

BUFFALO POTTERY

BUFFALO, N. Y.

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MANUFACTURERS OF BUFFALO VITRIFIED CHINA

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ESTABLISHED IN 1901

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In talks to sales organizations in various parts of the United States, I had so many requests for copies of talks and charts on selling china, which I used, that we decided, with the assistance of L. H. Bown, Vice President and General Manager, to print this manual, which we hope will increase your knowledge, resulting in increased sales of BUFFALO CHINA.

These talks are not intended to be, by any manner or means, a text book or treatise on salesmanship. They are born of my own personal experience and have been built up from time to time as the most practical and helpful assistance we could render in the sale of BUFFALO CHINA.

We take pleasure in passing them on, in an informal way, to others in the hope that they will create a genuine enthusiasm for the product which we are selling, thereby bringing success in your every endeavor.

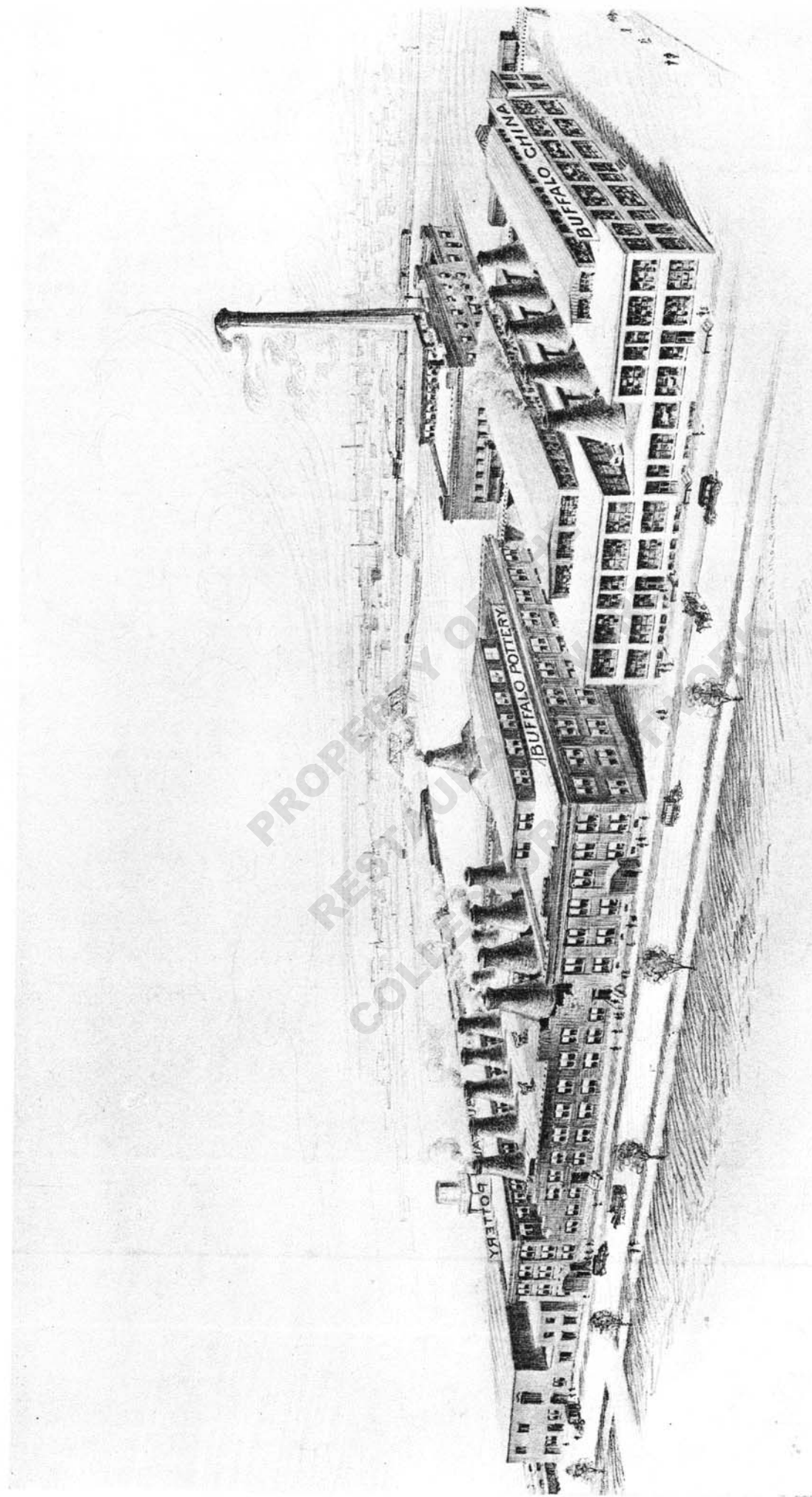
If this manual can be of help to one other salesman, it will fully justify, in my mind, this publication.

W. E. BOWN

Copy No. 316

Registered at Buffalo Pottery, Buffalo, N. Y.

In name of Anna Kappler  
Buffalo Pottery



GENERAL OFFICES AND FACTORY  
BUFFALO POTTERY, BUFFALO, N. Y.

## ORGANIZATION

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Mr. Thomas Bryan,	- Order Supervisor
Mrs. M. A. Foley,	- Orders and Sales
Mr. Fred Kunz,	- Shipping

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### INDEX

- #1 - Principles of Salesmanship
- #2 - Discussion and Description of Products
- #3 - Selling Equipment
- #4 - Selling Points
- #5 - Sidelights on Color
- #6 - Standard Presentation
- #7 - China -- Its Origin and Manufacture
- #8 - Brief Outline or History of Pottery
- #9 - Summary

Buffalo China is manufactured by Buffalo Pottery, which is one of the most modern, completely equipped and scientifically constructed potteries in the world, is thoroughly vitreous, non-absorbent, durable and serviceable, with hard, durable glaze. It is made in the following bodies and combination of bodies:

#### PLAIN BODIES

White - Ivory - Lune - Rouge - Colorido



#### LAMELLE COMBINATIONS

(Ivory Center)

Colorido - Lune - Rouge



PRINCIPLES OF SALESMANSHIP

PROPERTY OF THE  
RESTAURANT WARE  
COLLECTORS NETWORK

You are entering a new era of selling when it is necessary to give a complete service to the customer.

We have endeavored in this manual and also in the charts to not only describe Buffalo China, one of the most durable and scientifically constructed vitrified chinas manufactured, but also to give a service that will assure proper placing of Buffalo China in harmonious settings.

In the past, in most cases, it has been how much china a salesman could sell, not giving the proper assistance to the person buying the china in having correct color environment, oftentimes the fault of the manufacturer. In other words, if the color environment is correct with the colored body or design you are selling the complete setting has an appeal to the patrons of your customer, which naturally means his success and replacement business for you with added profits.

## PRINCIPLES OF SALESMANSHIP

In order to be a successful salesman in any line of business a man must know his merchandise. It is surprising the number of failures that occur in selling because salesmen do not take the time to study the product they are selling, which is also caused by manufacturers not equipping salesmen sufficiently to know their product.

We have, therefore, written the following, hoping it will assist you in increasing your sales and make your work more interesting and inspiring. We have covered completely everything necessary for you to know about Buffalo China, so that you can develop, after studying these facts, a convincing and intelligent conclusion as to why your customer should buy Buffalo China. Usually a lack of knowledge has a tendency to cause a salesman to use the most unethical principle of knocking a competitor's china.

Your ambition should be the desire to be a superior salesman, and, of course, there is a natural rule of action that precedes every desired result.

Successful salesmen search for this rule and obey it. As John Fisk said, "The one essential thing about man is his capacity to improve, and he can only improve as he follows, consciously or unconsciously, the laws governing success."

It is, of course, necessary to eliminate from your mind Doubt, Fear, Depression and Irresolution, as these are but your imagination.

Your success depends on the extent that you master the principles governing success, underwriting them with confidence and multiplying these by the strength of your personality. It is said, "Your personal force is the product of your will multiplied by your personality."

In the following pages you will find sales principles derived from practical experiences, which when applied should assist you by your building

them into your mental self, thereby providing and enjoying the dividends of mastering salesmanship.

We have also compiled in as compact and understandable form as possible the history, manufacture and selling points of the principal items we are selling.

The following definition of selling, which was taken from a Sales Manager of one of the largest industries in America, is one of the best statements ever made, but in order to comprehend this definition it is necessary for you to read it a number of times and by so doing it will be possible for you to apply same.

"Selling - is the art - of conveying suggestions - relative to your merchandise - to the consciousness of your prospect - in terms of - what your merchandise is - what it will do - how well it will do it - in terms of the self-interest of your prospect - to the point that clearly seeing and sensing these factors in the light of personal qualification or gain, the prospect desires that merchandise more than the money or credit necessary to possession."

Of course, you understand that the only way to make a sale is through the five senses, which are Hearing, Seeing, Feeling, Smelling and Tasting.

It is generally believed that the customer's hearing what is said relative to the merchandise is more important than the customer's sense of touch.

But according to more than 10,000 actual tests the average individual gave twenty times the value to what he saw rather than to what he heard. The average individual believes the eye twenty times more quickly than the ear: providing the eye and ear have the opportunity to judge relative to the merchandise. Also the sense of touch in selling is actually half as important as hearing.

In making a sale select as many appeals as possible to feelings and emotions, creating desire without the question of price. In quality merchandise such as Buffalo China, appeal to the feeling mind first, creating favorable attention and controlling interest without price, appealing to the pride and some of the feelings and emotions and, in particu-

lar, through the reasoning mind. For example, if the public thought more of the dollar than their pride they would wear overalls, rather than dress as presentably as possible, or more of the dollar than comfort they would as a whole live in dugouts or tents, rather than houses and apartments.

Minimizing price or, in other words, making prices seem small. The first definition you might use is that of reversing the periscope. First divide the investment in the customer's mind over years of usefulness and durability, emphasizing, for instance, that Buffalo China will be in use day by day, week by week, year after year, china being one of the few parts of the equipment with which the customer comes in contact.

For instance, the Woolworth Building compared to a cottage is very large, but the Woolworth Building compared to Pikes Peak is small. Pikes Peak compared to the cubical volume of the earth is only a spot and the earth compared to a star is only a grain of dust. As illustrated above, you can make each item seem larger or smaller by contrast.

If every salesman would remember that he has a position and not a job and is offering service and is not merely an order-taker, and could realize the possibilities of dignifying the sales profession he would undoubtedly be more successful. It is, of course, necessary for a salesman to think of his firm in terms of partnership and in so doing the responsibility of his firm becomes his.

DISCUSSION AND DESCRIPTION OF PRODUCTS

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## DISCUSSION AND DESCRIPTION OF PRODUCTS

Purveyors of food, until recent years, have used plain white tablecloths, white china - sometimes decorated - and crystal glassware and as the public, until after the war, were not color-wise the general industry of food servers had been fairly successful. After the war white tiled restaurants, white cloths, china and other products did not have the appeal to the public, as the public kept associating white with the hospital, war et cetera.

White was used, because it represented purity, sanitation and the public originally demanded it for that reason, but gradually demanded more color and harmony and the housewife began to buy kitchen utensils and plumbing fixtures in color. She found that they could be kept just as clean and sanitary as pure white items and this equipment in the kitchen had more pleasant, pleasing and harmonizing effect on the housewife in her daily work.

What was more natural than for this housewife to continue this desire for color in decorating her living room, bedroom or bathroom, and when she went to the restaurant or hotel to eat patronized those places that had an appeal through the use of color.

Psychology of color is a simple principle, is also a sound basic principle. It is not new, it has always been, and while color psychology was always unconsciously utilized it was never before scientifically applied to china solid color bodies, assuming its rightful position as an important factor to be considered by food purveyors, until produced by the Buffalo Pottery.

The psychological effect of color on the living animal, particularly the human animal, is perhaps the best understood of all stimulation. Its action is direct, traveling from the eye to the brain, and its reaction quick and definite. Our most basic emotions automatically associate themselves with color. For instance - death or sorrow immediately suggests black; the sight of green gives the feeling of coolness and is soothing and restful. When we are angry we see "red," whereas white to us means cleanliness. These reactions are not acci-

dental; they are as much a part of us as walking or talking and when a sense of color is lacking in an individual he is deformed, as he would be if lame or mute.

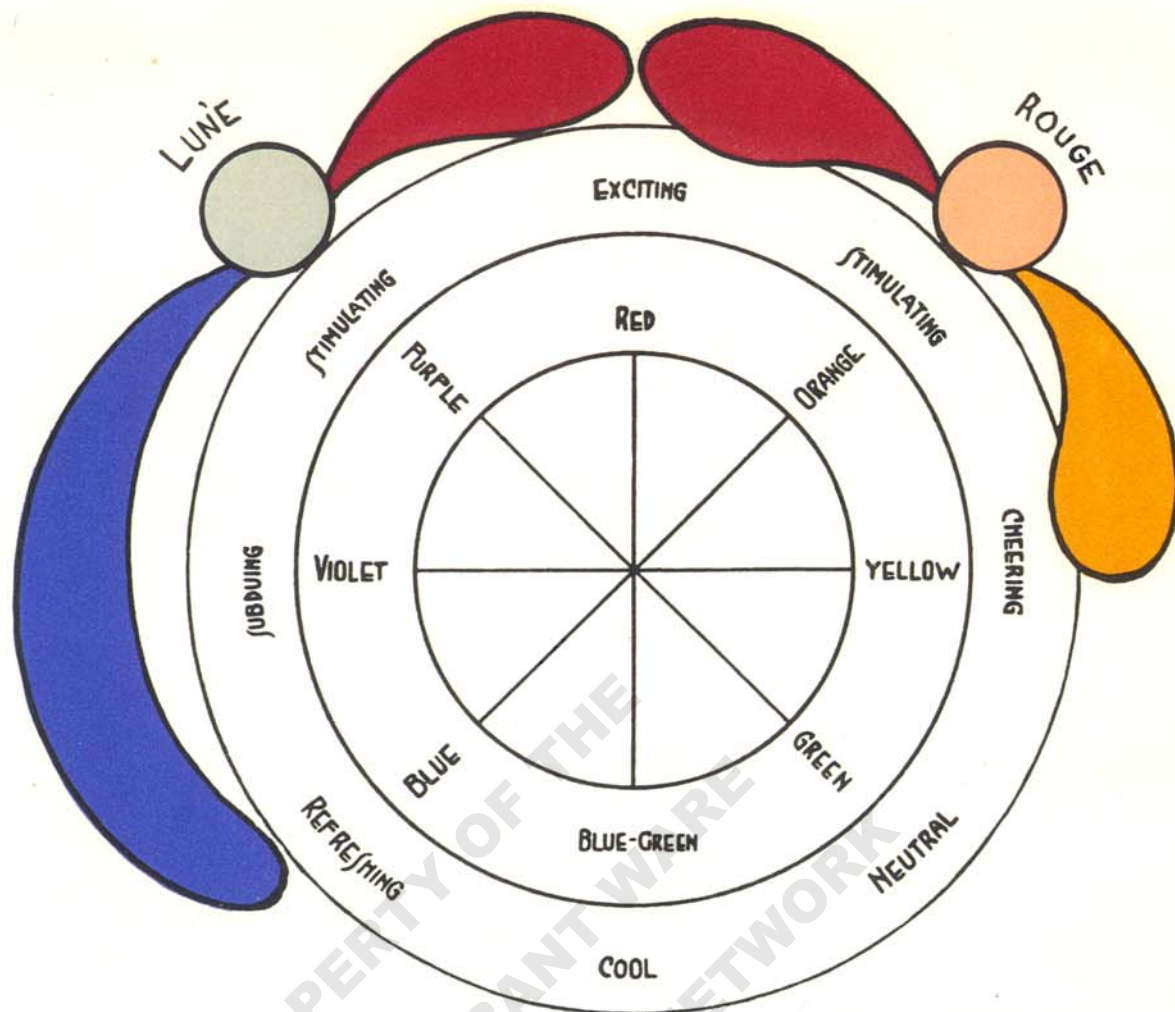
The law of color being a hard rule has extremely few exceptions. It has been tried and tested and today it provides a solid basis on which many a great business has been erected.

Realizing that color was rapidly permeating the entire food industry in such things as furniture, lamps, linens, and glassware, we knew there would soon be a demand for solid body colored hotel china, and we began experimenting in our laboratory on solid body colors. The advantage of solid body colors being the fact that there is more depth of color and more uniformity than when the color is applied on the surface with a brush, or in the use of colored glaze, and when the item is chipped it is the same color right through the body.

