceramic jars; the turning; drying; and the stacking of the kiln fired by burning junked tires. Each process is carefully scrutinized by the camera. Joined by a detailed narration, this film is one of the most infor-

mative on the program. It reminds me of the Balinese saying, "We have no art, we do everything as well as possible." These capable artisans working on the West Bank near Jerusalem belong to the same family of man.

The outstanding film of the festival, as far as ideas contained, was Ofield's *Inheritance*. Paying due tribute to craftspeople and their skills, he probes deeper, crossing fragile boundaries. What of man's relationship to his work, his society, or to himself? All questions that address themselves directly to the human condition, and in an effort to examine them, Ofield constructs a film around survivors. They are, for the most part, the last of a family of traditional craftsmakers: a tinsmith, blacksmith, basket weaver, wood shovelmaker, and two Onondaga Indians, father and son, makers of lacrosse sticks. Going no further afield than New York State, Ofield could well be exploring the problems facing every individually oriented worker the world over. These craftspeople are seen working in and around their country homes, surrounded by dense woods, green fields, and songbirds, with clean blue cloud-swept skies overhead. Their tools probably belonged to their fathers and grandfathers. They are artisans with no assistants or apprentices. As tinsmith John Forshee, age 90, explains, "I don't want a helper 'cause his work would look different than mine, and what's the use of that?" And where are their counterparts? Those men and women working in shovel, paper bag, or ironwork factories, mass producing machine-made objects that have made much of the work of these survivors obsolete? They are sitting or standing in long assembly rows, surrounded by clattering and speeding machines, time-card clocks, and jammed parking lots. In a Cain and Abel manner, sequences of their grim environments are intercut to accentuate visually some of the profound changes work conditions have undergone since the industrialization of our society. Yet tempting as it may be, these rugged craftspeople are not moralists. They are just intent on "keeping going" their way, quietly observing that the good things of the past were not necessarily the articles made then, but rather the manner in which people lived or the things that people thought. And the thorniest comment about these changes comes from Harvey Ward, 84-year-old wood shovelmaker. While putting the final knife strokes to his remarkable one-piece scoop shovel, he reflects, "My Dad used to sell his shovels to the granaries. I sell mine to a munitions factory in New Jersey." ■

Tureens

continued from page 24

The stoneware is treated with a reduced glaze and the tail of the armadillo forms the lid handle.

Four works are particularly noteworthy because their thematic interpretation of what constitutes a tureen represents a sharp break with the past. They are innovative and perhaps a bit startling for that reason, but they represent important directions that ceramic artists have taken in the past decade.

The first is Victor Spinski's *Family Size*

Large Tureen, a trash can filled to the brim with cans, bottles, fruit, etc.—hardly the most pleasant object for a dining room table. The second is James Whaley's finely executed *Spool of Rope* tureen. Whaley masterfully creates rich contrasting surfaces of ceramic "wood," "rope," and "metal"—all combined to create a powerfully realistic effect. Third is Cynthia Ann Alps's slab-constructed gift box tureen—beautifully painted and airbrushed with a scene on the "wrapping paper" portraying a festive dining occasion. Fourth is Kit-Yin Snyder's precise, formal, all-white geometric exercise in spatial relationships. The tureen is seen as secondary to the conceptual relationships studied.

Other outstanding and unusual works either for design, execution, and/or conception are those by Kenneth Vavrek, George Timock, Tom Rippon, William Daley, Jacquelyn Rice, Erik Gronborg, Howard Kottler, and Martha Holt.

Finally, mention should be made of those tureens fashioned in the classical tradition. Each of these reveals a high order of craftsmanship, joining competent wheel-thrown forms to well-developed and appropriately applied glaze treatments. Noteworthy in this area are the tureens of James Makins, Val Cushing, Jerry Rothman, Harris Deller, David Diller, Richard DeVore, Warren MacKenzie, Karen Karnes, Rudolph Staffel, and James Chalkley.

"Soup Tureens: 1976" is an unqualified success. The vitality and originality in evidence here attests to the strength of contemporary ceramic endeavors while at the same time linking us solidly to a venerable tradition.

A selection from the exhibition is currently on view at the Museum of Contemporary Crafts, New York (April 2-June 13), after which it will travel throughout the country. A catalog is available. ■

Judy Stockheim Schwartz is a faculty member at New York University. She has taught courses in ceramics, sculpture, and design. She is currently working on a Ph.D. thesis on contemporary American ceramics. A student of soups, she has formally studied both oriental and continental cuisines.

New Forms in Paper

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Robert Motherwell, and David Smith—conveyed through critiques and discussions why they made art and how they looked at art, asking hard questions that penetrated superficial considerations.

At the institute, Tullis promotes self-direction and self-motivation. He is adamantly against a "hand-holding" situation. His role, therefore, is as a facilitator or

PHOTO CREDITS: Page 26 (bottom), 27 (bottom), 28 (top, left and right) Stuart Lisson; 28 (bottom) Robert Lorenz; 30, 31, 32, 33, 34, 35 Little Bobby Hanson; 38, 39, 40, 41, 42, 43 Otto E. Nelson; 44, 45, 46, 47, 48, 49, 50, 51 Jay Ahrend; Tyler Thornton, Larry Rose, or Richard Amend; 56 Ted Bissell.

catalyst who initiates activities but allows the students to proceed on their own with an idea that, whether it succeeds or fails, provides a lesson in responsibility and commitment. Tullis's teaching stresses the importance of asking probing questions: Why is a certain work done? What is the thinking behind it? Both Tullises have noticed that students initially feel reluctance and hostility in such an unstructured atmosphere. Yet once acclimated, they excel in an environment that offers them a sense of release and contact with professional working artists.

Tullis believes that all artists using the institute benefit from its collaborative, uncompetitive ambience, where an exchange of ideas and a crosscurrent of creative energies can occur. In talking about the workshop, he emphasizes both its sense of tradition and its striving for innovation: "My real growth this last year is learning that it's all been done before. We just sort it out, filter it out, and finally learn how to make history our own, but it is history. . . . What is important about the institute—and what I'm beginning to learn—is its oldness. It's that thread that runs throughout history, of certain periods when groups could work together."

The future of the International Institute of Experimental Printmaking holds a number of projects—plans to produce artists' books, and print works by Jean Dubuffet and other European artists. Other exhibits of institute work are also scheduled. Whatever the endeavor and despite the financial vicissitudes, through the institute Tullis intends to continue, idealistically striving to affect the ways people live their lives, as well as create their art. "What's experimental about the institute," he said in summing up his personal feelings, "is—will humanism be able to exist in the latter part of the 20th century? It [the institute] started out with grandiose ideas—the intent of technological art, I think very frankly—and it's really come down to it. Can people work together to support one another and help one another, and make things that manifest the hands of the artist instead of the machines, and do it harmoniously, successfully, and contributively in the latter part of the 20th century? And that's experimental printmaking for me." ■

Judith Dunham left her native New York six years ago to vacation in California and has lived there ever since. She is associate editor of ARTWEEK, the weekly journal published out of Oakland that reports West Coast art news.

California Design

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Los Angeles. Jury members Dextra Frankel, director, Art Gallery, CSU, Fullerton, Richard Shaw, ceramic artist, and this writer selected the crafts; Rita Lawrence, former owner and design director of Architectural Pottery/Architectural Fiberglass, John Follis, furniture and graphics designer, and Gene Tepper, industrial designer, selected the furniture and manufactured works.

California Design director Eudora Moore observes that among the crafts there is clearly evident a new motion away from

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