

JAMES S. VIRTUE, LONDON AND NEW YORK.

# THE INTERNATIONAL EXHIBITION.

This page contains examples of the productions of the WORCESTER PORCELAIN WORKS; the lead-

in what is termed the "Raphaelesque Porcelain." In the centre of the column is one of the plates of

the Queen's service; the other two objects are Worcester enamels—painted (as are those of the



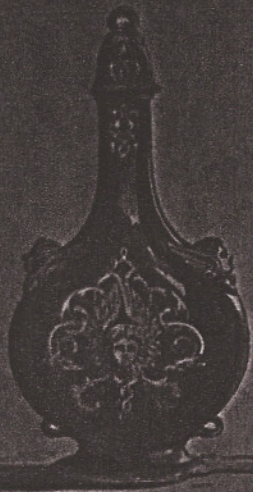
ing group consisting of COMPOSERS, &c., of a



Queen's service) by Mr. THOMAS BOTT. The general design of the Queen's service was supplied by Mr. THOMAS W. REEVE. The work at Worcester have been famous



been reserved for his Majesty, painted in



monochrome, after the manner of the enamels of Limoges, but on a fine turquoise ground. The upper group consists of Vases and other objects,



for upwards of a century; and although retrograding for a time, of late years they have effectually regained their high character, under the wise

direction of Mr. R. W. BINNS, F.S.A.—a gentleman of knowledge and taste, who has long been earnestly striving to advance the art of the potter.

Brougham and his co-workers, as an empty wallet is to a well-filled purse; but the contrast between the woodcuts of the first volume of that serial and those of the ART-JOURNAL of to-day, furnish a yet more wonderful demonstration of national progress.

The issue of the PENNY MAGAZINE may be taken as the birth of that Art-progress in which we now rejoice, and to Lord Brougham and his coadjutors, although they knew it not, is a great proportion of the honour due. They started the huge ball of public indifference and ignorance, though they did it indirectly, and others have kept in motion what they first successfully moved. It had long been acknowledged that, for certain trades connected with the Fine Arts, some portion of Art-education was advantageous; but the task of catering

derived from the ancients were useless unless reduced to practice. Other influences, still more potent, appeared to support the pioneers of cheap and useful knowledge. The Art-knowledge of France, combined with its growing powers of production, began to threaten the undisputed superiority of England in the world's market, so that the very wealth-love which had well-nigh extinguished Art, and banished it from the industry of England, was glad, in prospect of defeat, to recall its banished counsellor. In the year 1835-6, the House of Commons, with the consent and approbation of all parties, appointed a committee to investigate and report upon the state of Art in this country, but with special reference to the connection between Art and manufacture. That committee

The house of "MIXTON & Co.," of Stoke-upon-Trent, is renowned not

engraving on this page. The principal is a Parian figure of PRINCE ALFRED, with his Shetland pony, modelled by the Baron MAROCCHETTI. The Italian

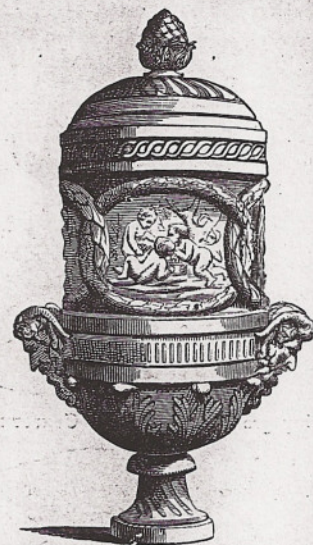
rations are carried out. The VASE on the opposite side is in Parian. The



only in Great Britain but over the



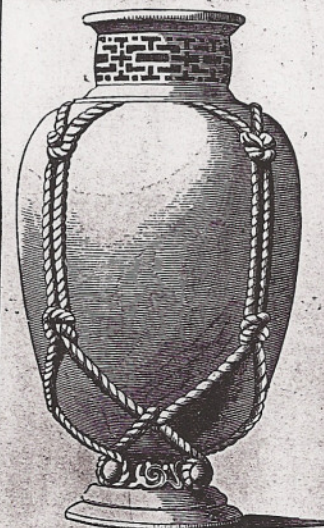
VASE is Majolica, decorated from a design by Mr. ALFRED STEVENS. The VASE, LOUIS XVI., contains groups after BOUCHER—the painting being exe-



