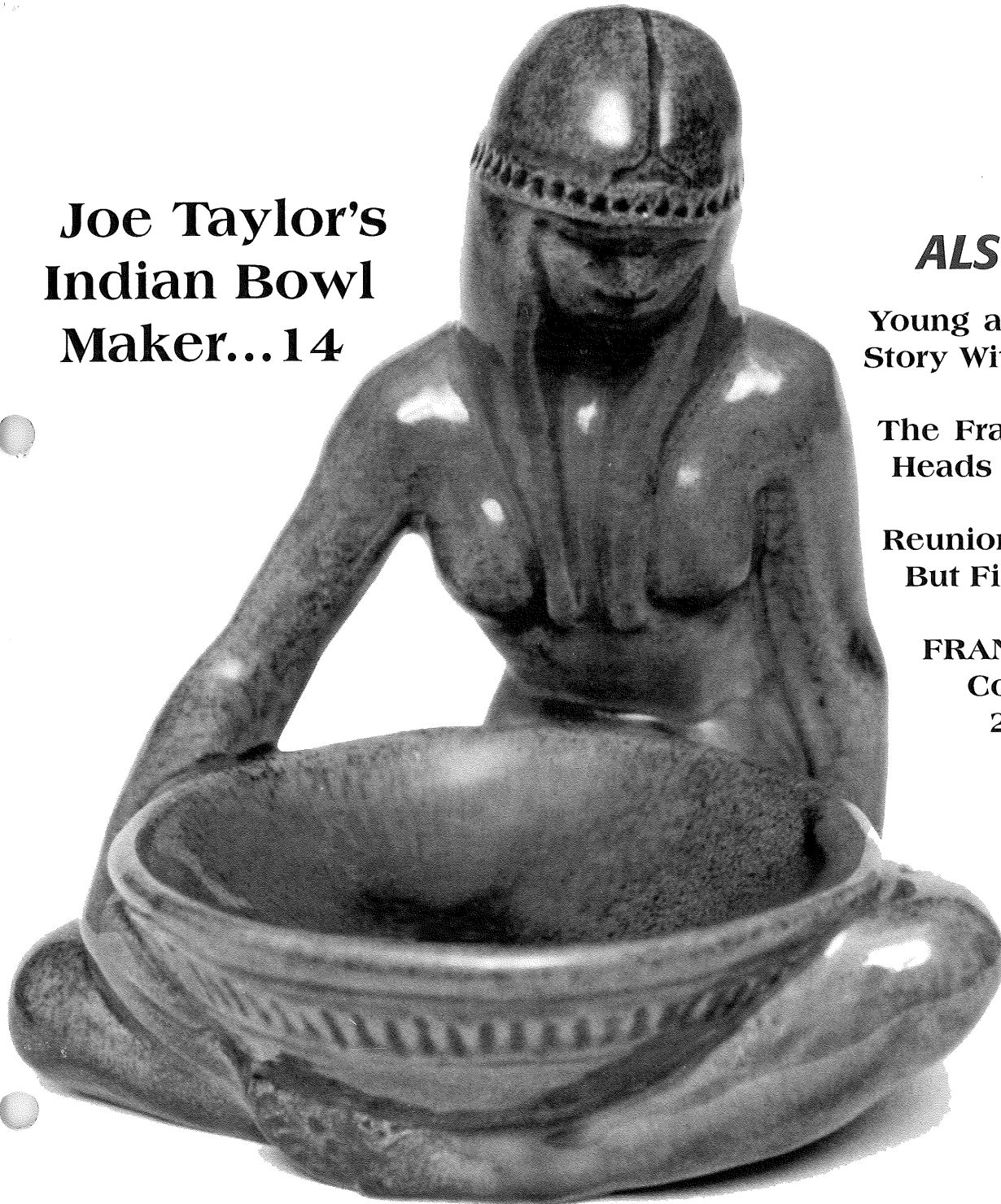


Pot & Puma

Vol. 5, No. 3-4 • Published for Members of the Frankoma Family Collectors Association

**Joe Taylor's
Indian Bowl
Maker... 14**



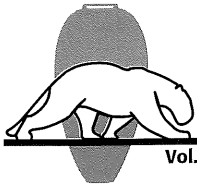
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Pot & Puma

Vol. 5, No. 3-4 • Published by the Frankoma Family Collectors Association • Summer/Fall 1999

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 Pottery as a collectible. It was granted non-profit corporation status by the State of Oklahoma on January 31, 1995.

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Summer/Fall 1999 Issue: The *Pot & Puma* is published quarterly: Winter, Spring, Summer, and Fall 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 1999 by FFCA.

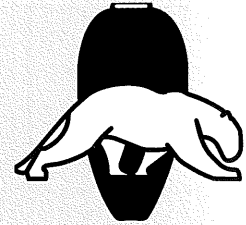
Membership: \$25 (family) per year. Membership includes subscriptions to the *Pot & Puma* and the *Prairie Green Sheet*. Back issues of the *Pot & Puma* are available at \$5 per issue. To order, write FFCA, PO Box 32571, Okla. City, OK 73123-0771.

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

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Frankoma Family Collectors Association Web Site: www.frankoma.org



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PRINTING
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Bethany, OK

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Raymond Lutz Murray
1912-1997

*Ceramic Designer,
Master Moldsman,
Jobber and Craftsman*

By Jack Leslie Kish



A Special Thanks!

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

On the Cover: TAYLOR-marked #123 Indian Bowl Maker, circa 1933-34. This is one of a possible 50 Bowl Makers with the TAYLOR mark. A rare beauty indeed!
(Photography by Steve Littrell)

FROM YOUR FFCA BOARD OF DIRECTORS

Deb Oller, President • Jim Vance, Vice President • Donna Frank, Secretary • Nancy Littrell, Treasurer

FROM THE PRESIDENT Deb Oller

Hello, Family!

Would you believe it? We're already planning for our Frankoma Family **Reunion 2001**. We have a real challenge ahead of us to top **Reunion 2000**! I wish all of you could have been there. I know I'm going to miss some of the highlights, but I do want to tell you about some of the events.

Two years ago, when I was Vice President, there were two seminars I wanted to get on the reunion schedule for us. One was a class by Joniece Frank. I was able (with a lot of persuasion from Donna and Nancy) to get Joniece to do a moldmaking demonstration in both 1999 and 2000. Joniece is always reluctant, afraid that everyone is going to be bored. Instead, her class is always overflowing, and it's one of our members' favorites. We all have questions we want to ask, and Joniece always has the answers.

After I became President, our new Vice President Jim Vance fulfilled my second wish. He was able to get FFCA member, ceramic artist Dave Greer, to give a demonstration on the potter's wheel! Mr. Frank knew Dave well and very much admired his work. Dave is one of the rare artists who has made his living for most of his life from what he created on his potter's wheel. His work is very impressive! Since Dave's wheel is large and not portable, the Frank daughters loaned him their father's wheel. So all of us attendees got to see the same potter's wheel that Mr. Frank himself used for the demonstrations that he gave so often at schools, churches and civic organizations during his lifetime. To be able to see and talk to Dave Greer and to see Mr. Frank's wheel being used really warmed our hearts. We'll be trying to persuade Dave to return for an encore next year.

