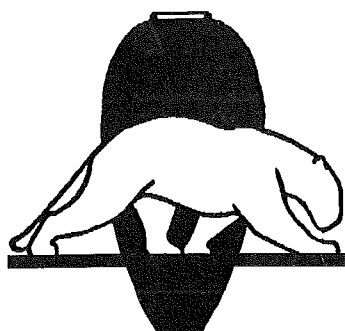


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Pot & Puma

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Summer/Autumn 1997 Issue

Pot & Puma

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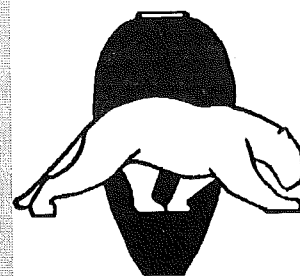
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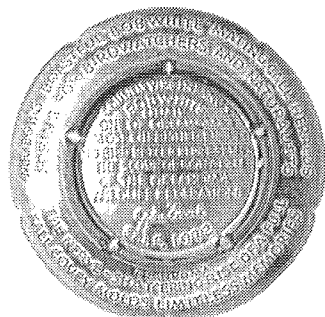
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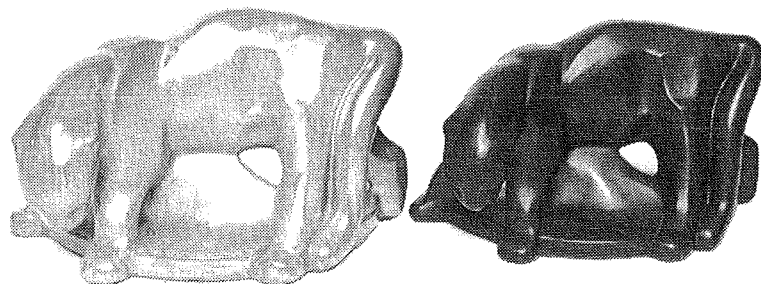
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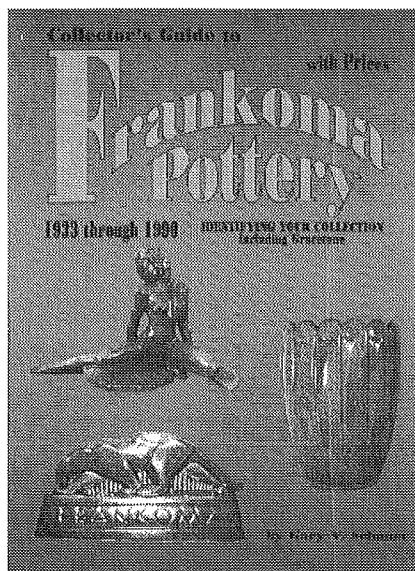


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On the Cover: Portrait of Mr. and Mrs. John Frank, 1955. Photograph from the Frank Family Collection, Sapulpa OK.

A Special Thanks!

The Frankoma Pottery photographed in this issue of the Pot & Puma was provided by numerous members of the FFCA. These photos are not reproduced to scale; however, the actual size is given whenever possible. We wish to extend our gratitude and thanks to these members for helping us to enrich our issue with these photos.

FROM THE PRESIDENT

BILL HOLLOWAY

The Treasurer tells me we're about 780 memberships strong now. I suspect that's way beyond anything that first group of brave souls who launched this club envisioned.

FFCA owes its quick success to a number of factors. The original work by a small group of Frankoma lovers got the ball rolling. The first newsletter published by Bob Hase was the genesis. The first officers got the organization up to speed. Continuous work, vision and dedication by the current board has provided momentum. Scholarly works by Phyllis Bess, Susan Cox, Maxine Saddler, Donna Frank and Gary Schaum, and historical facts by Joniece Frank, provided us with in-depth knowledge. Many other contributors to the *Pot & Puma* added to that knowledge. Dedication to education adds substance. And, of course, Frankoma Pottery itself—satisfying to the eye and soul.

We have members in almost every state in the nation. That alone speaks for the universal appeal of Frankoma Pottery. It must bring real nostalgic satisfaction to Donna and Joniece to witness such broad acceptance of that which their father and mother created and struggled for.

But we are growing bigger. It's time to enlist a broader base to our volunteer force. In light of our membership size, our bylaws may need some revision. And we must give opportunity to those who would seek office in FFCA.

To these ends, I want to form a Bylaws Committee, and an Election Committee. Perhaps you, the reader, have had experience along these lines in other organizations, although experience is not required. **We want you!** I would like to form regionally diverse committees. With telephone, e-mail and FAX, a geographically diverse committee can function very well. If you would like to serve on these or other committees let me know by letter, FAX, or e-mail. My addresses are printed in the list of officers and trustees on Page 2.

One of my desires is to see a directory of membership published. I know from experience with the AAPA directory what a help it can be in contacting other collectors. However, the obstacle in publishing such a directory is something called the "Privacy Laws." We cannot publish without your permission. Less than 300 of our nearly 800 single and family memberships have given us the necessary permission. We need a bigger percentage than that to make this project fly. Let me hear from you on how you view an FFCA Directory (which would also contain the by-laws and other useful information. Dealers might even be able to buy ads in the book.)

Let me hear from you regarding the committees and the directory. ■

FROM THE EDITORS

DONNA FRANK & NANCY LITRELL

A quick look at the cover of this journal, and you'll know that what you've just received is a **double** issue. It is the **Summer/Autumn** 1997 issue.

We made the decision to focus this time on the subject of "reproductions," and we found that we had an abundance of material for this 32-pager. We also soon learned that the extra volume required more time, more energy, and more thought to put it together and get it printed than any of the previous issues. However, this one does close out the FFCA journals for 1997, and the next *Pot & Puma* will mark the beginning of our New Year!

While there's seldom a shortage of the educational information about Frankoma collecting that we gather and offer to you, we still find ourselves short in one department. **Can you guess what that is?** Here's a rather *broad* hint.

Where are your stories, folks? With FFCA members in 46 states, there simply must be more funny, tragic, sad and exciting collecting experiences happening out there in America to you Frankomaphile shoppers!

To stir your creative juices, let us broaden for you our parameters for collecting stories and suggest the following additional categories. **Try one or two of these on:**

1. "The Piece of Frankoma I Should Have Bought and Didn't" or "The One That Got Away."
2. "My Greatest Frankoma Find" or "You'll Never guess What I Discovered in a Dusty Old Thrift Shop!"
3. "The Worst Deal I Ever Fell For" or "Boy, Did I Get Taken!"
4. "The Unique Way in Which I Display My Frankoma" or "Just One More Shelf and My House Will Fall Down."
5. Make up a category of your own!

Remember—you don't have to be a writer to tell your story! Just jot a letter, or telephone, or e-mail Donna and tell it to her. When she puts it all together for you, you'll have the opportunity to **approve** or **disapprove** before it goes into print. Your Frankoma cousins always love hearing about your collecting adventures. Don't you enjoy reading about theirs? **Of course you do!**

So do let us hear yours! It will be shared with hundreds of others who will relate to everything you've gone through. Do it now, folks. The Winter issue is coming together, and we need to hear from you pronto! ■

GOOD HUNTING!

FROM THE FFCA BOARD

OFFICERS & TRUSTEES

FFCA'S STAND ON REPRODUCTIONS—

Please understand clearly your FFCA's position regarding reproductions. **IF** reproductions are inevitable, then let them be properly marked as such—in the internationally accepted manner as described by Phyllis Bess on Pages 10–12.

Certainly no one has the right to tell you that you should or should **not** own any reproduction of any work. We fully understand that often, in certain parts of the country, the most desirable Frankoma collectibles are scarce to non-existent. We agree that, while owning a reproduction of a masterpiece may be second best, it is sometimes the best a collector can find and own. That person or family simply wants to be able to appreciate, live with and enjoy that particular piece of art, and they should know that pleasure—as long as they know what they have—and **if it is indeed a true replica**, not a mere copy.

Another of FFCA's primary concerns is that a reproduction be legitimately marked in a way that the mark cannot possibly be removed or in any way tampered with, rendering it impossible for a dealer to present it as a rare old item and ask a price far beyond its realistic value. We've seen some of the 1996 reproductions at flea markets with no ID marks and \$225 price tags.

FFCA remains an educational entity, striving to offer the membership as much information as possible, along with reports by members of other clubs willing to share with us their own experiences—so that our collectors may be spared the consequences of the same traps, pitfalls, and downfalls that other clubs and their members have suffered because of reproductions. When we've done our job, from there on, you're on your own.

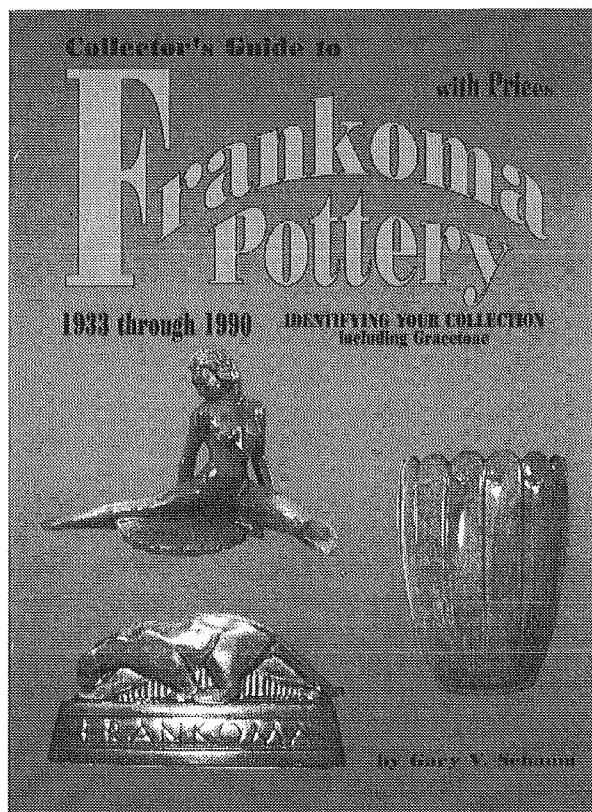
We urge you to continue to study and learn all you can about what it is you have chosen to love and collect. One of the principles that FFCA was founded upon is that **knowledge** is the best defense against becoming a victim of dishonesty and fraud. **Know what you're buying!**

The officers and trustees of your Frankoma Family Collectors Association are, and have been from the beginning, wholly dedicated to keeping the standards of this organization above reproach in all ways. As long as we continue to hold office, that will remain our promise to you. ■

REUNION 98—

The **TENTATIVE** dates of **September 18th and 19th** are awaiting confirmation by forces beyond our control. Look for the announcement in your next *Prairie Green Sheet*, February issue!

Book Review



**Collector's Guide to Frankoma Pottery
1933 through 1990
Identifying Your Collection, Including Gracetone
with price guide**

By Gary V. Schaum

BY GIBB GREEN—Windsor, CO

Another Frankoma book on the streets? You bet—and it's a keeper! Gary V. Schaum has hit a home run with his new "Collector's Guide to Frankoma Pottery." It is subtitled, "Identifying Your Collection, Including Gracetone."

Focusing on the first 57 years, 1933 to 1990, the full-sized, hardback book has 199 pages, over 140 pages of them with great color photographs, and most are close-ups. Included are photos of dozens of pieces never before shown in a Frankoma book. Especially helpful are pictures of "OU Tepee" marked pieces made by Mr. Frank while still on the university faculty. A number of Frank Potteries pieces, and 1970's and 1980's oddities, round out the "new" photo category. Plus Gary has given us great close-ups of all clay colors and logos, including the "Taylor" mark and "First Kiln" logo.

Two features of the new book make it indispensable to the Frankoma fancier. First, it is organized by types of items. All of the salt and peppers are together, wall hanging pieces together, sculptures together, etc. Both front and back indexes direct you quickly to what you are looking for. Secondly, Gary has assigned mold numbers to all pieces that were previously unnumbered by the factory. His numbers will become the universal reference numbers for many Frank Potteries and early Frankoma pieces.

Schaum has given us a wonderful price-listing system, essentially giving the same value to all Norman-era Frankoma pieces, whether with the "Pot and Puma" mark, the small round 'o', or the black rubber stamp. And, he separates values by clay and makes provision for some of the better colors.

The book will also be invaluable to any Gracetone collector. It includes reprints of all Gracetone catalog pages and gives a definitive current value listing.

One more real asset worthy of mention: the 1951, 1966, 1981, 1985 and 1989 Frankoma catalogs are reprinted for us. The pieces pictured in those years are among our most sought-after collectibles.

A book of this magnitude requires an unbelievable amount of work. Gary deserves a big pat on the back for a job well done. Does Gary Schaum's book replace Phyllis and Tom Bess's landmark works? **NO WAY!** Gary simply built another story onto a well-laid foundation. All three books sit proudly on my desk next to the phone. Which one do I grab first? Depends on what I am looking for. We Frankomaniacs are three times blessed! 📖



Gary Schaum



Doing the "Frankoma Dance of Joy"

BY DAVID NASH—Chesterfield, MI

It all started for us when Diane's mother Eileen visited the Frankoma plant in 1965, where she became an instant fan of the Prairie Green.

When Diane was in college, she found a florist who carried a few Frankoma items and was able to add a few more pieces to her mother's collection.

Diane is in the US Navy, so we move around the country a lot and have a lot of opportunities to search for the elusive Frankoma in many states—California, Nebraska, Michigan and all points between. Although Diane and I weren't immediate Frankomaniacs, we kept searching the country for PG Frankoma for Eileen.

