

IROQUOIS  
CHINA



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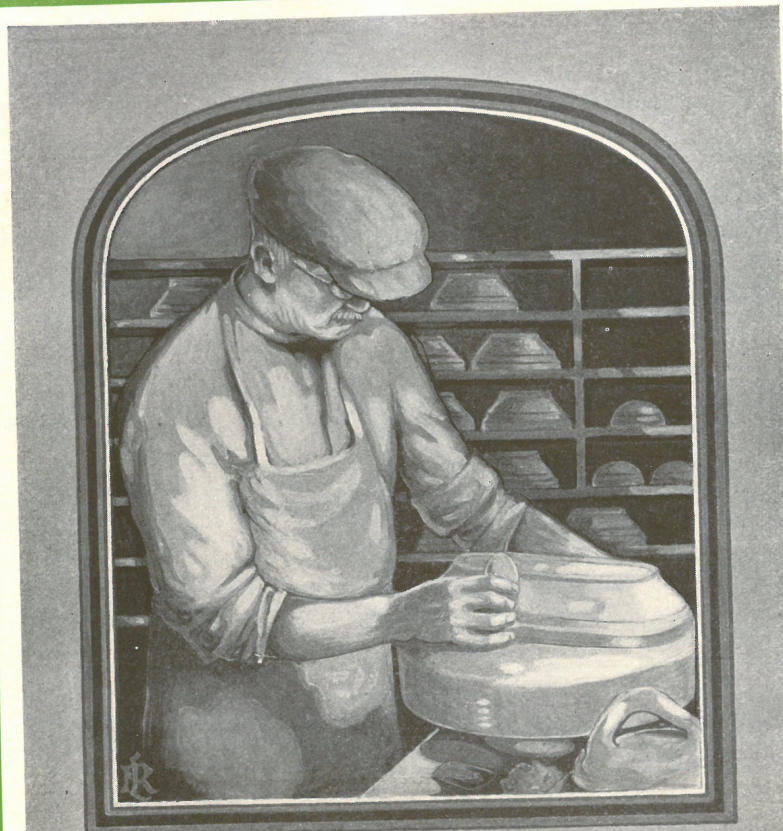


VITRIFIED CHINA FOR HOTEL,  
RESTAURANT, CLUB AND  
HOSPITAL USE

IROQUOIS CHINA COMPANY

SYRACUSE, N. Y., U. S. A.





The creative genius of man finds expression in the modelling of plastic clay. Potters of the old school pass on to a new generation the skill and craftsmanship that have helped to build the reputation of Iroquois China.

*"Then I went down to the Potter's house, and behold, he wrought a work on the wheels."*

*—Jeremiah.*

FROM early biblical days the potter and his wheel have been objects of wonder and mystery. The Egyptians claimed the potter's wheel was a gift of the immortal gods. To Homer, the spinning of the potter's wheel was like the rhythm of the dance.

Each generation through the ages has brought about an improvement in the making of china, but even now the romance of the potter's art is filled with new pictures of man's handiwork.

In making Iroquois China for hotel, club, hospital and restaurant use, all the ancient secrets, applied with modern inventive genius, are combined for efficiency in one of the newest and most modern potteries in America.





*A glimpse of the clay shop with the line of "jiggermen" at their machines. A part of the new Iroquois plant—with perfected equipment that brings a new standard of quality and excellence.*



ARE and precision in every stage of a long and complicated process of manufacture make Iroquois China durable, artistic and economical. Two months are required from the mixing of the clay to the final selection and shipment of Iroquois China. Throughout that period each succeeding operation is accomplished with maximum efficiency.

Finest grades of selected china clays, flint, feldspar and other ingredients, carefully washed to remove impurities, and mixed with precision according to a thoroughly tested formula, make the body from which Iroquois China is produced.

Made into a liquid, from which all iron content is extracted, and then compressed into pliable but tenacious clay, it passes on into the clay shop where expert potters at their wheels shape the many pieces in the Iroquois line.

Each piece is made on a plaster of paris mould. In making regularly shaped ware a worker cuts a slice of the plastic clay and flattens it to the required thick-



*A skilled workman shaping a plate.*





*The long line of kilns where Iroquois China is transformed from tender clay to strong, thoroughly vitrified china.*

ness, then throws it on the mould which gives shape to the face of the plate. The neighboring jiggerman places the mould upon the revolving machine and brings down into place the tool which forms the back of the piece, cutting away all waste as the mould is turned at great speed beneath it.