EWER is a Palissy Vase. The FRIEZE



World: its fame was established in

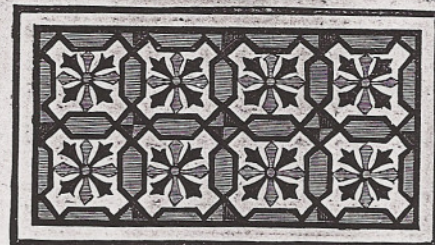


is a reproduction of a fine work by



cut by a process not hitherto employed. The LANTERN is in Parian, and is remarkable for its lightness, and the successful manner in which the deco-

Lucca della Robbia. The terminating bit is a specimen of ENCAUSTIC TILE.



1851, and is fully sustained in 1862. We have selected several objects for

equally imports us to encourage Art in its loftier attributes, since it is admitted that the cultivation of the more exalted branches of design tends to advance the humblest pursuits of industry, while the connection of Art with manufacture has often developed the genius of the greatest masters in design." These proceedings show how even the most enlightened politicians then groped in the dark concerning Art. The committee had reached a great general truth, but evidently knew not how to act; they recommended this country to follow the footsteps of continental nations; but could give no reason why, except that France had museums and schools, and England had none. However impotent in logic, the report of that committee was sound in feeling; and, although at that moment industrial Art in France was sinking under the weight of the copying so influentially recommended to this country, the leading ideas of that report were unassailable; and its results beyond present calculation.

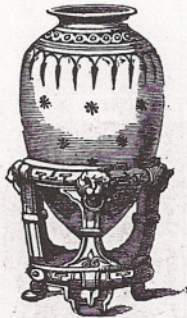
In 1837, a school of design was opened at Somerset House. Other schools of design arose throughout the country. The cardinal and inherent defect was want of practicability. For these schools and their direction, titles were considered of more value than brains, and political position as preferable to practical knowledge. They imitated the nations of the continent after the British fashion, by excluding the element that gave the continental Art workman the superiority he so conspicuously enjoyed. In the chief towns and cities of France the instruction, in almost every description of manufacture, was given by practical men—those whom the workmen involuntarily honoured as the legitimate heads of their several crafts and callings; and such teachers taught with all the authority and success which accompanies the precepts and examples of experience combined with superior skill. In Switzerland, the school of design for watch making was taught by a watchmaker; in

THE ART-JOURNAL CATALOGUE OF

We engrave another page of selections from the numerous works manufactured and exhibited by Messrs. MINTON, of Stoke-upon-Trent. The



collection comprises every possible variety of productions in Ceramic Art, not only of such as are altered and adapted



from those that time has rendered "classic," but such as are in the ordinary sense of the term "original;" their

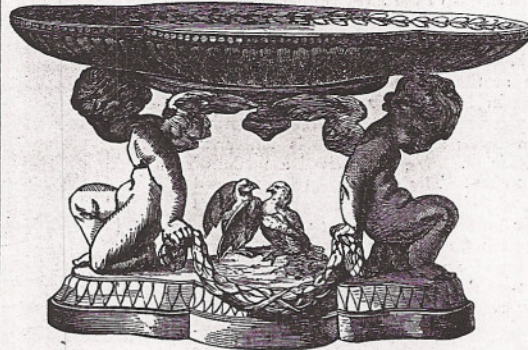


merits have been the theme of universal praise. The manufacturers have eminently upheld the honour of the country, maintaining supremacy in

every branch of the Art. Our engravings are of various



objects, yet they convey but a limited idea of the multi-



plicity of articles exhibited, from the magnificently painted

vase to the tea-cup for daily use. The best, both foreign as well as British, have been employed to



and decorate, while sound judgment and matured



as well as long and large experience, have been brought to bear on all the issues of these justly renowned Works.