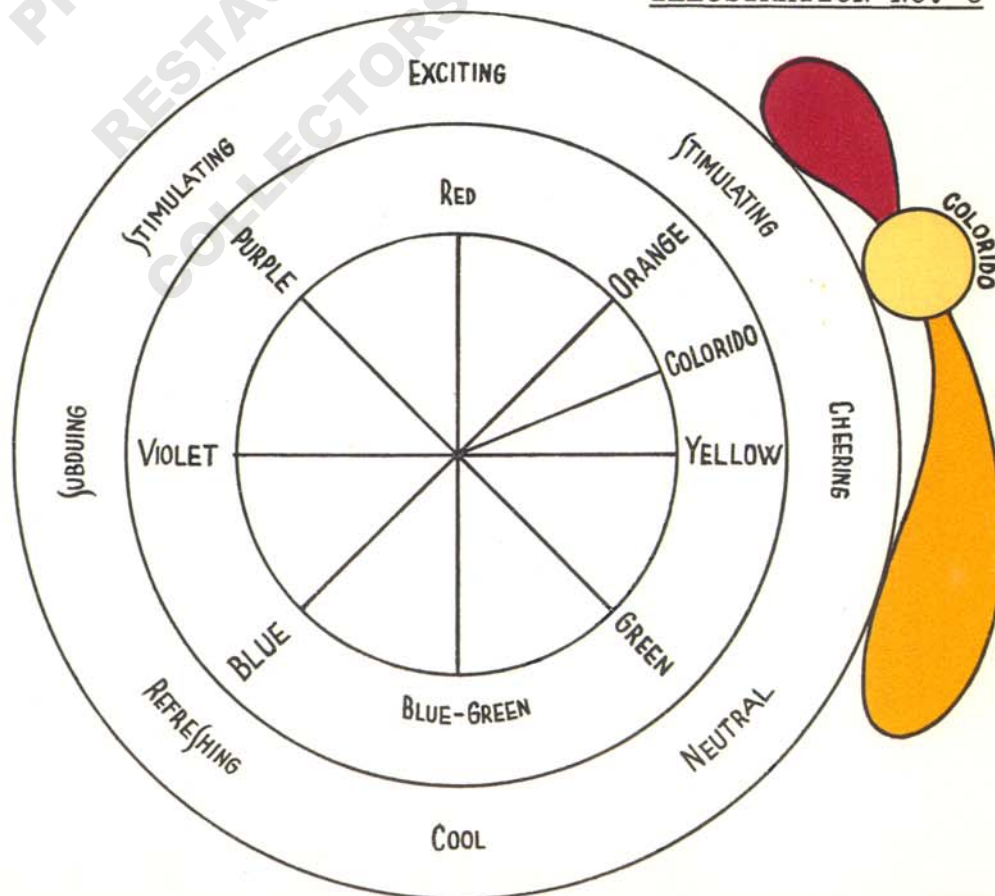
Rather than start in the manufacture of just any color, we decided to make a scientific investigation and produce a solid color china that would help sell food. In order to find out exactly the best colors to produce we decided to make a survey of the larger food purveyors to find out what colors they would prefer in solid body china, to produce the best results, helping in the sale of their food.

The result of this survey was that the general opinion of the food purveyors was a desire for colors that would produce stimulation, colors that would dress up the food and act as a garnish. In other words, stimulate the digestive secretions and result in better digestion of the food and naturally result in repeat and increased business, and also would produce a psychological effect that would be very advantageous to the food purveyor.

We made an exhaustive scientific study of color, including the reaction of color on the individuals, and produced a chart, Color Analysis, Illustration No. 6, which shows the color combinations that produce stimulation and as a result of this study we finally produced our Rouge (Rose Beige) and Lune (Periwinkle Blue) ware.



COLOR ANALYSIS CHART  
ILLUSTRATION NO. 6



As you will note on the chart, (Illustration No. 6) our rouge color was produced by combining red, which is exciting, yellow, which is cheerful, producing a color of the orange family, which produces stimulation.

Our Lune ware color is produced by combining red, which is exciting, and blue, which is refreshing, producing a color of the purple family (periwinkle blue), which is stimulating.

Our Colorido ware color is produced by combining yellow with a touch of exciting red, producing a color of the yellow family which is cheering and gladdening.

In manufacturing solid color bodies it is, of course, necessary to have separate mixing machinery for each body, otherwise one color would mix into another causing great losses. Therefore, before making an investment in machinery and equipment for producing these new colors it was necessary to determine if the lune and rouge would improve the appetite and have sufficient psychological effect on the public and result in increased business, compared with plain white or decorated china.

We, therefore, made a small batch of Lune ware and placed it in a restaurant that was using decorated white ware and checked this for a period of three months and noted an increase in business of about twenty per cent. There was, of course, no other change made in the restaurant.

We also made a small batch of Rouge and placed this in the same restaurant, taking out the blue, of course, and over a period of three months increased their business twenty-five per cent, proving conclusively that we had developed scientifically a solid color body china that actually would increase a food purveyor's sales, an idea which was entirely original with Buffalo Pottery.

Now the Buffalo Pottery has made another important contribution to the vitrified china field in perfecting its new Colorido Ware - yellow. It was produced under these same scientific principles and has already proven to be one of our most popular colors.



The Buffalo Pottery originated the solid colored bodies and was the first to manufacture the Olde Ivory China, and then perfected the Ecrú, which is a much deeper shade than Olde Ivory, but as this was not a distinctive color we finally perfected our Colorido Ware, which is in answer to the demand for a beautifully toned yellow ware.

This was also created for the express purpose of making food more appealing, the warmth of soft Spanish coloring, a golden yellow tone of Olde Ivory with a hint of living brown showing through.

This ware harmonizes perfectly with any decorative scheme and adds new beauty to the table, inviting patronage and resulting in extra profits.

Colorido Ware (yellow) is a primary color and, therefore, has unlimited possibilities both as plain ware used with decorative surroundings or when decorated with various color decorations on the ware itself.

This Colorido Ware is particularly attractive when used in combination with Ivory Center or what we call "Lamelle." The beautiful tone of Olde Ivory solid clay in the center with the rim and back in solid Colorido clay in beautiful yellow presents a perfect picture and makes an ideal combination in presenting food in a most appealing way.

Colorido is a distinct yellow body and as you know yellow is the most cheerful color and one of the most appealing, both in nature and when used in decoration.

Since we started to produce colored bodies six years ago we have any number of cases where we have increased business to a much larger percentage with our colored ware as compared with the plain white or decorated china.

We found, as we were making a number of colored body combinations, that it was advisable to issue a list of preferred items, Illustrations No. 11 and No. 12 in back of manual, which includes all the necessary items for hotels, restaurants, clubs and institutions, and we showed the trade prices on each colored body combination.

In using this list the salesmen can easily become familiar with the different prices on colored ware

and we found this greatly increased our sales as most of the salesmen who handle our line are in the hotel supply business and naturally handle thousands of items, and the more we can simplify our prices the more we increase the salesmen's confidence, which results in sales.

When we receive samples, through our jobbers, of a competitor's china we always test these so as to know exactly how strong the body and glaze are on the different makes, also how it compares with our china, and as we are periodically testing samples of all the American Vitrified China made we know that Buffalo China equals, in every way, any hotel china made in the United States and is much more durable than any imported hotel china.

We are showing on the following pages, Illustration No. 8, the impact testing apparatus, made according to United States Bureau of Standards' Specifications for testing china. We have worded the explanation on the use of this testing apparatus, so that it can be understood by a layman.

We have listed the comparative tests of four prominent American Vitrified potteries, of which "A" designates Buffalo China, and "B," "C" and "D" represent other leading potteries, but, of course, it would not be ethical to give these names.

We are also illustrating the Electric Color Mixer, Illustration No. 7, which we use in arriving at certain delicate color combinations, almost impossible to obtain by hand mixing colors with a brush.

In order to gain the maximum result in using Buffalo Solid Colored vitrified chinaware it should have the proper setting. Therefore, after considerable study, we have prepared a chart, Illustration No. 10, showing the correct color of cloth, glassware, tables, chairs, finish of floor, side walls and ceilings to be used with each one of our color combinations, a service that is most important for success of your customers.

The last pages of this manual, Illustrations Nos. 1, 2, 3, 4 and 5, show a series of dining rooms decorated in the color combinations to harmonize properly with Buffalo China in solid Lune, Lune with Ivory Center, solid Rouge, Rouge with Ivory center and Colorido with Ivory Center. These illus-

trations enable you to show your customers the possibilities of our different colored bodies in their correct setting.

Other color schemes may be used but should be carefully planned in correct harmony. Our designing department will be glad to prepare charts of other color harmony suggestions with any of our decorations. Write us full particulars about your customers' plans.

#### A NEW WARE

In 1931, after a great deal of experimenting in our laboratory and factory, our organization finally perfected an inlaid center of clay on which we have secured U. S. patent #1849272. We call this ware "Lamelle" - French for lamination. This inlaid center, which we use in combination with our colored bodies, actually reinforces the ware.

This is the first improvement in the construction of china for centuries in the pottery field by which scientific accomplishment has actually reduced breakage. Unsolicited reports from users of our Lamelle Ware show greatly reduced breakage.

Below is a table showing the additional strength obtained by our patented Lamelle process.

#### DINNER PLATE R. E.

U. S. Government requires on Impact Test	
without Lamelle	.200 ft. lbs.
Our Regular ware without "Lamelle" tests	.340 ft. lbs.
Our <u>Lamelle Ware</u> - Impact Test	.400 ft. lbs.

In making our tests, a large percentage of Lamelle plates have tested .500, which is the highest point recordable on the tester.

Illustrations Nos. 12, 14 and 15 in the back of the manual show the cross section construction of Lamelle Ware, in Lune, Rouge and Colorido, and how the additional strength is obtained. It also enables you to demonstrate to your customers how breakage is minimized and how the color is in the clay itself.

Lamelle China is produced in colorful combinations of our standard bodies, Lune, Rouge and Colorido. The object of the average American Vittrified pottery seems to be how many dozens of cups, saucers, plates and other items they can produce, not analyzing the market for which they are manufacturing their ware, to see if they could not produce ware which would increase their customer's business, but the Buffalo Pottery has developed, scientifically, colors, together with a construction of reinforced center, that are absolutely revolutionary and result in helping the food purveyor sell his food, which after all is the ultimate goal because the more successful a food purveyor becomes through the proper presentation of his food on china, the more replacements you receive, the more new accounts you open, and the more success you enjoy.

Our colored bodies are made of the same materials and fired at the same heat as our white and ivory bodies and are as hard fired and as durable in every way and will give excellent service.

We maintain a complete laboratory, which is in charge of a Ceramic Engineer, where we test samples of all materials used in the manufacture of our china. We also test samples in various parts of each kiln that we draw to see that the kiln has been fired properly and see that the ware passes the Government Specifications, to maintain uniform quality.

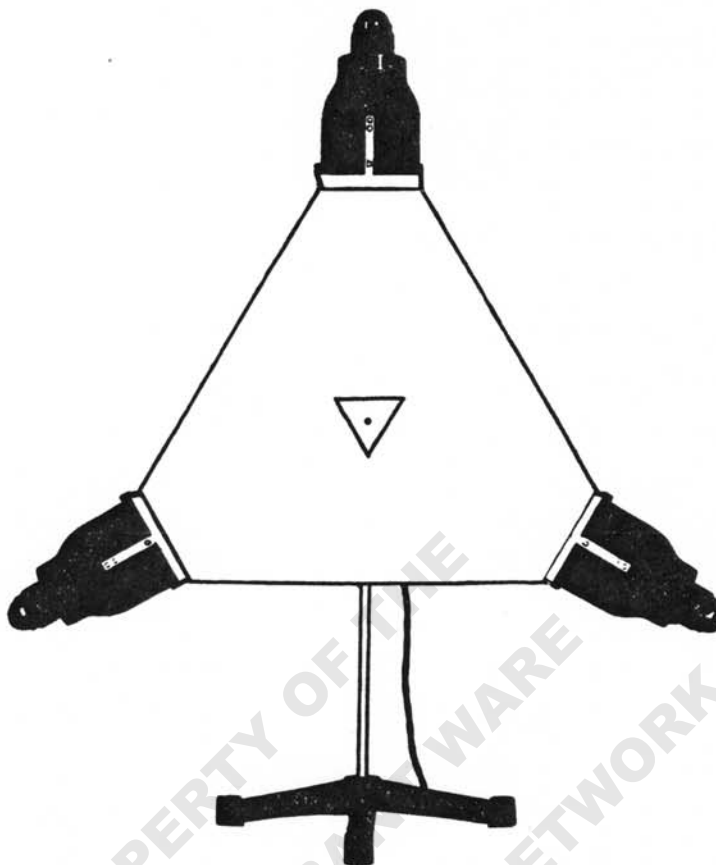
The Buffalo Pottery is one of the most modern, best equipped potteries in the world and purchases the best materials.

Our pottery is manned by an experienced personnel. A large number of our employees, including the foremen and foreladies, have been with our Company since it was started in 1901. This equipment and experience have resulted in the Buffalo Pottery creating revolutionary developments in the vittrified china field.



## COLOR MIXER

### ILLUSTRATION NO. 7



### DIRECTIONS FOR USING ELECTRIC COLOR MIXER

The light filters used in the Color Mixer, consisting of plates of colored glass, blue, green and red, respectively, have been chosen to produce closely the three primary colors postulated in the Young-Helmholtz color theory.

With all of the lamps lighted and the filters in position there will be found along the three sides of the triangular screen all additive color mixtures of red and green, green and blue, and blue and red, respectively. At points midway between any two of the lamps, along the edge of the triangle will be found yellow, which is a mixture of approximately equal intensities of green and red; sky blue, which is a mixture of approximately equal intensities of green and blue; and purple, which is a mixture of approximately equal intensities of red and blue. At the center of the disk there will be an area in which the mixture of the three colors produces neutral gray (white.) At various points of

the triangular screen will be found colors corresponding to the mixtures in all proportions between maximum and minimum of the three primary colors. A black bordered white disk, attached to a long handle is supplied for exploring the different locations of the screen for the resulting additive color. The black border assists in perceiving the resulting color in a white field with less confusion from the illumination of the surrounding area. A small black rod with a brass plug in one end may be secured in a socket in the center of the disk. The purpose of the rod is to produce shadows from the lamps. The colors in the three respective shadows are complementary to the primary colors producing them.

Replace one of the glass light filters by the frosted glass plate. If, for example, green glass has been replaced by the frosted glass and the red light is turned on, the shadow of the rod caused by the red lamp will appear green. If the red light is turned out and the blue light is turned on, the shadow will appear yellow. When the green and white lights are turned on together the shadow appears purple. This illustrates what is known as subjective colors or contrast colors, which are complementary to the color of the lamp causing the shadow. This is merely an optical illusion, which can be proved by the fact that when the white light is turned out the apparent color in the shadow disappears. Obviously the addition of white illumination to the shadow cannot produce the apparent color.

The use of a white light and a light of another color demonstrates saturation of color. The greater the ratio of the white to the colored light the less is the color saturated. When one only of the colored lights is used the variation in intensity of illumination with distance from the light is observed.

In order to obtain approximately equal illumination through each of the three filters, lamps of different intensities should be used. Just behind the filter inside of each lamp house will be found the proper designation of the lamp to be used with each of the corresponding filters.

As a result of modern discovery this Electric Color Mixing Machine has been perfected and will imitate all color found in nature, reproducing perfect

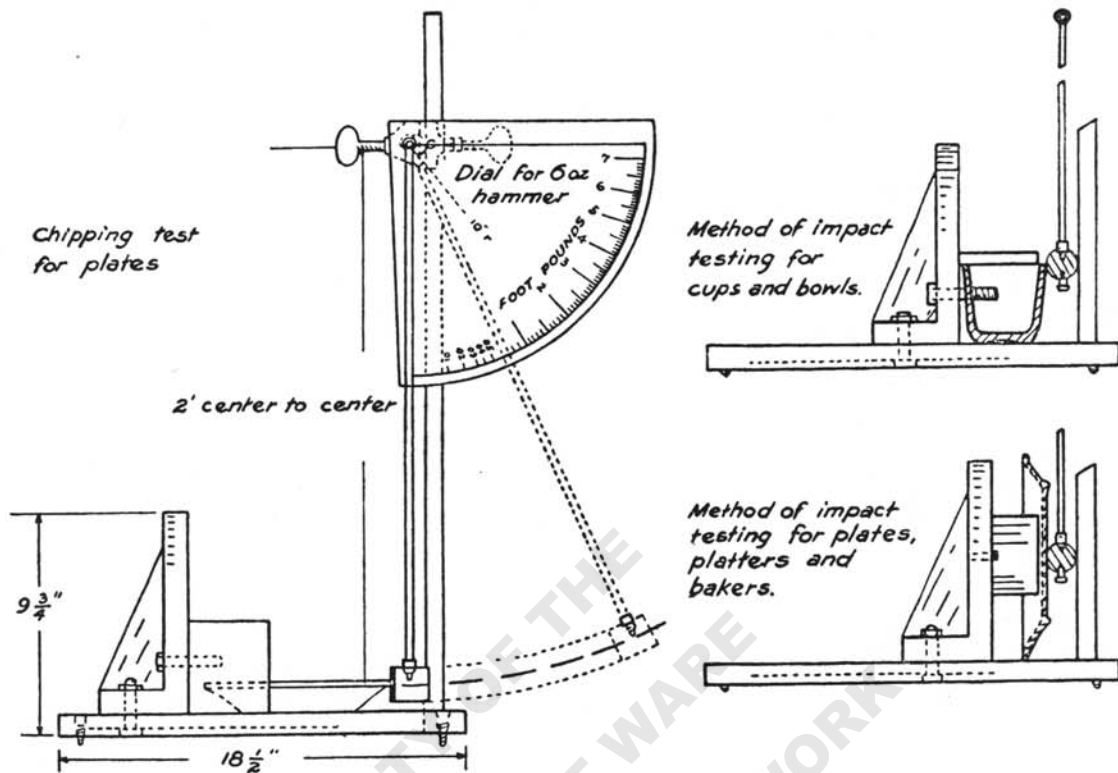
harmony and contrast. This machine will disassociate any colors found in nature so that they can be reproduced for decorative purposes.

By the use of this latest modern scientific discovery it has been possible for the Buffalo Pottery to produce perfectly, and in a scientific way, correct color combinations in our solid bodies, for decorative purposes on our ware, and also the proper color environment for Buffalo China.

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## IMPACT TESTER

### ILLUSTRATION NO. 8



IMPACT TESTING APPARATUS FOR CHINAWARE.

The above diagram shows the apparatus used for impact and chipping tests. This consists of a pendulum of known weight suspended by an iron ribbon across the face of a dial. This dial is calibrated into hundredths of a foot/pound\*, and shows the amount of force necessary to break or chip the piece being tested.

**CHIPPING:** This test consists of setting a piece of gloss ware on its foot, held firmly by the hand, in an iron V and striking it on the edge with the pendulum, shown in Fig. 1. The force of the blow is increased each time until chipping occurs.

The Government Specifications for this test are:  
The ware must have an average of .23 foot/pounds with a minimum of .175 foot/pounds for any piece.

