

**The Future
of
Glass and Ceramic
Decorating**

Presentations of the following speakers
are not included in this Volume:

Universal Banding Machine: Bill Miller,
Miller, Miller Pottery Engineering Co.

Automatic Screen Printer: Steven Agler,
Kammann Mchines.

UV Curing: George Hagwen, Fusion UV
Curing Systems.

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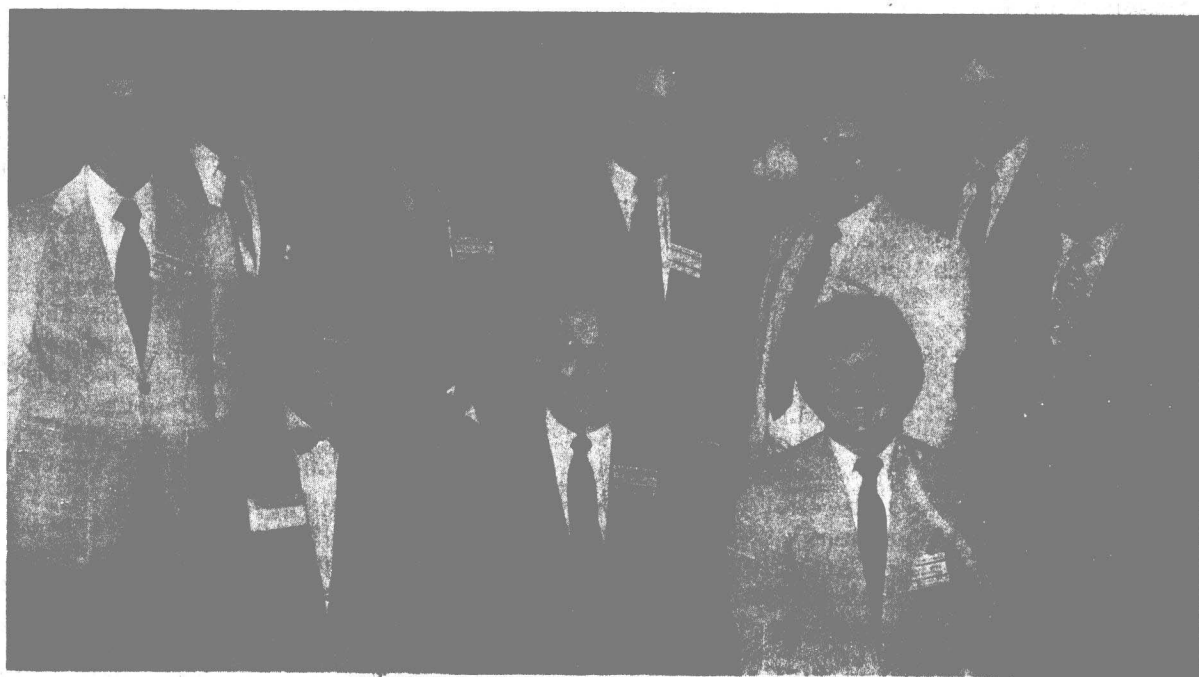
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1984 SGD OFFICERS



SGD OFFICERS (left to right, back row): Robert Baran, SGL Modern Creative Corp., SGD Director; David G. Carl, The Glass Brander, Treasurer; Floyd Lindemuth, Brockway, Inc., 1st Past President; James Calderwood, Grove, Jaskiewicz, Gilliam & Cobert, SGD General Counsel; Jed Janeri, Anchor Hocking Corp., 2nd Past President; David Wood, M. W. Periscope, Inc., Director; and Andrew Chorniewy, Engelhard Industries, Director. FRONT ROW: Frank S. Child, Technical Writer, SGD Executive Secretary; A. E. Warsinsky, Houze Glass Corp., President; and Steven B. Agler, Kamman Machines, SGD Vice President.

PRESIDENT'S BANQUET MESSAGE

A. E. Warsinsky
SGD President, 1983/84

*Vice President
Houze Glass Corporation*

A registered Professional Engineer, Ed is Vice President, Manufacturing, Houze Glass Corporation. He has a Bachelor of Science Degree from West Virginia University and began working in the industrial engineering field with the True Temper Corporation and Sterling Faucet Company before joining Houze Glass in 1962 as an industrial engineer. He was promoted to production Manager, then to Vice President, Manufacturing.

