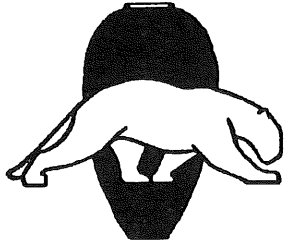
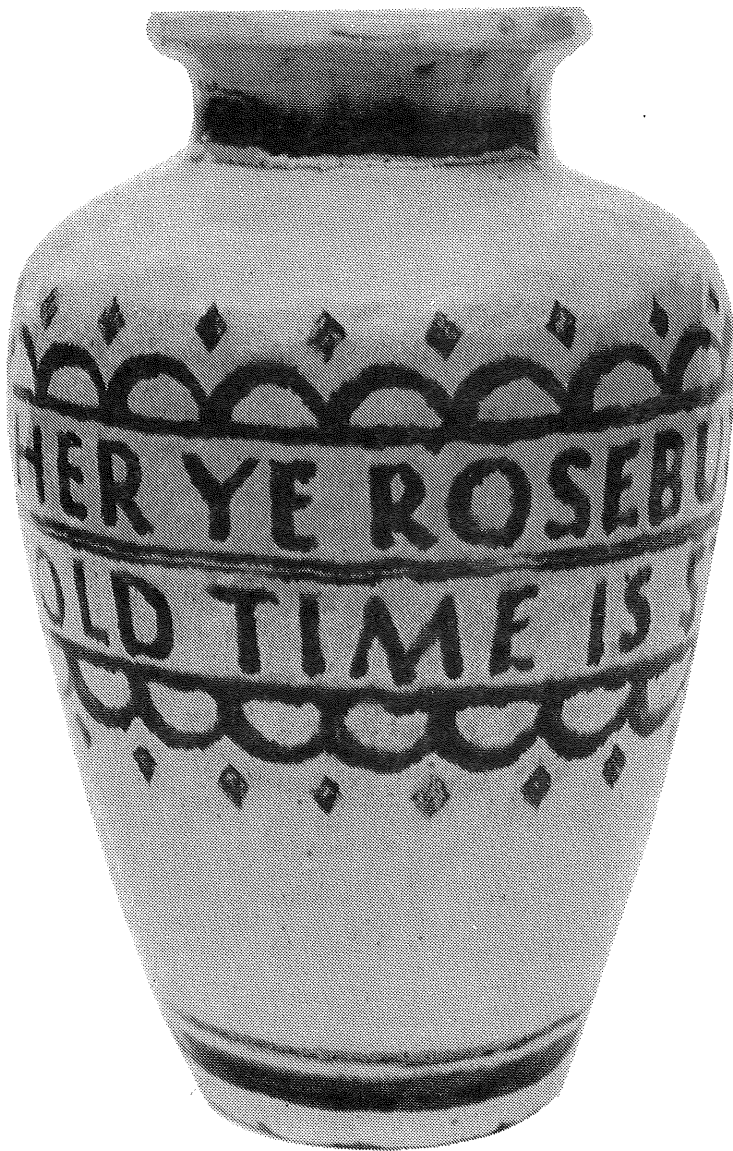


A Newsletter Published by the Frankoma Family Collectors Association



Pot & Puma



INSIDE THIS ISSUE

The Jim Thorpe Trophy

The Gracetone Saga

Why Ada Clay?
And Why Sapulpa Clay?

Keep Hunting Fellow
Frankoma Hunters

Know Your Officers

The Who, What, When &
Where of Frankoma Books

FROM THE SECRETARY

DONNA FRANK

TELL US A STORY! So where are all those collecting stories we've been expecting from you folks? Don't think your story is good enough? Go ahead and tell it anyway, in writing or by phone. If you write it down, we promise not to change the story, but we may add a comma here and there or correct a sinful syntax. If verbal, we'll write it for you and get your approval before printing it. Fair enough? They can be humorous, or ironic, or romantic, all of the above, or none of the above. But surely you have one that's at least interesting enough to share. How did you begin collecting Frankoma? And how long ago? How many pieces in your collection? What specifically do you look for? For instance . . .

We know a lady who collects anything she can find in the old Woodland Moss, and that's all. We know a gentleman who collects only Joe Taylor cats Frankoma has produced, in all the colors he can find. Others collect just the elephant mugs, because they collect elephants. Another collects only Ada clay pieces, nothing made of Sapulpa clay. Others collect anything that looks like it *might* be Frankoma or Gracetone. Ha! You get the idea. Do you specialize in any one category? Send your letters to Secretary Donna, or call her at 918-224-6610.

We've had some terrific letters from people who were inquiring about FFCA membership info, and they were good enough to write something about their collections. Look for them on Page 13. ■

THANKS, KYLE! Frankoma's Kyle Costa recently sent out a little blue promotion card to a gaggle of customers all over the U.S. to announce Joniece's new angels and other collectibles. It also included the question,

Continued on column 2 🐾

EDITOR, Donna Frank
DESIGN, Nancy Littrell
CIRCULATION, Donna Frank, Steve Littrell
CONSULTANTS, Maxine Saddler, Pat Warner & Ray Stoll

COVER PHOTO: "Gather Ye Rosebuds. . ." by John N. Frank (Ceramic Vase; 7-5/16 inches high.) Frank Family Collection, Sapulpa, OK.
Photography by Phyllis Bess.

Copyright© 1995 Frankoma Family Collectors Association. All rights reserved. Permission to reprint articles must be obtained in writing from the Frankoma Family Collectors Association. May Issue. *Pot & Puma* is published quarterly: February, May, August, and November, by the Frankoma Family Collectors Association. Third Class postage paid at Oklahoma City, OK, and at additional mailing places. Membership in the Association is \$20 per family. Membership includes a subscription to the *Pot & Puma* and the *Prairie Green Sheet*. Most back issues available. Address all correspondence to *Pot & Puma*, 1300 Luker Lane, Sapulpa, OK 74066-6024.

FROM THE P.R. CHAIR

STEVE LITRELL

IT PAYS TO ADVERTISE! While working on this newsletter, sending out press releases, and soliciting advertisers, one fundamental truth became very clear to me—increased membership in our association is what's making the quality of our publications grow with each issue. So I'm asking all of you to support our publications *and* our annual reunion by helping the association increase its membership base.

NOW! Let's speak *FRANK-ly!* There are still many Frankoma pottery collectors and art pottery enthusiasts who still don't know this association exists. I'm sure many would join in a minute—if they knew about us!

SO we're including in this newsletter some "teaser" cards you can carry around in your purse or car pocket for the times you meet someone who might be interested in joining our Frankoma Family. It's handy, it saves you a lot of explaining, and it's easy for them to take home and mail to us. We'll send them an information packet and take it from there.

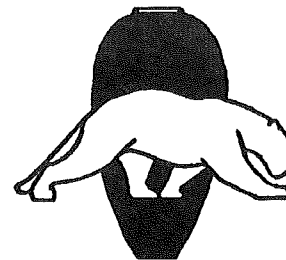
Aha! Now every one of us is a member of the Public Relations Committee! **Yay!** ■

Continued from column 1

"Interested in joining the Frankoma Collectors Club?" and gave our address. The response was great! In most cases, we responded the same day we received them, with a personal letter of invitation, along with our *Principles and Procedures* and other materials.

We're pleased to report that about 99% of those have now become members of FFCA, and almost all those names are in the "yes" column for the reunion. We now have over 200 members in 28 states! Uh-oh, here we go again. Before last year's convention, we made jokes about having to hold the next one at the fairgrounds, and there we are. Whew! What's next—maybe the Astro Dome?? ■

PHOTOGRAPHY, Phyllis Bess & Maxine Saddler
PUBLIC RELATIONS, Steve Littrell
RESEARCH, Phyllis Bess



OFFICERS OF THE ASSOCIATION

PRESIDENT

Raymond F. Stoll
4618 NW 34th Street
Oklahoma City, OK 73122-1330
405-947-8505

VICE PRESIDENT

Samuel A. "Pat" Warner
4900 NW 36th Street
Oklahoma City, OK 73122-2326
405-942-9779

SECRETARY

Donna Frank
1300 Luker Lane
Sapulpa, OK 74066-6024
918-224-6610

TREASURER

Nancy L. Littrell
5632 NW 58th Terrace
Oklahoma City, OK 73122-7329
405-722-2941

TRUSTEE

Thomas Grogg
PO Box 847
Kellyville, OK 74039-0847
918-247-3682

ABOUT THE COVER:

"Gather Ye Rosebuds. . ."
by John N. Frank

In 1927, while attending the Chicago Art Institute, John was given two class assignments—to throw a piece on the potter's wheel, and do a lettering project. With all the demands on his time, John chose to combine the two assignments, and created his first piece of ceramic art pottery, the beautiful "Gather Ye Rosebuds" vase. The piece stands 7-5/16" high, and the body is glazed in gray. Design and lettering were not incised, but applied by "painting" them with a brush, using a royal blue glaze:

GATHER YE ROSEBUDS WHILE YE MAY
OLD TIME IS STILL A-FLYING

These two lines were excerpted from the poem *To the Virgins, to Make Much of Time* by Robert Herrick. John dated the bottom of the vase 1-27, and signed it JOHN FRANK. (Photo by permission from Phyllis & Tom Bess, *Frankoma Treasures*, cover and page 37).

