

was transferred to the Hamilton Road pottery of Frederick Dallas.

In her specialty, which may be called Cincinnati faience, Miss McLaughlin has been constantly at work, month by month increasing her knowledge of methods, etc., until the results show a high degree of excellence and beauty. Many of her pieces have found homes in New York and other



FIG. 1.—VASE DECORATED BY MRS. WILLIAM DODD.

cities, but some of her largest and most successful specimens have not been seen outside of Cincinnati. Her "Ali Baba" vase, forty-two inches high, was produced in the winter of 1879-80, and has been presented by Miss McLaughlin, with other pieces, to the Women's Art Museum Association of Cincinnati. In the rooms of the association, with other ceramic work, it forms the nucleus of a collection probably destined to have historic interest in future years. This "Ali Baba" vase, or jar, has a groundwork of sage green, blending the gradations of color from the full tone up to a fleecy, cloud-like greenish-white; the decoration is a Chinese hibiscus, the colors being held in subdued tones. The potting of this piece, said to be the largest made down to that time in the United States, is the work of Frederick Dallas.

The success of the Cincinnati faience by Miss McLaughlin led to numerous experiments by others toward the same end. A number of them were successful in the discovery of the principles involved in the

new process, and all were distinguished by individual characteristics of style. Notable among the discoverers and workers in this specialty are Mrs. William Dodd, Mrs. M. V. Keenan, Mrs. Dr. Meredith, and Mr. J. T. Wheatley.

In the spring of 1879, a "pottery club" of ladies was organized, with twelve active and three honorary members. Each one of the ladies is at work upon some specialty, or at least bringing to her work so marked an individuality as to characterize it with distinctive features. All have painted, and still paint, overglaze; each works in incised design, in relief decoration, and in underglaze color.

The Pottery Club has rented a room at the pottery of Frederick Dallas, where it is convenient to work in the various specialties in the "green" clay and "biscuit" ware. Their room is perhaps fifteen by twenty-four feet, having windows on the east, south, and west, in front of which, running round the three sides, is a shelf, or work-table, some two feet wide. A few plain chairs, modelling stools, a stove, and wash-stand comprise the fittings and furniture of the room. The building in which this pottery studio is found was the home of Mrs. Trollope during the time of her residence in Cincinnati. The access to the studio, which is on the second floor, is through the yard of the pottery, in which stand some of the kilns.

The members of the Pottery Club are as follows: Miss M. Louise McLaughlin, president, Miss Clara C. Newton, secretary, Miss Alice B. Holabird, treasurer, Mrs. E. G. Leonard, Mrs. Charles Kebler, Mrs. George Dominick, Mrs. Walter Field, Miss Florence Carlisle, Miss Agnes Pitman, Miss Fannie M. Banks, Mrs. Andrew B. Merriam, one vacancy; honorary members, Mrs. M. V. Keenan, Miss Laura Fry, Miss Elizabeth Nourse.

While it would be difficult to describe in this article the character and quality of the work of each member of the Pottery Club, any sketch of the decorative pottery-work of Cincinnati would be incomplete and unjust which failed of a due recognition of its excellence. Calling the roll of its membership brings into review much of the best of the enamelled faience, of the underglaze color, of the incised design, of the relief-work in clay, and of the exquisitely finished overglaze painting, which have given reputation to the work done in Cincinnati.