Hollow pieces, such as pitchers and creams, are formed by a process known as casting. Liquid clay is poured into a mould which absorbs the moisture, forming a uniform coating of clay on the inside of the mould. The excess liquid is then poured off, leaving the article perfectly shaped. The ware is then placed in drying cabinets.

The dry or "green ware", as it is called, is taken from the mould and the rough edges sponged off. The pieces of ware are placed in the saggars, or fire-clay containers, and embedded in clay to protect the shape. Each of the 2,000 saggars which go to fill a kiln holds twenty-four pieces of ware; thus 48,000 pieces are handled in one firing. When filled, the sagger is sealed with clay and carried on the head to one of the

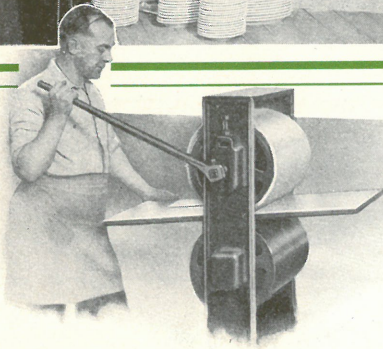
*Carrying the saggars to the kilns.*







*Decorating Room.*



*A printer who produces the print decorations to be transferred on Iroquois China before the glaze is applied.*

high, round kilns which stand in a long row. Then the ware is given its first or "biscuit" firing.

It takes sixty hours to fire a "biscuit" kiln, during which time the heat is gradually raised to 2400° Fahrenheit, completely fusing the clay and making each piece of ware flint-like in hardness and exceptionally strong.

The ware is then annealed for thirty-six hours in sealed kilns. This special process gives the tensile strength and durability that is characteristic of Iroquois China and is the secret of the toughness of the ware.

When the kiln has cooled and the ware is removed, each piece is thoroughly vitrified. The "bisque" is carefully cleaned and selected and is now ready for decorating.

Iroquois China designs are planned with great care to assure their practicability, clearness and artistic excellence.



*Applying print patterns to the ware.*





*Band and line decorating room. Experienced decorators with dexterous brushes apply the color.*

Print patterns are hand engraved on copper and printed on thin paper. Girls deftly apply them to the ware; the paper is then removed, leaving the design. Decalcomania designs are lithographed in color on special transfer paper and applied in much the same manner. Special designs, such as crests, made in this way are usually combined with a simple line treatment which is very effective. Bands and lines are applied by hand by skilled decorators.

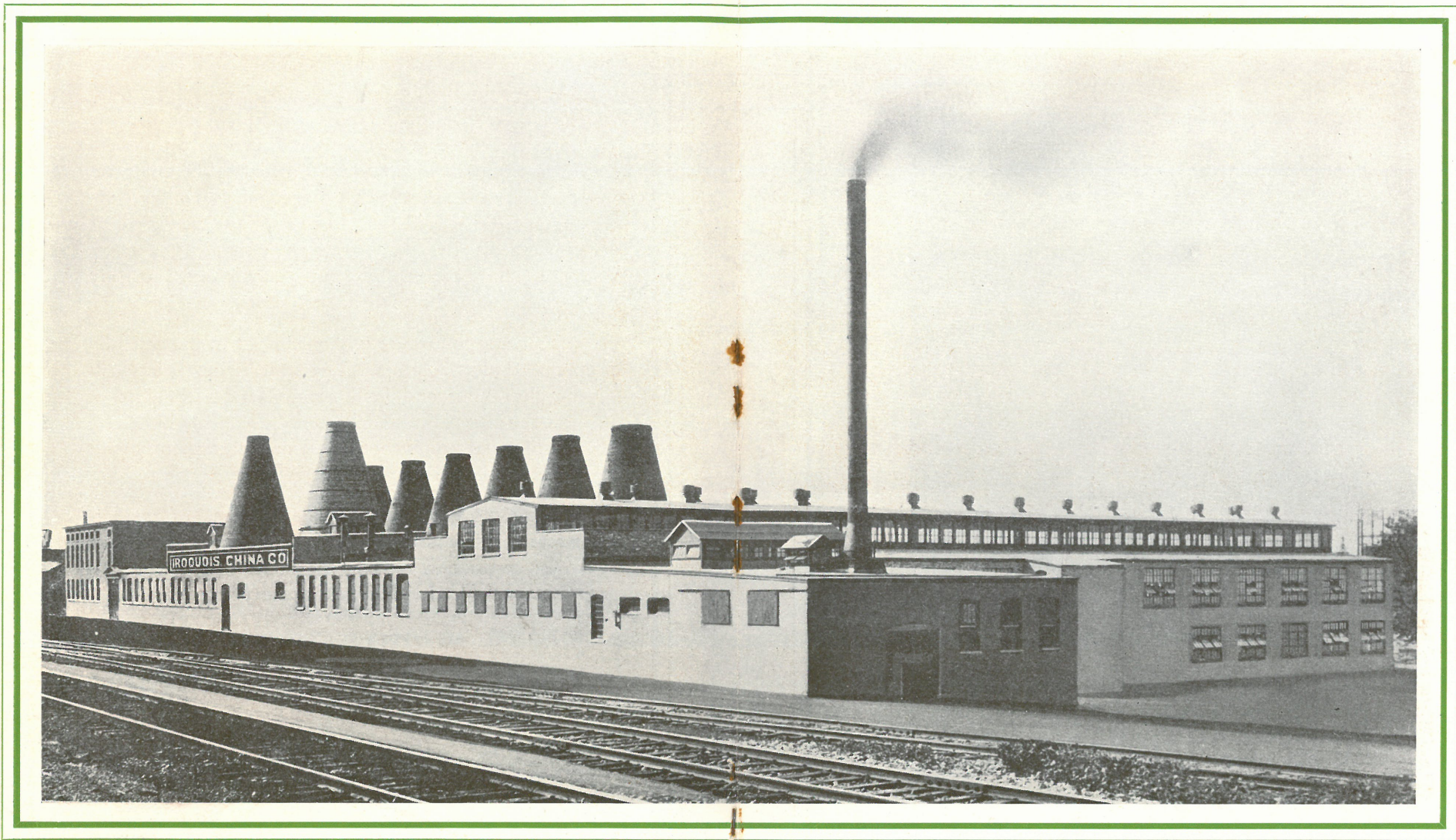
The decorated ware is then dipped in the carefully prepared glaze solution. The ware is next placed in the glost kilns and fired again. Under the intense heat the glaze fuses and becomes extremely hard and flint-like and unites thoroughly and permanently with the body.