Our **Auction 2000** raised more money for the **John Frank Memorial Scholarships Awards** than ever before! We've already asked Don & Lynn

Murphy to again chair the event, always held on Friday evening following the banquet. We've also asked the Flanders family to be our auctioneers again this year. Dan & Reba Flanders are FFCA members. By the way, I think we might even teach their son Daryl (part of the auction team) that every hard-to-identify Frankoma piece is not a "candy dish!" Yes, that's a running inside joke—if Daryl doesn't know exactly what the piece is, be it Christmas Card, vase or coffee canister, he'll announce it as a "candy dish."

It isn't too early now for all of you cousins to start looking for something special to contribute to the auction this year. **We remind you that every Frankoma or Frankoma-related item auctioned comes exclusively from the membership!** My favorite item that my husband Steve and I were able to win at the auction was a copy of Mrs. Grace Lee Frank's book of poems. Thanks to the person who donated this hard-to-find book of Mrs. Frank's poetry!

If you're an FFCA member, there is one item you can still acquire and enjoy, even if you didn't attend the convention. Our **FFCA Commemorative 2000** is one you will love! Joniece used the pot from FFCA's Pot and Puma logo, and superimposed a replica of her father's 1940's #2 Dealer sign (a teepee with an Indian head), combining them into a lovely wall vase. Your choice of four unique colors: Bronze Green, Turquoise, Gun Metal or Old Ivory. Ordering all four offers you a great bargain!

Joniece and Donna topped off our "Year of the Indian," by creating our table centerpieces. Joniece designed unique little terra cotta bud vases in the shape of an Indian calumet pipe—a limited edition, signed and numbered. And these were auctioned off to the highest bidders to add to the scholarship fund. FFCA is still reaping rewards from the talent of the Frank family.

Now that I've somewhat brought you up to date on **Reunion 2000**, let's talk a bit about **Reunion 2001**. The dates are set for Friday and Saturday, September 14th and 15th, at Freddie's Pavilion

on Route 66 in Sapulpa, OK. For those who wish to pre-register, you may do so on Thursday afternoon, September 13th, and Rick and Dick will again be manning the registration table. We deeply appreciate Rick and Dick for all the work they do at the reunions each year. They arrive early in the week to run errands, help Joniece and Donna get the house ready for Friday afternoon's Open House, then go to Freddie's in time to register the early birds.

VP Jim Vance is in overall charge of the reunion and will be working closely with me, and with all the committee chairs. Jim is already lining up our speakers for Friday and Saturday's seminars. We always try to offer something new for returning members, but also repeat some of the basics for our first-timers.

The tour of the Frank home (made in large part of Frankoma brick and tile) is something all of you cousins should see for yourselves on Friday afternoon! You'll be viewing some of the early Frankoma items you've seen only in books.

Randy McFarlin will chair our Saturday's **Show & Sell** this year. If you wish to sell at this event, you'll be sent information on reserving tables later. Right now you need to start putting aside your duplications or pieces you can part with and decide whether you want to set up a table at the Show & Sell—or put them in the auction (either outright donation or on consignment). I bought my husband's birthday present at the **2000 Show & Sell**. I was able to get Gerald Smith's Cobalt Blue "Lady with Puma." She is breathtaking! You never know what you'll find at the convention that you haven't been able to find elsewhere, in addition to the joy of renewing old friendships and making new friends.

There are two more topics I need to bring you up to date about. Issues of our **Pot & Puma** and **Prairie Green Sheet** will be in the mail shortly. The **Prairie Green Sheet** may be a little short on ads this time, but we're enlarging the directory section for those members

FROM YOUR FFCA BOARD OF DIRECTORS

Deb Oller, President • Jim Vance, Vice President • Donna Frank, Secretary • Nancy Littrell, Treasurer

who want to be able to contact, and be contacted by, other members. I believe you'll be pleased with the next issue of our *Pot & Puma*. A lot of work has gone into it.

Please feel free to drop a note to me, or any of our officers or trustees. Sometimes our busy lives keep us from answering right away, but we do try to answer our mail promptly—online and off. We sincerely do want to keep in touch with you.

Wishing you the best Frankoma finds, and much joy in your collecting!



FROM THE SECRETARY Donna Frank

Do you volunteers get tired of being thanked and thanked over and over again? We asked for help, and you came running to our rescue. We thank you.

Maybe you people at the registration desk appear to just sit around all day and hand out registration packets, but we know the preparation that goes into that department before the first person walks up and registers. We thank you.

You guys at the commemorative sales table hardly get a chance to sit down the whole two and a half days. You constantly talk to people, help them select, answer questions, exchange stories, take money, and wrap purchases so our collectors can get them home safely. We thank you.

Even when we're not aware, we can be sure there are those unobtrusive security people are overseeing our **Show & Sell**, quietly melting into the crowd, ever aware, ever watching to see that nothing clandestine is taking place. Thanks to you, our losses have been near zero! We thank you for always being there.

Joniece and I are so grateful to every one who comes early to get us ready for the open house! Cousins from Iowa are here to help clean, haul, and do repairs. And local Family members are so willing to come and dust and sweep wherever we point. We thank you every one.

From the Vice President James L (Jim) Vance

Dear Family . . .

It's hard to believe that the New Millennium **Reunion 2000** has come and gone so fast. We've run out of adjectives to describe it, so we'll just rely on the old ones—**FANTASTIC, WONDERFUL, and EXCELLENT REUNION!**

We expected the **Commemorative 2000** to go over really big, and it did. Everyone was thrilled with the unique wall pocket that Joniece designed for us. She was also the designer of the limited edition table centerpieces that were a big hit and were auctioned off to the highest bidders. **BIG THANKS** to **FRANK X 2** for all the work they did to produce both of them for us!

The seminars, as always, were excellent. Everyone marveled as they watched Ceramic Artist Dave Greer throw on the potter's wheel—which, by the way, was Mr. Frank's personal wheel on which he had thrown many, many pieces in years past.

Joniece gave insights into the processes of mold making and casting, which was very enlightening for everyone, and Bob McBain's lessons on how to find Frankoma on the Internet was a great help to many who were wandering around lost on the Information Highway.

And who doesn't have fun at our auction! The Flanders family always gives us the greatest show in town every year. The Auction Committee had their system going, everything moved through at top speed, and it was over shortly after 1:00 a.m. **THREE CHEERS** and **BIG THANKS** to all who worked this event—and to all the Frankoma Family members who so generously brought us an incredible number of items to auction!! Money was made for our student scholarships, and it just keeps getting bigger and better every year!

The two-hour **Frankorama 2000** was for some a surprising success. It worked beautifully, and it's under consideration for a repeat performance next year. Both

sellers and buyers wound up very happy!

Our sincere thanks to each and every one of you who helped make our **Reunion 2000** the very best ever. My committee chairs and their committees are a **WONDERFUL** group of people to work with. I knew I had nothing to worry about, I had confidence in them, and they did their jobs so well. Thanks to you all for making me look so good!

And last, but not least, we wish to thank all of our members who attended this year's event. We hope you had fun, made some new friendships, and we'll see you again next year!

