



FIG. 3.—WORK OF MRS. DOMINICK.



FIG. 4.—WORK OF MISS HOLABIRD.

In 1879 the attention of a number of ladies was given to underglaze color work: during the year experiments in this direction became general. Success in using blue was not found difficult, and unremitting efforts have finally triumphed in the satisfactory use of a variety of colors.

The work of Mrs. Dominick (Fig. 3), Miss Holabird (Fig. 4), Mrs. W. P. Hulbert (Fig. 5), Mrs. Kebler, and Miss Newton, in underglaze color, in the style of John Bennett, is full of interest and promise.

The relief-work in clays by Mrs. C. A. Plimpton is distinguished by features so marked as to make it unique and original among the various styles of work being done in Cincinnati. The decoration is generally on a body of Rockingham (Figs. 6 and 7), or one of the fine red clays of Ohio, on which the design is painted, so to speak, in varying relief, with clays of different colors and shades. A landscape, for example, upon a dark red or brown body, is artistically and delicately wrought, as if with the engraver's burin, in brown clays of different shades, with yellow and white pastes for high lights. Or on a close-grained, soft-toned red body of Scioto clay (Fig. 8), a branch of grapevine in high relief encircles the rim of the vase, while delicate sprays spring from



FIG. 5.—WORK OF MRS. W. P. HULBERT.

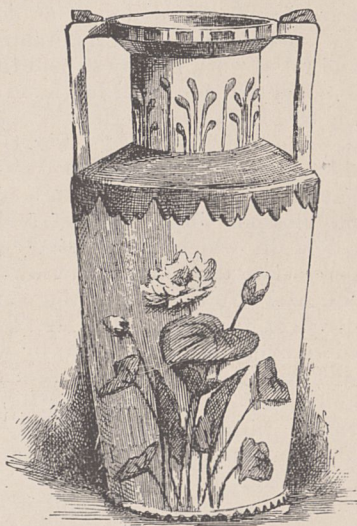


FIG. 6.—WORK OF MRS. C. A. PLIMPTON.

the base, the entire decoration being in clays of different colors. The largest diameter of this piece is sixteen inches. Her surface work is substantially that of *pâte-sur-pâte*, so beautifully shown by Solon, and it demonstrates in a most interesting manner

has himself done is so modest, that his own statement in answer to an inquiry on this point is not without interest. It is as follows: "Your impression respecting Doulton Lambeth faience is right. I introduced it, and taught all the pupils, glazed and burned; but in justice to Mr. H. Doulton, the principal, I must say it is very doubtful whether I would have brought it to the success it attained had I not been engaged by him: his natural good taste and desire to improve in art pottery always had a stimulating effect upon me. You will gather from the above that I think the Lambeth faience ought to be called 'Doulton'; at the same time, I have felt slighted by no mention being made of my name in Mr. Sparkes's paper on Lambeth pottery."

At the time of Mr. Bennett's employment by Messrs. Doulton, the only artistic work done by them was in the gray stone-ware which they were producing in their establishment: they had no studios for *painting*, either over or under glaze, till Mr. Bennett went there.