We were the newbie novice collectors, not willing to pay too much for a piece. Matter of fact, we were so new to collecting Frankoma that we passed up a Frankoma Teepee Dealer Sign in Prairie Green for \$45 (yes, we do regret that!). Eileen's collection continued to grow, and soon we were buying anything and everything we could find at a bargain price.

We finally purchased our first Frankoma book and quickly became "experts," finding Ada clay items, and some of the rarer glazes we had never seen before. Since

those early days of collecting only for Eileen, Diane and I now have our own collection, specializing in miniatures, discontinued glazes and items of Ada clay.

Then one day it happened! We discovered our "best buy." We were in an antique shop in Michigan scanning for Frankoma. Diane and I separated in order to cover more ground. Soon I heard a whispered, "David, come here." I hurried to see what she had discovered. There she stood, holding the 1965 and 1966 Christmas Plates. I said, "Oh my goodness, how much??" She said in a hushed voice, "\$18 each." We never thought we would have these first Christmas Plates in our collection, because those we had seen normally had premium price tags!

We tried to remain calm. Diane said, "See if you can get a discount!" But I couldn't. I simply did not have the heart to ask the dealer for a 10% discount. I just wanted to buy them and get out the door fast before the woman said, "Oh sorry, that's a mistake." After we purchased the plates, Diane and I had this uncontrollable urge to do what we call the "Frankoma Dance of Joy." We were immediately on the cellular phone to Eileen with the news.

One day I found the #555 Royal Blue Mini Eagle Pitcher on a half price shelf marked \$8, and again we did our Frankoma Dance of Joy! We still find incredible bargains, although they're getting harder to find in our area.

Another great find was when Eileen, Diane and I were in another antique store. Eileen was perusing the items in a glass-enclosed case with some high priced items, when she saw a #550 Mini Guernsey Pitcher in Clay Blue. Because it was in this glass case, she knew it had to be expensive. Nonetheless, she asked for the key. When the dealer opened the case and turned it over, it said \$8.50. Eileen immediately found Diane and me to show us her find, and we giggled throughout the store. This time we waited until we were outside to do our Frankoma Dance of Joy.

The three of us now have well over 300 pieces in our combined collection, and still, *its just not enough*. We continue to search and search. We do revisit some stores, but we really enjoy exploring new and uncharted territories where more Frankoma treasures await us.

I wanted to write this article because I feel you should all know that *you are not alone*. We realize that we are now afflicted with this strange urge to dance whenever we find a wonderful Frankoma treasure. There are hundreds of us who have this Frankoma affliction. So don't fight it, cousins, because—**THERE IS NO CURE!** Just keep searching for your Frankoma and you can invent the steps to your own Frankoma Dance of Joy.

Thanks for letting us share our story with you all. Hope we see you at the next reunion! 🎵

From your Michigan Cousins,
David, Diane & Eileen—dnanddb@aol.com

What We Did On Our Summer Vacation

BY KEITH & BEVERLY INGLE—Ft Worth, TX

We had put a message on the Internet that we were looking for a #130 large Swan. Just a week before we were to leave on our vacation, a gentleman in St. Louis sent us an e-mail saying he had that piece in Prairie Green. He told us that he had inherited "some" Frankoma from an aunt and also had "a few other pieces, *mostly tableware.*"

The man said he was planning a garage sale the next weekend and was going to put all his Frankoma out for sale. Well, we couldn't let him do that before we saw what else he had! We told him we would be going through St. Louis on Sunday of that weekend and asked him to please hold the Swan and any other art pieces, as we would probably be interested in all of them. He agreed to do that, and we were pretty excited. We really wanted that large Swan we had been looking for, and we didn't want it to get away from us.

Arriving in St. Louis late that Saturday night, we called him the next morning, and he invited us to his home. When we got there, he took us down into his 15' x 30' basement. We looked around and were absolutely flabbergasted! It was literally wall-to-wall Frankoma! It was mind boggling, looking at everything and trying to determine what it was worth.

There were so many art pieces that we wanted! For about an hour we walked around the room, looking, inspecting, touching and feeling pottery. Then finally we set about negotiating a price that was agreeable to both parties. The gentleman wanted to sell it all for one price. We weren't interested in the dinnerware, but in order to speed things up and not have to separate it all out, we decided to take it all. We estimated there were a total of about 600 pieces. It

took four of us two and a half hours to pack and load all that Frankoma into our Suburban. Just believe us when we say—*we had a load!*

We continued our trip and drove on to Indiana to spend a couple of days. In our spare moments along the way, we sorted through the boxes and took out all the dinnerware, which we gave to two sisters-in-laws so we wouldn't have to carry it all back to Texas. During our 2,000-mile journey, we of course hit all the antique malls along the way and found a few more desirable Frankoma pieces—including a pair of Dreamer Girl Lamps!

When we got home, we spent the entire next week inspecting and cataloging our great finds. When we were finished, we found that we had kept 210 pieces! Among them were the Woman Cameo, #117 Prancing Colt, #111 Charger Horse, 4 Frankoma Kids, a pair of Ray Murray Oriental Masks (#133 & #134), a #59K Pitcher (like the #59 Canteen, but a pitcher and a bit smaller), several Ada clay Salt & Pepper sets, along with some vases and many Christmas Cards. Oh yes, and we brought back our beautiful large Prairie Green Swan, the one item we had gone for in the first place, and it was perfect. (We had seen only one other before, and the neck had been broken and repaired.)

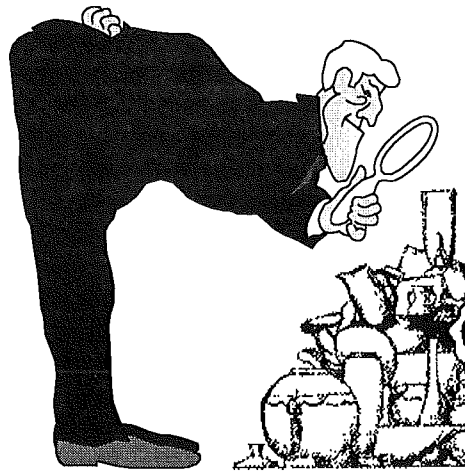
There were also 8 pieces with the Pot & Puma mark!

Yes, we did make a sizable investment. But in return we have several *rare* pieces, plus many others that have become extremely scarce and hard to find. We're quite thrilled with our fortunate find, and it has definitely made our vacation one to remember.

**And that's what we did on
Our Summer Vacation *** 🚗**



WHAT IN THE WORLD IS IT?



H-m-m-m, *It's a FRANKOMA!*

as an advertising piece for a company named Radcliff, (2) made for some kind of commemorative for the only town in America with that name and spelling (in KY), or (3) made for a Radcliff family reunion. Was Frankoma doing advertising pieces that early? Gibb says it's doubtful, and he leans toward #3. He has made calls all over the U.S. (including the Chamber of Commerce in Radcliff, KY) and has also used the Internet library search, pretty well exhausting all avenues—and has come up with absolutely nothing. But since three of these Radcliff Bulls have surfaced around the Dallas area, we're inclined to agree with his #3 theory. One that the Cleggs know of came out of Kansas City. So that's three in TX, one in KS, one in AR. Sounds like a family reunion to us.

THE "RADCLIFF" BULL

The history of the miniature Bull shown below is somewhat of a mystery. A new FFCA member, C.H.

Curtright (AR), was recently on the Internet asking about one he'd found, and Deb Oller (TX) forwarded the inquiry to us. From a sketchy description, we were a bit skeptical that it was Frankoma.

Scott and Sylvia Clegg (TX) then spoke up and said they also had one. Neither of us Frank girls remembered ever seeing one with that name on it. Then we heard Gibb Green (CO) also has one, and so do Lief and Jan Erickson (WA)—and both acquired theirs from the Cleggs, who found them in Dallas and vicinity, all in PG. The

Cleggs were good enough to send us this photo of theirs. When we saw it, of course there was no doubt that it was the 1942 Frankoma Bull, not an employee plaything, because that's indisputably John Frank's printing. The Cleggs report that, besides the three they found and purchased, they've seen two others.

I called Gibb Green, suspecting that his inquiring mind had already done the research for us. (Inquiring minds always want to know, you know.) Turns out I wasn't wrong. Here's what we learned from him.

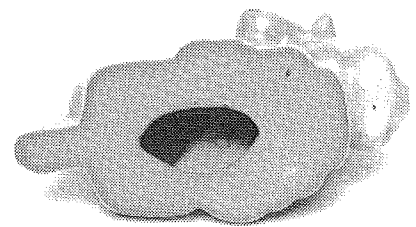
Right away he ruled out the college, as that has a different spelling—Ratcliffe. Gibb first surmised that this little Bull was one of the following: (1) made

Gibb brings up another interesting point here. This Radcliff Bull was made from the #166H Salt & Pepper shaker mold, not the #166 miniature mold, because it has an indented bottom where the hole would have been made for the cork. The miniature had a flat bottom, and was always about 5% larger than the salt & pepper Bull. Despite the fact that both the miniature and the salt & pepper Bulls are shown only in the 1942 catalog, Gibb suspects that these items could have been made in 1939 just after the rebuilding after the fire. His opinion is based on glaze characteristics and other fine telltale details that match other miniatures of that year. Thanks, Gibb!

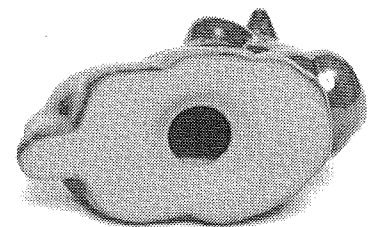
If anybody out there has any further information, please speak up. And whoever finds the next Radcliff Bull gets a prize! ■



*The "RADCLIFF" Bull
Made from #166H S&P mold
2" Tall—2 1/2" Long*

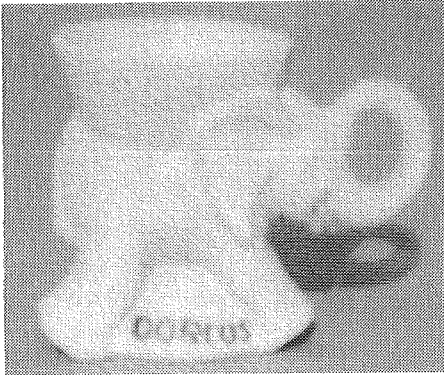


Bottom view of #166 Miniature Bull



*Bottom view of #166H S&P Bull
Notice the indented bottom where the hole
would have been made for the cork*

CAROLYN



1968 Elephant Mug
"DORCUS"

WHITE ELEPHANT— UNSOLVED MYSTERY

Ann Hunter (FL) found a 1968 White Elephant Mug while on vacation in June of this year somewhere in the VA-PA area. In the space at the bottom is inscribed the name DORCUS. The letters are covered with glaze, so it was surely done at the plant. (Photo has been altered slightly to highlight letters.) Ann says, "It's interesting to think of how the mug could have gotten from the factory in OK to the East Coast!"

Says Joniece: Yes, it had to be made at the plant. But remember that in 1968, the first year the Elephant Mugs were made, they were just elephant mugs—not yet a series of collectibles, and no president and vice president names were on them in that year. An employee could have inscribed the name and sent it to a child, or a grandchild, as a birthday or Christmas gift, and we can assume that's how it came to be so far away. Or maybe it was for someone in this vicinity, and they grew up and moved east. Since we don't know for sure on this one, and probably never will, Ann, you can use your own imagination. We can't know for sure that it's the only DORCUS Elephant Mug in existence, but it's the only 1968 mug we've ever seen with a name of any kind on it. ■

A collector found a Joe Taylor bust of "Carolyn" and has asked us for more information about it. Joe did his first child's head (of Donna) when she was nine months old. He was quite proud of it and showed it to a number of OU faculty members and staff. After seeing it, several wanted busts of their own children. This is one that was given to John Frank to make a mold of and produce in pottery. They were not regular production pieces, so they were never in a catalog or offered for sale by Frankoma. Probably no more than three or four were made of each, and these were given to the family of each child.

Little Carolyn Jensen, sculpted in 1935 at age three, was the daughter of OU's head gardener, and her mother was a grade school teacher who taught in the same school with Joe's wife Elsie. The Franks, Taylors and Jensens were all close friends. The bust is 6.75" tall, and all those we know of are incised with the name Frankoma with a small round "o". We would guess that only one was made in a color, as we have seen one in Dove Gray, one in Ivory, and the one pictured here is in Blue Gray Jade. The facial features include deeply set eyes, pug nose and full lips. Big soft curls frame the child's face, and the neck and shoulders are accented with a Buster Brown collar and large bow. ■



Bust of Carolyn by Joseph Taylor, 1935
6 3/4" Tall
Marked with the small round "o"

Reproductions, Reissues and Counterfeits



#135 Indian Head Mask
"sold for \$1 in 1973"

BY PHYLLIS BESS—Tulsa, OK

Webster's definition of a reproduction is: "An exact or very close imitation of an existing thing; something that is made without changes; something that is a true likeness, or something that is made to look as closely like the original as possible."

Collectors define reproductions as "**DISASTER!**"

It can be quite devastating to a beginning collector to purchase a reproduction for near the price that an original can be acquired, thinking if the price is high, it must be an original as presented. Then later they discover that what they bought and prize so highly is not the real thing. In order to define "the real thing," let's look back for a minute.

During Frankoma's early years, the company created many fine ceramic sculptures and reissued them from time to time. Some are in Sapulpa clay, and those are certainly very desirable to own—until they fall victim to this ever-increasing "repro syndrome." The most valuable are those made of Ada clay, with early glazes. Why? **Because they cannot be successfully reproduced!** Those are the real treasures that Frankoma collectors should be seeking today. Their values are sure to increase with time. These treasured early works represent the skills, talents, creative visions and workmanship of the masters, and many are virtually priceless. Reproductions and counterfeits can only degrade and diminish the value of our collections.

