

"The Blairs"

Seventy-five Years

OF

AMERICAN CRAFTSMANSHIP

ONONDAGA POTTERY COMPANY

SYRACUSE
★ *China*



Seventy-five Years

**OF DISTINGUISHED
AMERICAN
CRAFTSMANSHIP**



ONONDAGA POTTERY COMPANY

SYRACUSE, N. Y.

Foreword

The building of the Onondaga Pottery has been the work of three generations since the Company was founded in 1871. The success of this organization has been due primarily to two factors closely related to one another.

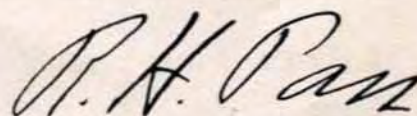
The first of these is the character of the men and women who comprise the Onondaga Pottery today and also the character of those who have made up this organization in the past and who still are more a part of us than we may realize. The second is the spirit of mutual respect, confidence, and goodwill in which we all have worked together through the years. This spirit cannot be expressed adequately in words, but it is explained partly in the opening sentence of our Statement of Policy:

“The first principle of the Onondaga Pottery is that this business exists to be of service—to the public which buys our china—to the people working in this organization—to the stockholders who provide our plants and the equipment with which we work; that the interests of these three groups are essentially the same; that these, our common interests, can be served well only as we of the Pottery serve each other well.”

Fine chinaware is an exception in this mechanistic age, in which machines have displaced for the most part human skill. The making of true china remains largely a human job, reflecting the diligence and loyalty and skill of those who make it.

These human values inherent in our Syracuse China are our heritage from the striving, fruitful span of our "75 Years of Progress." They are also the promise for our future as the Onondaga Pottery moves on into the years ahead, building success not only on ever improving processes and equipment and formulae, but above all on the people who comprise this organization.

It is to the people of the Pottery, present and past, who have made possible this Seventy-Fifth Anniversary, that this book is dedicated.

A handwritten signature in dark ink, appearing to read "R. H. Pan". The signature is fluid and cursive, with the first letters of each word being capitalized and prominent.

President

SERVICE CLUBS



COMPLETE HISTORY of the past seventy-five years is not the purpose nor the intent of the following brief pages. It is, rather, a presentation of the highlights of the past and present, through the medium of brief narration, factual presentation and pictures.

The most complete section presents photographically the Service Club which is composed of present day members of the organization who have created an enviable record through both the excellence of their work and their long years of faithful service with the Company. That the beauty and intrinsic value of their work are nationally known is evidenced by the ensuing pages. Due to circumstances beyond our control, all Service Club Members do not appear in the photographs. Their names, however, will be found in the accompanying service roll lists.





50 YEARS OF SERVICE AND OVER

Charles Billion
Martin Brown
William Dailey
Albert Hannam
William L. Huber
Michael Kindler

Harry Aitken
Fiorangelo Albino
Nellie Bennett
Emmett Carroll

Michael Carroll
John Casey
Berkeley Claiborne
John Conway
William Cooper
Freeman Craver
William Cummings
Frank Denham
John Dwyer
Frank Fonda
Charles Fraiser
Lena Gibbs
Sidney Hall, Sr.
Bertha Hammond

Edward Irving
Anna Lowery
Agnes MacDonald
Ernest McMillan
John Miller
Mary Moran
Loretta Murphy
Arthur Newton
John Rieth
George C. Schultz
William Smiedy
LeRoy Taylor
Edward L. Torbert
William Wigley

40 TO 49 YEARS OF SERVICE





COURT PLANT



FAYETTE PLANT

Jesse Allen
Lucian Allen
Joseph Besig
Martin Blundred
Herman Bohland
Christian M. Britschgi
Anthony Brzezinski
Zygmunt Burda
John Burkhart
Frank O. Cheney
Charles Decker
Edward Demong
Robert Demong
Gaetano DeSocio
William Dinehart
Marie Dorkins
Samuel Dunlop

James Foley
Katherine Foley
Carl Franklin
Michael Frushell
Fred Gebert
Victor Gillette
John Glatz
Vincent Gleason
Dorothy Hacins
George Hartman
John Hedrick
Mary Heffernan
August Heller
Albert Hoffshire
Albert Hrabá
W. Bradley Huber
Benjamin Jackson

Chester Jacobowski
Stella Kaske
Tony Kostine
Leland Lints
Royal Lints
Peter Lynch
Ludwig Mortas
Grace Mullen
Catherine V. Neuser
Frank Neuser
Guidino Pallerino
Richard Pass
Harlow Pierce
Joseph Pietrucha
Sara Powers
George Pratt
Adam Radecki

Vincent Radecki
Joseph Rink
Frank Ruppel
Bert E. Salisbury
Christian Schopf
Catherine Schultz
Anna Shaughnessy
Margaret Shea
Andrew Tarkowski
John Wigley
Harry Wilkinson
W. C. R. Williamson
John Wood
Walter Zalewski



COURT PLANT



Stanley Adamczyk
Angelo Andreassi
Dominick Barletto
Anna Barrett
Florence Becker
Serafino Bernozzi
Harold Bidwell
Charles Black
Anthony Boccaccio
Anna Boonza
Chester Brudzinski
Robert Bryant
Charles Bugnacki
Anna Burke
Robert Burke
Eurnice Byrne
Howard Calkins
Joseph Carella
Joseph Carno, Jr.
Libbie Carnrike
William Carter
John Cerrone
Jay Chapman
Ovila Charbonneau
Joseph Cifaratta
Kenneth Clark

Emerson Cleverly
Howard Crego
Joseph Creme
Fred Cushman
Edward Daley
Rose Daley
Gordon DaVia
Mary DeCerce
Michael Degilormo
Rose Delcioppo
Leonard DelVecchio
Helen Deneen
Angeline DeSocio
Mary DeSocio
Thomas Devereaux
Carl Dieterle
Grazio Dimunno
John Dirnberger
Guiseppe DiToro
Louise Doust
Joel Edwards
Frank Emmi
Howard Evans
Thomas Evans
Chester Featherly
Lyman Finkler

Frank Fitch
Dennis Fonehouse
Frank Forleo
Paul Forleo
Ralph Fortino

John Gandino
Anna Garni
Theresa Gillette
Delia Gilvarry
Elizabeth Glenn



Frank Gorski
Reuben Green
A. Winifred Gruver
Hugh Gulgert
George Guth
Mary Hahn
Bertha Hannam

Matilda Hartman
Mary Hartnett
Leo Hartson
Ray Henderson
Hugo Hern
Mary Hogan
Florence Hope

COURT PLANT





FAYETTE PLANT



Glenn Howe
Margaret Hutchinson
Guisseppi Iacampo
Charles Ingraham
Walter Isaevski

Joseph Jones
William R. Jones
Louise Joslin
Lottie Karleski
Josephine King

Lottie Lukasiewicz
Joseph Lull
Florence McIntyre
Frank McCullough
Anna McDermott
Agnes Mahar
Frank Makowski
Antoni Marcyoniak
Leland Marshall
Thomas Matthews
William Mentor
Dorothy Miller
Wendell Miller
Arthur Mimuttillo
Nick Minotti
Michael Moran
Fred More
Lawrence More
John Morris
Grove Morton
Elizabeth Murphy
Leonard Muser
Dominick Nanno
Helen Nigro
Maurice Olmstead
Nicholas Oriend

Margaret O'Shea
Concetta Palladine
Clifford Parmelee
Leon Pratt
Boleslaus Puchalski
Alceo Purchiaroni
Rocco Rachetta
Joseph Raczkowski
Clayton Rawson
Leo Renk
Mary Rettig
Fred Richter
Charles Riel
Samuel Roberts
Bessie Rose
Anthony Rudy
Oscar Runvik
John Ryan
Walter Ryan
Lena Sagarella
Edward Schramm
George Schultz
Adam Schylinski
Florence Scott
Mary Sears
Jacob Seeland



Clifford Klaisle
Peter Klementowski
Erwin Kneller
Joseph Knoblock
Helen Kohanski
Stefan Kosakowski
Carl Krause

Bruno Krezewinski
Mary LaDue
Ernest Lamson
Walter Lefancheck
Bernadino Leone
Roman Lewandoski
Francis Lukasiewicz

FAYETTE PLANT





FAYETTE PLANT

Frank Selvester
Arthur Sharp
Adam Smith
Peter Solinsky
Nellie Sowinski
Louise Spinks
Gordon Starr
Germaine St. Georges
John Stonger
Clayton Storms
George Sutkus
George Taffe

E. R. Talbot
Francis Taylor
Holton Thomas
John Thomas
William Thompson
Thomas Tunstall
Anna VanBuskirk
Philip Vannelli
Alfio Vecchio
Antonino Vecchio
Antonio Vecchio
Carmelo A. Vecchio

Joseph Vecchio
Josephine Vecchio
John Vellano
Anna Venditte
Francis Waltos
Anna Welch
MacFarland Wetmore
John Whelan
Donald White
George White
Thomas White
William Wickert

William Wiederhold
Boleslaw Wierzbicki
John Wilkinson, Sr.
John Wilson
Waldo Woodcock
Edna Wright
John Wright
Augusta Wyman
Jacob Zoll, Jr.