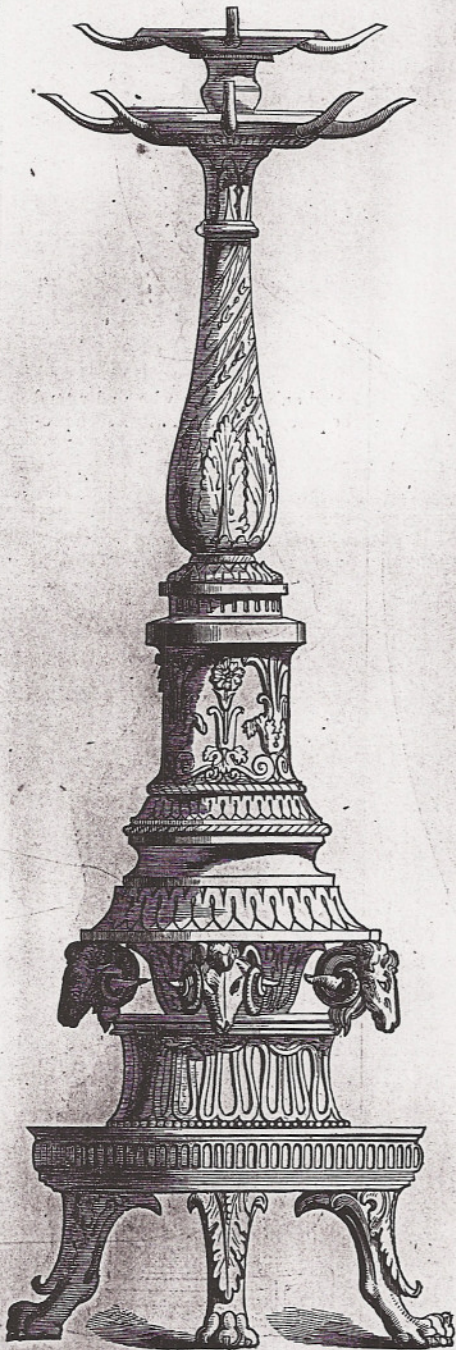
attainable by more than the enriched few. They are, in fact, pictures; and these, to be good, no matter on what they are painted, must always be high priced, because each must be a separate and independent work, executed by a high-class mind. The foundation of old Wedgwood's art was laid in a broader and deeper view of what was wanted; and the theory, as well as the practice, of his principle was to enable the many to work out the high thoughts of the few, which is the only practicable way of amalgamating Art with industry. Art may be combined with industry as gilt is combined with gingerbread, and to no better purpose. Unfortunately, this class contains many—far too many—specimens of this kind of combination, where artists paint pictures, of various subjects, on round or oval forms, made by potters, as they would on panels or canvases prepared by artists' colourmen. To present

civil, it is not meant by this that any artist could paint on china as well as on canvas, because it requires a special training in the use of the peculiar colours employed, just as in the cases of fresco or scene painting, where the materials used are different from those used in oil pictures. But this difference of vehicle does not even touch the strength of the objection, because the artist employed to produce a picture on clay, and just such a one as a painter in oil would produce on a different material: a work in which the picture is the subject valued, and not the plate, vase, or dish which is used as the mere surface to paint on—a thing of little or no value until it has received the Art. This is pictorial Art, no matter by what name it may be exhibited; and the furtherance of this style is not a development of industrial Art—progress in the usual accepta-