During the last year of John Frank's life, he had a driving desire to bring back into the Frankoma line some of the older sculptures, and he set Joniece to work on it, along with a special catalog of those reissues. These were offered to everyone by Frankoma Pottery—not manufactured for an individual who would set his own price by marking them up as much as 500% over the price paid to have them made. Hardly an "affordable" price for something of so little value to the serious Frankoma collector. Please understand that John Frank *never* reissued those items as "collectibles." Neither he nor Joniece ever dreamed "their" Frankoma would ever be a "true" collectible. At that time they were producing Christmas Plates, Political Mugs, and the V-Vases, each issued in a series annually. **This** was their definition of a "collectible."

In 1973, the year of Mr. Frank's passing, the catalog became available to everyone—dealers and retail customers alike. Anyone could go to the Frankoma plant showroom or to any Frankoma dealer in the country and buy them. They were priced from \$1 (the Indian Head Mask) to \$12.50 (the Fan Dancer). Even Acee Blue Eagle's Medicine Man sold for only \$10! And the wholesale prices were 50% less than those figures!

Frankoma was hardly trying to get rich at these prices. Mr. Frank merely wanted to make them available to everyone who wanted some nice examples of art at a moderate price that everyone could afford.

This is only one example of the generosity and integrity of the man. He was being true to his lifelong dedication to serve God by serving His people, giving them something to bring joy to their lives.

By 1970, I had become a collector, but not of Frankoma. We used Frankoma dinnerware for our everyday! We raised our four children, eating from Frankoma "seconds." I certainly did not think of *it* as a collectible!

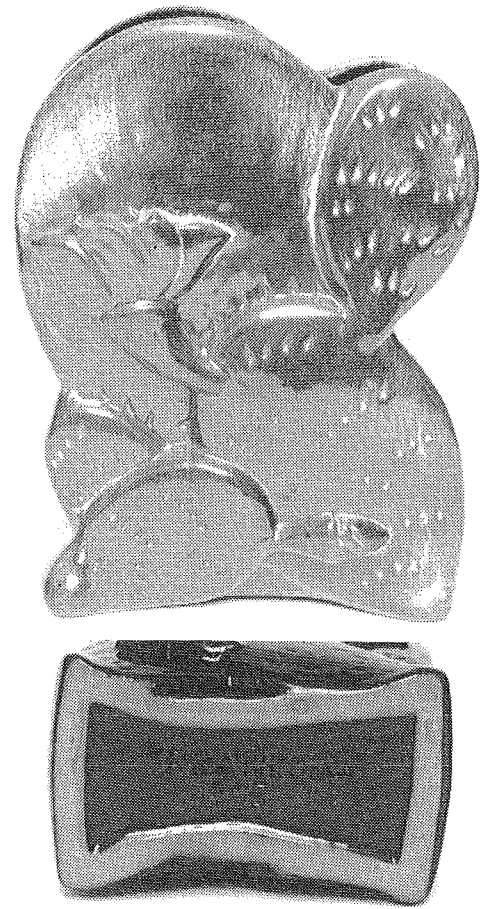
At one time I'd considered collecting Depression Glass, but quickly dismissed the idea when I heard reproductions were in the making. Fiesta Pottery was no longer being made, and there was no indication that reproductions would ever be done. So I proceeded to acquire one of the largest known collections of this ware, with every piece in every available color before I was through. Years later the Homer Laughlin Company began reproducing Fiesta, and still does today. Consequently, I've sold my Fiesta collection. The "Cookie Jar" collectors have had the same experience.

Then my attention was drawn to Frankoma as a collectible. It was locally made and easy to obtain, so in 1975 I became one of the first to begin seriously collecting Frankoma. Later I was led to publish what I had learned about Frankoma through my collecting, study and research of the product.

Joniece has told me that I was the one who first made her aware that Frankoma would become "collectible" at some time in the future. I showed her some buttons I had found that she herself had made years before. The idea that things like this could one day be sought after by collectors was, to put it mildly, a bit of a shock to Joniece. I recall her laughing remark, "Oh dear! I hope *I* don't become an antique while *I'm* still in my forties!"

As a result, in 1981 Joniece reissued the #206 Cactus Vase, and with the collector in mind, she put an "R" for "Reissue" as an addition to the stock number, and a "1" before it to denote "1981"—*all marked in the mold*. (If it had been 1982, there would have been a "2" before it, and so on.) She admits now that it could and should have been more specifically marked.

I am privileged to talk to many collectors about many things. All too often I hear, "I don't collect (a particular) Depression Glass pattern anymore because they started making reproductions." Or sometimes it is, "I'm getting rid of my Roseville because it's being reproduced by the thousands in China." But what is so heartbreaking to me is when I hear, "I started collecting Frankoma, because I know that they'll never make reproductions." I then have to tell them that already five pieces have been reproduced by someone who paid Frankoma to make them, and that they're not available through Frankoma, but only through that dealer. And to our minds, this is called "counterfeiting"—or worse!



#1205 Cactus Vase 1981 Reissue

Be aware that these five reproductions have come from the very same molds as Frankoma Pottery's reissues of 1973-1975. Has this hurt the value of our collections? Only time will tell how much. Being made from the same molds bought by Frankoma Industries in the 1991 purchase—and *insufficiently marked as reproductions*—may have caused us irreparable damage.

Two years ago, when we learned these five items were to be reproduced, many of us were devastated and felt helpless to do anything about it. At first I tried hard to look at it as John Frank may have, remembering how he explained to Willard Stone Frankoma's reproducing his wood sculptures in ceramics. He told Willard that, by Frankoma producing and marketing his art, it would help get his name out to the public. Those few who could afford his originals would purchase them. But most would not be able to buy them, so they could enjoy his art through Frankoma. But the truth is, when John Frank was alive, it was a different time, and making pottery was a different kind of business. Frankoma was simply not a collectible then. Mr. Frank was trying to make a living and feed his family the best way he knew how. Today, it is a game of hard ball, played for big money, without conscience or respect for the collector.



What will the forthcoming reproduction of the Fan Dancer do to us? We can only shudder and wait to learn what the impact will be. I stated in my seminars this year that I personally will not purchase these reproductions, because to me they are valueless, and I do *not* wish to help line the pockets of someone who would perform such a deed. I do feel it is my duty to help educate FFCA members, to raise their awareness regarding these unprincipled reproduction practices. It is not my place to advise people not to buy them, and I would not. But I will try to make the collectors fully aware of what is taking place.

I also spoke of the integrity of John Frank in years gone by, and of how Joniece has followed him and stayed true to her father's principles that he passed on to her. Compare the Frankoma of then to the Frankoma of now. The clay being used today is no longer Ada clay, nor is it even primarily Sapulpa's Sugar Loaf Hill clay, but clay that has undergone the addition of many ingredients that have weakened it until it has lost its strength, its character, and its original life and purpose.

It has been stated that the current reproduction will be 10-15% smaller than the 1973-1975 Frankoma reissues. That's *not* necessarily true. The 1996 reproductions were the same size. The 1997 reproduction of the Fan Dancer is promised to be smaller, but I also know that there will be some variations in size that come from "soft firing" and "hard firing," making some slightly larger than others. A novice collector will have nothing to compare it with. So—*unless the pieces bear the letters REPRO, in the mold* (along with "1996" or whatever year, not just "96")—the standard, legitimate, internationally accepted way of marking such pieces—then some who are naïve may buy and later be disappointed. Make sure you are not one of them! We collectors must always be aware of what we are buying! It is my goal to help educate you.



Those responsible for having the reproductions made say it is not their intention to diminish the values of Frankoma. Granted, it is *possible* that the 1990's reproductions will not devalue the *pre-1955* pieces which were made with Ada clay. But—those poorly marked 1996 reproductions *will* most certainly drastically affect the value of the 1973-1975 reissues, which Mr. Frank put back on the market at that time with an entirely different motivation. We hope that the 1997 reproduction of the Fan Dancer will be clearly marked, as it should be. But why are they not offered to *all* collectors at a reasonable price?

I often say to collectors that, even if you have to pay a premium for it, one good early sculpture can make a significant difference in the value of your collection. The reason is that—*by owning just one fine, authentic, early piece of Frankoma, you hold a genuine part of American Southwestern Art—and a living part of Frankoma's history!*

God bless each one of you! †

"NO HISTORY— LITTLE RESALE VALUE"

BY PHYLLIS HAYS—Tulsa, OK

As told to Donna Frank—

I recently had a visit with Mrs. Phyllis Hays of Tulsa, a well-known collector of Majolica, and I came away with quite an education. Mrs. Hays is a walking encyclopedia when it comes to Majolica and its history. The first thing I learned is that "Majolica" is not a company name, as I thought, but the name given to a particular technique of ceramic production. It is a high-fired ware, and historically glazed with very a high-content lead glaze, which produced stunning colors.

Considered the "original" and highest on the collectible scale are those hand-crafted pieces created in the 15th and 16th Centuries in Portugal and Italy, then known as "Maiolica." A new technique for producing Majolica was created by a Frenchman in 1850 for Minton, and even Wedgwood made some in the 1800's. It was also produced from the mid-1800's to the early 1900's in England, France, Germany, and several other European countries, and even in the United States. Currently it is being reproduced in China by Fitz & Floyd, and in Tennessee USA. Especially the latter two, however, must be given credit for marking their reproductions very clearly as such, a point of great importance to collectors.

According to Mrs. Hays, the new pieces are attractive, and they do make a statement. But the fact remains, they are new. "They're like orphans that have none of the rich history that sets them apart and makes them special," Mrs. Hays tells us. "When holding one of the genuine antique articles of Majolica, one cannot help but feel the richness and authenticity and character that it brings with it. If that's of no importance to you, then reproductions are for you."

One factor that gives rise to "buyer beware" warnings (with regard to any reproduction) is the excellent results of modern high-tech methods of restoring damaged and broken items. She warns, "Many restored pieces are often going on the auction block for three or four times their true value, when the buyer is unaware that the value is far less than what he is paying."

Majolica reproductions are now becoming so common that one can find them in almost every department store, as well as in glitzy magazines like *Martha Stewart's Living* and *House Beautiful*, going for hundreds of dollars. But they're also showing up all over the country in lots of yard sales and flea markets with very low price tags, which is evidence that—no matter what one pays for the new Majolica—it simply has no resale value.

As we all know, a most desirable factor with *any* collectible is—when one pays a premium price, the resale value is expected to at least remain stable or, hopefully, increase in value. Once a product enters the reproduction arena, it becomes a game that many collectors do not wish to play. Reproductions of any important art, unless specifically and clearly marked as such, should be discouraged. The dedicated collector who can afford to own those genuine pieces of what he loves to collect will have no part of anything less. ☺

FFCA 1997 Collectibles

1997 Commemorative Bolo Tie and Lady Bo



In August of 1957, only two years after they were introduced, Silla-Gems were sadly discontinued forever. And now, exactly 40 years later, FFCA revives the pottery bolo tie!

The FFCA Bolo Tie and Lady Bo are both created by the very same techniques and process employed by John and Grace Lee Frank from 1955 to 1957 in making the first Frankoma jewelry.

The Pot and Puma logo is pressed into a mold by a hydraulic press. Each pottery end has been individually rolled and shaped, then trimmed and sponged, all by the hands of Joniece Frank. They were never intended to be symmetrical and perfect, but to retain the handcrafted look. So while they are all alike, no two are the same.

1997 Collectors Mug

—Produced by Frankoma—
—Exclusively for FFCA—

Features the Pot & Puma Logo in Prairie Green only



This year's splendid commemoratives are glazed only in Prairie Green, recognized the world over as the color symbolic of Frankoma Pottery's long-lived success. The findings and braided leather thongs used in their assembly are of the finest quality.

The first 500 Bolos and Lady Bo's are fitted with rust-colored thongs, especially complimentary to the Prairie Green glaze. They will also be available with other colors of leather, such as white, black and two-tone brown.

1997 Christmas Ornament

—Designed by Joniece—
—Produced by Frankoma—
—Exclusively for FFCA—

Joe Taylor's Seated and Reclining Pumas in Prairie Green only



To order use the enclosed order form

The Collectors' Guide to the 3 R's of Collectible Frankoma

BY RAY STOLL—Oklahoma City, OK

Many collectors of Frankoma Pottery, including quite a few "old timers," are confused and uncertain about the distinction between the terms "*re-issue*" and "*reproduction*."

"**Reproduce**" is defined by the dictionary as "To make a copy, representation, duplicate or close imitation of an original item."

"**Reissue**" is defined as "Something that has been issued again." To these two R's I would add a third—"**Re-create**"—which is defined as "To make anew."

Back—

#113 Fan Dancer by Joseph Taylor
Old Gold, Ada Clay, small round "o"
8 ¼" Tall, 13" Long

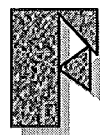
Front—

#113 Fan Dancer Reissue 1973-1976
Coffee, Sapulpa Clay
8 ½" Tall, 13 ½" Long



Now let us examine each of these in the context of Frankoma, and see how each of these terms apply.

REISSUE—



First, let us look at the term "*reissue*" as it applies to our Frankoma Pottery. There are several instances wherein Frankoma reissued various items from the past.

The reissue of early animals and sculptures in 1972-1973 is a prime example of this. The pieces reissued at that time were virtually the same size as those produced immediately after the 1938 fire. We can therefore assume that the production molds for the 1972-1973 reissues were made from the same master molds as those produced just after the 1938 fire.

