



I. G. COLE'S **FRANKOMA**
1805 Cache Road - Phone 803
LAWTON, OKLAHOMA. **POTTERY**

FOR THOSE WHO LIKE NICE THINGS



Howdy!

We are John and Grace Lee Frank — the FRANKs of FRANKOMA. It has been our pleasure and thrill to model and style the creations presented in this catalog.

Frankoma was created for your enjoyment from Oklahoma clay found at the foothills of the Arbuckle Mountains. Although this clay has great potential possibilities in the natural state, its true value is in the characters we are able to build from it. We have endeavored to tell a simple story with this oldest of art materials, clay, and have used as inspirations the natural materials at our disposal . . . Wagon Wheels, Cactus, the Plains, Indian lore, etc.

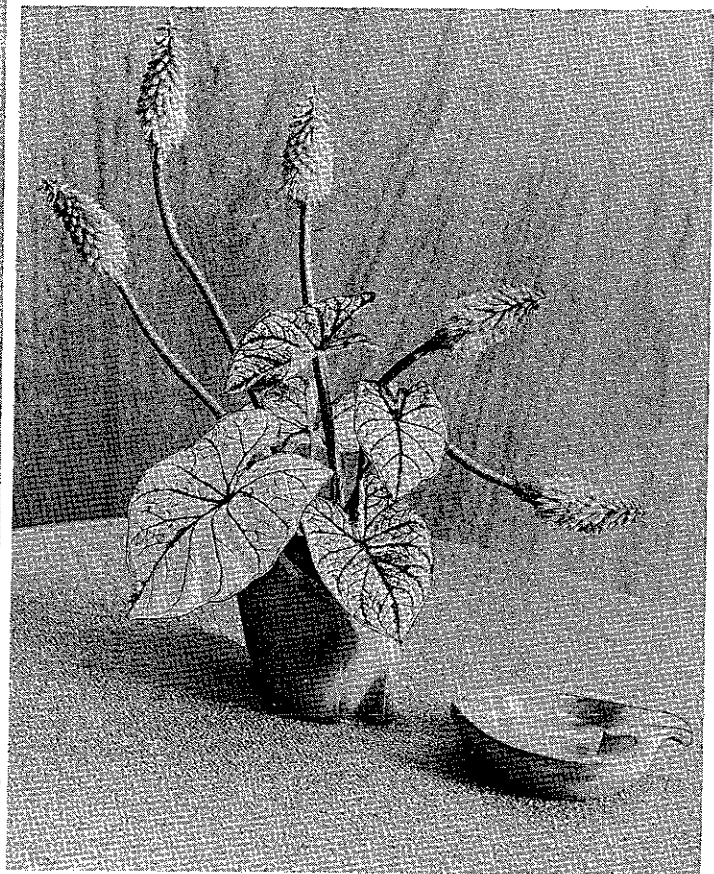
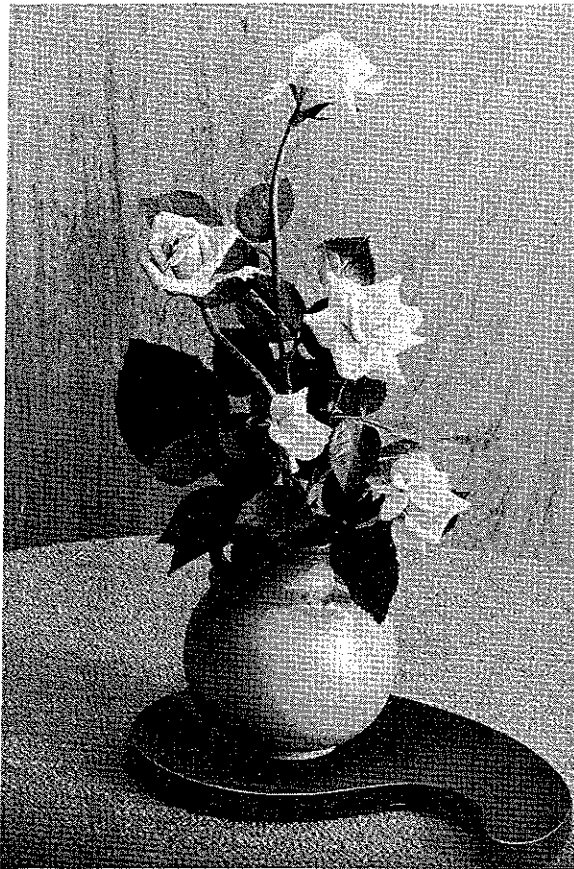
Frankoma is recognized in the field of Ceramic Art because we have combined the traditional Art of the Indians, the Spirit of the American Pioneer and the Creative Ten-

dencies of the Youth of the Great Southwest with good pottery form. Each piece is designed to be a contribution to Fine Ceramics, and to be both useful and beautiful.

Our blended colors are produced only by combining our native clay with our glazes, which are also inspired by natural surroundings—Prairie Green, Desert Gold, Red Bud, Onyx Black. We create and grind all our own glazes.

We sincerely hope you will enjoy living with Frankoma as much as we have enjoyed making it. Frankoma Pottery has only one purpose in existing—that you might be happier by living with it. We present it to you . . .

... "for those who like nice things."



Flower Arrangement by *Grace Lee*

Flower arrangement is a creative art that is as inspiring and fresh as the material that goes into the composition. When the designer sees the beauty of her arrangement penetrate through the whole room it occupies, she receives the joy and satisfaction of having placed on display the beautiful forms and colors that only God can sculpture and paint.

Flowers sound the color note in your room, and if you go about arranging them in a happy mood you can make the line of your composition swing to the tempo you desire.