FROM THE HISTORIAN

MAXINE SADDLER

COLLECTING C-SERIES MUGS

Collectors seek the rare and beautiful sculpture pieces of Frankoma-older colors, miniatures, series pieces, vases, older logos, etc. We seek all of these and more. But let's get down to basics. Think of those daily-used *MUGS!* So familiar, we overlook the history that can be found in the C-series mugs. They number C-1 through C-13. Many of them were in production year after year, most have now been dropped from the line. I collected all of them just for display. I had trouble finding the last one to complete my set, the C-9. It was my dear friend Leona Thomas that finally located one for me.

These mugs perform the daily chore of serving us our morning beverage. *But that's not all!* Different mugs are used for special messages, such as promotions, advertising, etc. If you start looking at them that way, you can have a lot of fun making a collection of C-series mugs with messages on the sides. For instance, look for these: The C-1 mug was used for the Diamond Jubilee, Oklahoma Sooner State, the roadrunner, the scissor-tailed fly catcher, U.S. Postal Training Center, Norman, OK, etc. The list is a long one.

My favorite C-1 is the *Lee Supply* mug of 1984. There's a story behind this one. After the 1983 fire and the long period of rebuilding, the first shipment ready for delivery (9 months and 1 day after the fire) went to *Lee Supply*. My husband and I had just arrived at Frankoma for the 1984 Grand Reopening the next day, just when that shipment was being loaded for delivery. Joniece said, "Howard, take a picture!" After the festivities were over and we were back home with our great memories, I felt I had to have one of those *Lee Supply* mugs to go with my photo. I wrote to Wanda Morgan, and she found one for me. It sits on the shelf with my other mugs and the photo of that special day.

Another unusual mug in my collection is the C-7 with the head of a

TESTAMENTS BY THOMAS

TOPIC: PRICING

How much is it worth? To coin a phrase from really good collectors of everything, "It's worth what *you* are willing to pay for it."

In determining the value, many things have to be taken into consideration: color, glaze, clay, detail of reproduction, chips, nicks, hairline cracks, crazing, number produced, marks and -- above all -- "How much do you want for it?"

As most of you know, glaze will be determined by the period in which the particular piece was produced. This can be reinforced by the mark, if it is still legible. Most of the smaller pieces were 1942 only and bear no mark.

It is always a mystery to me that the pot and puma mark will command more money than the small round "o." Frankoma stamp. In most cases, the piece bearing the small round "o" will have a better glaze, and to me is more desirable. In fact, the small round "o" *predates* the so-called "cat mark." I have found the most beautiful and interesting glazes on pieces marked "Frank Potteries" or ink-stamped "Frankoma Potteries, Norman, Okla.," as well as the small round "o." I personally feel that this was the period in which John and Grace Lee were doing their own thing.

How much is it worth to you?



Left: 1980 Cattleya Orchid (white)
Right: 1970-72 Collie Club of OK (white sand)

collie dog, made in 1970-1972 for the Collie Club of Oklahoma and the Central Oklahoma Collie Club. It is the same head as the collie head bookends. Interesting things in simple ways. My collie mug is in flame. I understand some were made in white sand.

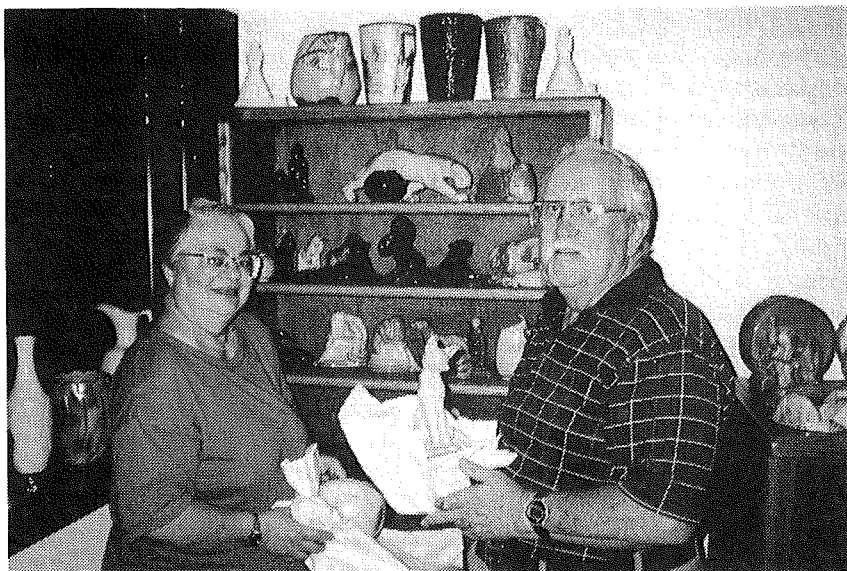
On our trip to Frankoma in 1981, my husband noticed an Orchid plant in bloom near Joniece's office. Being an orchid grower himself, it really got his attention. Commenting on the beautiful Cattleya Orchid plant, he was told that Joniece was making some mugs for Gary Schaum featuring varieties of

orchids, but she confessed to him she knew little about them. So Gary had brought the plant for her to study. We were able to contact Gary and purchase the finished Cattleya Orchid mug, and later the Phalaenopsis Orchid mug. The C-1 mug was also used for these. ■

(Ed. Note: We have just learned from Gary Schaum that another was made in 1982, featuring the Paphiopedilum orchid, in prairie green. He sold these mugs to members of the American Orchid Society via mail order. He has a few of the 1980 orchid mugs available at \$11 each, including postage. P. O. Box 303, Mounds, OK 74047.)

KNOW YOUR OFFICERS

KEEP HUNTING, FELLOW FRANKOMA HUNTERS!!



Ray & Elaine Stoll at their new home in OKC unpacking Frankoma

President Ray Stoll and his wife Elaine are long-time collectors of antiques and various collectibles, having started during the mid-1960's while living in Germany where Ray was stationed with the U.S. Army. Ray retired from the service in July, 1975, and the couple and their five children settled near a small town in East Central Wisconsin. The children are all grown now and have families of their own. Ray retired from his second career in county government in January, 1993. Elaine was the Markesan City Clerk-Treasurer for almost fifteen years and retired at the end of July, 1993.

The Stolls became interested in Frankoma in 1986 when they discovered the GOP elephant mugs; they were and still are avid elephant collectors. Elaine became fascinated with Frankoma's beautiful and unusual colors. From this start came the collecting of tableware, jugs, and vases, quite easily found (then) in antique malls and flea markets. In 1987, a visit to a show in Madison, Wisconsin, introduced them to the "V" series vases and the Christmas cards.

A trip to the East that summer got them started on figurines—an early Ada clay fan dancer in prairie green and a rosetone mountain girl in a matching bowl were the "trophy" from that trip. From then on it was a series of travels covering many of the lower U. S. that has resulted in a comprehensive Frankoma collection of more than 2,900 pieces. The assistance of several

of our FFCA members has greatly enhanced their collection. Ray and Elaine seldom part with any of their collection, other than occasional duplicates or items they know another collector is looking for, which they may find while out "prospecting."

The opportunity to help start a Frankoma collectors' group came when Bob Hase was trying to locate other collectors through some classified ads. It then became a reality when Tom and Jeannie Grogg put together last year's first gathering of Frankoma collectors in Sapulpa. Since that time, along with the cooperation of Pat Warner, Donna Frank, Nancy and Steve Littrell, the Groggs, and Maxine Saddler, plus many phone calls and letters, two trips to Oklahoma by the Stolls to work out details of the formal incorporation, administrative matters, and plans for the 1995 reunion—and FFCA is now a recognized collectors' group, with two quarterly publications, and a membership of over 200 families.

For Ray and Elaine, the real achievement in all this is that many more people are now enjoying and sharing a common interest—the beauty and heritage of Frankoma Pottery, and the privilege of being a part of the Frankoma Family.

As of May 31st, the Stolls have escaped the ice and snow of Wisconsin. Their new home is at 4618 NW 34th Street, Oklahoma City, OK 73122-1330. (We think they just moved to Oklahoma in hopes of finding more Frankoma!)

By Gibb Green

Keep hunting, fellow Frankoma hunters. The good stuff is still out there!

Choice art pottery and miniatures can still be found in antique malls, flea markets, and collectors shows. I have found the following at reasonable prices in Colorado and Kansas over the last 12 months:

The #10 Uncle Slug in prairie green, #554 jug pitcher in osage brown, #559 jugs in dusty rose and silver sage, #505 mini vase 2 1/4" in prairie green, rare #8 cream and sugar in white sand, #553 mini batter pitcher in old gold, blue gray jade and redbud, the rare #562 lazybones mini in brown satin and black, the rare #501 low ringed vase in prairie green, #307 candleholder pair in royal blue, #29 bud vase in royal blue.

