

The work shown on the occasion referred to in 1875 was for the most part the outgrowth of this experiment, and although imperfect, when compared with later results, it was unquestionably the most extensive and satisfactory exhibit of amateur overglaze decoration made up to that time in the United States. The work was deeply interesting as so many careful experiments. Each one made her own trials, and gained knowledge and courage from her failures. Modes of firing were as imperfect as all other means and appliances; but the interested workers were undismayed by difficulties and mistakes, and eagerly pressed on to higher degrees of excellence.

Prominent among the ladies whose work gave character to this early exhibit in 1875 were Mrs. E. G. Leonard and Mrs. Andrew B. Merriam, whose interest has continued unabated, and whose delicate and finished overglaze work has caused their names to be well known among the best amateur artists of the country.

Among the efficient means of popularizing china decoration in Cincinnati at an early day were the establishment of a small oven, and the teaching of overglazed painting, by Mr. Edwin Griffith, in the spring of 1877. He visited the New Jersey potteries, learned something of the processes of using the oxides and of firing, and being skillful in the use of the brush, and pleasant in his ways, he became a successful teacher. The classes of Mr. Griffith were taught, and the process of firing was carried on, in the third story of the old building on the southwest corner of Fifth and Race streets, above the carving school of Messrs. Henry L. and William Fry. The house has since been removed. Mr. Pitman was instrumental in starting Mr. Griffith in this work.

From 1874 to 1877, the attention of the ladies was exclusively given to overglaze painting.

In 1877, Miss M. Louise McLaughlin, who had been among the foremost in her success in china-painting in 1875, published a hand-book on china-painting, for the use of amateurs in the decoration of hard porcelain, and also began to experiment in her search for the secrets of the Limoges faience.

The first results in this direction shown in Cincinnati were in the fall of 1877.

In the next year specimens of this work were sent to the Paris Exposition. At about the same time, or soon after, Miss McLaughlin painted the first successful piece of blue underglaze on white ware.

It is said that unsuccessful efforts have been made in different parts of Europe to imitate or reproduce the faience of Limoges. However this may be, there is no doubt that in the United States we are indebted to the intelligent interest and persistence of Miss McLaughlin for its accomplishment. Months of labor and considerable money were spent before success was achieved: the preparation of clays, the adaptation of colors, suitable firing for underglaze decoration, were all matters of vital importance in the accomplishment of the new decorative process. Down to this time there were no facilities for firing decorated wares beyond the very imperfect means used for firing the overglaze work of jars, and the ordinary kilns of the potters.

During the process of her experiments in 1877-78, the work of Miss McLaughlin was done at the pottery of P. L. Coultry and Co., where special pride was felt in the matter by members of the firm and employes, and where everything in their power was done to insure success.

In giving credit where credit is due, it may be added that Mr. Joseph Bailey, Sen., and his son Joseph, of Mr. Dallas's pottery, gave her many practical suggestions, derived from their long experience in the business. It required the union of the knowledge of the artist, the chemist, and the potter to conduct the experiments to a successful termination.

The glaze used was that of Messrs. Coultry and Co., and was found to be admirably adapted to the decorative process which Miss McLaughlin had discovered.

The clays, of which she used a variety, were brought from different parts of Ohio; the vases, jugs, etc., many of them her own designs, were at that time made by the firm of Coultry and Co.

In the latter part of 1879, two kilns for firing decorated wares were built at the pottery of Frederick Dallas, one for underglaze, the other for overglaze work, the latter said to be the largest of its kind in the United States. The cost of these kilns was advanced by two ladies, respectively Miss McLaughlin and Mrs. Maria Longworth Nichols. During the year 1879, the work of Miss McLaughlin