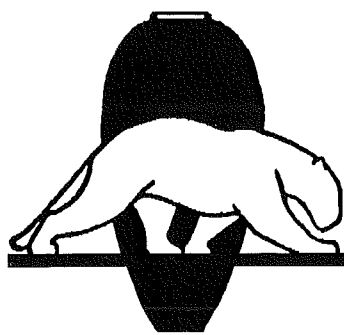


\$5.00



Pot & Puma

Published by the Frankoma Family Collectors Association



Volume 4, Number 1-2

Winter/Spring 1998 Issue

Pot & Puma

Frankoma Family Collectors Association is a national educational and social organization formed in 1994 by collectors of Frankoma Pottery, dedicated to the appreciation, preservation and promotion of Frankoma as a collectible. It was granted non-profit corporation status by the State of Oklahoma on January 31, 1995.

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WINTER/SPRING ISSUE. The *Pot & Puma* is published quarterly: Winter, Spring, Summer, and Autumn by the Frankoma Family Collectors Association, 1300 Luker Lane, Sapulpa, OK 74066-6024. First Class postage paid at Oklahoma City, OK, and additional mailing offices. **POSTMASTER:** Send address changes to FFCA, PO Box 32571, Oklahoma City, OK 73123-0771. Contents copyright 1998 by FFCA.

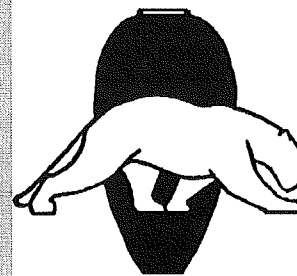
Membership: \$25 (family) per year. Membership includes subscriptions to the *Pot & Puma* and the *Prairie Green Sheet*. Back issues of the *Pot & Puma* are available, \$5 per issue. To order, write FFCA, PO Box 32571, Oklahoma City, OK 73123-0771.

Editorial correspondence: *Pot & Puma*, 1300 Luker Lane, Sapulpa, OK 74066-6024.

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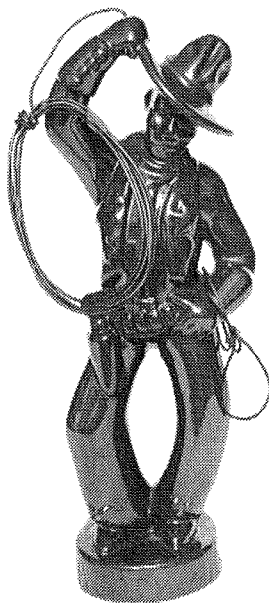
Donna and Joniece Frank

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WOODWARD, OKLA. RODEO

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On the Cover: Joseph Taylor's #109 Deer Group (8 1/4" X 9 1/4") in Fawn Brown. It is marked with the small round "o" and was produced from 1933 to 1938. Chaney Family Collection, OK. Photography by Steve E. Littrell

A Special Thanks!

The Frankoma Pottery photographed in this issue of the Pot & Puma was provided by numerous members of FICA. 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.

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FROM THE PRESIDENT

BILL HOLLOWAY—RESIGNED

January 23, 1998

Dear members of the FFCA Board—

It is after much thought and consideration that I have decided to resign as President of the Frankoma Family Collectors Association.

My stepping down will allow the Board to appoint a President who can provide leadership more in line with the Board's wishes than I have been able to.

I sincerely wish all success to the Board and to the membership of FFCA. ■

Mr. Holloway's resignation was accepted at the March 3, 1998 Board Meeting. No successor was named.

FROM THE VICE PRESIDENT

RAY STOLL

OTHER BOARD ACTION—The following Standing Committees have been formed:

Election Committee

- Chairman**, Steve Oller—Allen, TX
- ◆ Leif Erickson—Richland, WA
 - ◆ Nancy Reed—Minneapolis, MN
 - ◆ Cece Winchester—Stoltz—Corona, CA

FFCA's Candidates for 1999-2000 Officer & Trustee—

President

- ◆ Jay V. Frazier—Hayward, CA
- ◆ Gibb Green—Windsor, CO

Vice President

- ◆ Deborah Oller—Allen, TX
- ◆ Darrell Rogers—Harrisonville, MO

Secretary

- ◆ Donna Frank—Sapulpa, OK

Treasurer

- ◆ Nancy L. Littrell—Oklahoma City, OK

Trustee—3 years

- ◆ Jay Borchert—Wannaska, MN
- ◆ Dee Davis—Dewey, OK

Scholarship Committee

Chairman, Donna Frank—Sapulpa, OK

- ◆ Phil Haddad—Oklahoma City, OK
- ◆ Ann C. Kerrick—Lawton, OK
- ◆ LaWanda Tyson—Atlanta, TX

The 1998-1999 **John Frank Memorial Scholarship** Recipients:

\$1,500—\$750/semester

Charles Jefferson Wells—University of Tulsa
Annette Christine Sinesio—University of Oklahoma
Heather LaRae Oatman—University of Oklahoma

In-depth interviews with this years scholarship winners will appear in the Summer issue of P&P.

FROM THE VICE PRESIDENT

RAY STOLL—CONTINUED

In just three short months we will be celebrating Reunion 98. There has been a lot of preparatory work done to make this the best Reunion yet. The Reunion bulletin and registration form will give you all the details you need to prepare for and enjoy this annual affair. September 18th and 19th are the dates to save for this event, although many will arrive the day before to enjoy fellowship and shopping.

Reunion 98 Committee—

Reunion 98 Chairman—Ray Stoll, OKC, OK

Show & Sell—Brenda & Darrell Rogers, MO

Auction 98—Jay V. Frazier, Burbank, CA

Security—Randy McFarlin, Ada, OK

Seminars—Gibb Green, Windsor, CO

Tours—Donna Frank, Sapulpa, OK

Registration—Rick Rice & Dick Reim, MN

Collectible Sales—Nancy Littrell, OKC, OK

Please feel free to express your thoughts on these and any other matters of concern to you. Our goal is to make FFCA the best club of its kind anywhere. ■

FROM THE EDITORS

DONNA FRANK & NANCY LITRELL

Last issue we asked the question, "*Where are your stories, folks?*" *Whew!* dear Cousins you answered our call with *lots* and *lots* of wonderful collecting stories, more than we could print in this *huge double issue!* We thank you for your tremendous responses. And again ask that you keep those stories coming—*WE LOVE 'EM!!!*

So pick one or two of the following categories and write us—

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!** ■

FROM THE DEPUTY TREASURE

JOE P. SMITH, JR.

When my wife and I visited the 1996 reunion, we met Nancy Littrell and volunteered our services. Sue is well experienced in office procedures, and I have over 40 years experience in accounting, the last 10 being with a non-profit 501(c)(3) corporation.

Later Nancy asked if I would help her with the accounting part of the treasurer duties, and Sue could assist in assembling and mailing the publications. We were pleased to have been asked and were happy to help.

Upon reviewing the accounting procedures, I became aware that no official annual reports had been prepared, nor had an application for a 501(c)(3) corporation been completed. The 1995 and 1996 financial statements were prepared, and I did a follow-up as to the status of the 501(c)(3) application, FORM 1023. I obtained the following information:

- We had a State of Oklahoma Not for Profit Certificate of Incorporation dated January 31, 1995.
- We had received our employer identification number, EIN, on September 7, 1995.
- Later in 1995, a volunteer began application FORM 1023, and on March 18, 1996, an estimated \$200 payment was sent to the IRS. Shortly thereafter the volunteer resigned, and no records were available. Then a second volunteer started on FORM 1023, also not completing the assignment, and again, no records were available.
- We were now in 1997, and I had been appointed to the Board, which approved hiring an attorney to complete and submit FORM 1023 to the IRS. The attorney advised us to prepare tax returns for 1995 and 1996, and pay income taxes accordingly, until we received our 501(c)(3) exemption.
- We filed FORM 1120-A, U.S. Corporation Short-Form Income Tax Return for 1995 and 1996 in August, 1997. The returns were prepared from the financial statements we had prepared earlier, a copy of which was mailed to the membership.

Income Tax Due	
1995	1996
\$480	\$1046

- We sent payments with the tax returns. In September 1997, we received notice from the IRS that the following was due:

Penalty	\$123.80	\$261.50
Interest	46.71	49.91
TOTAL	\$170.51	\$311.41

- We corresponded with the IRS, seeking abatement of these charges due to reasonable cause beyond our control, as described above. The IRS granted FFCA favorable consideration and reduced the charges to \$38.08 and \$40.31 to cover interest only.

FROM THE DEPUTY TREASURER – CONTINUED

JOE P. SMITH, JR.

- December, 1997, and FORM 1023 was nearing completion. FORM 1023 required current financial data not over six months old, so we prepared the 1997 financial reports, which the membership received with the April 15, 1998, **Prairie Green Sheet**. FORM 1023 was mailed to the IRS on February 27, 1998. We also prepared the 1997 tax return, FORM 1120-A and mailed it on March 15, 1998 (due date) with our payment of \$1055 for tax due. We enclosed a letter requesting a refund and approval of our application, FORM 1023. We have received a letter from the IRS requesting an additional processing fee. We now await the IRS reply, granting approval.
- When we do receive approval as a 501(c)(3) corporation, we will no longer file FORM 1120-A, but will file FORM 990 EZ, Short Form Return of Organization Exempt From Income Tax. (*If you think the title is long, you should see the number of pages!*)
- As a bean counter, I compile numbers constantly. Some of you might like more of an explanation as to what the descriptions and figures mean. If you are interested, please review your statement showing all three years—1997, 1996 and 1995. This explanation applies to all three years, and all subsequent reports.

BALANCE SHEET

CASH—Money in the bank account, which is deposited by the treasurer and requires two signatures on each check written.

SCHOLARSHIP FUND*—Represents the profit from auction and collectibles sold.

OPERATING—Excess (deficit) remaining for operating revenue and expense.

STATEMENT OF ACTIVITIES

REVENUES

- MEMBERSHIP DUES**—Dues received and deposited.
- REUNION/COLLECTIBLES***—Auction and collectible sales.
- REUNION DINNER/AUCTION**—Registration proceeds for auction dinner.
- ADVERTISING**—Proceeds from sale of back issues of publications.

EXPENSES

- REUNION/COLLECTIBLES***—Cost of consignments of auction items and collectibles.
- REUNION DINNER/AUCTION**—Cost of reunion dinner, film, copies and other supplies.
- PRINTING**—Cost of PGS and P&P.
- OFFICE SUPPLIES**—Paper, envelopes, etc.
- POSTAGE**—Self explanatory.
- TELEPHONE**—Self explanatory. *Began reimbursing secretary and treasurer their FFCA telephone expense in 1997.*
- TAXES/INSURANCE/LEGAL**—Self explanatory.
- SHOWCASE/VISA MACHINE/COMPUTER/SOFTWARE**—Various equipment purchased for FFCA operations. Purchased a computer for the secretary in 1997. (*Previously, individuals had been paying FFCA telephone expense and using their own computers, and are still using their own equipment. The secretary's computer became obsolete.*)

	1997	1996	1995
*Reunion/Collectibles Revenue	\$26,429	\$12,943	\$3,878
Reunion/Collectibles Expense	19,206	7,690	1,637
Profit for Scholarship Fund	7,223	5,253	2,241
Profit carried to next year	7,494	2,241	
Cumulative Profit	\$14,717	\$ 7,494	

- In 1997, the Scholarship Fund also paid out \$2,000 for scholarships. (*One was not used.*)
- All other figures on the financial statements are for operating. At the end of 1997, we had a \$963 excess.
- As I indicated at the beginning, we volunteered to help and having done so, will follow the task to completion. You can see what a tremendous and commendable job Nancy is doing in her "spare" time. ■

FROM THE SECRETARY

DONNA FRANK

GO MINNESOTA TRADERS!—On the afternoon of April 24th, I stepped off a plane in Minneapolis. Dick was waiting with a huge red rose, and I was whisked off to Faribault.

Our first stop was the Dimestore Antique Mall in downtown Faribault. Dozens of collectors were milling about among the aisles of Frankoma, Frankoma and more Frankoma. I was introduced to many whom I knew well via the Internet, but was now able to match up those many stories with some very wonderful, happy faces.

Many folks had arrived on Thursday, and had been invited to the home of Rick and Dick (R & R Antiques) for an evening of viewing their impressive collection and socializing, which I regret having missed. All were anticipating the next day at Jim and Shelley Tholen's Dimestore Mall and, of course, Saturday's Show & Sell at the Best Western Galaxie Motor Lodge.

Show & Sell was scheduled to open at 9:30 a.m. But people were lined up outside long before setup was completed, and the doors were opened before 9:00. The aisles between the 16 tables stayed full to overflowing for several hours. No sellers complained of bad business! Local newspaper coverage had been excellent, and attendance was a whopping ±150! There was a silent auction, along with a drawing for several door prizes, and people came from KS, MO, ND, MN, IA, WI, OK, MI and ID. Very impressive for a "first," wouldn't you say?

I had been invited last September to take part in the first annual Minnesota Trader event. Sister Joniece and I seized this opportunity to introduce the first products of our new studio pottery line, a company we call **FRANK X 2**. I'm very happy to report that our "Pal" and "Alley" cats were warmly and enthusiastically received. Although there are only two items to start with, we're making them in many colors, and we're dancing as fast as we can to fill the orders that are piling up. New items, including Grace Lee's St. Francis, will be added as soon as we can catch up and ready them for production.

Rick & Dick (aka the "Minnesota Twins") have a few commemoratives left, a pencil caddy with a logo designed for the event in HDI, made for them by Frankoma Industries in Plum and Terra Cotta. Very nice! If you'd like to own one, you can call Rick and Dick at 507-332-2941 or e-mail randrantiques@ll.net. They're \$12 + \$3 p/h.

If you'd like to receive the Minnesota Trader newsletter, just call Jay Borchert at 218-425-7878, or e-mail him at revjay@means.net (PO Box 38, Wannaska, MN 56761), or Chris Worth, phone 218-492-4468, e-mail hyperexp@northernnet.com (HC 1, Box 78, Warba, MN 55793). These gentlemen publish and mail at their own expense, so it might be nice to send a couple of dollars to help with postage.

How would I rate the Minnesota Traders? I give them two thumbs up, or on a scale of 1-10—**a perfect 10**. Will I do it again next year? **You can bet your Red Bud I will!** ■

LETTERS TO THE EDITORS



We would like to welcome you to our newest **Pot & Puma** department— **Letters to the Editors**. The primary purpose of the journal is to **educate** our members on collecting Frankoma Pottery. One way we can achieve this purpose is to provide a platform for discussion among our members. We feel strongly that all our members have the right to have their opinions heard (or read) by all.

We realize there is still much work to be done on our publications, but we are very proud of what has been accomplished to date. We will continue to be **self-critical and highly dedicated** to meeting your needs. We want every one of our members to be proud of our Frankoma Family and all its publications. We must always keep in mind that the Frankoma Family was born with the purpose of **enjoying good friendships and promoting the fun of collecting**.

Therefore, we have chosen to print the following letters received from members, as well as from former members, **all unedited**.

Let us hear from you!

January 31, 1998

RE: "Reproductions, Reissues and Counterfeits"—Bess

From AOL's Collectors Corner—Internet **Shocked, Insulted, Embarrassed!**

We read with disgust Ms. Bess' article in the new **Pot & Puma** entitled "Reproductions, Reissues, and Counterfeits". We are shocked that Ms. Bess wrote in this manner, insulted that the **Pot & Puma** published it and embarrassed for our members of FFCA.

Ms. Bess is entitled to her opinion but we strongly feel that she is not entitled to malign an individual nor Frankoma Industries under the auspice of FFCA. The individual is one of the two men responsible for the gathering that led to the birth of FFCA. The other man created the first newsletter. Together, they are our forefathers. Not Phyllis Bess, not Ray Stoll, not Donna Frank, not Joniece Frank, not Nancy Littrell but these two men. Do you not find it ironic that the **Pot & Puma** published a full page ad for the individual that Ms. Bess chose to maliciously malign. Seems like money over principles.

Did you know that Ms. Bess ordered some of those "counterfit" pieces early on and then cancelled the order citing that it wasn't in the budget due to her daughter's wedding? Sounds like the "pot calling the kettle black" and Ms. Bess talking out of two sides of her mouth.

If you feel as disgusted as we do, please make your feelings known to FFCA. Thank you.

Judy and Corky Conrad from MI



January 31, 1998

RE: "Reproductions, Reissues and Counterfeits"—Bess

From AOL's Collectors Corner—Internet

RE: Shocked, Insulted, Embarrassed!

I try never to get involved in "squabbles" but I couldn't in good faith not express my opinion in this matter. I personally liked Ms. Bess's article concerning reproductions, reissues and counterfeits; she gave valuable information which all collectors need to know before they buy. I attended her seminar at the reunion and thoroughly enjoyed her presentation. I learned lots and am putting what I have learned to use when I am out shopping for the art—Frankoma—that I choose to spend my hard earned money for.

Ms. Bess states in her article, "It is my goal to help educate you." I believe she has done that by presenting her article as she sees it. We may not all agree with what she says, but she has every right to say it.

In closing, no one has my permission to be "embarrassed for our members of FFCA" for me. Further, the only true forefather of FFCA is John Frank, and I believe the organization is true to what he would have wanted it to be had he been lucky enough to live to see his art being appreciated for what it is.

Sharon Alexander from OK



February 3, 1998

RE: "Reproductions, Reissues and Counterfeits"—Bess

To Whom it May Concern:

I was extremely disappointed in the last issue of the **Pot & Puma**—not only in its untimeliness—Sum-

mer/Autumn 1997 received on January 29, 1998, is unconscionable—but in the articles re reproductions. The article written by Ray Stoll was informative and interesting. Ray, you did a good job. Thanks. The picture of Gary was very nice. The article on Majolica by someone as told to Donna Frank took up space.

I find it difficult to believe that Phyllis Bess would or did write the article that was attributed to her, the main focus of which seemed to be on the value of one's collection, monetary value, I would assume. My first instinct was to wonder if she wanted a little cheese with that whine. Then I thought maybe she was missing the point of being a collector. I believe most collectors collect what they like and can afford, rarely, if ever, considering whether or not its monetary value will increase or decrease. "Value" by our definition consists of the pleasure we derive from having articles in our home that we enjoy and the fun we have searching for and finding them. We all know that the price of almost anything that is being collected, including Frankoma, fluctuates wildly. Not too many years ago Frankoma hit rock bottom price-wise. I can only speak for John and myself, of course, but if we see something we really like and it is affordable, we will add it to one of our collections and we will continue to collect in that manner. Oh, that's right, Joniece said in her October 2, 1997, telephone call to me that John and I are not Frankoma collectors anymore because we sold Frankoma at the Convention show and sale. That must mean that Phyllis, Gary, Gibb, Ray, Steve Littrell and Joe Smith are not collectors either, according to Joniece's "standards"—Sorry, folks, guess we're all in the same boat and yet **we all belong to the same collector's club**—go figure!

I was amused by Phyllis's statement that when she discovered that Fiesta was being reproduced, she sold her collection. I just bet she did! A friend of ours sold part of his Fiesta collection a while ago and **bought a house**. Another friend sold part of his postcard collection a few years back and bought a new car. So, as a "true" collector, Phyllis falls a little short. However, as a collector/investor, she is admirable. Just like the stock market and better than a savings account, as long as you know when to unload. She is a smart lady.

But I digress. In the first place, Frankoma Pottery would be non-existent were it not for the current owner, Mr. Richard Bernstein. As you may recall, the factory and Joniece were in very dire straits a few short years ago and Mr. Bernstein not only bought the factory and kept it running, **he also kept Joniece employed**.