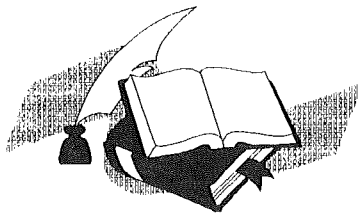
Also of interest among found treasures are a #502 fat 3" vase in old gold, a rare #506 thunderbird in silver sage, #456 ashtray in redbud, #552 mini ringed pitcher in royal blue, #168 swan in redbud, #556 tiny pitcher in prairie green and desert gold, #555 eagles in old gold, osage brown and black onyx, #42 creamer in royal blue, #93H Guernsey salt & pepper in blue gray jade, #10H jug salt & pepper in sky blue.

Other recent goodies include the #92H barrel salt & pepper in black onyx from 1942, the Oklahoma 1957 *Teepees to Towers* salt & pepper in clay blue, a teepee salt & pepper pair in buckskin tan, #160H elephant salt & pepper in prairie green, #162 mini horse in black onyx, #163 English setter in black onyx --- plus four Frankoma Kids and numerous Christmas cards.

Now folks, these beauties are not for sale or trade (*unless we're talkin' a Woodland Moss Fan Dancer or a choice #1 or #2 dealer sign*). Tell you what, though--if you're going to tour Colorado, give us a whistle and we'll send you a list of the happy hunting grounds!

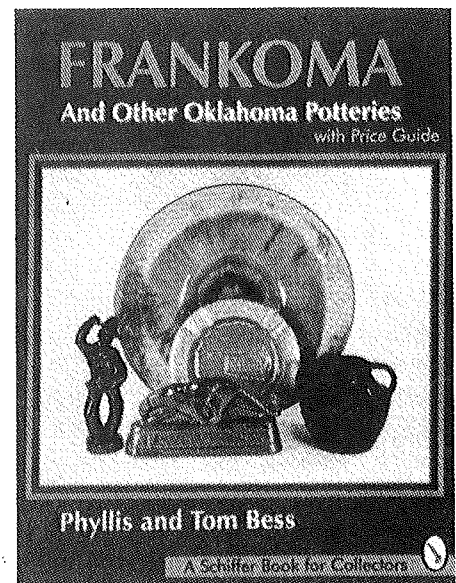


The *WHO, WHAT, WHEN & WHERE* of Frankoma Books



Many collectors have written or telephoned to ask, "Who, What, When and Where can I find books on collecting Frankoma Pottery?!" *SO*, we have put together a list of books (*Past, Present & Future*) on the various topics of Frankoma. We believe this list to be complete, however, we may have inadvertently overlooked one or two, if so, let us know.

1. *Clay in the Master's Hands*, First Ed., by Donna Frank, 1977, Vantage Press, Inc., black & white photos, 161 pages; hard cover. A biography of the author's father, John Frank, who established Frankoma Pottery. **THIS BOOK IS OUT OF PRINT**
2. *The Collectors Guide to Frankoma Pottery -- Book One*, by Susan N. Cox, 1979, Dept. MS, 237 E. Main Street, El Cajon, CA 92020, 619-447-0811, black & white photos, 126 pages; soft cover. Company history, item numbers, descriptions, marks and more. \$10.95, CA res. add 7% tax + s/h \$2.25.
3. *The Collectors Guide to Frankoma Pottery -- Book Two*, by Susan N. Cox, 1982, Dept. MS, 237 E. Main Street, El Cajon, CA 92020, 619-447-0811, black & white photos, 168 pages; soft cover. **THIS BOOK IS SOLD OUT**
4. *Numerical Listing for the First 50 Years, Frankoma Pottery 1933 thru 1983*, by Maxine & Howard Saddler, 1983, Second Printing 1995, 735 Ewing Avenue, Lima, OH 45801, 419-228-3507, 13 pages; soft cover. \$7.50 post paid.
5. *Frankoma Treasures, with 1995 Price Guide*, by Phyllis & Tom Bess, 1983, Third Printing 1994, 14535 E. 13th Street, Tulsa, OK 74108, 918-437-7776, black & white/color photos, 227 pages; soft cover. Company history, item numbers, descriptions, marks, and more. \$22, OK res. add 8% tax +s/h \$2.
6. *Suggested Values for Frankoma Treasures, a 1995 Price Guide Update*, by Phyllis & Tom Bess, 1995, 14535 E. 13th Street, Tulsa, OK 74108, 918-437-7776, 25 pages; soft cover. Complete price guide update for *Frankoma Treasures*, \$7, OK res. add 8% tax. **THIS IS ONLY A 1995 PRICE GUIDE UPDATE FOR YOUR FRANKOMA TREASURE BOOK.**
7. *Frankoma Pottery, Value Guide & More, 1933 to Present*, by Susan N. Cox, 1993, Page One Publications, 237 E. Main Street, El Cajon, CA 92020, 619-697-5922 or 619-447-0811, black & white photos, 128 pages; soft cover. Guide for pricing most Frankoma according to marks, year made and, glazes. \$14.95, CA res. add 7% tax + s/h \$2.25.
8. *Frankoma and Other Oklahoma Potteries, with Price Guide*, by Phyllis & Tom Bess, 1995, 14535 E. 13th Street, Tulsa, OK 74108, 918-437-7776, 400 color photos, 8.5" X 11" format, 144 pages; soft cover. Company histories, item numbers, descriptions, and marks for Frankoma, plus Tama Pottery, Hammat Originals, Winart Pottery, Sequoyah Pottery, National Youth Administration (NYA), Synar Ceramics, Gracetone Pottery, Creek Pottery, Cherokee Pottery, and other Oklahoma artists. An updated price guide is also included in this book. \$24.95, OK res. add 8% tax +s/h \$3.
9. *Clay in the Master's Hands*, Second Ed., by Frank, Donna, 1995, Cock-A-Hoop Publishing, black & white photos; soft cover. Expected release August 1995. \$14.95, OK res. add 8% tax + s/h \$4.



FRANKOMA AND OTHER OKLAHOMA POTTERIES With Price Guide

by Phyllis & Tom Bess

"Phyllis and Tom Bess have hit another home run. This time it is a grand slam! The reproduction of color Frankoma photographs is simply spectacular. I cannot imagine a truer representation of color, glaze, and texture. And the size and sharpness of the photos will help collectors accurately identify the rarer glazes and pieces. We are now blessed with six (soon to be seven) references. Phyllis and Tom have iced the cake."
—Gibb Green, CO

The term "unprecedented" certainly is fitting for this breath-takingly beautiful new release from Schiffer Publishing. As well-known Frankoma Pottery authorities, Phyllis and Tom Bess have put together a full-color photographic collection of Frankoma and other Oklahoma potteries that is rivaled by none to date.

Over 400 spectacular color photos give collectors their first color reference of Frankoma glazes, both old and new. No more will we ask, "What color is this piece?" Phyllis has answered our questions once and for always. In addition, the authors have included company histories, item numbers, descriptions, and marks for Frankoma--plus Tama Pottery, Hammat Originals, Winart Pottery, Sequoyah Pottery, National Youth Administration (NYA), Synar Ceramics, Gracetone Pottery, Creek Pottery, Cherokee Pottery, and several Oklahoma artists. An updated price guide is also included in this book.

Now, thanks to Phyllis and Tom's hard work and dedication to perfecting their color photos, we have access to the first and only complete color book on Frankoma and other Oklahoma potteries.

THE JIM THORPE TROPHY

BY JONIECE FRANK

Jim Thorpe was born on an Indian reservation in the State of Oklahoma in 1888, and became one of the most outstanding athletes that America ever produced. It is difficult to believe that in one lifetime any man could hold championships in running, jumping, shot-putting, pole vaulting, lacrosse, swimming, and skating--and excel in archery, boxing, canoeing, handball, hockey, and rifle shooting. But Jim Thorpe did. There was no sport that he could not do well.

He was on the All-American football teams of 1911 and 1912, and the marvel of the Olympic Games in Sweden in 1912. He won both the decathlon *and* the pentathlon--the only time both contests were ever won by the same man. But in 1913, the Amateur Athletic Union charged that Thorpe had been a professional at the time he was competing in the Olympics. They found that he had played semi-professional baseball in the summer of 1909. He was stripped of all his medals and trophies, and his Olympic deeds were erased from the records. He played pro baseball in 1913-19, and pro football from 1915-29.

In 1950, the Associated Press named him the greatest football player and all-round athlete of the first half of the 20th century. Thorpe died in 1953 at the age of 64.