To build a flower arrangement you must first have a foundation and your container should serve you in that capacity. Although it is not the most prominent it is of utmost importance. Therefore, you should select a color that is quiet and subdued so it will blend with your plant material. The lines of your container should be subtle, yet strong enough to give the arrangement security. The texture of your vase or bowl should be related to the flowers you are placing in it. A container that is simple in shape and color will give you and your flowers more freedom in bringing out the desired accent. If simplicity is your keynote you will not be disturbed by confusing lines and intricate patterns. Try to carry out the lines of the vase with the stems of your flowers so your container will become a basic part of your composition.

If you are going to build an arrangement you will need some tools. It is nice to have a small basket to keep your

clippers, flower holders, floral clay, and wire together. There is no time lost in looking for misplaced equipment and your work will be made easy.

The type of flowers is not so important as the arrangement. However, good taste bids us keep the flowers in an environment suitable to their type, for the background is to an arrangement what the frame is to a picture. Choose your flowers carefully as to color, for it creates the first emotional effect. They should also be interesting in form and character.

Your foliage should be selected with equal care and placed as purposefully. You will find many surprises and thrills when you look through the large variety of intense colors and gorgeous shapes of plant foliage. It is very important that you cut out all unnecessary leaves or branches that will make your arrangement look cluttered.

A well-balanced composition should have a main line that will govern the other two basic lines of the design. Sometimes it is the foliage, sometimes the flowers themselves, and often the branches that produce these lines. If you allow the stems to cross each other they are liable to cause friction and you lose your harmonious and rhythmic feeling.

It is nice to think of your container as a stage. Pick your leading characters and make them your center of interest. The less important flowers and foliage complete your show and tell a beautiful story.



5a-12 oz. creamer	1.00	5ns-9" service bowl	2.00
5b-12 oz. sugar	1.00	5p-16" platter	5.00
5c-7 oz. cup .....	.60	5q-13" platter	2.00
5e-plain 6" saucer .....	.60	5s-28 oz. sauce or gravy boat.....	1.50
5el-welled 6" saucer .....	.60	5t-6 cup tea pot	2.00
5cl-12 oz. mug .....	.70	5u-16 oz. individual baker	1.00
5d-3 qt. pitcher, with ice guard.....	3.00	5v-2 qt. baker	2.00
5f-10 1/2" plate	1.20	5w-3 qt. baker	3.00
5g-8" plate .....	.80	5x-16 oz. chili, soup, or cereal .....	.60
5h-large salt and pepper, pair	1.00	5xs-10 oz. dessert .....	.60
5hs-small salt and pepper, pair.....	.80	5xl-24 oz. salad or service bowl	1.00
5L-12 oz. tumbler .....	.60	5da-small creamer .....	.60
5m-16 oz. mug .....	.80	5db-small sugar bowl .....	.60
5n-5 qt. salad bowl	4.00	5dc-demmitasse cup .....	.50
		5de-demmitasse saucer .....	.50

OKLAHOMA PLAINSMAN

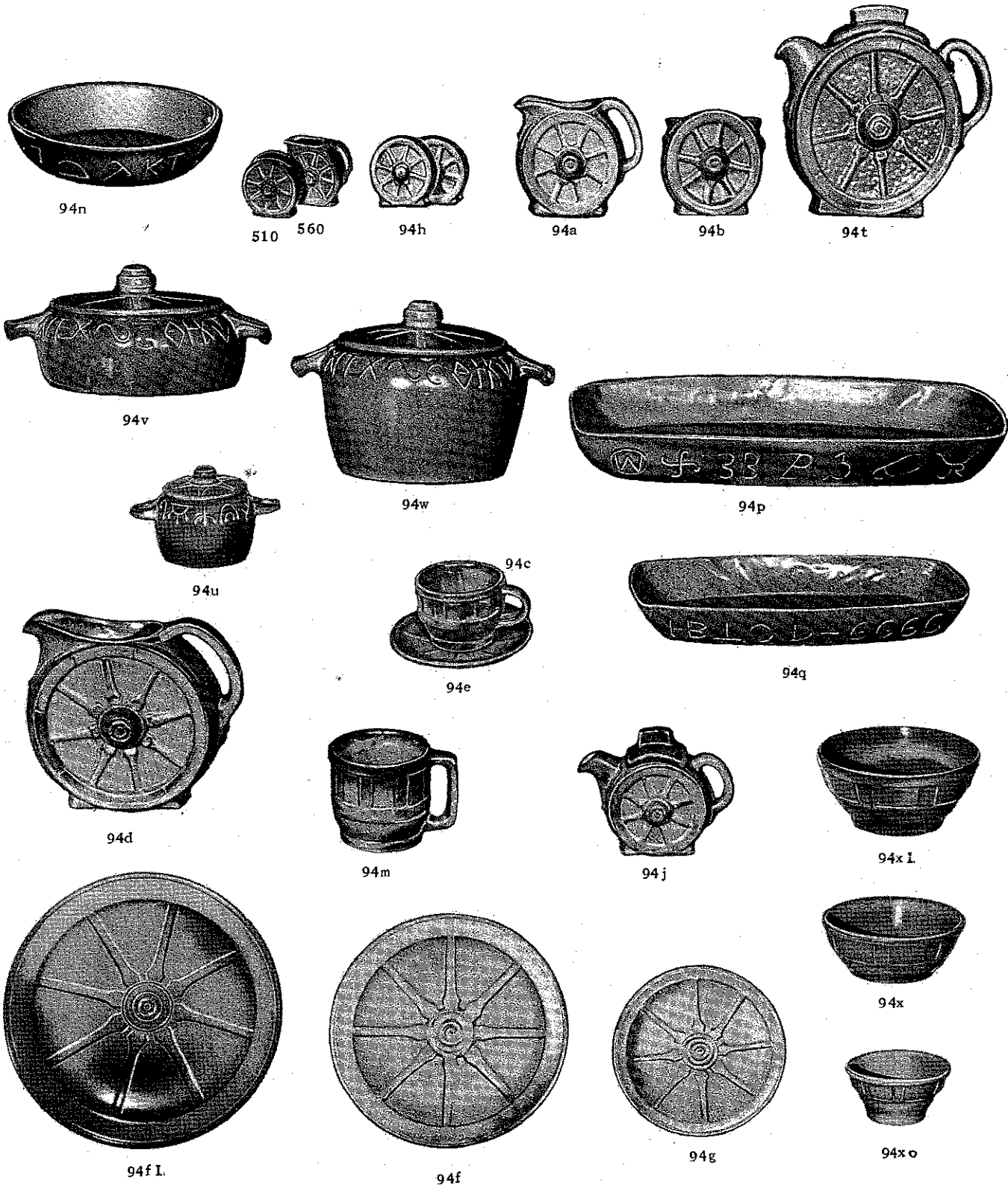
For thousands of years men have gloried in creating "atmosphere" around their favorite sport—eating. Harmonious and beautiful surroundings not only add to the pleasure of eating but make it a healthier pastime. We still lavish all we possibly can on our banquets and feasts, for we love to eat.