At our Board meeting on March 9th, we'll start planning for **Reunion 2001**. As always, we continue to look for different seminars and events that we think the membership will enjoy. Please do let us know if there's anything you would like to change or suggest that we add for **Reunion 2001**. We always listen to you! **LOVE YA, COUSINS!**



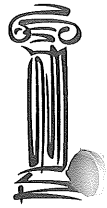
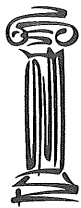
Answers to Your Most Frequently Asked Questions

"Why am I not getting my Pot & Puma regularly?"

In the spring of 1999 a lawsuit was filed against FFCA. In August 2000, the Board approved a financial settlement to end the suit. When the several years of legal fees were tallied in, there was an unfortunate gap left in the club's operating fund.

As you will recall, prior to the settlement, FFCA had hired a new publisher, printer and mailing service to catch up with back issues and return to our regular publishing schedule. The FFCA Board calculated and approved the increased costs of putting out both our publications. Couple this increase with the unforeseen settlement, and it simply left a gap from which no funds can flow until the gap is once again

(Continued on page 7)



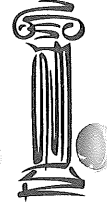
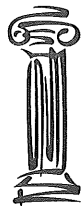
FRANKOMA FAMILY COLLECTORS ASSOCIATION

BALANCE SHEET

FOR YEARS ENDING DECEMBER 31

	1999	1998	1997	1996	1995
ASSETS					
CASH	\$14,066	\$13,331	\$15,680	\$10,171	\$3,123
PREPAID/DEPOSITS	--	--	--	--	75
TOTAL ASSETS	\$14,066	\$13,331	\$15,680	\$10,171	\$3,198
LIABILITIES AND NET ASSETS					
LIABILITIES	-	-	-	-	-
NET ASSETS:					
UNRESTRICTED:					
SCHOLARSHIP FUND (a)	\$18,793	\$18,534	\$14,717	\$7,494	\$2,241
OPERATING	(4,727)	(5,203)	963	2,677	957
TOTAL UNRESTRICTED	14,066	13,331	15,680	10,171	3,198
TOTAL LIABILITIES & NET ASSETS	\$14,066	\$13,331	\$15,680	\$10,171	\$3,198

(a) Auction gain on sale of collectibles—designated for scholarships less scholarships paid



FRANKOMA FAMILY COLLECTORS ASSOCIATION

STATEMENT OF ACTIVITIES

FOR YEARS ENDING DECEMBER 31

UNRESTRICTED

	1999	1998	1997	1996	1995
REVENUES:					
MEMBERSHIP DUES	\$11,226	\$15,614	\$15,534	\$12,200	\$7,765
REUNION/AUCTION	10,041	28,658	26,429	12,943	3,878
REUNION/DINNER/COLLECTIBLES (b)	30,122	9,695	11,061	6,332	-
ADVERTISING	157	729	1,298	660	529
TOTAL REVENUES	\$51,546	\$54,696	\$54,322	\$32,135	\$12,172
EXPENSES					
REUNION/AUCTION	\$ 9,782	\$24,841	\$19,206	\$ 7,690	\$1,637
REUNION/DINNER/COLLECTIBLES (b)	24,965	12,187	9,908	7,231	-
PRINTING	2,552	5,125	7,097	4,691	3,440
OFFICE SUPPLIES	4,395	3,643	3,879	3,145	2,226
POSTAGE	3,092	5,204	3,729	1,471	1,671
TELEPHONE	1,922	1,930	1,540	-	-
INSURANCE/LEGAL	4,103	4,115	1,325	-	-
SHOWCASE/VISA/COMP./SOFTWARE	-	-	2,129	934	-
TOTAL EXPENSES	\$50,811	\$57,045	\$48,813	\$25,162	\$8,974
CHANGE IN NET ASSETS	735	(2,349)	5,509	6,973	3,198
NET ASSETS BEGINNING OF YEAR	13,331	15,680	10,171	3,198	-
NET ASSETS END OF YEAR	\$14,066	\$13,331	\$15,680	\$10,171	\$3,198

(b) 1995 Reunion expense unseparated

SUMMARY OF FINANCIAL ACTIVITIES FOR 1999

Explanation of Categories For Balance Sheet and Statement of Activities

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.

EXPENSES

REUNION/DINNER/COLLECTIBLES*—Cost of reunion dinner, film, copies, supplies and collectibles.

PRINTING—Cost of PGS and P&P.

OFFICE SUPPLIES—Paper, envelopes, Web site, etc.

POSTAGE—Self explanatory.

TELEPHONE—Self explanatory.

INSURANCE/LEGAL—Self explanatory. No taxes as we are tax exempt.

SHOWCASE/VISA MACHINE/COMPUTER/SOFTWARE—Various equipment purchased for FFCA operations. Purchased a computer for the Secretary in 1997.

STATEMENT OF ACTIVITIES

REVENUES

MEMBERSHIP DUES—Dues received and deposited.

REUNION/AUCTION*—Auction sales.

REUNION DINNER/COLLECTIBLES*—Registration proceeds for auction dinner and collectibles sold.

ADVERTISING—Proceeds from sale of back issues of publications.

*Years prior to 1999 included auction collectibles in Scholarship fund.

REVIEWING 1999

- **Membership dues** were lower due to late renewals.
- **Reunion auction** will now include only net proceeds of the Auction (as approved by the Board of Directors) less any scholarships paid. 1999 results are as follows:

Auction Gross:	\$10,041	
Less Consignors	<u>-6,782</u>	\$6,782
NET	\$ 3,259	
Scholarships paid	<u>-3,000</u>	\$3,000
Net to Scholarship fund	\$ 259	\$9,782
Balance 1/1/99	\$18,534	
Balance 12/31/99	\$18,793	
	=====	

- **Reunion Dinner/Collectibles** now includes the sale of collectibles formerly included in the scholarship fund.
- **Printing/Postage** are lower due to publications not yet printed/mailed.
- **Office Supplies** are higher due to cost of establishing our web site www.frankoma.org.
- **Insurance/Legal** no longer includes income taxes, as we have received refund of all taxes paid and are now tax exempt.
- **1999 total net results** are \$735 less \$259 to the scholarship fund leaves operating gain of \$476.

Operating Fund 1/1/99	(\$5,203)
Operating Fund 12/31/99	(\$4,727)

The new millennium year 2000 should be exciting for FFCA with greater exposure on the web and outside publishers handling the publications. Dues/renewals will remain at \$25 for year 2000. Dues/renewals will increase to \$35 for the year 2001 and possibly to \$50 for the year 2002, based upon our expense structure.

A Message to Our Members...

The primary purpose of this 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 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.

Let us hear from you. Send your letters to:

Letters to the Editors
1300 Luker Lane
Sapulpa, OK 74066-6024
ffca4donna@aol.com

Letters to the Editors



FRANKOMA KIDS

I read the article about the Frankoma Kids. Believe it or not, I have the Gardener Boy with dark blue bib overalls and the Gardener Girl with scalloped neckline, blue ribbon in hair to match her dress. They are priceless to me, and always have been. Your Dad gave them to me many years ago at a Dallas Gift Show.

Wish I could drive and come to the convention.