The Jim Thorpe Commission was formed in the early 1970's for the purpose of restoring Thorpe's amateur status, rightly returning his name and record-breaking accomplishments to the Olympic records, and returning his medals to him (which were to be on display at the state capitol). The Commission was made up of such illustrious names as Hank Iba, Bill Connors, Abe Lemmons, Ali Reynolds, Chris Lincoln, Richard and Grace Thorpe, and Harold V. "Tex" Brown, the latter being the man who formed it and made it an official state



"I wanted the silhouette of that trophy to be immediately recognizable. . . unlike anything ever conceived as a special award for excellence in athletics . . . being from the earth and clay and soul of Oklahoma."

commission. It was made up of about twenty-five altogether, including other famous athletes, coaches, sportscasters, and sports media people.

The idea of establishing a Jim Thorpe trophy for the Outstanding Oklahoma High School Athlete was born here, and when I was chosen to design and create the trophy, I was also

asked by these gentlemen to serve as one of the directors.

Tex Brown's dreams and ambitions of honoring Jim Thorpe were contagious, and I joined in helping him bring them to fruition. We had great aspirations of making the trophy something of monumental significance that would ultimately bring special focus to the outstanding athletes of Oklahoma. After all, if you're going to name an award for the Outstanding Oklahoma High School Athlete, what better choice than a native Oklahoman who was the best athlete of all time? We Sooners take great pride in Jim Thorpe being one of our own.

Our very first meeting was in the back room of a little restaurant in Yale, Oklahoma, which had been established as Thorpe's home town, because it was the only town in which he ever owned property. That day we all went to see the house that Thorpe had lived in. We found it to be run down and deteriorating, and we set out to change that. As a result of that meeting, the Oklahoma Historical Society restored the house and made it an official historical site.

I became inspired to do something grand and historic, an object of classic design, and one that would be cherished by the recipients. Each year I actually dreaded making another, because it involved so much of my time and effort. But of course the hard work was all worth it and forgotten at the great pleasure of seeing the trophy presented to the state's outstanding young athlete.

I wanted the silhouette of that trophy to be immediately recognizable. The original trophies in Olympic, Greece, the site of the first Olympic Games, were Grecian urns, symbols of excellence and victory. This was the reason for making the trophy of pottery, its shape patterned after the classic Grecian urn, with the handles and circular frame bearing designs common

in Greek art. The flat black color was also Greek in nature. It was about two feet tall.

The portrait of Jim Thorpe and the action figures on the base were done in bas-relief, once again Greek in nature. Around the base were represented all of the major sports, including basketball, which was the one sport Thorpe did not participate in. However, it is such an important sport in Oklahoma, that I felt it must be included.

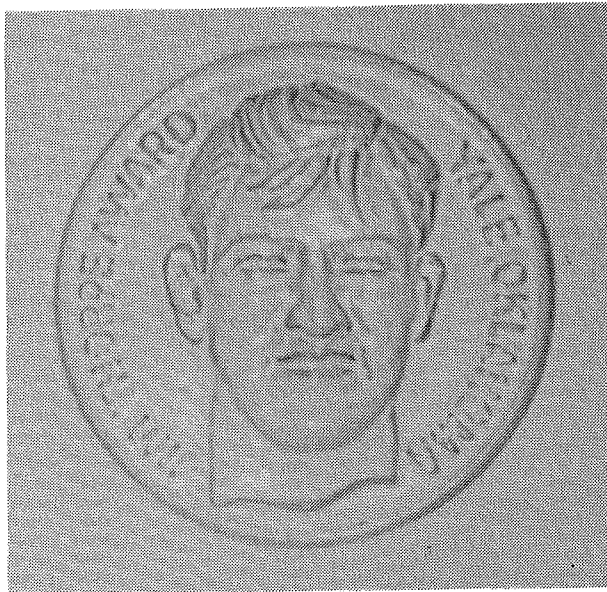
"There were very few trophies made--off hand, I would say as few as ten, maybe as many as fourteen, over that period of about seven years."

I wanted something that was unlike anything ever conceived as a special award for excellence in athletics. And I wanted it to have a special meaning to those who received it, being from the earth and clay and soul of Oklahoma--as was the artist who created it--as was the athlete who received it. I did not want any money exchanged for the making of it, as it was created purely out of love for doing it. I did it to honor the deserving young athletes of Oklahoma. It was made with love, and presented with pride and respect.

In the beginning, only one was made each year for the outstanding high school male athlete, but after three or four years, I made two per year, one for the outstanding girl athlete as well. I think there were four girls who received them.

Twice I've been asked to recreate it by recipients whose trophies have since been damaged or destroyed. But because the fire that destroyed Frankoma Pottery in 1983 also destroyed the Thorpe trophy molds, I needed one of the originals in order to try and make a new mold of it.

One of those two recipients had a friend who borrowed the trophy and brought it to me on her behalf for that purpose. I explained to the girl up front that it would probably destroy her friend's badly damaged one, as I could not be sure how the piece would react to the plaster. She felt it was worth the gamble, because if it worked, I could



Bas-relief portrait of Jim Thorpe (3-5/8" dia.) was made separately and fitted into recess on urn, after urn was fired.

then in fact make two.

This was all happening about the time I was trying to rebuild Frankoma. As hard as I tried, mentally, physically, and emotionally I was pulled in too many directions, and I was not successful. Although my intent was sincere, I regret that the final results were disastrous.

There were very few of these made--off hand, I would say as few as ten, maybe as many as fourteen, over that period of about seven years. We decided also to recognize professional Oklahoma athletes, so one was presented to native Oklahoman Johnny Bench, the Reds' legendary catcher, between games at a double header in Cincinnati. The only other Oklahoma pro was given to _____ . They were exactly like the other trophies, but in different colors. If I remember correctly, Johnny's was later destroyed in a fire. One girl's trophy was crushed in a tornado. I personally know of five that have been destroyed. I suspect that possibly another three have inadvertently been sold in garage sales by persons unaware of their value. That leaves maybe six still in existence.

I've been asked to put some kind of a dollar value on it, and that's next to impossible. But consider that if I had charged the Jim Thorpe Commission,

which of course I did not, I would probably have asked a mere \$250, but that would not have included the original design fee. On today's antique market, if a Frankoma collector should find one for sale, it would be an extremely rare find, and it is my opinion that they should consider \$1,000 a bargain. Good luck.

Perhaps history will not remember the Jim Thorpe Award trophy, but I shall, because of all the hard work and love I personally put into it, as well as all that it represented.

I hope this insight will help answer the many questions I receive from time to time regarding that very special piece. Just know that this was our way of recognizing and rewarding all the talent and dedicated hard work that went into the making of our outstanding athletes in Oklahoma. ☺

(Ed. Note: Phyllis and Tom Bess generously donated the photos to complete this article, as I had none. In addition, Phyllis offered the following information about the trophy:

The bottom is marked FRANKOMA, John Frank • Joniece Frank Calvert • 4-16-70. Around the base of the trophy eight Olympic athletes are depicted, they are: Baseball player, Hurdler, Javelin thrower, Relay racer with baton, Discus thrower, Basketball player, Football player, and High jumper.)

Thanks Phyllis & Tom!

WHY ADA CLAY? AND



1927

A young John Frank traveled the state to collect clay samples for testing by the Oklahoma Geological Survey

So many have asked what was so special about the Ada clay that my father chose it over so many others. It's something I had never questioned until now. I called Nancy Littrell for help, knowing that she and Steve had copied volumes of information from the archives, and sure enough, she came up with some early material that offered some answers.

You'll find that I've included the information in the upcoming edition of *Clay in the Master's Hands*. I'm offering here a mixture of excerpts from the book, thinking you might like to have a small preview, and curiosities may be satisfied.

In 1927, soon after John Frank began teaching at OU, the State of Oklahoma was given funds by the Federal government to conduct a geological survey of the state. At that time, there was little to attract people to live and work in Oklahoma. The nation as a whole was in a depression, and with most farms in the state having been wiped out with the dust bowl, people were leaving in droves to find work elsewhere because there were virtually no jobs and little to stay for.

The idea of the survey was that, if Oklahoma's many clay deposits could be located and analyzed to determine the best use for each, the state could become a major center for industrial

ceramics, thus providing more jobs. After all, there were thousands of products made of "baked earth," a material used more than any other to make items people use daily. Everything from light sockets to spark plugs to bricks and automobile and aircraft parts were made of ceramics. (Although modern plastics have since replaced ceramics for some uses, even the spacecraft that NASA sends into space are covered with ceramic tile.)

Economically, Oklahoma was a good candidate for the manufacture of all kinds of ceramics, more than just its abundance of clay. The price of a thousand cubic feet of natural gas could be used for no more than a few cents, compared to, say, Chicago's prices, which would have been as much as \$1.40 to fire a kiln, and in some states an outrageous \$2 or more. Multiple firings each week on a continual basis certainly made the tremendous cost difference in gas alone a plus for Oklahoma.

During his first year at OU, John was hired by the head of that geological survey to travel the state looking for clay deposits that would be suitable for pottery on a commercial level. In addition, there was wide advertising that encouraged people with clay on their land to send samples to him for free analysis.

