

THE GREAT
CENTENNIAL
EXHIBITION
ILLUSTRATED

The image features a central graphic design on a dark background. At the top, the words "THE GREAT" are written in a serif font, with a five-pointed star positioned between the words. Radiating lines emanate from behind the star and the text. Below this, the word "CENTENNIAL" is written in a large, ornate, cursive script. Underneath "CENTENNIAL" is a banner with a double-line border, containing the word "EXHIBITION" in a bold, blocky, sans-serif font. Below the banner, the word "ILLUSTRATED" is written in a serif font, with decorative flourishes and small floral motifs extending downwards from the letters.

enter that of another English firm, Messrs. Daniells & Sons of London. Although not manufacturers of the articles they exhibit, but simply the decorators, and representing the wares of several of the leading English firms in that branch of industry, they make a superb exhibit which is much visited, much admired, and no doubt has been profitable to the exhibitors. If no others exhibited in these industries, Messrs. Daniells' exhibit of Majolica and Faiënce would make a creditable exhibition in itself. We



"The Great Exhibition, 1876."

MAJOLICA STAND.
By Daniells & Sons.

[The Main Building.

engrave several of their choicest articles on this and pages 157 and 159. The engravings of the vases on pages 157 and 159 show their beauty of form and the exquisite designs which enrich them. The vases are porcelain of a deep chocolate color, of superior evenness and depth of tone. On this body after the first firing, the design has been painted by a process known as *pâte sur pâte*, or paste on paste,—a careful examination of our engravings will show what minute and delicate work is possible by this method. Each link in Cupid's chain, every leaf and flower, even the

face folds of drapery shall have to return we shall defer our d

In the meantime Broomfield & Sons of decorators, and cor of but one firm, t credit to themselv

162 and 163 four lo thereby enrich the with a spoon. Th and do not need

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166 a group of m Near to Messr

finer folds of drapery are expressed with exactness. As we shall have to return to this exhibit, as well as Messrs. Elkington's, we shall defer our description of the *pâte sur pâte* process until then.

In the meantime we pass from this to the exhibit of Messrs. Broomfield & Sons of Staffordshire, who are manufacturers as well as decorators, and considering that their exhibit is the production of but one firm, they make an elegant display, and do much credit to themselves. From their exhibit we engrave on pages 162 and 163 four lovely dessert plates which look fitter to frame and thereby enrich the corners of one's drawing-room than to touch with a spoon. The subjects are all after well-known paintings and do not need description. The artist and engravers have faithfully reproduced the designs, and we are glad—as we cannot possess such a set of dessert plates—that we have them to look upon in black and white in these pages.

Before leaving the English exhibit of pottery and porcelain, we must glance at that of Messrs. Doulton & Co. of Lambeth, who manufacture many articles of household utility, in artistic designs, which do not cost any more than others with designs which are not artistic. In a secluded corner, at the foot of one of the spiral staircases leading to the towers, were statuary, a pulpit, and a font, in red terra cotta; the pulpit and font relieved by what is called Doulton ware. We engrave the font on page 165. The columns are covered with a delicate tracery of leaves, and the upper projection is separated by smaller columns into panels, each of which is occupied by a scriptural scene, chosen with reference to the purpose of the font. The engraving shows the complexity of the detail and the vigorous attitudes and gestures of the human actors in the little drama. The subjects of the panels shown in the engraving are "The Judgment of Solomon," "The Slaughter of the Innocents," and "The Adoration of the Wise Men." The Dove of Peace, broods over the font, and each emblem is wreathed with the acanthus or lily. We also engrave on page 166 a group of mugs and pitchers of Doulton ware.

Near to Messrs. Doulton's exhibit, the Watcomb Terra Cotta

Co., of Devonshire, England, make a pretty exhibit of works in red terra cotta. From their exhibit we engrave on pages 167, 168 and 169 three subjects, "Nymph and Concha," "Sappho," and



"The Great Exhibition, 1876."

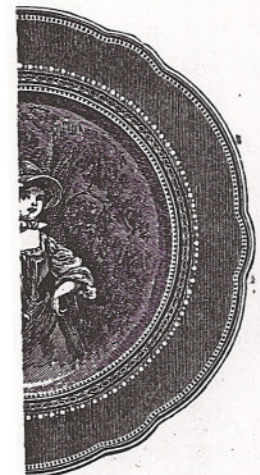
DESSERT PLATES.
By Broomfield & Sons.

{The Main Building.

"Eve nursing Cain and Abel." The latter is a beautiful subject delicately reproduced after the original by Le Bay. The original was exhibited at London in 1862, and excited such unqualified admiration that a very large amount of money was secured for

make a pretty exhibit of works in
 exhibit we engrave on pages 167,
 nymph and Concha," "Sappho," and

the artist by the sale of photographs of the subject, but his
 reward did not stop here, for he was granted a medal, many com-
 missions for replicas in marble, and—fame. The Watcomb Terra



PLATES.
 [The Main Building.]
 & Sons.

["The Great Exhibition, 1876"]
 DESSERT PLATES.
 [The Main Building.]
 By Broomfield & Sons.

The latter is a beautiful subject,
 original by Le Bay. The original
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Cotta Co. have done well to reproduce this charming subject, and
 if opportunity offers it will soon become popular in the United
 States. The "Sappho" and "Nymph and Concha," are beautiful
 examples of the high artistic qualities of a material too little

employed in this kind of work. Terra cotta—meaning burned baked clay—has been used from the earliest ages as a material for jugs, jars and ornamental figures, and during the five centuries preceding the seventeenth it was largely used by the Italians for architectural decoration.

The baking of earth, especially of the stiffer pipe-clay, to form utensils, is one of the earliest achievements of men emerging from the savage state. At first, of course, there was no ornament at all. Then a rough checker-board pattern was scratched upon the sides of the pots and jars. The next stage was to put a sort of scroll-work in black glaze over the earthen ground, and the pattern soon developed into conventional representations of plants and animals, of which the graceful foliated pattern around the neck of the larger vase is a beautiful instance. A further refinement was the covering of the ground with the black glaze, leaving the pattern prominent in the natural color of the earth. The shape of Daniells' vases selected is simply charming, and gives a striking idea of the ductility of the material to the shock of fire. The decoration is painting by hand, and the artistic feeling evinced in the patterns causes a regret that the fine product should be at the mercy of a careless servant. But this is an age when we have our treasures in earthen vessels, and must assume that the buyer of such shapely ware will suffer no profane hands to be laid upon his terra cotta. What an education for the eye it would be if Mr. Eastlake's suggestion were everywhere adopted, and the tasteless china upon our wash-tables replaced by this beautiful ware, with its Greek figures and cut conventional foliage!

Not the least notable of the English display is its furniture, interior decorations, carpets and tapestries. The firm Jeffrey & Co., of London, exhibit several most artistic designs in paper-hangings. We select one, "La Margarete," and engrave the three sections which complete the design. The frieze—on page 170—shows "The God of Love, and in his hand a Queen."—Alcestis, the queen of wives—crowned