How soon they forget—the Frank sisters, that is. Those of us who know what went on will remember and continue to appreciate what he has done. He has been undeniably decent and kind to the club and **all** its members, which is more than can be said for some of the officers and Board members of FFCA.

The other gentleman, Tom Grogg, whose name was not mentioned even though he has a full-page ad on page 29, is one of the people most instrumental in starting this club—**not** Donna or Joniece Frank, **not** Nancy and Steve Littrell, **not** Ray Stoll, **not** Phyllis Bess, **but** Thomas G. Grogg of Kellyville, Oklahoma. And **these** are the men you are slamming?!!!

UNBELIEVEABLE. Oh, well, as my mother would say—consider the source.

Somehow the authoress of the article conveniently forgot, in her musings about the past ownership of Frankoma, that a Mr. McDonald from Missouri contracted for the manufacture of a number of Greyhounds to be sold exclusively by him. They were made, or at

least most of them were. Granted they had seven toes as opposed to six and were made in several colors, but they were not marked on the bottom as reproductions and they were sold to anyone who wished to own one. And, quite frankly, novice collectors may not know the difference. But, I guess that's all right because the Frank family owned Frankoma at the time and it was their right to do whatever they chose, of course.

Back to the case in point: The fact is that two gentlemen entered into a legal contract whereby one agreed to manufacture a product to be sold exclusively by the other. Sound familiar? It may surprise you to know that contracts such as this are entered into every day in this country—at least in the other 49 states. It's called "**Making a Living**". In my opinion, this legal contract for the manufacture and subsequent sale of a legal product is no one's business but the parties to the contract.

Now, if someone, be it a collector of Frankoma or John Q. Public (who neither knows nor cares about Frankoma—and there are those, even in Oklahoma) wants to purchase that product, that, too, is no one's business but theirs. If the purchaser is a Frankoma collector, he/she would do well to purchase the product from Mr. Grogg. If the purchaser is John Q. Public, he probably does not know Tom Grogg. If he wants the product and is willing to pay the asking price for said product, that is his prerogative and, again, no one's business but his own. So, you buy or you don't buy—Personal Choice. And if you get "snookered", well, you aren't the first and you won't be the last. It has happened to all of us at one time or another. That's how we learn. And it does not lessen the way we feel about our purchase.

There is an old saying that goes something like this: "*There is so much good in the worst of us and so much bad in the best of us that it hardly behooves the most of us to talk about the rest of us*". Loosely translated: "**Mind your own business**". Words to live by. Most of us have enough to do minding our own business, i.e., families, homes, jobs, clubs and organizational affiliations, etc., that we haven't the time, inclination or energy to mind anyone else's. Try it—it couldn't hurt and you just might like it.

I understand that FFCA has lost yet another President—what on earth is going on down here? Maybe the remaining officers, the Executive Board, business manager and editors should take a class in how to get along with others—most of us learned it at our mother's knee. Apparently, some of you were not that fortunate—your interpersonal skills leave much to be desired. You are becoming an embarrassment to the members of FFCA.

In closing, I would like to know where Phyllis Bess shops that she can buy anything at 1973 prices. Now, that would be "**a good thing**". Have a nice day!

Sandra Fiscus from WI



February 4, 1998

RE: "*Reproductions, Reissues and Counterfeits*"—Bess Editors of the Pot and Puma,

After anticipating the *long* delayed issue of the *Pot & Puma*, it finally arrived 1-31-98, what a disappointment! Not one, but **TWO** articles on reproductions, (space fillers?). Both ludicrous in light of the authors' indiscretions. Equal time and space should be given to rebuttal!

Those who collect Frankoma seriously will surely know the difference and since these "repros" originals are so hard to find, even in the 1970's re-issue form, what's the big deal?

This looks like a totally undisguised campaign to keep Tom Grogg out of office—my aren't we desperate! I say, let he (or she) who is without greed cast the first shard. That leaves **ZIP! ZERO! NADA!**

In her 1994/95 Updated Price Guide, Mrs. Bess states that the early Ada clay Fan Dancer was worth \$200.00. Yet, she herself had a 1970's re-issue at the first gathering and was asking \$400.00. Now that's profit. Admittedly it was beautiful, Woodland Moss and excellent, but it was and is a **RE-ISSUE**.

Your Board members better wake-up and smell the coffee or there will be a revolt in FFCA Heaven. I'm sure John and Grace Lee Frank are not happy with all this spite spewing forth over their life's work.

If one so dislikes re-issues, re-pros or what ever you choose to call them, fine, don't buy any. But to presume to tell others that they shouldn't have them is way off base. I have some, I enjoy them, I'm not selling them as old ones—any fool can tell they're **NOT!**

So that leaves only one reason for this "*dirty Campaign*". "Let's smear Tom Grogg." Bet you took money for his ad in this same issue though, huh? Not only spiteful by hypocritical, too! Get your act together and start **acting** like decent human beings, that way we'll all be surprised!

Carol Rogers from IL

P.S. Yes, I know you disclaim the articles in the *Pot & Puma*, but **YOU Printed them!**



February 19, 1998

RE: "*Reproductions, Reissues and Counterfeits*"—Bess Dear Frankoma Family and Friends:

The announcement that more reproductions are in the making of the old Frankoma items is disappointing and very discouraging to us. Thus, we are writing this letter to relate our personal experiences to you, our FFCA members and friends.

Reproductions are a collector's worst nightmare! Not only is there the chance of being duped by some unscrupulous person but, in the long run, it's sure to cause deterioration in the value of our old and original pieces that we love and prize so highly. We dearly love our Frankoma, but we also regard it as an investment. We all realize the amount of money that we can put into our collections if we so choose.

In the past few years, we have witnessed another collectible in which we had been involved experience a heart-breaking decay as a result of the "**Repro Syndrome**." At first the shows around the country were very similar to the FFCA annual reunions. Their purpose was for the collectors to get together and buy, sell and trade the old stuff. Then a major manufacturer—the same company that produced the original pieces—began reproducing a few of the old items, and for strictly greedy purposes. Before very long, they had reproduced nearly every item that was of any value.

Some people take the view that, "There are always those who want the old stuff, so it should retain its value." Well, I'm sorry to say, people, that **they are dead wrong**. Today the collectibles we refer to are worth only 30-40% of what they were just

four years ago. When you go to a show now, the old stuff remains on the shelf, while most of the buying, selling and trading is in the new stuff. It is estimated that less than 20% of the items changing hands are the handsomely crafted, original, once-valuable pieces. Our attic is full of it, my friends, no longer sought after as it was not so long ago.

We truly believe that our wonderful Frankoma Pottery will fall into the same syndrome—if we do **not do our best to stop it!**

We also feel very strongly about another point. And it is that we must make certain that the new officers that we will soon elect will fight this unethical practice—rather than ones who are partners to it.

If you feel the same as we do, then write to Frankoma Pottery and tell them about it now.

Keith & Beverly Ingle from TX



February 22, 1998

RE: Reunion 1997 Family Album—Page 3 Photo

Dear Editors:

I look forward to each issue of the *Pot & Puma*. Thanks for your hard work and for doing a great job.

I'm writing because I have a question. In one of the pictures from the auction, something is mentioned about the "**FFCA Museum**." I didn't know we were planning to start a museum, or does one already exist and I'm unaware of it?

Since we're a relatively small group of collectors, I am surprised the club has taken on such a big project. I don't know why the FFCA would want the responsibility of paying for, maintaining, and staffing a museum.

The photo in the "*Family Album*" states the little salt and pepper shakers were given to Donna for the museum. Do I make the assumption she's in charge of it? Where is it, and who's staffing it? Who's paying the light bills and the insurance? Surely it isn't going to be located at the Frank house, after all people live there. No one would ask that Donna and Joniece stay at home 5 or 6 days a week from 9-5, so people could tromp through their house. I'm sure all of us dropping by during the convention once a year is quite enough. There's no parking around there either.

Are Donna and Joniece planning to give their home and its contents to the FFCA? Where would they live? Is the FFCA planning to buy a building to house the museum? How can the Club afford that? Is the Frankoma factory donating and maintaining and staffing a space? **I'm confused.**

Please help me out with an explanation of what was meant by "**the FFCA Museum**."

Jay Frazier from CA

Much like the ceramic art scholarships, one of the original concepts and ambitions of FFCA was to one day have a museum. The scholarships have already been manifested, sooner than we thought possible. It is not inconceivable that one day FFCA will grow to a size that it can also support a museum. In the meantime, through the generosity of Joniece and Donna, their home is serving as "the FFCA Museum." It is open to FFCA members during convention time, not to the

public seven days a week year-round. This is something we feel is understood by most of the members. The ladies believe that this is what their parents, John and Grace Lee Frank, would want them to do while they live in the house they built—share it with the Frankoma Family of collectors. (Frankoma Industries is in no way involved, and no one is paying the Franks' bills for them.)

To all whom this may concern:

In the fall of 1997, at the FFCA auction, I purchased the #165H Puma S&P Shakers for the price of \$200 and donated them to the FFCA Museum (should there be one in the future). Due to the conflict that has arisen from my doing so, I am now rescinding this donation.

I am now **loaning** to Donna and Joniece Frank the above items for their lifetime usage. Upon the demise of both Donna and Joniece, the above items are to be returned to me, or my heirs, and shall never be resold or loaned to another individual, corporation or association.

Should anyone wish to contact me about this matter, please do so within thirty (30) days after receiving this issue, or I shall consider this matter forever closed to debate.

Sincerely, Margaret K. Dark
12043 CR 2262
Tyler, TX 75707
903-566-0343



April 23, 1998

RE: "Reproductions, Reissues and Counterfeits"—Bess

RESPONSE TO MRS. BESS

by Thomas G. Grogg

I have thought long and hard about responding to Mrs. Bess's article in the last *Pot and Puma*. My first impression was to disregard such stupidity. I do not know what prompted this attack. I had considered Mrs. Bess a very personal friend. In fact she was one of the first people to order figurines. She then called and asked if she could cancel the order due to her daughters wedding and other unforeseen expenses, stating that she would order in the future.

The idea to reissue was not an original idea of mine. I was asked by dozens of collectors why Frankoma did not bring back some of the figurines. Many of the collectors stated that in their particular area it was impossible to find any figurines. When I discussed this with the president of Frankoma he did not want to bring them back in line because they were not profitable. He suggested that I underwrite the cost of reissuing the figurines and I would then have an exclusive on them. I agreed and committed \$32,500.00 towards their production. Mrs. Bess states that I am making 500% profit. Well I have news for you Mrs. Bess I have not made one penny of profit yet. In fact, I have a ways to go before breaking even. I do not regret having underwritten this project. I doubt seriously that I will be involved in any future figurines for the same reason Frankoma removed them from their stock line. They are just not profitable to produce.

If you go through Mrs. Bess's book you will find more than 47 pieces that have been reissued. If you wish to get technical every piece of pottery made is a reissue. There can only be one original. When I first heard that Mrs. Bess was doing a seminar on reissues I asked her what was a reissue. Her response was, "I don't know, Tom, I'll have to look it up."

One of the things that really upsets me was her calling these figurines counterfeits. Anybody that knows anything knows that if it is made by Frankoma, with Frankoma clay, Frankoma glazes, by Frankoma employees, at Frankoma's factory, with Frankoma's molds, it can only be called Frankoma pottery. Normally speaking if it's a late issue put out by the original company it is often called a reissue. If a replica is made by another company it is called a reproduction.

When she attacked my character in public print she was stepping over the line not only of common decency but the spirit of the Frankoma Family Collectors Association. I have never had a problem with a collector and I probably sell more Frankoma than anybody in the world besides Frankoma Pottery itself. I will put my honesty and knowledge of Frankoma against Mrs. Bess or anyone else. I have studied it, collected it, dealt in it, played with it, enjoyed it, and it has been good to me. I challenge Mrs. Bess to find one person to bad mouth me.

In the same issue of the *Pot and Puma* was an article by Ray Stoll. The article was informative and instructive. In my opinion, the type of articles we need. ■



May 15, 1998

RE: "Reproductions, Reissues and Counterfeits"—Bess

"MORE" On Reproductions

by Phyllis Bess

Let me begin with sincere apologies if I offended anyone by my article in the last issue. I assure you that this was not my intention. I believe we have the **GREATEST** group of folks in our Frankoma Family and I can honestly say that I love **everyone** of you. Bashing people is not my way for I am **not** against anyone. But, as an experienced collector, I **WILL** speak out when it comes to the damaging practice of reproductions. I also wish to assure you that when I wrote the article, I was **NOT** aware that in the same issue would be a full-page ad for the 1997 Fan Dancer.

Among the many services that FFCA provides for its members is doing all it can to protect its members and their Frankoma collections. We do this by providing them with **educational** and **informative** articles, and by keeping them **advised** of whatever they need to know to **preserve** the value of the pieces they own and cherish. This is not always an easy task. The sale of items being presented as something they are not is unethical, harmful and unfair.

I reiterate that the most damaging result of the five **1996** reproductions not being marked properly is that, not long ago, we saw those pieces being sold at a local flea market with price tags of \$200-\$300. I do

not say the inadequate markings were done deliberately or with malice. But the fact remains **they were not properly marked in the mold**, but written in black ink that can (and has been) easily removed with certain chemicals. This is how the novice can, and is, **being taken advantage of**. When no markings at all appear, they can be represented as the much earlier pieces, and the prices can lead one to believe that they indeed **are** old—especially if the novice is unfamiliar with Frankoma glazes.

Let me also point out that the ink markings on the **1996** reproductions may have meant something to the one who wrote them, but even to the experienced collector, the numbers mean little or nothing. Long-time collectors who saw the markings could not even guess what they meant.

When the 1996 reproductions started into production, I talked with Kyle Costa (then president of Frankoma Industries) about their **not being marked properly** and the possible damaging results. He refused to recognize the importance of it. Now, two years later, thankfully Frankoma has properly marked the date "**1997**" in the mold of the Fan Dancer. I thank Frankoma Industries so very much and wish to compliment them for doing so this time.

The 1973-1975 Reissues vs Five in 1996

I would like to again point out that **the five 1996 issues were made from the same molds as the 1970's reissues, with three original glazes**. They are the #107 Rearing Clydesdale, #136 Mountain Girl Bookend, #115 Medicine Man, #112 Leopard Bookend and #119 Puma on the Rocks. They were produced in Prairie Green, Desert Gold, Onyx Black and Bone.

While I have your attention, I would like to address one more thing—the argument that "*Frankoma reissued the Greyhound in 1983 for an individual is no different than the situation we've been discussing.*" But that is absolutely **NOT TRUE!**

The Greyhound was **never** a Frankoma "regular production piece." It was a "**special**" made exclusively for Greyhound Bus Lines. Frankoma **never** offered this item to the public, it **never** appeared in a Frankoma catalogue, as it was **never** a part of Frankoma's production line. By reissuing it again in 1983, it was simply another "**special**" order item, just as it had been when first produced for Greyhound Bus Lines. (And Joniece even modified this piece to distinguish the two, for the benefit of collectors.) On the other hand, the 1996 issues were **all** previously regular Frankoma production pieces—some for many years.

Some have very vocally defended the **1996** reproductions with the justification that, "*Frankoma reissued them in the 1970's, so what's wrong with reissuing them again in 1996?*"

The fact is, "**reissues**" are items made by the company that originally produced them—and are offered by that company to the public **as a regular production piece of the current line**. The five **1996** items were **not**. They were made as a "**special**" for an individual (something Frankoma had **never** done in the past with its **sculptures**), and have been available to the public (including unscrupulous dealers) **only** from that individual.

Hopefully, this additional information will help everyone understand the differences, and why some of us disapprove so much of what has taken place.

God bless each one of you, richly! ✠

FFCA 1997 Collectibles

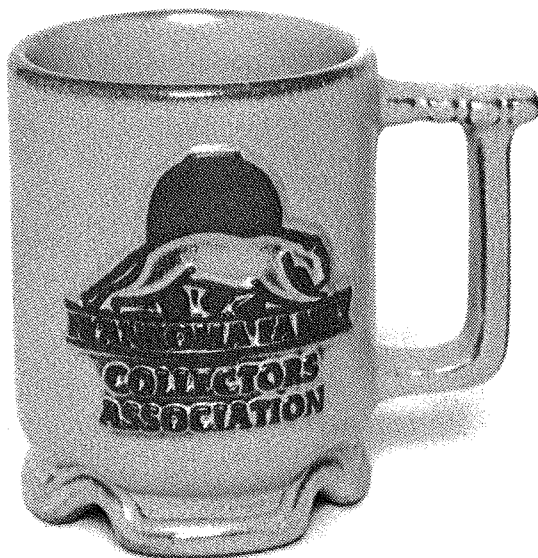
1997 Commemorative Bolo Tie and Lady Bo



1997 Collectors Mug

—Produced by Frankoma—
—Exclusively for FFCA—

Features the Pot & Puma Logo
in Prairie Green only



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.

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

LIVING WITH FRANKOMA

BY FRANCES LEASE—Peru, IN



Frankoma was introduced to our area by U.S. Air Force personnel. Some of the young men at nearby SAC bases had taken their training in Enid, Oklahoma, and some had married Oklahoma girls. Many of them knew and loved Frankoma, and they brought it with them.

My husband Robert and I were guests one evening in the home of a military family, and we were served tea from a little brown teapot, which we recognized as being a special piece. We were enthralled as the story unfolded about Mr. Frank and his dream of making something useful and beautiful from Oklahoma clay. We especially liked the wonderful story about the Oklahoma governor that gave a set of Frankoma dinnerware to the governors of every state in America.

On one of our trips to visit our sons in California, we stopped at Frankoma on our way through. That stop exceeded any "tourist thing" I've ever done! We took the factory tour, and I remember so well the hydraulic presses. Our guide asked us about our professions, and because my husband was a toolmaker and fabricated dies for presses, he was invited into the workspace. He and the guide talked about the mechanics of it and all the many things that had to be done before that plate could be pressed. They also discussed "pressing" versus "casting." There were about a dozen other people on the tour with us, and some who had taken the tour before told us they had always thought of pressed items as less important, and now became fascinated with the whole process of pressing.

Now, Robert had always let me pick out everything for the house, and he liked whatever I chose. But now he was saying, "Let's give away all our china and just have Frankoma." He loved the Prairie Green Westwind. I agreed, and we decided to buy it later. In the meantime, my husband suffered a heart attack and had open-heart surgery. When he recovered enough to travel, I was determined to fulfill his wish.

We finally returned one day to Frankoma. At the showroom we began selecting our Westwind dinnerware, and I mentioned to the clerk that I preferred more of the brown markings, and she began setting those pieces aside for me. Another clerk remarked, "Mr. Frank would sure like her!" They escorted me back into the stock room and showed me shelves of Westwind that went on into infinity! They let me pick and choose, and I ended up with a set for eight—plus a lot of other things I discovered there as well.

When I realized how long I had been back there, I told the girl that my husband was probably getting weary. She said she would go and see that he was comfortable. Now, that's old fashioned, caring service!

After everything was packed and loaded, I began looking for Robert. I found him in one of the offices, holding a Four-Leafed Clover dish. He said that a very beautiful lady had given it to him, wishing him a full recovery. Everyone I tell this story to says that had to be Mrs. Frank. Needless to say, that piece is my special favorite.

My husband passed away in 1985, and of course I miss him terribly, but I also remember him with such joy. We met when I was five days old, and by the time I was fourteen, I knew without a doubt that we would one day be married. We had so much more happiness in our lives than so many others do. As Mrs. Frank wrote in her book of poetry, "All God's children should look up and smile, and say, 'Thank you, dear God for gifts so worthwhile.'"