Once upon a time, only the very few could afford fine china. Even the man who performed the skilled work could rarely afford to possess the finished product.



Kings vied with each other in obtaining china in the days when only the king and a few wealthy nobles could afford really fine ware. A special service made for Henry II, King of France in the 16th century, carries a value of \$125,000 and to date there are some 50 pieces remaining.



A set of china made for the famous Mme. De Pompadour is reputed to have cost \$5,000.

In 1778 the Empress Catherine had a service of 744 pieces made at the famous Sevres Pottery in France, for a cost of *one million dollars*.



Today, by modern methods of manufacture, fine china can be and is possessed by a great many Americans. In fact, the contrast with ancient days becomes very striking when one stops to consider that all of us who help produce Syracuse China can and do buy our product which, by our modern methods, is of a finer type than was available for any amount of money back in the days when kings were eating from plates costing \$100 apiece.



B. E. SALISBURY
Chairman of the Board of Directors



RICHARD H. PASS
President



E. L. TORBERT
Vice-President



M. CROUSE KLOCK
Secretary



ROBERT A. BRYANT
Treasurer

FOSTER T. RHODES
Manager of Production



Staff of Managers

JOHN T. WIGLEY
Superintendent, Court Plant



WILLIAM R. SALISBURY
Superintendent, Fayette Plant

DR. EDWARD SCHRAMM, *Research*



ALFRED P. HOFFMAN, *Lithograph*



C. J. KLIPPEL, *Production Control*





W. BRADLEY HUBER
Hotelware Division Sales



EDWIN R. HINRICHS
General Sales

W. S. CARTER—*Traffic*



MACFARLAND WETMORE
Dinnerware Division Sales



FREDERICK RICHTER—
Assistant Treasurer and Purchasing

B. W. WART
Chief Accountant



M. H. OLMSTEAD
*Assistant Secretary
and Personnel Director*





★ ★ ★
FAYETTE QUALITY CLUB ★ ★ ★

Foreman's Production and Quality Control Organization

Angelo Andreassi
 Martin Blundred
 Frank Cheney
 Sam Dunlop
 Katherine Foley
 Hugh Gulgert
 George Guth
 Walter Haswell

Ray Henderson
 Charles Ingraham
 Carl Klipple
 Stella Lewandoski
 Lawrence More
 Maurice Olmstead
 Leon Pratt
 James Pringle

Lillian Runvik
 William Salisbury
 George Schultz
 Adam Schylinski
 Ernest Toft
 Walter Zalewski



Gladys Abuhl
 Harold Bidwell
 Walter Blundred
 Joseph Carella
 I. Howard Crego
 Rose Daley
 Joel Edwards
 Chester Featherly
 Ann Fehlmann
 Henry Fischer
 Carl Franklin
 Anna Garni
 Alfred Hoffmann
 Elwood Jaycox

★ ★ ★
COURT QUALITY CLUB ★ ★ ★

Foreman's Production and Quality Control Organization

Clarice Klassi
 Joseph Knoblock
 Robert Krause
 Florence Kulesa
 Leland Lints
 Dorothy Miller
 Joseph Pietrucha
 Georgianna Sanders
 Margaret Shaughnessy

Florence Stager
 Frank Taylor
 Holton Thomas
 Charles Tiel
 Raymond Tuttle
 Thomas White
 John Wigley
 Ola Woodward
 Beatrice Yager



Sales Representatives



Roy Lewis
MacFarland Wetmore
J. K. McCollum
Clayton Storms
W. Bradley Huber
J. Berkley Claiborne
E. L. Torbert
Gorden Jensen
Ray Merchant
S. Gorden Starr
E. Burton White
Ernest MacMillan
W. R. C. Williamson
Edwin Hinrichs

Harry Aitken
 Douglas Bourne
 Guy Cowan
 Edwin Hinrichs
 Alfred Hoffmann
 Charles McKaig
 Edward Otis
 Richard Pass
 Adam Schylinski
 MacFarland Wetmore
 John Wigley



Art Council

IN JANUARY of 1942 Mr. Pass organized the Art Council, which is composed of our artists, designers and other members who act as advisers. The purpose of this group is to design new and original patterns, new shapes, and to improve upon our present shapes, not only from a standpoint of market acceptance but also from a shop production consideration as well. Practicability from a manufacturing point of view is the keynote of all Art Council procedure.

Our new Airlite China is an example of the type of original shapes the Art Council group is developing. During the war years we predicted air travel in post war would become a large industry, and we believed the service of food aboard planes would be an important factor in air transportation. Upon this premise we started work in the development of a china which would be suitable for serving food aloft. In order for china to be suited for airplane food service it had to be light weight, lighter than anything the market offered. This then was our basic clue which guided our thinking.

Experiment after experiment began. Finally we produced a weight of China which we believed

satisfactory. After this came the development of shapes which we thought would be practical from a manufacturing standpoint and functional for this new use for Syracuse China. Again we proceeded with trial and error method in modeling shapes and sizes of this new feather-weight ware. After many months of work we produced in sample form several items, which in our opinion would serve food aboard an airplane efficiently and pleasingly to the passenger. These shapes were submitted to the American Airlines who recognized the advantage of using China over any other item for food service aloft. American Airlines made exhaustive tests of our ware in actual food service. Within a few months we received orders from them for Airlite China, which has now been made and is in service aboard American Airlines planes. It is interesting to note that the original shapes, sizes and weights (with some very minor changes) as developed by Art Council were purchased by this Airlines company.

When conditions permit many other new and original shapes developed by Art Council will be flowing through our production lines. Coupled with these shapes will be new decorations. These decorations are based upon contemporary design and colors; they incorporate good taste with the scale of design favored by the market, which we have called the youthful market; the market of forward thinking Americans.



*General
Offices*





Research Laboratory

William Dixon
Dr. Edward Schramm
Remington Murphy

Personnel Department

Ola Woodward
Leslie Borland
Dr. Leonard Nichols
Margaret Shaughnessy
Blanche Tayler
Beryl Tapping
Maurice Olmstead
Jeanne Corry





10 TO 19 YEARS OF SERVICE





10 TO 19 YEARS OF SERVICE





10 TO 19 YEARS OF SERVICE

Initiation of a Potter

In the good old days, many a boy's mother was wide eyed with astonishment at the tale told by her son returning home on his first pay day. So the story goes, the batter-out boys had to do just as the jiggermen told them or they would lose their jobs. Hence, according to the custom, the new batter-out was escorted across the street to Parkson's Saloon on his first pay day where he was permitted, yes even forced, to watch while his boss and friends drank up his first week's wages—usually about a dollar.

Of course, there was always the black eye and bloody nose league to which all the Clay Shop boys were given "forced" memberships. The jiggermen used to arrange fights between their boys and bet on them, just like a couple of game cocks. And there was nothing to be done except fight, if you expected to last any length of time as a potter.





LESS THAN 10 YEARS OF SERVICE

Pages 23 to 33 inclusive contain pictures of those who have been with the Company less than 10 years.























Let Us Spray

(Wallace Alvord—on experiences in the Clay Cellar in the early 1900's.) "One of the executives . . . was trying to impress a visitor by showing him all the operations necessary in properly refining the clay. . . . He turned the wrong valves, thereby releasing a fine spray of slip over the gentleman. On another occasion, when delivering a lecture on 'The Theory of China Making' they . . . stood beside one of the presses so that the entire party . . . was caught in the shower of liquid clay that was released when the press 'blew out', draping all of them in a wet, milk white blanket. . . . We have been told that an experience of this kind dulls the interest of a visitor in the 'Art of Potting.' . . . It would be interesting if the victims could let us hear some of their opinions of the place so that we might compare their thoughts with their looks as they departed."

★

Those Were the Days!