**IMPACT:** The ware is placed in position by holding it faced against three iron pins which are attached to a stationary iron plate. The article is struck

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\* A foot/pound is the force necessary to raise one pound one foot.

in the center, as shown in diagram. The force of the blow is increased each time until a fracture occurs.

Government specifications for this test are: The ware must have an average of .20 foot/pounds with a minimum of .15 foot/pounds for any piece.

ABSORPTION: Samples are broken from the ware. They are then weighed, immersed in water and boiled vigorously for five hours and allowed to remain in water for twenty hours more. The excess water is removed with a damp cloth and the pieces reweighed. The absorption is computed from the data; all hotel ware must not have more than 0.3 per cent.

CRAZING OR QUENCHING: Ware (run of the kiln) is subjected to a uniform temperature of 175° C. (347° F.) for 15 minutes. The hot ware is plunged quickly into water having a temperature of approximately 20° C. (68° F.) The development of crazes or cracks of any kind shall constitute failure.

#### COMPARATIVE TEST OF CHINA

	Chip	Impact	Crazing	Absorption
Govt. Standard	.225 Ave.	.200 Ave.	175° C.	.3%
" "	.175 Min.	.150 Min.	15 min.	.23
*A	No Chip	.34	O.K.	.25
B	.65	.29	O.K.	.23
C	.50	.24	Cr.	.24
D	.44	.26	O.K.	

#### \* Buffalo Pottery

Our china is equal and in many cases superior to any Hotel China manufactured. We are supplying the most representative hotels, restaurants, clubs, institutions, railroads and steamship lines in the United States. Below we list some of the most typical users:

Alabama	- Mobile	- Morrison Cafeteria
California	- Berkeley	- Univ. of California
	- Culver City	- Metro-Goldwin-Mayer-Studios
	- Lake Arrowhead	- Lake Arrowhead Hotel
	- Los Angeles	- Brown Derby
		- Globe Dairy Lunch
		- Los Angeles Biltmore Hotel
		- Schaber's Cafeteria
- San Diego		- Churchill Hotel

California, Cont.

	- San Francisco	- Franklin Hospital
		- Hart's Lunch
		- So. Pacific R. R. Co.
	- San Jose	- San Jose Hospital
	- Yosemite Park	- The Ahwahnee
Colorado	- Denver	- Denver Country Club
		- Oxford Hotel
		- St. Luke's Hospital
Dist. of	- Washington	- Atlantic Coast Line
Columbia		R. R. Co.
		- Southern Railway Co.
		- U. S. Bureau of Fisheries
		- Willard Hotel
Florida	- Jacksonville	- Burbridge Hotel
		Coffee Shop
	- Tampa	- Floridian Hotel
Georgia	- Warm Springs	- Georgia Warm Springs Foundation
Illinois	- Chicago	- Bismarck Hotel
		- Drake Hotel
		- Union League Club
Indiana	- South Bend	- Bendix Aviation Corp.
Kansas	- Topeka	- Topeka Hill School
Kentucky	- Covington	- Ches. & Ohio Ry. Co.
Louisiana	- New Orleans	- Jung Hotel
		- Solaris
Maine	- Orono	- University of Maine
Maryland	- Baltimore	- Oriole Cafeterias
Mass.	- Boston	- Eastern Steamship Co.
		- Wm. Filenes Co.
		- Ginter Restaurants
		- N.Y., N.H. & H.R.R. Co.
		- St. Clairs, Inc.
		- Waldorf System, Inc.
		- Women's City Club
Michigan	- Ludington	- Pere Marquette R. R.
Minnesota	- Duluth	- Lake View Tea Room
Mississippi	- Jackson	- Morrison Cafeteria
Missouri	- Kansas City	- M. K. & T. R. R. Co.
	- St. Louis	- The Castilla
Montana	- Citadel	- U. S. Forest Service
	- Gardiner	- Yellowstone Park Hotel Co.
New Hamp.	- Exeter	- Phillips Exeter Acad.
New Jersey	- Atlantic City	- Marlborough-Blenheim
	- Closter	- Morgan's Red Coach Inn
	- Jersey City	- Erie Railroad
New York	- Buffalo	- Buffalo Athletic Club
		- Buffalo Club

New York - Buffalo, Cont.

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|------------|-----------------|--------------------------|
|            | - New York      | - Laube's Old Spain      |
|            |                 | - Laube's Cafeterias     |
|            |                 | - Astor Hotel            |
|            |                 | - Park Central Hotel     |
|            |                 | - N. Y. C. R. R. Co.     |
|            |                 | - Sherry's               |
|            |                 | - Savern Restaurants     |
|            |                 | - S. S. Manhattan --     |
|            |                 | - S. S. Leviathan        |
|            |                 | U. S. Lines              |
|            |                 | - International Mercan-  |
|            |                 | tile Marine              |
| North Car. | - Charlotte     | - Hotel Charlotte        |
|            | - Greensboro    | - O'Henry Hotel          |
| Ohio       | - Cleveland     | - Clark Restaurant       |
| Oklahoma   | - Oklahoma City | - Ann Maude Cafeteria    |
| Oregon     | - Portland      | - Heathman Hotel         |
|            | - Salem         | - All State Institutions |
| Penn.      | - Philadelphia  | - Adelphia Coffee Shop   |
|            |                 | - Bellevue-Stratford     |
|            |                 | - Girard College         |
|            |                 | - Savarin's              |
|            |                 | - Warburton House        |
|            |                 | - Penn A. C.             |
| Texas      | - Fort Worth    | - Blackstone Hotel       |
| Washington | - Seattle       | - Alaska Steamship Co.   |
|            | - Tacoma        | - Rainier National Park  |
| West Va.   | - Huntington    | - Ches. & Ohio Hospital  |

The writer was in the hotel supply field for eight years and the balance of his time has been spent in the manufacturing and selling of Buffalo China.

I have visited most of the larger china factories abroad and in the United States and after working with the larger hotel supply houses in the United States, found that the average manufacturer does not give the salesman sufficient constructive educational data to fully develop the salesman's knowledge so he can talk intelligently to his prospect. In other words, "He must know his China." Therefore, we have tried to give information which will supply the ambitious salesman with the proper background for selling Buffalo china.

I also found the following table very helpful in making closer contact with my trade. I kept a record, as follows, of each account on which I called and as I had a large number of accounts it was easy to refresh my memory before calling, by referring to this record.

<u>Name</u>	<u>Occupation and Business Address</u>	<u>Residence</u>	<u>Nick Name</u>	<u>Hobby</u>	<u>Former Business Connections</u>
Frederick Joseph	President Joseph Restaurant Company. Chairman of the Board of Trustees of New York Stewards	140 Smith Street	Knuber Freddie	Golf Outings Politics and Public Speaking	German American Restaurant and Hotel

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SELLING POINTS

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## SELLING POINTS

Types of business sold - The complete institutional field which we solicit through jobbers is as follows:

Cafeterias	- Public and Employee	- 22,200 units
Clubs	- Town and Country	- 10,000 units
Hospitals	- Bed Service	- 6,900 units
Hotels	- Better Type	- 8,500 units
Restaurants	- Public and Employee	- 68,100 units
Schools	- Cafeteria and	
	Dining Rooms	- 15,000 units
Railroads	- Dining Service	- 2,300 units
Steamships	- American Lines	- 700 units

### Answers to usual objections and questions:

The average restaurant buyer considers the following main points when he is solicited by the salesman to purchase china.

- 1 - Am I in the market for china?
- 2 - Would it increase my business and improve the appearance of my food?
- 3 - Will the increased business pay for the investment?
- 4 - Will it stand up?
- 5 - What other restaurants use it?
- 6 - Is the manufacturer reliable?

### Answers to the above:

- 1 - Yes.
- 2 - As explained in preceding pages, we have proved conclusively that by the use of our colored ware we can increase a restaurant man's business through improving the appearance of the food and the psychological effect of color.

SIDELIGHTS ON COLOR

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## SIDELIGHTS ON COLOR

You have probably heard a proprietor of an eating place remarking that he bought the best food possible, most modern equipment, that his kitchen was spotless, had a wonderful location, good chef, good waiters, his place was immaculate, still he did not seem to get his share of business. If this proprietor had given as much thought to his china set-up, general interior decorations, creating a pleasant, pleasing atmosphere through the proper use of colors, as he did to other equipment, he would have been more successful. For instance, study the effect of certain color combinations that affect the customers psychologically, thereby affecting the digestive secretions that properly digest the food. No matter how well balanced the meal is, if the digestive secretions are not pleasingly excited the dinner is not digested properly and the food is blamed.

The significance of the effect of color on the emotions is centuries old. Plato discussed the beauty and symbolism of color and reveals his acquaintance with its ability to excite emotional responses.

We are now in the great age of color and history shows that successive periods of color have not been the vogue of the passing moment as color period has endured for many years and this color age will take its place as the greatest color period of all. It will probably stay beyond recollection of the present generation. People are color-wise, and why not know the profitable use of color and the results that can be obtained with the new Buffalo China solid color combinations, which have beauty, durability and lasting effects.

Color is the most important selling factor before the world today, and it is a known fact that color is responsible for 85% of all sales.

According to reliable statistics, articles advertised in color far outsell those advertised in black and white, which can be readily seen when you see advertisements on such items as automobiles, kitchen stoves, typewriters, et cetera.

Today not only the note of color is being sounded in business but that of art as well. On every hand we

see the effort to introduce beauty into everyday living.

President Coolidge, in a famous address, stated what America needs is more art. He recognized, just as all psychologists know, that man is affected by his environment, that a nation rises and falls on its appreciation of art and beauty.

It is well for us to realize that an object nowadays is none the less useful because it is artistically constructed and is colorful.

Color is vibration, for everything is in motion from the tiniest electron to the great plant. This rapidly rhythmic motion of waves of light traveling at various degrees of speed produces the sensation which we call color. All color, then, is simply a variation of velocity of energy, which we call light.

The human eye is like the lens of a camera. It is adjusted to let in so much light. Back of the retina or lens of the eye is a set of nerve ends, which are very sensitive to color; some more to one color than another. Connected with these nerve ends or the shutter of the camera, is a nerve which looks something like the bulb of a camera and when the retina causes a pressure of this bulb, the picture is photographed and carried to the brain centers, which gives us memory, anger, and will power. These pictures affect the brain and immediately the mental machinery is set in motion to cause us to act in a certain manner. Light is, therefore, the medium through which sight is registered and by which color is conveyed to the mind. This is why color affects our emotions and causes us to react in a certain manner to our environment and why it can be used as a selling appeal in business.

It has been proven that color of music can be induced by tone, timbre, intensity and pitch. Tones below 600 vibrations per second induced orange and brown color. Tones above 12,000 a colorless gray, and those between 600 and 12,000 vibrations per second give blue, changing to green.

In the study of color light upon the muscular activity, which effect was measured dynamometrically, it was found it is 23 units on an empirical scale.

It increased to 24 units for blue, 28 for green light, 30 for yellow light and to 35 to 42 for orange and red light. Thus is seen more evidence of the stimulating effect of warmer colors.

Below we are giving some of the various terms that are used in analyzing and discussing the psychological effect of color.

**Sensation** - is the simple act of conscience which is referred to some definite sense organ.

**Feeling** - usually classified in four varieties, viz. sense, feelings, emotions, sentiments and volitions. Feelings as described by the various psychologists have quality, elasticity, tone, value, durability, clearness, pleasantness, disobedience, excitement, et cetera.

**Affection** - the effect is a simple factor of conscience, which pervades the whole body. We sense and we feel.

**Emotion** - psychologists describe emotion as the effect of complex. Emotions might be associated with strong feelings.

**Sentiments** - emotion which is attached to particular objects is called a sentiment.

**Volition** - an emotion together with its result is a volitional process.

The variety of brightness and color sensations, which are experienced by the individual depend upon the state of his visual development. He observes what his previous experience had prepared him to observe and depends upon the sentiment and emotions, which are associated with visual experience.

The data available are in quite complete agreement with the so-called warm colors - red, orange, yellow, and stimulate or excite in varying degree from a maximum for red to a less degree for yellow. Green is fairly neutral. Blue produces a grave mood reaction and violet a similar one, which might be described as solemn. Deep orange is the heat of flame, some are exciting to a feeling of suffocation. Orange yellow is a warm glow and a lively

color. Yellow is joyous, gay and merry. Green is peaceful. Blue Green is sedate and sober. Blue is cool - tranquil. Violet is subduing and purple is stately.

As you know, manufacturers have been dressing up their products in color or in colored packages and have greatly increased their sales.

Restaurants that had a pure white interior, began changing to highly decorated walls, colored china, and table cloths, with profitable results.

In this color age food purveyors are bending every effort to secure atmosphere and this new Buffalo china is decorative, colorful and solves the perplexing problem of individuality.

Buffalo China is found in America's leading hotels, restaurants, railroads, steamships, clubs, and institutions throughout the United States and combines practical economy of durability with artistic decorations.

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STANDARD PRESENTATION

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## STANDARD PRESENTATION

American Vitrified China is the best china in the world for use in hotels, restaurants, railroads, clubs, and institutions, as proved by the tests made in the United States Bureau of Standards at Washington, and also from the fact that ninety-five per cent of the above trades are now using American Vitrified China. It is all thoroughly vitreous and is stronger than any other china manufactured in the world.

Basically the vitrified china that is made in the twelve factories in the United States is about the same, made from practically the same materials by competent potters, and fired at the same heat. Where Buffalo China differs from the other makes is in the great care that is used in the selection of materials that go into the manufacture of this china and the extreme caution that we use in testing samples of all of the materials in our laboratory, and the great care that we use in the grinding of our materials into one solid homogeneous mass. It also differs in the preparation of our bodies and glazes, the extreme care that we use in the actual manufacturing and finishing of the china, the selection of our bisque ware before decorating, the extreme care in decorating and careful firing and also the selection of our china before shipping.

Therefore, the Buffalo Pottery manufactures the highest grade vitrified china and it is used by the leading hotels, restaurants, clubs, railroads and steamship lines in this country.

We maintain an up-to-date organization and our ware is the best that can possibly be produced.

American Vitrified China is the only ware for hotels or restaurants to buy, because it will give better service than any china manufactured. The Buffalo Pottery, on account of its thorough and competent organization and the care used in every branch of its manufacture, and the high class artists and decorators employed, are enabled to and are catering to the finest hotels, restaurants, clubs, railroads, steamships and institutions, in the United States. We guarantee our china to be the equal of any vitrified china made. We stand alone in scientifically creating the new inlaid

ivory center ware which we have named Lamelle, and this is recognized as the outstanding ceramic accomplishment in construction of china in centuries. We are the originators in the United States of solid colored bodies, we being the first pottery in the United States to produce solid ivory colored body, Blue Lune, Rouge and Colorido, and the first pottery in the world to produce Lamelle ware (an inlaid center that produces multiple resistance to breakage).

We are ready to stand back of every statement we make with a positive guarantee and we know from experience that once a customer is sold on Buffalo China he has no desire to change to another manufacture.

The Buffalo Pottery is the oldest pottery in the United States in the field of rotary printing on china and carries a complete line of decalcomania decorations, and can produce every type of crest, or monogram on our White, Ivory, Lune (Periwinkle Blue), Rouge (Rose Beige), Colorido (Yellow).

Also, the up-to-date pottery equipment which we have in our plant for manufacturing china is the best that can be procured, which results in better ware and uniform quality.

We maintain a staff of artists that constantly create new ideas and patterns, and we take great care in the decorating and selection of our ware.

CHINA -- ITS ORIGIN AND MANUFACTURE

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## CHINA -- ITS ORIGIN AND MANUFACTURE

As far as can be found, the art of pottery originated with the Chinese, from them it passed into India, from India it was carried to Arabia, then to Spain and Holland, later reaching England and finally America.

Tombs of ancient peoples and long buried ruins of ancient cities yield specimens of potter's art of various periods showing the improvements wrought from time to time and showing, too, how the potter's art was utilized, not only to provide necessary utensils, but also to give expression to man's innate love for ornament and decoration.

### - The Use of Clay -

The use of clay for making pottery was, without doubt, discovered independently by the crudest savages in all parts of the world. Their very footprints, perfectly represented in the damp earth, would suggest to them its plasticity; and to men who knew the use of fire, as men even did during the Old Stone Age, a knowledge of the baking of clay could scarcely fail to come. The savage might first avail himself of the dried fruits from trailing vines to serve his purpose as cooking utensils, and smear the gourds with moist earth in order to protect them from fire. Before long he would be forced to appreciate the permanent nature of the earthen shell and perhaps be willing to dispense with the gourd entirely.

The earliest pottery was made from inferior clay that was coarse and filled with grit. Gradually men learned to look for finer, whiter materials and to wash them so as to make them whiter than before. When the oven in which the pottery was baked was heated to a higher temperature, harder, better ware resulted. One serious difficulty had yet to be overcome; the clay was porous, absorbed moisture, and, therefore, did not prove satisfactory material for holding liquids. This led to the discovery of a varnish that would seal the exterior of earthen vessels and render them proof against leakage. Later, a glaze was discovered that not only improved the practical value of the ware, but made it more attractive as well.

For thousands of years primitive man patiently

shaped his pottery by hand, and the work of molding was done so cleverly that in many cases no one is sure whether or not the maker knew the use of a potter's wheel. This invention, which is still in use in potteries today, was discovered before the time of Meno who reigned in the fourth millenium before Christ.

After it had been molded the pottery was allowed to dry. Occasionally, before the clay was hardened, some simple form of decoration was carved into its surface with a sharp stone. The separately molded parts, such as handles, feet or mouths, were added shortly before the pottery was placed in the kiln, or furnace, for firing.