One Sunday afternoon I responded to an ad in a trade paper and called Oregon about a Frankoma Kid. It was a doctor who told me that he and his brother had a practice together, and they found that collecting was very calming from the stress of their work. I told the story to my son, whose work was also quite stressful, and now he has a wonderful Frankoma collection.

One day I was in a flea market, and I saw a pretty young clerk holding the first GOP Mug (1968). It was covered with lime deposits, and she was trying to dig it off with a knife. I told her I'd take it, lime and all. So for \$5 and a bottle of lime remover, I had my first Elephant Mug—mercifully unscathed.

Joniece's article about the Christmas Plates got me to thinking about which one was my favorite, the 1978. Those animals are simply wonderful. I have all my plates in an old wooden corner cupboard that my great aunt bought at a sale more than 150 year ago—for 75 cents. But her husband was terribly irate because she overpaid! Oh, I do love that cupboard.

Our Indiana weather was repeatedly brutal to the top of my Autumn Yellow Bird Feeder. Several times I called Frankoma and ordered a new one. When that was no longer possible, I tried to find a yellow plate to have a hole drilled in it. But there aren't many yellow Frankoma plates floating around Indiana. At the 1995 Reunion I started asking around, and I met Mr. Robert Yancy from Missouri. When he got home he sent me one—with the hole already drilled. Aren't Frankoma Family members the greatest? Now my Bird Feeder hangs on the back porch with flowers around it and a feathered fake bird sitting on top.

After my husband passed away, some of my dear friends decided to cheer me with a trip to Sapulpa to see

the plant after it had been rebuilt. I was a wee bit nervous, thinking maybe things would be different and my friends might be disappointed. But not to worry, everything was so fresh and beautiful! The photos of the fire were devastating and simply awesome. And seeing the smoke-streaked fireplace was a haunting, almost spiritual experience.

Joniece was busy selecting things to take to a gift show. She took time to show us a mosaic piece she was working on for Sapulpa's new City Hall. Leona Thomas was welcoming visitors and graciously answering questions. It was then that I saw my first Frankoma Christmas Card. I was overwhelmed! I was having great fun talking about what I would do just to own one (which I believe included one or two criminal acts), when Mrs. Thomas opened a drawer and gave me my first Christmas Card! When I returned home, I wrote her a thank-you for that precious gift. She wrote me back and told me how much they enjoyed our visit, that Frankoma had the most beautiful customers in the world, and said "*that includes you.*" That note is among my Frankoma treasures.

Here are some of my memories and musings, thoughts to treasure that will never leave me.

- ◆ Near a work area at the factory was a big wooden picnic table laden with lunch boxes, brown bags and thermos bottles. I asked if everyone ate their lunch there. An older gentleman employee replied softly, "Breaking bread together is a good thing." I suspect Mr. Frank had once said that to him.
- ◆ Sam, the Frankoma factory dog, ate from a Frankoma bowl.
- ◆ When I walked by the new kiln, there was a large Square D electric breaker box. The Square D Co. is in my town!
- ◆ We were blessed to be visiting Frankoma when the very first Madonna Plates were being stained.
- ◆ At Reunion 95, I was there to see Joniece's face when she was shown her first completed Angel, and her expression was exactly like a mother looking at her newborn.
- ◆ My old Bess book, *Frankoma Treasures*, is so ragged and worn. Tom and Phyllis Bess are such beautiful and wonderful people in every way.
- ◆ Frankoma often used items in very creative ways. We can, too! A #458 Ash Tray upside down makes a wonderful candle stand. I roll my napkins and put them in a Frankoma Duck or Swan. If I don't have flowers for the table, I fill a bowl with fragrant potpourri. Dried wild oats and grasses look great in a #7JH Aztec Bottle Vase. Joniece tells me she puts her bath powder in a Desert Gold Canister (in her Desert Gold bathroom), her Q-Tips in a Desert Gold Turtle Planter, and the small Desert Gold Swan holds cotton balls. I'm trying to find a way to make my #838 Honey Jug into a soap dispenser.
- ◆ I so appreciate Donna's new edition of *Clay in the Master's Hands*. It is written so candidly, it makes the Franks every bit as beautiful as the pottery that must endure the great "*test by fire*" to become strong and lovely. ■

OUR FINE TASTE IN "KNICK-KNACKS"

BY RUBY CHANEY—OKC, OK

Thirteen years ago, my husband Mike and I leased a small cabin at Grand Lake in Eastern Oklahoma. We started buying items to set around here and there to make it feel more like home. Some of our friends already had a cabin there, and we started running around with them on weekends and during the winter to junk shops, book stores, and a few antique shops. At that time, there wasn't the abundance of shops in that area that there is now.

One rainy Saturday morning, we went by a small book store in nearby Langley and picked up a few books, along with a nice little ceramic 3-deer grouping in sort of a light honey brown (priced at \$2.50) that we thought would look nice sitting on our fireplace mantel. By this time, we had started collecting Robin Egg Blue dinnerware for our cabin and, because we like Western things and that "*Southwest look*," we also started collecting Wagon Wheel dinnerware for our home in Oklahoma City.

Now, I confess that when we first saw the Prairie Green Wagon Wheel dishes in the antique malls (and back then, we saw plenty of it!), we thought it was really ugly. However, since that time, we've collected a whole set of the Prairie Green Wagon Wheels, as well as a whole set of Desert Gold Wagon Wheels, and a set of Desert Gold Mayan-Aztec—all in Ada clay. Oh yes, and now we also have a set of Cinnamon Gracetone Orbit, numerous vases, accessory pieces, and just about anything in Frankoma we find that we like.

We have collections of the little Western Boots and small Pitchers, a Batter Set, several Indian Heads (two with Pot and Puma marks), a couple of little Gardener Girls, a Circus Horse, and a Charger Bookend. But one of our really special purchases was a Woodward Cowboy—in mint condition! *We're so proud of him!*

Several years after we'd been in our lake cabin, our daughter-in-law called me and asked if that deer piece on our mantel could possibly be Frankoma. I chuckled and told her I didn't think so, that we'd picked it up years ago, and it was just a cheap knick-knack, but that I'd check it out the next time we went to the lake. *What a surprise!* We peeled off the green felt from the bottom, and there was the Frankoma mark! We immediately got a Frankoma book and found out that our little "*knick-knack*" was pretty rare and worth quite a lot of money.

Needless to say, our Fawn Deer Group (see cover photo) is no longer on the mantel at the cabin. It now resides in a lighted display case in our home in Oklahoma City, along with our other treasures!

We still love going to the antique malls, the flea markets and an occasional garage sale, although it seems harder and harder to find Frankoma bargains, or even any really special pieces. *But we won't stop looking!* ■

FRANKOMA FAMILY TRILOGY

BY THE JOHNS FAMILY—Lawrence, KS

DEDICATION

By Henry Johns

There comes a time in a man's life when he must sit back and look for answers to the questions of life that surround him. Over the years, I have questioned many things, but never my dedication.

There's my dedication to my dear wife and my beautiful daughter; my dedication to God and country; and my dedication to manly activities such as hunting, horseback riding, and Frankoma collecting. And the latter does seem to take up a great deal of my time.

Today I embarked on another campaign with my spouse of 10 these many years to find that one most elusive piece of Frankoma Pottery—that being anything we haven't brought home yet. After a hearty breakfast of eggs, bacon, grits, sweet rolls and half a gallon of strong black coffee, I am ready! (My wife favors low-fat high-fiber cereal with 2% milk, but I simply cannot face spending hours of looking for just the right shade of Desert Gold without some real brain food!)

After twenty minutes of driving, we hit our first stop—20,000-sq. ft. of neat stuff, and the race is on! Not wanting to be outdone by another Frankomaniac who may be lurking about, I fight my way past mountains of Beanie Babies to a small Brown Satin Boot with a 40th Anniversary sticker on it. "Aha!" I exclaim, and turn to show off my prize, only to see her with a Desert Gold mini Eagle Pitcher. We move on. "Aha!" I say happily, holding up my mini Wagon Wheel Creamer, and she smiles and tells me to put it over there with her mini Mayan Aztec Jug and Woodland Moss Cornucopia.

Back to the car and several miles later, we make another stop. "Aha!" I say as I hold up a Gun Metal mini Indian Head. My wife smiles lovingly and says,

"That's nice, dear. Just put it over there with my mini Batter Cream and Sugar and my Snail Vase." On our way back to the car, she congratulates me. "Now you have a whole tribe of Indian Masks!"

Several hours and 357 miles later, after driving through a howling blizzard, all interstates around Kansas City having been closed, we finally arrive home. Over a pot of hot coffee and some banana bread, we sit down to unpack our loot—and loot is what it is. "My" finds and "her" finds have by some magic become "our" finds. Funny how Frankoma seems to do that. Have you noticed that, too?

Maybe driving through a blizzard looking for Frankoma is taking dedication to collecting a bit too far? Naaa—let's sit down and plan our next trip. ■

THE HIDDEN HAZARDS OF FRANKOMANIA

By Karen Johns

This is a typical scene in the Johns' kitchen every other Friday night. After dinner we drag out the maps and, over coffee and cake, we plan our strategy for Saturday morning. I assure you that no military campaign was ever planned more carefully! Where are we going, and what's the best route to hit the largest number of antique malls, flea markets and junk shops?

Saturday 6:00 a.m. I really hate that alarm clock, but there's no time to waste. If we leave by 7:30 we can be on the east side of Kansas City by 9:00 when the first shops open. Scarf down a bowl of low-fat high-fiber cereal with 2% milk, fill the travel mugs with coffee, and we hit the road. Around 8:45 we stop for gas, refill the coffee mugs, and grab a couple of donuts.

Success at the very first shop! Right by the door is a #225 Leaf in Red Bud. Grab it quick before someone else sees it! Then we find a really nice mini Wagon Wheel Sugar and Creamer in Ada clay, Desert Gold, for only \$20. We move on to our next shop, but here we're disappointed. Nothing but a late Seated Puma for \$100. We pass on that and regroup over a couple of croissant sandwiches while trying to merge into traffic at 70 mph.

Our next stop is also a winner. A mini Guernsey Pitcher in Royal Blue and a mini Wagon Wheel Creamer in Red Bud—both for under \$30! Our lucky rabbit's foot still has a few hairs (*hares?*) left. Just last week we had found and bought our first Red Bud piece, a really nice Flying Goose Vase—and now two more Red Bud pieces in one morning! We head on out, anxious to see what turns up next.

Time for some lunch on the run. Did somebody say McDonalds? We're starving! After all, we've had nothing to eat since that low-fat high-fiber cereal with 2% milk early this morning (gas station goodies don't count).

A couple of hours and several stops later, we're discouraged at the sudden drought of Frankoma. We stop for gas, fill the travel mugs and—hey, grab a couple



After twenty minutes of driving, we hit our first stop—20,000-sq. ft. of neat stuff, and the race is on!

of those yummy muffins, willya? Maybe we should just head on home. After all, we've had a pretty successful day.

No, let's make one last stop. This one looks promising—a huge flea market/junk shop/antique mall—all under one roof! After looking around for about 45 minutes, we're just about to give it up. But then we see them—a beautiful pair of Charger Horse Bookends in early Brown Satin! Now, not only are we horse lovers, but two of our horses are brown. It's fate! It's destiny! You probably won't believe this, but those horses followed us all the way up to the front desk—honest. How could we not take them home with us?

Now it's time to head back home. But first we decide to celebrate our great Frankoma day by stopping at Red Lobster. Don't you just love those cheesy muffin things? Besides, seafood is good for us. (At Weight Watchers it counts two-for-one, you know.) Perfect choice. I'll just have a seafood salad. Hey—I'm watching my weight.

9:00 p.m. Home at last. Now comes the next fun part. After we've unwrapped everything, it's time to sit back and relax over a cup of decaf cinnamon coffee and banana bread, and decide just how to rearrange things to best display those wonderful Charger Horses.

Of course, this is not an average weekend. Usually the Saturday road trips yield a few goodies here and there. But today it was Red Bud and minis and horses, all in one day! Cousins, it just doesn't get much better than this. At least not yet. We haven't been to a Frankoma Family reunion yet, so ask us in September when it's over.

Sunday morning. Ah, no alarm clocks today. It's leisurely coffee with low-fat high-fiber cereal and 2% milk. You know, I can't understand why these jeans are so snug. I guess they must have shrunk in the dryer. What a shame. They just don't make 'em like they used to. ■

SOMETHING YOU WOULDN'T EXPECT TO FIND IN AN ANTIQUE MALL—ME!

By Amanda Johns, age 14

After a long hard day at school, I'm walking to my parents' car with my best friend, chatting about this and that. We say goodbye, and I hop into the van. I sling my backpack onto the seat beside me and lean forward to converse with my parents.

"Hi, Mom! Hi, Dad! What's up?"

"Hi, honey," says Dad. "Guess what. We're going antiquing."

"*Now?*" I wail. "But I have a *game* tonight!"

"Sorry, antiquing is more important!" he laughs.

"Besides, don't you have a game *every* Friday?"

"Yes, *every Friday!* That's once a week, Dad. All right, all right, I'll go—on one condition—we can also go to the Great Mall of the Plains."

"Accepted! *Let's roll!*"

So, an hour and a half later, I find myself standing outside this antique shop. "Dad—do I have to go in?"

"Yes, you do. *Come on.*"

So, comic book in hand, thinking of anything but antiquing (like "Will Tuxedo Mask save Sailor Moon from such-and-such enemy?"), I enter the shop and scan the room for a chair to sit in and check out the story. But then I see something else.

I wander nonchalantly over to a shelf and pick up a vase. No doubt about it, it's **Frankoma**, and I know. I study it carefully. It's a large, Prairie Green, perfect Wagon Wheel vase, Ada clay. I look at the price. "Only ten bucks?" I think. "Wonder if Mom will want it."

I walk over to her and tug on her sleeve. "Hey, Mom, look what I found."

"What is it?" She takes it from me and studies it.

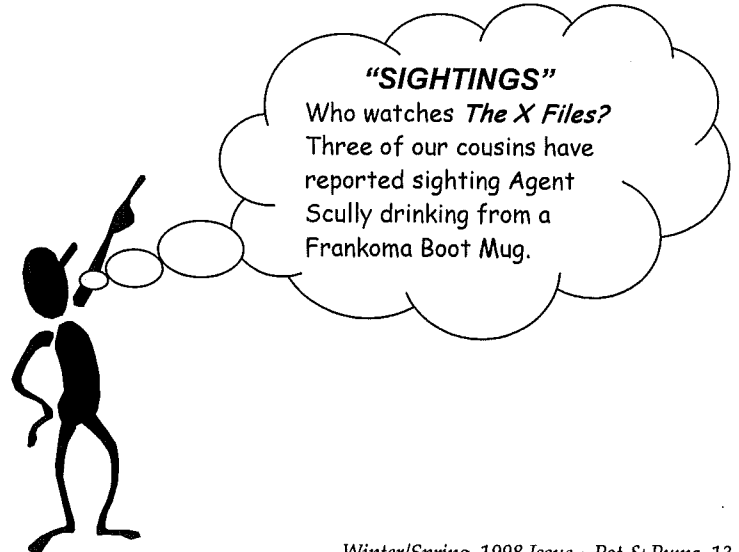
"Well, it looks like you found a Wagon Wheel vase. And cheap, too. Good work, Amanda!" We go to the counter and pay for it, and when we get back into the car, I find out it's worth about \$40!

"*Coolness,*" I say. "I found a Frankoma vase."

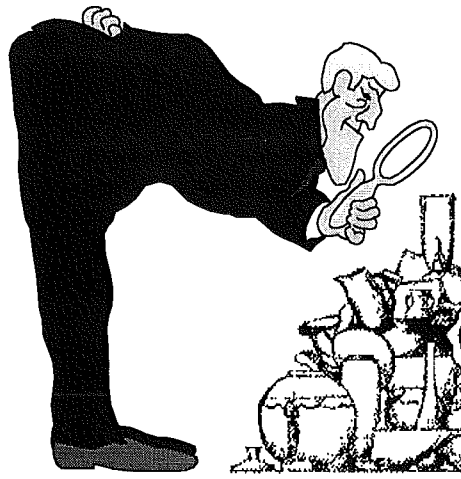
"Yeah," says my dad, "you've earned that trip to the mall."

"That was a trip well worth it," I say to myself.

"*Maybe antiquing isn't so bad after all.*" ■



WHAT IN THE WORLD IS IT?



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

THE AWARD FOR CREATIVE CERAMICS

By Joniece Frank

Ómar Villarreal of TX writes to ask about the unique *Frankoma Award for Creative Ceramics* that he found. Names and specific dates I cannot give you, and what I am about to say is from pure memory, with no records to look back to for support.

It was sometime in the 1960's that the first one was made. A little lady from San Antonio talked Daddy into designing it as an award to be used at their State Fair. He agreed to it, wishing to encourage hand-thrown hand-made pottery, as opposed to hobby potters using commercial molds.

In doing this, his concept was to show the piece of clay in the background as it would be when taken out of the ground, or "as God had made it." Then to have that clay roll into a pot on the left side of the trophy, then weave itself up into sculpture, which his medallion represents. If you'll note on the very bottom where the lettering is, once again you can see his characteristic thumbprints which are part of the base.

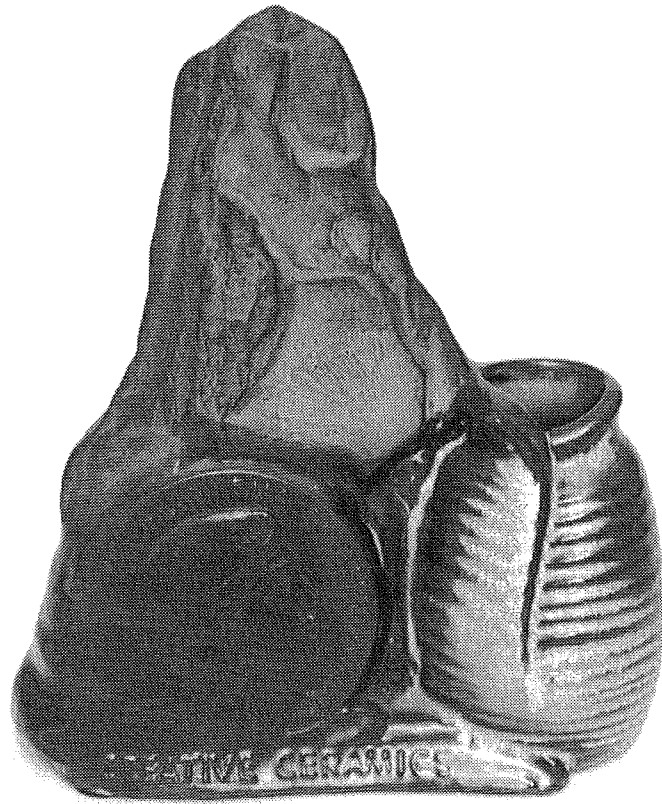
His first concept was to show the clay as pure fired clay with no glaze, then to use the Desert Gold on the pot and the Prairie Green on the medallion. Well, later there were some deviations from that. This is one of those projects that I was always going to do and never got around to doing. There were several problems with this piece. The lettering around the medallion was not deep enough, and the detail in the medallion itself needed to be deepened in order to better show through the glaze. Because the first thought was just to do one of these, there was no master mold.

story about it as to its purpose and intent. Many of them I hand lettered on the bottom, but it became such an ordeal to make them and hand brush the glaze on them, that in the spring when the order came in, it really became a nightmare to get a good one to come out. So I took the Desert Gold and put it on the medallion and the Prairie Green around the vase, hoping the Desert Gold would better show the sculptured medallion.