Mary Lou Marshall, OK



POT & PUMA ARRIVED TODAY!

The Pot & Puma arrived today, and Richard and I are overjoyed with the article about our hardware store and the movie, Possums. Thanks for it and the photographer credit.

Seems like this is the best issue ever in regard to articles of interest. I enjoy learning, and Joniece taught this ole teacher a few things in regard to handling our Frankoma treasures. Hope I can bite my tongue, or use finesse, when I now notice others mishandling them.

Thanks to all the Board members and those involved in this issue of the Pot & Puma. It blessed my heart. See you at the reunion in September!

Juanita Clark, OK



WOW! WHAT A WONDERFUL POT & PUMA!

Carson & I were thrilled to receive our Pot & Puma(s), and especially pleased with the way our article turned out. You really did a great job on this one! And I've already read the whole thing, from cover to cover! It's full of great articles!

Be sure to give our enthusiastic words of appreciation to anyone else in the club who deserves it for this great issue of our great club magazine—we LOVED it!

Bonnie Patterson, TX

OUTSTANDING JOB!

Outstanding job! The Pot & Puma just gets better and better! Congrats to Donna and Nancy for a job well done. The new format and high quality photographs are something to look forward to with each issue.

Henry Johns, KS



THE NEWSLETTERS ARE GREAT!

We just found the #WA2 Fondue Warmer. I had never seen it before. I was so excited, I walked around the store muttering to Ed, "Have you ever seen this? It holds three candles!" I had never seen anything like it. I've left it on the dining room table instead of putting it away.

Ed's eyes will never be the same after seeing a picture of Jim and Sharon Vance's "little family" in the Pot & Puma. I'm waiting for him to insist we start bidding on the Internet. But he hasn't yet.

Judy Lowery, CA



THANKS FOR THE INFORMATION

Thanks for the information. There is additional value attached to Frankoma. Being a native Oklahoman, it is comforting to reflect on the fact that there are among us, those Oklahoma entrepreneurs that have the creativity and artistic talents to believe that what they are doing is worthwhile, and subsequently make a contribution to our state's heritage.

I don't know of any others that I can recall at this moment, but Frankoma has been in my memory as an all-Oklahoma product since I was a small child. It is a tribute to your Dad, his talent, creativity and courage, to produce a product that is automatically recognized as an Oklahoma original.

Bob, KS

(From page 3)

filled. A little time is all it takes. New members are joining us every day, and more renewals are coming in every month—and for that, we do thank you for your promptness!

“And where’s my Prairie Green Sheet? I miss it!”

Well, yes, of course you do. But ask yourself this—what’s a *Prairie Green Sheet* without buy/sell/trade ads? For a long while, in order to fill its pages, Nancy was having to regularly e-mail all members who were on the Internet and virtually beg for ads! With the advent of eBay, plus our current handy much-used Frankoma Forum (<http://www.delphi.com/frankoma>) with its free ads to members and non-members alike, who needs the *Prairie Green Sheet*?

Our numerous cousins out there with no computers—that’s who! It’s only fair that all collectors have the same chances to acquire the same Frankoma treasures being offered for sale! But

Nancy and Donna are simply not getting paid enough (\$0 annually, but doubled each year) to drop everything and write letters each time to all members, with or without computers (more time, more mailing costs!), to press for ads to fill the pages. They’ve hardly enough time to do all that’s required of them now. So we humbly suggest you get your “For Sale,” “For Trade” and “Wanted” ads together and get them in the mail (or e-mail)—no matter when. “Now” is a really good time. Then you can put on a big Frankoma Family smile when it appears in the next issue and your phone starts ringing. **(Please note buy/sell date and time on the front cover and no phone calls, even a minute before! That goes for buyers and sellers alike!)**

Realize that no other club offers a service like this to its members! Free ads? Never. Okay, so we were pretty ambitious when we started this little paper. But we thought it would be a really good thing to do, and we weren’t wrong. But the facts are simple and all too obvious, folks—no ads, no *Prairie*

Green Sheet. Are we going to let it go belly up? This has always been, and always will be, a member-driven organization, because that’s the way it was designed. But it’s up to the collectors to drive this buggy, or the horse may have to be put out to pasture. Please think about it.

“So how much are the dues now?”

On January 1st of this year the dues rose from \$25 to \$35, which by all reasonable logic should have been done a year or two ago. Always and forever, hindsight remains 20/20. With more than 650 families gathered together in one big family from coast to coast, this national organization, with all that it offers, can no longer operate on \$25 per family (with unlimited number of members per family). In the meantime, you have the promise of your Board that dues will not rise again for at least two years, if then. It’ll be a squeeze, but we’ll make it work for you—for the good of the club, and for the good of all its membership. 🐾

Frankoma Funnies



Bummer. I hate when the Indians win. Loser has to clean up the mess.

Young and Foolish—A Story With a Moral

By Karen Johns
Lawrence, KS

TWELVE YEARS AGO WHEN WE moved to our new house in the country, we had a big yard sale. Among the unwanted items we wanted to sell were some *really ugly* old vases that had come to us from my dad's parents. We were absolutely thrilled when a lady offered us \$50 for the set! That was when we were young and foolish.

Time passed, and one day we saw those *really ugly* old vases in an antique mall. Checking the price tags, we nearly fainted when we learned how much they were worth! To make a sad story short, they were Roseville.

And now, the plot sickens. Now that

we're "*officially*" antique dealers—and in my parents' loving eyes, pottery experts—Dad keeps asking, "Gee, whatever happened to those *really ugly* old vases my folks had?" Not being able to admit how young and incredibly stupid we were so long ago, my husband and I look down and mumble something about their probably being in a box somewhere.

I know we should have admitted our foolish faux pas immediately. Dad would probably have understood and forgiven us. Instead, here I am watching eBay every day, trying to find some of those *really ugly* old brown vases, for which I'll probably have to mortgage the house. But once Daddy's girl, I guess, always Daddy's girl.

We look back and ask ourselves

... know your Frankoma shapes! Study them and know them well, so when you come across a great find in an unfamiliar glaze color, you won't turn and walk away because you didn't recognize it. It could be the very piece that will become the crown jewel of your collection!

how we could have done that! Well, at least we didn't let them go for \$5. I do hope that nice lady would not have been able to live with herself if she'd taken that kind of advantage of us. It makes me wonder what I would do if I found a really choice piece of Frankoma under the same circumstances. Hopefully I'd remember that time when we were young and innocent and oh so foolish.

The moral to this story is—*know your Frankoma shapes! Study them and know them well, so when you come across a great find in an unfamiliar glaze color, you won't turn and walk away because you didn't recognize it. It could be the very piece that will become the crown jewel of your collection! Remember that "all Frankoma isn't green."*

Everyone should take time to read and re-read Jay Frazier's excellent article, "Finding Frankoma—Tips for the New Collector." It's on Page 16 of the Winter/Spring 1998 Issue of the *Pot & Puma*, or on-line at www.frankoma.org/tips.html. Be a smart collector.