#### - Early Pottery Center -

In early times the greatest pottery center was Egypt. Even during the New Stone Age the Egyptians are said to have made great progress in the manufacture of a red and black earthenware, for which they later became famous. As early as 4000 B. C. they were noted for the making of a translucent, turquoise-colored glaze with which they covered their pottery, and they also understood the composition of glass. Moreover, they had progressed so far in the art of decorating that even the Greeks, some centuries later, were not ashamed to imitate them.

The dishes of the Greeks were unlike our own -- not so different in shape, perhaps, as one might imagine, but different in size and material and decoration. There were large earthen platters on which meat was served, and plates and saucer-like dishes for fish. There were receptacles for vinegar and sauces, and small boxes of all shapes and sizes which were used for many purposes, others for fruit or flowers; still others, of perhaps the most attractive shapes, were wine jars and drinking cups.

#### - Greek Decoration -

When the Greek had made sure of appropriate forms, he next turned his attention to decoration. The bands, composed of a geometrically repeated unit, are highly decorative and are in just as good taste on dishes of the present day. The flower of the Greek vase painting was the decorative band, or frieze of human figures and animals, which the

Greeks applied to the bowl part of the vase. On this were depicted scenes representing the religious beliefs of the people, or the intermingling of gods and men, or pictures of daily life. Thus the commonest household object was often exalted above the lower level of utility and received a spiritual meaning, becoming "a thing of beauty and a joy forever."

In almost every respect Roman pottery is inferior to Greek. It is less artistic in shape and less original in design, though often it is merely an imitation of the Greek. Nor could better results have been expected. The Greek worked out his art for the art of it; the Roman adopted what the Greek left behind, and added to it on his own responsibility enough to satisfy his sense of luxury and display. The work of the Greek was characterized by beauty and restraint, that of the Roman by lavishness and ornate design.

After the conquest of Italy by the barbarians, interest in pottery waned. The Christian nations manifested little care in its manufacture and no wonder, for Christianity was spreading northward among the frank-hearted but uncultured people. Before the fifteenth century only a leaden glaze was known. From the year 1100 this was in use in the Italian city of Pesaro, and the potteries of Italy were the best developed of any in Christian Europe. The glaze was transparent and allowed the yellowish or red bisque of the body to shine through.

#### - New Kind of Pottery -

Some time before the eleventh century the Moors introduced a new kind of pottery into Spain. It was distinguished from the Arabian and the Persian wares, from which it had descended, chiefly by the metallic lustre and the whiteness of the glaze. This pottery is known as Hispano-Moresque; its manufacture became centered on the island of Majorca in the Mediterranean. The groundwork of the ware was a white enamel, obtained through a mixture of tin, and the ware was decorated with stars and medallions in blue and with long-leaved foliage in pale yellow.

From Majorca the enamel found its way to Italy under the corrupted name of Majolica, and is sup-



posed to have been introduced into that country by Lucca della Robbia, the sculptor, who used the enamel to advantage in his reliefs.

- English China -

As for England, little can be said of the development of pottery until 1720. At that time the son of a Burslem potter in Staffordshire noticed the whiteness of some silica powder used by a veterinary surgeon, and conceived the idea of mixing it with potter's clay. He was even more successful than he had hoped. The body of the ware not only became whiter but was exceedingly hard and lent itself easily to decoration. It was brought to the highest degree of perfection by Josiah Wedgwood, another potter of Burslem, who started his factory in 1789.

Wedgwood manufactured a cream-colored ware, which soon became known as Queen's ware, owing to Queen Charlotte's patronage, and from that time its popularity was assured. This type of ware has persisted to the present day, and is used on the table of many housewives.

- Porcelain -

The name "porcelain" is derived from a Latin word meaning sea shell. The new ware is thought to have reminded those who saw it of this shining toy. Porcelain is made of essentially the same materials as white earthenware, used in proportions that produce an impervious or non-porous body, and burned so hard as to be translucent. The translucence, or the quality of transmitting light, of Chinese porcelain constitutes the chief difference between china and the cream-colored ware.

The story of porcelain begins in China two hundred years before the birth of Christ. The porcelain of the earliest period is scarcely recognizable as such, being grayish, thick, scarcely translucent, and full of minute cracks. Until the twelfth century none of the ware seems to have appeared in Europe, but at that time it reached a high degree of perfection. Even in the twelfth century the place of its origin was not known, but the Venetian, Marco Polo, who returned from China in 1292, told of the manufacture of porcelain there.



Strange myths and legends accompanied the ware. Porcelain was said to be "composed of materials that had lain for thousands of years buried in the earth" and a cup of porcelain was warranted to change color and fly into pieces the moment poison was poured into it -- a rare protection for monarchs who feared treachery at any meal!

Of course, the European nations wanted to know how to make the ware, but the secret could never be obtained from the Chinese. First of all, the Italians made the effort. They obtained a very attractive product, too, by mixing impure China clay, a fine white sand, and a considerable proportion of glass. But the Italians soon became discouraged, and nearly a century elapsed before interest was again aroused in the subject. At this time France made the effort and eventually a thriving industry sprang up in many French towns, notably one at Sevres under the proprietorship of the king. The French product was an artificial porcelain, composed largely of glass with a small admixture of clay.

#### - Chinese Secret Discovered -

In 1701, the alchemist, Johann Friedrich Böttger, was endeavoring to accomplish the dream of all alchemical philosophy. What he obtained was a handsome red stone ware as hard as porcelain, which led Böttger to attempt the production of white porcelain. The legend goes that about this time a new white powder was put on the market for toilet purposes, and that Böttger bought some to use for whitening the wig, which he was going to wear to court. Suddenly it occurred to him that he might try this powder in making pottery. He did so, and was successful in obtaining porcelain. The white powder was China clay, and the treasured secret of the Chinese had been discovered.

To modern pottery, Spain, Portugal and Holland have contributed, but it remained for Germany, France and England to exert supreme influence. The impulse of all three has been felt in America. Indeed, England led for many decades and had a comparative monopoly of the trade of this country.

#### - Prehistoric Pottery -

Prehistoric pottery has been found in America --

black and yellow ware, without glaze, the form grotesque. The patterns, however, were painted and the designs were geometric. The Western mounds of the Mound-Builders gave up unglazed, painted earthen ware. The Florida Indians, too, had quite an idea of pottery. They molded white clay on gourds; reeds were tightly wound about to keep the clay in place. It was then placed in the fire and baked, the fire burning the reeds off and hardening the clay into the shape given it by the gourd, which could be readily removed.

It was in 1684 that the potter's art got a foothold in America; then white ware was manufactured. In 1690 pipes were made, and by 1740 terra-cotta tiles were produced. Pennsylvania in 1760 produced slip and decorated earthenware, and in 1770 in Philadelphia, underglaze decorated white ware was brought forth. In 1839 another distinct advance was made, and since then American pottery has been climbing upward, steadily and surely.

#### - Development of Vitrified White China -

A new force in the development of vitrified hotel china was the Buffalo Pottery. Indeed, American ceramics takes a decided step forward with its advent. This pottery, in the completeness of its equipment and the breadth and scope of its intention, represents the present-day application of the ceramic progress of all ages and produces entirely Buffalo Vitrified Hotel China.

It was planned to have china manufactured by the Buffalo Pottery superior to any heretofore produced in the New World, and how well the management has succeeded is shown by the beautiful product of their busy shops and kilns.

The buildings form one of the largest fire-proof potteries in the world, comprising some 300,000 square feet of floor space. They are splendidly constructed of brick, steel and concrete. Particular attention has been given to lighting and ventilation; windows and ample skylights furnish an abundance of daylight and fresh air.

## MATERIALS

The different materials, (from North Carolina, Georgia, Florida, Tennessee, Kentucky, Pennsylvania, New Jersey and England) the silica, feldspar, borax, kaolin, whiting, leads, oxide of cobalt and other ingredients needed in a pottery, are handled only when loaded on the cars at the place of shipment and when unloaded at the Buffalo Pottery directly into bins provided for them.

### - The Operation -

The plan at the Buffalo Pottery is such that, from the time the clay has started on its journey from the clay banks until it is transformed into a dainty bit of table ware ready for use in the home, there is never a move backwards and never a motion wasted.

From the receiving bins, the clay and other ingredients move forward to the scales on which the proper proportions are weighed out. Then, by a carrier, the mass is conveyed to large rotating ball mills, a steel shell lined with block imported from Belgium. The mill holds a known amount of pebbles which are imported from France and after the addition of a known amount of water, the mills are rotated until the materials are finely ground. Its consistency and color, as it streams from the ball mills, is about that of cream. This "slip" passes to the "lawn," as potters call it, but which the uninitiated would call a sieve, for its duties are really sieve-like.

The "lawn" is made of monel metal stretched on a frame. It is an interesting fact, that every bit of clay used in this Pottery first passes, in the form of "slip," through this fine screen.

From the "lawn" the clay flows into a reservoir in which a constantly revolving agitator keeps the ingredients of the liquid mass in suspension, until pumped into a filter or clay press. The liquefied clay is pumped into the iron leaves of the great clay press, between which are double thicknesses of filter press cloth. The water filters through the cloth in drops, clean and colorless, into pans. These in turn, empty into a well, from which the water is pumped up to be used again in the mixing

vats. The clay is left impressed between the sheets of cloth. The moist cakes are square and about an inch and a half thick. They are removed from the open press to a truck and are wheeled to the next stopping place, the clay cellar.

#### - Mellowing the Clay -

Here the clay is mellowed. To remain a year will help it much; to remain a hundred years would help it more. After mellowing thoroughly, the clay goes into the pug-mill in "junks" cut out by spade from the store in the clay cellar, and in the mill it is so cut, and pressed, and kneaded, that when it emerges at the bottom it is slightly suggestive of a huge sausage, but it is a soft, putty-like mixture, ready for the potter's deft manipulations.

The workshops: Until now, there has been merely a mass, liquid or compact, but, as soon as the workshops are reached, the clay takes form and becomes a definite something -- a pitcher, a plate, a cup or a bowl. It is cream-colored and brittle or tender, to be sure, but its intentions have been declared and its purpose in life is manifest.

The clay comes from the pug-mills ready to be given form. A portion, enough to make the intended vessel, is detached, and placed over or in a mold, according to the character of the vessel. And just at this point, the pottery of ancient and of modern days may be contrasted.

The greatest contrast is in the use of a mold to give shape to the clay. In the old days the desired quantity was "thrown and turned" upon the wheel by the potter, who, with hands and fingers, gave the vessel rough shape, as it was whirled about. After the rough form had hardened sufficiently, it was placed upon the wheel again, and turned and shaped into its true form by means of tools manipulated by the potter.

Now the piece is turned out in its smooth, perfect form in the one operation. This is done by means of the mold mentioned. Needless to say, its use has made a great difference in the potter's work. The molds are made from plaster of Paris.

- The Designer's Work -

The designer, or modeler, begins his work in much the same way that the potter of the old days set about his. Indeed, he uses a potter's wheel that is practically identical with the kind used for generations before the mold came into use and machinery could be used. He designs in clay, the style of vessel he wants. From this he makes a plaster cast.

A cast is really a mold, and dishes could be made from it, but it is necessary to have more than one mold of the same design. As but one can be made from the clay model, it is necessary to have a model in plaster, so a plaster cast, or case, is made from the first plaster mold, and from this as many plaster molds can be obtained as may be needed.

- The "Jigger" -

A spindle operated by electric power has the metal ring attached to it into which fits the mold. This mechanism is known as a "jigger." It moves with marvelous rapidity -- the old-time wheel moved by hand -- or foot power. It is equipped with a "pull-down," an iron upright rod, to which is attached a shaped tool. This the potter seizes and pulls down, bringing the tool into the clay. The tool is held stationary, and as the whirler carries the mold about, the clay, pressed between the mold and the tool set to give the exact thickness desired, rapidly takes shape. The mold makes the face of the flat ware and the tool the back.

The filled mold is passed into the stove room, where the slight heat and the porous qualities of the plaster result in the absorption of moisture from the clay, so that the new vessel shrinks away from the mold. When removed, it is given to the "finisher," who smooths all rough edges, and sponges carefully. Cups can be made either with the handle on or the handle may be stuck on after making the cup proper.

Some pieces cannot be put upon the "jigger," but must be placed on whirlers that are operated by hand, and the clay pressed to the mold by means of hand-held tools, as of old.

Another class of hollow-ware that does not go to "jigger" comprises chocolate pots, vases, teapot spouts, etc. These are "cast," that is, clay from the press is thoroughly mixed with water, and electrolytes and is ready for pouring into a mold. This slip adheres to the sides of the mold to form the vessel or piece, and after removing, rough edges are smoothed off and it is passed on to the "green room."

#### -Decorating Kilns -

The Decorating Kilns are electrically heated, 60' long, Tunnel Kiln. The ware is placed on individual cars, which are 2' 6" wide and 4' 6" long and have 12" of available loading space. A car is placed in the kiln every hour and thirty minutes. It takes about 19½ hours to go through.

This kiln works automatically, the highest temperature about 1450 deg. Fahr., and controlled automatically so that each piece of ware receives the same fire, insuring uniform quality and low loss, and is a great saving over the old type of coal fire muffle kiln.

The bisque and the glost kilns are giants. They are built round, and their cone-like tops protrude above the roof of the pottery. Thousands of pieces of ware are placed in these great kilns at a time. The bisque kilns burn the clay to a white bisque form. The glaze kilns fix the glaze, or "glost."

These kilns are made up of an outside shell of red brick and cement, the lining being of fire-brick and fire-clay. Each kiln has ten fire holes, and from each hole, flues run to a center floor-hole, so that the heat is evenly distributed.

The various pieces that are to be fired are placed in what are known as "saggers" -- a container made of the best fire-clays obtainable. The saggers



are piled in the kiln, one on the other, the crevices between sealed with strips of clay, so no gases, impurities or dirt can find their way in. After a kiln has been filled with saggars -- there are some 1800 in a firing -- the fires are started. The ware goes to the bisque kilns from the "green room." It goes into the kiln cream color. After a high fire sustained for 70 hours, the ware emerges pure white, hard and non-absorbent, called "bisque." After coming from the bisque kilns, each piece of ware is brushed and sandpapered; then it is ready for the next step.

#### - Superior Underglaze Ware -

Underglaze ware is that on which the decorations are made before the glaze has been put on. The underglaze ware produced by the Buffalo Pottery far surpasses any ever produced in America. Not only is it equal to any, but it is so much finer than most imported ware that the latter suffers by comparison. Imported ware which is largely overglaze decoration does not stand abuse, due to the fact that the decorations over the glaze will wear off.

Indeed, such beautiful designs for underglaze decorating have never before been seen. This pottery has expert designers, who stand high in the pottery world. It makes practically all its own underglaze colors and its designing department is so equipped that underglaze colors and designs that never before have been attempted in an American pottery can be produced.

The advantage of underglaze decorations is that they are protected absolutely by the glaze while with overglaze ware the decorations in time may wear off or become scratched.

#### - The Design Is Applied -

To return to the ware after it has left the bisque kilns, and has been brushed and sandpapered:

Here especially prepared tissue paper is pressed against the copper cylinders of an electric printing machine. On the cylinders is engraved the design to be used, and as the paper passes between them, the design, color and all, as it is to appear on the ware, is printed.

The design is then quickly transferred to the dish for which it is intended. After drying, the ware passes to the glaze-tubs, where it is dipped in the glaze preparation, after which it goes to the "glost" kilns and is brought slowly to a high temperature in about 30 hours. It is then ready for the wareroom and, after careful selection, is ready for shipment.

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COLLECTORS NETWORK



DEFINITION OR A BRIEF OUTLINE OF CHINA

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For simplification, we have prepared a brief outline of the important facts to be found in the history of pottery, to conclude this group of sales talks and charts. A study of this history is urgently recommended. It will prepare the salesman to talk intelligently on pottery, since pottery is one of the most interesting and oldest articles of manufacture in the world.

## BRIEF OUTLINE OR HISTORY OF POTTERY

### I. Definition of

- A. Pottery - The word "pottery" covers everything and anything manufactured from fired clay, either glazed or unglazed.
- B. Earthenware - Semi-Porcelain or earthenware is a porous body with a glaze and when the article is chipped or cracked it absorbs impurities, greases, and discolors underneath the glaze.
- C. Porcelain- China and porcelain are synonymous, both being a non-absorbent, translucent body and glaze.
- D. Vitrified- Is a body that is fired to China vitrification in bisque and is afterwards glazed and fired at a lower heat in glost kilns. This makes the toughest and strongest piece of china that it is possible to make.

### II. Primitive Pottery.

- A. How is primitive pottery made?  
Built by hand and potter's wheel. Fired first by sun and later in open fires.
- B. How is primitive pottery decorated?  
By crude painting and by scratching designs on the ware.
- C. How is primitive pottery used at the present time?  
For decoration, historical value, and as educational interests.

### III. Egyptian Pottery.

- A. Potter's wheel --
  - (a) What is it?  
A smooth stone revolved by hand.
  - (b) How used?  
Clay placed on revolving stone and formed by holding simple tools against the mass as it revolves.

## B. Glaze --

### (a) What is it?

Glaze is a glass applied to the surface of the ware.

### (b) How put on?

By dipping the piece into the glaze solution and then firing.

### (d) Advantages --

Makes the ware waterproof and more beautiful by giving it a smooth surface.

## C. Decoration of Egyptian Pottery?

Mostly colored glazes were used as decorations, although there was some attempt at crude designs.

## IV. Greek Pottery.

### A. Kind of Ware -

Vases for decoration and dishes, i.e., platters, numerous boxes for spices and oils.

### B. Decorations -

Figures of men showing phases of their life, also bands and lines and geometric designs.

### C. Modern Use -

As historical records and as museum pieces.

### D. Influence on Wedgwood Ware -

Perfection of technique, later copied by Wedgwood to some extent.

## V. Roman Pottery.

### A. How made?

Built up on a Potter's Wheel.

### B. Types of Ware -

Mostly crude copies of Greek Pottery.

### C. Production at present time -

Mostly small pieces of art pottery.