This was made for several years for this lady in San Antonio. Then we started receiving requests from others, and we supplied them for a few small ceramic shows, locals fairs, etc. We never charged anyone for them. How many were made, I don't know, and any number I'd give you would be no more than a wild guess. I believe it started with one a year, and then ten years later we may have done two or three a year.

For research, if someone were interested, I would suggest contacting the State Fair Board of San Antonio, or the city fair board, or county, or it may be best to start with the San Antonio Chamber of Commerce. ■

Another problem, it did not define in any way, nor did it have any literature about Dad's great concept of design with it, nor did it have a written



Award for Creative Ceramics by John Frank c. 1960-1970

7" H x 6" W



#91 Silver Overlay Waffle Pitcher-PG
Height = 6 3/4"

A SILVER OVERLAY PITCHER?

By Donna Frank

Good heavens! The Frank girls have never seen one, and don't know of anyone who has. But of course the camera doesn't lie. Here's what Scott and Hal (MO), found, and they grabbed it. *Who wouldn't?* What a beauty! It's a #91 Waffle Pitcher in Prairie Green. All the silver overlay (aka "silver deposit") pieces we've ever seen are vases and a few bowls. (See Schaum Pg. 123, Bess II Pgs. 34-35.) We love the simplicity of the Lilies of the Valley design.

Some of you out there are certainly better authorities on these overlays than we are because, when these came out, Joniece was in pigtails, and I was marching all over the local high school football field carrying a trombone. We didn't even get a look at any of these at the time, only many years later, because they were not sold in the Frankoma showroom.

During the 1940's, Frankoma supplied various vases and bowls to a company in New York, American Silver Works. These pieces were purchased from Frankoma, the silver overlay was applied, and they were then resold through their New York company. We understand they also applied silver to several Haeger pieces, and perhaps items from other potteries, too.

If some of you net junkies would like to see this piece in living color, go visit it at <http://www.iwc.com/gallery>. *It's worth the trip.* ■

FOLLOWING UP



THE "RADCLIFF" BULL

NO BULL—EARLIER ONE SURFACES

Didn't we warn you? Every time we say, "*This is the way it is, folks*"—someone comes up with an exception. Well, you've done it again.

We recently got a call from our cousin Robert Laakkonen in Minneapolis. He had just read the last issue of his *Pot & Puma* about the Radcliff Bull. It turns out he also has a Radcliff Bull—which he found there in Minnesota! (So much for our Texas-Oklahoma-Missouri theory.) Actually, he has three Bulls! Two of them are Salt Shakers (although they were sold to him as a salt and pepper set), plus one Radcliff Bull.

Now hear this! The Bull and Bull Shakers have been dated circa 1942 by most. But one of Robert's shakers has clearly written on the bottom—Thanksgiving 1940. *Hey!* Apparently Gibb Green's speculation about their being made pre-1942 has been proven correct. Gibb, you get another gold ⬤.

Also! Remember we said in that article that the Radcliff Bull was made from the shaker mold, "with a depression where the hole would be"? Well—it turns out that statement is misleading, and for this we apologize. One could conclude from it that the Radcliff Bulls had *no* hole in the bottom—which is incorrect. All that we know of *do* have the round shaker hole. Thanks, Robert, for the call!

About ten years ago, Robert thought this collecting stuff was for the old fuddy-duddies. Then one sunny summer day, he was tagging along with his sister to some yard sales, when he discovered a couple of pieces of green pottery made of brick red clay. *Wham!* Suddenly he was hooked. He came away with Joniece's #21 and #302 large and small Candle Vases. Immediately he began haunting yard sales and picking up any and all the Frankoma he could uncover.

Somewhere along the way Robert found some early books by Sue Cox and Phyllis Bess, and later the color editions. His passion continues to this day, but

now he's starting to acquire some of the harder-to-find items. Like the large and small Pointer Dogs, two #74 9" Modeled "Thumbprint" Vases (Schaum Pg. 38), the #70 Carved Jar—in Ivory no less—(Bess II Pg. 39), a #73 12" Spiral Carved Jar (Schaum Pg. 33), a #77 Fireside Vase (Bess II Pg. 41), and so on, and so on.

One Family Reunion, and Robert has become a hopeless Frankoma junkie, destined to make the pilgrimage south to Oklahoma every September from now until forever. He tells us, "Oh, I just have a beginner's collection—a little of this, a little of that." Right. Nice beginning, Robert. His favorite colors are Prairie Green and Ivory. And you might guess that he prefers the early Ada clay. ■

WHITE ELEPHANT— "SOLVED" MYSTERY

"DORCUS" MUG IDENTIFIED!

Just after reading about the 1968 white Elephant Mug that Ann Hunter (FL) found somewhere around Pennsylvania (see last issue), Sapulpa members Don and Jo Ann McMasters called. They said they were sure it had to have been made for Mrs. Dorcus Kelly of Bristow, a very prominent lady and very active in the Republican Women's organizations at the time. She and John Frank were close friends, so it was more than likely that he hand lettered that mug especially for her. (Mrs. Kelly passed away in 1983.) We called her son Tracy in Bristow to confirm the story. He was delighted to hear that the mug had turned up, but could not explain how it traveled to the East Coast. And of course neither can we.

But we'll bet that this very special mug is a one-of-a-kind. Thanks to Ann for sharing your find with the Family. And thanks, Don and Jo Ann, for helping us solve this mysterious mystery! ■

???

—FRANKOMA FACT FILE—

The Oral Roberts Easter Plate

There were about 20,000 of these plates made. Frankoma made 10,000. McCoy, Nelson and Haeger made the other 10,000, although the exact numbers made by each is unknown. Those made by Frankoma had the name on the bottoms. Current value, \$5-7.

FINDING FRANKOMA

BY JAY FRAZIER—Burbank, CA

TIPS FOR THE NEW COLLECTOR

One of the joys of my life has been collecting Frankoma Pottery. I know some of you have only recently discovered the fun, excitement and challenge of collecting Frankoma. So for you new collectors, and for those who live far from the Sooner State, I hope the following hints and insights will help you expand and improve your new collection.

COLLECTING TIP #1

Buy what you like! With that in mind, how do you build the Frankoma collection of your dreams? It's a numbers game. The more places you look, the more Frankoma you're likely to come across. Spend a couple of weekends a month just "*pottery prowling*." I usually have to be content with antique stores and malls here in California. There just isn't much Frankoma to be found at garage sales out here in the Far West. My thinking is, the bigger the mall and the more dealers there are, the better your chances of finding Frankoma items for sale.

I try to hit the big malls at least every three months. If you're lucky enough to have a few local dealers who actually look for and carry Frankoma, visit them about once a month. Always let those dealers know what you're looking for, too, as many of them keep "want lists" and will let you know if they have something you might be interested in.

COLLECTING TIP #2

Even the humblest shop or crummiest flea market may hold a treasure! I don't go to small shops or junky flea markets on a regular basis. Some are just too scary to even stop at. But it's not a bad idea to check them out every now and then. It just may be the very place you'll find that terrific deal you're looking for. Remember though, it's difficult to see cracks and chips in dark shops and on dirty items. If you're interested in a piece, always take it to a lighted area and examine it closely. If you're headed for a jam-packed, dark and dusty kind of store, you may even want to take along a flashlight.

COLLECTING TIP #3

Go to pottery shows! They are great places to find Frankoma. Usually the prices are higher, but those dealers specialize in rare and unusual pieces.

Publications like the *Antique Trader* or local antique magazines are good places to learn where and when these shows are held. Be sure to sign up for the drawing at the front door. They make a mailing list from those and will send you cards to let you know about future shows. The post cards they send usually give you a dollar discount on admission, too.

Depression Glass shows have pottery, too. I was at a show in San Jose when I found one of the early Seated Figure Bookends. I would never have guessed she'd be sitting there with all that glassware, but there she was, along with a couple of other Frankoma pieces.

COLLECTING TIP #4

Get at least one guidebook and know it well.

The more you know about Frankoma, the better collector you'll be. The guidebooks are a great tool for learning about Frankoma, especially for the beginner. Remember that antique dealers in general know "*a little bit about a lot*." As a Frankoma collector, many times you'll know more about Frankoma than the person selling it. Even if you're a beginner, chances are you'll be the expert, not the dealer. The two newer guides, *Frankoma and Other Oklahoma Potteries* by Phyllis and Tom Bess and *Collector's Guide to Frankoma Pottery* by Gary Schaum have gotten wide distribution. So dealers all over the country are also using them as a resource (more for pricing than for correct identification, in my opinion). I've seen brand new Frankoma straight out of the factory priced like old, unusual or rare pieces. That's why we as collectors must be well informed. Without a guidebook, you'll run a greater risk of making some really bad purchases. A copy of the current Frankoma catalogue is helpful, too. That way you'll know what items the factory is still producing.

Because more people are collecting Frankoma, and because more dealers now have access to guide books to identify it, the prices are rising. The good news is, as the prices get higher and Frankoma becomes more widely known, it's more profitable for dealers to sell it. For us collectors, that means a wider selection—and the guidebooks, by identifying the rare and unusual, may help draw some very interesting pieces out into the marketplace.

COLLECTING TIP #5

Not all Frankoma is green! Remember that Frankoma was made in many interesting colors. You can find a variety of pieces in a variety of glaze colors—if you look for them. Don't think you're going to find

only the more common Prairie Green and Desert Gold items.

The key is to study and be familiar with Frankoma's shapes. *I cannot stress this one enough!* If you know the shape of a piece, you're far less likely to pass it by when you see it in an unexpected glaze color—like Indian Blue or Cherokee Red. You may be scanning a shelf of vases and thinking to yourself, "That pinkish-purple vase is shaped just like one in the Frankoma book." So have that book with you and look it up. You just may be looking at a vase in Red Bud.

With the new guide books becoming more available in many more of the antique stores, you're less likely to find unidentified and bargain-priced pieces of Frankoma. But luckily, it still happens! Frankoma is not always marked, but if you know your shapes and your colors, you'll know when you're holding a genuine piece of Frankoma.

COLLECTING TIP #6

"How do I know if it's Ada clay?" I struggled with this one for years. There are a couple of ways I use to tell. Of course the place to check is the unglazed bottom of the piece. Ada clay, side by side with today's clay, will look much more "golden" or tan in color. If you can find a piece you're sure is Ada, use it to compare with the one you're unsure of. Maybe you have a small Ada clay piece you can take shopping with you—but as you enter, *always let the shop owner see that you brought it with you so there's no question later!*

My favorite test works (almost always) because Ada clay does not change color when it's wet, and the new clay does. Get a little water (carry a small bottle of drinking water) or lightly lick your finger (if your hands are clean) and touch the unglazed clay on the bottom. If the moist clay turns a little darker and/or more pinkish, chances are it's new. If it doesn't look at all pink when wet, you're holding a piece made from Ada clay. Of the five Ada clay pieces I tried this on when writing this, one became a little darker when wet, but was still very golden colored. Try this and see if it helps you.

COLLECTING TIP #7

"Should I worry about reproductions?" Well, folks, here's the way I see it. I own several different sets of repro's, and I love them. Buying reproductions was the only way I was ever going to own pairs of Rearing Clydesdales, or Leopard, or Puma on the Rocks Bookends. I've collected Frankoma for over 15 years, and in all that time I have come across only one pair of original Puma on the Rocks bookends, and they were priced at \$900. I've never seen the original early Rearing Clydesdales or Leopards for sale, period. Thankfully, the reproductions available today were made by Frankoma, with (current) Frankoma clay, using (current) Frankoma glazes and Frankoma molds. In my mind, they're no different than the Frankoma factory's reissues. Now you know how to

check for Ada clay. And, as good consumers, we all know that "if it's too good to be true, it probably is." The choice is yours.

If you come across a pair of bookends with brand new felt covering the bottom of the piece, I'd be suspicious. Learn what's been reissued, reproduced, or is still being made today. Know what you're buying, know what you're willing to pay, and make your own decisions. Most dealers are very honest. I'm not too worried about being taken advantage of, and I hope you aren't either.

COLLECTING TIP #8

Buy it when you find it! If you really like a piece, and it's right there in front of you, and you can afford it—*buy it now!* Don't wait until next weekend, because next weekend it may be gone.

COLLECTING TIP #9

Always ask if the price is firm. Most dealers will discount, especially if the piece costs more than \$25. A 10% discount will cover the cost of the sales tax. If you're buying several pieces from the same dealer, ask for a discount *on the total*, not the individual pieces.

COLLECTING TIP #10

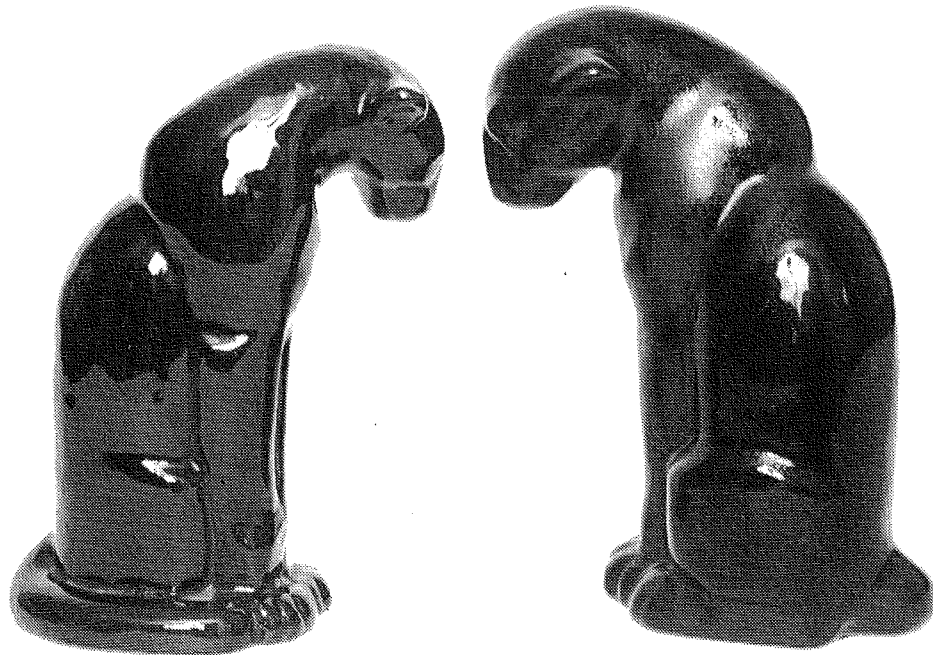
Look low, and look in the "smalls." In my experience, Frankoma is very often found on the floor. I don't know why, but if you're looking for plates and serving pieces, always check the floor and under the tables. It just seems that's where dealers put it. If you're looking for miniatures, Christmas Cards, animals or salt and peppers, always check the displays of little items grouped together. Little items like this are called "smalls." Occasionally, small unmarked pieces of Frankoma will be found mixed in with all those little Japanese figurines. Once in Colorado I found a perfect little Walking Elephant on a shelf filled with all sorts of other elephants, and he was only \$5. I've found salt and pepper sets of Pumas, Jugs and Monogrammed, as well as several unmarked miniatures, mixed in with all sorts of other little knick-knacks.

COLLECTING TIP #11

Be Patient! It takes time to build up a good collection. Also remember that you're going to make some mistakes, and you mustn't become discouraged. I've come home many times with what I thought was a fabulously rare and unusual piece of Frankoma, only to find out it wasn't Frankoma at all, or it had a huge crack in it I didn't see, or the piece was available from the factory for half the price. Oh well, I either keep 'em or give 'em away as gifts—and always I go back out and search for more Frankoma.

Next time we'll talk about "Finding Frankoma on the Internet." Good luck, fellow collectors, and happy hunting! ©

Seated Pumas on Parade



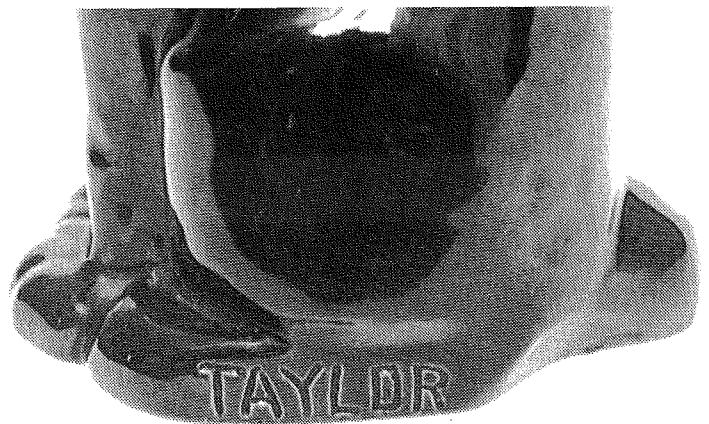
"I wish I were a Joseph Taylor kitty, then everyone would be in love with me!"

Sing to the tune of the Oscar Mayer Wiener song!

BY GIBB GREEN—Windsor, CO

Wes, among the most sought-after pieces by collectors of Frankoma are the cats that OU Professor Joseph Taylor created. Probably the cat that has been the most produced in all eras of manufacture is the Seated Puma (#114). Steve Littrell and I recently had the pleasure of studying and photographing that puma from five different eras of Frankoma production.

The first piece that we photographed was a very early piece in highly irridized Onyx Black with the "Taylor" mark. The mark is very bold, indicating that it was one of the first pieces out of the mold, probably 1933-34. The second one is also Onyx Black, though not as irridized, with the small round "o" Frankoma mark of the Norman era, probably 1934-35. The third cat is an Ada clay specimen, no



Close-up of "TAYLOR" Mark

mark, but the Desert Gold glaze indicates production somewhere between 1942 and 1949. The fourth one is a Rubbed Bisque #114 made in the 1973-74 time period. The last one, which we did not photograph, was made recently at the Frankoma Industries factory in Sapulpa.

Among the five, the Taylor piece has the finest detail in the back, the face and the feet. It also has a thinner neck and head, and the head is looking down at its feet more than the others. Also the Taylor cat's head is turned to the left maybe a quarter of an inch more. No doubt the neck was thickened and straightened in later productions to make it come out of the mold more easily and to make it sturdier. The glaze on the earliest cat is much thicker and deeper than the later issues. Also, the Taylor piece has a more pronounced tail around its base.