Removed from the kilns, each piece of ware is carefully inspected, selected for grade and sent forward to its destination bearing the mark of its origin—an assurance of long life and satisfactory service.



*Decorator applying bands and lines.*





*THE MODERN PLANT OF THE IROQUOIS CHINA COMPANY AT SYRACUSE, N. Y.*

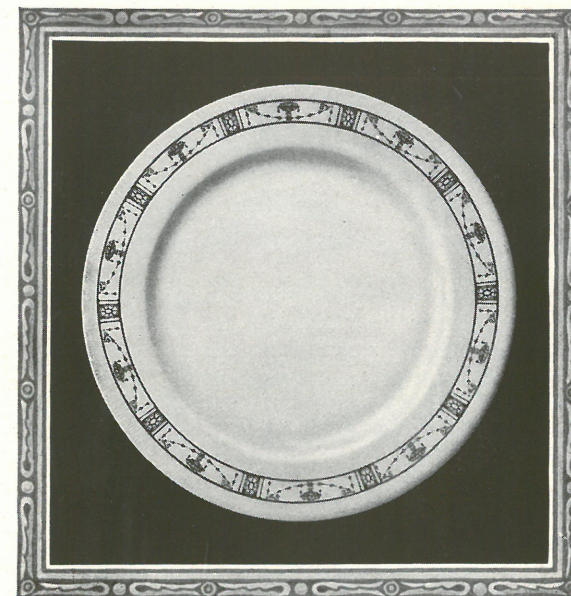
*The large new addition increases its capacity, making possible a higher standard of quality and a weekly production of 120,000 finished pieces.*





### THE CORILAN

Originality in design, balance and simplicity are expressed in the new Corilan pattern. It is an example of the care and attention given to the practical and artistic design of patterns exclusive to Iroquois China.



### THE GEORGIAN

A truthful adaptation of the eighteenth century style, the Georgian is distinctive and possesses quaint charm and refinement. Its clean-cut design presents a delightful contrast to the clear blue-white of the ware.





1037-L57

An authentic adaptation of the type developed by James and Robert Adam, this stock design expresses the excellence of this style.



1037-57

The same Adam design as 1037-L57 but without the outside band. Simple, yet quite as effective.





1081-57

A good design that has always been extremely popular and looks best in cool green.



L10

This treatment of band and lines is always in good taste. Adaptable to any environment and is very well favored.





L 27

An attractive band and line combination. The simplicity of the treatment and the cool green make this pattern pleasing and artistic.