Men have always managed to devise some sort of receptacle to hold food, either raw or prepared, and the quality and value of his utensils depend more on his love of beauty and ability to create than the size of his purse. Of the many materials used throughout the centuries, in all countries of the world—iron, copper, brass, stone, wood, silver, and even gold, ceramics has remained the favorite of all eating vessels.

Since the acceptance of "whiteware" in the sixteenth century, most fine tables have been set with "dinnerware" or "china." This is sometimes a white earthenware, or a compounded china body, or even a translucent true porcelain. Its quality depends on the selection and handling of the materials plus its Art value expressed in line, form and color.

Today, from the crudest earthenware to the finest porcelain, we still choose CERAMICS of some kind for our table. Altho we would not eliminate "whitewares," we love our modern pottery tableware. Why not? It is gay, happy, and colorful, and surely fits into our modern mode of living. It is with this in mind that we have created FRANKOMA TABLEWARE.

For one design we have gone to the Great Plains of the Southwest and offer you the "Oklahoma Plainsman" pattern. Its well chosen, simple lines and sturdy shapes create an atmosphere befitting its heritage. It is most appropriate "for fun or fashion."



94a—10 oz. creamer	60	94n—1 qt. service dish	1 20
94b—10 oz. sugar	60	94p—16" platter	5.00
94c—5 oz. cup	50	94q—13" pattr	2 00
94e—5" saucer	50	94t—6 cup tea pot	2 00
94d—2 qt. pitcher	2 00	94u—12 oz. individual baker	1 00
94f—9" plate	1 00	94v—2 qt. baker	2 00
94fl—10½" dinner plate	1 20	94w—3 qt. baker	3 00
94g—7" plate	70	94x—16 oz. chili, soup, or cereat	60
94h—salt and pepper, pair.....	70	94xl—24 oz. service bowl	1 00
94j—2 cup tea pot	1 00	94xo—5 oz. desert	50
94m—16 oz. mug	80	510—individual sugar	35
		560—individual creamer	35

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WAGON WHEELS

The romance of the west lives on with our Wagon Wheel Set. The pitchers are quaint and practical. The cup is the hub of the wheel, and the "good luck" horseshoe makes the handles for the baker. There are bands of cattle brands on the platters and bowls. The whole set is an application of the fine designs one can find on any ranch.

A most colorful part of the history of the southwest is the cattle industry, and the rancher's "coat of arms" is his "cattle-brand." The covered wagon, "wagon wheels," horses, the cowboys, cattle, the "little dogie," and above all, the "cattle-brand" are symbols of this natural industry. The cattle-brand is the symbol of the rancher, and it identifies his proudest possessions. It is the family trademark, handed down from generation to generation.

Many of these brands are fine designs, and most of them have a definite meaning. Some are the initials of the owner, others may refer to hills on the ranch, the number of acres he owns, the number in the family, his monogram, a key, a hat, or any one of a thousand items of interest. Each brand is usually registered in the county in which it is used.

We are proud to take this opportunity to eulogize these pioneers of the southwest, and include a number of these brands in decorating some of the pieces of our Wagon Wheel Set.

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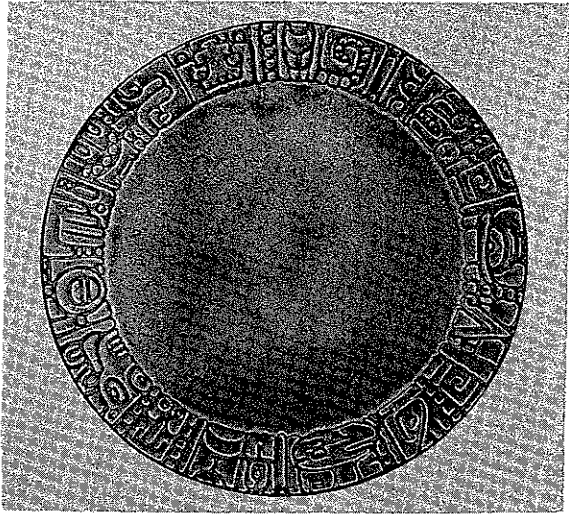
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MAYAN-AZTEC INDIAN PATTERN

7a-8 oz. creamer	.60	7g-7" plate	.70	7s-10 oz. sauce dish	.80
7b-8 oz. sugar	.60	7h-large salt and pepper	1.00	7t-6 cup tea pot	2.00
7c-5 oz. cup	.50	7hs-small salt and pepper	.80	7u-10 oz. individual baker	1.00
7e-saucer	.50	7i-2 cup tea pot	1.00	7v-2 qt. casserole	2.00
7cl-8 oz. mug	.60	7m-16 oz. mug	.80	7w-3 qt. casserole	3.00
7d-60 oz. pitcher	2.00	7n-1 qt. service dish	1.20	7x-16 oz. chili, soup, or cereal	.60
7f-9" plate	1.00	7p-17" platter	5.00	7xl-24 oz. service dish	1.00
7fl-10 1/2" plate	1.20	7q-13" platter	2.00		

THIS PAGE AVAILABLE IN PRAIRIE GREEN, DESERT GOLD ONLY



1,000 YEARS . . .

before Columbus "discovered" America, there flourished a civilization in this country whose artistic, social, and religious standards far surpassed any European peoples up to that time. Many archaeologists not only compare the art and architecture of the Mayans and Aztecs favorably with that of ancient Egypt, but in many respects prefer their achievements in art importance. THESE were the FIRST Americans. We don't know just when they came, or from where, but we do know that their cultures were quite well established by the time of Christ.