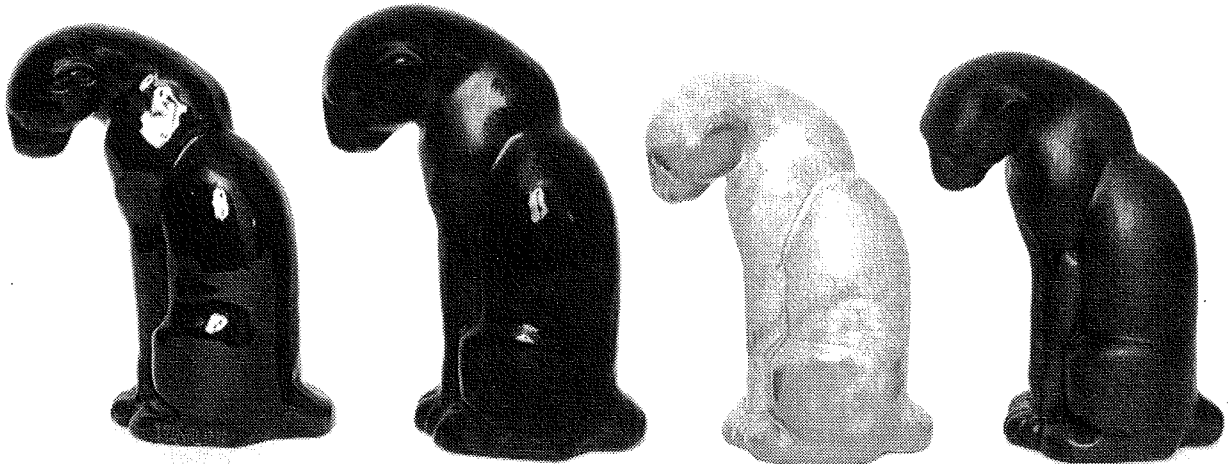
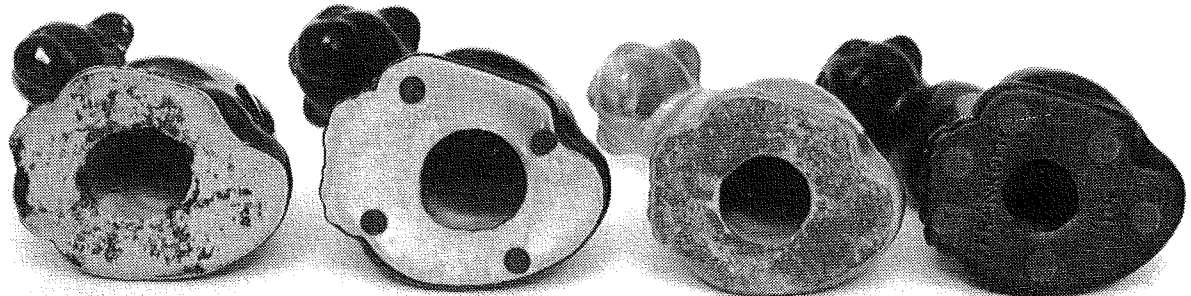
The small round "o" piece is the largest and heaviest of the bunch. Its clay walls are much thicker than the later productions. It is easy to tell from the photos that the 1942 mold has a shortened neck and less of a hump in the top of the neck. Of course, it is over an inch shorter than its two earlier first cousins, and much lighter weight, having much thinner walls.

The 1973-74 piece is a half inch taller than the 1942 one and has more weight to it. Some of the facial detail of the 1930's pieces has returned in the rubbed bisque piece.

A careful inspection of the bottoms tells the clay story. The two Norman era pieces have very tan, very creamy clay, with very fine grain. The 1942 piece still has a tan clay, but with a hint of pink, and a much courser grain. The 1970's piece has reddish pink clay with a sandy texture. Of course, the rubbed bisque ones are the only ones that the bottoms have been colored. (Frankoma Industries has since stopped coloring the bottoms of this piece.)

The 1998 models are still classic Joe Taylor. The clay, however, is gritty and reddish pink. Some of the detail in the face and body is beginning to be somewhat muted due to the age of the molds. I have a brand spankin' new pair (with the reclining #116) in my home office in Onyx Black. They are gorgeous and powerful.

Five eras of puma production, all Mr. Taylor's work, all Frankoma, and all are wonderful, but the black one, highly irridized with the Taylor mark is the one I like best. *Wonder why?*



Taylor Mark (1933-34)
7 1/2" H
Irridized Onyx Black

Small Round "o" (1934-35)
7 3/4" H
Onyx Black

Ada clay (1942-49)
6 3/4" H
Desert Gold

Sapulpa clay (1973-74)
7" H
Rubbed Bisque



Joniece tells the stories . . .

Donna writes them down

MY FEELINGS ABOUT REPRODUCTIONS

Over the last couple of years I've heard many of the pro's and con's from collectors, and non-collectors, about the good and evils of reproductions. I've been asked many times to state my own views on the subject, and now seems the appropriate time to do so.

First of all, remember that Frank Potteries started as a "sculpture and fine art" pottery—not as dinnerware. It was only when hunger got in the way that it became necessary to manufacture dishes and tableware. True, we were able to keep fine artistic values and incorporate them into our dinnerware. But still, it's much more satisfying for an artist to sell a piece of sculpture, rather than a sugar and creamer or a gravy boat.

When Daddy decided (around 1970) to bring back the sculpture line, he was very excited to think that his dream of offering "reasonably-priced fine pottery sculpture for people of all incomes" was finally ready to be accepted by the public.

Many times Daddy and I discussed re-introducing various sculpture items that we had the molds for, because before that time, they may not have been "*in tune*" with the market. (Like the jewelry was too early for its time.) It's often difficult for any artist, even John Frank, to accept that he has produced a good piece, but at the wrong time. And when he has an opportunity to then bring it back at another time in the future, it's only natural to want to do so. Daddy had already been through the experience of not being able

to sell his products, and had already determined long ago that pottery is not something you can eat if it doesn't sell.

But the main point here, really, is that Frankoma was not a collectible in the early 1970's, as it is today. They were not being offered to a market that was "desirous of buying them for the reason that they couldn't afford to own an older one." Rather, it was a *new* market, in a *new* decade of consumers, being offered a lovely piece that was not a particularly good seller when it was offered *decades earlier*. He believed that the consumers of 1970 were better educated and more receptive to fine art, so these pieces would now be more widely accepted and bought. And they were offered at a price compatible with what production costs were at the time—just as all of Frankoma was. Once again, the main idea was to create fine art that the everyday person could live with and enjoy.

Some say, "Well, what about the Willard Stone's pieces?" There's something that needs to be made clear here. When Dad first met Willard, he was a young, unrecognized artist, whittling scraps of wood while riding back and forth to work at Douglas Aircraft in the back seat of a car pool. Daddy saw the potential in this man to be the great artist he was to become.

It has been said that Daddy made "reproductions" of Willard Stone's originals. *Not so!* He produced those pieces that were carved by Willard Stone especially for Frankoma—just as Joe Taylor's sculptures were designed for Frankoma to be produced in pottery. A piece to be cast from a plaster mold must be designed and created with that purpose in mind. Just as I sculptured the Wolf Family to come out of a casting mold—Willard Stone carved those items for Frankoma in a specific way so they would come out of a casting mold. Many of Willard's other pieces would be very difficult, if not impossible, to make molds of for pottery reproduction—as would many of Joe Taylor's and Ray Murray's—had those artists not had that in mind during the designing process.

BELIEVE IT OR NOT

Also, these pieces were made in pottery for the purpose of (and I believe well accomplished) putting these lovely and unique creations in homes to be enjoyed and admired, and on that level, introduce the name of Willard Stone to the public. We never tried to present these as originals, and we never in our wildest dreams thought about asking inflated prices for them. I was there in Dad's office the day he said to Willard, "Willard, an ordinary person can't afford the price for one of your originals. But they can own and appreciate a piece of Frankoma that will bring your genius to them."

I reiterate that, when Dad originally conceived the idea of producing the Willard Stone pieces, one of his motivations was to get Willard Stone's name out there to the public. He truly loved and admired Willard's work, and he wanted to help him get recognized. And I think that he did play some small part in getting him finally known.

It took Daddy several years to get Willard's pieces into the Frankoma line. Remember, when Daddy and Willard first got together and conceived the idea of doing some of his pieces, we were in the 1950's. Dad had every intention of putting them on the market as soon as possible. However, there was no immediate demand for them, and he had to set them aside to work on other things that took priority. And also, I was in college, and Daddy talked a lot about wanting me to do the first molds and models of these items when I finished school—which I did shortly after graduation, starting in January of 1960.

We never pretended that these were wood. The difference in what we did with the Willard Stone pieces—versus what many others are doing today with their reproductions—is that the latter are often presented as something they're not. If we had wanted to fool the public, we *could* have used a play on words and phrases such as, "An Original Sculpture by Willard Stone"—when, in fact, it was "a piece from a mold of an original sculpture by Willard Stone." But that sort of deception never entered our minds.

Let's go back to the 1970's reissues of the Taylor sculptures and Blue Eagle's Medicine Man. I made the statement that Frankoma wasn't a collectible then. Well, I'll qualify that because, by that time, the Christmas Plates and the GOP Mugs were collectibles—but those

were made for that purpose. Often someone would say to us, "Oh, we have an old Fan Dancer, but we paid only \$7.50 for ours!" And we'd say, "Well, you got a bargain, because we have to charge \$12.50 now." Inflation, inflation! It was a complete reverse of what the collectible market is today.

As I've briefly mentioned before, there were many times that the salesmen would ask us to bring something back into line. It was no big deal, if we believed it might sell on the market of that day—until Phyllis and Tom Bess came to my office one evening in 1979. And that's when we had a real in-depth serious conversation about the collectible that they believed Frankoma was becoming. I was not as aware of that as they were. In my ignorant simple way, when I brought back the #203 Cactus Vase in 1981, I put a "1" in front of the "203," and that made sense to me. I really thought that was adequate at the time, and it probably was then.

I did the same thing with the Indian Heads (#6-131 and #6-132) that I brought back, as well as other items in that 1980's decade. When the Greyhound was brought back for that special order, I did make a slight change in it, thinking it would be adequate for the collectors to tell the difference. It may not have been adequate, but my intentions were certainly honest.

Another important point here is to say that neither Daddy nor I in any way ever tried to make an overzealous profit on pieces that were re-introduced. The items that were brought back into line were always priced in relationship to the other pieces in the standard Frankoma line of the time. When you're in business, you have to make *some* profit, or you can't pay the grocer and the electric company.

Sculpture had to be priced higher than dinnerware or artware pieces of approximately the same size, because it had to be handled more carefully and be more perfect than a coffee cup or a sugar bowl. Also, the molds wore out faster and had to be replaced more often. To add to that, *no seconds were sold in sculpture items*. We broke the imperfect ones, so our losses were higher and had to be absorbed.

The thing that bothers me most about reproductions in today's market is the lack of information presented to the public. Even back when we started making the Stone pieces, we included with them a little card stating that it was a reproduction of his

woodcarving. Also, it was priced in keeping with the Frankoma line, and there was no doubt in anyone's mind what it was.

Generally speaking, it seems that the apparent results, whether intentional or not, have been for a few dealers to pass off the 1996 issues as valuable collectibles, and that bothers me a lot. And what Frankoma did in the 1970's is not valid as an excuse for any improper procedures and policies today. I believe that this has hurt me more than anything else in this whole controversy about the reproductions. Because when it is said that "Mr. Frank and Joniece did the same thing in the 1970's," this excuse doesn't fly with me. That's about as valid as "If man was meant to fly, he'd have been born with wings." I take this remark about my father personally, and I resent a comment such as this.

One of my biggest faults (or is it?) is usually being able to look at both sides of a question or situation and understand where both sides are coming from. When I first saw some of the old sculptures being reproduced, I thought, "Well, at least those who can't afford or can't find the older, authentic pieces can now enjoy the beauty of the early art of Joe Taylor and Frankoma."

However, my disappointment was in seeing those lovely forms produced for someone other than the company, and offered to the market at an inflated price, and it caused my feelings to change radically. The combination of all of these factors just finally got the best of me. My rationalization that had let me accept the reproductions went out the window. They go for inflated prices, which are doubled and tripled by dealers who now pass them off in flea markets as valuable collectibles because of the lack of proper identification as reproductions.

I have tried, with difficulty, to divorce myself from all emotions concerning the policies of Frankoma Industries, Inc. Because I was employed by them, I respected their decisions, as it was "none of my business" what decisions they made with regard to any policies and procedures. I'll admit it broke my heart several times, but I just took a big deep breath and continued to do my job.

With great pleasure, I can say that, with the dismissal of two persons, and the reassignment to management of some talented established people at Frankoma Industries, I am now enjoying a new, mutually respectful relationship with the company. It is very rewarding for me personally to have an open communication with these good people.

I agree that it is not the responsibility of the company that manufactures reproductions—nor is it the responsibility of the marketing people that sell the reproductions—to educate the consumer. But I do not have to like the practice of intentionally passing them off as valuable pieces, when in fact they are not by definition "collectibles." There may be numbers on the bottom of the 1996 pieces, but few can figure out what they mean, and the numbers in most cases are easy to remove.

When the Great White Buffalo came out, they

were not marked according to the standard, accepted method of marking a limited edition piece (# of the individual piece / # of total pieces made). I went to Kyle Costa (then president of Frankoma Industries, Inc.) and asked him to use the correct way of marking a limited edition piece, but he turned a deaf ear. Those of you that have the Buffalo, go look at the bottom of it. There's just a stamped number, which means nothing without the card of authenticity that came with it. Those that I signed, I did try to remember to mark with a " /2000." So when I did the second in the series, the Bear Family, I made sure I put into the bottom of the mold " /2000", leaving a place for them to number each piece.

I will always give credit where credit is due, and I applaud Frankoma Industries for properly marking its newest re-creation (see definition below) of an old piece, the Fan Dancer. I also wish to credit all of you collectors out there who felt strongly enough to write or call the company and express your feelings about the necessity of properly marking the re-creations. I'm certain that your influence made the difference in the decision to put the identifying marks into the clay, with the complete date, 1997.

Know that the latest of these, the Fan Dancer, is not made from a finished Taylor piece, but is a "re-creation" (see definition below), which Phyllis Bess details on Pages 24-27.

The Three R's

Here are the "Three R's" as I see them. I don't claim to be Noah Webster, but these definitions give us a good basis of identification to work from.

1. **Reissue**—a re-introduction of an item by the same artist or company that originally produced it, offered for sale to the general public by that artist or company as part of the current line, most usually made using the same master molds that produced the original issue of the item.
2. **Reproduction**—an item that is reproduced to be offered on the market, after the original issue has been established as a collectible, using either the original mold, or a mold made from a finished piece (the latter automatically reducing the size of the finished reproduction by about 10%), which may or may not be manufactured by the original company, and most usually marketed by a second or third party.
3. **Re-creation**—a copy that is similar, but not an exact likeness, of an original item, which may or may not be manufactured and/or marketed by the original company. ❁

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1998 & Limited Edition Collectables



The "Great White Buffalo"
Limited Edition of 2000
GWB - \$60.00



DKY98 - \$13.00



The "Wolf Family"
Limited Edition of 1000
WOLF - \$60.00



GOP98 - \$13.00



The "Bear Family"
Limited Edition of 2000
BEAR - \$60.00

8" Angel w/ Bird
#152 - \$22.00



5" Shepherdess
#147 - \$13.00



7" Shepherdess
#148 - \$22.00



"The Lord is with Thee"
CP98 - \$22.00

Angel for all seasons - 6"
#145 - \$13.00



Angel for all seasons - 8"
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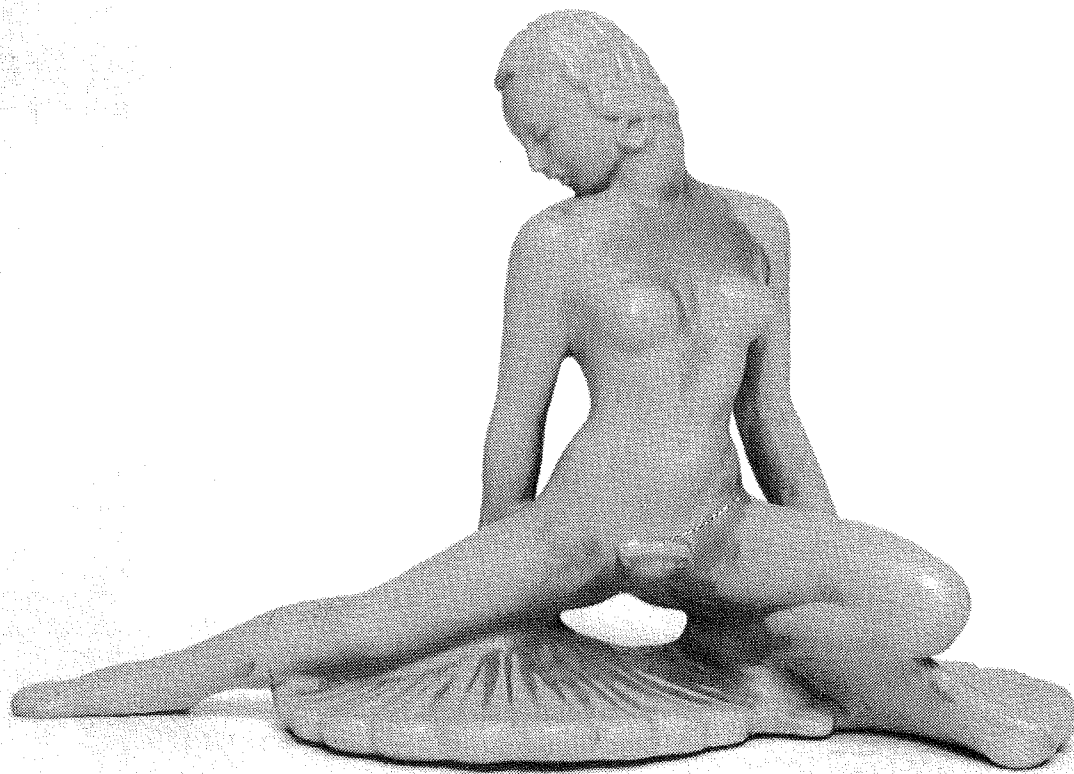
The Fan Dancers of Frankoma

ARTICLE AND PHOTOGRAPHS BY PHYLLIS BESS—Tulsa, OK

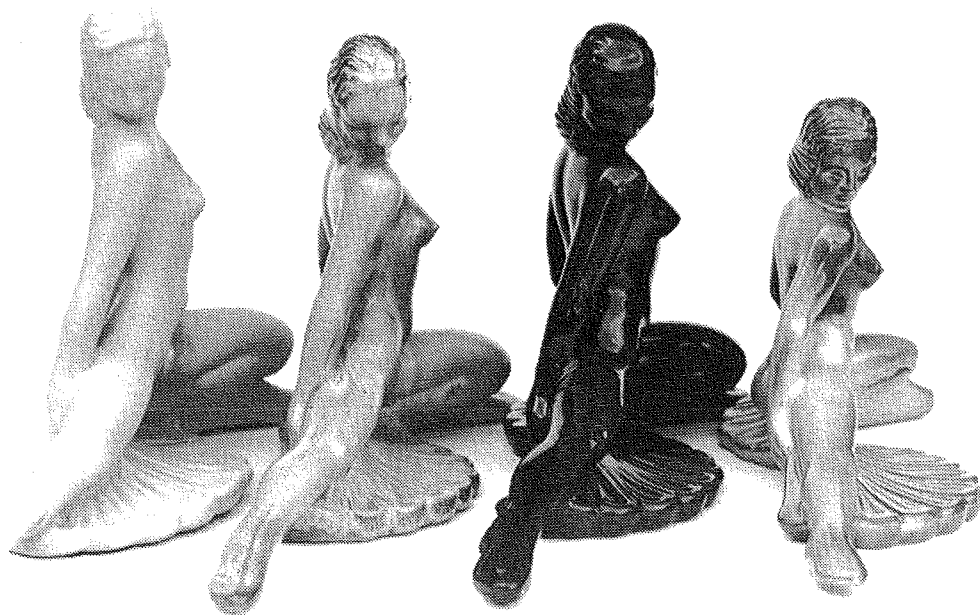
In the early 1930's, Joe Taylor and his wife Elsie attended a stage performance of the famous dancer Sally Rand, and they were quite taken with her exquisite beauty and grace. Taylor was inspired to capture that perfect female figure in one of her most famous poses.