John collected over a hundred samples from all over Oklahoma that year, but most of them contained too much silica (sand). They were not cost effective, because they required too much processing to refine, and many would have needed too many expensive additives to provide the ingredients they lacked.

BY DONNA FRANK

WHY SAPULPA CLAY?

One clay did stand out from all the others, however, and it was one found about seven miles southeast of the town of Ada in the southern part of the state. The deposit was about twenty feet deep and covered several acres. It yielded readily to preparation and fired successfully at 1950-2000 degrees F. It was plastic, porous, dried well without warping or cracking, and fired beautifully.

"To John, the find was the end of the rainbow! The Ada clay had all he was looking for and more. . . It had a good body, good color, and it fired at the right temperatures."

Part of the preparation of clay is a screening process, or "lawning," to remove all particles of dirt, decayed wood, and all but the finest of the silica particles necessary for the clay's strength and binding.

To John, the find was the end of the rainbow! The Ada clay had all he was looking for and more, at least for his own purposes. It had a good body, good color, and it fired at the right temperatures in order to produce a strong and durable product. It also bonded well with the glazes he was then using, and with others he wanted to experiment with. In the meantime, there was no reason his students could not enjoy the benefits of using this excellent clay.

As early as this, John's mind was working on developing a one-fire process. And this Ada clay, he suspected, would be the one he could eventually use for that ambitious purpose. Few ceramicists, if any, have ever perfected the one-fire. Normally, a piece is fired without glaze, then glazed and fired a second time. However, if the glaze could be applied to the raw clay and fired only once, the cost of producing it would drop dramatically in

fuel alone, along with the cost of handling and overall manufacturing and labor costs.

But in order to be successful with a one-fire, many factors would have to be adjusted and coordinated. There was of course the temperature, both warming and cooling times, and the length of fire at peak temperature. Then, too, the glazes that could meet all these same rigorous demands, and work in tandem with the clay at the same times and temperatures, would have to be developed from scratch, because they simply had not yet been invented. The only glazes available were those designed for the two-fire process.

It was a colossal challenge. Because nobody believed it could be done, he would receive little encouragement or help to achieve the desired end result. But he had faith that one day he would hit upon the right formulas and combinations that would allow clay and glaze to synchronize in only one firing and emerge as something durable and attractive that people would want to buy and live with.

All the while, John was looking ahead and envisioning a time that he would own his own pottery manufacturing business. All that he was doing at the University was just grist for the mill.

By the mid-fifties, the best of the Ada clay that was available to him was beginning to run low. They were having to dig deeper, and the quality of it was gradually declining, causing flaws that made more and more pottery unfit for sale. (Primarily there was a lot of what is called "shivering," meaning the glaze would not adhere well to the body and chipped off easily because of those unknown foreign materials in the clay.) There was an abundance of quality clay on the adjoining property, but the woman who owned the land was now in her advanced years and became unwilling to sell it or make it available for anyone's use.

Another clay had to be found. One of the first clays to be tested was at Sapulpa, having been used for many years by the Sapulpa Brick & Tile Company. It fired a redder color, but



First load of pottery clay, Ada, Oklahoma, 1927
Left: Hal Lemmon, Frank student Right: John N. Frank

that was not objectionable. In fact, the redder clay was found to enhance and deepen the dark color variations of all the rutile glazes, due to the fact that this clay contained more iron oxide. There were many ways in which the Sapulpa clay proved superior to the Ada clay, apart from the tremendous reduction in hauling and transportation costs. Dad was quite pleased with it. And so, Sugar Loaf Hill became Frankoma's new clay source.

Another distinct advantage of the Sapulpa clay was that Sugar Loaf was a hill, and clay could be cut in "slices" from the side of it, while the Ada clay was dug from a hole in the ground. Rain water often accumulated in it, along with a lot of trash, making it very difficult in any weather to get to the best quality clay.

Meanwhile, the Ada clay was in the mixers, the pipes, hoses, and all the many pieces of equipment and machinery that clay was processed with and stored in. It would have been far too time consuming and costly to shut down the plant and clean it all out to begin fresh with the Sapulpa clay.

Although the two clays were reasonably compatible, mixing them

together produced a different effect than either of them in their pure state. And of course the ratio of one to the other was changing almost daily, as more Sapulpa clay was put into the system. So during the several months that the

"There were many ways in which the Sapulpa clay proved superior to the Ada clay, apart from the tremendous reduction in hauling and transportation costs."

change-over from one clay to the other was taking place, ceramic engineer Bill Dougherty was making constant adjustments in both clay and glaze formulas in order to compensate and bring the ware out as close to the "normal" colors as possible, until the pure Sapulpa clay could take over the plant.

So this *may* explain some of the slightly "off color" pieces from that period that now and then surface and cause us to scratch our heads. I'm sure that if a piece emerged from the kiln that was *even farther* from being true to color, it might well have been judged as attractive on its own merits and offered for sale anyway, sometimes as a

"second," although perfect in every other way.

But these often turn out to be special treasures in our collections, because they are truly "one of a kind" in their own right.

Many customers who wanted to add to their existing sets, or needed replacement pieces, naturally complained that the color was slightly "off" and didn't really match their other dishes. During that awkward time, Dad shrugged his shoulders a lot, tried to explain to them what was happening, and persuaded them that the two actually blended well together and made for a unique and interesting table setting. "Look at all the greens out there in nature!" he'd say, pointing out the window. "Do you see any two alike? And does any one clash with the other?"

Because my father was such a charmer, almost no one did *not* buy the story, and almost every customer *did* purchase the pieces they had come for. But he was also quite right--the two slightly different colors did blend well, and they did make for an interesting table setting. They just needed someone to point it out to them. ♪

The Shepherdess

by Joniece Frank

7" Angel ~ \$20

5" Angel ~ \$12

Candle Holder ~ \$6

(fits both small angels)

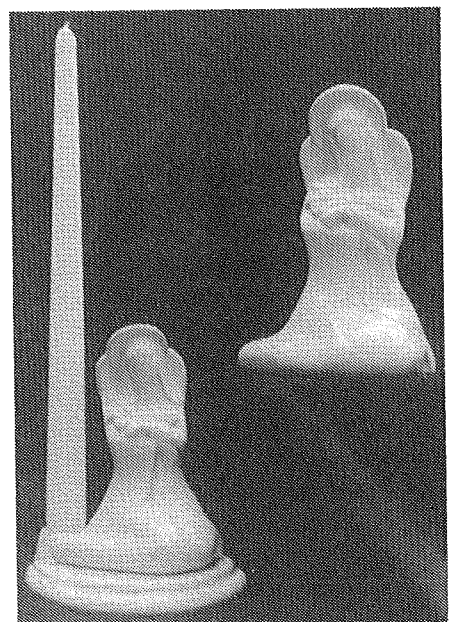
Available in White only

Order from Frankoma Pottery - P. O. Box 789 - Sapulpa, OK 74067

OK residents please add 4.5% tax. Postage/Handling - \$5.

Mention your membership number and receive 10% discount.

Or call 1-800-331-3650 - ask for Kandy



THE GRACETONE SAGA

By Donna Frank

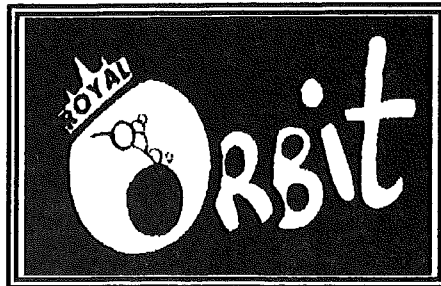
My father had always been fascinated with, and always wanted to make, a line of true stoneware products. What's the difference in stoneware and pottery? We'll get into that in the next newsletter, I promise. Suffice it to say here that it was one of his ambitions that never materialized, but true to his nature, he was going to go for it anyway, with gusto.

With this in mind, in September of 1958, John Frank bought a company in Muskogee, Oklahoma, about an hour's drive south of Tulsa, called Synar Ceramics. Synar had exclusively manufactured artware, flower containers, figurines and such, using a very white clay. He then sent his trusted employee J. C. Taylor there to head its operations. According to J. C., it actually became more like a subsidiary, or a second Frankoma Pottery.

Sales-wise, Synar held its own the first year. Papa then decided that it needed a new name. He often referred to it as the "gray stoneware" (which he hoped it would become), and when he announced he was looking for a new name, I suggested a slight shift of the tongue to "Gracetone ware." It seemed logical, and I thought it was rather nice that, in doing so, we could say it had been named for Mother. (How convenient for us that her name was what it was!) It clicked, and the name was changed.

With the name change came Papa's notion that he would add to Gracetone's line some dinnerware. My father liked circles. While searching for inspiration, he had always doodled a lot of circles, which can be seen in many of his designs as far back as the Norman days.

This time he came up with the "circles upon circles" idea and assigned Joniece the task of developing it into a



viable pattern and executing all the many pieces in the set, which she did, and it was named "Orbit." He then had his ceramic engineer Bill Daugherty formulate new glazes for it, and it was offered in Cinnamon toast and Pink Champagne. But the white clay they were using in the Muskogee operation was not suitable for that purpose, so he had the red Sapulpa clay hauled down to Muskogee.