It is well established that the nucleus of American Indian tribes spread from the Great Southwest region. Those that stayed there were the Pueblos; others wandered in all directions according to their likings and interest. Those who went south came to be known as the Mayans and Aztecs. Our particular interest is in this group for it is they who have given to the world some of its richest art treasures. Their fine creations are coveted by the leading Art Museums throughout the world.

The "golden age" of Mayan Art, in which they developed their pantheon, built their temples, perfected their Arts, social structure and government, occupied the first few centuries after Christ. Pyramids and temples unearthed at Chichen and Copan, Yucatan, reveal a grandeur in architecture and wood and stone carving unsurpassed by any ancient people.

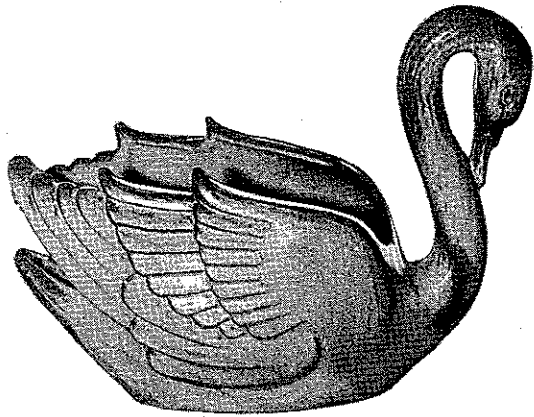
The Great Temple, built to the War Diety, was a tradition running through the entire life of the Aztecs, being completed in 1487, just before the Spanish invasion. The temple compound covered almost a quarter square mile, comprising seventy-eight buildings—a most stupendous achievement and a monument to architectural beauty.

The most widely known of the Mayan and Aztec arts are the numerous hieroglyphs. They were used profusely on buildings, altars, monuments, and other such places, not only for embellishment, but for the recording of information. The decorations on the stairway of Copan alone were composed of over 2,500 different glyphs. Freehand methods prevailed entirely over any mechanical, and ever present was the sacred Plumed Serpent—likened to the Thunder Bird of our later Indians. As they recorded history, or sang songs, or worshiped their Gods, these symbols were gems of carefully planned, beautiful designs. Their art was their only written language.

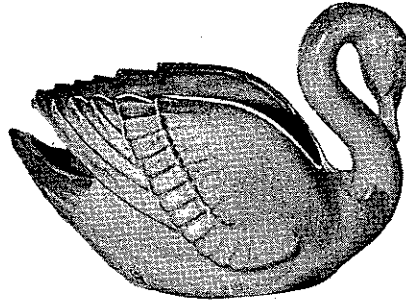
Pottery always evidenced every strata of culture. Fragments of pottery have been found where all other records have been destroyed, even in pre-historic times. Throughout the long history of all Indian tribes pottery has been the universal art. The pottery of the ancient Southwestern Indians challenges comparison in color, form and mastery of line with that of the Greeks and Orientals. The universality of clay, the life that is evident in the plasticity of clay, and the ease with which it conforms to the slightest will, have been contributing factors in making pottery the "personal craft."

These two cultures embody the greatest achievements in Indian Art, and cover about 15 centuries of development. Their influence was dominant throughout the Southwest Indian country, from New Mexico and Colorado to the plateaus of Guatemala and Yucatan.

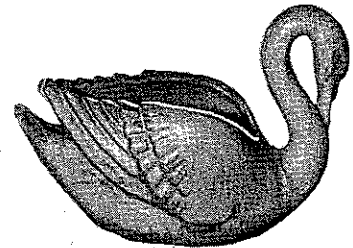
It is through the inspiration of this wealth of beauty that FRANKOMA has created its new Mayan-Aztec line of tableware.