(George Fay described the potting of the 1890's.) "On cold winter mornings we would find a thick crust of ice over our dipping tubs, which we had difficulty in chopping out with a knife. As the steam refused to make use of the steam pipes, on extremely cold days we had to wear overcoats and mittens and frequently go down to the boiler room to get warm." This description leaves the modern dipper somewhat puzzled, since no one is sure just how to manage mittens in a dipping tub these days.

James Pass, The Potter and the Man, A Thumbnail Sketch

(As written in 1921 by Mark Haley—Modeler and Researcher.) "Mr. James Pass' days were rather full with supervising all construction and repair, instructing the modeler, the carpenter . . . the glazemaker, managing the Clay Shop, preparing the clays and the glaze. . . . He bossed the kilnmen and looked after the dippers, in several instances dipping whole kilns of ware himself and then fired both biscuit and glost kilns. He found time to improve the gold mixtures . . . construct a pug mill of his own design and so thoroughly understood kiln building as to erect them (later) with the assistance of local brickmasons. . . . His claim that he could do or had done everything in a pottery from a bit of modeling to carrying a sagger, was accepted as a statement of fact of which we were often witness."

(Joe Weiss—Platemaker.) "One day James Pass was sorting defective cups and as he found an imperfect one, he threw it down a chute to the Clay Cellar. It happened that a man by the name of Babcock was taking clay away at the foot of the chute and about every other cup would bang him on the head. After he had stood this supposed persecution . . . as long as he could, he bounded up to the Clay Shop and angrily accused every fellow there but Mr. Pass. The latter . . . laughed, 'I'm the fellow who is hitting you with the cups'."





HORSESHOE TEAM

Sports and Activities



GOLF





SERVICE CLUB BANQUET



CLAMBAKE



Ceramics



E. N. Torbert

POTTERY MAKING is not only one of the oldest skills known to mankind, but one of the most revealing. In fact this art has been found to be a fairly accurate measure of human culture, of the progress and achievements of nations both ancient and modern.

More than 5,000 years ago, potters were making crude clay vessels of both useful and decorative nature. Each successive generation of potters added new ideas and improvements. As the centuries passed, great skills were developed in clay forming, firing and decorating. By the 16th century the Italians understood and used most of the colors and metallic lustres which we use today.

In Europe, the manufacture of china was brought to a high stage of development, each

country producing a type of ware in keeping with its tastes and traditions. France, Germany, Italy, England, etc. each developed characteristic styles under familiar trade names known the world over.

Just as America, in the New World, traces its ancestry to Old World Europe, so also do we of the Onondaga Pottery Company trace our American pottery beginnings to Europe. We have been the natural heirs of European pottery tradition and thus in the early stages produced things European to a great extent. As the United States gradually has developed a modern national life of its own, we are reflecting our way of life by the creation of American ceramic products designed to complement the American living, to fit American standards and to suit American tastes.



W. H. FARRAR'S ROCKINGHAM AND YELLOW WARE POTTERY OF 1858.

History and Growth

THE PRESENT SITE of the Fayette Plant of the Onondaga Pottery Company was chosen in the 1850's by W. H. Farrar "who had some experience in making butter crocks and whiskey jugs." The establishment carried the sign "Farrar's Rockingham and Yellow Ware Pottery." Bean pots, pie plates, mixing bowls, tea pots, clay dogs, cats, frogs, lions, etc., comprised the chief items of the manufacturing efforts.

A few years later the Empire Pottery Company was organized to take over the property which had been operated by Mr. Farrar. A line of "white ware" for table use was added, but it was true to name only in comparison with the earlier product and, like most pottery of those days, was very susceptible to crazing. The Company struggled along until the evening of July 8, 1871 when thirteen men met in Geddes and organized the Onondaga Pottery Company.

The new Company also faced a struggle for existence, but by means of the manufacture

of a white granite ware, started in '73, the Company actually showed a profit at the end of four years.

In 1875, James Pass entered the employ of the Company. The zeal and skill of James Pass was undoubtedly the largest single contributing force to the development of the Company. A student of chemistry, he experimented with the qualities of many minerals and with new methods of manufacture until about 1890 he developed the product now known as Syracuse China.

ONE OF THE FARRAR POTTERY JUGS NOW IN POSSESSION OF THE ONONDAGA POTTERY.



In 1880 a new plant was built on the site of the old. This was added to in 1900, and again in 1907, by which additions the capacity was trebled. By 1917 a further expansion was well under way which, generally speaking, completed the physical contours of the present

incomparably fine factory site after a thorough survey of all possible locations in the vicinity of Syracuse. Our Court Plant has been enlarged subsequently by several additions. Today that plant, a single story structure, has approximately 6.9 acres of floor



THE ORIGINAL BUILDINGS AS THEY APPEARED IN 1871 WHEN TAKEN OVER BY
THE ONONDAGA POTTERY COMPANY.

day Fayette Plant, which includes approximately 7.6 acres of floor space.

On the 50th Anniversary of the Pottery in 1921, a new factory, our Court Plant, was started on a 300 acre farm site just east of the City. In an impressive ceremony attended by all members of the organization, ground was broken by Mr. B. E. Salisbury, then President of the Company and now Chairman of our Board of Directors, who had selected this

space, about which are grouped several outlying buildings such as the lithograph plant, the power house, storage bins, etc.

In response to ever growing demands for Syracuse China, since the conclusion of World War II the Court Plant again has enlarged its productive area. This expansion includes a new glost tunnel kiln, a decorating kiln and additional decorating facilities, all of which will greatly augment the capacity.

IN 1900 THE ONONDAGA
POTTERY COMPANY WAS
PROUD OF A RELIABLE HORSE
CAR SERVICE TO ITS
FRONT DOOR.



THE FAYETTE PLANT
EXPANSION OF 1917.

Thus, in keeping with her tradition, Syracuse
China is accepting the challenge of the future
and pushing steadily forward toward the new
world day already dawning on the horizon.

"HORSE CARS PASS OUR WORKS.
15 MINUTES RIDE FROM
NEW YORK CENTRAL DEPOT."
(FROM SALES PRICE LIST, 1890.)

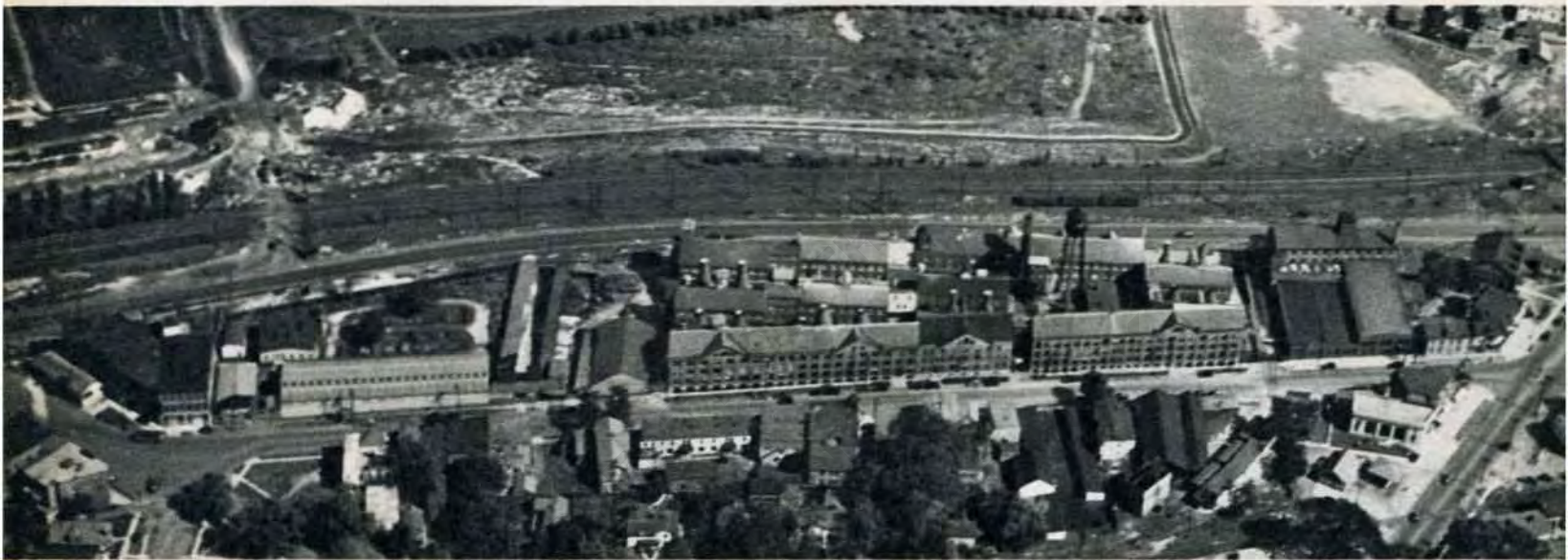


THE LATE MR. KOCH BREAKING GROUND
FOR THE LITHOGRAPH PLANT AT COURT STREET
IN 1923. THE NEW COURT PLANT, STARTED
IN 1921, APPEARS IN THE BACKGROUND.