"...Orbit gives the impression of "fantasy. . . one romantic lady is positive it represents "the airy day dreams that John and Grace Lee together had dreamed."

There was a time in there, says J. C., that Gracetone and Frankoma were doing a kind of "crossover," and it's often a nightmare for collectors to determine what pieces were made at which plant. And even J. C. himself cannot always distinguish the difference, as they weren't very religious about putting a name on the bottom of some of the pieces. Sorry, collectors. They just didn't think it was important at the time.

It bothered J. C. a bit when Papa gave samples of the Orbit dinnerware to the Frankoma salesmen to show, because J. C. didn't want his Gracetone to be in competition with Frankoma. And it did turn out that, when

customers had the choice, Frankoma was almost always chosen over Gracetone. So Orbit never became a real smash hit, no matter how unique and beautiful it was.

However, the Orbit dinnerware pattern was very different in character than anything Frankoma produced, in that all the pieces were very "rounded," with a signature theme of several sizes of circles that overlapped each other in a cascading motion, somewhat resembling bubbles, or some say clouds. To others, it gives the impression of "fantasy," and one romantic lady is positive that it represents "the airy day dreams that John and Grace Lee together had dreamed." And she further believes that was the reason he named it Gracetone. Whatever Orbit says to whoever falls in love with it, it can certainly stir the imagination.

In the meantime, J. C. continued to use the white clay to produce the artware and figurines, while Bill Daugherty supplied him with the glazes; he was also using a wood stain to rub into bisque-fired pieces, giving them the effect of carved wood. But Papa, being the true ceramicist that he was, was not too pleased with the latter, as it was not really compatible with his concept of fine ceramics. He thought it looked too much like "one of those imports."

The Muskogee operation produced pottery from September of 1958 to May of 1963 and, at its peak, employed as many as thirty people. But there came a time that Papa became disenchanted with the Muskogee plant and closed it. He was always spreading himself too thin, and like many of his other lofty ambitions and intentions, he simply never found the time to do what he intended.

J. C. Taylor and his wife bought some of the equipment and continued

making the established artware line, as well as selling clay and other supplies to hobbyists in the area, and firing their wares for them.

Orbit dinnerware had been produced on a hydraulic press, and when that was gone, J. C. Continued making tableware, but of a plain and simple design that could be cast. It was very "hand crafted" in nature, and slow to produce. Therefore, it was not made in great quantities, and these items are rare in today's marketplace. The Taylors still use them in their home, and they say they'll continue doing so until someone makes an offer they can't refuse.

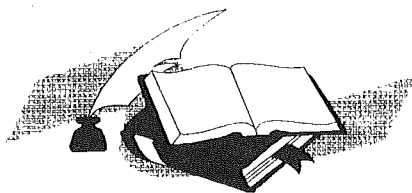
When Papa gave up Gracetone, an agreement was drawn up, giving J. C. exclusive use of the name Gracetone for his pottery as long as he wished. He also allowed him to sell Frankoma in his showroom, which he gave to him on consignment. Whatever Frankoma J. C. sold, he then gave Frankoma its wholesale price. Out of the thousands of wholesale accounts, J. C. was the only one to be given all the Frankoma he wanted, to pay for as it was sold. This way he didn't have to invest any of his own money in stock. My father loved and respected J. C. Taylor far too much to ever question his honesty, and his trust was never betrayed.

J. C. and his wife were then approached by a company in Ohio, that commissioned the Taylors to make pottery for them. But after more than four years of owning their own pottery operation, they decided to sell the business and move on to something less demanding.

Five months later, in 1967, Papa made J. C. an offer to return to Frankoma, which he happily accepted. Employees like J. C. didn't come along every day. So J. C. moved back to Tulsa and returned to work at Frankoma.

There was no position in management for J. C. at that time, so he had to start back down the ladder and work his way up again. But that he did. In time he was elected Secretary of the Frankoma corporation, and served as Plant Supervisor, third in command of plant operations. He continued to fill those positions until December 31, 1985. When he retired, he had worked for Frankoma for a total of forty years. &

SO WHERE'S THAT BOOK?!?



I know everyone is expecting *Clay in the Master's Hands* to be in your hands by this spring. That was certainly the original plan! However, since my dear publisher/editor, Andra, received the first copy of my rewrites, she has continued to ask dozens and dozens of *why, where, and when* questions that I had not thought to explain to readers. (Silly me!) And so it's turned out to be a much bigger trip than I thought it was. There has been *far* more to write, what with all she has suggested I include for the readers' interest, and so I've been burning much of the midnight oil and fast developing a severe case of bedroom eyes (a pillow under each eye), for which I'm hoping someone will come up with a cure before September.

It has been to our advantage that Andra knew little about Frankoma when she began, because she has been able to view it as a reader seeking new material and information on the subject. And because of this fact she has been able to ask all the right questions and offer a lot of excellent advice (even though ultimately the final choices are mine), this time we'll do it right. It's no secret that I've always been rather dissatisfied with the first edition, feeling it was very incomplete. I wanted to avoid that this time around, as I certainly have no intention of ever doing this one again! So Andra and I have spent weeks delving into more aspects of the story, discussing, detailing, adding, deleting, expanding, tightening up, and other such editorial stuff.

Other factors should be mentioned as well. I believe you'll find the design of the book much more attractive, with a few more photos, and with a more aesthetic quality visually throughout.

And that also takes a lot of careful, thoughtful, creative time. I can assure you that I'm as pleased with Carl, the book's designer, as I am with Andra. They're taking a great deal of personal pride in publishing the book under the name of Cock-A-Hoop Publishing. (FYI, "cock-a-hoop" is taken from a British expression denoting "elation, exultation, festiveness.")

And then there's the printer they've selected! It seems that, after payment, we then have to wait in line for press time--as much as six or eight weeks. Once it gets onto the press, it can be done in a reasonable time. It's one of these "hurry up and wait" situations.

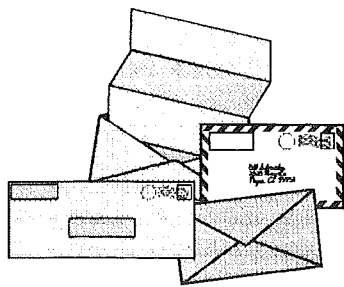
So! Bottom line? We're now looking at August. Those of you who have ordered, please be assured that all the labels will be on the envelopes waiting for the book to arrive, and they'll go out to you immediately. But please understand and don't expect it in tomorrow's mail. And of course we'll have plenty of copies at the September reunion.

For your information, from the special account that receives the publishing funds and advance book sales, we have paid *about* 75% of the publishing and printing costs! Thank you, thank you, family and friends! And this is the reason for our doing a pre-publication sale on the book. This simply means that, if you plan to order a copy anyway, your payment may be sent in advance to help us complete the up-front cost of printing. Many of you have already done so, along with those of you that have so generously loaned \$100 to the cause, and the goal is *close to being reached!* Grace Lee, Joniece, and I are all so grateful to you.

We sincerely hope that, despite the delay, the finished product will be something you'll be pleased with, and perhaps you'll feel it was worth waiting for.

Thanks to every one of you for your patience!!

Donna Frank



Dear

Donna,

Received the *Frankoma Family Newsletter*, Fall Edition, this morning and was amazed, but delighted to know such a publication existed! Enjoyed every article and segment of it. If there have been previous issues of this publication, please advise how I might obtain them.

I had no idea there was a Sapulpa Convention. Sure would have been part of it! Toured the Sapulpa plant several years ago and have been a long time admirer and collector of Frankoma.

Have the complete set of Christmas plates (1965 to present); complete set Limited Edition vases; complete set Bicentennial plates and many Christmas cards. I also have lots of old Ada clay items, including Wagon Wheel dinnerware and Gracetone items including Orbit dinnerware, in all three colors.

I am also contributing \$100 to *Clay in the Master's Hands* account.

Also, please advise the procedure for advertising in the newsletter.

Ruth from OK

Special thanks to you, my dear, for your help on the book! We'll see you in September.

I'll be the first to admit when I learned of FFCA, it was to see if I could sell the Christmas plates that my Mother had. (I have them all and have no place for others.) However, now that I have read all about FFCA, I'm delighted to join and read about and savor this wonderful Oklahoma tradition. I was raised on Frankoma, my parents being friends of the Franks.

When I visited a friend in Paris, what did I take as a gift? A piece of Frankoma! Not only made in the USA,

but also from my home state. (I stand up when I hear "Oklahoma!")

I'm looking forward to the newsletters.

Mary from TX

This kind of infection we hope they won't find a cure for. Welcome, Ambassador Mary!

We would like to know if we can purchase any back issues of the *Frankoma Family Newsletters*. And how many have been printed to date?

Enjoyed reading the one we received. It is really put together so nicely, one of the best newsletters we ever received on any subject.