We are taught that, if a mold is made from a finished piece, then an approximate 10% reduction in size will take place during the drying and firing processes. A reminder here that *the master molds and models of the original sculptures of Joe Taylor and Ray Murray were destroyed in the 1938 fire. Mr. Frank made molds of existing, finished pieces, and therefore all sculpture after that fire was 10% smaller than those made pre-1938.*

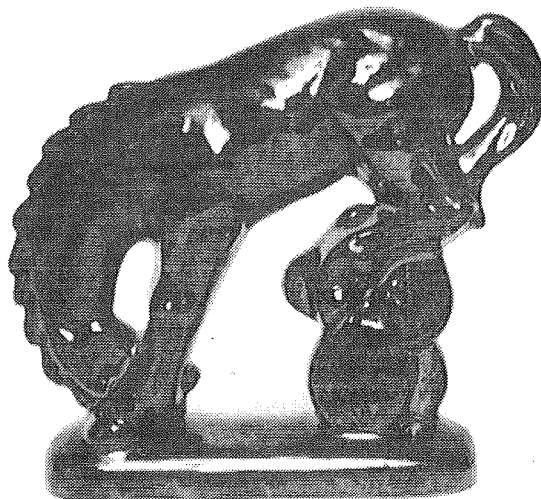
As shrinkage did not occur in this instance, then we may assume that they are "reissues." A further claim that the cited items were reissues could be made from the fact that these later items were placed in the Frankoma line, advertised in their catalogs, and were available to the public in the Frankoma retail shop and wholesaled to dealers.

Left—

#121 Bucking Bronco Figurine
Gunmetal, Ada Clay
Small round "o" mark
5" Tall, 4 1/2" Long

Right—

#121 Bucking Bronco
Onyx Black, Ada Clay
Oblong "O" mark
5 1/4" Tall, 4 3/4" Long



REPRODUCTIONS—

Now let us look briefly at "reproductions." These items come in numerous forms. However, the form that most concerns the serious collector is regarding those that have been made using Frankoma molds, glazes (extant at time of reproduction), clays (again, those in current use), and manufacturing facilities, particularly if no distinguishing permanent mark is used to allow ready discernment of its heritage. Further, items of this nature are not considered a part of the regular line of Frankoma, e.g., not listed in catalogs, price sheets, or offered for sale by Frankoma in their factory sales room or wholesaled to dealers.

Another type of reproduction is what we colloquially refer to as "knock-offs", or "look-alikes." To the knowledgeable collector, these are obviously not true Frankoma items, as the clay and glazes betray the items for what they are—*fakes!*

RE-CREATE—

This brings us to the third category—"re-creations." Following the disastrous fire of 1938, in which almost all of the master molds were destroyed, John Frank set about to make replacements for some of the most popular and salable items, quite a few of which were originally designed by other artists, such as Joe Taylor, Ray Murray, St. Clair Homer, etc. Among these would be (but certainly not limited to) the #121 Bucking Bronco figure that was created by Taylor during the period that the round "o" mark was being used. This version is slightly *smaller* than the version produced after the fire bearing an oval "O" mark. There are also several notable

differences in detail between the two figures, such as the size of the opening, size of the base, etc.

Another good example is Murray's #142 Indian Chief. The early examples have a significantly different base, are somewhat smaller, and have been found with the round "o" mark. Later issues have a larger, rounded base and are up to 1/2" taller. A later example would be Taylor's #72 Indian Jar, re-created for one year only (1949) by John Frank.

WHAT DOES IT MEAN?—

What does all this mean to the collector? It means that if you are dedicated to collecting only the best, purest examples of the original artisans, then you will want to look for the original designs in their earliest forms. (Some items are extant (so far) only in these original forms.) If you are like many of us, you will want to collect true examples of these artisans, whether early originals or post-1938 fire productions that were *produced and sold by Frankoma*.

John Frank, and later Joniece, re-created and/or reissued many of the early popular items, particularly in the 1972-73 reissues of animals and sculptures, and also a line called "Candleholders ala Carte" introduced in 1980 that featured reissues and originals. If your interest is in having examples of the early works as "representations" of what you might have if you were able to find and afford these true treasures—and they satisfy you—then reproductions or replications of the real works of artistry may be just the thing for you.

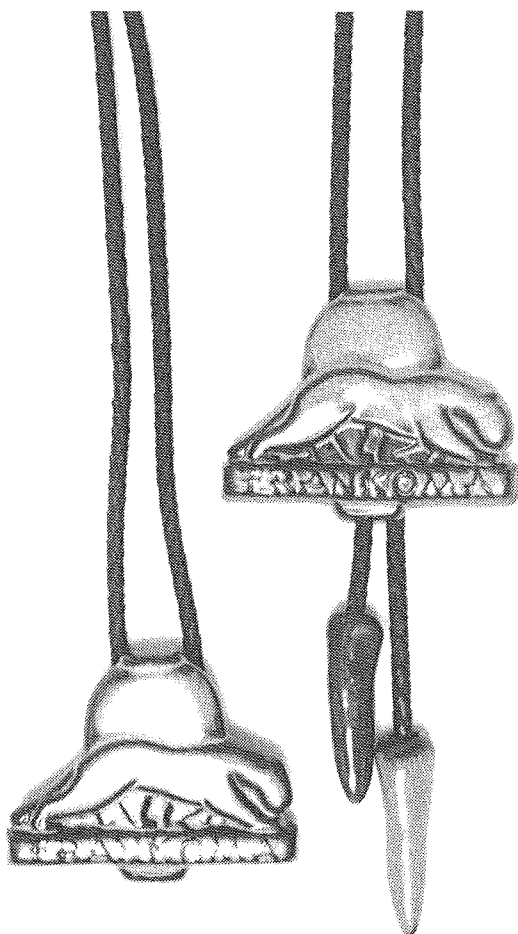
However, *do not* be fooled, and *do not* try to fool others into thinking you have the "real thing." Be content with owning a similar piece to look at and enjoy while seeking the genuine, original article. The real thing will always be worth waiting for! ❧

Joniece



Joniece tells the stories . . .

Donna writes them down



The 1997 Pot & Puma Bolo Tie and Lady Bo

One evening last spring, my housemate and I were discussing the commemorative for the upcoming reunion. She said that she and Nancy had put their heads together and come up with the idea of a piece of pottery jewelry, perhaps a bolo tie. I then added a third head into the idea ring and said, "How about a Pot and Puma Bolo Tie?" Of course, the question was—**could** I, and **would** I undertake the making of them?

I decided that I could, and I would. The idea was presented at the next FFCA board meeting, and it was met with enthusiasm. As I began working on the creation, I found it created a lot of rather fun problem-solving situations. And that's what I'm going to talk about this time. I thought perhaps you collectors might appreciate hearing about what went into the making of that little piece of pottery you wear around your necks.

BELIEVE IT OR NOT

THE BIRTH OF THE BOLO

Way back in the spring of 1960, I made 1,000 pottery bolo ties for a special order for Ramsey Wench, a Broken Arrow company, and Daddy paid me 50 cents apiece. It provided the spending money I needed for our European trip that summer. (If you insist on counting, that was 37 years ago last spring.) Now that I reflect on those 1960 bolos and compare it to the 1997 Pot and Puma Bolos, I suspect that Daddy and the people at the plant helped me more than I ever realized at the time. I knew there would be a lot of work to this project, but I was hardly prepared for what was to come.

The designing part was easy. All I had to do was turn a two-dimensional FFCA logo into a three-dimensional image. After I made a mold of the first one, I cast a few, had them glazed and fired, and assessed what adjustments I needed to make in order to turn out the one I had envisioned. I redesigned, made another mold, cast a few and made a few more subtle changes. Then came the decision about size—such as how big or small is “just right?” Should it be the size of a quarter, a half-dollar, or a silver dollar? I reduced the image and shrunk it, and tried all sizes of cut-outs on the chest of everyone who came to the house, including the mailman. Finally I came to a decision that seemed the best size for both a man and a woman.

I then made the master mold and some production molds. I wanted Frankoma to press the medallions, but at first they didn't seem interested. As it developed, all of this was taking place at the same time they decided I should work in the mold shop as a mold maker. They said they needed a mold maker more than a designer, and my job description changed. I would now be in the mold shop on a regular 40 hours per week basis. I will admit I wasn't thrilled with this idea for various reasons. Besides my ego, the actual physical work was very hard on me. Now, after seven months, although I've gained strength and adjusted

fairly well, I'm still tired when I get home and am not as productive as I used to be in the evenings. Remember, all the work on these was done nights and weekends at home.

However, being in the mold shop ultimately allowed me not only to make the molds, master molds and production molds on the Wolf Family, it allowed me to make the molds on the Bolo Ties. Frankoma had now agreed to press, glaze and fire the medallions, and glaze and fire the pottery tips, all for a proper fee.

When I started to make the molds, I was instructed to make them differently than if I would have, had I been free to do it the way I felt was correct. Why did I do it? Why did I cave? Remember, I had to work with these people daily, and I've voiced so many objections over the past few years, few of which I've ever won, people are starting to shy away from me. Also, I thought I could easily overcome that “dividing line controversy” with a little extra trimming. True, I did overcome the problem, but it took twice as much time to trim, much more than I thought!

Finding *Findings?*

Meanwhile, I was gathering catalogs to learn what was available in the way of findings. Then I shopped for the leather thongs. The board made the decision as to what type of leather straps they wanted—plain leather strips, square type leather, braided, etc. It was decided to use the braided bolo lace, which has become the standard for bolo ties.

Soon boxes of component parts began to arrive, and our garage got progressively smaller and smaller. Little unexpected things seemed to keep popping up. Like instead of a “bundle” of leather thongs as expected, they came with each one coiled up tightly in a little plastic bag that had to be scissored open and emptied. In order to get the leather straightened out

and workable, they had to be laid out in bunches of 25, all the ends bound together, and the bunches hung out in the sun like carcasses in a meat locker. The idea was that the sun would heat up the leathers, and their own weight would cause them to straighten themselves out. For days upon end, the railings on each side of our front door bridge were full of different colors of spaghetti getting straight by absorbing those gamma rays.

I had a lot of help from my housemate, who shall remain Anonymous, since she insists I get all the credit for the creation of these. But I can tell you honestly that I couldn't have gotten as many done as I did without the help of Anonymous Whatzername. Every night we trimmed and sponged and trimmed and sponged until we truly appreciated how Mother and Daddy must have felt during the time they made those 2500+ C-Thru tiles for this house. No wonder it took them a year!

In addition, I felt I wanted to personalize them for the collectors in some way, so I took the time to hand initial each one.

Okay, so after we had a hundred or so trimmed and sponged, I delivered them back to Frankoma for glazing and firing. I was soon surprised again when I was told that Prairie Green could not be fired in the tunnel kiln (which runs continuously), but only in the shuttle kiln, which is fired only once or twice weekly. So instead of a 24-hour turnaround on the tunnel kiln I had planned on, I was restricted to an unknown turnaround time, according to their need to fire rutile colors.

The first group of medallions came out of the kiln, and only a few were passable, many of them having been over-glazed or under-glazed. The glazer was shown the results in order to make her own adjustments.

Making A Few Pottery Tips?

While we waited, we made pottery tips. I thought I could roll these little tips out rather speedily by hand. But again, my memory failed me, and I got another surprise. Clay is rolled out, cut into measured strips, and rolled out with a pointy end. I use the word "measured" loosely, because the size varied rather widely. The length and thickness reflected my mind set at the time I was making the tip—tired, enthusiastic, frustrated—no different than any other artist hand-making a piece of pottery.

In order to dry them, I had to invent a way to make them sit upright. I went to the lumber yard and got some wire fencing with 1" squares, cut them into units about 12"x 8", then used a wire cutter to cut one side of every other square in staggered rows and bent

each wire into an upright prong. I used a drill bit to make the holes while the clay was still wet, then set them on the prongs to dry. Each unit held more or less 30-40 tips. When they had thoroughly dried, each tip was carefully hand trimmed and sponged, then set back on the prongs to dry a second time.

There were several ideas I had for making a template to hold the tips for the glazer to glaze the tips several at a time. The one I thought would work, and the one that came the closest to working, was very similar to the drying pins I had made from the wire fencing. I just had to space the prongs farther apart so that the glazer could reach several bolo ends at a time with each pass. The problem here was that the force of the glaze gun made them spin uncontrollably, making it impossible to apply the glaze evenly. To squeeze a very long explanation down to a much smaller one, the glazing of the tips ended up being glazed one at a time, each held up by hand. Until that was solved, a few more grey hairs had appeared than what I'd started with!

The trimming of the medallion is a bit tricky, getting just the right indentation below the puma's chin, and the one below the end of his tail. But the sponging demands an even lighter touch. During this part of the production you can listen to television if you wish, but you can't watch it, because the medallion demands all your attention. So it's best to run an old movie you've seen a few dozen times before. If you squeeze the sponge too dry, you tend to get a little heavy-handed, causing too much surface drag. If your sponge is too wet, well—oops!—there goes an ear. And where did the end of his tail go?

Firing Tips?

I knew there was a way to fire the pottery tips. After all, Daddy had done it years ago. If only I could remember *how* he did it. All of you new pottery collectors, listen up! You cannot set a glazed item on a kiln shelf unless you want to wear part of that shelf around your neck, too. (Glaze is liquid glass, which melts during firing.) There has to be something separating what's being fired from the firebrick shelf, and in this case we're using a metal prong. The metal has to be not only strong enough to hold the weight of the object vertically, but it must also be able to withstand 2,000 degrees of heat without melting, or even bending.