In her performances, however, it is said that Sally Rand was never seen totally nude, except in back-lighted silhouette. With ingenious, artistic lighting schemes (often in many changing colors), along with the careful use of her huge feathered fans, an illusion

was created in the eye of the beholder that caused it to *believe* it had caught sight of her totally nude, if only for a flickering of a second. One array of feathers would rise as another fell, and they continued to subtly sway and rotate while she lithely danced among them. Sally Rand was also known for her dances with large translucent bubbles, which she used in much the same way as fans. She was very much an artist who knew how to use her lovely and limber body to create breathtaking illusions that enchanted audiences the world over.



The Joseph Taylor Fan Dancer—9" x 13 1/4 "
Norman 1934-Pre-1938 Fire



Joe Taylor Fan Dancer
Norman 1934–Pre-38 Fire
9" X 13 ¼"

Post-1938 Fan Dancer
No Mark
8 ¼" X 13"

1973–1976 Fan Dancer
113 FRANKOMA
8 ½" X 13 ½"

1997 Fan Dancer
FRANKOMA USA 1997-113
7" X 11 ¾"

Shown above are four Fan Dancers. [1] **The Joe Taylor Fan Dancer** (9" x 13 ¼") made in Norman, OK before the **1938** Sapulpa fire, produced with Ada clay and *may* be found glazed in Prairie Green, Old Gold, Texas Brown (more translucent than Osage Brown), Jade Green, Fawn Brown, Blue-Grey Jade, Onyx Black, Ivory, Pompeian Bronze, Dove Grey, Gunmetal or Cherokee Red.

Post-1938 [2] **Fan Dancer** (8 ¼" x 13") that Mr. Frank *re-created* from a finished piece, slightly smaller due to two firing shrinks. Also produced in Ada clay, and *may* be found in Dusty Rose, Old Gold, Prairie Green, Blue-Grey Jade, Silver Sage, Peacock Blue, Onyx Black, Osage Brown, Fawn Brown, Sky Blue, White Sand, Ivory, Red Bud, Desert Gold, Turquoise, Sorghum Brown or Clay Blue.

The Fan Dancers produced from **1955-1969** (1969 being the year the piece was discontinued) will be found made with the brick red Sapulpa clay. Those glazed in the beautiful, deep, rich rutile glazes—Woodland Moss, Peach Glow, Brown Satin, Prairie Green and Desert Gold are exceptional. The rutile changed in **1970**, after the Fan Dancer was discontinued. Therefore, the Peach Glow and Woodland Moss Fan Dancers made during those years bring a premium price. All five rutile glazes *should*, but I've observed that most collectors favor the Woodland Moss and Peach Glow.

The 1973–1976 [3] **Fan Dancer** (8 ½" x 13 ½"), produced with the Sapulpa clay, available in White Sand, Prairie Green, Rubbed Bisque, Flame, Coffee and Flat Black.

The 1997 [4] **Fan Dancer** (7" x 11 ¾") was produced in Prairie Green, Desert Gold, Onyx Black and Bone.

If you own a Frankoma Fan Dancer from any one of these eras and are running to measure it, please don't call or write saying that yours is slightly larger

or smaller. As Joniece discussed in a previous issue, there can be any number of variables, such as what part of the hill the clay came from that day, who cast it, who trimmed and sponged it, the humidity that day, and most important of all—the firing. A "soft" fire will make it slightly larger; a "hard" fire slightly smaller; and if by chance it was a *re-fire*, it *could* be slightly smaller still. Any of these factors can cause a slight difference in measurements. If it's not exactly as I've indicated, it will be very close. Also, one can usually date it by the color of the glaze.

For you new collectors, and for those of you who don't know, when the Frankoma Pottery plant burned in **1938**, the master molds were for the most part destroyed. This meant that, if Mr. Frank were to begin again, he would have to make *new* masters from pieces that were finished—which he did. These items, having already been fired once, had undergone the normal 8-10% shrinkage. When the new masters were made from finished pieces, that meant they would shrink an additional 8-10%. This accounts for the *post-1938* pieces being about that much smaller than those of *pre-1938*. The **1970's** reissue was made from the *same molds* as were the *post-1938* Fan Dancers—and therefore the same size.

(Joniece says that all of her designs, when working with her father, were figured on an 8% shrinkage for the final product. However, after the 1983 fire, with the new forced-air kiln, she found it necessary to use a 10% figure with press pieces. She says that 10% is an easy number to use in figuring the slight differences in measurements, and I will use it in this context.)

Joniece also says that Mr. Frank may have made some slight changes when he *re-created* the *post-1938* master mold in order to simplify and avoid various production hazards.



*Left—Joe Taylor Fan Dancer
Right—1997 Fan Dancer*



*Viewed from left side of Fan Dancers
Left—1997 Fan Dancer
Right—Early Fan Dancer, Ada Clay*

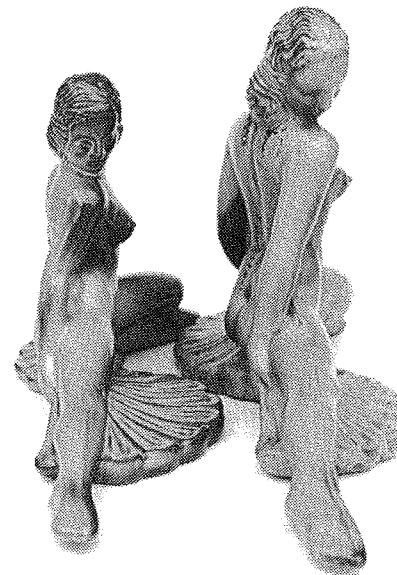
The 1997 Fan Dancer is different in many ways other than size. Notice the facial features are more deeply carved and prominent, as are the lines of the hair, and the hair is much higher on the back of the head. The head is tilted differently so that her chin is resting more onto her shoulder.

In comparing the backs, the spine of the Taylor Fan Dancer is curved as in a dancer's pose, while the spine of the new one is straighter and more rigid. Notice that the torso on Taylor's is turned slightly to her left, while the torso of the new one is facing straight forward. You might observe other differences when you compare the two pieces.

These differences lead me to question if the mold for the 1997 Fan Dancer was "*made from a 1940's piece.*" If it had been, it would logically be identical in all ways, but smaller in overall size.

So I went to see Charles Taylor, Production Manager at Frankoma Industries, to learn how this new Fan Dancer was made. Mr. Taylor generously offered me the following information. The mold was made from a wax model that was carved by an artist who worked only from *photographs* of a 1940's Fan Dancer. The intention was not to *duplicate* the original Taylor Fan Dancer, but use it as a model, or a guide. This accounts for all the differences. Because of this, and the fact that the piece has been dated "1997" in the mold, I do not believe this Fan Dancer will *in the future* cause collectors the same confusion that the 1996 issues of the other five pieces have.

May God richly bless each of you. †

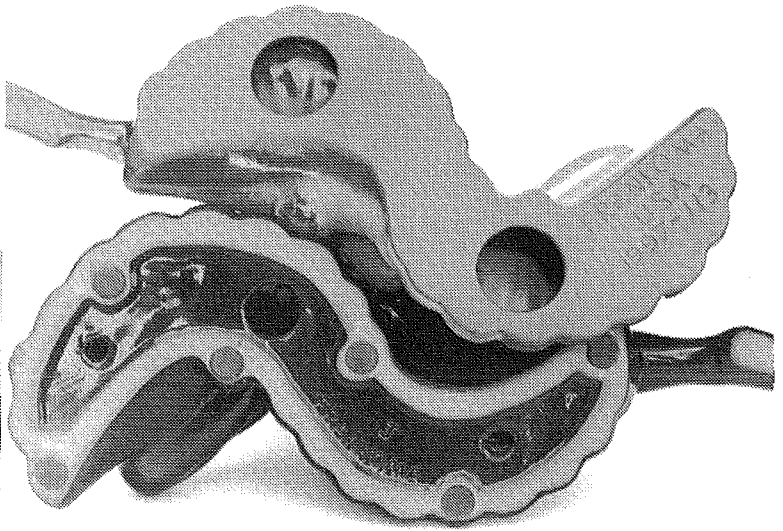


*Viewed from right side of Fan Dancers
Left—1997 Fan Dancer
Right—Early Fan Dancer, Ada Clay*

Top Right—Bottom view of "1997" Fan Dancer
Reads—FRANKOMA USA 1997-113 (year, mold #)

Bottom Right —Bottom view of the 1970's Reissue
Reads—113 (mold #) FRANKOMA

*Notice that this model is glazed on the bottom and rests on an unglazed rim.



For additional reading sources and photos on the Fan Dancers of Frankoma see:

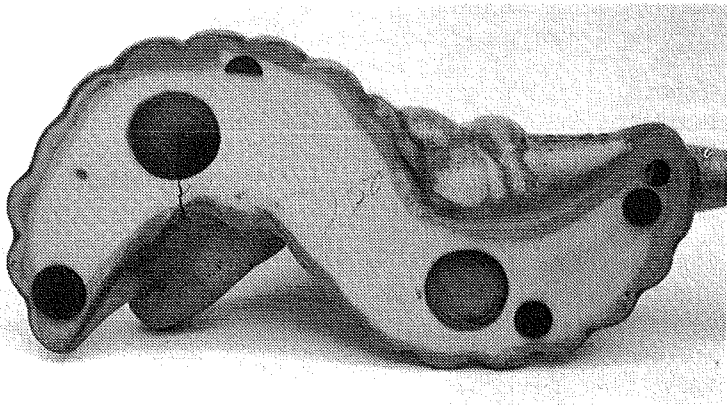
Frankoma Treasures, by Phyllis & Tom Bess, Pages 72-73.

Frankoma and Other Oklahoma Potteries, by Phyllis & Tom Bess, Pages 10, 18-19.

Frankoma Pottery 1933-1990, by Gary Schaum, Page 55.

Volume 3, Number 2

The Golden Age of Frankoma Glazes, by Pat Warner, Pages 8-10.



Bottom view of early Fan Dancer, Ada Clay

Phyllis Bess is the author of *Frankoma Treasures* and *Frankoma and Other Oklahoma Potteries*. All book inquiries should be addressed to Phyllis & Tom Bess, 14535 E. 13th Street, Tulsa, OK 74108, 918-437-7776.

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Frankoma Specials Pre-1938 Fire

BY RAY STOLL—Oklahoma City, OK

This is the first of a series of articles concerning Frankoma pieces made for special purposes, be it advertising, occasions/events, celebrations or organizations, even certain people. The concept of making specials in Frankoma started at the very beginning. Indeed, John Frank made what was probably his first special as his degree requirement—the vase with “Gather Ye Rosebuds While Ye May”. Another early such piece was the vase he made for Grace Lee as an engagement present.



*#7M Mayan-Aztec Beer Mug and
#45 Modern Salt and Pepper Set
inscribed on the front “Town Tavern Grill”*

“Social Order Of Beauceant” and “Order of the Eastern Star” 1934-36

Among the earliest of pieces after Frankoma was established would be the #34 and #35 mint bowls marked with “Beauceant Okla. City” with a Pot and Puma mark. This was made for the Social Order Of Beauceant, an organization comprised of wives of Knights Templar, a Masonic Order. Another very early piece used was the #16 (Schaum) miniature bowl or toothpick holder, which bears the Pot and Puma mark, and is annotated “Okla. Grand Chapter” on the bottom, and was used by the Order of the Eastern Star as a memento for their Grand Session in 1936.

There were two early paperweights made in the 1934-35 era for the White Shrine of Jerusalem, a Masonic affiliated body for both men and women, consisting of a star, a cross, and a shepherd’s crook. The taller one, about 4.5” tall is marked “Mizpah 34-35” (Mizpah is the name of an Oklahoma City White Shrine). The other is about 2” tall and marked “Norman 1934.”



*Left— #35 Mint Bowl, 1934, Jade
Bottom— “Beauceant Okla. City” with P&P mark
Right— #16 (Schaum) Toothpick Holder
Bottom— “Okla. Grand Chapter” with P&P mark*

“Town Tavern Grill” c. 1936

Continuing with early items, I recently acquired a #45 Modern Salt and Pepper set, inscribed on the front “Town Tavern Grill” and bearing the Pot and Puma mark. A handwritten note that came with the items said “Made by Mary Baumgarner (James Garner’s aunt) for Town Tavern Grill, Norman, around 1936.” Mary Baumgarner was a neighbor of the Franks in Norman, and is believed to have worked for them on occasion. There are also early Mayan-Aztec Mugs (now #7M), marked in the same manner. All of these that I am aware of are in Prairie Green.

“Golden Guernsey Dairy” c. 1936

Other early pieces would include the Guernsey pitchers made for Golden Guernsey Dairy, in a distinctive cream color. Some are marked on the bottom “Meadow Lodge Farms” and “Merry Christmas” with a black ink stamp. These came in at least four sizes, and were marked “Golden Guernsey” on the side. One 5” one I have has “Dallas 1936 NDS” on the opposite side. All that I have are marked with a round “o” in Frankoma, but I have heard of some with a Pot and Puma mark.



Back Left- “NORGE” 1-qt. Juice Jug
 Back Right- #88 “CROSLEY” Refrigerator Jug
 Front- “Oklahoma Pond 1936” 1-qt. Juice Jug

“Oklahoma Pond 1936”

Another early piece with a special design in the clay is the “Oklahoma Pond 1936” pitcher, which has a goose in flight on the opposite side. Post-1938 fire, this pitcher, without markings, was put into the line as #90. The #88 pitcher was also used as an advertising vehicle for several customers. Perhaps the earliest of these would be for Crosley and Norge (given with purchase of a refrigerator), Cox Furniture, Foster Furniture, and Sulphur. All except the two for Cox and Foster bear the round “o” mark.

“First Kiln Sapulpa 6-7-38”

Finally, for this first era, one of the most sought-after special marks would have to be the inscription John Frank etched into the bottom of those pieces comprising his first firing at Sapulpa, which were marked “First Kiln Sapulpa 6-7-38” and the round “o” Frankoma incised mark.

As there are no records known to exist for these early items, I’m sure there are many more than I have cited from the pre-1938 fire era. It is only when these items are located and their existence made known that we can then seek more information concerning them. I would appreciate any such information that you readers out there may have on other items in this grouping. I will cover post-1938 fire to the end of the Ada clay era in my next article. *

For Additional Sources and Photos see—

Volume 1, Number 2

- ♦ “Gather Ye Rosebuds While Ye May” Vase, Cover Photo

Volume 2, Number 1

- ♦ The Oklahoma Guernsey, by Donna Frank, Page 5

Volume 2, Number 4

- ♦ Rare & Scarce Frankoma Finds, by Pat Warner, Pages 8-9



“First Kiln Sapulpa 6-7-38” Mark



Bottom- “Beauceant Okla. City” with P&P mark



Bottom- “Okla. Grand Chapter” with P&P mark

Hello Honey!



FRANKOMA SPECIAL— HONEY CONTAINERS

BY STEVE & NANCY LITTRELL—OKC, OK

The Ancients referred to honey as "The Nectar of the Gods." And since time immemorial, honey has been packed in pottery vessels. In Biblical days, Jacob sent Joseph the sweetest gift he could find—"an offering of honey"—believed to have been packed in a pottery jar.

The tombs of the ancient Egyptian rulers were filled with pottery containers of honey so that the royalty might continue to savor and enjoy this luxurious food in the afterlife. Almost all honey for thousands of years was packed, stored, and sold in pottery. Historically, far more honey has been packed in pottery than in metal, glass and plastic containers combined.

The history of using pottery for packing honey, which John Frank learned about in his travels to various countries abroad, fascinated him so that he began packing and distributing honey himself. After the distribution of many tons of honey, the demands of the pottery business gradually demanded more and more of his time and attention, and he was eventually forced to discontinue it.

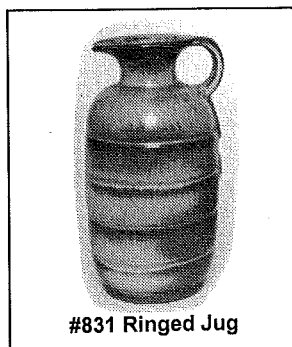
During the time he offered these containers of honey, each one came with a little folded booklet that told a story that he himself wrote. But it was written as if the bee were explaining to you how he does what he does. It was titled *BEE SWEET with FRANKOMA POTTERY—By HON E. BEE.*



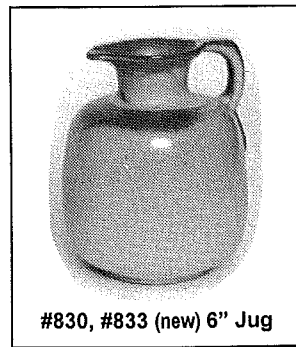
#833 (Old) Swirled Jug

If you find one of these booklets attached to a honey jug, and especially if the honey is still wax-sealed in it, *you can consider it a real find!*

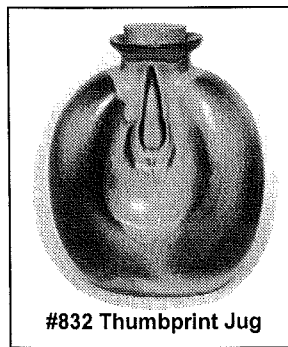
It was shortly after Mr. Frank discontinued what he called his "*honey of a line*" that two beekeepers, Old Taylor Honey and Mehan Valley Honey, learned of the exceptional value of these Frankoma containers, and they came to Mr. Frank and began buying these lovely pieces for the distribution of their fancy grade honey. This ensured the continued production of Frankoma Pottery honey containers. It was in 1953 that Frankoma Pottery and Old Taylor Honey Company together created a new Frankoma Special—"The Honey Jug"—*Western Wild Flower Honey in a Frankoma gift container.*



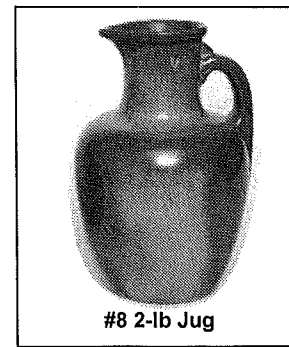
#831 Ringed Jug



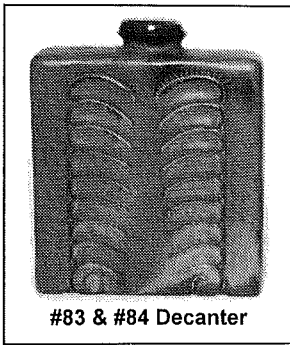
#830, #833 (new) 6" Jug



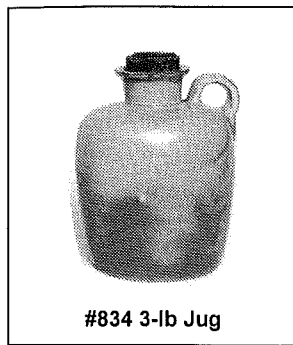
#832 Thumbprint Jug



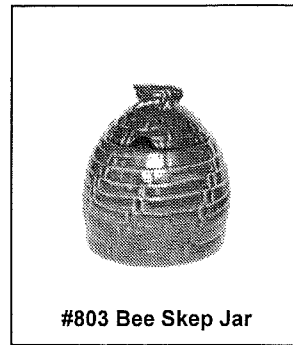
#8 2-lb Jug



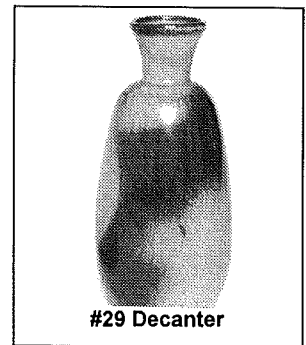
#83 & #84 Decanter



#834 3-lb Jug



#803 Bee Skep Jar



#29 Decanter

Each piece was designed by Mr. Frank to be a lasting gift—a vase, a pitcher or a refrigerator bottle. These were not just ordinary “jugs,” but quality containers of exceptional beauty and design, created especially for holding honey. Each had a pouring lip so that the honey could be served directly from them. With every container of honey came a little booklet of practical recipes for honey gourmets titled, *The Romance of Honey*.