### D. Use in modern times -

As decoration and as historical records.

## VI. Medieval Earthenware.

### A. Types of Ware.

Tiles from Persia, Majolica from Southern Italy, Faience from France and crude attempts to duplicate the porcelain from China.

### B. Modern production of similar ware -

All the above ware is still produced only by modern means, i.e., pressing, casting and jiggering.

### C. Use of similar ware at present time -

As decorations and ornaments, as vessels holding liquids and as table services.

## VII. Faience and Majolica.

### A. Where made first -

Faience in France and Majolica on an island in the Mediterranean.

### B. How made -

By applying an opaque glaze or enamel to the ware to hide the crude body.

### C. Appearance -

Has a soft, silky-white appearance caused by the tin glaze.

### D. Characteristic shapes and decorations -

Usually plate like, varying toward bowls and ewers in form and depth.

## VIII. Stoneware.

### A. Ware made first -

Patented in 1670 for modeling busts and figures.

### B. How made -

Modeled by hand because of its plasticity.

### C. How used at present time -

Mostly for crocks, jugs and containers. Some used to make vases and other high temperature art ware.

## IX. Chinese Porcelain.

### A. How made -

Little or no accurate information as to method of manufacture of this ware although it is believed that most of it was made by use of the potter's wheel.

B. Introduction into Europe -

First introduced by Marco Polo in the 13th Century. It was also sent as a present of great value to the Caliph of Syria and later found its way into the European Courts.

C. European attempts to imitate porcelain -

All attempts only resulted in crude ware very much unlike the real Chinese Porcelain. This was because the formulae were kept secret by the Chinese.

D. First definite information about porcelain -

This was obtained from the Chinese by a French Jesuit Missionary who secured the information from his converts. He sent samples of the materials used and description of their processes to France from which was developed Sevres porcelain.

X. Improved Earthenware.

This dates from about the time of Wedgwood, who became famous for his different types of ware, i.e., basaltes, jasper and cream colored earthenware. This earthenware was of a higher quality than had been formerly used, being more vitreous and having a better color.

XI. Modern Porcelain.

A. Present center of manufacture -

French	- Meis
Dresden	- Meis
English Bone China	- Longton

B. Products -

Mostly dinner ware

XII. Modern European Earthenware.

A. Center of manufacture -

Stoke-on-Trent

B. Type of ware -

Dinner ware

XIII. Modern Semi-Porcelain - United States

A. Center of Manufacture -

Ohio

B. Type of ware -

Dinner ware

XIV. Vitrified Hotel China.

A. Center of manufacture -

New York, Pennsylvania, Ohio, New Jersey

B. Type of ware -

Made for Hotels, Clubs, Restaurants and  
Institutions

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RESTAURANTWARE  
COLLECTORS NETWORK

SUMMARY



## SUMMARY

During the past three years some manufacturers, desperate for volume, and harassed by distressed competitors, have lowered their standard of quality. Some, more panicky than others, have entirely lost their sense of perspective and by using inferior materials have sacrificed, almost overnight, reputations for quality, which have taken years of effort and expense to build up.

The wrecking of a reputation, due to this short-sighted sacrifice of standards, is one of the most tragic consequences of the present depression. Inevitably, of course, it has or will bring its own reaction, and we believe that today the tide has definitely turned back toward quality. Evidences of this change are on every hand. Buyers have come to realize that what they want is not just low prices, but HIGH QUALITY AT FAIR PRICES.

The policy of the Buffalo Pottery, as all our customers know, is the same now as it has always been. We have not sold and will not sell or ship inferior quality. We have spent thousands of dollars in recent years improving our product, which has resulted, with the cooperation of our organization of experienced and loyal potters, in producing the outstanding achievement in the construction of vitrified china in centuries -- BUFFALO LAMELLE WARE.

During the period of depression we have not stood by and waited developments, but through the hard work of our organization and the research that we have conducted in our laboratory, we have developed the first solid colored bodies, which we produced in scientific combinations of proper colors to make food more appealing.

So that our colored bodies would have the proper setting we have made extensive research into the proper color environment for our china, assuring its successful use, all of which we have described in detail in this manual.

In other words, the Buffalo Pottery has not sacrificed quality through these three trying years, but has built up an improved china and its proper setting, which has accomplished three major points -

1. Through use of our Lamelle Ware, breakage is reduced to a minimum because of the patented construction.
2. Colors scientifically combined to make food more attractive both on our solid colored and Lamelle bodies.
3. Complete service of color environment for our china in the correct setting, assuring its successful use.

These three major accomplishments, when combined, result in the main object of our business, which is to help the food purveyor sell food. With the proper colored china, proper color environment and added feature of reduced breakage, the success of the food purveyor is assured. This results in continued replacements and the success of the dealer and the manufacturer.

When our Lamelle Ware is sold it requires only one sales effort because the patent prohibits imitation. When other china is sold, practically all of which can be duplicated, there is constant competition, requiring additional sales effort and constant downward swing of prices.

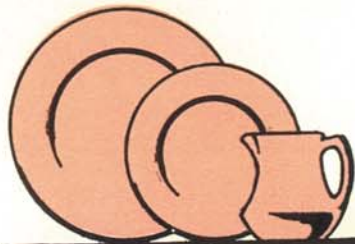
We have accomplished all the above through having up-to-date equipment and an organization of experienced workmen whose motto has been quality and the constant striving to produce more durable, attractive china, scientifically constructed, with the color so combined as to help the food purveyor increased his sales.

Therefore, we are justified in looking forward optimistically to the future as we lead our industry in originating the development of solid colored bodies, reinforced ivory center - Lamelle Ware - and giving our dealers and customers service which makes it possible for our china to have the proper setting.

We have accomplished this because our one motive and object has been to help the food purveyor, which is, after all, the most important consideration as the food purveyor's success means success of the dealer, and in turn, the success of the factory.

### ILLUSTRATIONS

1. Room Set-up - Lune (Plain)
2. Room Set-up - Lune Lamelle
3. Room Set-up - Rouge (Plain)
4. Room Set-up - Rouge Lamelle
5. Room Set-up - Colorido Lamelle
6. Color Analysis Chart
7. Color Mixer
8. Impact Tester
9. Color Composition
10. Color Chart
11. Preferred List - Illustration
12. Preferred List - Price List
13. Cross Section - Lune
14. Cross Section - Rouge
15. Cross Section - Colorido

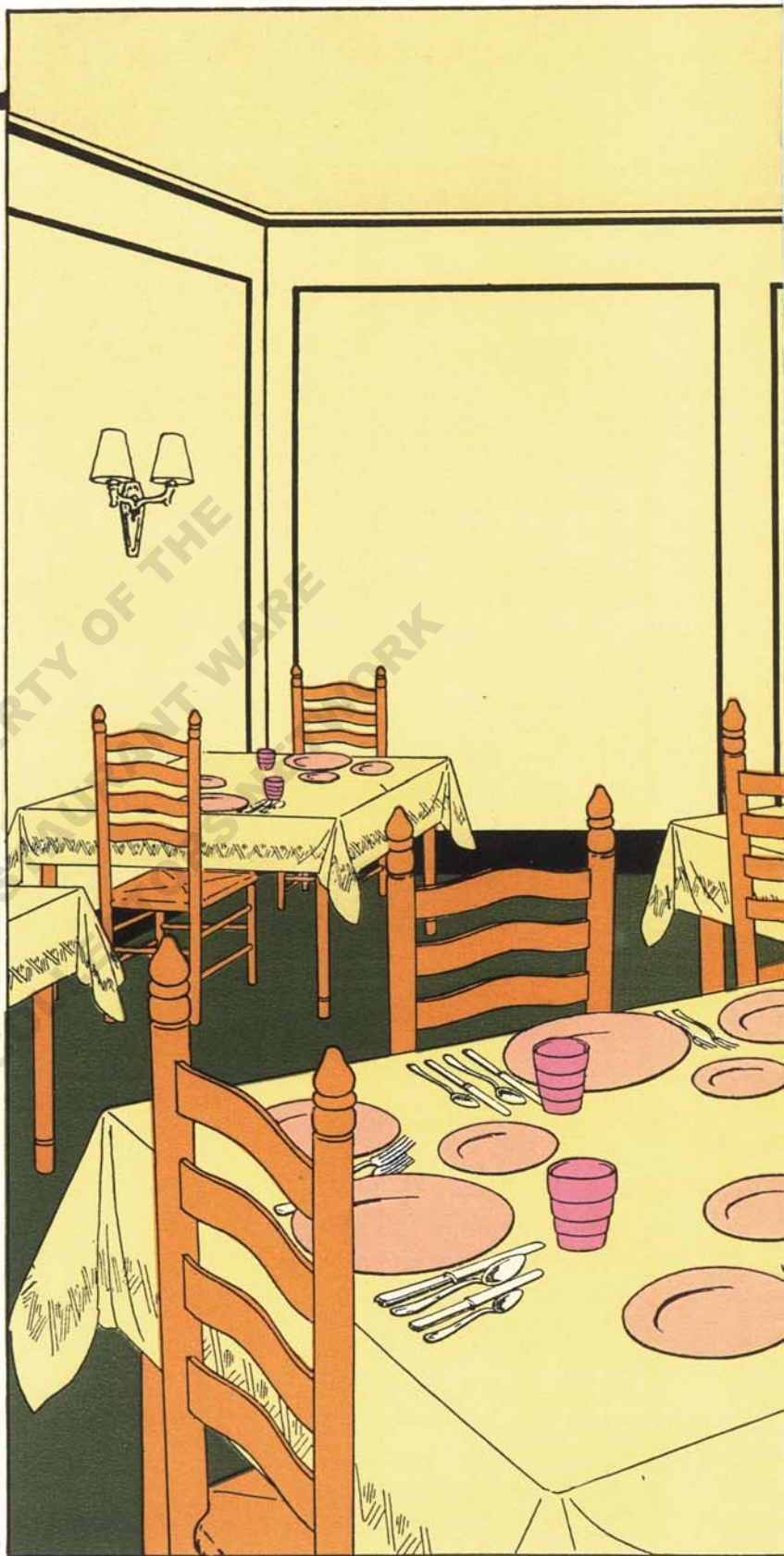


# BUFFALO

## COLOR CHART

Color is a vital essential in an attractive dining room—but only when it is correctly used. Furniture, decorations and table service must harmonize with, and supplement each other. To illustrate, here is a room in which color is profusely used. Yet the whole blends together in a pleasing picture, without clash or glare. And the china is a most important part of the picture.

The china shown here is the new, solid color Rouge (Rose-Beige) Buffalo Vitrified China. A cheery and striking



SOLID



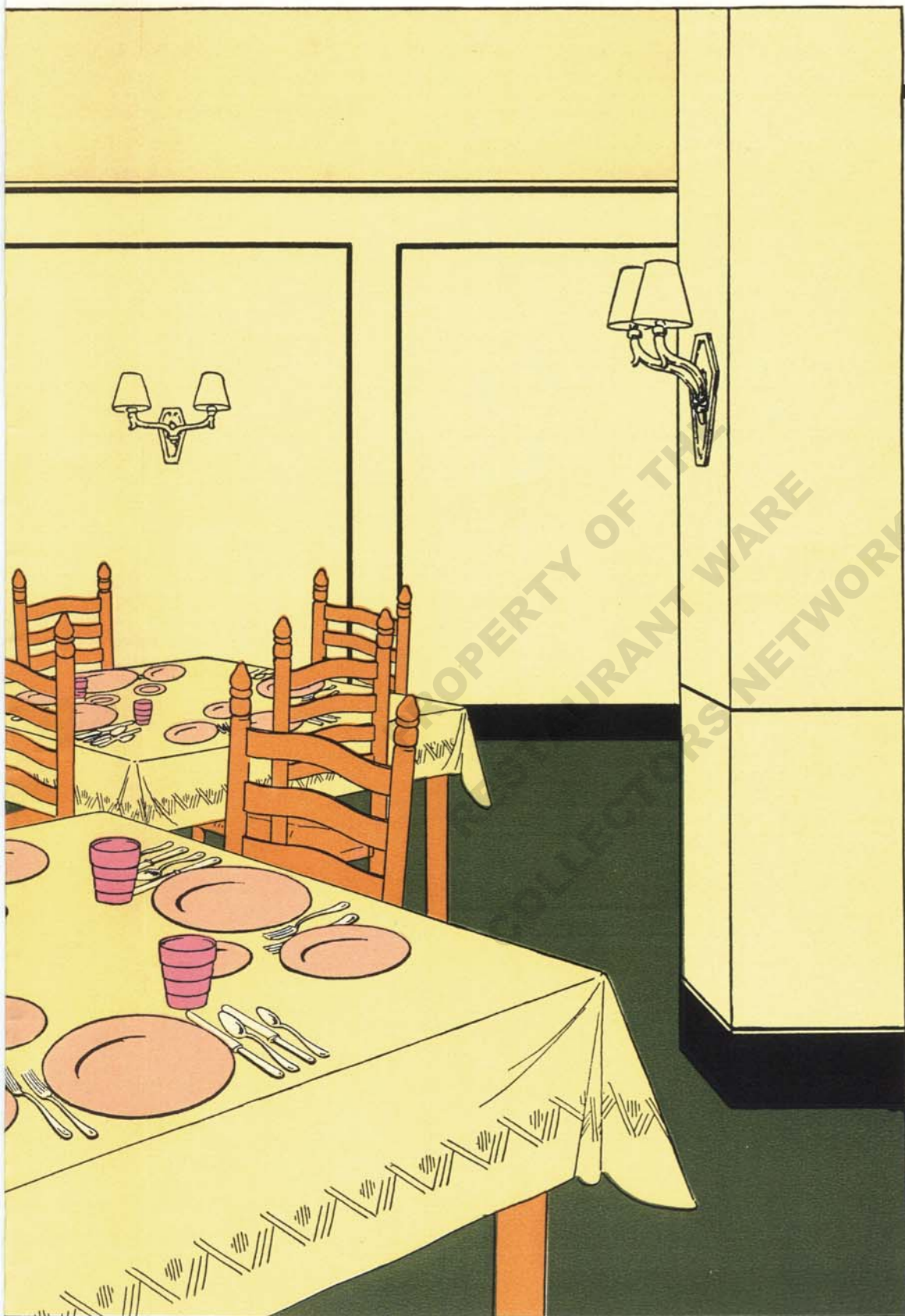
# O POTTERY



mixture of vigorous red and gay yellow.

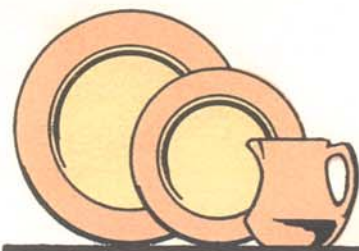
This color was selected, after long study, for its livening psychological effect on the appetite. Best of all, it is not merely surface color. The clay is colored clear through so that chipping leaves no unsightly blemishes.

Buffalo Vitrified China is available in other solid body colors, namely Lune (Blue) and Colorido (Yellow), and can be had with variety of underglaze decorations.



D COLOR ROUGE

Figure No. 1



# BUFFAL

## COLOR CHART

The greatest forward step in hotel and restaurant china in recent years is here before your eyes. It is the result of years of patient study and research. It is fully patented and manufactured only by Buffalo Pottery.

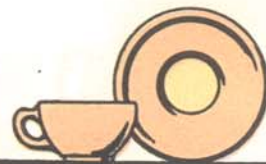
It is Lamelle Vitrified China — laminated — reinforced with layers of solid colored clay. It resists breakage. It keeps the china presentable, even if chipped. It offers you new color beauty, in harmony with modern decorative trends. Consider this room. It is modern, colorful, appealing to the eye and presents your food in a manner more appealing to the appetite. And the china is the most important part of it. The china is Buffalo Rouge La-



ROU



# O POTTERY



melle, produced under Patent No. 1,849,272. Rouge is a color of our own development—a rose-beige shade—a striking mixture of vigorous red and gay yellow. The rim and back are solid clay with a solid clay center in rich old ivory. Nearly all items are made with ivory center. The clay is the same color all through. The clay is solid colored, laminated, giving added strength as well as permanent beauty.

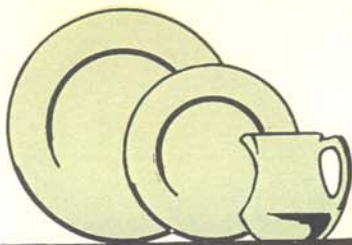
This illustration shows correct color harmony and this China will lend itself to other decorative schemes. Underglaze decorations or monograms can be applied if desired.

We manufacture Lune (Periwinkle Blue) and Colorido (Yellow) in Lamelle, also solid bodies in these colors.