I was sure there was a wire somewhere that would do this, but I didn't know what to call it or where to find it. So I went by a friend's whose father manufactured elements for electric heaters, and I asked her to pick up for me some little pieces of metal elements. I was looking for something about 1/2 the thickness of a coat hanger, and about 2-3" long. I

rolled out some clay into a slab about 8"x 3" and stuck a couple of rows of the little elements she gave me, one about every 2". Now, these firing units could be used over and over again for batch after batch of tips. Of course I gave this gizmo a test run. During peak temperature, the elements collapsed and died. Back to the drawing board.

So I called a ceramic supplier I knew in Dallas, and he sent me some high-fire wire, which came in 6' lengths, which I cut into 3" lengths with a wire cutter. I'd ordered enough to do about 250 ends at a time (not recommended for those squeamish about blisters). Once again, I had to test it before I went headlong into mass production. Though terribly expensive—this wire worked! I thought with just a few of these clay slabs with upright wires I could keep a fast enough turnover going in the kiln to keep up with my needs. That was when I was under the impression that they would be fired on the tunnel kiln with a 24-hour turnaround. But Frankoma's firing schedule is so unscheduled, this proved to be a false assumption.

So I called Dallas and ordered more of this expensive stuff. The wire they sent was much too thick, and convention time was pressing on me. I quickly returned it, only to receive a replacement shipment that was too thin! So I had to stick with my original 264 firing pins. *IF* they all came out good (ha!)—each firing would be enough to make only 132 bolos at a time.)

Sorting Tips?

Each time we got back from Frankoma a load of finished medallions, a lot of sorting had to be done. There were three categories: (1) Nice, useable, (2) "maybes" to be used if we got into a pinch and ran short down the line, and (3) no way in heck. The box with the latter two categories kept getting bigger and bigger and scarier. Some were under-glazed, some were over-glazed, some were under-fired, over-fired, or almost burned to a crisp (producing a color of questionable origin), and some had missing letters (causing some very creative spelling choices). Some of the rejects were quite beautiful, actually, but they bore little resemblance to a Pot and Puma Logo in Prairie Green.

The sorting of the hundreds of tips was a lot more time consuming than a mere "yes" on this one and "no" on that one. After the rejects were culled out (some turned out too small, others obscenely large), they had to be matched up in pairs according to size, balance of color (green to bronze), shape (some had more pointy ends, others blunter), then each pair had to be matched up as best we could to go with the medallion they'd be spending the rest of their lives

with. All these kinds of judgments took a lot of time to make, and luckily I was able to delegate that part to Anonymous. There were lots that we returned to be re-glazed and re-fired, and those were sometimes thusly saved the fate of the final trash can. But not always.

Gluing Tips?

The glue I was going to use to affix the finding onto the back of the medallions required a minimum drying period of twenty-four hours. If I glued them 50-100 at a time, where would I put them? Uh-oh—not enough counter space in my studio, and anyway it was full of lots of other things. Another production planning problem to be solved!

I asked around to try and locate something like a baker's rack, and Gary Schaum offered me one of the tall metal racks that he put trays of plants on. He was good enough to deliver it to me in his pickup. But there weren't enough shelves, so I went to the lumber yard and had them cut to order lots of composition boards. I imbedded a couple of big heavy screws into each end, and they hooked into place nicely. Gary also gave me quite a few plastic plant trays, and I fitted pieces of cardboard into the bottoms so the medallions wouldn't fall through.

Another little surprise. The act of gluing findings turned out to be not as quick and easy as I thought. The glue will hold the finding securely, probably forever, as long as it isn't "starved." (That is, the metal finding must "float" in the adhesive, without the two surfaces coming into direct contact with each other.) Lots of boxes of toothpicks were used in the glue-spreading process to ensure a good bond, and eventually rows and rows of trays were filled with quietly drying little pots and pumas.

I confess that I'm a hopeless lover of tools. Put me in a hardware store, and I'm more compulsive than a kid in a candy store. The bolo project gave me a great excuse to go and buy some new fascinating jewelry pliers and other assorted tools. "Round nose pliers" work well for gently spreading the rolled metal sides of the finding so the leather could be strung through them. Then I squeezed ever so slightly the metal backing around the leather and tested for just the right pressure so they'll hold tight, but at the same time slide just enough to be easily adjustable. And while I'm squeezing the metal around the strap, the pottery medallion must be protected from being scratched or broken! I held a piece of corrugated cardboard over the surface of the medallion to cushion the force of the pliers.

The Lady Bo has no pottery tips to glue, but (surprise #243) it requires more time to assemble than

the bolo. I created a jig to measure the length of the leather to be cut to "lady" length. A clothespin, a nail and a piece of scrap white pine worked nicely. After cutting the leather, I learned I had to be quick about gluing the little cord tip onto the end before the leather began to unravel. The gluing of those cord tips is accomplished with the careful and meticulous use of the old needle-nose pliers and a standard plier to clasp it securely around the leather. Another 24 hours of drying. Then attaching the barrel clasp was a unique experience all its own, with its free-spinning wire loops.

Boxing Tips?

The day finally arrived when we were ready to start boxing the little darlings! We began pairing up the Bolo Ties to the Lady Bos, assuming that a couple would want theirs fairly matched in color and character. The first carton of 50 boxes went fine. The second and third boxes we opened to find—another surprise!—they had no cotton. Call the box company and complain! Of course it wasn't their fault, it was the supplier that had left them out! They had no cotton to send for the empty ones, so they offered replacement boxes. More waiting time.

One day Anonymous and I had stopped to sit and eat a bite, and I began to laugh hysterically. It suddenly occurred to me that it was 37 years ago that I was doing man's work in the mold shop, and in every spare minute making bolo ties. Where was I now? Back in the mold shop doing a man's job, making bolo ties in every spare minute. Well, I thought, I've truly come full circle. What has gone 'round has certainly come 'round.

Weeks were galloping by, and we had only a hundred made and boxed, and several hundred had been ordered by members at pre-registration time. If only they had all come out of the kiln perfect—ah, but they never do. Remember the variables I talked about in the last issue? Each ceramic piece has a mind of its own, and the same no-rule rules apply. And Ma Nature does it again! Now box #2 of "maybes" and box #3 of "no ways" were growing heavier by the day. Suddenly it seemed like we were going backwards!

But by this time, Anonymous and I had both picked up a few shortcuts in our production and assembly procedures, and we were winding ourselves up tight for more speed. We were now able to work with just as much attention to detail and quality, only longer hours and more efficiently. There were times we felt like a couple of runaway trains! We continued to sort with scrutiny, returning some for re-firing, tossing some, saving a few maybes, and using every piece we could. Finally, we finished and delivered the

number to be sent out ahead of time, those ordered before pre-registration deadline. But we *still* needed enough to be ready for sale at the reunion!

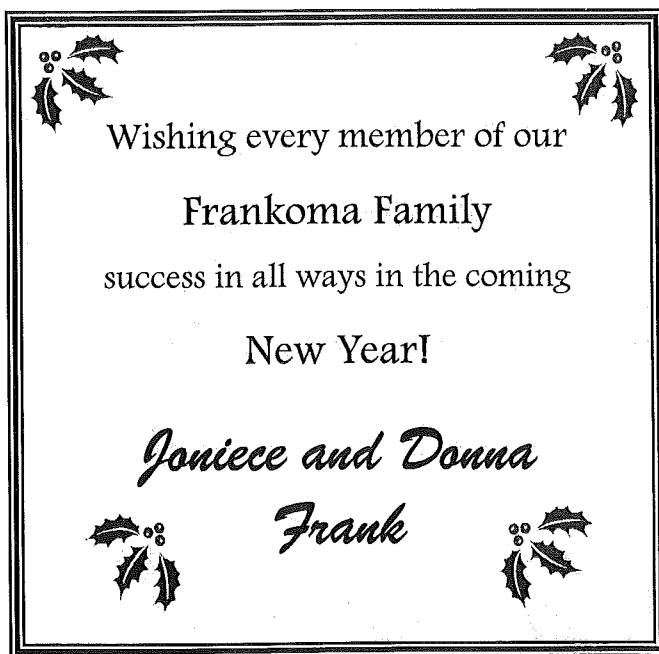
In the meantime, Anonymous was trying to get all her pre-convention prep work done, and she and I still had a lot to do to get the house clean and ready for the collectors. The two one-armed paperhangers of Luker Lane once again vowed to start a lot earlier next year—just like we promised each other we'd do last year.

We finally completed the last of the original order and are ready to fill all of your repeat orders, and requests from new members who will also want to sport a Pot and Puma Bolo Tie or Lady Bo.

I'm very proud of these quality commemoratives, and I assure you I don't regret for a moment the time it took to make them. I hope you'll enjoy yours for many years to come, and that you'll wear them with just as much pride. I knew it would be a labor of love when I agreed to make them. It was, and still is.

Know that you're wearing a symbol of our love around your neck. Wear yours in good health, dear cousins. Now take that love and, in the words of John Frank—*pass it on!* ♥

FYI *After ceramic ware has been fired, there is zero lead release. In order to get lead poisoning, a person would have to ingest a considerable amount of raw lead in order to be at risk. Research tells us that early ceramists were subject to the disease because, while glazing their ware, they continually touched the tip of their glaze brushes to their tongues. Contrary to what the EPA tells us, pottery made with lead glazes, when properly fired, are of no danger in this respect.*



Frankoma's Wildlife Plates

BY SAMUEL A. "PAT" WARNER—OKC, OK

With Additional Information by Joniece Frank

At the request of the Oklahoma Wildlife Federation in 1971, Frankoma Pottery designed an annual Wildlife Plate to be given to each contributing member beginning in 1972.

John Frank designed the first two before his untimely death in 1973. His daughter Joniece designed the remainder. All are 7" across and are Prairie Green, which was John Frank's favorite color. A few were made in other "trial glaze" colors, but these are quite rare.

Each plate depicts an animal, bird or fish that is native to Oklahoma. They were modeled after the wild game plates that were popular in Europe during the last century. Each plate has on the back the scientific name of the subject and its Oklahoma habitat.

Production was from 1972 through 1979. There was no 1976 plate, as the Wildlife Federation offices had burned, and there were no funds for that year.

The 1972 plate depicts the Bob White Quail, in 1973 the White-Tailed Deer, in 1974 the Prairie Chicken, in 1975 the Large Mouth Bass, none in 1976, in 1977 the Gray Squirrel, in 1978 the Wild Turkey, and in 1979 the Buffalo.

These plates are not widely known because (1) all were made exclusively for the Oklahoma Wildlife Federation, and (2) because they were never offered to the public by Frankoma, they never appeared in any Frankoma catalog.

All originated in Oklahoma, but they can now be found from time to time in almost every state across America. There were 1,000 of each made, yet



1972 Bob White Quail by John Frank

strangely enough, some are scarcer than others. I have seen over 200 here in Oklahoma. Here is a rarity scale I have developed by my own observation. This is my opinion, and in time I may be proved wrong.

Beginning with the scarcest:

1. Bob White Quail (1972)
2. Large Mouth Bass (1975)
3. Gray Squirrel (1977)
4. Wild Turkey (1978)
5. Buffalo (1979)
6. White-Tailed Deer (1973)
7. Prairie Chicken (1974)

All of the Prairie Chicken Plates that I know of have a spelling error on the back. The word "Prairie" is properly spelled on the front, but on the back is spelled "Praire." If you have one spelled correctly, I would like to know.

Most Frankoma collectors are aware of these plates, but most antique dealers are not. I think this splendid series is a veritable sleeping giant.

These are the only wildlife plates made by Frankoma. They are unique and deserve the attention of any serious collector!

A WORD FROM JONIECE . . .

After reading Pat Warner's article on the Wildlife Plates, memories of related stories began wafting back to me, and I thought perhaps you'd like to know some of them. Until not long ago, I had never owned a set of these plates. Knowing how fond of them that I am, my sister acquired them for me, and they've now found a home on a beam in our kitchen.

I think this series of plates—as much or more than any other series Frankoma did before or since—is the most diverse in its artistic techniques and varied range of “personalities.” Daddy started this series of Wildlife Plates, and after his passing I finished them. This was also true of the Christmas Plates (of which 1997 will be the last designed by me), the Bicentennials and the Teenagers of the Bible.

Observe that these plates are not exactly of the “round” variety. They're patterned after the Oklahoma Plainsman Plate—four-sided but round, or “a round square” as Daddy liked to call this design. I say it is “patterned after” the #5G, although Daddy turned this particular plate especially for this series—to be less concave (flatter) and thinner than the other special plates.

These were made to be fund-raisers for the Oklahoma Wildlife Federation. For a particular donation amount (I believe it was \$25) the donor received a plate. As was Dad's and my custom, when it came to charitable organizations we cut the profit picture to zero. We also donated our mold, model and artist fees, so the plate cost the Wildlife Federation very little, and most of the money went to the cause.

The idea was to do one each year and, to the best of my knowledge, I don't believe it was ever written in stone at the beginning as to how many plates would comprise the series. If it showed success, they would continue to be made every year until interest waned.

The Bob White Quail Plate

The Bob White Quail (1972) was the first, designed by Dad. From an artist's eye, I consider this somewhat of a masterpiece. I say this because, if you'll look at it closely, the bird (the “action figure”) is brought to the foreground, much like in a painting. The bas relief is *very low*, meaning the actual carving is very shallow. And I will say here that Daddy was the best I've ever known in achieving a full three dimensions with the thinnest, shallowest image. He has shown us this ability of his in so many of his pieces, of which this is a very good example. See how the whole bird concaves perfectly with the plate. The action figure is to the front, the design fills the plate, and the background is stationary in contrast to the action figure. Also notice Daddy's tree and grasses on this one. You who are

starting to collect his specials should take note of that very free, stark, simple-line landscaping style that shows up in many of his works.