Seven containers were included in this original offer filled with Old Taylor. They were designed to hold one pound, two pounds, and three pounds of the luscious nectar. The #831 Ringed Jug was a one-pounder; the #830, #832, #833, #8 all held two pounds; and the #84 and #834 held three pounds. In that same year, Frankoma offered two other containers, but without honey, which were the #803 (one pound) Bee Skep and the #83 (six pounds) Thumbprint Decanter for a total of nine honey containers.

All these containers were available in seven colors—Prairie Green, Desert Gold, Onyx Black, Clay Blue, Red Bud, Sorghum Brown and White Sand.

The #803 Bee Skep Honey Jar was designed from an old fashioned straw bee skep and intended for honey butter (“skep” comes from the Old Norse “skeppa” meaning “basket”). The lid had a completely modeled bee on the top, actual size, and a notch cut out on the side of the lid for a spoon.

In 1956, the beautiful #833 (old) Swirl Jug was discontinued. In 1957, the #830 was re-numbered #833. We have noted this change as #833 (new).

The special honey containers were not included in the Frankoma catalog until the year 1957. It showed just four containers, the 832, #831, #8 and #803, each in five different glazes—Prairie Green, Desert Gold, Onyx Black, Clay Blue and White Sand. The catalog read: *Fancy Containers - for honey, sorghum, salad dressing, etc.*

In 1958, Frankoma introduced the #29 Vase to the Fancy Containers line, as well as the Sunflower Yellow glaze. Sunflower Yellow was used for three years only—1958, 1959 and 1960. So any honey container in the Sunflower Yellow glaze will be difficult to find. And a #832 in Sunflower Yellow would be a rare find indeed.

Most Collectible Frankoma Honey Containers—

- ▶ *BEE SWEET with FRANKOMA POTTERY—By HON E. BEE* folded booklet by John Frank.
- ▶ #832 in **Sunflower Yellow** glaze. Also look for the #8, #29, #803, #831 and #833 (new) in Sunflower Yellow.
- ▶ #84, #830, #832, #833 and #834 in **Redbud and Sorghum Brown** glazes. Also look for #8, #803, #831 in Redbud and Sorghum Brown.

Somewhere in Oklahoma, there’s a lady who has a fabulous collection of honey jugs in all colors, and we’ve lost contact with her. If you fit that description, please give us a call. We’d love to hear from you again!

Has your interest been peeked in honey jugs? We see them as an ideal collection, especially for the beginner. They’re affordable, not particularly scarce, and just look at all those pretty shapes and colors! 🐝

The table below should be used only as a general reference and is not intended to set prices for the Honey Containers.

Mold	Description	Dates	Ada Clay	Sapulpa Clays
#7jh	Aztec Bottle 9" w/wo Stopper	1962-1976		\$30-35
#8*	Jug, 6 3/4"	1950-Present	\$12-15	\$7-10
#29	Bottle, 8"	1958-1967		\$7-15
#29j	Bottle, 8"	1974-1976		\$15-25
#29jh	Bottle with Lid, 8"	1967 only		\$15-30
#40a/b	Pitcher with Bowl, small, 4"	1963-Present		\$15-30
#59	Canteen, Thunderbird, 6 1/2"	1942-1988	\$40-55	\$20-35
#83*	Decanter w/wo Lid, 8 1/2"	1942-1954	\$40-60	
#84*	Decanter w/wo Lid, 7"	1942-1954	\$40-75	
#803*	Jar, Straw Bee Skep, 4 1/2"	1953-Present	\$20-30	\$8-15
#830*	Jug, 6"	1953-1957	\$20-30	
#831*	Jug, Ringed, 6 1/2"	1953-1991	\$15-25	\$8-15
#832*	Jug, Thumbprint, 6 1/2"	1953-1961	\$35-50	\$20-35
#833*	(Old) Jug, Swirled	1950-1956	\$25-50	
#833	(New) Jug, 6"	1958-Present		\$10-20
#834*	Jug, 1-qt.	1953-1957	\$20-30	\$10-20
#835	Pitcher, 2 lb.	1962-Present		\$10-20
#836	Bottle, 2 lb.	1964-1973?		\$10-20
#836T	Bottle with Lid, 9"	1964-1966		\$20-30
#837	Bottle, 2-lb.	1964-1973		\$10-20
#837T	Bottle with Lid, 9"	1964-1973		\$20-30
#838	Jug, 10-oz. <i>Sugar Bush</i>	1965-Present		\$10-15
#839	Jug, 5-oz. <i>Sugar Bush Only</i>	1965-66		\$15-25
#840	Jug, 2-lb.	1974-1978		\$15-25

* Part of original honey containers line.

eBay

The Internet Auction

Understanding How to Buy and Sell on the Internet

BY CRIS WALLER—San Diego, CA

How would you like to have the opportunity, in the course of just a month, to buy an Ada clay Fan Dancer, a pair of Circus Horses, a Peter Pan Mask, a Charger Bookend, a miniature Elephant, Puma, or Swan, a Cocker Spaniel Ashtray, or a Biliken—plus hundreds more pieces of Frankoma?

These, and many more, were all up for bid recently on eBay (www.eBay.com), the world's premiere electronic auction. If you have access to the World Wide Web, you too can bid on and sell Frankoma over the Internet! If you don't have access, eBay is a good reason to get it!

How eBay Works

eBay works much like a regular auction. Sellers put items up for bid and bidders bid on them, with highest bid winning the auction. Unlike a regular auction, eBay auctions run from 3-7 days, rather than seconds or minutes. Obviously, you can't touch the items up for bid, but most sellers provide pictures, and you can always e-mail sellers for more information. eBay does have some procedures in place for helping to make sure that sellers are honest (more information below).

From the main page, you can also register with eBay. Registration is free, and it's a good idea to do it before you bid.

Finding Frankoma

eBay recently added a "Frankoma/Gracetone" category, and the majority of items can be found there. From the main page or the listings page, go to the "Collectibles" section. Look under "Porcelain, Pottery" for the Pottery section. The Frankoma/Gracetone category is there.

Not all items will be listed in this category, however. For example, someone might list a pair of S&P shakers in the shakers category. To find all the Frankoma items, you can do a search. There are hundreds of categories, and Frankoma items may be listed in many of them. When you go to the eBay main page, one of the options offered is a search. If you use the search page, you can simply type in "Frankoma" and get a list of all the Frankoma items in all categories. You can click on any item in the list to view information about and pictures of the item. You also bid on items from the item page.

At any one time, there are usually from 150-250 items of Frankoma up for sale on eBay. These range from the very common to the very rare. The best buys on eBay are usually the more common items, which you might get for a fraction of book value. Of course the rarer items command more attention and more money, but you still may get a bargain—and it may be the only chance you'll have to acquire many of these items.

The Item Page and Feedback

When you get to the page for a certain item, listed there are the *seller*, *high bidder*, and *current bid price*. After the name of the seller, you will usually see a number, and possibly a star. It's very important to click on this number! This is the "feedback rating" of the seller. Clicking on the number will take you to that seller's feedback page, which will list all the comments—positive and negative—that other eBay users have made about that person.

The feedback rating is calculated by giving one point for every positive comment made by a unique individual, and subtracting one point for every negative comment. Users with 10 or more points get a star. But beware—this could mean the person has had 20 positive comments and 10 negatives! *Read the feedback!* Most sellers on eBay are honest and fair, but a few are not (just as in any other endeavor). I saw one feedback file (not from a Frankoma seller!) that had 51 complaints! Only people who hadn't read them would have bid on anything from that person!

And, if you do buy something, *make sure you leave feedback about the seller after the transaction is complete.*

Bidding, Reserves, and Winning Auctions

Learning to understand the bidding system is the toughest part of eBay. But once you figure it out, you're in for lots of fun!

Let's say you find that Circus Horse and want to bid on it. You are the first bidder (no buyer is yet listed), and the opening bid is set at \$10. You decide that you are willing to pay up to \$80 for the horse.

At the bottom of the item page is the "bidding form." You fill in your name, password (which you get when you register) and maximum bid of \$80. There is a

button at the bottom of the screen that you click to review your bid. At the bottom of the review screen is a button to actually place the bid.

Now for the confusing part. The opening bid was \$10. If you reload the item page, you will see that your name is now listed as the buyer's name and your bid is listed as \$10—just enough to meet the minimum bid. eBay will now "proxy bid" for you until someone outbids you.

Let's say someone else comes along and decides that they will pay \$50 for the horse. They see your bid of \$10 and then bid \$50. They will receive a notice on the bid page that they have been outbid by another buyer. Since you had originally bid \$80, your bid outbids theirs. If you look at the page now, you will see that you are still listed as the high bidder, but the bid will now be \$50, enough to meet their bid.

Now another person comes along and decides to bid \$100 for the Circus Horse. This bid beats yours, so now the bid page will show their name and a bid of \$80. You will receive an e-mail notice telling you that you have been outbid, and giving you the chance to try again.

Some items on eBay are sold with a "reserve price" (a price below which the seller will not sell), which is not shown on the item page. The notice "reserve price not met" will appear after the starting bid price until their reserve is met, at which point it will read "reserve price met." When you are bidding on a reserve price item, your bid cannot win the auction unless it meets or exceeds the reserve price. For example, if you are bidding on a miniature Swan with a starting bid of \$2 and an unknown reserve price, you may originally bid \$15. If the reserve is more than \$15, your bid will be listed as \$2 and you will note that you have not met the reserve. Then you may try again with a bid of \$25. Your bid might then come back listed as \$20—which means that the reserve was \$20, and you have met it.

The best way to learn the eBay system is to use it! It will soon become easy to understand once you do a few auctions.

On the item page, you will note the *auction end time*. Whoever has the high bid at that time wins the auction! Buyer and seller then e-mail each other to exchange info and complete the transaction. Most eBay sellers will take checks, but shipping is generally faster with a money order. A few sellers take credit cards.

Selling on eBay

Selling on eBay requires a little more Internet knowledge than bidding. Items rarely sell well unless they have a picture, so you will need some way to get your pictures into a computer format. There are several ways to do this, including getting your pictures developed by a service that can also provide computer-ready disks, scanning pictures you have already taken, and taking pictures with a digital camera. It helps to use a program that can touch up and crop the pictures. Two very common eBay faults are bad, unclear photos and giant photo files where the actual item is only a small

portion of the image. You will also need somewhere on the Internet to store your pictures (often called "web space" or "FTP space"). Most Internet providers include such space as part of your account. eBay links to several handy tutorials on how to use pictures on the Internet, if you do not already know how. There is also a handy eBay support question and answer board that answers your questions online.

Once you have pictures, it's easy to list your items. You simply fill out a form that contains information on the auction such as what the item is, what the starting price is, reserve price (if any), and auction length. Be as descriptive as possible in listing your item, making sure to include mold number, glaze color, type of clay, condition, and shipping policies (it's standard for the buyer to pay shipping).

eBay charges \$.25 to list each item (with relists free if you get no bids) and 5-10% of the selling price of the item, depending on the bidding price. You can establish a credit card account to automatically pay billing. Once you have listed the item, eBay takes care of all the work until the auction ends.

Hints for eBay Users

- ▶ **Know what you're buying!** The vast majority of people on eBay aren't dishonest, but some sellers don't know a lot about what they are selling. For example, they may not list mold numbers for an item, or they may not know what the glaze color is. They often confuse Ada and the newer Sapulpa clay. They often read mold numbers incorrectly ("55" instead of "5S", for example). In addition, many of them may not be skilled photographers, and it may be very difficult to tell from the photo alone exactly what an item is. Make sure you write and ask any questions you have before you bid. As one example, I bid on a #214 bowl that looked, in its eBay picture, to be dark blue, and was described as "mottled blue"—which I thought might be Indian blue. I didn't ask about the color, and it turned out to be Clay Blue (the picture was obviously very dark)! Again, most sellers are not dishonest. When I see an obvious error in an item's description (for example, an item made only in the 80's described as being Ada clay), I usually write the seller. Almost all have been very courteous and have corrected their descriptions.
- ▶ **Bid early and bid your maximum** (unless you have lots of time!). Some eBay pros don't bid until the last minute—sometimes the last seconds—of an auction (this is called "sniping"). But if you place your maximum bid when you first decide you want something, you don't have to worry about it anymore. You can always increase your bid later, if you are outbid.
- ▶ **Have fun!** I have had a blast on eBay, have seen lots of neat things, and have bought a few! **Be prepared to become addicted!** ■

Going, Going, Gone!



A Look at Internet Auction Prices

BY ROBERT M^CBAIN—Le Grand, IA

I'm writing this article to share information that I and some others have been gathering over the past few months. Remember these are merely one person's thoughts, and should be taken that way. I am just trying to update the serious Frankoma collector as to what is happening to prices, so they can be better informed.

Let me begin by saying that Frankoma is a very collectable pottery right now. It has never been as popular as it is right now.

I have been on the Internet for the past 2+ years, and have watched things change. There are 4 or 5 good web sites that offer Frankoma, with the most popular being eBay. eBay is an on-line auction house. Frankoma Pottery has been for sale on this site almost since it began. But let me caution everyone—**buyer beware**. There is more and more Frankoma going out every day, most of it being dinnerware and newer pieces. And for the most part, the prices they're going for is very much in keeping with the price guides. The reason I am saying "buyer beware" is that some ill-informed people are selling Frankoma pieces as Ada clay, when they in truth cannot be Ada clay—judging either by the color, or by the years made. Again, you must be careful when you're looking at these items.

Pieces that are bringing more than book price are the older Ada clay items in the collectable colors, with **Red Bud** leading the way. It seems that it is **Red Bud** that is bringing the premium prices, ranging from 20-150% over guide prices. Some examples are listed here, with the guide prices, and the prices they have gone for.

- ▶ #55 Round Black-Footed Vase should be going for \$10-30. I have seen them in Ada clay, in the collectable colors (Turquoise and Red Bud), go for \$40-60.
- ▶ #63 Vase \$15-\$35 should be the range. One in Red Bud went for \$71.
- ▶ #225 Leaf Tray \$6-15 should be the range. One in Red Bud went for \$31.33.

- ▶ #304 Candleholders (Pair) \$12-30 should be the range. Pair in Red Bud went for \$51.

The Oldies But Goodies—

The pieces from 1934-1942 are very desirable, of course, especially with the **Pot and Puma** mark, the **small round 'o'**, and the other **Norman** marks. But the pieces that are really going out of sight today are the old vases and sculptures. Listed here are some recent examples.

#6	Round Jar w/Flower* 42 BRN	\$282.00
#37	Ivy Bowl "o" OB	\$510.00
#38	Ram's Head Vase P&P PG	\$130.00
#38	Ram's Head Vase P&P SS	\$137.00
#44	Monogrammed S&P Set	\$101.00
#50	Grecian w/Silver Overlay	\$810.00
#86	Refrigerator Jug P&P PG	\$100.00
#89	2- 3 Cup Jugs P&P/ "o" OB	\$207.51 Pr.
#99	Cookie Jar w/Horse 42 PG	\$987.00
#100	Peter Pan IVY	\$195.50
#114	Seated Puma AC	\$130.00
#135	Indian Head Wall Pocket FB	\$545.00
#138	Circus Horse AC	\$131.00
#138	2- Circus Horse AC	\$303.00 Pr.
#142	Indian Chief AC	\$170.50
#165	Miniature Puma	\$131.00
#184	Duck Flower Holder PG	\$368.50
#293	3" Bulbous Vase "o" CR Schaum	\$560.00
#420	Charger Horse Bookends	\$178.00
#427	Dreamer Girl Bookends AC BLK	\$330.00
#454	Pipe Holder IVY	\$200.00
#500	Miniature Ringed Vase 42 SS	\$172.00
#502	2- 3-1/2" Vase	\$153.50 Pr.
	Billikin PG	\$189.49
	Will Rogers Plaque **	\$169.77
	Collie Club Plaque-1955	\$102.50

* A Frankoma employee lunchbox piece. It was marked Frankoma but hand decorated to be a one of a kind.

** This is the plaque that had the Prairie Green border around it, made in 1934 time frame with the sample clay chip.

Funny But True—

I can not sign off without describing a couple of funny things that I have seen on Internet auctions over the past few years.

Someone presented a "Cookie Jar" that was really a Lazybones Baker with a WA-2 Warmer—as the lid! Talk about creative! Another one was the #253 Egg Cracker. It went for \$208. *Good buy?* You decide. I have more of these and will write about them later.

Don't misunderstand me. I have bought a lot of nice pieces on eBay and other sites on the Internet, and I will continue to do so. But I also make mistakes. Don't always trust the color of a photo. When in doubt, ask the seller. I bought a piece that I judged from the photo to be Royal Blue, so I bid on it that way. When I got it, it was Robin Egg Blue. Big difference in color, big difference in price.

Again, to price Frankoma Pottery at this point in history, especially for the very collectable items, would take a magic crystal ball. I don't claim to be an expert, and anyone who does has not collected Frankoma for very long. I just want to get this information out to my fellow collectors about what some of the Frankoma items are bringing today.

The best guide is usually your own judgment. Not always, but usually.

Listed below are prices that Frankoma pieces brought on the eBay Auction. This is not a complete list, but it should be of interest to some of you. There are about 200 pieces of Frankoma being auctioned at any one time, with about 30 new ones a day, and with that many being completed. Trivet prices are running from 7.50 to 15.00 on the average. Again, this seems to be in what I would call a normal range for trivets. Advertising items are a different issue. I will save this for a later time.

This sample was taken from February 25th to March 25th, 1998.