GE LAMELLE

Figure No. 2

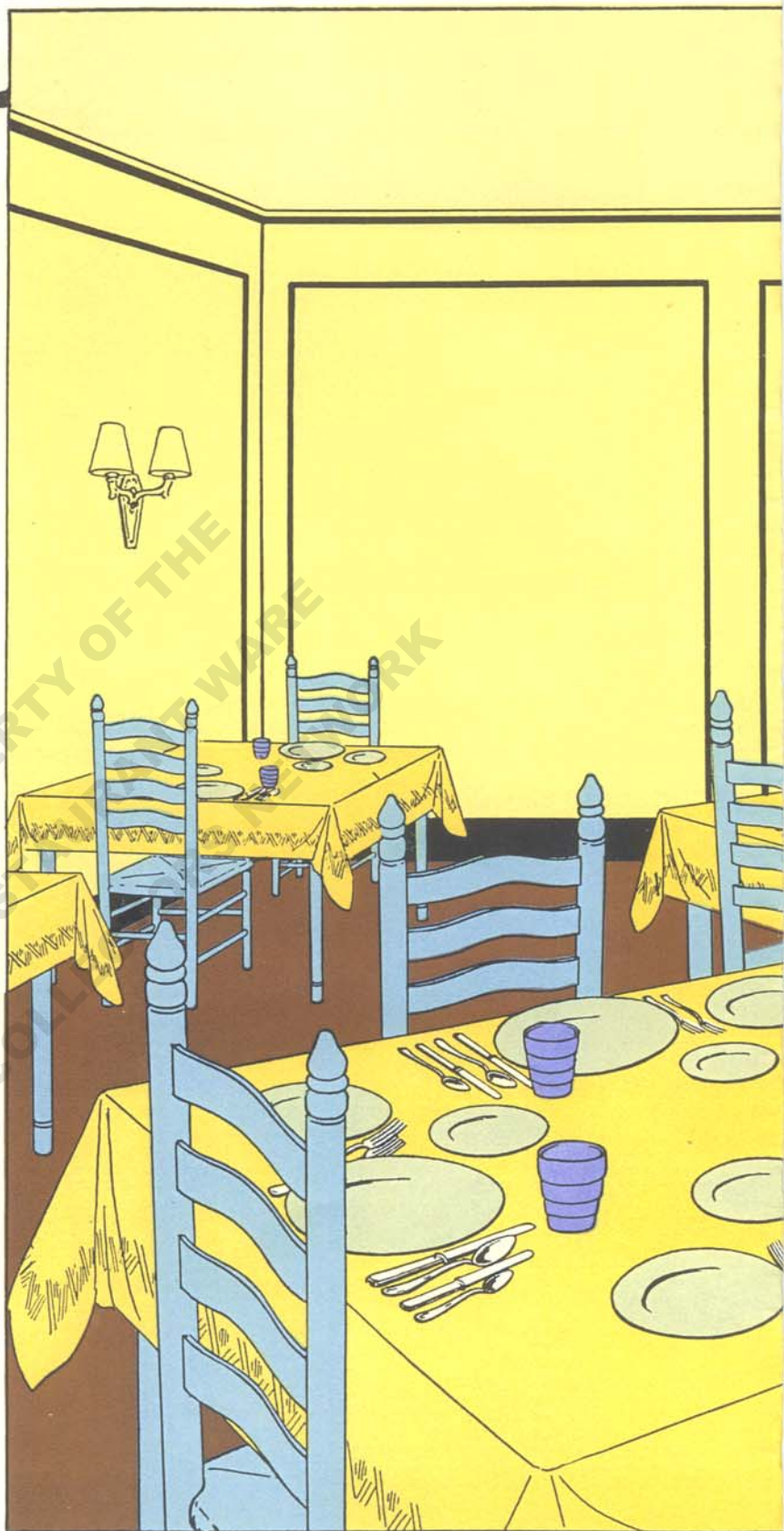


# BUFFALO

## COLOR CHART

The best interior decorators in the restaurant and hotel field have recognized the many advantages of solid color china. With it they have been able to create color schemes of distinction, attraction and appetite appeal. Imagine the difference if the china shown in this scene had the old white body design. It would not blend into the room tone as splendidly as this—would not complete the harmonious color ensemble.

This china, which plays so important a part in the picture, is Buffalo Pottery's Vitrified China with solid color body. The color is a periwinkle blue,



SOL

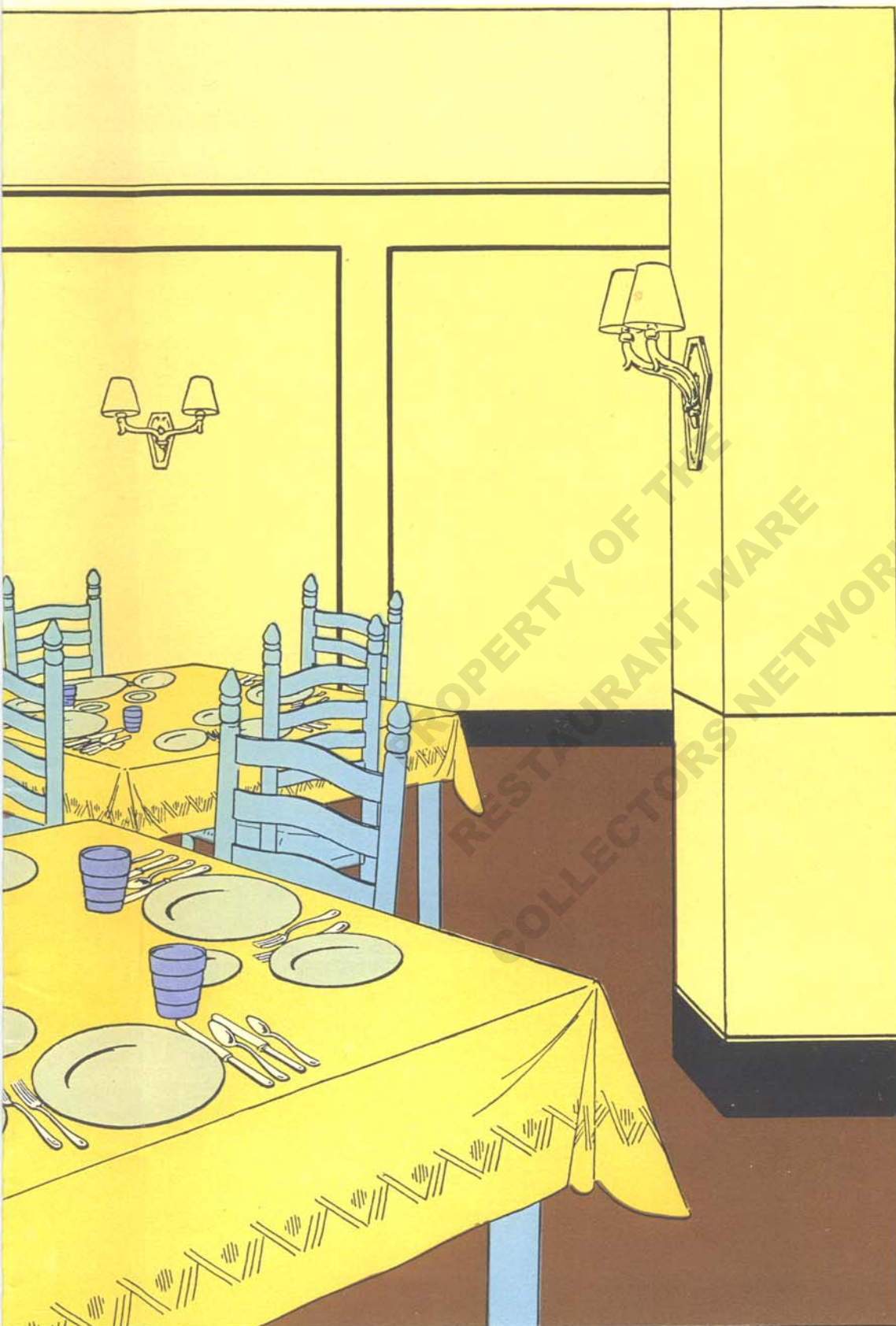


# O POTTERY



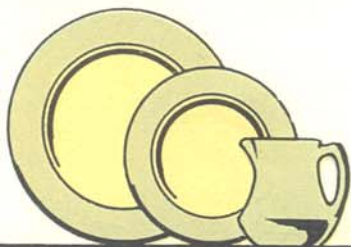
which we have named Lune (Blue). It is a pleasing combination of refreshing blue and lively red. And the color in this china is not merely on the surface. It extends clear through the solid body so that if chipped it does not leave unsightly blemishes of white and shorten the life of the china.

Buffalo Pottery Vitrified China may be obtained in other pleasing solid body colors, Rouge (Rose-Beige), Colorido (Yellow). If you wish a special underglaze design or monogram, we would be pleased to submit suggestions.



D COLOR LUNE

Figure No. 3



# BUFFALO

## COLOR CHART

Good food is more palatable, more appreciated when the setting is artistic and attractive. That is the opinion of progressive hotel and restaurant owners across the nation.

That is the reason, too, why so many of them are replacing their out-of-date white bodied vitrified china with solid colored Buffalo Lamelle. Buffalo Lamelle is the newest development in china, and is protected by U. S. Patent No. 1,849,272. It is laminated—made of layers of solid colored clay. It is far stronger than ordinary vitrified china. The colors run clear through the clay so that if chipped it shows no unsightly blemishes. It is made in Colorido (Yellow), Rouge (Rose - Beige) which are in addition to Lune Lamelle shown in

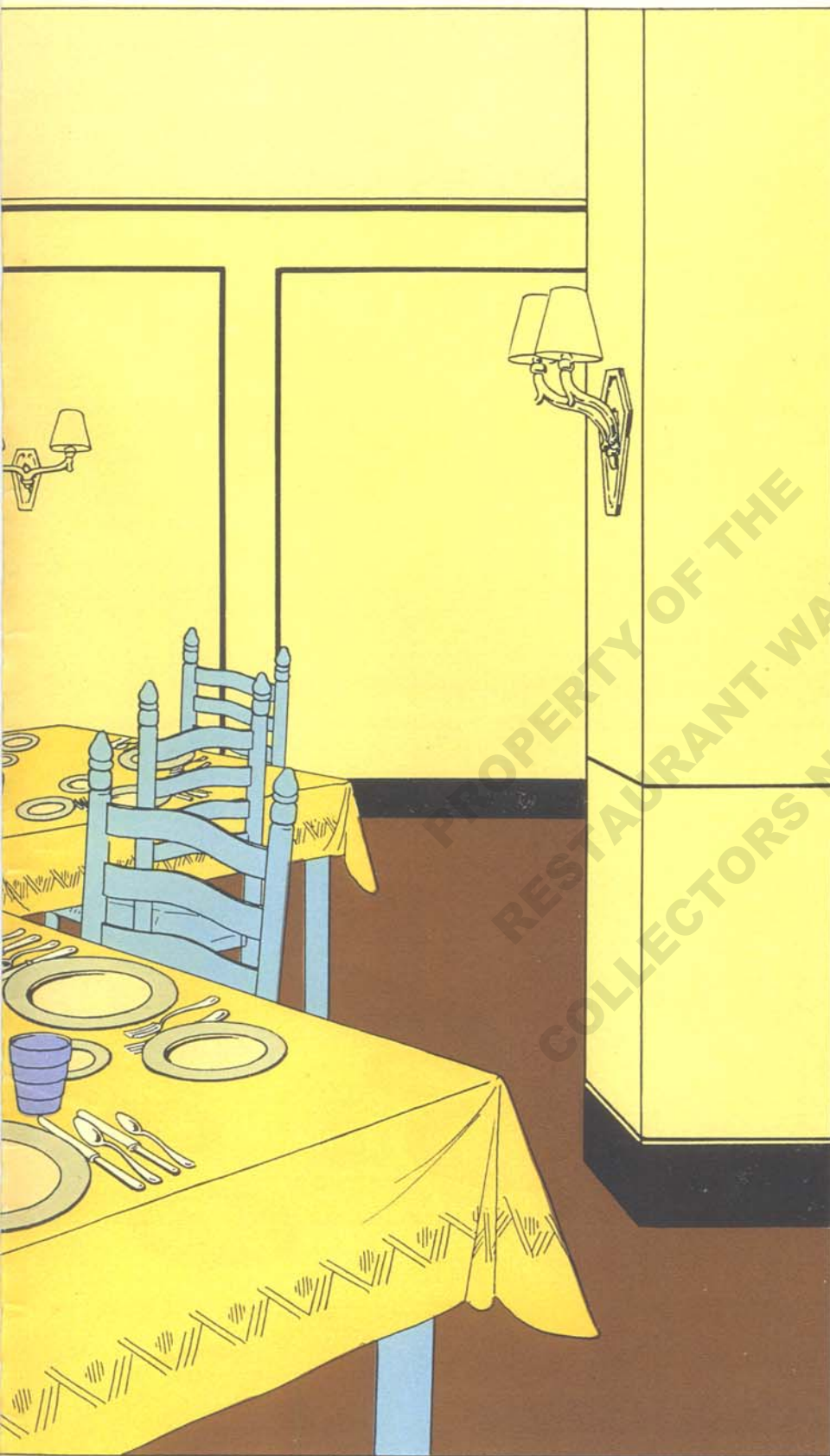


LUNE LAM

Figure No. 4



# POTTERY

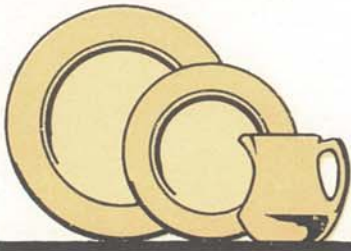


this illustration. These three colors may also be obtained in solid colored bodies without Lamelle feature. In addition to true economy, the colors of Lamelle are psychologically correct to induce appetite. Consider this scene where the Lune Lamelle is shown.

The rim and back of the china are a solid, beautiful periwinkle blue, which has a violet tone, being a mixture of refreshing blue and vigorous red. The laminated strengthening center is solid color clay of rich old ivory. The result of our years of research is a serenely calm and appetite invoking color scheme, blending so well with the colorful modern tone of the whole room.

Special decorative combinations are available on this ware if desired.





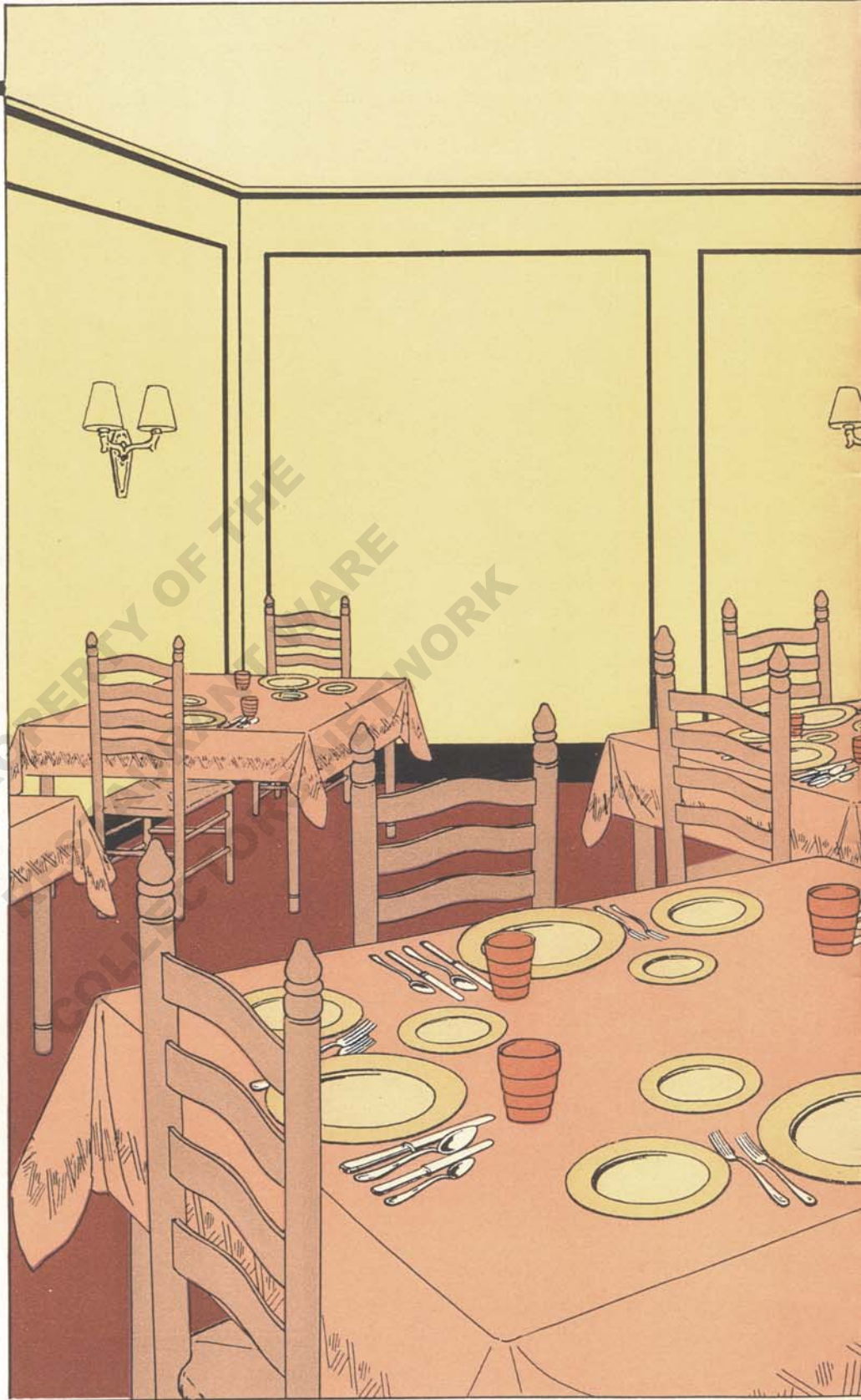
# BUFFALO

## COLOR CHART

Color is the modern mode, in home furnishings, in clothes, in business—and in restaurants, too. The popular eating places of the day are cheerful and inviting in their decorations—and in their china. Colored china, in fact, is a most important item. It must blend with the furniture, linen and table ware and it must make appetizing food more appetizing and appealing.

Here is an interesting example of the correct use of colored china. The color scheme of the room shows the Spanish influence—the rich old ivories and the warm browns of sand and sun. See how harmoniously the Colorido Lamelle blends with the whole. It was made for just such a setting. Colorido is our newest creation, a golden yellow tone of old ivory with a hint of living brown showing through.