Also, we are going to attempt to make the reunion. There will be two of us.

Ed & Judy from CA

We agree, Bob Hase was the best! We're sorry to lose him as Editor. Thanks for your nice words, folks.

I would like to be an official member of the Frankoma Collectors. Except for two plates which met an untimely end, I have collected the Christmas plates since their inception.

Each year as I open the Christmas plate box, eager to see the beauty and inspiration within, I also look for the star. Never, never, forget to put the star on the plate. This ties the whole collection together. I look forward to its presence on each plate.

Since my mother collects angels, I will now be collecting Joniece's latest artistic venture, *Angels!*

Dorothy from FL

Not to worry, Dorothy, the Christmas star will shine forever!

I just received information on the Frankoma Collectors Club. I'm very interested in joining the club. My husband and I have been collecting Frankoma for about eight years. So far we have quite a collection and still looking for more. Please send me all I need to join your club and all the information about it. We plan on being your way sometime in May or June. Maybe we could get together.

Darla from CA

Don't hesitate to call! Please drop us a line and let us know when so we can make time.

I was very excited to learn of the Frankoma Collectors Club. I just *knew* there were others out there who appreciate the beauty and craftsmanship of Frankoma! Please send me the information on joining.

Barb from KS

You're not alone out there. Come in September and meet your new family!

I was very happy to hear about the Frankoma Club. I've been collecting the Christmas cards for about 6 years now, and even some of the wall pockets have made it home. I only collect the Ada clay items (I had to limit it down to a *LOW ROAR!!*). I'm even lucky enough to own a set of the Frankoma Kids!! They are my favorites. . . I would like to join the club and I hope to come that way for the next meeting, convention, or whatever you make it!! May Frankoma brighten your day, it does mine!

Jean from GA

And you have brightened our day! Many thanks.

We would *love* to join a Frankoma collectors club! We've been collectin' for the past 15 years and have a fairly great collection. (Even our auto license plates read "Koma Gal" and "Koma Kid.")

Tell us more—how to join, how we can help, what information you'd like, and best of all, will this club continue for a while? We're sure rooting for its success!

Cece and Alan from CA

With people like Koma Gal and Koma Kid in our ranks, how can we possibly fail?!?

WE REMEMBER OUR FRIEND

We have just learned of the passing of our dear friend Margaret Mayo of Ft. Washington, MD. She and her husband Reid visited Sapulpa on several occasions, and became avid collectors of Frankoma Pottery. The Mayos were charter members, among the very first to join our Frankoma Family.

If you knew Margaret and wish to send a card to the family, the address is 4316 Payne Drive, Ft. Washington, MD, 20744-1147.

To Reid, and to their children, we express our deepest sympathy. Her happy voice and witty humor will be greatly missed.

FOR SALE

For Sale: Frankoma

All PG unless noted.

#35 Mint Bowl \$11. #55 Black Footed Bowl, DG \$12. #63 Pillow Vase \$9. #209 Serving Dish \$7. #226 Leaf Tray \$5. #305 Candleholder, pr, \$10. #838 Pitcher \$5. Shipping extra.

Marcia C. Embt

506 23rd Street

Gulfport, MS 39507-1705

For Sale/Trade: Frankoma

Ada Clay unless noted.

Miniatures: #557 Spiral Pitcher, PG \$15. #507 Star Boot, PG \$13.50. #558 Snail Pitcher, PG or DG \$13. #553 Batter Creamer, PG or DG \$10. #135, 4" Indian Mask, OB \$30, PG or DG \$22.50. #555 Eagle Pitcher, PG \$17.50. #554 Aztec Pitcher, PG \$13. #550 Guernsey Pitcher, PG \$15. #551 Thunderbird Pitcher, early OB \$19. #556 Tiny Pitcher (same as '44 Xmas), PG \$16.50. #560, 510 Wagon Wheel Cream & Sugar, PG or DG \$17.50 pr. #512 Leaf Tray, PG, S clay \$5. #463 Arrowhead Tray, PG or DG, S clay \$5. #134, 4" Boots, DG, PG or BK \$6.50. #505 Vase, Rare, 2 1/2", PG \$30. #503 Cornucopia, Rare, PG \$33. #562 Lazybones Creamer, S clay, PG \$15. #504 Sugar, BS, S clay \$10. #560 Wagon Wheel Creamer, DG \$8.50. **Salt & Peppers:** #47H Teepee S&P, Creek Indian Glaze Green \$22.50 pr. Cactus one piece S&P, PG, S clay \$7.50. 94H Wagon Wheel S&P, PG or DG \$10 pr. **Miscellaneous:** Frankoma #3 Sign, S clay, DG \$85. Frankoma #4 Signs, S clay, PG or DG \$15. 1980 Frankoma Christmas Card, WS \$17. #803 Beehive Honey pot w/lid, WM \$15. #57 Large Cornucopia, PG early Ada \$30. #94G 13" Wagon Wheel Platter, PG \$12. #42 Creamer, RB \$35. #42, #42A Cream & Sugar, PG \$42.50. 1995 Joniece Frank Angels, WS 6" \$12, 8 1/2" \$19. We pay shipping. 10% discount over \$50. 15% discount over \$100.

Gibb & Bev Green

225 Cherry Court

Windsor, CO 80550

970-686-2752

For Sale: Frankoma

Political Mugs: Elephants, One set plus extras, Donkey 1981.

Call

Wil Banks, 918-742-0584

FOR SALE

For Sale: Frankoma

Plates: 1965 Christmas Plate \$250. Phoenix Plates \$30 each. 50th Anniversary Plates \$25 each. **Banks:** Owls, Pigs, Elephants \$20 each, Boots \$10 each; Bells, 7" \$15 each. **Dinnerware:** Lazy Susan, BK \$37.50. 1970's new in original boxes, 45 piece dinnerware sets; 2 sets Lazybones Robin's Egg Blue \$350 each. Mayan Aztec, WS \$250. Plainsman, BS \$250. Lazybones, DG \$250. Lazybones, BS \$250. Mayan Aztec, DG \$250, *these sets were never used.* Also starter set Westwind, Yellow \$125 never used.

Corky & Judy Conrad

1310 North Second Street

Ishpeming, MI 49849

906-486-9302

All items plus shipping

For Sale: Frankoma

Vases: V2, V3. **Plates:** Christmas 1968--1988. Bi-Centennial 1972--1976. Teenagers of the Bible 1972--1982. **Mugs:** Political 1969--1988. Coffee C1--C13. **Miscellaneous:** Dinnerware, Trivets, etc.

Coffelt's

PO Box 1

Rockaway Beach, MO 65740

417-561-4379

For Sale: Frankoma

Big Discount -- Wide Assortment of Frankoma & Grace Lee Christmas cards. Limited Edition Vases: V-1 \$55, V-2, V-3, V-5, V-6, V-14 \$40 each; V-4 \$50; V-9, V-10B & C, V-14-2 \$30 each. **Plates:** Wildlife Plates, set \$375. Teenagers of the Bible, set \$125. **Miniatures:** #138 Circus Horse, Ada, BK \$125. **Miscellaneous:** #14 Bottle Vase, PG \$75. #30 Square Bowl, PG \$50. #24 Round Jar, PG. Minor Chip under rim \$65. #56 Cornucopia, PG \$30. #206 Cactus Planter, RB \$75. Gracetone Tea Set with 6 Tumblers, Aquablu, \$70. #228 Small Swan, Ada, BK \$20. #228 Small Swan, Red clay, WH \$20. #93 Juice Jug, PG \$25. #93C Tumblers, PG \$5 each. #83 Decanter, 2 qt., PG \$40. Arrows to Atoms Trivet, 1957, PG \$40. #88 Lazybones Pitcher, 1936, OB \$60. #88 Lazybones Pitcher, 1942, BK \$40. #88 Lazybones Pitcher, 1950, PG \$30. Steve Littrell