1973 White-Tailed Deer by John Frank

The White-Tailed Deer Plate

The White-Tailed Deer (1973) is so special to me, because it's the last piece Daddy did before he left us. One particular morning I had an early appointment, and afterward, for some reason I had an urge to stop by the folks' house. Mother had left for a beauty shop appointment when I arrived about 9:30, and I found Dad alone, sitting on the edge of the bed. He said he had just taken a shower and was feeling awfully weak. He told me he wanted to lie down for an hour, then go to the plant, and he asked me to wake him. I went to the living room, waited, and woke him an hour later. He dressed and, although I offered to drive him, he said he wanted to drive his own car.

Daddy always loved driving a convertible, running around with the top down in a lot colder weather than anyone else would ever dream of. If there was any possible way, he had a convertible, and he always dreamed of owning a Cadillac convertible. For Christmas in 1971, Mother had bought him this year-old El Dorado convertible, and he was in love with that car! He often said, “Other people like to ride their horses. *This* is the way *I* like to ride mine!”

So this day, when he wanted to drive his car to the plant, I didn't argue. Realize that this was just days before he went into the hospital for the last time. He had continued to weaken, and sometimes his vision was not what it should have been, causing him now and then to nudge a curb. But there was no danger to any other vehicles on the road.

I asked him to take one of his pain pills with him, but he wasn't used to relying on medication. “Oh, I

feel fine," he said, "I'm not hurting." But I slipped one into his pocket anyway. When we arrived at the plant, we walked in through the showroom to the offices, and everyone greeted him with their usual cheery, "Hello, Mr. Frank!" And his wonderful smile was as radiant as ever. After talking to "his girls" in the office, whom he loved and who loved him dearly, he went into the studio and sat down to put the finishing touches on this White-Tailed Deer.

Actually, the plate was already finished. But he picked up a tool and lightly touched it a bit around the deer's front legs and ran his hand over the surface of the plate, studying each detail of it as if to satisfy himself that it was indeed completed. He then looked up at me and said, "Honey, I'm ready to go home." I asked if he was hurting. He admitted he was, and he took the pill. I then drove him home, because he couldn't. It was the last time he ever drove his car. And he would never see his studio or his Frankoma plant again.

So this plate holds a very special place in my memory and my heart. Notice once again the majestic evergreens he gave us in such a few simple lines. Also look at that little group of curved lines at the bottom center of the plate—so characteristic of him. Here he uses them as part of the landscape, but he also uses the same lines in the sky to indicate clouds. (Keep your eyes open for these lines used in many of his other works.)



1974 Prairie Chicken by Joniece Frank

The Prairie Chicken Plate

The next plate was the **Prairie Chicken** (1974). And let me tell you that I did *not* want to do a Prairie Chicken! I could not imagine *why* anyone would want a Prairie Chicken on a pottery plate! But the Oklahoma Wildlife Federation (and heaven only knows who else out there at the time) were campaigning to protect this poor creature from extinction. It was *so* important to them that there was just no talking them out of it.

If you've read some of my other articles, you know I have an awful time dealing with feathers! But somehow, this turned out to look just like that feisty little bird getting ready to do his Prairie Chicken Mating Ritual. For those of you unfamiliar with Prairie Chickens, that sack on the side of his head is what he blows up to enormous size during his fancy dance, and if we did things in color, you'd see it's a bright crimson red.



1975 Large Mouth Bass by Joniece Frank

The Large Mouth Bass Plate

As to the **Large Mouth Bass** (1975), I don't remember all the details about the people and parties involved, except that it seemed like the whole world was against my doing this fish in this manner and position as you see it. Everyone kept saying, "You don't want to do it like that—everyone *always* does a bass that way. Do something different!"

Well, I'm the first one to look at new approaches to a subject. But let's consider the overall challenge of doing a large mouth bass. How would you picture him? You can't very easily do him under water, and moreover on a green/brown plate, and you're obligated to show his big mouth—which has to be open to show its size. So it may be true that my large mouth bass is similar to other representations of the same creature, but they're best known for the way they jump out of the water and thrash about after they take the bait. This way, everybody recognizes him for being precisely what he is. No one is going to mistake this guy for a rainbow trout!

There was no Wildlife Plate made in 1976, so don't go out looking for one. That year I didn't hear from the Wildlife Federation, and I assumed there would be no more plates, period. I later learned that their offices had burned, and in the devastation and confusion, they had merely neglected to contact me and order. The next year they wanted two plates to make up for the lost

year, but I convinced them not to try to play catch-up and just skip that year and start fresh with 1977.

Later on, they asked me to design something for their achievement awards. My suggestion was that we could do the plates in a different color and affix them to a wooden plaque with a metal plate for the name and achievements. They liked the idea and accepted it. So if you should run into one of these plates in Desert Gold, it was either one that got away, or one that was taken off an award plaque.



1977 Gray Squirrel by Joniece Frank

The Gray Squirrel Plate

The Gray Squirrel (1977). There was a young man named Buddy Diple working at the plant part-time while going to college to get his degree in art. After he graduated, he started working full time, and I promoted him to supervisor of the shipping department. Because of our similar interests, we became good friends. In addition to his regular job, I was attempting to introduce him to sculpting in clay and letting him work as an apprentice by including him in the designing of this Gray Squirrel Plate. At that time I was very involved in other directions and not able to work as closely with him as I would have liked and, what with his responsibilities in the shipping department, it was hard for us to spend a lot of time together.

However, we had mutually agreed on the concept of how the squirrel should be depicted, and he did most of the modeling. When he had gone as far as his skills could bring him at the time, I took over and further developed the bas relief. Still, if you study the plate, you can see that it is a bit “flatter” with less three dimensional quality than the others. Buddy did the basics, and I did the final refinements. He was aware I would be signing the plate, and that I was in no way trying to take the credit for something I did not do. However, only through apprenticeship and by “doing”

can a person be trained and developed into a ceramic artist. To make the design entirely mine, I would have had to tear it down and start all over again. As fate would have it, after about 12 years at Frankoma, Buddy accepted a position elsewhere in a field other than art. We still stay in touch and visit occasionally.



1978 Wild Turkey by Joniece Frank

The Wild Turkey Plate

There's not a lot to say about the Wild Turkey (1978), other than that it was important that year to the Wildlife Federation that the subject be a turkey. All I could think about was, “Oh dear, feathers again—and on another “chicken” type bird!” But turkey it was, and turkey it is.



1979 Buffalo by Joniece Frank

The Buffalo Plate

The Buffalo (1979) was the last plate of the series. By the time this one came along, Mother's stamina had waned, and her husband Milton began wanting her to

stay home more, so she went to the plant less and less. She started showing signs of boredom and restlessness, often coming to me and asking if there was anything she could do to help me. So I finally said, "Yes, you can help me get this plate started, if you'd like."

This thrilled her. As I look back now, I think there was a lot more of the still-undeveloped artist/sculptor in this lady than some of us realized at the time. So in the Buffalo Plate, you actually have for the most part a Grace Lee plate, superimposed with my expertise in developing her basic concept into a workable production item. That is, I eliminated the undercuts, deepened areas where needed, cut down some places that were too thick, and generally enhanced what she had done.

Once again, look at this plate. What pulls your eye's attention that is completely different from the other plates? The landscape, of course. Now think back to Mother's Madonna Plates and many of the trivets she did for NIROGA, and you'll see her hand and style in the creation of this one.

I always got a kick out of the way Mother filled a space when a space needed to be filled. She would sometimes do landscapes, or often she just did some line designs. In this one, she was having trouble with the buffalo's hooves, and also in getting the perspective on the legs, so she solved both by covering them up. Seemed like a good idea to her. Mother had a saying for which Donna and I never had a workable argument—"But I like it that way."

When I suggested to Mother that she take away some of the prairie landscaping and grasses around the buffalo, she just shrugged. "But I like it that way. It's part of the design." Well, whatever. As simply as Daddy's grasses surround his quail and his deer, and as filled and flowing as Mother's prairie scene, they both create images that please the eye.

And once again the question arises, "Why did I sign this plate?" And once again the answer is the same as with Buddy's squirrel. Also, it was the desire of the Wildlife Federation. Because the others carried my signature, they wanted my signature on them all. And as we've talked about before, credit didn't matter to us. It was "all in the family."

By this time, all of you should be educated enough with these kinds of facts and, with a bit of practice, you'll be able to spot such differences as I've shown you here without even having them pointed out to you. And after all, what is the Pot & Puma's purpose? To educate you, the collector, to be able to know what to look for in order to enhance your own appreciation of not only Frankoma, but all forms of art.

After 1979, these plates were no longer used to raise funds, and I don't believe it was because they were not successful. I feel they were simply needing some fresh ideas. As we all know, the greatest ideas in the world will eventually run their course. 🐾

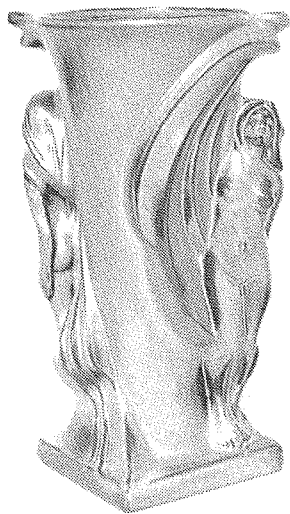
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Rude Candleholder
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Dining With Frankoma

THE LAZYPONES AND WESTWIND PATTERNS

BY GIBB GREEN—Windsor, CO

"Distinctively Frankoma!" Yes, that's what is always said about the Lazybones and Westwind patterns of Frankoma dinnerware. The bold lines, the heaviness of the clay, and the power of circular designs all spell **FRANKOMA!** Then, if the pieces you find are in one of the rutile glazes like Prairie Green, Desert Gold, or Woodland Moss, there can be no doubt. Of course, virtually every piece produced in this time period is marked "Frankoma" in the mold, on the base, under the glaze.

LAZYPONES

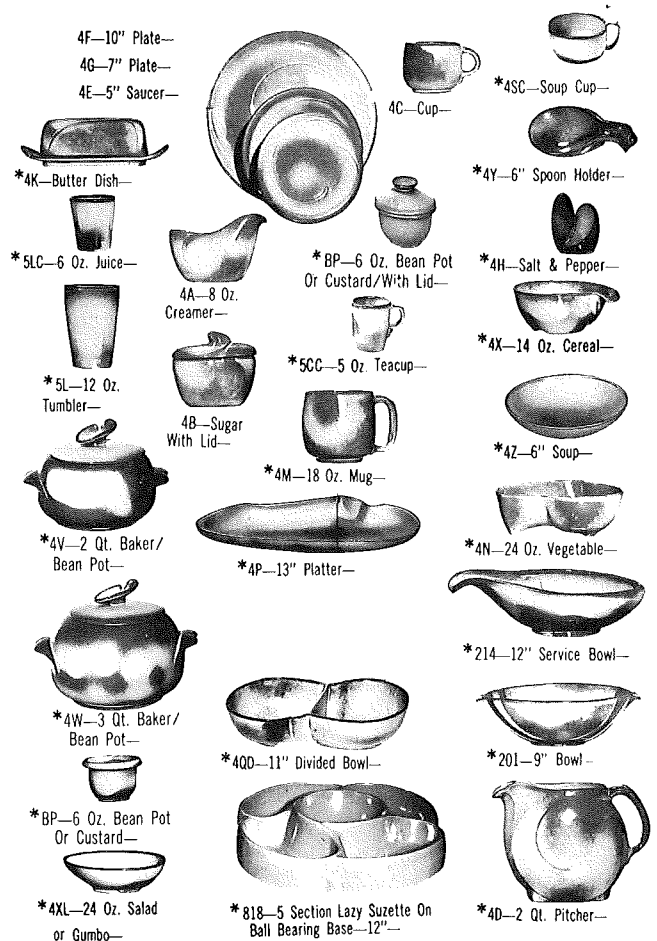
The Lazybones pattern was introduced in 1953, the next to the last Ada clay year. Many pieces can be found in the lighter clay, but most are the brick red clay of 1955-1969. The items that are part of the Lazybones dinnerware all have mold numbers that begin with a "4". (To get a feel for what went into the creation of the Lazybones pattern and other details, see your May 1996 issue of the *Pot & Puma*, Page 18, for Joniece's story and descriptions.)

The #4A&B Cream and Sugar are among Frankoma's most unique designs. The handles are just indentations in the sides for better grip by fingers and thumb. The Sugar lid has a wonderful tilted freeform for its handle. The Salt and Pepper (#4H) are one piece, thought by many to resemble a cactus. The Cup and Saucer (#4C and #4E) are quite plain, except for the remarkable swirl handle on the Cup and the double swirl lines in the concave of the Saucer. An 11-oz. Soup Cup (#4SC) was also in the line. (It is believed that John Frank was the first to put a handle on a soup bowl, which has since been copied the world over.)

The #4D 2-qt. Pitcher has the "C" swirl on the side. It is almost identical in design to the #87 and #88 pitchers from 1936 and the following Norman years. There are two Lazybones Plates with the double swirl, and those are the 7" #4G for salads or lunch and the 10" #4F for dinner. The one-stick Covered Butter Dish (#4K) also has distinctive swirls. A whopper Mug (#4M) or Double Coffee was made for those who really need a jump-start in the mornings—**18 ounces worth!**

Serving pieces include the 24-oz. Vegetable Bowl (#4N), the 13" Freeform Platter (#4P), the 22" Divided Bowl (#4QD), and a 6" crescent-shaped Salad Plate or Bone Dish (#4S). Three Bakers were made in 1-qt., 3-qt. and 5-qt. sizes, the #4V, #4W and #4WL respectively. All of the Bakers have the tilted freeform handle on the lid, just like the Sugar Bowl. An Individual Baker, the #4XU, was a covered version of the Cereal/Soup Bowl, the #4X, a 14-oz. free-flowing design. A completely concave Soup Bowl, the 6" round #4Z, had a 24-oz.