It is solid body and when laminated with old ivory center it shows color rim and

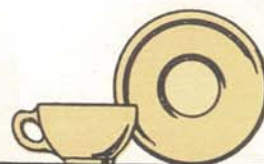
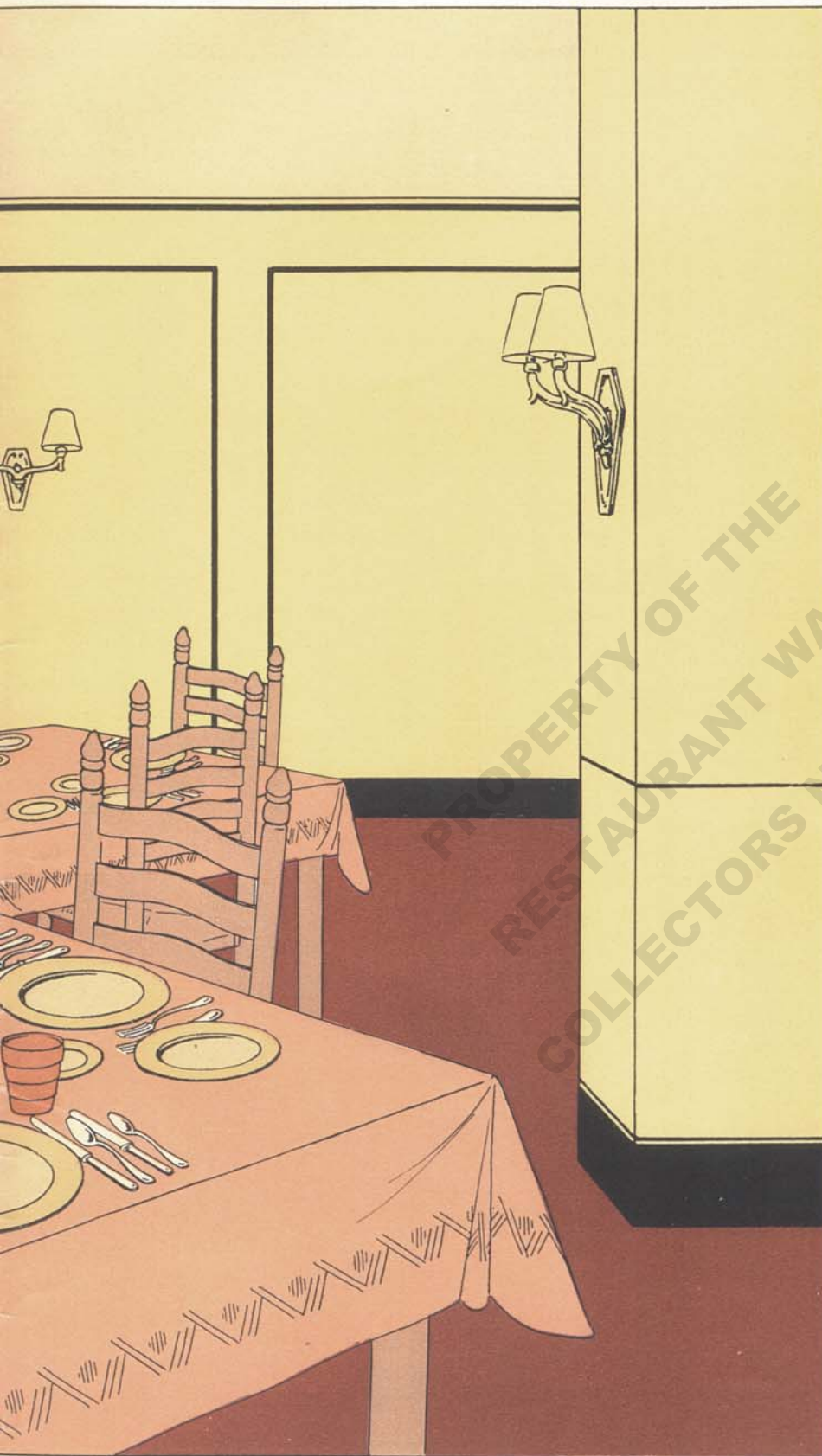


COLORIDO

Figure N



# POTTERY

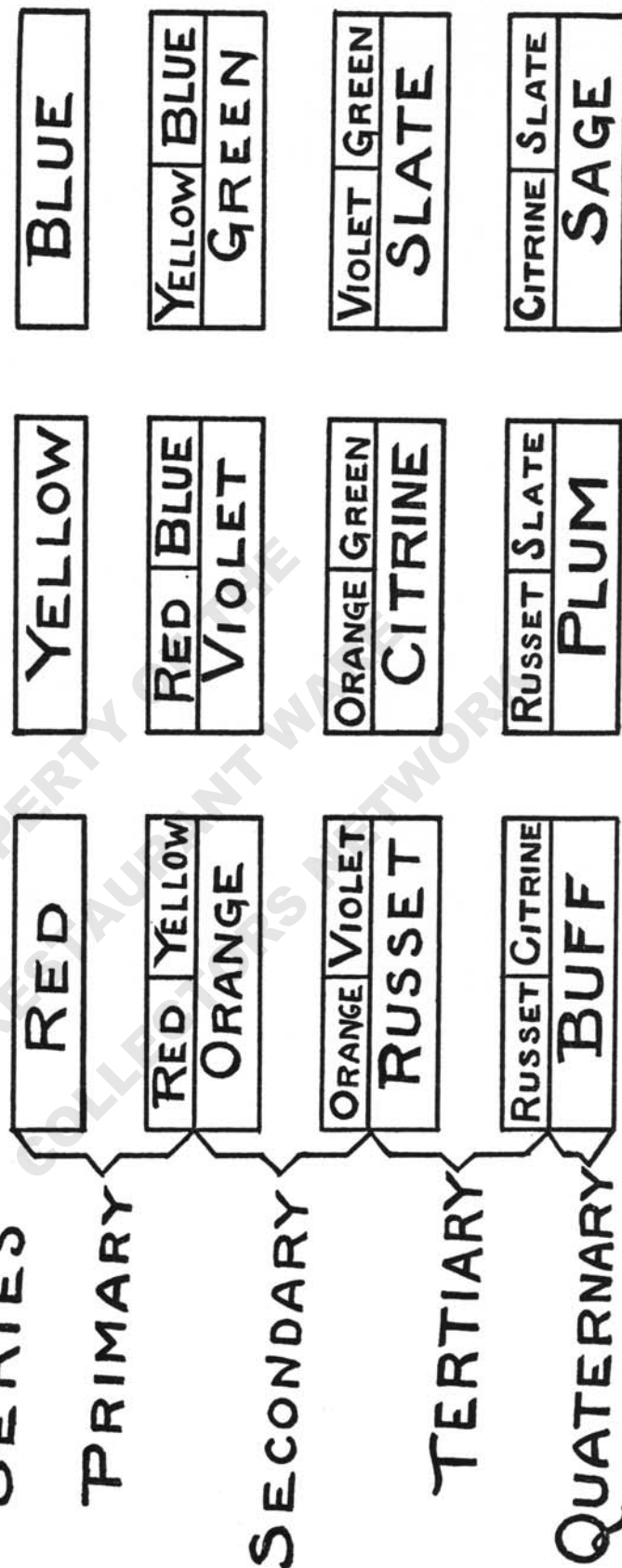


back, center being solid in-laid old ivory.

Colorido Lamelle is laminated, you know. It is made of layers of solid color clay which not only reinforce it and cut down breakage, but which also reduce replacements due to chipping. The colors are in the clay, not on the surface, so that there can be no unsightly blemishes if the edge should chip. Colorido Lamelle is protected by U. S. Patent No. 1,849,272 and is available in addition to Colorido herewith illustrated, in Rouge (Rose-Beige) and Lune (Periwinkle Blue). Special designs and underglaze monograms may also be obtained. These three colors are also manufactured in solid colored bodies without lamination. This Colorido Ware is not the "Olde Ivory" which we created and continue to manufacture. Colorido is a distinct yellow body, giving the effect of yellow mellowed like Olde Parchment.



# COLOR SERIES COMPONENTS

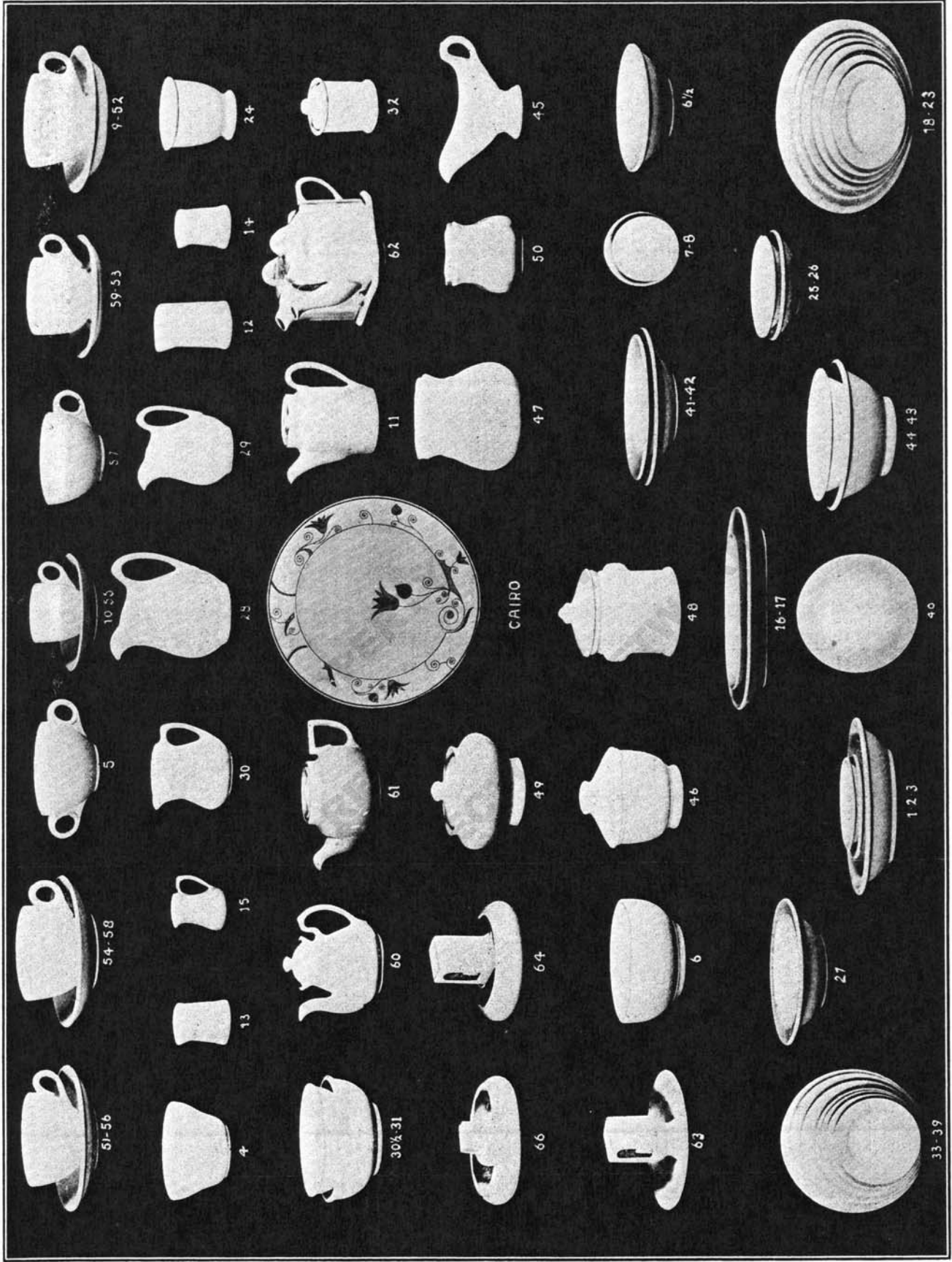


COLOR COMPOSITION CHART

BUFFALO POTTERY

	COLOR OF TABLE CLOTH	COLOR OF GLASSWARE	FINISH OF TABLES & CHAIRS	FINISH OF FLOORS	FINISH OF SIDE WALLS	FINISH OF CEILING
<b>ROUGE</b> <i>FIGURE 1</i>	SOFT GREEN	DEEP RED BARREL GLASS	MAPLE	DEEP GREEN CARPET OR LINOLEUM	SOFT GREEN	AMBER
<b>ROUGE</b> IVORY CENTER <i>FIGURE 2</i>	SOFT GREEN	DEEP RED BARREL GLASS	MAPLE	DEEP GREEN CARPET OR LINOLEUM	SOFT GREEN	AMBER
<b>LUNE</b> <i>FIGURE 3</i>	SOFT YELLOW	RITZ BLUE GLASS	WALNUT	BROWN CARPET OR LINOLEUM	SOFT YELLOW	IVORY
<b>LUNE</b> IVORY CENTER <i>FIGURE 4</i>	SOFT YELLOW	RITZ BLUE GLASS	DARK BLUE	BROWN CARPET OR LINOLEUM	SOFT YELLOW	IVORY
<b>MULTIFLEURE</b> <i>FIGURE 5</i>	SOFT GREEN	DEEP RED BARREL GLASS	WALNUT	DEEP GREEN CARPET OR LINOLEUM	SOFT YELLOW	IVORY
<b>MULTIFLEURE</b> IVORY CENTER <i>FIGURE 6</i>	SOFT GREEN	DEEP RED BARREL GLASS	WALNUT	DEEP GREEN CARPET OR LINOLEUM	SOFT GREEN	IVORY
<b>IVORY WITH</b> WHITE CENTER <i>FIGURE 7</i>	WHITE	RITZ BLUE GLASS	BLUE GREEN	BLUE GREEN & WHITE CHECKERED LINOLEUM	IVORY GLAZED WITH LIGHT UMBER	IVORY GLAZED WITH LIGHT UMBER
<b>ROUGE WITH</b> LUNE CENTER <i>FIGURE 8</i>	WHITE	DEEP RED GLASS	WALNUT	BROWN & WHITE MARBELIZED LINOLEUM	IVORY GLAZED WITH RED	IVORY GLAZED WITH LIGHT UMBER
<b>LUNE WITH</b> ROUGE CENTER <i>FIGURE 9</i>	WHITE	RITZ BLUE GLASS	BLUE GREEN	BLUE GREEN & WHITE CHECKERED LINOLEUM	BLUE GREEN GLAZED WITH UMBER	IVORY GLAZED WITH LIGHT UMBER
<b>COLORIDO</b> <i>FIGURE 10</i> <b>COLORIDO</b> IVORY CENTER <i>FIGURE 11</i>	BROWN	AMBER	COLOR OF CHINA	BROWN & TAN	LIGHT YELLOW	IVORY GLAZED WITH UMBER





PREFERRED LIST BUFFALO CHINA MANUFACTURED IN WHITE, IVORY AND ALL SOLID COLORED BODIES IN PLAIN AND LAMINATED COMBINATIONS.