PART OF THE 1945-6
COURT PLANT EXPANSION.



ONONDAGA POTTERY COMPANY—FAYETTE PLANT

ONONDAGA POTTERY COMPANY—COURT PLANT





YEP! IT'S SYRACUSE CHINA!

Back Talk

Back Talk" means a great deal to those who know and recognize fine china. Each little trade mark or back stamp is a condensed story in itself—a brief explanation of what's been going on in the Onondaga Pottery Company for the past seventy-five years. Every potter is a twin brother to the gentleman caricatured on this page. How many potters can resist at least one quick peek at the back stamp, no matter the place or the time?



When great-grandmother was a blushing young maid, she saw "Ironstone China" on the back of her saucer. In a potters' language, this trade mark described the first product of the Onondaga Pottery Company, an earthenware type which finally gave way, in 1873, to a good grade white granite.

O. P. CO.
CHINA.
SEMI-VITREOUS

After many years of experimentation, a new product referred to as "Semi-Porcelain" appeared on the market in 1885. By the next year, an improved product was developed, which was, as the back stamp indicates, a superior grade of hard fired porcelain in table items. This ware was guaranteed against crazing, which we believe to have been the first time American made tableware carried such warranty.



1888 marked the first production of a pure translucent china, "Imperial Geddo." A very beautiful and fragile product, it was composed of strictly American clays, and was confined to a small line of art ware.



The beginning of the so called "Gay Nineties" saw the first showing of "Syracuse China" as we know it today. A full line of thin, translucent dinnerware was completed by 1891 and marketed as "Syracuse China" for the first time. A strictly American product, combining many ideas and methods based on twenty years of experimentation, suggested a trade mark representative of the "New World," which was adopted in 1893.

O.P.CO.
SYRACUSE
CHINA

The present "Syracuse China" trade mark came into existence at the time of the Spanish-American War in 1898, and is still seen on some of the present-day product.



Through the era of the giddy "Roaring Twenties" or the "Flapper Age," the Onondaga Pottery Company progressed steadily, in spite of all distractions, to perfect and produce both dinnerware and hotel china in ivory body from 1926 to 1928.

adobe
ware
SYRACUSE
CHINA

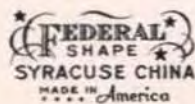
1929 ushered in the great stock market crash and the following years of depression and "hard times." Yet by 1932, the Onondaga Pottery Company had developed and marketed an entirely new idea in the line of china, "Adobe Ware." A dark body of this nature was, to speak mildly, somewhat at odds with the traditional ideas of fine china. But a certain amount of "peasant" type ware imported from Southern Europe was finding acceptance here although it was coarse and heavy. The west coast was the scene of the first general acceptance of the new line, whose brilliant Mediterranean colors harmonized so well with the darker background of the body.



The "Econo Rim" line of ware was introduced to the trade in 1933. With its almost indestructible nature due to style of structure, it has become very popular, not alone for its sturdy qualities, but for its space saving and eye appeal.



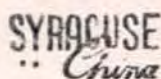
A new quality of fine, thin ware became a part of the Syracuse China line in 1937. Known as "Shelledge," it was, at that time, the lightest ware produced by this Company. As the trade name implies, the edge of each piece is fluted after the fashion of a sea shell. The fine texture and styling of "Shelledge" has created an unusually distinguished and delicate product.



The well known "Federal" shape made its appearance early in 1938, as a part of the dinnerware line. It is characterized by a simple fluting along the edge.



The most recent addition to the Syracuse China family is a strictly "high-flying" newcomer, the manufacture of which began in November 1945. "Airlite" china, paper thin, feather weight and shaped to enhance its delicacy, is the first china ever to be used on airlines.



As of January 1946, the old back stamp, used on white ware since 1896, was discontinued to make way for the latest trade mark which will appear on all of our white chinaware in the future.

From a small obscure beginning, Syracuse China has grown up to take its place of leadership in the ceramic industry. Those familiar back stamp trade marks have blazed a trail across the nation in homes, restaurants, and hotels. The ships at sea, the luxury diners on the railroads and now the American Airlines reveal the "mark" of Syracuse China to their patrons.

A Potter's Sunday afternoon in the 1880's.—A traditionalized code of conduct was a necessary part of the life of a skilled craftsman. Inherited from English background, the tradition dictated details of clothing and even indicated certain gestures of respect on the part of the members of the immediate family. There could be no doubt in the neighborhood as to who was a skilled potter of importance.



What is SYRACUSE CHINA?

Three of the outstanding characteristics of Syracuse True China are defined by the fol-

lowing expressions: *vitreous*, *translucent* and *clear ringing tone*.

Vitreous

Firing to an extremely high temperature *vitrifies* china clay making it non-porous and giving it added strength. Because *vitreous* ware is completely non-porous, it is non-absorbent and thus will not absorb liquids or foods. Other types of ware, because of their

porous body, become unsanitary as soon as they are chipped or cracked. Syracuse China, having a *vitrified* body, will retain its original color and ornamental value as long as it remains unbroken, even though it is chipped so that the body is exposed.

Clear Ringing Tone

True vitrified china, when balanced on the tips of the fingers, will produce a clear ring-

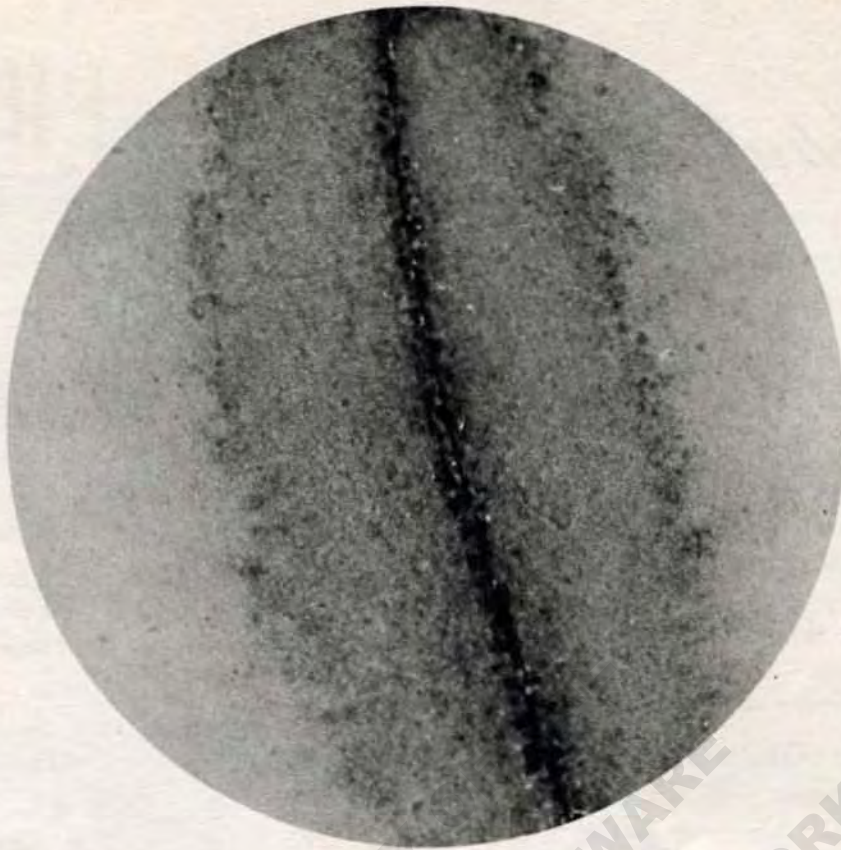
ing tone when tapped sharply with a pencil. Syracuse China is true to its tone.