We have reached that time of year when it becomes necessary for Frank to break in a new president.

This procedure has been going on now for twenty years. In fact, it is getting to the point that some of us, besides not being able to remember when we were not married, also can't remember when we did not belong to SGD.

Important as SGD was to decorators back in the Sixties, important enough to stimulate the founding of this Society, its importance to ceramic and glass decorators now is considerably greater. Consider first that the rate of technological advancement in the Eighties is many times what it was in the Sixties. Advancements in the state of the art in these twenty years are boggling.

Second, in the field of environmental controls decorators in the Sixties would read, with passing interest, stories in their local newspapers about how governmental regulatory agencies affected the auto and steel industries. No one ever dreamed that one day the FDA, EPA, and CPSC would sit in judgment in Washington deliberating the fate of those companies who earn their livelihood decorating the external surface of glass tumblers and ceramic coffee mugs.

To say that these are truly exciting times is the understatement of the evening. Believing that no one here tonight would say, "Stop the world, I want to get off", I interpret your very presence here to indicate that you want to make the most of these exciting times. You, therefore, are urged to get more involved in the workings of your Society.

You no doubt know the workings of your company thoroughly. But do you thoroughly

know your industry? With the current rate of technological advancement, who can dare not know what sophisticated, multi-color printers are being built by the decorating machine manufacturers? Who can dare not know what new governmental regulatory legislation will affect ceramic and glass decorators?

I pledge to you as your President that this Society will make available to its members a rigorous coverage of the worldwide developments affecting our industry. You may rest assured that by attending the Annual Seminars and otherwise taking an active part in SGD affairs you will have the valuable knowledge of industry developments and changes.

And now, in concluding my remarks, I would like to recognize certain individuals, without whom, I could not possibly perform my duties. First are your Directors who work so diligently and willingly for the betterment of our Society. Next, the work required for our Society means time away from the job. I would like to acknowledge the top management of my company and, in particular, Mr. Gary Larew, whose support I obviously require. Third, as in all organizations, the life blood of this Society is its members. Make no mistake, the very heart beat that pumps this blood of SGD is Frank Child. All year long, at our meetings and in-between, your Directors keep their work on schedule by moving to the drumbeat that is hammered out by Frank.

Frank, you do an absolutely super job, and it is a distinct pleasure working with you. Last, but by no means least, the work required for our Society means time away from home. I want to thank my beautiful wife, Barbara, for her support and encouragement and, also, for her work with the Hospitality Committee for this Seminar. Additionally, may I introduce our four lovely daughters who are in attendance this evening.

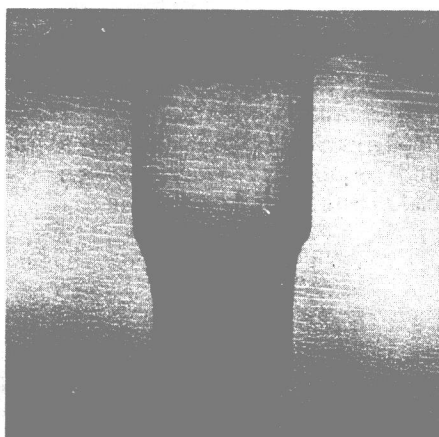
And now, may I wish you all an enjoyable evening, and interesting and informative Seminar, a safe journey home, and a profitable conclusion to 1983.

DISCOVERY ROOM REPORT

Marian P. Loomis, President
Marian Loomis Designs

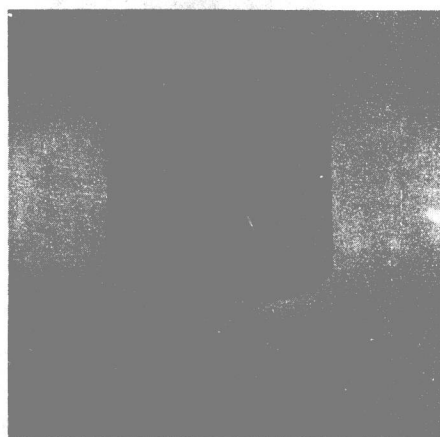
JUDGES: Marian P. Loomis; George J. Furutani, Shiseido Cosmetics (America) Ltd; and Wesley Means, L. E. Smith Glass Co.