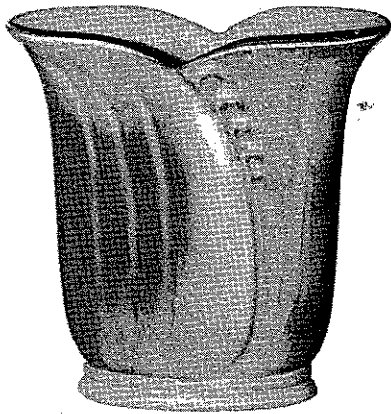
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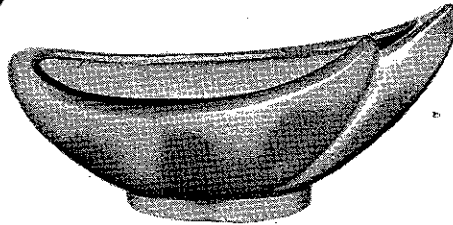
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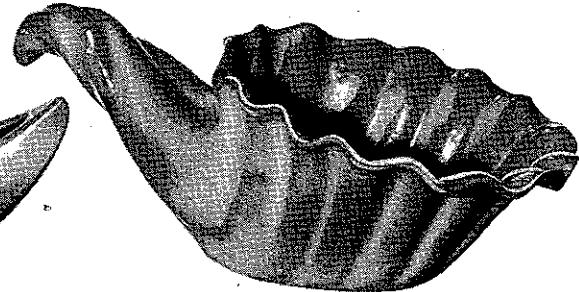
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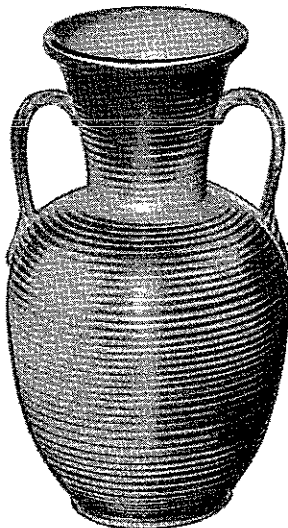
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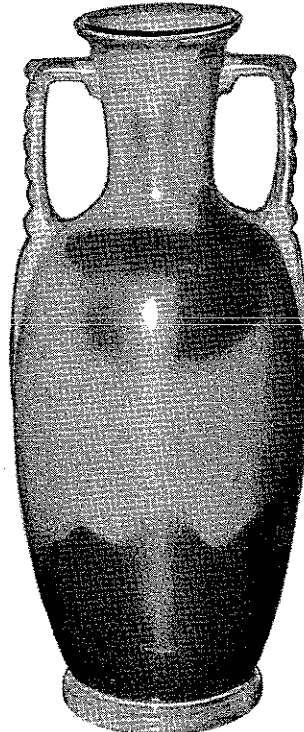
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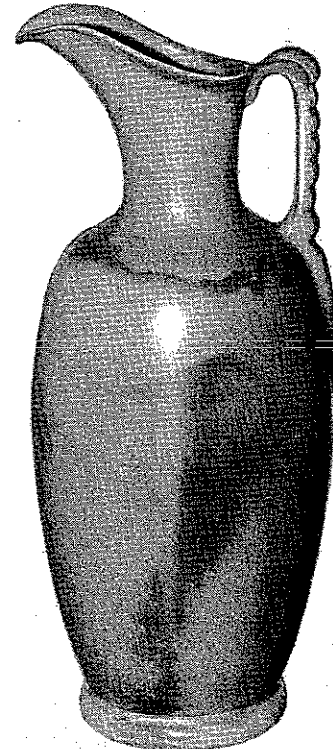
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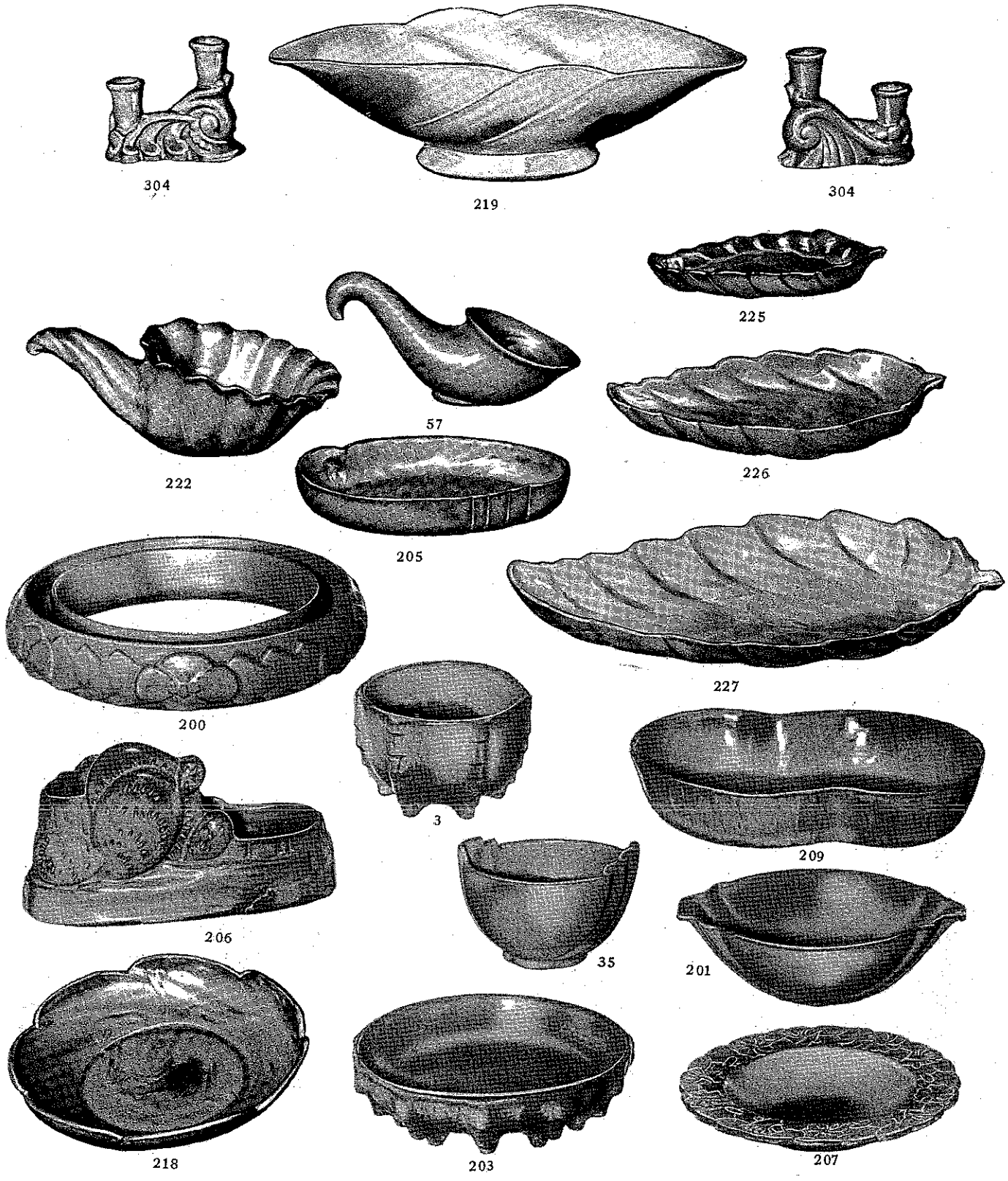