FFCA provides us with loads of information and data, so there's no excuse. No matter how young you are—or are not—you don't have to be foolishly uneducated about what you collect! ☺



Back left vase: Un-numbered "Frank Potteries" Vase, 6-1/2" tall, circa 1933-34; Back right vase: #297 Bud Vase, "Frank Potteries," 6-1/2" tall, circa 1933-34; Front left: #402 Flower Frog, unmarked, 5-1/4" long, circa 1934; Front center: Un-numbered "Frank Potteries" Miniature Vase, 4" tall, circa 1933-34; Front right: #421 Dud Bookend, unmarked, 7" long, circa 1934-36

'Wish My Wife Were Here'

By Michael Montes
Highland Mills, NY

IT WAS A BRIGHT SATURDAY morning, and the birds were up and singing. Michael, get up! It's a great day to find Frankoma! I had plotted a group of antique stores in New Jersey the night before. I called my father Louie, partner in crime, and he was already showered and dressed, ready to go. Pop lives next door and knows he's only a cup of coffee away from going shopping with me!

I work my way into some comfortable gear and look at my sleeping wife, Kitty, who came home from work at 4:30 a.m. I kiss her on the forehead and whisper, "Wish you were coming with us, hon. Dream of treasures—like maybe some miniatures."

Pop and I start on our merry way, always positive. We work our way into New Jersey, talking about all the Frankoma I have, and all the Frankoma I want. To me, they're all good, the goods and the bads. Even those cracked ones are part of the hidden treasures that await us.

We approach the first location, and Pop and I let out a spontaneous giggle. "Wow, this place must be at least 30,000 square feet!" We park our little Frankoma seeker in the shade, because we know better than to leave it in the sun. It will take at least an hour to do this place. But here we find nothing but furniture, McCoys, Rosevilles, etc. So we move on.

Down the street is another building that's at least 40,000 square feet. We enter and split up. Pop likes my Frankoma, but he also loves his Disney, WWII and art deco. I've just started to scan when I spot a Three-Level Vase. Wow, is that pretty! Should I get a salesperson? I stand staring at it in awe for about five minutes. Decisions, decisions. *Wish my wife were here!* I turn around and run smack into a Desert Gold miniature 5DB Sugar. I quietly pick it up and bring it up front to be held. Pop is smiling at me. "Good work, son." First floor completed, with that Three-Level Vase still tugging at

me, I say "Let's go up to the second level." Pop takes off ahead of me in a cloud of dust.

On the second floor, we split up again. I spot a Mayan-Aztec three-canister set in Woodland Moss. Ohhhh—the middle one is cracked really badly, but the other two are mint. Shucks. Sure wish my wife were here.

I pout my way around to the back wall. Holy cow—am I dreaming? Is Kitty dreaming the same dream? *It's a whole wall full of Frankoma!* I try to compose myself as I walk closer, and find myself face to face with so many glazes from the past. I look around to see if there's anyone else, prepared to defend my territory. Good, I'm alone. I can pick up each piece and refer to my "walking catalog," which I've transcribed from Gary's book. Wish Kitty were here.

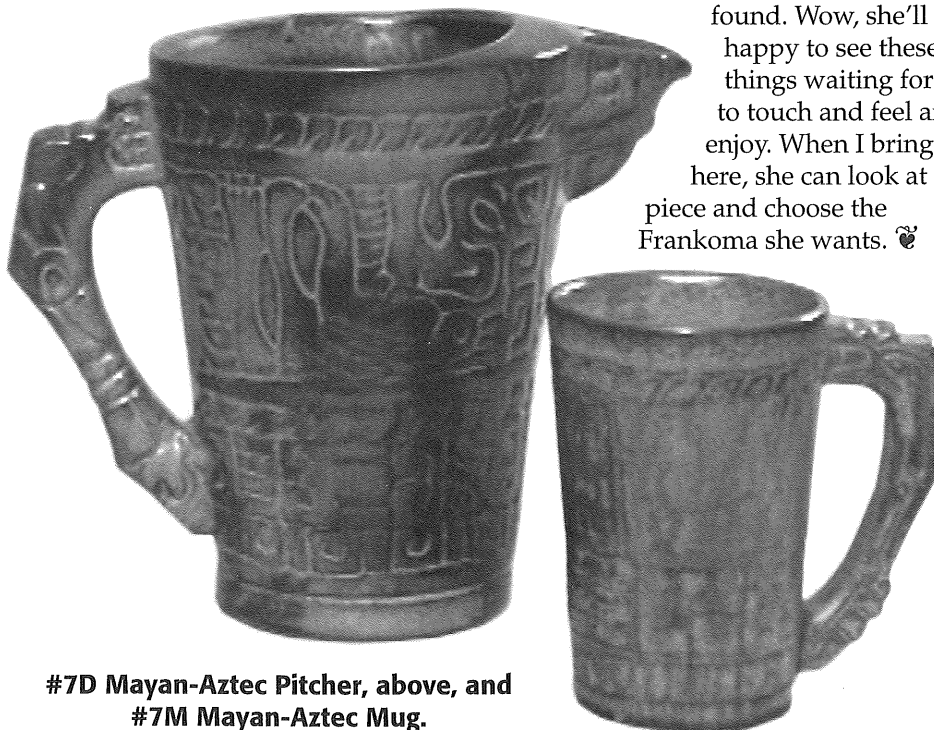
Now, with this huge selection, I can be choosy. I pick the #30 Free Form Ashtray in Brown Satin, but without the wrought iron. I leave behind a #7D Mayan-Aztec Pitcher, numerous plates, cups and warmers. Pop can't believe the amount of Frankoma on that wall either. With much excitement, I proceed, and he says, "Take your time, son." Gee, I

Holy cow—am I dreaming? Is Kitty dreaming the same dream? It's a whole wall full of Frankoma! I try to compose myself as I walk closer, and find myself face to face with so many glazes from the past.

wish Kitty were here.

I'm almost finished when I see a #507 mini Boot in Brown Satin, complete with star. It had been there so long that the price tag had no glue on it. What a find! I turned to my left and BAM!! There were my Wagon Wheel mini Sugar and Creamer in Desert Gold. As I go to pick them up, tears come to my eyes. Oh, how I wish my wife were here!

We left with a few select pieces. But what about all the other Frankoma I left behind? I'll bring Kitty here real soon to show her these treasures I've found. Wow, she'll be so happy to see these things waiting for her to touch and feel and enjoy. When I bring her here, she can look at every piece and choose the Frankoma she wants. 🐾



#7D Mayan-Aztec Pitcher, above, and #7M Mayan-Aztec Mug.

The Frankoma Indian Heads

**By Gibb Green
Windsor, CO**

THE FRANKOMA INDIAN HEADS comprise a collection within a collection, or they may be a collection all by themselves. Let's explore the wonderful line of Indian Wall Masks and Wall Pockets produced by Frankoma from 1934 into at least the late 1970s.

During the 1940s, the small Indian Heads were given as souvenirs to all those taking tours through the plant. Busloads of school children visited Frankoma on field trips, and Mr. Frank would throw something on the potter's wheel for them to marvel at, and each took home the little Indian Head.