#2TR	Eagle Trivet	\$66.00
#4	Cactus Vase ReB	\$39.50
#8	Honey Jug AC	\$15.00
#11	Textured Vase AC SB	\$26.00
#24	Round Vase AC	\$75.00
#27	Handled Vase ACTQ	\$65.00
#28	Bud Vase	\$ 7.50
#35	Large Mint Bowl AC	\$16.10
#38	Rams Head	\$44.00
#38	Rams Head	\$41.00
#38	Rams Head AC DG	\$56.50
#40A	Pitcher	\$ 7.94
#42/A	Sugar & Creamer	\$66.00
#43	Crocus Vase	\$12.51
#46	9" Bud Vase	\$14.06
#51	9" Cactus Vase	\$50.00
#53	Nautilus Vase AC DG	\$26.00
#55	Black Footed Vase AC	\$20.50
#55	Black Footed Vase AC ReB	\$50.00
#55	Black Footed Vase TQ	\$38.25-50.00
#58	Free Form Vase	\$10.50
#63	7" Pillow Vase ReB	\$71.00

#64	9" Vase	\$17.50
#70	Round Carved Jar	\$52.50
#77	Fireside Vase Red Clay	\$80.00
#79	Later Scalloped Vase	\$66.50
#83	Decanter AC	\$41.00
#87	Pitcher AC	\$45.00
#87A/B	Sugar & Creamer AC	\$42.50
#94A	WW Creamer AC	\$ 7.00
#94Y	WW Wall Pocket	\$28.86-51.00
#95	Free Form Vase	\$22.50
#95	Free Form Vase	\$22.03
#97D	WW Pitcher	\$23.95
#97V	WW Baker AC	\$26.25
#97V	WW Baker RC	\$20.00
#101	Indian Maiden -Willard Stone	\$31.00
#102	Coyote -Willard Stone	\$15.50
#103	Mare & Colt -Willard Stone	\$26.00
#105	Squirrel -Willard Stone	\$15.50
#106	Pony Tail Girl - New	\$31.00
#114	Seated Puma	\$38.06
#114	Seated Puma	\$56.50
#116	Reclining Puma RC	\$41.00
#123	Indian Bowl Maker RC	\$66.00
#131	Indian Mask AC	\$89.00
#133	Boot Wall Pocket	\$20.00-27.00
#134	Boot	\$12.00-26.00
#135	Indian Head P&P	\$86.00
#172	Ringed Vase	\$12.00
#190	Acorn Wall Vase	\$29.00-42.00
#212	Round Bowl ReB	\$36.00
#218	Scalloped Bowl IB	\$46.10
#222	12" Cornucopia	\$15.50
#225	Small Leaf ReB	\$31.33
#226	Medium Leaf	\$ 9.98
#300	Dogwood Candleholder	\$ 7.50
#390	Elephant Planter	\$15.25
#391	Pig Planter	\$23.00
#394	Owl Planter	\$15.75
#396	Turtle Planter	\$16.25
#401	Toothbrush Holder	\$58.75
#420	Charger Horse Bookend	\$71.00
#425	Mountain Girl Bookend	\$93.90
#430	Irish Setter Bookend	\$63.00
#507	Miniature Boot AC	\$30.00
#507	Miniature Boot AC	\$26.00
#507S	Boots on Thong	\$28.50
#512	Miniature Leaf	\$6.51
#555	Thunderbird Pitcher AC	\$36.00
#803	Honey Jar w/Bee	\$22.00
#804	Cross Flower Frog	\$22.50
#809	Egg Plate	\$19.00-34.00
#835	24-oz. Pitcher	\$25.00
SALT & PEPPER SETS		
44H	(94H) Barrel Tab	\$62.50
47H	Teepee AC	\$39.00
49H	Oil Derrick AC	\$36.00
93H	Guernsey AC	\$47.00
94H	Wagon Wheel	\$16.00
94HL	Horseshoe AC	\$24.50
97H	Barrel	\$37.00
165H	Puma AC	\$76.00
558H	Snail AC	\$37.00

PLATES		
1965	Christmas Plate	\$115.00
1966	Christmas Plate	\$20.00-81.00
1967	Christmas Plate	\$26.00
1968	Christmas Plate	\$16.07
1970	Christmas Plate	\$ 8.09
1973	Christmas Plate	\$ 9.99
1974	Christmas Plate	\$ 8.00
1975	Christmas Plate	\$ 8.00
1976	Christmas Plate	\$ 8.09
1977	Christmas Plate	\$ 8.00
1982	Christmas Plate	\$21.00
1984	Christmas Plate	\$10.50
1990	Christmas Plate	\$18.51
1991	Christmas Plate	\$16.50
1994	Christmas Plate	\$20.50
1996	Christmas Plate	\$15.50
	Bicentennial Plate Set (5)	\$40.00
	Teenagers of Bible Set	\$91.00
OK-2	Plate	\$57.00
	Wildlife—Deer	\$49.93
	Wildlife—Prairie Chicken	\$76.00
	Wildlife—Buffalo	\$51.00
COLLECTOR V-VASES		
V-1	Collector Vase	\$76.59
V-2	Collector Vase	\$75.00
V-3	Collector Vase	\$43-75
V-5	Collector Vase	\$36.00-41.00
V-9	Collector Vase	\$60.00

CHRISTMAS CARDS		
1953	Christmas Card	\$78.00
1969	Christmas Card	\$18.50
1972	Christmas Card	\$13.00
1973	Christmas Card	\$10.00
POLITICAL MUGS		
1968	Mug—Elephant	\$46.59
1969	Mug—Elephant	\$31.00-38.00
1971	Mug—Elephant	\$19.00
1972	Mug—Elephant	\$20.00
1975	Mug—Elephant	\$15.00-30.00
1976	Mug—Elephant	\$15.00-26.00
1977	Mug—Elephant	\$15.50-20.00
1978	Mug—Elephant	\$11.00
1979	Mug—Elephant	\$26.00
1980	Mug—Elephant	\$36.00
1975	Mug—Donkey	\$13.00-16.00
1976	Mug—Donkey	\$16.09
1979	Mug—Donkey	\$16.00
1980	Mug—Donkey	\$13.00
1993	Mug—Donkey	\$46.00
MISCELLANEOUS—NO NUMBER		
	Golda's Jug	\$20.00
	Matchbook—Frankoma	\$22.51
#4	Dealer Sign	\$43.00-61.00
	Will Rogers Plaque	\$52.00
	Child's Plate	\$20.50
	Shell Dish TQ	\$20.71
	Lazy Susan	\$52.54

Art Deco Nudes by Gerald Smith

Very Limited Editions

—600 Pieces per Series—
—Each Numbered—

Nude Candleholder

11-5/8" Tall

Number 2 in series

—Available in—
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—Also in Frankoma's new—
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Produced by Frankoma Pottery Exclusively for Gerald Smith



\$75 + \$6 S/H

Check or Money Order Accepted

Frankoma Fan Dancer

Marked Frankoma USA 1997-113

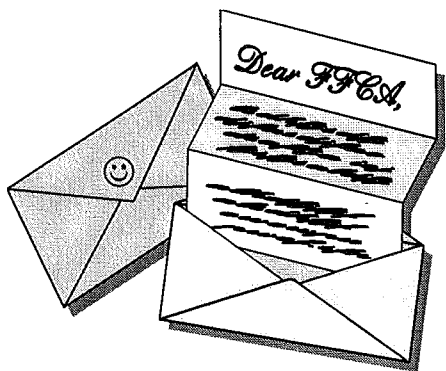


Glazes: Black Onyx, Bone, Desert Gold and, Prairie Green.

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



Mail Call

Dear Frankoma Family...

Well, if you haven't heard yet, our February 21 auction was a **disaster** (at least from our point of view). For some reason, Mr. Webb decided to bid on all of his own merchandise, including the Fan Dancer. We had a legitimate \$500 bid, but he purchased it back at \$525. We were just sick that so many of our Frankoma friends had driven so far to be cheated out of their goal. We couldn't do anything but try to make sure everyone knew who they were bidding against. Still many people left frustrated and angry with us. If anyone asks, please tell them we have terminated our association with Mr. Webb's auction. I know he will hire another auction firm and will probably have another auction in the near future. **BUT IT WON'T BE WITH US!** Thanks for helping us spread the word.

Reba Flanders
Flanders Auction Service, Okemah, OK



Dear Donna...

Thank you so much for sending all the information regarding the Frankoma Family Collectors Association. My 22 year old daughter Stacey inherited my grandmother's Prairie Green Plainsman dinnerware. There are always good memories of dinner at Grandmothers, therefore memories of the Frankoma dinnerware. We always remember hot chocolate steaming out of the large Prairie Green mugs.

Grandmother was very practical and only purchased dinnerware and a few serving pieces. When Stacey received the dinnerware there were a few plates, cups, and saucers missing from the 12 place settings. So the hunt began! I knew I had seen a few pieces at garage sales, antique stores and estate sales. We even managed to get friends and relatives involved in the search. We have never had so much fun looking for any other collectable as we have looking for "the green stuff".

We feel we've become experts on glazes, clays, etc. It surprises me that many

antique dealers are uninformed about Frankoma. We laughed about the article "The Frankoma Dance of Joy". We've done this dance many times! Stacey has now added many vases, bowls and collectible pieces to her collection, which now totals over 200 pieces of Prairie Green. Some of our favorites are the Fireside Vase, the Modeled Vase, a pair of Cactus Candleholders, and the Will Rogers Plaque framed in Prairie Green that we found for \$5—and did the Frankoma dance of joy! Stacey had a dinner party for friends and served all the foods and desserts on her Frankoma. Everyone thought it was so neat that she had so many different pieces to serve from.

We look forward to getting our publications. Stacey is now starting on the Wagon Wheel pattern and is having a great time hunting. We think we'll start some Desert Gold for her brother. I thank your family for giving my daughter and me something to collect together!

Bettye from TX



Dear Family...

I must say that I just love all the info I have gotten in the last week or so from all my newly found Frankoma cousins (I didn't realize how many I had!), and the real sense of family this journal lends. I don't know anyone besides myself who collects Frankoma and have felt kinda weird when showing at my office new things that arrive in the mail, and not having anyone else show excitement, and even having the nerve to tell me they think it's ugly! Not even my family shares my excitement and enthusiasm—they just don't seem to get it. But you all do, and I'm so pleased to have such a wonderful wealth of info and people willing to share. I just began collecting this past year. Thanks to all of you for making this such fun!

Karen from KS



Dear Donna...

Funny thing happened the other day at the antique mall! We came across a miniature Freeform Pitcher in Brown Satin. The tag on it said, "Made by John Frankom—German Potter—Pooteel Glaze."

When I took it to the counter, I had to laugh and tell her that it was Frankoma, John Frank was from Oklahoma, and that it's a *rutile* glaze. She said the dealer was an elderly man, an immigrant from Germany, not very up on his English, and had poor eyesight. Then to make it worse (or better), the cashier said, "Oh, so that's *Frank-O-Rama*?" I tried not to bust out laughing, and corrected her on the spelling and pronunciation.

So far, Hal and I have heard "Frankhoma," "Frankomia," and "Frank-O-Rama." I like Franko-O-Rama the best. It reminds me of those "o-rama" marketing tags of the 1950's, like Cinerama, Bow-larama, etc.

Hal from MO

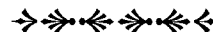


Hi, Donna...

Wanted to let you know about our fantastic weekend of Frankoma searching—we were in Michigan and Ohio. We found the following items: #50, 10" Grecian Vase, AC, and the best part is it's in Dusty Rose (our first piece in this color); #59, Thunderbird Canteen, AC, and the best part is it's in Turquoise (our first piece in this color); #163, 3" English Setter, AC, PG (we're dancing! woohooo!); #68, 5" Cube Vase, AC, PG; #452, 7" Free Form Ash Tray, AC, PG; #304 Double Candleholder (only one), AC, Osage Brown; #507, Mini Boot w/Star, AC, DG; Gracetone #103, vase thing in Aqua.

So we're doing the "Frankoma Dance of Joy" here in Michigan today! Just want you to know our luck is still with us! We're still planning to make the reunion this year. We're really excited about meeting you and Joniece and the rest of our cousins. We also have an unusual piece we think maybe, perhaps, hopefully, who knows, may be Frankoma. Have not found it in any book.

Your MI Cousins, David, Diane & Eileen



Good morning, fellow "Frankies!"

I got my *Pot & Puma* yesterday (Summer/Autumn issue) and read it cover to cover as usual. Afterward I got out my other Frankoma publications and looked through them again. Another evening spent with my hobby!

Guess I had Frankoma on the brain last night when I went to bed, because I dreamed of Frankoma! Yep, dreamed that I discovered there were 6 more V-Vases I did not own. I was busy trying to write down the numbers and descriptions, and my pen ran out of ink!! (Almost became a nightmare.)

So, thought I would share this dream with you and say that if you haven't read your *Pot & Puma* yet, it is a goody. They're all good, but this one shines! And if you aren't a member of FFCOA, you are missing out on some great educational material!

Sharon from OK



Hi, Donna...

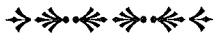
The (info) packet arrived today. I am thrilled! Thanks so much for being so fast with it. I have been on pins and needles waiting for it. I will be sending the check

tomorrow for my dues. Love the newsletter! It seems like a letter from family. After losing both my parents in the last two years, and my only brother having a serious stroke, I now feel as though I have a second family!

I have continued to sell some of my overflow on eBay and doing quite well with it. Actually, I give much of the overflow to Scott, my son who has a serious case of Crohn's Disease, and is pretty much limited as to employment. He is getting a kick out of eBay and making a little money. When he tags along with me while out junking, he always goes straight to the Frankoma pieces and finds a lot that I keep, and if I already have it, he buys anyway and resells. My little house is getting full of Frankoma!

I read the (Gibb Green) article about the mini's and was proud that I had found not one, but three of the little #550 pitchers. Thanks again for the packet. I love it and am so excited!

Pat from TX



Dear Donna...

I'll bet your father would be amused to learn that some of the "hoity-toity" antique dealers who do what they consider to be the "premier" shows on the circuit are beginning to include a piece or two of Frankoma in their "elegant" booths—perhaps hidden away in the farthest corner, and still a discrete distance from the reproduction Sevres porcelain pieces that they're selling as authentic. But nevertheless it's there.

We had one such show here this weekend, and one dealer who has for the past ten years looked extremely constipated and unhappy, her nose in the air, surrounded by her fake French porcelains, has a PG Wagon Wheel cup and saucer in her booth. I was shocked! Can you imagine? A Frankoma cup and saucer amongst all that finery? And it's priced at only \$22.50. It is, of course, Ada clay. I'm sure she would never countenance Sapulpa clay in her booth—if she knew what it was, that is. I wanted so badly to bait her about it yesterday. It would have been such fun!! But I went on my way and spared her this time, as it's really not my nature to do that kind of thing. She was just such a perfect setup. Maybe next show.

Enough sarcasm. I should be ashamed of myself. Still, I'm sure your father would get a charge out of these situations, just as I do.

C. G. from TX



Dear Donna...

Frankoma Find of the Week!! I picked up a Westwind 6-cup Tea Pot in Mountain Haze for \$4.50 at one of my favorite "junk-

tique" stores at lunch yesterday. Made my week!

The lady that cleans my house loved my large Plainsman Coffee Mug (#5M) so much, she asked me to find one as a gift for her friend. So I scoured eBay and got a black, newer one for about 8 bucks to see if it would suffice. Well, her fella took possession, and now there are two new Frankomaniacs! I've found 5 more mugs (she may not get them all) to try out on her friend. Your family really started something, you know?

I'm coming to the reunion this fall. How do I go about making reservations? I want to be sure and have a place to lay my curly head!

Julie from TN



Dear Donna...

I just want to express my thanks to your family for creating such beautiful pottery. I can't tell you how much fun it is for me, Trish, and Leann to go shopping together—or should I say "hunting" together—for Frankoma. We usually start screaming when we see one of our colors. Leann (one of our charter members) has been our mentor. I thoroughly enjoy researching and hunting for my Frankoma. And most of all, I can collect something so exquisite and something I can afford. Thank you again!

Jennifer from IA

Jennifer wins the award for "Miss Enthusiasm"! Keep studying, Jennifer, and one day you'll be giving one of our seminars.



Dear Joniece and Donna...

You two gals are a great team! I really enjoy reading the *Pot & Puma*.

I'm one of those who bought Frankoma Christmas Plates the year they were married (1966). In December of that year, we came across a small gift shop going out of business. The owner had one 1965 and two 1966 plates left. We loved them and bought all three. We gave my mother the extra 1966, and have been buying them every year since. Over the years I've lost two plates (they don't survive floors very well), which I hope to some day replace.

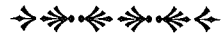
All artists have their dry spells. And, as a china painter, there are those plates and tiles on the closet shelf that I don't usually mention to my students, unless as an example of what not to do.

Keep up the good work, and don't stop those Christmas Plates!

P.S. I love my "Red Chicken" even more now, since I understand the struggle that went into its creation.

Dot from FL

Thanks for loving my "Red Chicken," Dot. He needs all the love he can get. I only wish it were for other reasons he's loved. JF



Dear Cousin Donna...

I wanted to drop this note to tell you how much I enjoyed talking to you that Sunday evening. I felt like I made a real new friend. Having you spend so much time and not be in any hurry really impressed me, because that is not usually the case.

We have made several new and long-lasting friends since becoming a member of the Family. It's so much fun hearing how people stumble across some treasure, as we have. It sure gives you a rush to find out something you bought for a few dollars lists in the book for 100 times what you've paid.

We're sure looking forward to the reunion, making lots of new friends and "cousins."

Dee and Floyd from OK

It was such fun meeting you both face-to-face at the reunion! Being part of this Frankoma Family sure comes natural for you, as I knew it would. Welcome aboard, cousins! We love ya!



WE REMEMBER OUR FRIENDS

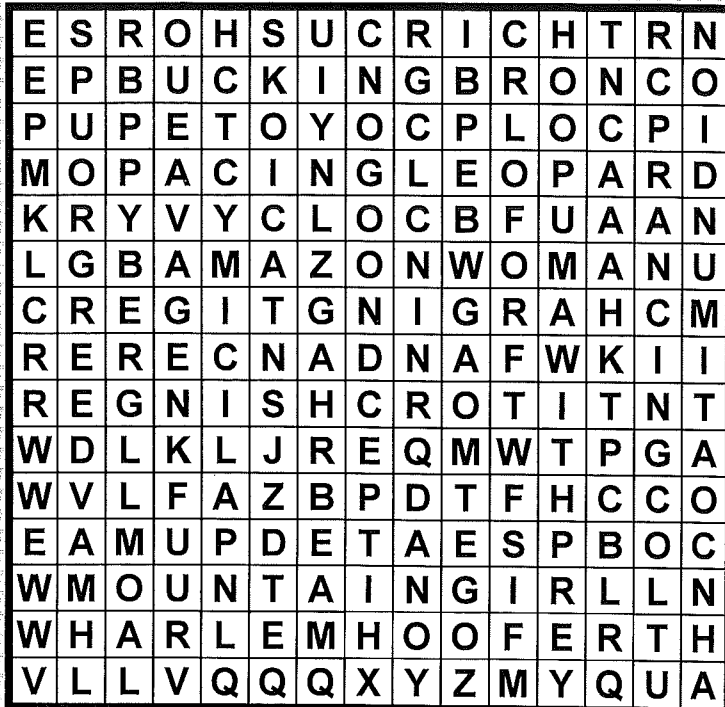
Dorothy Bennett, FFCA member from Springfield, IL, passed away on October 8, 1997. The Frankoma Family of collectors wishes to express profound sympathy to her husband Ernest. †

Jim Walker, husband of FFCA member Virginia Walker, was killed on November 14, 1997 by a hit and run driver while jogging. Jim and Virginia were married almost 40½ years.

The membership joins the Frankoma Family Collectors Association officers and trustees in expressing their heartfelt sympathy and condolences to Virginia. †

FRANKOMA FUZZLE FUN

BY ALAN STOLTZ AND
CECE WINCHESTER-STOLTZ



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

- | | |
|---|---|
| <input type="checkbox"/> Amazon Woman | <input type="checkbox"/> Harlem Hooper |
| <input type="checkbox"/> Bucking Bronco | <input type="checkbox"/> Mountain Girl |
| <input type="checkbox"/> Charging Tiger | <input type="checkbox"/> Pacing Leopard |
| <input type="checkbox"/> Circus Horse | <input type="checkbox"/> Prancing Colt |
| <input type="checkbox"/> Coati Mundi | <input type="checkbox"/> Puma with Prey |
| <input type="checkbox"/> Coyote Pup | <input type="checkbox"/> Seated Puma |
| <input type="checkbox"/> Deer Group | <input type="checkbox"/> Torch Singer |
| <input type="checkbox"/> Fan Dancer | <input type="checkbox"/> Walking Ocelot |

JOSEPH TAYLOR DESIGNS

✂ CLIP HERE AND SAVE

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 _____
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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.

Display Advertising Rates

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

Publication Schedule

ISSUE	CLOSING
WINTER	January 31
SPRING	April 30
SUMMER	July 31
AUTUMN	October 31