Translucent

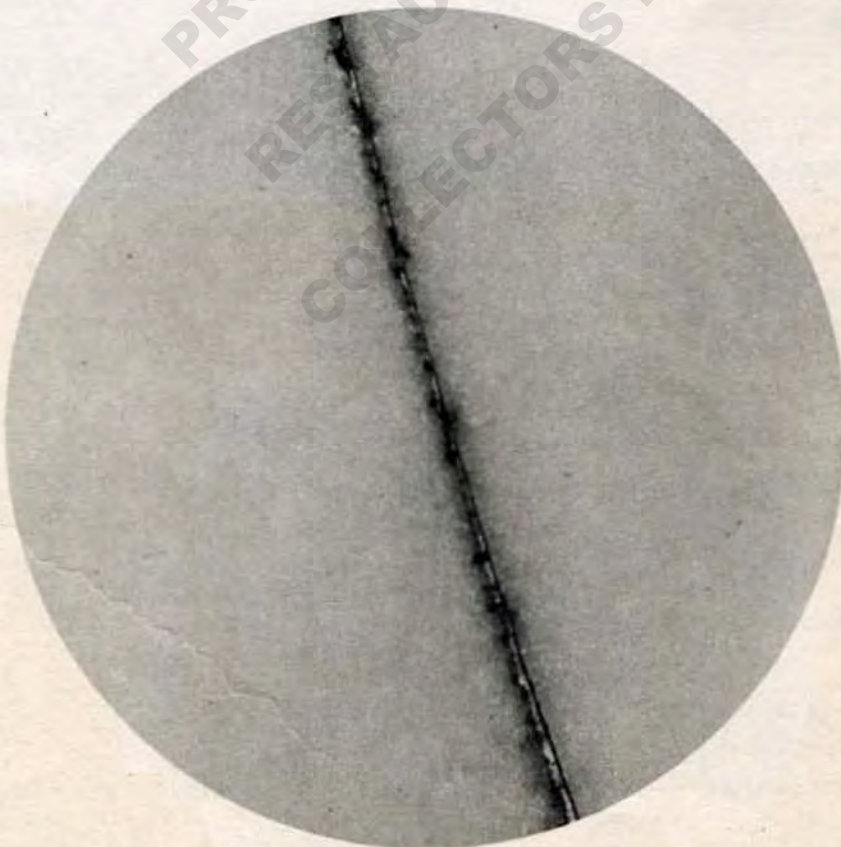
Translucency may be demonstrated by holding a china plate in front of a light. The hand silhouetted against the back of the dish will

be plainly visible. Syracuse China is translucent, a quality which is demonstrated pictorially on this page.





Photomicrographs at a magnification of thirty times compare absorption in dinnerware. Above, a piece of inferior ware indicates a considerable amount of absorption starting from the crack which has exposed the body of the ware. Syracuse China, shown below, shows no absorption into the body of the ware.



"Selected Firsts"

Just as modern America is the result of pioneer efforts which blazed new trails across a wilderness and explored unknown lands, so is the prestige of modern Syracuse China the culmination of research and exploration in the field of ceramics during the past seventy-five years.

The Milestones of Progress

- 1885**—Hard fired semi-porcelain, guaranteed against crazing.
- 1890**—Creation and quantity production of thin, translucent, American type chinaware in decorative pieces and for household tableware.
- 1896**—Pioneering in the field of special designs of tableware for hotel service, the Onondaga Pottery Company became the first American Pottery to produce the Rolled Edge Shape which has since become so generally used.
- 1897**—First American Pottery to establish its own ceramic lithograph decalcomania plant.
- 1908**—Developed and produced the first underglaze multi-color decalcomania to be made either in this country or abroad.
- 1928**—Perfected and made the first vitrified Ivory Hotel China.
- 1932**—Perfected and produced the Adobe line of vitrified hotelware.
- 1933**—Developed the Syratone Process of decorating, yielding mass color effects of great variety.
- 1933**—Introduced Econo-Rim, a new body design of distinction and having unusual space saving qualities.
- 1934**—Developed Artint decoration for Econo-Rim ware.
- 1937**—Perfected and produced the Shadowtone decoration which offers a wide variety of patterns and distinctive decorative creations.
- 1938**—Development of the Vitritone Process for mass color effects.
- 1945**—Production of Airlite china, the first ever used on passenger airlines. First to make thin chinaware production a commercial success in America.



HIGH AWARD MEDAL
RECEIVED AT THE WORLD'S COLUMBIAN
EXPOSITION OF 1893



GRAND PRIZE MEDAL
AWARDED TO ONONDAGA POTTERY
COMPANY IN 1904 AT THE LOUISIANA
PURCHASE EXPOSITION IN ST. LOUIS





PROPER OF THE
RESTAURANT WARE
COLLECTORS NETWORK



Our Service Roll

MEN AND MATERIALS

Honor Roll

WORLD WAR I

Louis Mortas	Louis Farmer
Clifford W. Nichols	Lee Lints
John Kwasnik	James Reynolds
Bruce Fargo	Richard Pass
Thomas Dunlop	Charles F. Decker
George Barnes	Thomas Burke
James Sharkey	John Pagogna
Frank Makowski	Ben Bencopki
John O'Brien	Joseph Devoro
William Dinehart	William Gleason
James Bloss	Vincent Gleason
John E. Cummings	Nick Oriend
John Sagehorn	John Kropsczak
C. D. Thomas	George Sedner
William Birks	Frank Levinschock
Samuel Dunlop	John Wright
John Fiorentino	Anthony Vecchio
Albert G. Inkster	Walter Cummings
Frederick Gebert	Alex Rudy
Harlow Pierce	Tom Wilkinson
LeRoy A. Lewis	George Barnes
Peter Kostine	Howard Cato
Charles Gebert	James Garrison
Joseph Mecholin	Paul Gridley
Ray Ryder	Peter Gridley
Joseph Schlinski	Walter Kaleski
Tony Bergett	Michael Macko
Carl Franklin	Andrew Nadrotowski
Edison Oderkirk	George Pratt
Benjamin Zielinski	Harry Pratt
Fred Zoll	Fred Rushinski
Tony Boccaccio	Frank Wiech
Bert Evans	Walter Zalewski

WORLD WAR II ★ FAYETTE PLANT

As of Jan. 1st, 1946

Honor Roll

Frank Allegro	Norman Dear	James Iannuzzo		
Pasquale Allegro	Bernard Delcioppo	Charles Ingraham		
Louis Allen	Louis Delcioppo	Irving Klementowski	Merrill Nichols	Michael Slezak
Donald Apps	Amedio DelCostello	Nick Klimeck	Frank Nigro	John F. Smith
Raymond Austin	Frederick Demboski	Robert Klink	Robert Norton	Edward Smoral
Anthony Bach	Louis DeSantis, Jr.	Bernard Koagel	Robert Pacheck	Chester Sojda
Joseph Bach	Sam Desiato	John Kochianski	Jennie Partlow WAC	Angelo Spagnala
Stephen Baker	Frank Dimperio	Robert Kohl	Vito Pelose	Michael Stachowicz
Thurston Bartlett	Peter DiOrio	Paul Kolakowski	Frank Perricone	Joseph Starowicz
Frederick Behling	Lloyd Dorman	Edward Kozubowski	Kenneth Peterson	Chester Stepien
Fred Belcher	Leonard Downing	Marvin Lamson	Andrew Petta	Anthony Sterpe
Serafino Bernozzi, Jr.	John Dydyk	Harold Lane	Harlow Pierce, Jr.	Donald Stevens
Yolando Bernozzi	Frank Dzikkaniec	Lloyd Lanieu	Ray Pisarek	Thomas Sunheimer, Jr.
John Bielak	John Ecker	Thomas Lanni	Elmer Pitcher	Anthony Synakowski
Stanley Bielak	Robert Eldred	Patsy Laratts, Jr.	Edward Podolak	Thaddeus Szafraniec
Donald Black	Frank Empey	Jewell Larson	Pat Praino	Clifford Timerson, Jr.
Bernard Blair	Richard Evans	Thaddeus Lenkiewicz	David Pringle	Bernard Toft
Donald Boccaccio	James Forleo	Roman Lewandoski	Charles Quinn	Philip Toia
Anthony Bohemier	Frank Formica	John Licameli	Irving Quinn	Rutherford Tonkin
George Boisey	Ralph Fortino	Nick Licameli	Thomas Quinn	Edward Trachimowicz
Clayton Bond	Edward Fralicker	Robert Lints	Bennie Quirce	Samuel Tremont, Jr.
Charles Brauksiek	John Frushell	George Loguski	John Rahalski	Anthony Trybus
Walter Brower	Angelo Galutz	Walter Lukasiewicz	James Ransear	William Turcott
Robert Buies	William Gandino	Edward Lukowski	Howard Rhoades	Joseph Tyminski
Edward Bukowski	George Geiger	Thaddeus Lukowski	Harlow Robarge	Harry Underwood
Francis Bunce	Arland Gould	James Lynch	Paul Rieth	Donald VanWie
Adolph Cacchione	John Greene	William Mahyna	Robert Rittell	Andrew Vecchio
Robert Cain	Raymond Greis	Herbert Martin	Thomas Robinson	Joseph Vecchio
Leonard Campolieto	Robert Greis	Harold Mathews	Anthony Romaszewski	Vincent Vecchio
Alfred Cappello	John Grossi	Thomas Mathews	Stephan Romaszewski	Francis Vellano
Frank Cedrone	Joseph Gugliuzza	William McCarthy	Clyde Root	Raphael Vitale
Guy Centore	Frank Guido	Edward McGraw	Roderic Ross	David Walsh
Harry Clark	John Haley	Chester Mechowski	Bruno Rubacha	William Walsh
Sam Compagni	Albert Hannam, Jr.	Chester Meck	Stephen Ruscito	Bernard Welenc
Marion Conley WAC	Rex Hardy	William Meyer	Edward Ryan	William Wickert
John Corkran	Byron Hart	Alphonse Miceli	Andrew Rybak	John Wilkinson, Jr.
William Coughlin	Bernard Hess	Edward Model	Joseph Sadowski	William Winchell
John Cronk	Woodrow Higgins	Roy Monroe	Edward Samuel	John Wolford
Anthony Cupoli	Alan Houston	John Moore	Anson Shady	Alfred Woolston
Joseph Cyr	Richard Howe	Russell More	Dorothy Shannon WAC	Paul Wozniak
Anthony Daddario	Thomas Howe	Stanley Mydelnski	Joseph Shard	John Wright, Jr.
Patsy Daddario	David Jones	Edwin Nadolski	Don Sherwood	Raymond Yorkowski
Michael Danna	Garfield Jones, Jr.	Michael Nanno	Charles Siedlicke	Theodore Zalenski
Bruno DaVia	Roscoe Johnson, Jr.	Dr. Leonard Nichols	Francis Siedlicke	Chester Zajac