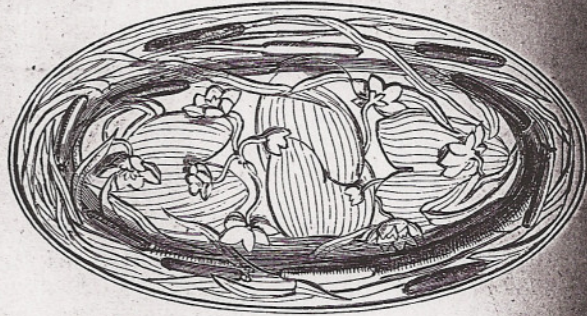
THE ART-JOURNAL CATALOGUE OF

On this page are engraved some of the exquisitely beautiful works of Messrs. MINTON, of Stoke-upon-Trent. The large VASE (of which there are two in the Exhibition) measures rather more than two yards in circumference. The sup-

port in Palissy ware (one of which we engrave), were designed with a view to some large hall,



port is formed by a group of four cupids nearly "life-size," joined together by the arms. The central part is decorated with a wreath of large roses of various colours. The modelling was executed by Mr. ALBERT CARRIER. The CANDELABRA,



they would appear objects of much beauty and utility.



The style is Greek, finely modelled by Mr. EUGENE PHENIX. We engrave, also, a small Water-lily

different products and manufactures, is of the last importance, and to this, therefore, we direct attention. The evidences of design displayed in the various objects exhibited have been already noticed, so far as opportunity offered; and to prevent misapprehension it may be stated, that only such works have been noticed throughout the essay on the classes it embraces, as were supposed to illustrate some principle, either by the conspicuous presence of some palpable error, or the equally conspicuous presence of some important truth in Art. This ground need not therefore be retrodden; and in glancing at design, attention shall now be confined mainly to those drawings which have been exhibited as examples of their skill, and to

The question which meets us at the threshold of this subject is, What is design? And judging from many specimens in the International Exhibition, it is one which many draughtsmen seldom answer, and never answer. It certainly cannot be a huddling together of things or parts incongruous, and converting them into a porcelain vase, a piece of plate, a cabinet, or a carpet. In other words, it would be called a chaos rather than a cosmos; for the very elements of design are unity, harmony, and congruity, which are essential to beauty. Just as in the vegetable kingdom, one kind of seed renders the evolution of a daisy possible and necessary, while another kind of seed, as necessarily sends forth roses, so has each element of design its own part in the hands of the artist.

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The whole of the hundreds of thousands who have visited the International Exhibition have seen, under the centre of the eastern dome, the MINERAL FOUNTAIN manufactured by the "MINERS," of Stoke-upon-Trent, from the design and model of the late JOHN THOMAS, who, unhappily, did not live to see his great work erected. It is

thirty-six feet high by thirty-nine feet in diameter. At the summit there is a group, larger than life size, of St. George and the Dragon; four winged figures of Victory, holding crowns of laurel, encircle a central pavilion, on the top of which the group rests. Underneath is a series of smaller fountains. The outer basin which encircles the



Whole of this remarkable work is ornamented with an oak leaf, alternating with the Rose of England, and is divided by eight graceful flower vases.

NOTES ON THE RAW MATERIALS USED BY ARTISTS  
(SEEN IN THE INTERNATIONAL EXHIBITION).

It has been customary to represent Art as a grave-looking lady, dressed in antiquated costume, generally surrounded with palettes and brushes, mallets and chisels, wheels cogged and plain; busts, engines, vases, and other curiosities of civilisation. Would it not better suit our modern notions, and vary the monotony of this mode of representation, if we were to make our personification a pleasant, lively little fairy, wielding the wand of Science, and accompanied by a knot of curious, sharp-eyed, needle-fingered gnomes, Faradays, Grahams, Playfairs, Brands, Odlings, and a host of

others, not forgetting the clever Miller's-thumb, who with their conjuring tricks so transform everything they touch, that we are lost in wonder and amazement?

Let us then have our own way for once; and having started our elfin queen of Arts, we will watch her operations, aided by her elves, and we shall see that they far outstrip all the wonders of our boyhood's fairy lore. She waves her magic wand over the verdant mountain sides, and the green carpet of nature is roughly torn up, the rocks are rent and tumbled down from their resting-places, where they have reposed for thousands of years, and the treasures of the mines are uncovered, to be grasped by eager hands. She casts her spell upon the flowers, and, even as they fade, their lovely colours are seized by her servants, and are made into materials for her