1.1. ARTWARE: Glass



Design Award--SGL Modern Creative Corp.

Having a frosty, cool effect with gold banding, this design has a nice shape, and it is comfortable to hold.



Technique Award--Irene Pasinski Associates

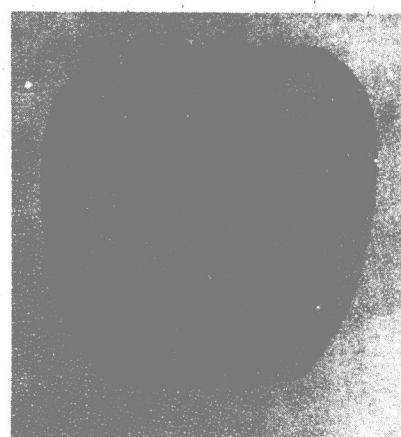
A candle holder with visual graphics in motion gives an interesting effect.

1.2. ARTWARE: Ceramics



Design Award--Woodmere China, Inc.

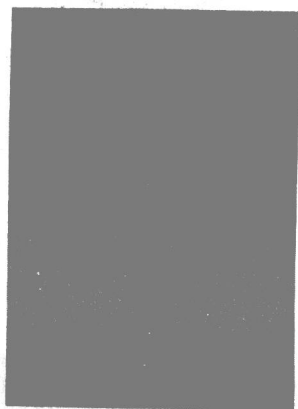
An elephant teapot which has a charming touch of whimsy. Not only is it a conversational piece, but it is also functional.



Technique Award--Nouveau Art Glass Co.

This small vase is decorated with ceramic lusters that flow to create an interesting pattern and effect.

2.1. LIGHTING WARE: Glass



Design Award--L. E. Smith Glass Co.

A large candle holder which has a blue flue. The decal with birds of soft colors blends well to give a pretty effect.



Technique Award--Fenton Art Glass Co.

The large lamp has an outstanding hand-painted seascape that covers the entire circumference of the shade.

3.1. NOVELTIES & SOUVENIRS: Glass



Design Award--Houze Glass Corp.

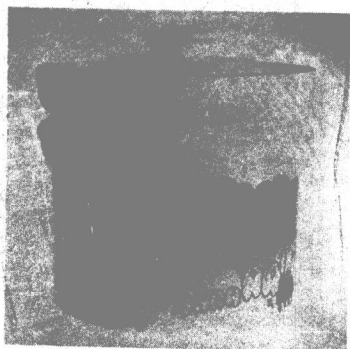
In this commemorative ashtray, we found that excellence in graphic design, combined with the shape and smoky shade of glass, resulted in a successful effect.



Technique Award--Houze Glass Corp.

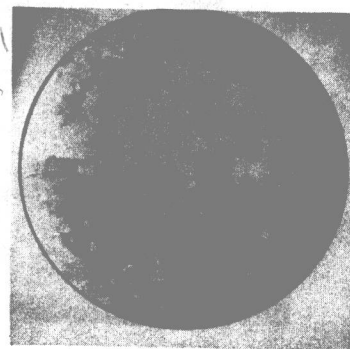
A multi-color ashtray in which the pattern can be seen on the front as well as on the back. There is a well-executed use of gold.

3.2. NOVELTIES & SOUVENIRS: Ceramic



Design Award--The Pfaltzgraff Co.

A cannister with bright colors and humor will bring fun into the kitchen.



Technique Award--Irene Pasinski Associates

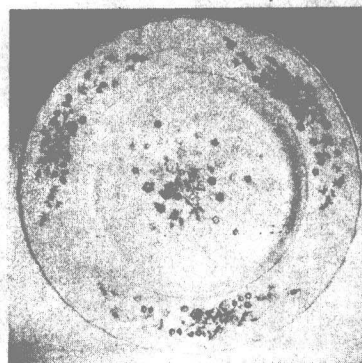
We found these plates charming, with colorful excellence in decal print of the full coverage of the entire plate.