Honor Roll

WORLD WAR II ★ COURT PLANT

Robert Capocéfalo	Frank Lewis	Carl Zimmer	Willis Broberts
Richard Clark	Theodore Lynn	Stella Welch, (Wac)	Victor Schaefer
Ralph Reichard	John Marziale	Wanda Legawiec, (Wave)	Charles Schultz
Carl Wetzel	William Mason	June Eggert, (Wave)	Stanley Dzikowski
James Settineri	John Matteson	Josephine Cardone, (Wave)	Stanley Lukasiewicz
Walter Gorski	Charles McCabe	Mary Patapow, (Wave)	Merrill Kaszubinski
Kenneth Pudney	Daniel McGill	Bernice Reed, (Spar)	Ferdinand Amody
Chester Kozlowski	Robert McMaster	Tomasina DeRoma, (Wac)	Walter Popielarski
Andrew Anguish	Edward Middlemore	Marion Usatynski, (Wac)	Gareth Webb
Eugene Beebe	Albert Miller	Eunice Bachman, (Wave)	Frank Lovecchio
Joseph Bozzuto	William Miller	Edward Miesch	Jack McConnell
John Brazosky	John Mishanec	Reid Hoey	Mack Tyminski
William Cook	Gordon Mohr	Frank Stagnitta	Leo Kane
David Cosbey	Walter Noll	Angelo Varre	John Perrotti
William Crego	Leo Perigny	John Goetz	Stanislaus Skoczen
Grant Cuddy	Joseph Pietrucha	John Dalessandro	Joseph Letizia
Leo Cullen	Joseph Procopio	Lee Wadsworth	Sherman Forsyth
Francis Dann	Bernard Works	Francis Berda	Antonio Bartorillo
Charles Degilorma	Paul Haverlock	Thomas Angiolillo	Stenen Calcagino
Vito Degilorma	Nicholas Pallotta	Jay Stanton	Ralph Hanley
Edward Dombrowski	Lansing Hibbard	Leland Prouty	Robert Bower
George Druce	Louis Greis	William O'Kipney	Robert Penney
Walter Goldsmidt	Irwin Radney	Homer Bonspille	Anthony Marco Hrynyk
Winton Green	Clifford Graverson	Frank Settineri	Earl Kinberely
Leroy Guiles	Clovis Ray	Richard Greenwood	August Harms
Guy Hamilton	Charles Reiman	Robert Hoffman	Norbert Schmidt
Richard Hinds	Pasquale Riccinto	Edward Bailey	William Bryce
James Iacampo	Leon Rocco	Louis Newman	William Robinson
Stephan Kaleta	Harold Russell	Relphe Dozipone	Ross Proughty
Henry Kaminski	John Rusyn	Henry Wisinki	John McNamara
John Kelly	Myron Rybak	Verne Bryant	Edward Phelan
Lawrence Kelly	Joseph Scarsi	Chester Sikora	Edward Kelly
Robert Kerr	Albert Schond	Edward Tarkowski	Walter Thorpe
Edwin Klassi	Robert Schultz	Harry Welch	Edward Fadford
John Jenner	Dan Sasario	Walter Bellrose, Jr.	Silvio Salvagni
James Dippold	Emil Schwab	Robert DeCoursey	David Chapman
Donald Doolittle	John Scott	Homer Kingsbury	
Anthony Grazul	Peter Seeland	Nicholas Vecchiarelli	
Lewis Reale	Edmund Serwatka	George Sutton	
Thomas Sharkey	William Shean	Joseph O'Brien	
Charles Merulla	Belden Stering	Anthony Sackett	
Frank Kolodziejczyk	Luther Stone	Martin Murray	
John Koval	Charles Stucker	Walter Sakowski	
Carl Krause	Anthony Triolo	Robert Pudney	
Charles Krause	Robert Vanderbrook	Major Jenkins	
Carl Kurtz	Joseph Vecchiarelli	Charles Metzger Jr.	
Max Lell	Joseph Waltos	Dominic Busco	
Cosimo Laquidare	Richard Wiggins	Robert Heaps	
David LaDuke	Carmen Zerrillo	Lewis Slowik	
Joseph Lentz	Chester Zerrillo	William Praxyl	

Our Gold Stars



WORLD WAR I Charles Gebert
Peter Kostine
Joseph Mecholin
Ray Ryder
Joseph Schlinski

WORLD WAR II Frederick Behling
Anthony Bohemier
Bernard Delcioppo
Peter Di Orio
Frank Dziczkaniec
Louis Greis
Joseph Gugliuzza
Paul Haverlock
Lansing Hibbard
Nicholas Pallotta
Irwin Radney
Charles Siedlicke
Bernard Toft
Harry Underwood
Bernard Works

First Line Materiel... M-5

A VETERAN in the world of American ceramics, the Onondaga Pottery Company turned her efforts in the early war years to an entirely new and untried field, the art of Ceramic destruction. In the unfamiliar field of offensive weapons, using the newest and the oldest of materials, the engineers, scientists and technicians of the Onondaga Pottery Company, in cooperation with Pass and Seymour Inc. and with Army Ordnance, were successful in developing and producing new lethal weapons which complied with unusual specifications.

One of these, the basic constituent of which is nothing more or less than Syracuse China, is known as the M-5 non-detectable, anti-tank land mine. Some of the requirements of the new weapon as set up by the Ordnance Department were: Must contain no particle of metal; ability to function in any soil, even under water; resistance to detonation from neighboring mines placed in the field at a minimum of 4 feet; precision construction to insure safety for advancing infantry while exploding under the only slightly greater pressure per square inch of moving vehicles such as tanks; assured performance at temperatures ranging from -40° to $+170^{\circ}$ F.

The new type fuze for the mine, the first high speed chemical fuze for Ordnance, was developed by the Onondaga Pottery Company and was produced by Pass and Seymour. To our knowledge, the still secret components of the fuze are the only ones that meet the specifications set up by Army Ordnance. Actually, nothing like the mine and fuze had ever been produced before either in this country or abroad. The mine and fuze, being entirely non-metallic, defied all known methods of detection when buried.

Because of several features of the design, which had never before been achieved in land mines, the production problems were extremely difficult, necessitating the development of new methods and equipment in order to produce and assemble the mine and its fuze. In addition, subcontractors had to be found who could produce plastic, fiber and rubber parts which would meet specification tolerances not heretofore demanded in other than metal components. Originally designed machine equipment supplemented by a moving belt system comprised the assembly scheme which became a model for other concerns who soon were to aid in swelling the stream of mines flowing in to the national arsenals. In spite of the fact that these weapons were unprecedented, the production schedules were met with the Court Plant, where the production was performed, receiving the Army-Navy "E" Award.

