

they would only make their plans early in the year they might be included in the trip made by the larger clubs which would lessen the cost materially. The real value of the artist's committee has not been fully tested by many of the clubs, however; the western section is not ashamed and "It doth not yet appear what it shall be."

Mrs D. A. CAMPBELL,  
Vice President Western Section.  
Lincoln, Nebr., March 12, 1900.

A "man's night" at the biennial is a distinct innovation in woman's club conventions. Heretofore what part man has played in the programs of the biennial has been confined to addresses of welcome and the like, but at the Milwaukee meeting one session will be held wherein only men will speak and only men will sing. This novelty is assured by the agreement of the Milwaukee Maennerchor to sing on Thursday evening during the biennial and by the shifting of the program which puts Dr. George H. Kriehn of Chicago on the program for that night instead of for the afternoon of the same day, as was originally announced. Dr. Kriehn, who is a Ph. D. from Strasburg university and an authority on municipal art, is to be one of the chief speakers of the biennial. Not a woman will appear on the platform except to introduce the speakers. The art committee, owing to this change in dates, will really have three evening sessions, as it is planning to keep open house at the public library on Monday evening preceding the convention. Singers are engaged, and Miss Mabel Messenger, a well known harpist of Chicago, will play not only on that evening but on every day while the rooms are open. Wednesday evening the program on sculpture will be announced. All year books, badges, pictures of club buildings and general club exhibits will be received by Mrs. Henry M. Pillsbury, 308 Farwell avenue, Milwaukee, Wisconsin. ZONA GALE, Chairman Press Committee.

The music department of the Lincoln Woman's club held its last meeting with Miss Ida C. Young at her pleasant home on Thirty-third street. The subject for the afternoon was Beethoven and was presented in the form of a piano recital by Mrs. Henry P. Eames, who played or sang the following compositions:

Sonata E flat opus 7, Molto allegro con brio; Largo Rondo.

Sonata C minor, opus 13, Grave-Molto allegro Adagio Rondo.

Songs—"The Minstrel's Ghost," "The Minstrel Boy," "Nature's Adoration."

Sonata D minor, opus 13, No. 2, Allegro Adagio Allegretto.

ICES were served at the close of the pleasant informal recital, by Miss Young, assisted by Mrs. Eames. This department has been very enthusiastic and has done much profitable work the past year. Sincere regrets were expressed by the members that the year's work had come to a close.

The members of the art department of the Lincoln Woman's club who attended

ed the last meeting of this department Friday enjoyed a rare treat. Mrs. Brock and Miss Rogers had charge of this meeting. Mrs. Brock's subject was "Decoration in Porcelain" and was charmingly given. Twenty-five years ago ceramic art was to women practically unknown, for apart from those who may have been employed in subordinate positions in factories, few if any had explored the field. Today the exhibits shown of amateurs and professionals show what heights the art has reached. The principal potters all over the country have become interested in the manufacture of artistic porcelains. There is a united effort toward the cultivation of a truly American school of ceramic art. The actual imitation of any existing artist or manufactory should be avoided, though in the reach for originality, beauty and fitness should not be sacrificed. In the decoration of a vase the grouping must reveal the characteristics of the form and, if necessary, conceal a weakness. Rookwood ware is very beautiful, with its well chosen decorations, its rich and subdued colorings. A great contrast to this Rookwood is the Royal Copenhagen porcelain. This differs essentially from the other in that it is pure porcelain, while the Rookwood is pottery. The subject was illustrated with many beautiful ceramics. Miss Rogers then spoke on "Decoration in Pottery." Some one accidentally discovered that moistened clay when moulded with the hands retains the form which pressure has given it. If unmixed it contracts in drying and falls to pieces, but by adding a certain amount of sand the difficulty is overcome. The dishes thus made are porous and will not hold water, and it was to counteract this that the Greeks and Romans gave the ware a coating of wax or similar substance. Porcelain or chinaware was first introduced into Europe from Japan by the Portuguese in 1520. Stoneware was made in Europe at an early date. The great aim of English potters has been to make and perfect a pure white earthenware. Wedgwood introduced the cream-colored ware, called queensware, which is still largely used. Of all the English potters Wedgwood was without doubt the greatest. He invented eight or nine different kinds of ware, the most noted being queensware, the jasper or Wedgwood, and the black basalt, which he himself liked best of all; the Royal Worcester, Crown Derby, Menton, Coalport, Coalpland and Doulton are all from English potters. Every piece of Royal Worcester is stamped, registered and numbered. The French porcelains were described. The Limoges or Haviland china, with which we are all so familiar, the beautiful Sevres, which commands very high prices and is quite beyond the means of ordinary purchasers. The marks of this factory are various; at the present time the porcelain bears the monogram "F. R."—French Republic. The famous Dresden china of Germany, the beautiful oriental pottery of Hungary and the exquisite Delft ware of Holland were described. The Rookwood, which has been mentioned before, is an American production, and ranks

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