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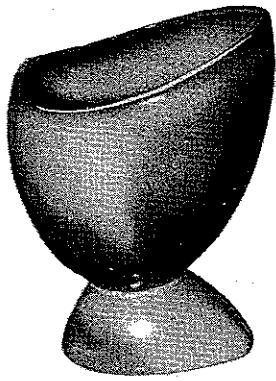


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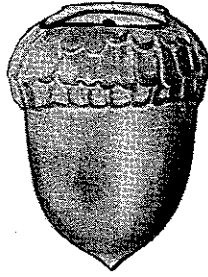
71—leaf handled vase, 10"	2.50	77A—tall fireside pitcher, 17"	7.00
74—modelled vase, 9"	2.50	211—crescent bowl	2.00
215—large cornucopia, 15"	7.00	228—swan bowl, 7½" long	1.50
77—tall fireside vase, 17"	7.00	229—swan bowl, 9" long	3.50
		230—swan bowl, 12" long	6.00



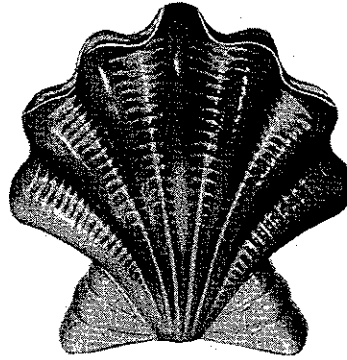
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|--|------|--|------|
| 3—round deep cactus bowl, 5" | 1.00 | 207—round carved cactus bowl, 10" | 2.00 |
| 35—deep, shaped bowl, 6" | .80 | 209—deep swirled oblong bowl, 12" | 2.00 |
| 57—low cornucopia, 10" | 1.00 | 218—round swirled bowl, 12" | 2.00 |
| 200—wedding ring bowl, 12" | 3.50 | 219—center piece or mantle bowl, 18" | 5.00 |
| 201—shaped bowl, 9" | 1.00 | 222—cornucopia bowl, 12" | 2.00 |
| 203—round knobby cactus bowl, 10" | 2.00 | 225—small leaf bowl, 7" | .60 |
| 205—low oblong bowl, 10" | 1.00 | 226—medium leaf bowl, 12" | 1.50 |
| 206—oblong cactus design bowl, 10" | 2.00 | 227—large leaf bowl, 17" | 5.00 |
| | | 304—double candle holder, pair | 1.50 |



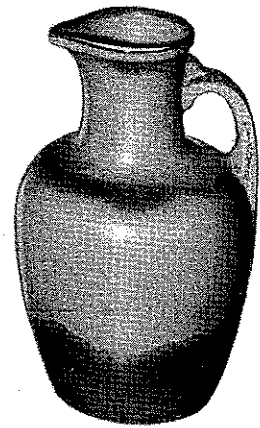
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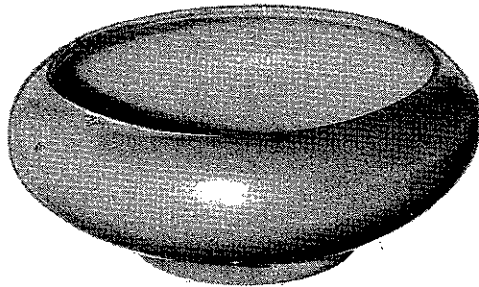
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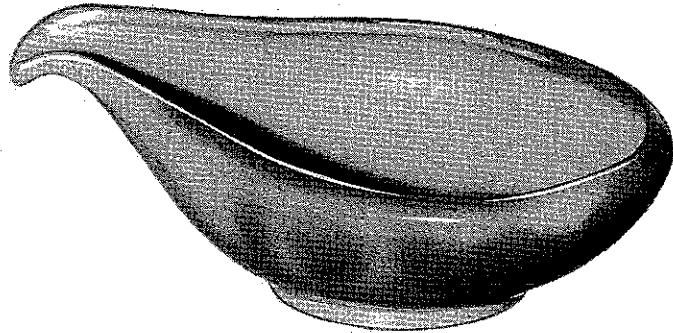
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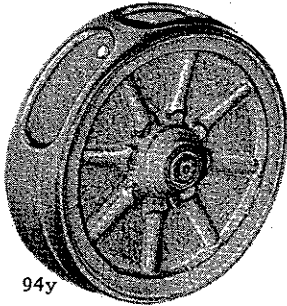
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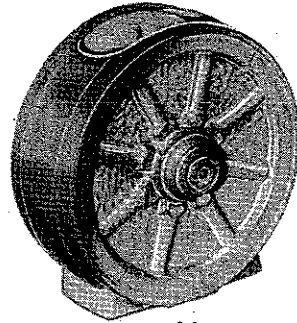
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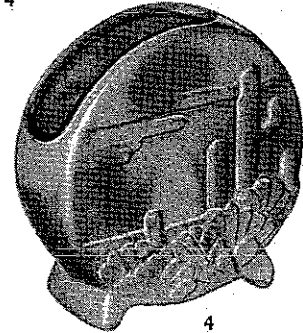
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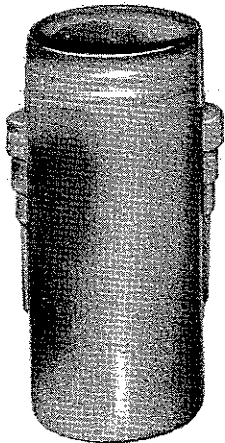
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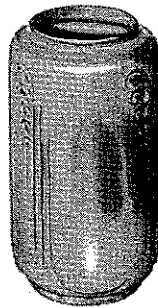
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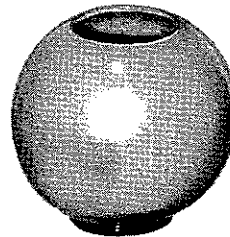
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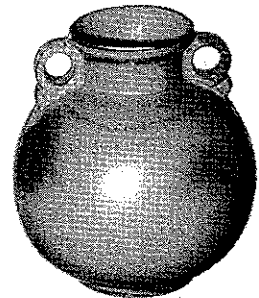
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4—desert cactus vase, 7"	1.50
7—free form vase, 7"	1.50
8—pitcher, 7"	1.50
27—round, handled vase, 7"	1.50
28—carved cylinder vase, 6"	1.00
50—tall cylinder vase, 9½"	1.50
55—ball vase with black foot	1.00