# **BUFFALO POTTERY**



# BUFFALO POTTERY, BUFFALO, N. Y.

## BUFFALO CHINA

## TRADE PRICE LIST

### Price List Preferred Items

### Solid Colored Vitrified China

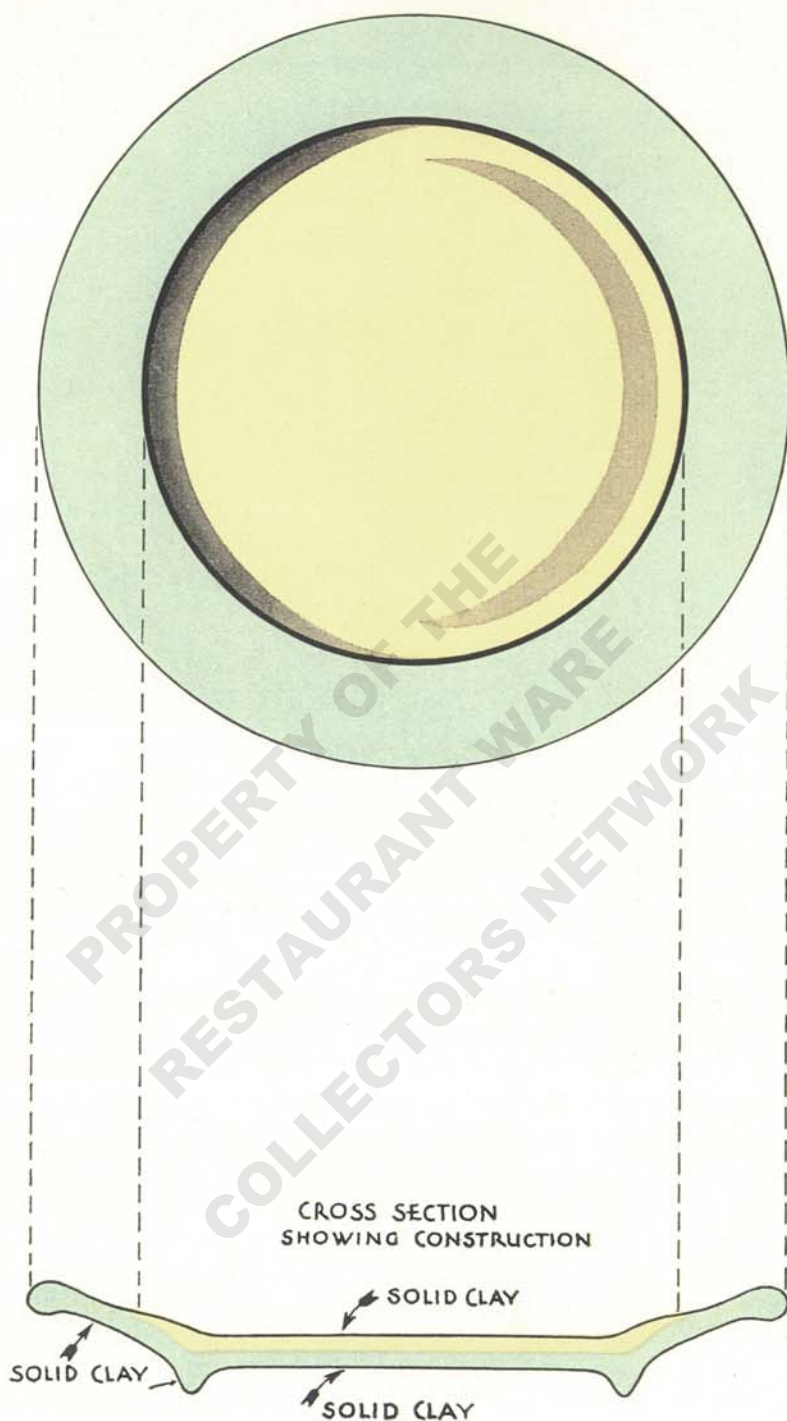
Ill. No.	Trade Size	Item	Shape	Over-all Meas.	Plain Ivory Doz.	Plain Lunc or Colorido Doz.	Plain Rouge Doz.	Plain Multi-Fleur Doz.	Lunc or Colorido Ivory Center Doz.	Rouge Ivory Center Doz.	Multi-Fleur Ivory Center Doz.
1	2½"	Baker	RE	5¼"	\$2.20	\$2.70	\$3.10	\$3.40	\$3.10	\$3.40	\$3.70
2	3"	Baker	RE	5¾"	2.30	2.90	3.30	3.60	3.30	3.60	3.95
3	8"	Baker	RE	10½"	7.50	9.45	10.75	11.65	10.75	11.65	12.85
4	Bouillon	Atlantic Ex.	Unhld.	7½ oz.	3.05	3.80	4.35	4.70	4.35	4.70	5.05
* 5	Bouillon	Mohawk	Hld.	7½ oz.	3.60	4.55	5.15	5.60	5.15	5.60	6.00
#	30's	Bowls L. F. ½ thick	Doric	5½"	4.45	5.45	6.15	6.95	6.15	6.95	7.45
6	36's	Bowls L. F.	Doric	4½"	4.00	5.00	5.70	6.20	5.70	6.20	6.60
#	30's	Oatmeal	RE	6½"	2.95	3.65	4.15	4.60	4.15	4.60	4.95
6½	36's	Oatmeal	RE	5½"	2.70	3.35	3.80	4.15	3.80	4.15	4.45
7	2"	Butters	RE	3"	.75	.90	1.05	1.15	1.05	1.15	1.25
#	Butters	Delmonico	3½"	.75	.90	1.05	1.15	1.15	1.05	1.15	1.25
8	2½"	Butters	RE	3½"	.75	.90	1.05	1.15	1.05	1.15	1.25
* 9	Cup	Coffee, Ex. Tea	Genesee	8½ oz.	3.25	4.10	4.65	5.05	4.65	5.05	5.40
10	Cup	A.D.C. of BH	Genesee	3½ oz.	2.05	2.55	2.90	3.15	2.90	3.15	3.40
*12	No. 1	Creams Unhld.	Vienna	2¾ oz.	2.20	2.70	3.10	3.40	3.10	3.40	3.60
13		Creams Unhld.	Coleman	1¼ oz.	1.90	2.35	2.70	2.95	2.70	2.95	3.15
*14		Creams Unhld.	Sham	1 oz.	1.90	2.35	2.70	2.95	2.70	2.95	3.15
*16	No. 2	Celery Trays	Club	9¾"	8.65	10.90	12.40	13.45	12.40	13.45	14.40
*17	No. 3	Celery Trays	Club	7¾"	5.80	7.25	8.25	9.00	8.25	9.00	9.60
18	4"	Platters	RE	7"	2.60	3.25	3.70	4.05	3.70	4.05	4.35
19	5"	Platters	RE	8¼"	3.20	4.00	4.55	4.95	4.55	4.95	5.30
20	6"	Platters	RE	9½"	4.00	5.00	5.70	6.20	5.70	6.20	6.60
21	7"	Platters	RE	10½"	4.60	5.30	6.60	7.20	6.60	7.20	7.70
22	8"	Platters	RE	11½"	6.05	7.60	8.65	9.40	8.65	9.40	10.10
23	9"	Platters	RE	12½"	7.20	9.10	10.30	11.20	10.30	11.20	12.00
24		Egg Cups Unh.	Wheat	6½ oz.	2.55	3.20	3.60	3.95	3.60	3.95	4.20
#		Egg Cups, Plain	Double	4 oz.	2.95	3.65	4.15	4.60	4.15	4.60	4.95
25	3½"	Fruits	RE	4¾"	1.45	1.80	2.05	2.25	2.05	2.25	2.40
*26	4"	Fruits	RE	5½"	1.60	2.00	2.30	2.50	2.30	2.50	2.65
27		Grapefruits	RE	6½"	3.25	4.10	4.65	5.05	4.65	5.05	5.40
*28	42's	Pitchers	RE	14 oz.	6.50	8.15	9.30	10.10	9.30	10.10	10.80
*29	48's	Pitchers	RE	6½ oz.	4.00	5.00	5.70	6.20	5.70	6.20	6.60
30	48's	Pitchers	Doric	4½ oz.	4.20	5.25	6.00	6.50	6.00	6.50	7.00
30½	3"	Nappies	RE	5¼"	3.25	4.10	4.65	5.05	4.65	5.05	5.40
31	4"	Nappies	RE	5¾"	3.45	4.35	4.95	5.40	4.95	5.40	5.80
#		Mugs, Sham	Cal	10¾ oz.	3.35	4.05	4.65	5.20	4.65	5.20	5.55
32	Unhld.	Mustards	Virginia	2½ oz.	3.45	4.35	4.95	5.40	4.95	5.40	5.85
33	3"	Plates	RE	5½"	1.45	1.80	2.05	2.25	2.05	2.25	2.40
34	4"	Plates	RE	6½"	1.75	2.20	2.50	2.70	2.50	2.70	2.90
35	4½"	Plates	RE	6¾"	1.90	2.35	2.70	2.95	2.70	2.95	3.15
36	5"	Plates	RE	7¼"	2.20	2.70	3.10	3.40	3.10	3.40	3.60
37	6"	Plates	RE	8¾"	3.20	4.00	4.55	4.95	4.55	4.95	5.30
38	7"	Plates	RE	9½"	3.60	4.55	5.15	5.60	5.15	5.60	6.00
39	8"	Plates	RE	9¾"	4.20	5.25	6.00	6.50	6.00	6.50	7.00
40	6"	Soup Plates	Coupe RE	7½"	3.20	4.00	4.55	4.95	4.55	4.95	5.30
42	7"	Soup Plates	Rim Deep	9"	3.85	4.80	5.45	5.95	5.45	5.95	6.40
#	7"	Soup Plates, Rim	Doric	8¾"	3.95	4.80	5.45	6.10	5.45	6.10	6.55
*43	5's	Salads	RE	7"	6.05	7.60	8.65	9.40	8.65	9.40	10.10
*44	6's	Salads	RE	6½"	5.20	6.55	7.40	8.10	7.40	8.10	8.80
45	No. 4	Sauceboats	PE	3 oz.	5.40	6.80	7.75	8.40	7.75	8.40	9.00
*46	No. 2	Sugars	RE	10½ oz.	7.20	9.10	10.30	11.20	10.30	11.20	12.00
*47	30's	Bag Sugars	Commodore	19 oz.	7.95	10.00	11.35	12.35	11.35	12.35	13.20
49	30's	Covd. Sugars	Doric	11¾ oz.	7.20	9.10	10.30	11.20	10.30	11.20	12.00
*50	42's	Bag Sugars	Commodore	7 oz.	5.80	7.25	8.25	9.00	8.25	9.00	9.60
51	Tea	Saucers RE	Staple-Bismarek	5½"	1.60	2.00	2.30	2.50	2.30	2.50	2.65
52	Tea	Saucers RE	Hartford	6¼"	1.60	2.00	2.30	2.50	2.30	2.50	2.65
53	Tea	Saucers RE	Quincy	5½"	1.60	2.00	2.30	2.50	2.30	2.50	2.65
54	Tea	Saucers RE	Hub	6½"	1.60	2.00	2.30	2.50	2.30	2.50	2.65
55	A.D.	Coffee Scr. RE	Hub	4¾"	1.30	1.65	1.85	2.05	1.85	2.05	2.20
56	Tea	Cup LH or BH	Genesee	8 oz.	2.45	3.10	3.50	3.80	3.50	3.80	4.10
57	Tea	Cup BH	Mohawk	7½ oz.	2.45	3.10	3.50	3.80	3.50	3.80	4.10
58	Tea	Cup BH	Frisco	8 oz.	2.45	3.10	3.50	3.80	3.50	3.80	4.10
59	Tea	Cup Quincy Hld.	Hudson	6½ oz.	2.45	3.10	3.50	3.80	3.50	3.80	4.10
61		Tea Pot Sunken Cover	Buffalo	14 oz.	10.80	13.60	15.50	16.80	15.50	16.80	18.00
*62		Tea for Two Complete			28.80	36.30	41.25	44.80	41.25	44.80	48.00
		Tea for Two Oxford	Tea Pot	10¾ oz.	10.10	12.70	14.45	15.70	14.45	15.70	16.80
		Tea for Two Oxford	Water Pot	10¾ oz.	10.10	12.70	14.45	15.70	14.45	15.70	16.80
		Tea for Two Oxford	Tray		8.65	10.90	12.40	13.45	12.40	13.45	14.40
*63		Matchstands—Hooded	Biltmore	6¼"	9.40	11.80	13.40	14.60	13.40	14.60	15.80
*64		Rd. Hooded	Buffalo	6½"	9.40	11.80	13.40	14.60	13.40	14.60	15.80
*66		Oval Book	Erie	5½"	9.40	11.80	13.40	14.60	13.40	14.60	15.80

\*Indicates items not carried in bisque stock, necessary to manufacture from clay state.

Where no prices appear, items cannot be manufactured with ivory center.

#Items not illustrated.

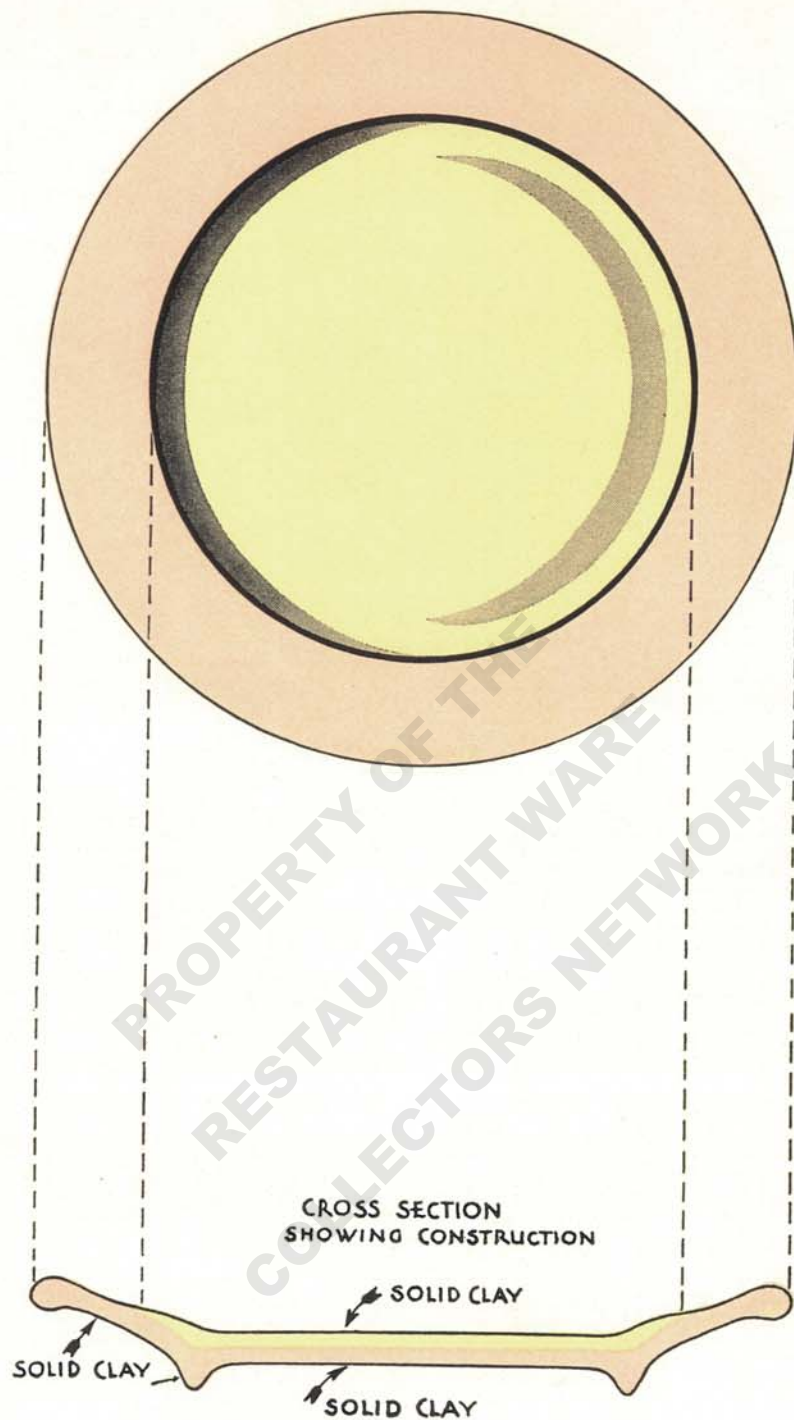
Illustration No. 13



## LUNE LAMELLÉ VITRIFIED CHINA

**T**HE colors in both body and centers are in solid clay. The clay center linings actually reinforce the ware, making it much more durable than vitrified china made by ordinary processes, and producing multiple resistance to breakage. The inlaid center is also used with our other solid colored bodies, all of which are covered by U. S. Patent No. 1849272.

**BUFFALO POTTERY, BUFFALO, N. Y.**

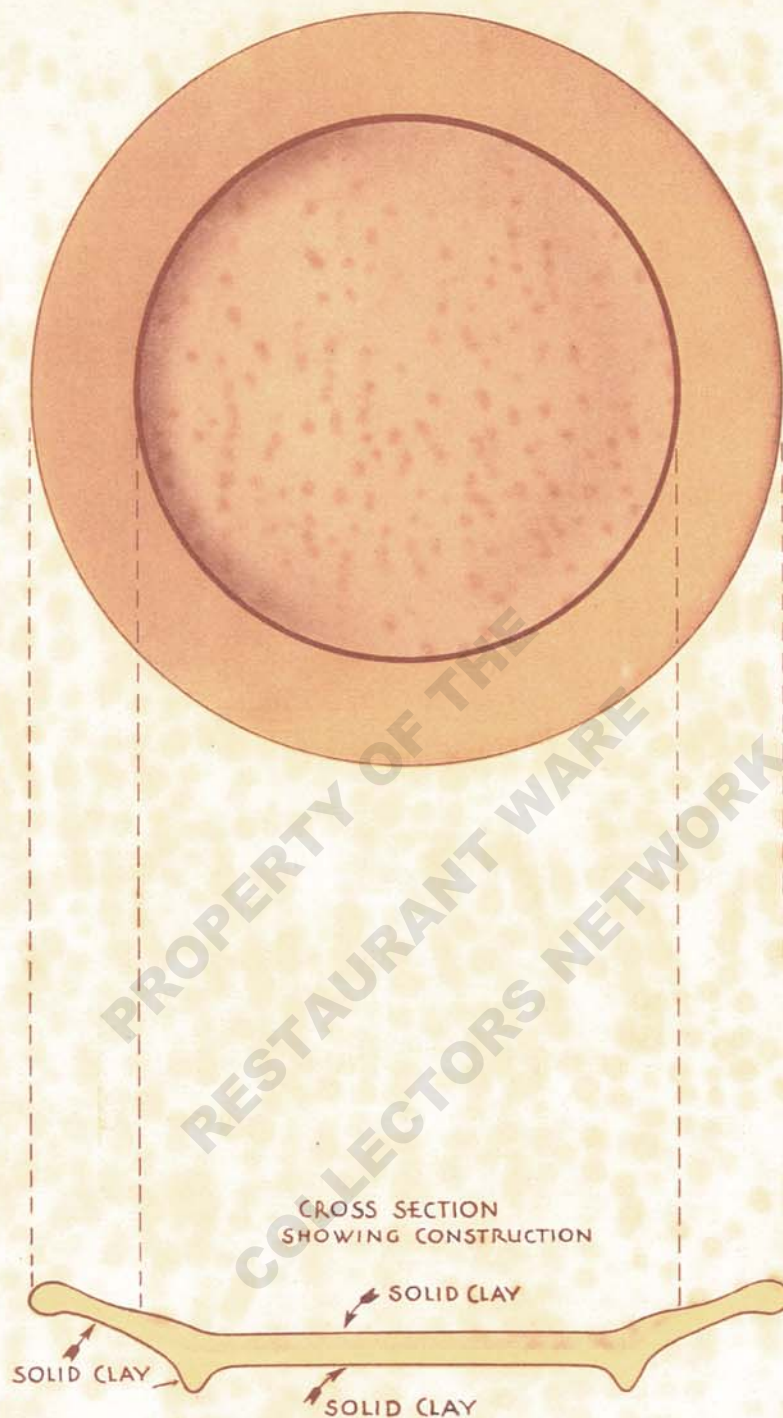


## ROUGE LAMELLÉ VITRIFIED CHINA

**T**HE colors in both body and centers are in solid clay. The clay center linings actually reinforce the ware, making it much more durable than vitrified china made by ordinary processes, and producing multiple resistance to breakage. The inlaid center is also used with our other solid colored bodies, all of which are covered by U. S. Patent No. 1849272.

**BUFFALO POTTERY, BUFFALO, N. Y.**





## COLORIDO LAMELLÉ VITRIFIED CHINA

**T**HE colors in both body and centers are in solid clay. The clay center linings actually reinforce the ware, making it much more durable than vitrified china made by ordinary processes, and producing multiple resistance to breakage. The inlaid center is also used with our other solid colored bodies, all of which are covered by U. S. Patent No. 1849272.

**BUFFALO POTTERY, BUFFALO, N. Y.**