4.1. TABLEWARE: Glass



Design Award--VMC

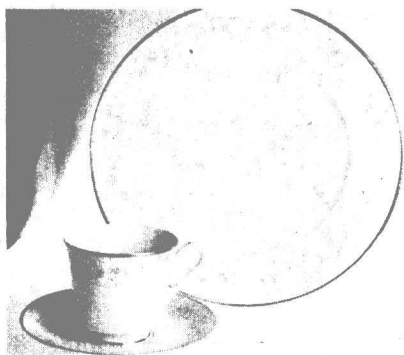
This goblet has an exquisite decorating effect, with pattern in the gold banding combined with the cut glass effect.



Technique Award--J. G. Durand

The floral plate is excellently executed with a multi-colored pattern.

4.2. TABLEWARE: Ceramic



Design Award--Irene Pasinski Associates

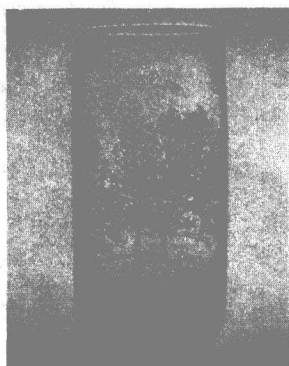
This pattern has a contemporary pastel feeling, which is well designed, as is the decal.



Technique Award--Homer Laughlin China Co.

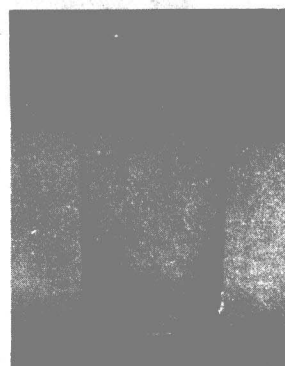
The rubber stamping is of high quality, with an interesting halftone effect.

6. TUMBLERS: Glass



Design Award--Wheaton Fine Glassware

We liked the delicate trees, which went well with the shade of the tumbler.



Technique Award--Owens-Illinois Inc.

This white pattern with its delicate halftone effect create an elegant look.

7.1. MUGS: Glass



Design Award--Glass Innovations Inc.
The white, frosted shell complements the shape of the mug.

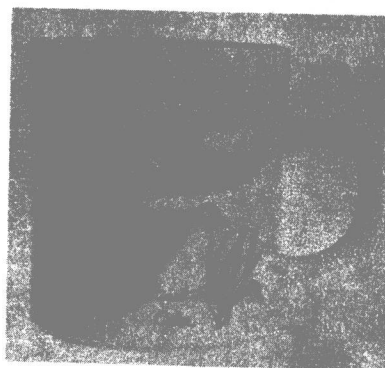


Technique Award--Fenton Art Glass Co.
The depth of gold color which has been applied give a three-dimensional look.

7.2. MUGS: Ceramic

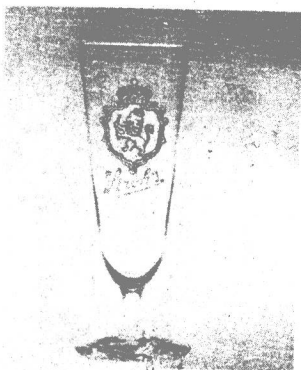


Design Award--International Decal Corp.
The multi-color screen decal, with its colorful effect, is fun and pleasing to look at.

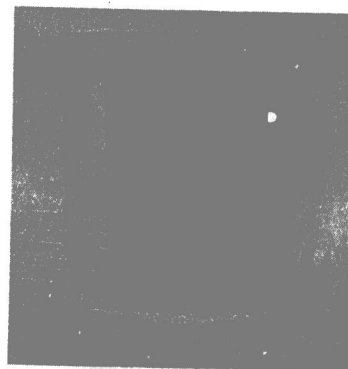


Technique Award--Cutler Brands & Designs
The multi-color, direct screening has tight registration with a complete wrap-around to the handle.

9.1. INSTITUTIONAL: Glass



Design Award--Custom Deco Inc.
The raised gold gives a three-dimensional effect, and the logo is tasteful in its simplicity.



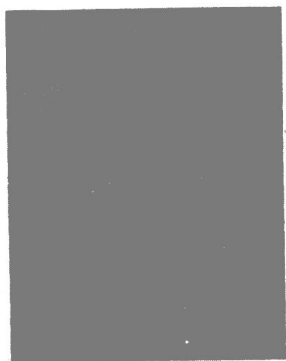
Technique Award--VMC
The multi-screen decoration has fine detail and sharp registration. The clarity of printing is outstanding.