5632 NW 58th Terrace

Oklahoma City, OK 73122-7329

405-722-2941

FOR SALE

For Sale: Frankoma

Scarce Plates: Amana, Louis Braille, "STAITS" error, "JUBILLE" error, Methodist, Conestoga, Helen Keller, John Brown University, Methodist, Rural Mail Carrier, Sapulpa 75th Anniversary. **Plates:** Wildlife, Teenagers of the Bible, Christmas 1965-1967. **Statues & Wall Masks:** #100 Peter Pan, #111-#420 Charger Horses, #155 Medicine Man, Billiken, #120/#430 Irish Setter Bookends, #124-#125 Afro Masks, #194/#730 Phoebe Masks, #152 Will Rogers. **Christmas Cards:** Frankoma 1949-1988, Grace Lee 1975-1988. **Mugs:** Toby 1976-1980. Uncle Sam, RD, WH, BL. Cowboy, RD, WH, DG, PG. Baseball, RD, WH, DG, PG. Golfer, RD, WH, DG, PG. Irish Cop, RD, WH, DG, PG. Elephant 1968-1984. **Miniatures:** #551 Aztec, 10 colors. #555 Eagle, 10 colors. #558 Snail, 4 colors. #10 Uncle Slug. #168 Swan, 6 colors. **Pitchers:** #93 Guernsey, #90C Juice Glass, #59 Canteen. **Vases:** #4, #9, #10, #11, #27, #28, #50, #31 Snail, 8 colors. #228 Swan & #229 Swan, 6 colors. #43 Vase, 6 colors. #94 Wagon Wheel, 5 colors. #9L Log planter, #19 Fan, #79 Scalloped, Late. #32 Bud, #36 Spire, #37 Two Handle, #38 Ram, #39 Triangle, #200 Flower Arranger, #200 Dogwood 12". #53 Nautilus, #54 Shell, #55 Blackfoot, #56 & #57 Cornucopia, #58 Freeform, #60B Goose, #60 No Goose, #61 Reed, #63, #67 & #68 Pillow, #70 Carved, #71 Leaf Handle, #74 Wheat, #77 Fireside. **Bowls:** #30, #34, #35. #44, 18". #45, 12". #205 Log, #211 Crescent, Golda Corn Bowl, Corn Jug. **Miscellaneous:** Oklahoma 1957 Semi-Centennial Items, Oklahoma 1982 Diamond Jubilee Items, 2 TR Eagle Trivet, #63A-C Cigarette Set & Gracetone Pottery. **Early Frankoma Marks:** Frank Pottery, Small Round "O", Panther Marks on vases, bowls, pitchers, mugs and statues. **Early Glazes:** Ivory, Silver Sage, Osage Brown, Fawn, Cherokee Red, Royal Blue, Blue Grey Jade, Indian Blue. **Plus:** Redbud, Turquoise, Peacock, Dusty Rose, Terra Cotta Rose, Woodland Moss, Peach Glow.

Pat Warner

4900 NW 36th Street

Oklahoma City, OK 73122

405-942-9779

BK = Black; BL = Blue; BS = Brown Satin; DG = Desert Gold; OB = Osage Brown; PG = Prairie Green; PR = Pair; RB = Royal Blue; ReB = Redbud; RD = Red; S clay = Sapulpa Clay; WH = White; WM = Woodland Moss; WS = White Sand

Looking For Frankoma ?

Come by Tom Grogg's Booth
in both Malls

Abbey Road Antique Mall

Shirley Robinson
107 East Main • Jenks, OK 74037 • 918-299-4696

Homespun Treasures

Formerly

Antique World Mall

209 East Dewey • Sapulpa, OK 74066 • 918-227-4508

*Investment Quality Antiques featuring
Furniture • Toys • Pottery • Glass • Clocks plus
Frankoma • Antiques • Collectibles
90 Quality Dealers • 4 FFCA Member Dealers*

May Antique Mall

1515 North May • Oklahoma City, OK 73107

2 Minutes North
on May off I-40

Bill & Denny McConnell
405-947-3800

FRANKOMA
ANTIQUES • COLLECTIBLES
125 Dealers • 25,000 Sq. Ft.

ANTIQUE MALL

1629 East US 66
El Reno, OK 73036
405-262-9366

West of OKC
Just off I-40 [Exit 125]
On US 66

Hours: Tues. - Sat. 10:00 to 6:00
Sunday 1:00 to 5:00
Thurs. 10:00 to 8:00

Brown's
PO Box 343
Woodward, OK 73802
405-256-8475

Discounts on orders over \$50
Buy/Trade for Frankoma in Mint Condition

TONKAWA MALL

117 East Grand, PO Box 33
Tonkawa, OK 74653-0033

FRANKOMA, ANTIQUES & COLLECTIBLES

OPEN: Monday - Saturday
10:00 AM to 5:00 PM

Just 2 miles of I-35
take Exit 211 or 214

Bert & Iona Huddleston
405-628-2622

TOM GROGG
PO BOX 847
KELLYVILLE, OK 74039
918-247-3682

Prodigy ID TRYF73A

BUY/SELL FRANKOMA

Homespun Treasures Abbey Road Antique Mall
Sapulpa, OK Jenks, OK



NUMERICAL LISTING
FRANKOMA POTTERY
THE FIRST 50 YEARS
1933 -- 1983

By Maxine & Howard Saddler.

Due to the great response by the FFCA members, a second printing has been ordered. 12 years later, cost of postage as well as printing has increased. To order send \$7.50 post paid to:

Maxine Saddler • 735 Ewing Avenue • Lima, OH 45801
419-228-3507

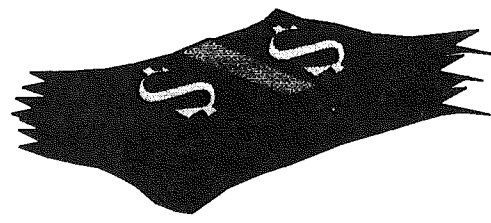
CLAY IN THE MASTER'S HANDS FINANCIAL UPDATE

As of May 31, 1995, we have paid for the publishing and have on hand \$2,444.50 toward the printing costs. It is estimated that approximately \$1,500 is still needed. Advance sales have been coming in, thanks to the efforts of Steve Littrell's public relations releases. The book will be available in August. The persons who loaned \$100 toward this effort will receive personally autographed copies in the order in which their monies were received. When Corky Conrad started this ball rolling last September, there were a number of you who gave me money before, during, or after the dinner. *Would you please drop me a note so I can double check my list?* Thank you!

Jeannie Grogg

Advertising in the Newsletter

Mail ads to FFCA Newsletter, PO Box 32571, Oklahoma City, OK 73123-0771. Ad rates are subject to change without notice. You may arrange for advertising space at current rates up to four issues in advance. Members may place one-time ads at yearly rates. The Newsletter is produced in Pagemaker; all photos are scanned. We prefer that partial-page ads be supplied in the same, or similar format--inquire if in doubt as to compatibility, font availability, etc.



Publication Schedule

ISSUE	CLOSING
FEBRUARY 15	January 31
MAY 15	April 30
AUGUST 15	July 31
NOVEMBER 15	October 3

Display Advertising Rates

AD SIZE	1X	4X
Business Card 3 1/2" X 2"	\$15	\$10
1/4 page 3 3/4" X 5"	25	20
1/2 page 7 3/4" X 5"	40	25
Full page 7 3/4" X 10 1/4"	70	48
Page Banners 7 3/4" X 1"		18.50

Classified Advertising Rates

Members
FOR SALE ADS: 200 words free per issue,
WANTED ADS: 50 words free per issue,
HELP WANTED: 25 words free per issue,
ANNOUNCEMENTS: 25 words free per issue,
 10¢ per word thereafter.
Non-Members
ALL ADS are 20¢ per word

Remember When Antique Mall

119 South Main (HWY 77) • Noble, OK 73068 • 405-872-8484
7,000 sq. ft. • Over 75 Dealers

FRANKOMA ❖ ANTIQUES ❖ COLLECTIBLES

Hours: Monday thru Friday 10:00 AM to 6:00 PM
Saturday 10:00 AM to 5:00 PM

Pottery, China & Porcelain Restoration Ben & Ginger Silvia

✂ CLIP HERE AND MAIL

COME JOIN US!

To Join the Frankoma Family Collectors Association and receive your subscriptions to the *FFCA Newsletter* and the *Prairie Green Sheet*, fill out the form below and mail it along with your check to FFCA Treasurer, Nancy L. Littrell, PO Box 32571, Oklahoma City, OK 73123-0771. Make Check Payable to: FFCA.

PLEASE ENTER MY/OUR FAMILY MEMBERSHIP IN THE FFCA.

NAME / NAMES _____

ADDRESS _____

CITY _____ STATE _____ ZIP + 4 DIGIT CODE _____ AREA CODE + TELEPHONE _____

WHAT TYPE OF FRANKOMA DO YOU COLLECT? [miniature, sculpture, glaze, Ada, S&P, etc.] _____

PLEASE LIST ANY HOBBY OR SKILLS [photography, computer, writing, editing, publicity, bookkeeping, auctioning, art, etc.] YOU WOULD BE WILLING TO VOLUNTEER. _____

FFCA PUBLISHES AN ANNUAL MEMBERSHIP DIRECTORY. PLEASE INDICATE YOUR PREFERRED LISTING:

- COMPLETE LISTING AS PRESENTED ABOVE.
- DO NOT LIST MY NAME, ADDRESS OR TELEPHONE.
- FULL ADDRESS, OMIT PHONE.
- NAME AND CITY ONLY.

**DON'T MISS
ANOTHER ISSUE!**

JOIN TODAY!

NEXT ISSUE

Pot & Puma

Joseph Taylor, Sculptor

Focus on his life, work, and fabulous Frankoma sculptures from the 1930's

AN INTERVIEW
with
Joseph Taylor, Professor Emeritus
by Donna Frank

COLLECTIONS
A photographic view of the beautiful
TAYLOR sculptures

and Much! Much! More!