"LAZYPONES" PATTERN



THIS PATTERN AVAILABLE IN
Brown Satin, Desert Gold and Prairie Green
* AVAILABLE ALL COLORS Add 50% for Flame
Sizes are approximate and may vary slightly

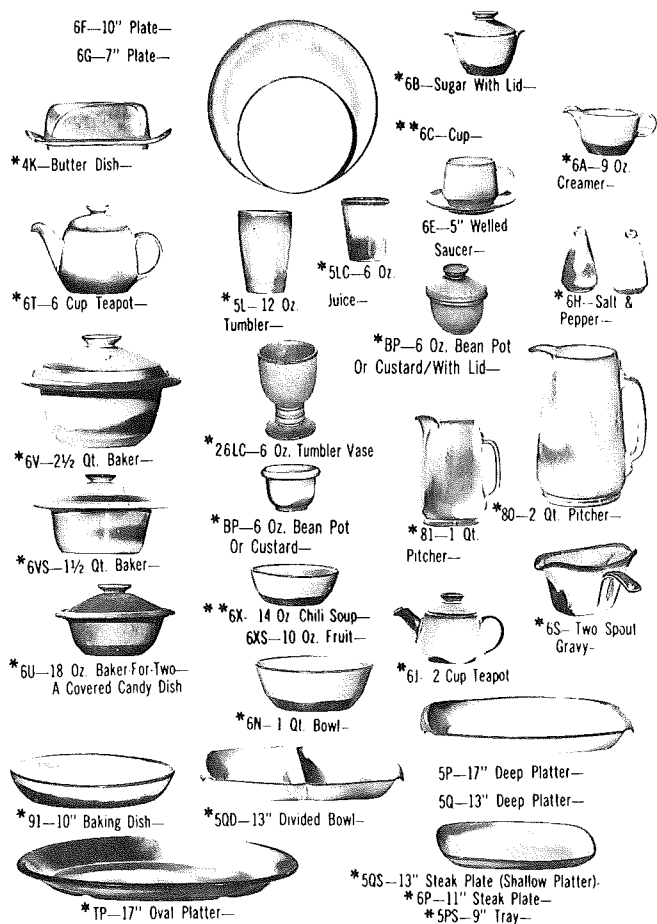
FRANKOMA POTTERY, INC.
SAPULPA, OKLA. 74066

partner, the #4XL, which was marketed as a Gumbo or Salad Bowl. The only Frankoma Spoon Holder was a Lazybones special, the #4Y.

Two other Lazybones pieces fall into the "very-hard-to-find" category. They are the Trivet (#4TR) made only in 1957, and the Miniature Cream Pitcher (#562), which was also the 1953 Christmas Card. The Trivet is one of the "musts" for any Trivet collector. For the miniatures nut, the little #562 without the Christmas message is a real treasure. I believe it was made only two or three years after its Christmas use, a few in Ada clay and a few more in red clay. The #557 Mini Swirl Pitcher (1952 Christmas Card) could fit nicely in the Lazybones pattern, being the same "C" side design as the #4D 2-qt. Pitcher.

One more item that we can call a Lazybones accessory piece was the #15 Vase, made only in the year 1953, and it's also rather hard to find. I've asked Joniece to tell us about it, which she does below.

"WESTWIND" PATTERN



THIS PATTERN AVAILABLE IN
Woodland Moss, Prairie Green, White Sand,
Black & White and Flame & White

*AVAILABLE IN ALL COLORS

** Available in Black & Flame also; Add 50% for Flame
Sizes are approximate and may vary slightly

FRANKOMA POTTERY, INC.
SAPULPA, OKLA. 74066

WESTWIND

Let's talk about Westwind for a spell. The simplest of all Frankoma dinnerware patterns, Westwind just involves smooth, graceful, round pieces without any special decorations or lines in the clay. Introduced in 1962, it was the best selling of all of Frankoma's patterns. Most often, pieces are found in rutile glazes of Woodland Moss and Peach Glow, and less frequently in the old standbys of Prairie Green and Desert Gold. However, the biggest color for Westwind, Joniece tells me, was Autumn Yellow.

Westwind's #6A&B Cream and Sugar are fully round and graceful, as are the #6C&E Cup and Welled Saucer. The #6CL Double Coffee is an 18-oz. beauty with a wide mouth that narrows to a small base. Plates came in two sizes, the #6F 10" Dinner Plates, and the #6G 7" Salad or Luncheon Plate. The Salt and Pepper (#6H) are inverted cones with flat, slanted tops, very stylish indeed.

Two Teapots were part of the line, the 2-cup #6J, and the 6-cup #6T. Both are perfect matching partners to the Westwind Cream and Sugar and Cup and Saucer. Serving pieces include a round 1-qt. Bowl (#6N), Frankoma's only Gravy Boat (the two-spout #6S), and an 11" rectangular Platter with rounded corners (#6P), which doubles as a large Dinner Plate for steak or pasta. Three Bakers were made, the #6U, #6V and #6VS, which were 18-oz., 2-1/2 qt., and 1-1/2 qt. respectively. They all share the same lid design with the Sugar Bowl.

Two of Frankoma's more unique serving pieces were also part of the Westwind pattern. The 17" oval Turkey Platter (#6TP) is highly useful with any dinnerware pattern, as is the 3-qt. #6VT Soup Tureen. While definitely Westwind in style, they will work very well with other patterns in the same glaze, especially Plainsman and Lazybones.

Two bowls finished out the Westwind line, a 14-oz. Chili Bowl (#6X) and a 10-oz. Fruit Bowl (#6XS). Once again, both are fully round and are dominated by concentric circle design, so characteristic of Mr. Frank's products.

Detailed price lists of all Frankoma dinnerware patterns are available for the asking from Donna at FFCA's Sapulpa office.

Just finished cooking up a dinner of fresh-from-the-garden yellow squash, zucchini squash and tomatoes in a goulash, and grilled chicken breasts with lemon pepper marinade. We're serving tonight on Woodland Moss Westwind. What time are you comin'?

See you in the next issue of the *Pot & Puma*.
Happy hunting! ©

A WORD FROM JONIECE

I don't mean to horn in on Gibb's article, but he asked if I would give you a little history on Westwind, along with a note about the #15 Lazybones Vase.

The Lazybones Vase is on Page 36 of Gary Schaum's book. It's about 12" tall, made for long-stemmed flowers such as roses or gladiolas. It was produced only in 1953, when we were in our Lazybones period. I don't know for sure, but I can almost hear Mother saying to Daddy, "I'm doing a table setting of Lazybones, and I need something tall and slender for a centerpiece that goes well with the pattern." And this is what Daddy came up with. While the word "Lazybones" really gave reference to lazing around on a sunny day, the word "bones" does bring up the thought of a joint. A stylized bone and joint is what this vase is. Only it's much more realistic, leaving little doubt about what it represents. Because it was made only the one year, it is a rather scarce item. Donna says that someone in the north called and said he found one in Clay Blue. *What a prize!*

WESTWIND

On to Westwind. Daddy sent me out to look at dinnerware in some of the department stores to get acquainted with what was being offered on the market at the time, to see what the trends were, and maybe get some inspiration for a new pattern. We never copied anything already out there, you understand. But if you smell popcorn, your nose will lead you to the popcorn. If you want to learn a language, you go where people speak the language so you can absorb some of it. As I've mentioned before, that's why we used to cruise the gift shows. We wanted to observe trends and find out what people were buying, to see if we could get inspired to do something new and different, but uniquely Frankoma. So he was sending me out to "shop for dinnerware ideas."

Unfortunately, that didn't work for me on this one. At the time, it seemed that the placid, sparse, Danish lines had become very popular. A year or so before, while still in Norman, I had made a Danish-styled coffee table and designed some Frankoma tiles to set into the top. Then a friend and I built a sofa to go with it. So a little later when I got down to designing a pattern of dinnerware, I guess that kind of line and style was still wafting around in my head.

I was looking toward "elegant simplicity," with at least a *feeling* of lightness. The Mayan-Aztec and Wagon Wheels were completely different, in that one glance and you knew what they were, because they spoke for themselves. It was all said. In this new pattern, I wanted plenty of uninhibited space for the

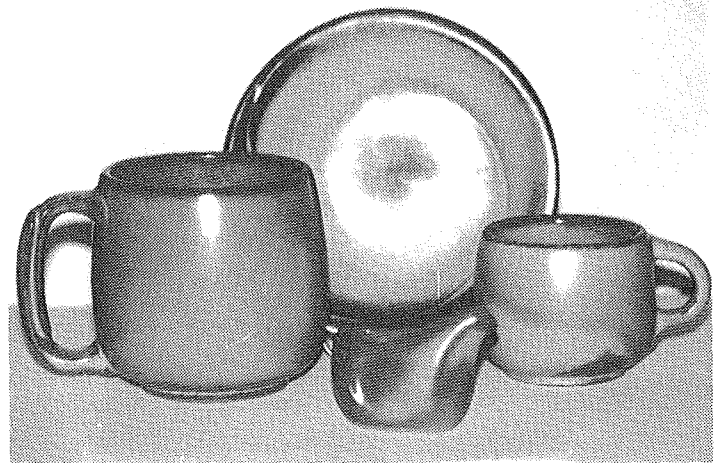
consumer to exercise his or her imagination and add some of their own personality to it. So that's what I came up with, and Daddy gave it the "breezy" name of Westwind.

True, the basic design was my baby. I did it. But about this time, I was getting married, and I wasn't there full time to oversee the test of production. Like the cup I designed didn't work very well, so Daddy was there to make the changes. And he also added the Bakers. So it was really "our" design. But we never once separated Frankoma's designs into "I did this" and "you did that." Mother would say, "I need this a little taller," or "why don't you put an opening here," or "this isn't quite deep enough." It was just what the Frank family did. Farmers plow, plant and harvest their products, and no one individual takes more credit than another. It's a family affair, as designing was with the Franks.

It turned out that, according to actual production and sales records, the Westwind pattern did outsell all the other dinnerware patterns. But! Within this statement, there are some variables—such as, we made Westwind in more colors and color combinations than the others, like black and white sets. So this has to be taken into account before one can make that statement a valid one. Because, one must ask, "Was it the design, or was it the color that sold so well?"

I'm taking advantage of Gibb's article here to give you a hint of a future subject for *Believe It Or Not*. Why was the Plainsman more popular in Woodland Moss than the Westwind? And why did Westwind sell better in Autumn Yellow than the Plainsman? Aha! We've not yet begun to scratch that surface. Tune in to the next episode!

Thanks for sharing the space, Gibb! ♡



*Lazybones Double Coffee, 7" Salad Plate
Small Coffee Cup and #562 Miniature*

Frankoma Fan Dancer

Marked Frankoma USA 1997-113

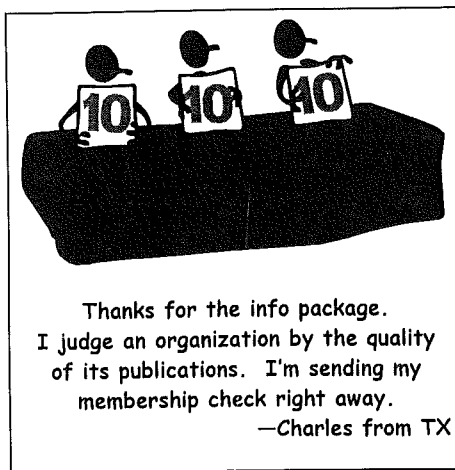


Glazes: Black Onyx, Bone, Desert Gold and, Prairie Green.

**This reissue by Frankoma is approximately 10 to 15% smaller than the 1973 reissue.
The new fan dancer molds were made from an early 1940's piece.**

**Price \$125.00 plus \$10.00 S&H &I
Oklahoma residents add 8% tax or tax number
Available only from Thomas G. Grogg
P.O. Box 847
Kellyville, Okla. 74039
1(918)247-3682
E-Mail TGrogg1347@aol.com**

**A few of the 1996 Reissues are still available in limited glazes for
\$75.00 plus \$5.00 S&H&I**



Mail Call

Dear Joniece and Donna...

I received my new Honorary Membership card. I consider it a real honor and thank you and the FFCA organization so much.

Today I recalled the fact that my association with Frankoma now covers 57 years. During my younger years, I spoke quite often to mostly church groups. I always recorded the place and date. From my records, I've determined that I used the potters wheel for my talks 170 times. A lot of people heard about Frankoma and what you can do with a piece of pliable clay. Thanks again, and God Bless!

J. C. Taylor from OK

J. C., you were a part of the Frankoma Family of Employees for all those years, beloved by the Frank family. Now you're a part of the Frankoma Family of Collectors, and we honor you as one who helped put Frankoma and Gracetone on the map.

Dear Donna...

Thank you for your kind letter, and the copies of the *Pot & Puma* and *Prairie Green Sheet*. We definitely want to join FFCA, and enclosed is a check for membership dues.

I would like to compliment you and the others on the organization and purpose of the association. From the Policies and Procedures, to the scholarship fund—even details like asking members to wait until a certain date to call about ads so that all will have an equal opportunity. All these aspects come together to create a very pleasant atmosphere.

After reading the article about the reunion, we decided to plan a vacation around those dates and attend. My daughter Emily, age ten, will begin the 5th grade this year. As part of the study plan, each student picks a state to do a research

project on. Emily has picked Oklahoma, and is very happy to actually be able to visit the state she will be studying.