9.2. INSTITUTIONAL: Ceramic



Design and Technique Award--Homer Laughlin China Co.
This handsomely designed, beautifully executed service plate makes a statement of quality.

10.1. MANUAL DECORATING: Glass



Design Award--Fenton Art Glass Co.

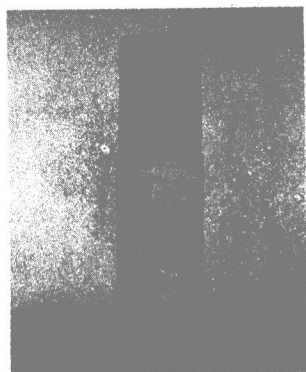
We like the overall coloration of the design, and the bell itself.



Technique Award--Karl Barathy Clockmakers

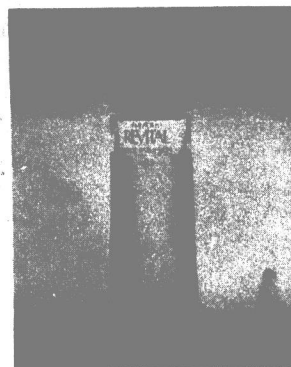
Exceptionally detailed with a striking blend of colors, this clock face is painted in the typical style of the early-American artists.

11.1. COSMETIC CONTAINERS: Glass



Design Award--Custom Deco Inc.

The frosted background with the multi-colored ceramic screens creates a delicate, feminine look which is appropriate for a perfume container.



Technique Award--Shiseido Cosmetics

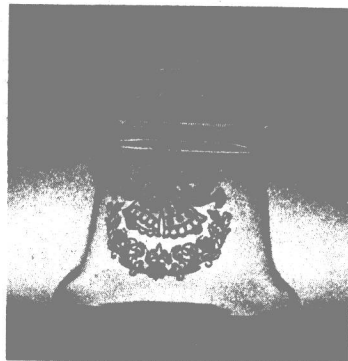
The acid-frost background goes to a distinct edge, and the tight registration of screen printing emphasizes the raised gold product name.

12.1. FOOD CONTAINERS: Glass



Design Award--Custom Deco Inc.

This piece is functional as well as decorative. Both the pattern and shape are well designed.



Technique Award--Custom Deco Inc.

We were impressed with the registration and the raised effect of the gold, combined with the transparent color.

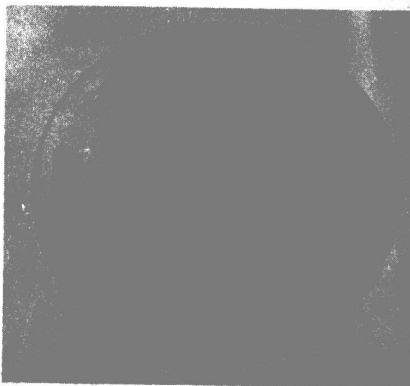
13.1. INNOVATION: Glass



Design and Technique Award--Fenton Art Glass Co.

We found this a striking piece. The woman's face, which is cut into the glass, gives a dramatic, dimensional look.

13.2. INNOVATION: Ceramic



Design and Technique Award--Woodmere China, Inc.

This handsome design, with a liberal use of gold, is combined with a beautifully executed metallic insert. This is an innovation in decorating techniques.

PRESENTATIONS

2000-01-01 10:00:00

2000-01-01 10:00:00

IMPACT OF EMERGING WORLD MARKETS ON THE DECORATED GLASS AND CERAMIC INDUSTRY

John Braunschweig
Tienshan, Inc.

Chief and General Manager
Liling Fine China

Tienshan's American Operations

Keynote Speaker
Society of Glass Decorators

Monday - 10:00 a.m.
Impact of the Emerging World
Markets on the Decorated Glass
and Ceramic Industry

John Braunschweig is president of Tienshan, Inc., an international marketing company which specializes in fine porcelain dinnerware. He formed the company as a joint venture with the China National Arts and Crafts Corporation, Beijing, while representing the London Export Company, which he joined in 1978 as vice president and general manager of imports.

John became president of Tienshan when that company was incorporated in January of this year. He has worked and travelled extensively throughout Europe and in other parts of the world, as well as the Far East, always focusing on the glass and dinnerware markets.