54—shell vase, 6"	1.20
59—hanging decanter, 6"	1.50
94—wagon wheel vase, 7"	1.50
94y—wagon wheel wall vase, 7"	1.50
212—deep round flower bowl, 7½"	1.50
214—free form flower bowl, 12"	2.00
190—acorn wall vase .....	.60



6—free form vase, 7"	1.50	31—snail bud vase, 6" .....	.50
9—tall textured vase, 10"	2.00	32—modern bud vase, 4½" .....	.50
9L—low textured bowl, 10"	2.00	43—large bud vase, 8"	1.00
10—textured vase, 8"	1.50	60b—goose vase, 6"	1.20
11—textured vase, 6"	1.00	62—rectangular bowl, 7"	1.20
13—textured round bowl, 5"	1.00	63—pillow vase, 7"	1.20
A4—4" glazed pot .....	.40	67—pillow vase, 7"	1.20
A5—5" glazed pot .....	.60	68—cube vase, 5"	1.00
A6—6" glazed pot .....	.80	204—rectangular flanged bowl, 10"	1.50
A7—7" glazed pot	1.00	305—free form single candle holder, pair	2.00
A8—8" glazed pot	1.50	454—wagon wheel candle holder ash tray	1.20



83—refrigerator decanter, 60 oz	2 00
86—refrigerator jug, 70 oz	2 00
88—refrigerator jug, 50 oz	1 50
97m—barrel mug, 16 oz	80
97d—barrel pitcher, 65 oz	2 00
97u—barrel individual baker, 10 oz	1 00
97v—barrel bean baker, 2 qt	2 00
90c—juice cup, 3 oz	20
93—juice pitcher with lid, 25 oz	1 50
93 set—pitcher and 6 cups	2 50
123—Indian potter ash tray	2 50

47h—teepee salt and pepper, pair	70
49h—oil derrick salt and pepper, pair	70
97h—barrel salt and pepper, pair	70
165h—cat salt and pepper, pair	70
450—rectangular cigarette box	2 00
451—rectangular ash tray	1 00
452—free form ash tray	1 00
455—draft proof ash tray	1 00
456—small deep ash tray	50
458—large round ash tray, 7"	1 00