Please say hello to your sister.

Henry from CA

We enjoyed you and your lovely Anne and Emily so very much at the reunion! We hope Emily's report on Oklahoma will have only good things to say about us Okies.

Dear Donna...

Thanks much for the quick response to my request for info on FFCA. I am overwhelmed by the amount of introductory info you sent. I mailed my dues to Mrs. Littrell and am planning to place an ad, order back issues, and obtain some more books. I am just so excited!!

I was born in Miami, OK and lived in the area most of my growing up years. We ate off of Frankoma every day. A few months ago I started seeing a few pieces of Frankoma in flea markets and antique shops. I picked up a piece here and a piece there, and before I knew it, I had so much Frankoma my husband had to build special shelves over the windows and doors. Then I found a good deal on some Lazybones dinnerware. By that time, my shelves were full, so I purchased a new china cabinet to display it!

I'm very much looking forward to learning more about my lovely pottery, and I'm very excited to find there are others who enjoy it as much as I do.

Dalene from GA

Nice to hear from a transplanted Okie! To appreciate your Lazybones even more, don't miss Joniece's story in the Spring 1996 issue of the P&P about "Those Lazy Lazybones."

Dear Donna...

Hi! Just wanted to let you know I am really happy to be a new member. I read your book in its entirety in two days (much faster than my normal rate). I was really drawn to your writing and your story. I hope to come to a convention one day to meet you in person. I am constantly amazed at your father's creativity and variety in his work. It is so exciting to read the *Prairie Green Sheet*, to see all the different images, colors, and styles of Frankoma!

I am collecting the Desert Gold Mayan-Aztec. But I do not understand the color variations. Like I do not know the difference between Yellow, Desert Gold, Old Gold, Autumn Yellow. I have the same problem understanding Woodland Moss, and blues and greens. I am new at this.

Lisa from IL

Lisa, Gibb Green and Steve Littrell have collaborated on a video tape that deals with identifying glazes/colors. It's not quite ready yet,

*but it soon will be. It will probably be announced in the next *Pot & Puma* and how to order it. It's excellent—beautiful and very informative!*

Dear Donna...

Thank you for sending out the information about FFCA. Truly, it is the best looking information I have ever seen from a club. The check is in the mail, and my wife Kathryn and I are very excited about becoming a member of the Frankoma Family!

Don from GA

We welcome you to the Family! We're very interested to know how you heard of FFCA. Will you write and tell us please?

Dear FFCA...

I am delighted to have found this group. Although I spent most of my growing up years and all of my adult life in Ohio, I was born in OKC and visited Frankoma Pottery as a young child. I own one piece—a Prairie Green Cherokee Alphabet Trivet. With help from you all, I am looking forward to building my collection and keeping alive the connection to my birthplace.

I work as a technical writer and document designer, and I want you to know how impressed I am with your *Pot & Puma!* These will find a permanent home in a nice binder in my office.

Susan from OH

*Wow, Susan! Especially coming from you, what a compliment! You do make us proud. We'd certainly welcome a good story or two from you for the journal. As you add to your collection, e-mail us and tell us what you find. And keep reading that *Prairie Green Sheet!**

Dear Donna...

Thank you for your gracious assistance in locating the three Bicentennial of America's War for Independence plates I was searching for. These remaining plates complete the series for me. I have wanted to complete the set for some time now. I kept looking at the two plates I have hanging on the wall and could not go any longer without getting the other three.

This series is beautiful, patriotic and represents an historical part of America. I thank the Frankoma Family for them. I am only sorry I did not know about them when they first became available. Nevertheless, they are just as fresh and rewarding to me as ever!

Sal from CA

Sal, you're a real patriot! So glad we could help you. Call us any time.

Dear Donna...

Your book came today, and I sat down and read it all. How lucky you are to be able to publish this book, and how lucky the Frankoma collectors are to have it published. I am sending for the Phyllis and Tom Bess book and the Maxine Saddler book today.

Joanne from CA

We really missed getting to meet you this year, Joanne. Please contact us when you get back to the U.S. (Joanne went to Saudi Arabia to be with her husband, and will return briefly in December. Some of you Homer Laughlin collectors will know her name as author of a book on the same. We've just converted her to Frankomania!) Hope we'll see you soon, Joanne!

Dear Donna and Joniece...

It was a big thrill for me to find out last fall that there was a Frankoma collectors club. For several years I had been trying to get a handle on the value of some pieces I have. Although I bought Maxine Saddler's and Phyllis Bess's books, I have yet to compile an inventory and work up the particulars. How I wish I could bring them all out to you to help me! I would like a copy of Gary Schaum's new book right away. And I would love to see Gibb Green and friends' display! But circumstances do not allow.

These two pieces are for the auction in remembrance and appreciation of John Frank's kindness to the Camp Fire Girls group I belonged to in Norman, OK. He started my collection. He gave our group several little clay pieces already glazed green on the inside that we could decorate, and then he put them in the kiln again. Somehow, I did not get my pieces done and have kept them ever since!

I also note from the books, Mr. Frank's initials "stuck" together. That must be when I began to mark my things in the very same way! I do not remember either Mr. or Mrs. Frank, but the shop I seem to think of as up by City Park. My father taught at the University from 1928-1937.

My very best wishes for a wonderful Family reunion and auction. I will be there with you in spirit. Do you make and sell tapes of the speakers? With love to you all, and just have a great time!

Martha Ann from MD

Martha Ann, what a pleasure to get your letter! We especially love your Camp Fire Girls story. Could you take pictures and send them to us? As to recordings, check my answer to Lisa's letter above. I'm sure this video tape would be a tremendous help to you.

Dear Donna...

I am writing to request Gibb Green's info on Frankoma Miniatures and S&P Shakers. But I would also like to tell you how much I am enjoying collecting Frank-

oma Pottery! I collect mostly the rutile glazes, and these beautiful colors and forms are a delight. But, strangely enough, what has really "hooked" me on Frankoma is *the way it feels*. My collection is on display in the screened porch of our SW Florida home. Even on the hottest summer days, I was able to look out my kitchen window at the beautiful, soothing colors of this pottery, knowing that I can walk out to the porch and pick up a piece, and feel that cool, satiny smoothness. That's what made me keep the first piece I ever found. I had intended it for resale, but after I brought it home, I just couldn't seem to let it go.

I am really enjoying talking with other collectors via the Internet, and am making plans for Reunion 98.

Lou Anne from FL

Lou Anne, you do have a way with words. While most people describe the rutiles as warm colors, you've given us a whole new perspective. Just reading your letter gives one a cool, satiny feeling. How delicious! And thanks so much for sharing your lovely "cool" story with us!

Hi, Donna...

I'm in California and wish I could come to the convention. I'm hoping next year I'll be able to. Pattie Peterson and I are sisters-in-law. I started buying her presents of Frankoma and liked it so much I started collecting it myself. We just purchased a large collection of 60 pieces, mostly Ada clay. It's so much fun doing it with someone. We also did a display at our local fair, and we won the Blue Ribbon!

Wendy from CA

We would LOVE to have seen your display, girls! Got any photos??

Dear Donna...

Thank you so much for sending out the FFCA membership packet to us. As I said on the phone, Karen had several items that came from her grandparents. She has always loved Frankoma. The Prairie Green Wagon Wheel and Mayan-Aztec S&P and Sugar and Creamers have been centerpieces in our kitchen for years. I always called it her "green stuff." We have both had a passion for collecting things over the years (23, to be exact), but we never had the same interest.

I'm not sure how it started, but now both of us are collecting Frankoma and having a blast. We make a game of seeing who can make the best find each month. So far I think I'm on top with my Silver Sage Wagon Wheel Pitcher and Thunderbird Canteen, both Ada clay. Of course, I can't say I found a Free Form Bowl for \$1 like she did. Even our 13-year-old daughter has found some neat items. The Frankoma in our home is truly *our* collection, not just hers or mine.

We both enjoy the *Pot & Puma* and *PGSheet*. Karen found an FFCA member near us in the *PGSheet* and is going to go pick up one of the items she has for sale. I plan to order a Lady Bo and Joniece's Wolf Family for Karen. (She wants them for Christmas but will get them sooner I'm sure.) Thank you again for all of your kindness.

Henry from KS

It was such fun talking to you on the phone, Henry. Your enthusiasm really picked me up that day! So happy you're now officially part of the Frankoma Family. How about telling us some of your collecting stories? Surely you have a few to share with your new cousins.

Hello Ms. Frank...

An online collector referred me to you. My name is Nick. I am eighteen years old, and I live in Wichita Falls, TX. I was flipping through the July issue of Martha Stewart's magazine when I came across the article on Frankoma Pottery. The austere beauty of the pieces in the photos entranced me. So I thought I'd venture out to our local antique shops to look around, not expecting to find anything. Well, in a week I found hundreds of pieces! I've been buying and buying ever since.

I'm almost certain I'm the only Frankomaniac in this town (population 115,000). I'm glad I'm starting early, so that eventually I can get my hands on the rare stuff. Please send information!

Nick from TX

We like to get 'em young! Keep reading your Pot & Puma, Nick, and we'll give you a real Frankoma education and make you into a life-long lover of Frankoma. Let us know if we can help you in any way!

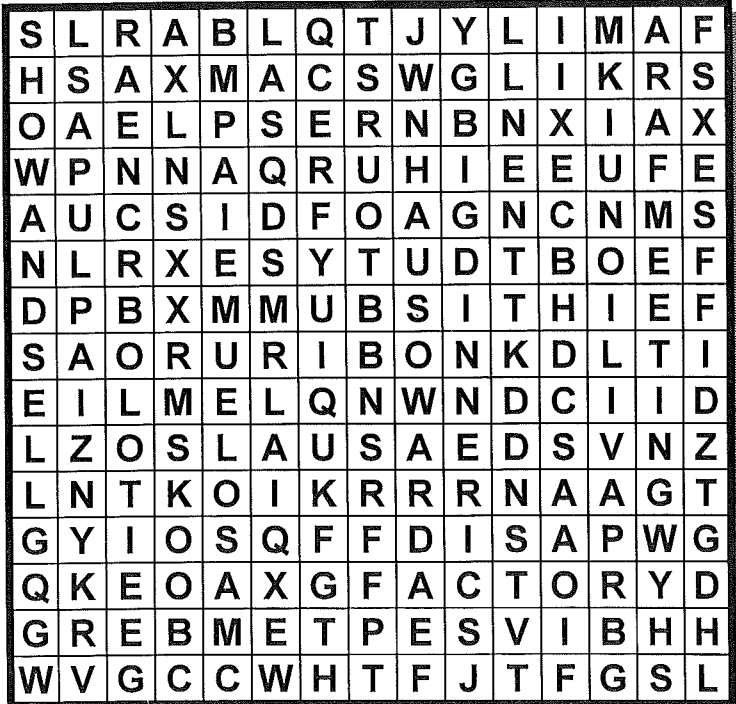


WE REMEMBER OUR FRIEND

Phyllis Hershberger, FFCA member, and long time friend and neighbor of the Frank family, passed away on October 19, 1997. Some of you will remember Phyllis as the beautiful and vivacious, petite blond who served as a hostess at the Frank home open houses at reunion time. The Frankoma Family of collectors wishes to express profound sympathy to her husband Tim, her children, and her grandchildren, one of whom was Grace Lee's goddaughter. †

FRANKOMA FUZZLE FUN

BY ALAN STOLTZ AND
CECE WINCHESTER-STOLTZ



Complete this FFCA Reunion Word Search
The following words are hidden in this puzzle.
Search up, down, diagonals and backwards.
How many can you find?

- | | |
|-------------------------------------|--|
| <input type="checkbox"/> Auction | <input type="checkbox"/> Masoleum |
| <input type="checkbox"/> Big Dinner | <input type="checkbox"/> Meeting |
| <input type="checkbox"/> Bolo Tie | <input type="checkbox"/> Miniatures |
| <input type="checkbox"/> Books | <input type="checkbox"/> New Business |
| <input type="checkbox"/> Breakfast | <input type="checkbox"/> Pavilion |
| <input type="checkbox"/> Factory | <input type="checkbox"/> Sapulpa |
| <input type="checkbox"/> Family | <input type="checkbox"/> Seminars |
| <input type="checkbox"/> Frank Home | <input type="checkbox"/> September |
| <input type="checkbox"/> Freddie's | <input type="checkbox"/> Show and Sell |
| <input type="checkbox"/> Friends | <input type="checkbox"/> Tours |
| <input type="checkbox"/> Lady Bo | |

REUNION FUN

✂ CLIP HERE AND MAIL

COME JOIN US!

YES! I'D LIKE TO JOIN THE FRANKOMA FAMILY COLLECTORS ASSOCIATION

- PLEASE ACCEPT MY \$25 DUES AND ENTER MY/OUR FAMILY MEMBERSHIP IN FFCA.
 New Membership Renew Membership

NAME / NAMES _____

ADDRESS _____

CITY _____ STATE _____ ZIP + 4 DIGIT CODE _____

AREA CODE + TELEPHONE _____ FFCA MEMBERSHIP NUMBER _____

You can charge your dues to your credit card

- VISA Account # _____
 MasterCard Expiration _____
 Signature _____

Mail to: FFCA ♦ PO Box 32571 ♦ Oklahoma City, OK 73123-0771

Make Check Payable to: FFCA

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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 *Pot & Puma* 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.

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Full page	7 3/4" X 10 1/4"	70	48
Page Banners	7 3/4" X 1"		18.50

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SPRING	April 30
SUMMER	July 31
AUTUMN	October 31