Previously, he was with Jepcor, directing imports of stoneware for American firms, and for six years he was eastern sales manager of Sigma Marketing Corporation. He holds a B.A. Degree in economics from the University of Wisconsin, where he also pursued studies in music. He still plays the tuba on occasion.

I was speaking to some of the SGD Members as I rushed here from the airport this morning. I said that I felt sort of akin to the domestic industry, even though my primary function now is to import dinnerware from China,

In dealing with the subjects that you have asked me to speak about this morning, I basically put forth four questions that I will deal with.

First, I will tell you who Tienshan is. Secondly, to define the third-world countries, I see some difference in how they particularly lay out with regard to the threat to the domestic industry. Thirdly, what the threat is--if it can be called a threat. Then, in the fourth instance, how to deal with the threat.

Tienshan, basically, is a company that markets products exclusively from People's Republic of China. Historically, Tienshan got its origins with the formation of a company called London Export Corporation in the United Kingdom.

The London Export Founder, Jack Perry, was a ready-to-wear merchant in London in

the early '50s, when he came upon a representative of the Chinese Government without realizing it at a social function.

The Chinese were out in the world, particularly their foreign trade people at the time looking for new trading partners. The partners that historically had traded with China had very strong ties (in the early instance) the old opium trade and, more recently, to the Nationalists who ended up by occupying Taiwan. They were looking for new trading partners, and a man by the name of Chi, Chao Ting, who was one of the first ministers of foreign trade in China, ran across our founder, Jack Perry, at a party in London, actually at Cambridge University.

He was impressed with Jack's compassion particularly with regard to developing nations. And so he made contact with them in 1952--and the first agreement between a western corporation and the Chinese Government was signed (between London Export and the People's Republic of China). It was a primitive document, if you look at it today. Basically all that it said was that we chose to be partners, and that London Export would be a company that would acquire commodities for the People's Republic of China.

Basically, the company that formed the background of Tienshan was a China trader, a new China trader. The company dealt primarily in commodities up until 1960, and it is still very strong in the commodity trade. That is actually the most important part of our business.

It developed such commodities as rice, and all of the things that developing nations have--usually animal by-products and things that are non-manufactured, not very sophisticated. But as China has developed and its needs have grown, London Export has chosen to represent many western companies, and they do a lot of trade into China.

Actually, a great deal more of our activity is in trading from the United States

into China than it is from China into the United States. For example, some of the companies that we represent are American Celanese (basic polyester staple fiber), Amoco, B. F. Goodrich, and several others. In 1960, in the United Kingdom, they formed an importing company called Import Development, which was primarily set up at the urging of the Chinese to sell light industrial manufactured products and arts-and-crafts products. Up until that time, they had not seriously exported any of those products.

And so Import Development started by selling cloisonne, porcelain, and all the products that are now so strongly associated with China. In 1972, even before that, when it appeared as if there were a thaw in the relationship between America and China, the plans were set to start two companies--Peking Imports and Peking Commodities--in the United States. This was a mirror image of the commodities business in England.

And the importing business was, unfortunately, the same thing. They went into a wide variety of Chinese arts and crafts and proceeded to lose a substantial amount of money. This market required a lot more specialization and expertise than it did in the U.K.

The experience gained from 1972 in Peking Imports showed that there was a great deal of potential in the ceramic business, particularly with China being such a natural supplier. Therefore, the concept for Tienshan was formed in 1972 to 1974, but we realized that no serious effort could be made in the United States, unless major attitudinal changes took place in China and, for any of you who have had experience with China, it is very difficult to know what the attitude is, let alone when it is going to change. In 1975, they thought that the effort to form Tienshan, which is basically a western-style marketing company, was ready to be launched. The problem was, again for those of you who have any background in China, they had a very difficult political period then.

If you go to China today, it is almost over, but in the early days, every other word was "The Gang of Four". Actually the Gang of Four really was a political faction which, in the context of Chinese politics, were very conservative. They want-

ed more power in the central government and less influence from the outside.

I was going to join the company in 1975 when I was with Sigma Marketing, but just before I was about to make the change and go to China, the political climate seemed to be heating up, and we felt that we would not get anywhere, and we put the entire project on the back burner until January, 1978.