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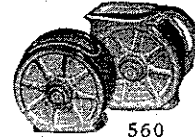
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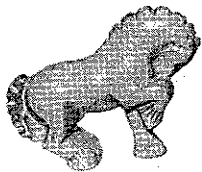
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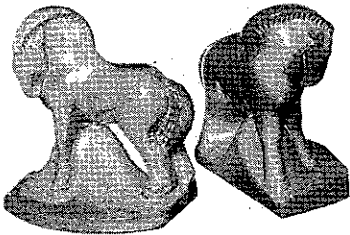
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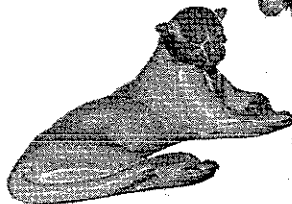
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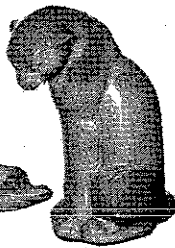
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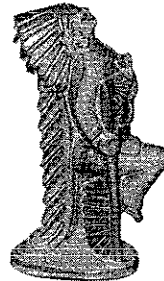
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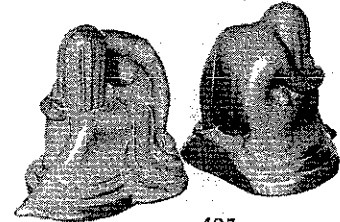
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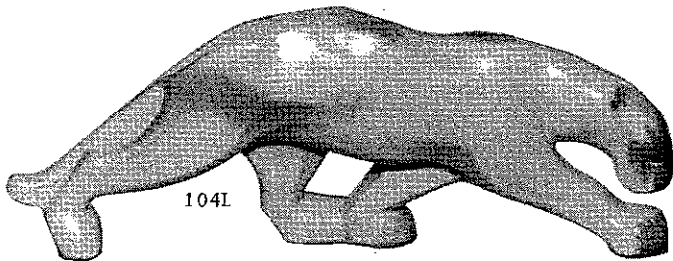
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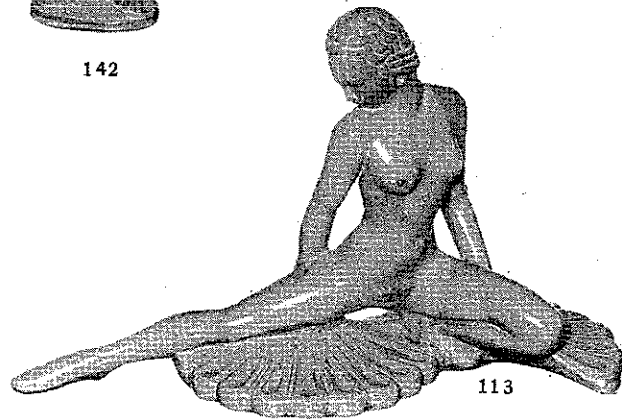
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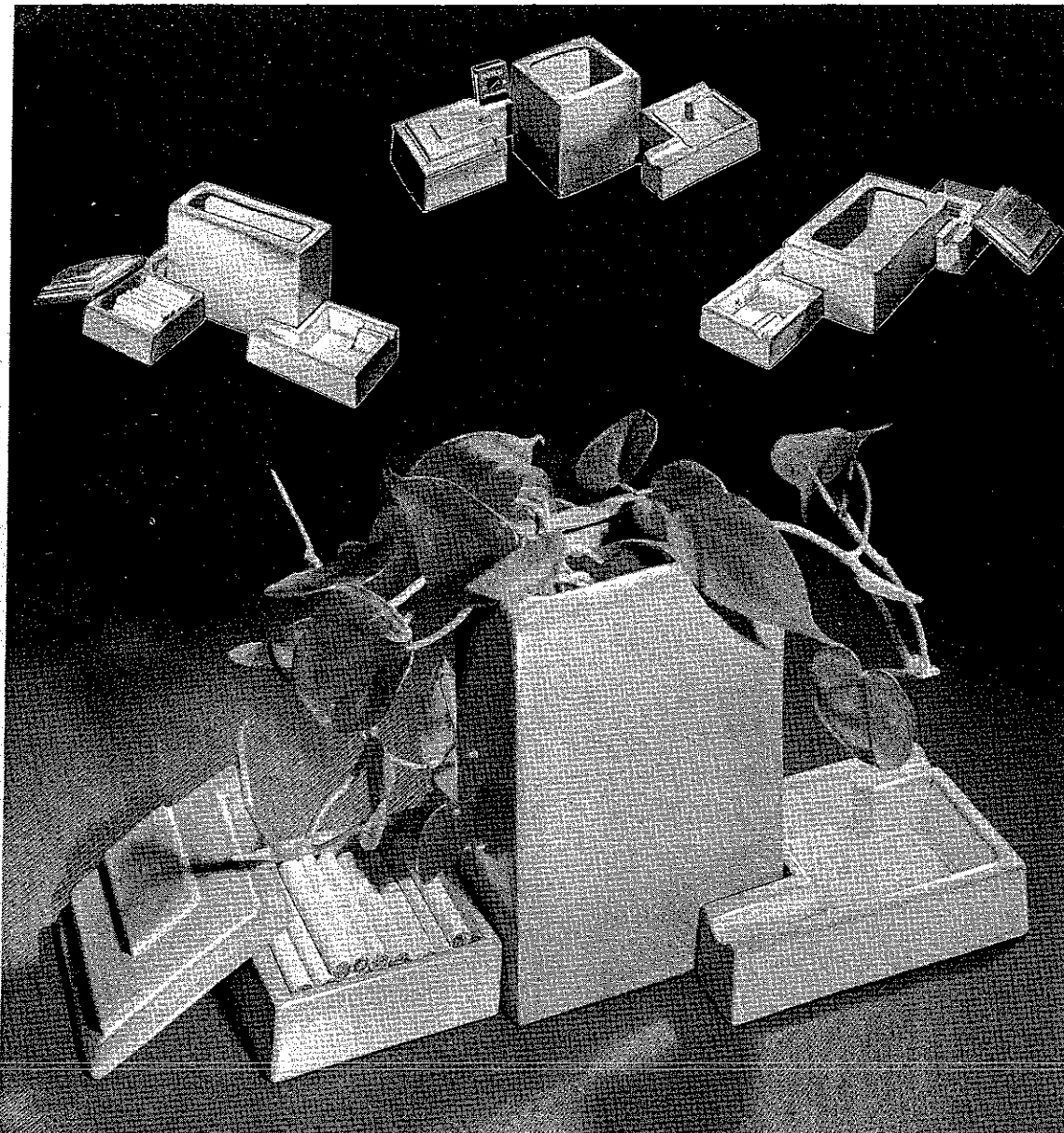
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500 thru 510—miniature vases	35
550 thru 561—miniature pitchers	35
161 thru 168—miniature animals	35
135—Indian wall plaque	35
104L—pacing leopard, 15"	4.00
113—fan dancer, 13"	5.00
114—seated puma	1.50
116—reclining puma	3.50

138—circus horse	1.00
142—Commanche Indian	1.00
420—charger horse book end, pair	3.50
427—dreamer girl book end, pair	3.50
507s—two boots on a thong	1.00
700—flower girl vase, 6"	1.50
701—flower girl vase, 6½"	1.50
702—gardener boy, 7"	1.50



"THE MR. AND MRS. SET"

A vase, ash tray and cigarette box with its many arrangement possibilities on the end table, coffee table, chest or desk. It is designed as a "Couples" gift. Available in all six colors \$4.00 a set

FRANKOMA POTTERY

SAPULPA, OKLAHOMA

SOUTH OF TULSA ON U. S. HIGHWAYS 66 AND 75

FRANKOMA is ovenproof but does not claim to be flame-proof. You will find it very durable and serviceable where ever china or pottery can be used. It is designed to be entirely satisfactory and we would appreciate letting the factory know of any deviation from this standard. If your dealer does not handle FRANKOMA we will be glad to ship directly from the factory to you or to your friends . . . anywhere.

You are a welcomed guest at the factory any time. Should you come during working hours, we will be glad to conduct you through the plant to see FRANKOMA made.

TERMS: Please send cash with the order and include 20% for transportation charges and Oklahoma State Sales Tax. Any excess charges will be refunded.

PRICES EFFECTIVE JULY 1, 1950