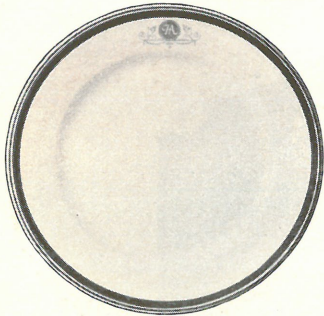


L 39

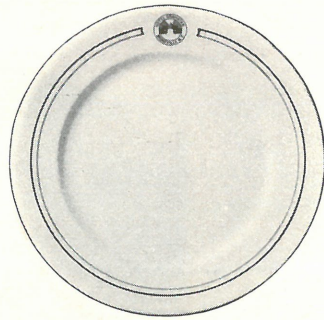
The value of parallel lines in the decoration of pottery was recognized by the potters of ancient Greece. The L39 design continues in popularity because of its simplicity and beauty.



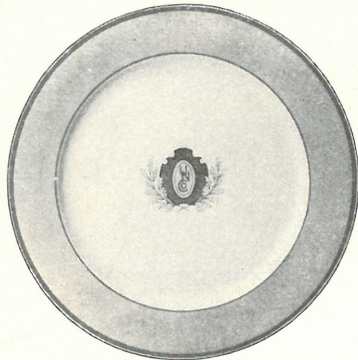
SPECIAL HOTEL AND RESTAURANT DESIGNS  
IN IROQUOIS CHINA



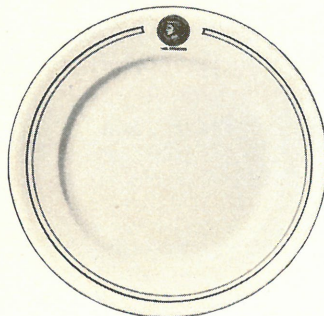
HOTEL ALMANDARES  
HAVANA, CUBA



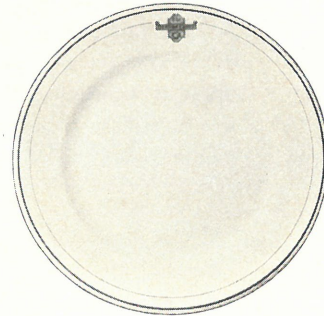
HOTEL GRAMATAN  
BRONXVILLE, N. Y.



UNION NEWS CO. RESTAURANT  
GRAND CENTRAL TERMINAL, NEW YORK CITY

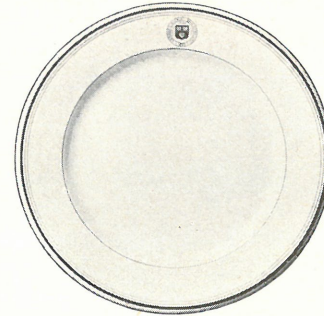


HOTEL SYRACUSE CAFETERIA  
SYRACUSE, N. Y.



ORANGE COURT APARTMENT HOTEL  
ORLANDO, FLORIDA

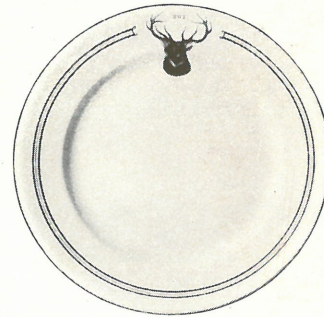
SPECIAL CLUB AND HOSPITAL DESIGNS  
IN IROQUOIS CHINA



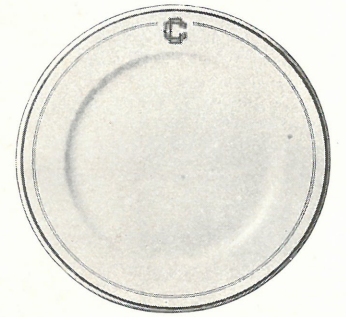
HARVARD CLUB  
NEW YORK



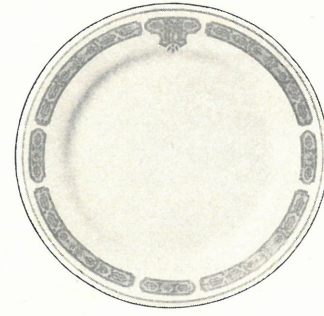
PENDENNIS CLUB  
LOUISVILLE, KY.



ELKS GRAND LODGE  
DUBUQUE, IOWA



CHICAGO CLUB  
CHICAGO



FIFTH AVENUE HOSPITAL  
NEW YORK CITY



INGALLS MEMORIAL HOSPITAL  
CHICAGO



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