By far the most common of the masks is the smallest, #135, just 3-3/4" tall. It was made as early as 1934, many having been found with Pot & Puma marks, partial Pot & Puma marks and the small round 'o.' I have not

heard of or seen one marked Frank Potteries or with a Frankoma black rubber stamp. They have been found in most of the "Norman" colors, such as Jade, Blue Grey Jade, Ivory, Fawn Brown, Maple, Texas or Osage Brown, Mocha Brown, Cherokee Red, Royal Blue, Onyx Black, Verde Bronze (early Prairie Green) and Old Gold (early Desert Gold). However, I have never seen one in matte Gun Metal, Pompeiian Bronze or Dove Grey. They were made throughout the Ada Clay era in the 1940s and early 1950s and are found in all available colors for that period. The real treasures would be ones in Red Bud or Turquoise. Of course, most of those pieces have the oval 'o' mark used from 1939 until 1954.

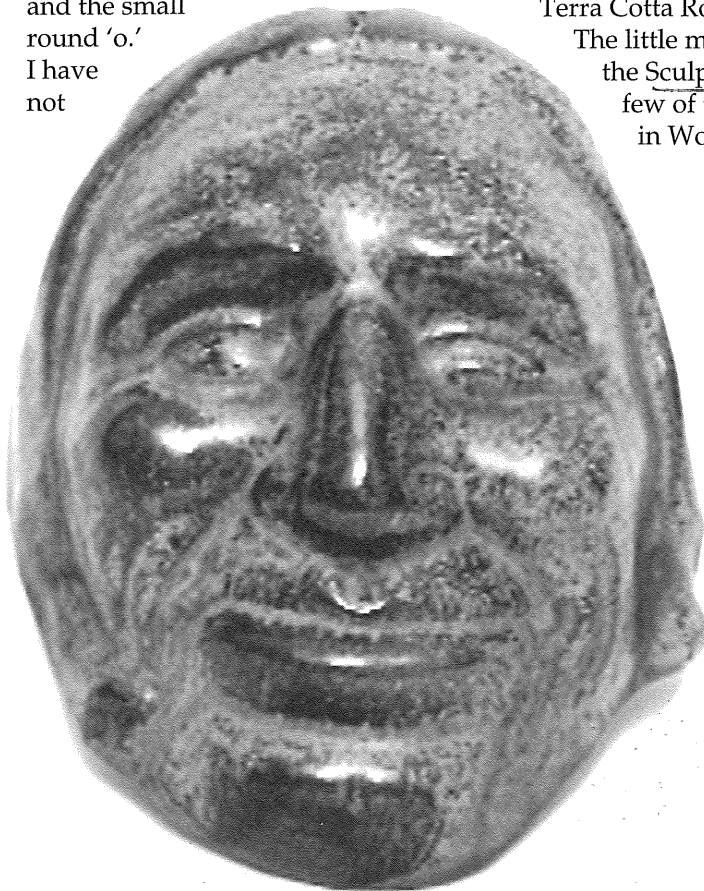
The smallest was also made during the brick red Sapulpa clay era, 1955-1969, and are found mostly in Prairie Green, Desert Gold and Onyx Black. A real treasure would be one in Turquoise, Terra Cotta Rose or Sunflower Yellow.

The little mask was also offered in the Sculpture Catalog of 1973-74. A few of that era have been found in Woodland Moss, Peach

During the 1940s, the small Indian Heads were given as souvenirs to all those taking tours through the plant. Busloads of school children visited Frankoma on field trips, and Mr. Frank would throw something on the potter's wheel for them to marvel at, and each took home the little Indian Head.

Glow, Autumn Yellow, Rubbed Bisque and Coffee. Ada clay pieces are far easier to find than those in Sapulpa clay.

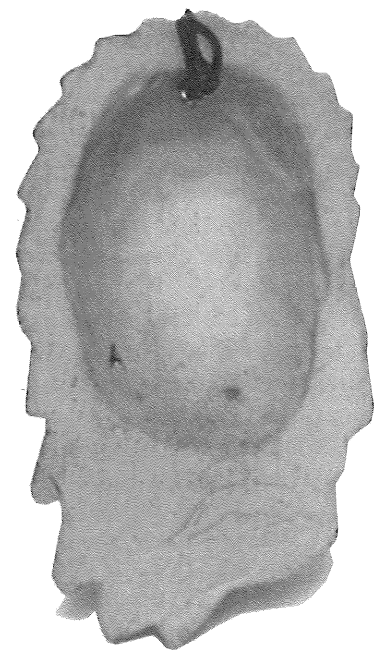
The #135 Indian Head was used as the company logo in the 1938 catalog, and of course was incorporated as the



#186 Smiling or Happy Indian Mask by St. Clair Homer, 4-1/2" tall, Prairie Green, circa 1942



Photo by Phyllis Bess. #135WPH "Halo" Indian Head Wall Pocket Cherokee Red with oval "o" mark



#135B Large Indian Head Back Hand pressed version marked with the Pot & Puma

focal point of the #2 Tepee Dealer Sign.

The other early Wall Masks are the medium-sized (#135A) and large-sized Indian (#135B). The medium is 4-1/8" tall and proportionately thicker and wider than the small one. I believe they were made only in Fawn Brown, and all bear the Pot and Puma logo. The "mediums" are very scarce. I only know of a handful. The largest of the masks are 4-1/2" tall and came in two varieties, the slip-molded one and the hand-pressed one. The slip-molded one is made by pouring liquid clay (slip) into the mold; the hand-pressed one employed pliable clay to pack the piece into the mold by hand. Finger and thumbprints are noticeable on the back of the piece, indicating the manual pressing. All of the largest masks I have seen are Fawn Brown with the Pot and Puma logo. Thus, both the medium and large masks were made for a very brief time, probably 1936-1938 at Norman. Mr. Frank designed all three sizes.

The rarest and most sought-after of the Indian Masks is the Smiling or Happy Indian Mask (#186). Designed by St. Clair Homer, it is 4-1/2" tall and 3-3/8" wide. To my knowledge, it was made only in Osage Brown or Prairie Green and had the oval 'o' mark from the 1939-42 era. It is a precious little piece and a joy to hold in your hand.

Now let's talk about Two Feathers and his Girlfriend. I have jokingly referred to them as Chief Two Feathers (#131) and the Indian Maiden (#132). The Chief is 5" tall and the Maiden 4-1/8". Both were designed by Mr. Frank. They are shown as a pair in the 1936 catalog. They were made 1936-1942, then re-issued in 1989 and re-numbered as 6-131 and 6-132. They were made in most of the Norman and 1942 glazes. The two most beautiful pairs I have ever seen were in Pompeiian Bronze and Verde Bronze with Pot and Puma marks. Absolutely stunning! The 1989 versions are found in Autumn Yellow, Flame, Rubbed Bisque, Prairie Green and Desert Gold, and possibly other glazes as well. Some were made in the 1936-1942 era with lettering for various fraternal organizations as advertising pieces. The molds for Chief Two Feathers and the Indian Maiden were given to the Creek Indians in 1970 for their pottery enterprise.