It is reported that the M-5 mine, containing so many unusual materials, was used in the Italian Campaign and as flank protection for General Patton's Army in the drive across France into Germany. And—unless a new method of accurate detection has been developed to locate and clear out these mine fields, some French cow is going to come to a sudden and violent end, an innocent victim of Syracuse China.

Our M-7 "pocket mines," which also were detonated by one of our chemical fuzes, were used in the Burma and Pacific sectors.

In cooperation with Pass and Seymour Inc., we developed for Army Ordnance, three types of mines for different purposes and four types of fuzes. The production of these in our own plants totalled 1,300,000 mines and 4,000,000 fuzes.





THE INVENTORS COUNCIL WHOSE EFFORTS MADE THE M-5, M-7 AND T-3 MINES AND FUSES POSSIBLE. (FRONT ROW) LEFT TO RIGHT: FOSTER RHODES, DR. EDWARD SCHRAMM, JAMES COOPER, OF HALL AND MCCHESNEY CO., RAY HENDERSON, MARK RUSSELL OF PASS AND SEYMOUR. (SECOND ROW) GORDON HUGGINS, WILLIAM SALISBURY, WALTER HASWELL, RICHARD H. PASS.

Thus the Onondaga Pottery Company turned a source of beauty into a force of destruction. One of the finer products, so much a part of the American Way of Life, became a force in the defense and preservation of that American Way.

The components of the so called "Syracuse secret weapon of World War II" (M-5 Mine) are perhaps best described in terms of the well known war time shortages. Syracuse China was the standard for the mine body and was fitted with that two way stretch girdle for which you shopped in vain. Those missing plastic coat buttons appeared in the guise of fuze adapters and the wall board you couldn't find on the market was busy holding up 5 pounds of TNT. Scotch tape did a first rate job on the mine jacket made of asphalt roofing material while heavy duty adhesive tape sealed it. O.D. paint camouflaged the case and plaster of paris and rubber cement held internal parts in place. In all seriousness, it may be truthfully said that everything went into this creation *including* the kitchen sink as one cooperating concern actually used this material to build a mine body.

FINAL STAGE OF ASSEMBLY AT THE END OF NO. 2 CONVEYOR SHOWING THE FINISHED PRODUCT LEAVING THE CONVEYOR.



INSPECTION OF CHINA BODY AND BASE OF THE A-T, N-M, M-5 MINE.



NO. 1 CONVEYOR SHOWING PLASTER TABLES AND FIRING PINS SELECTOR.



NO. 2 CONVEYOR SHOWING APPLICATION OF CEMENT AND MACHINES FOR CEMENTING RUBBER BANDS ON CHINA ASSEMBLY.



Second Line Materiel... **CHINA**



Syracuse China first, answered the "call to the colors" in World War II by turning a great part of her production facilities toward supplying essential chinaware requirements. As the nation drew rapidly upon her man power resources to build a great fighting machine, certain basic needs in the line of equipment became evident.

It is generally conceded that "an army travels on its stomach." By the same token, it follows that a means of supplying food for that collective stomach is an essential requirement. It was in this capacity that the Onondaga Pottery Company was first asked to serve by directing a large part of her chinaware output to the needs of the armed forces.

Large contracts were filled according to the specifications of the United States Navy, the Army Quartermaster Corps, the Army Medical Corps and the United States Marine Corps. Flying field cafeterias throughout the United States were supplied as well as naval bases, army camps and officers' clubs.

One of the classics of pottery legend, well worth repeating, is the story of two people and a stove. (*Mary Moran—Print Decorator.*) Back in the good old days, Mary Moran (now in her 50th year with the Company) was blissfully eating her lunch in the Print Shop when an oil burning stove nearby burst into flame. Quickly throwing a blanket over it, our heroine heaved the whole works out the third story window. As fate would have it, Mr. James Pass, president of the Com-



On the civilian home front, china-ware equipment was also a "must" item for various essential organizations. For example, the Welfare Association of Washington, D. C., as the directing control of the public cafeterias, contracted for large quantities of Syracuse China as necessary equipment in feeding the rapidly expanding personnel of the various war-time government agencies and bureaus. Industrial cafeterias serving the aeronautical factories, munitions plants, etc. also held high priority ratings in their capacity as suppliers of essential war materials.



Thus the Onondaga Pottery Company contributed substantially to the war effort in the line of established products, directing their efforts to supplying the needs of the fighting man as well as supplying the man behind the man behind the gun.

pany, was descending from his buggy at that very moment in the street below. Only by some miracle was Mr. Pass able to control his astonishment and duck in time to escape this unexpected missile.

'Tis truly said that men and women of decision built the Onondaga Pottery Company as we know it today. Mary made her decision in this instance and Mr. Pass congratulated her on her quick action in preventing a serious fire.



SYRACUSE TRUE CHINA FOR THE GOVERNMENT



THE

War Department

*expresses its appreciation for patriotic
service in a position of trust and
responsibility*

to

R. H. PASS

*For outstanding services rendered in time
of war to the Ammunition Development
Program of the Ordnance Department*

Washington, D. C. 3 December 1945

W. H. Casselberry
Lieutenant General, Chief of Ordnance

W. H. D. ...
General
Commanding General, Army Service Forces

R. H. P. ...
Secretary of War

The War Department's Award, reproduced above, should be regarded properly as applying to the people of the Pottery organization as a whole. The War Department's practice in regard to Citations for distinguished civilian service in time of war, is to designate an individual rather than an organization. Since the accomplishments of each of us in this Pottery organization are dependent on the service and cooperation of the people of the Pottery as a whole, I am aware, and I want everyone at the Pottery to realize, that the honor which the War Department has bestowed by this Award belongs to you all.

Cordially yours,

R. H. P. ...

The following pages

present the story of Modern Syracuse China in terms of the finished product, the culmination of the work of the modern potter and craftsman, the final end and aim toward which the creative and productive efforts are directed. The ensuing photographic studies are a representation of the settings in which each type of ware has been designed to blend with the surroundings. These are some of the back drops against which Syracuse China is displayed in every day use. Whether Syracuse China is required to serve the public or complement a home, it is designed in structure and pattern to meet the needs and tastes of the user. Unfortunately space does not permit us to show all the establishments representing satisfied users of Syracuse China. It is, in effect, a pictorial sampling suggesting the range and variety of national users, both in the public and private sense.



PINE ROOM, THE CORONADO HOTEL, ST. LOUIS, MISSOURI





PIERRE GRILL, PIERRE HOTEL,
NEW YORK CITY



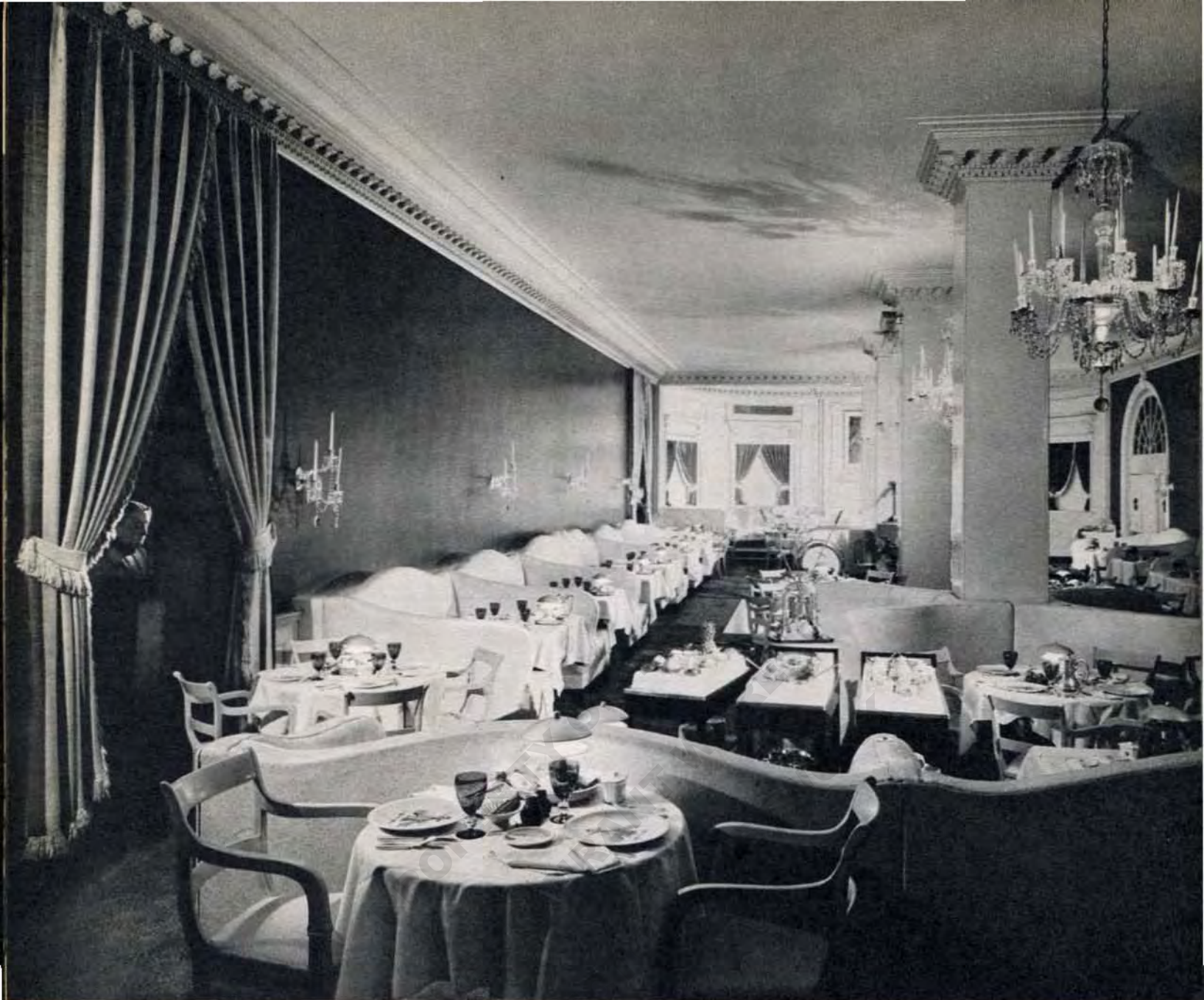
COCOANUT GROVE, AMBASSADOR HOTEL, LOS ANGELES, CALIFORNIA