THE ART-JOURNAL CATALOGUE OF

It is a pleasant task to render homage to the name of WEDGWOOD. The Exhibition affords

ample proof that the mantle of the great master

of British Ceramic Art has been inherited by descendants. Some of the works engraved



this page, are such as have given fame to "the house," and continue to be its special productions; but our more prominent selections are

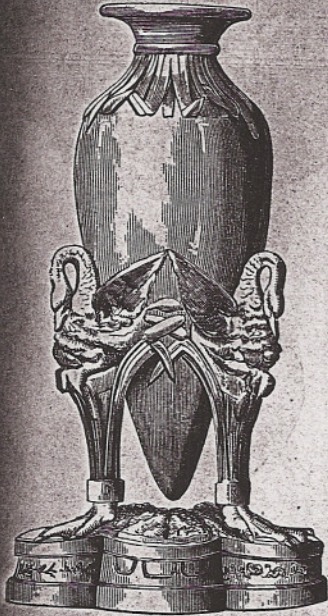


M. LESSORE, the artist whose "paintings on china" have excited the intense admiration of persons of all countries by whom the Exhibition has been visited

fanciful creations. The mighty tree of tropical forests, equally with the insect which crawls on its leaves, yields at her bidding its life-blood to become brilliant hues for the robes of Beauty. The leviathans of the forest and the flood shed their teeth at her command, to furnish materials for the quaint or graceful conceits of her votaries. Her power extends to the depths of the ocean, and at her command the pearly shell and rosy coral branch are yielded up to receive new forms and new applications. She wills, and from the masses of rock thrown from the mountain side, figures, perfect in form, and dazzlingly pure, are called forth. The ponderous dingy stones, in the hands of her gnomes, yield up glittering treasures of metals and precious stones, to become, by the labour of cunning workmen, "diamonds of beauty," or, under still more elaborate manipulation, to reappear

gorgeous colours upon the living canvas. If we carefully examine the history of each common or rare substance which the artist uses in his operations, certainly at first sight, they are almost magical in their development; but as we turn them upward, we soon find the wondrous realities of science and all the marvels of elfdom, and sweep away all but its poetry. We purpose to write short notes upon the history and development of those materials which are used by artists, such as the metals which are now wrought so skilfully into works of great beauty, as well as utility; the metallic oxides, and other mineral substances used in the manufacture of the various kinds of porcelain, and the various

We give on this page examples of some of the more peculiar productions in porcelain of the