It's Wall Pocket time! Two were

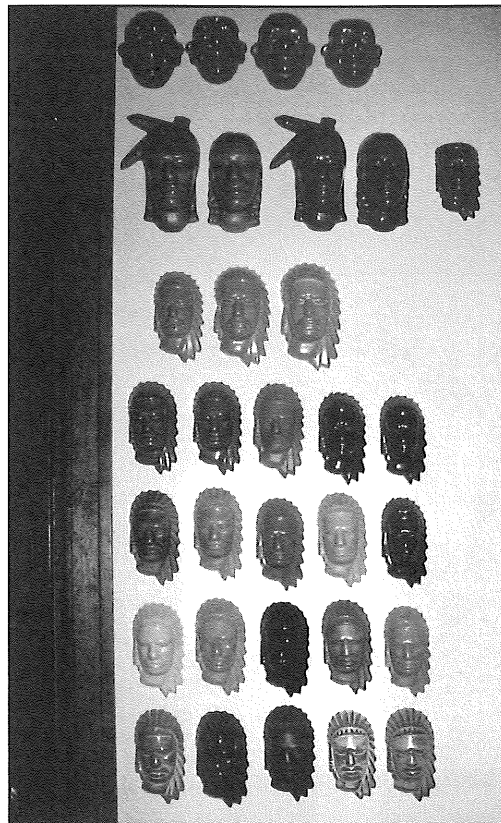
made as mini Wall Vases for flowers, and both were modifications of the small #135. One has the feathers of full Indian headdress cut off from the headband up (#135WP). The other has the feather area above the headband hollowed out, forming a "halo" above the Indian's head (#135WPH). The #135WP is much easier to find than the halo version. I know of only two of the halo version, both in Cherokee Red with

the oval 'o' mark. The #135WP is found in a number of 1942 colors, but it is still scarce. All have the oval 'o' mark.

Well, I guess it's time to get back out to the yard sales, flea markets, antique malls, antique shows and even the Internet, to look for those brave little Indians. Be sure to search carefully through all the locked cases, especially the flat tabletop ones, wherever you go. *Happy hunting!* 🍀



All three heads are Fawn Brown and all are marked with the Pot & Puma. Left: Large Indian Mask #135B, 4-1/2" tall, circa 1936-38; Middle: Medium Indian Mask #135A, 4-1/8" tall, circa 1936-38; Right: Small Indian Mask #135, 3-3/4" tall, circa 1934.



Left: Some of Gibb Green's Indian Wall Masks and Wall Pockets are displayed on a wall at his Colorado home.

What in the World Is It?



By Joniece Frank



and Donna Frank

The 'Party Pow-Wow' and the Mini Skillet

The 'Party Pow-Wow'

By Joniece Frank
Sapulpa, OK

A LADY FROM GEORGIA CALLED one day. "I'm not a Frankoma collector, but I found this piece I couldn't resist buying! It's like a little round green and brown UFO, with three landing legs, a big hole at the top, and several little holes all around the big one."

From that description, I knew she had an old Party Pow-Wow. I understood her seeing it as a UFO—if it didn't

have the skewers and the can of Sterno nestled in the top. The photo shown below is self-explanatory. (By the way, the hands belong to Dad and his secretary Georgene, and those are Vienna sausages.)

This little ensemble appeared in the 1960 and 1961 catalogs. It was at the time that backyard barbeques with family and neighbors were becoming a popular trend, and this was Dad's version of the indoor at-the-table event. The original skewers were made of wood, but it was soon realized that the Sterno heat quickly set them on fire. So they were replaced with small aluminum knitting type needles in several colors. Scott and Sylvia Clegg (Texas)

reported finding one with the Sterno can in it, and they went out and bought the smallest colored metal knitting needles they could find, which work nicely.

The little sauce bowls (with matching tripod "landing feet") were sold extra for \$1 each. The bowls are much easier to come by, and

I'm sure many of you have run across them. Now you know what they were part of.

It was a good idea, but probably one of those things that was a little ahead of its time, much like the jewelry. There can't be too many of them out there, as it was never very popular, didn't sell well, so it was soon dropped from the line. Maybe if WalMart had it today, properly boxed, it would sell like Pokémon.

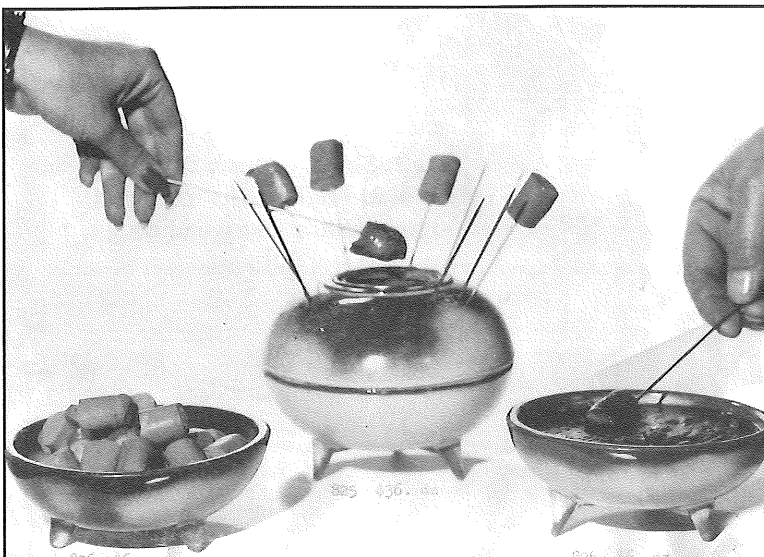
The Mini Skillet

By Donna Frank
Sapulpa, OK

OUR THANKS TO HENRY JOHNS of Kansas for his good research on the story behind the story of this cute little skillet. It was made either in 1960 for the 11th Annual Liberal, Kansas vs. Olney, England Pancake Race—or (logically) it could have been made in 1961, the Kansas Centennial, for the 12th annual race.

In 1950, the president of the Jaycees in Liberal saw a magazine article with photos of the race in Olney, England. So the competition between the two towns was begun, all in the spirit of good will and friendship. Rules were established, and an "S" shaped course was laid out. One year the race did not count because a media truck blocked the finish line at Olney.

Soon Liberal began billing itself as the "Pancake Hub of the Universe," and



Party Pow-Wow with Vienna sausages being demonstrated by John Frank and his secretary Georgene.

in 1970 the Rotary Club ordered the skillet shown here as a Rotary commemorative.

The Pancake Race is always held on Shrove Tuesday, which is the day before Ash Wednesday. According to the Rev. Ronald Collins, Vicar of St. Peter and St. Paul's Church in Olney, the race follows a 500-year-old tradition.

A woman, trying to use up all her cooking fat before Lent, was making pancakes one morning when the church bell rang. She grabbed her skillet full of pancakes and ran for the church. Over the years, others joined in to see who could get to the church first with their skillet of pancakes. The prize was a kiss from the bell ringer, along with the blessing, "The Peace of the Lord be always with you." Today, this is still the traditional prize. The women in the race must flip the pancakes at the start and at the finish. To date, since the two churches have been competing, the score is 25 wins for Liberal, 24 for Olney.

More from Joniece: From what collectors have found and reported, we tend to believe this little skillet was used as an advertising piece just twice. In fact, we only know of these two surviving skillets. The one made for Liberal (in PG) now resides in Lawrence, Kansas, the other (in WS) in Houston, Texas. The first one was made around 1960 or 1961, given the stock number 472, then used again in 1970 for a Rotary item.