The beginnings of Tienshan really were under the Peking Imports Manufacturers Corporate structure. The main concept, from the very beginning, was to develop products specifically for the U.S. market, constantly targeting on the section of the market that was occupied by Japanese porcelain imports.

In 1978, Tienshan began, and we started with technical exchanges. We took several machinery manufacturers over there, professors of ceramic engineering, and a variety of other experts.

We dealt with three problems within the quality realm:

1. The basic glaze problems--spots and imperfections in the glaze.
2. Warpage.
3. The lead-release problem, with which you are all quite familiar, but the Chinese were not familiar with it.

We had to spend a good deal of time educating them in not only how to make low-lead-release products, but also in how to test them. They had no idea of how to do this at the time.

And basic quality control--if any of you have had experience with a Socialist country, you will understand that quality control really is not their major objective. They are primarily interested in production. The whole concept, as archaic as it is, is based on mass production and large quantities. Quality is irrelevant.

I had an interesting side story given to me by one of the engineers who traveled on those first Tienshan visits. He told me that he had traveled to Poland several times. On one trip, they expressed a good deal of anguish over the fact that they had a new manager coming into their porcelain factory. He had actually no experience in manufacturing porcelain. Because the system in Poland was somewhat different from what it was in Russia, the

workers were rewarded on the basis of how much they produced. They really were concerned that their income would go down.

He went back about six months later and asked the guy how the new manager was doing. He said, "He's fantastic! Do you know that our production is up 20%".

You all know that it is very difficult to get the production in a pottery up by 20%. You are limited by kiln capacity, and by other factors.

"That really is amazing," said the engineer. "How did he get it up 20%?"

"He increased the weight of the ware, so that they got much more tonnage of production; they got much less breakage".

Of course, they couldn't sell it but, based on what they were being judged, he got their production up by 20%.

Then he talked about the Russian machine tool industry that put big, heavy bases on everything because they wanted to put their tonnage of production up, with no relationship to what the market wants.

In 1983, Tianshan took its final form, when we became a joint venture with China National Arts & Crafts Corp. in Peking.

Fifty percent of our company is owned by the Chinese. My boss, the chairman of that corporation, is Wang Bin, whom I just saw in Peking. He is a very astute business man, with very little marketing knowledge--that is true generally of China. It is a non-market economy.

The reasons for forming this joint venture, aside from the fact that we talked with them for five years, about the importance of dealing with this market in a proper way. They finally concluded that what we were saying made a lot of sense.

We asked them if they could show one instance in which an eastern European country--even those that have had a great experience and a great tradition of making products like Czechoslovakia with glassware had established itself in any permanent position in this marketplace. It is very difficult to do so.

As every one knows, Czechoslovakia has made the finest lead crystal glassware in the world. But who is known for lead crystal glassware? Ireland, a relative newcomer to modern production--and that is because marketing techniques were not applied to the Czechoslovakian glass. They

took no stock, and put no value, on marketing. The Chinese recognized that, if they had this enormous history of making a fine product, they should own their own reputation. And the only way that they are going to own their own reputation is by owning their own company and controlling the projection of their own brand names.

That was a major achievement for us to get them to that point--and that is the primary reason for the founding of Tianshan and it gives you a little bit of back ground on who we are.

THIRD-WORLD COUNTRIES

Basically, when every one talks about third-world countries, they are thinking of those countries of lower labor cost. I can separate them into two categories, and I put China in a category by itself, particularly in regard to porcelain.

The first category are those countries that really have no history in producing glassware and porcelain, or any ceramics. Their labor costs are very enticing to outside producers; the government is interested in developing the industry, because in almost every country in the world there is a tremendous domestic need for tableware. To import basic tableware becomes very expensive, so that the government gives a lot of help in investments in these countries.

And then they may have some supplies of raw materials or fuel for firing. Basically, I think that their primary beginning is the result of having an entire market that is being satisfied by imports, and it becomes far too costly to do so.

The technical help, as we all know, is provided by manufacturers of machinery. They are very active throughout the world selling machinery, and along with it, packages to help improve the product and produce it efficiently.

You cannot sell a machine today in the world and walk away from it. I think that people involved in that business are fully aware of that.

The main countries that are in this category are Sri Lanka, the Philippines, Ireland, Colombia, Indonesia, and there may be a few others.