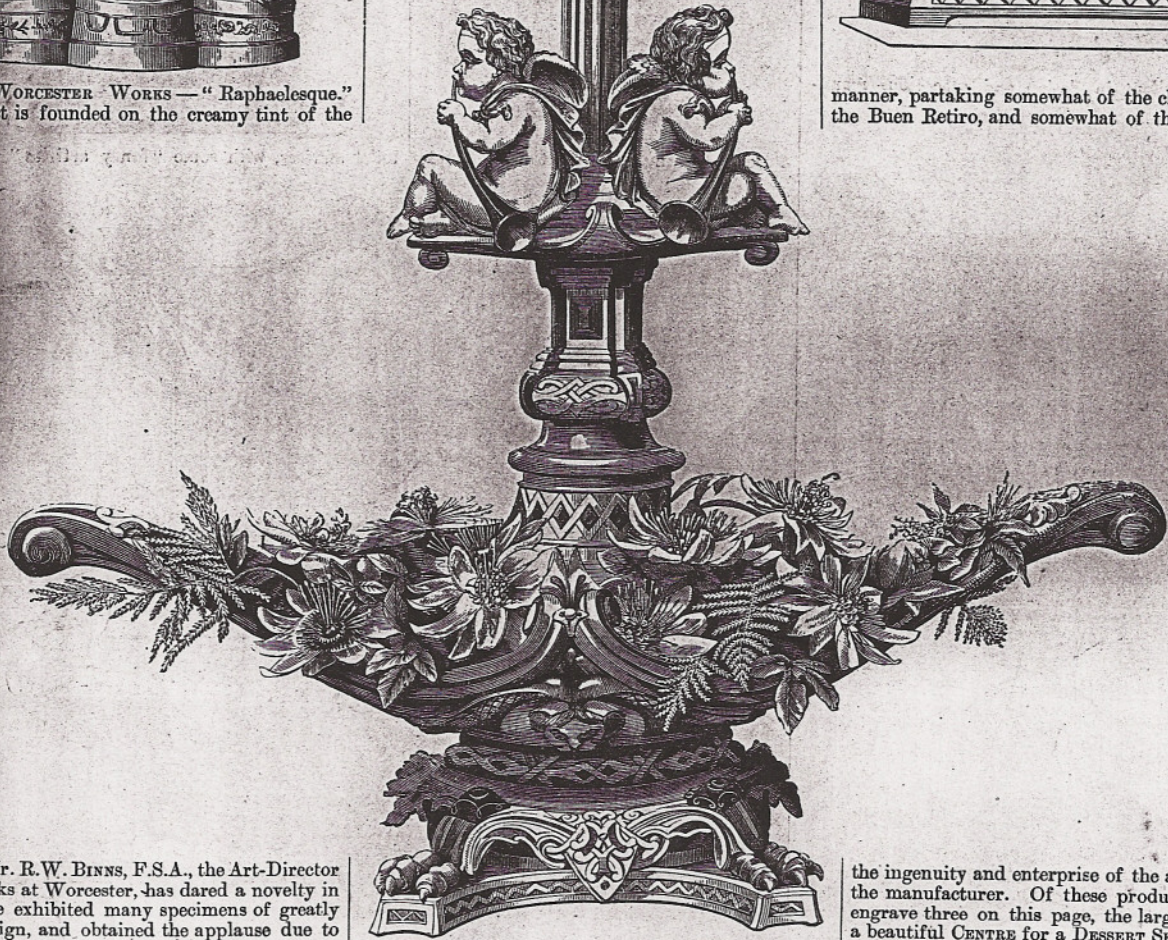


ROYAL WORCESTER WORKS — "Raphaelesque." The effect is founded on the creamy tint of the

ivory body, which enables the colours to be softened and shaded together in a very remarkable



manner, partaking somewhat of the character of the Buen Retiro, and somewhat of the Capo de



Monti. Mr. R. W. BINNS, F.S.A., the Art-Director of the works at Worcester, has dared a novelty in his art; he exhibited many specimens of greatly varied design, and obtained the applause due to

the ingenuity and enterprise of the artist and the manufacturer. Of these productions we engrave three on this page, the largest being a beautiful CENTRE for a DESSERT SERVICE.

essential importance to the painter in water-colours as the two last mentioned.

The only other vegetable water-colour of importance is SAP GREEN. It is made by drying and hardening the juice of the berries of the Buckthorn (*Rhamnus catharticus*). The process of manufacture is extremely simple. The berries are carefully separated from their stalks, and a large quantity placed in a tub, and set by for seven or eight days, during which they ferment. The juice is then squeezed out and strained, and to each gallon about two ounces of alum are added; the whole quantity is set in a sand bath to evaporate until it is rather thicker than molasses, when it is poured into bladders, and hung up to harden, after which it is fit for use. With some artists this is a favourite colour, and probably would be with many more if it could be depended upon, but the temptation to imitate it with the much more easily obtained juice of privet berries

is so great, that it is unsafe to trust to it, the spurious sort being very liable to change its colour.

When we reflect upon the extraordinary beauties of the floral world, it is a matter of no small surprise that so few permanent colours are obtained from them, and that we are obliged to seek both permanence and brilliancy from mineral substances of the most unpromising appearance. Our loveliest blues are not from the Violet and Forget-me-not, but from the dingy cobalt ores and the lapis-lazuli. Our best yellows are not from the marigold or sunflower, but from the most unpromising masses of chrome ore. Our reds are not from the scarlet geranium or cardinal lobelia, but from the ores of quicksilver and of iron; and it is but very lately we have been astounded by the elimination of colours, before which Flora herself would turn pale; made from the most disgusting refuse of the gas-distillery. Such are the wonders of science in favour of Art.