MARINE DINING ROOM, EDGEWATER BEACH HOTEL, CHICAGO, ILLINOIS





JONATHAN CLUB, LOS ANGELES, CALIFORNIA



PUMP ROOM, AMBASSADOR HOTEL,
CHICAGO, ILLINOIS



COLONIAL ROOM, HOTEL ROOSEVELT, NEW YORK CITY





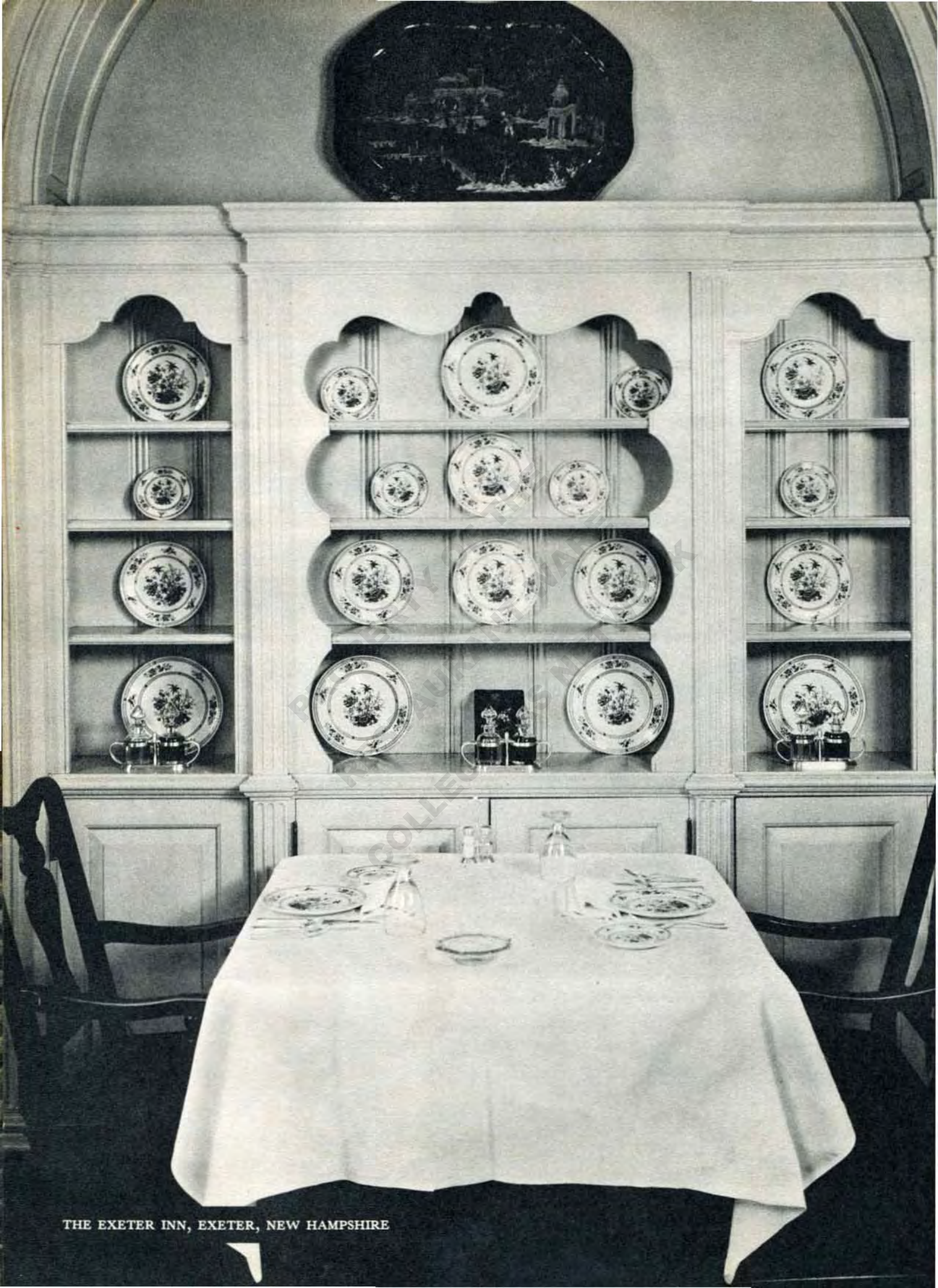
PEACOCK COURT, HOTEL MARK HOPKINS, SAN FRANCISCO, CALIFORNIA





COLONIAL ROOM, SCHRAFFT'S RESTAURANT, NEW YORK CITY





THE EXETER INN, EXETER, NEW HAMPSHIRE



THE STEVENS HOTEL, CHICAGO, ILLINOIS





DINING CAR, THE HIAWATHA OF THE CHICAGO, MILWAUKEE,
ST. PAUL AND PACIFIC R. R.



DINING CAR, LOUISVILLE & NASHVILLE R. R., LOUISVILLE, KENTUCKY





WILLARD HOTEL, WASHINGTON, D. C.



EMERALD ROOM, BROWN PALACE HOTEL,
DENVER, COLORADO



SKY CHEFS, HARTFORD UNIT





MURAL ROOM, HOTEL ST. FRANCIS,
SAN FRANCISCO, CALIFORNIA





SYRACUSE HOTEL, SYRACUSE, N. Y.



HOTEL ROANOKE, ROANOKE, VIRGINIA





ST ANTHONY

TAPESTRY ROOM, THE ST. ANTHONY HOTEL,
SAN ANTONIO, TEXAS





MAYFAIR ROOM, THE BLACKSTONE HOTEL,
CHICAGO, ILLINOIS





MOUNTAIN VIEW HOUSE,
WHITEFIELD, NEW HAMPSHIRE





J. L. HUDSON TEA ROOM, DETROIT



PERSIAN ROOM, SIR FRANCIS DRAKE HOTEL,
SAN FRANCISCO, CALIFORNIA





EMPIRE ROOM, HOTEL UTAH,
SALT LAKE CITY, UTAH



THE MERCURY, NEW YORK CENTRAL SYSTEM

DINING ROOM, S. S. SANTA ROSA, GRACE LINES





SYRACUSE CHINA IN SERVICE ON ONE OF THE
SANTA FE'S SUPER CHIEF DINERS





ON THESE PAGES
ARE SHOWN A FEW
SAMPLES OF THE NEW
DINNERWARE PATTERNS
DEVELOPED BY THE
ART COUNCIL



ANOTHER GROUP OF
DINNERWARE SUGGESTIONS
FOR THE FUTURE, DESIGNED
AND DEVELOPED BY THE
ONONDAGA POTTERY
COMPANY



GOVERNOR CLINTON



Autographs

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COLLECTORS NETWORK