In order to answer your questions about the production of this piece, I may have to get a little technical. But you collectors often put me on the spot, so this time I'm putting you on the spot and asking you to follow along with me. I'll try not to make it too difficult to picture.

I lettered the skillet for Liberal, Kansas (Dad lettered the later one). It was the first time after I graduated from college that Dad told me to letter a mold (in reverse of course) made of Ceramical. That was a lot of small letters for that tiny space! I remember joking about the guy who put the Lord's Prayer on a penny.

Because it was not a large order, it was lettered in the mold, and no master mold was made (from which production molds are made). When the order was filled, the mold was thrown away. It was a one-shot thing. Many times when Dad felt it was a one-shot order, and he knew

he wasn't going to put it into line, he would have Junior Lucas actually cut the press mold gutters in Ceramical. (Like master molds, press molds are made of Ceramical, much denser and harder, but mixed very much like Plaster of Paris.)

Three skillet models were made, so the one mold had three images in it—so each time the mold was pressed, you'd have three skillets. Small pieces like this are often done in multiples for faster production. The one mold could have had two skillets with different letterings and a blank, or one of one kind and two of another, or any combination.

So Junior would make the mold in Ceramical and do all the necessary preparations for it to go directly onto the press. If it were an item we thought we would use again in the future, however, we would make a master mold on it. It would have first been done in Plaster of

Paris, which is a much softer material, and much easier for the mold maker to work with. Eventually the Plaster of Paris mold would be thrown away and a Ceramical master mold made, from which production molds are always made. In this case, being a small enough order, only the one production mold was needed, so a master mold was not necessary.

May I suggest that, if you're coming to the convention, or on your next trip to Frankoma Industries, take another tour of the plant. Some of these statements that I've made might become clearer and more real to you.

I've stated that this little skillet was used for only two specials—that I know of. If you find a plain one out there, or if you find one that has different lettering than the two shown here, please report it to us! We won't write it in stone till we hear from you. ♡



Above: The #472 Skillet in Prairie Green was made for the Annual Liberal, Kansas, vs Olney, England, Pancake Race.



Left: Close up of skillet made for Liberal, KS, Rotary District 569.

Joe Taylor's Indian Bowl Maker

Earliest of the Survivors: 1933–Present

**By Donna Frank, Nancy Littrell
and Joniece Frank**

HERE IS ONE OF THE EARLIEST of the sculptures that has survived throughout a good part of the 20th Century.

But there are Bowl Makers, and there are Bowl Makers—and there are sellers of Bowl Makers and buyers of Bowl Makers. And what is often described on e-Bay as one of the “Early Taylor Bowl Makers” is too often erroneous, seldom coming from anything more than ignorance (and wishful thinking) on the part of the seller. And that’s why you, the collector/buyer, must be much more savvy about what you’re buying than the guy who doesn’t know and is asking the price of a rare Taylor original.

Our purpose here is to make you aware of the differences in the Bowl Makers so you’ll be able to identify the year(s) it was made, know its true value, and say with confidence, “That’s fair, I’ll buy it,” or

“Thank you, I’ll pass.”

John

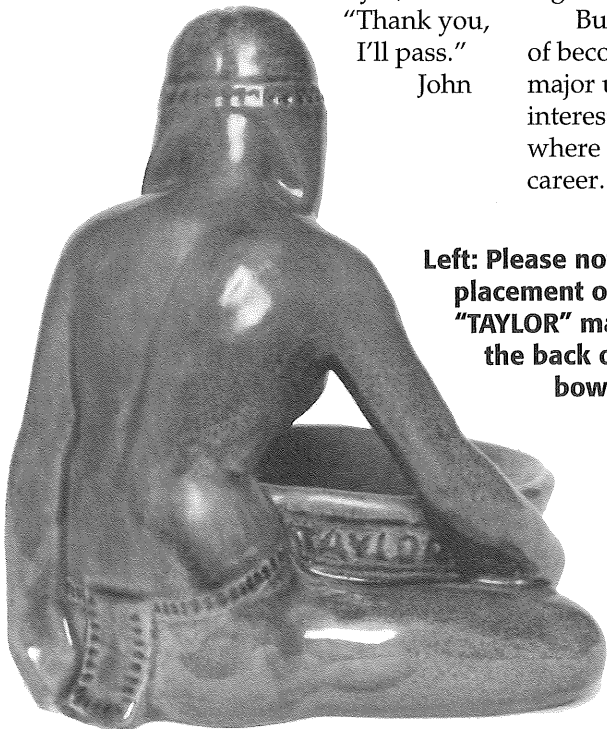
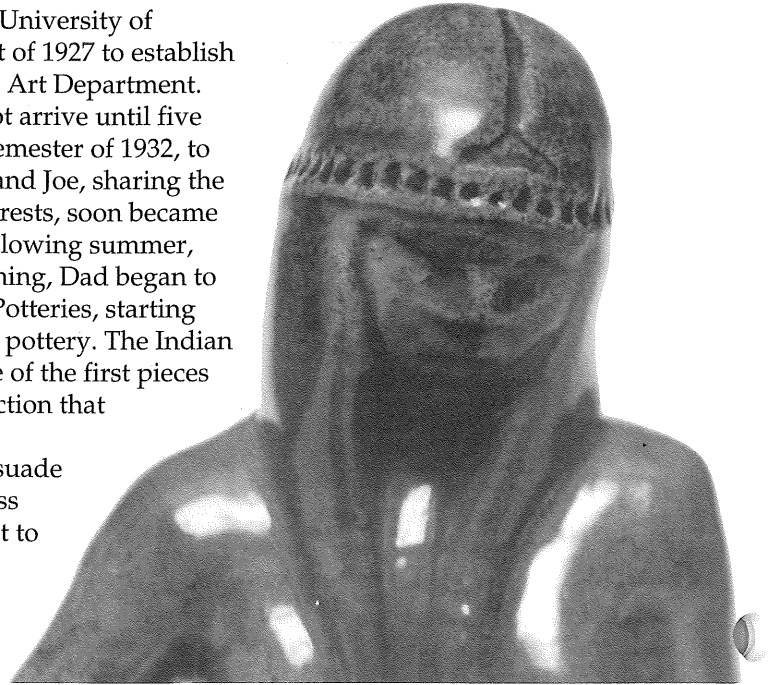
Frank arrived at the University of Oklahoma in August of 1927 to establish the school’s Ceramic Art Department. Joseph Taylor did not arrive until five years later, the fall semester of 1932, to teach sculpture. He and Joe, sharing the same art-related interests, soon became close friends. The following summer, 1933, while still teaching, Dad began to manufacture Frank Potteries, starting out as a small studio pottery. The Indian Bowl Maker was one of the first pieces to be put into production that summer of 1933.

Dad tried to persuade Joe to go into business with him, believing it to be an ideal partnership, as his ambition was to produce a line that included both utilitarian art ware and sculpture. He was a ceramic designer, but not a sculptor per se. Hence the birth of the “Pot and Puma” trademark (1934-38), representing both of those kinds of products.

But Joe Taylor had attained his goal of becoming a professor of sculpture at a major university, and he was not interested. He was quite happy to be where he was and to make that his career. We believe he felt it would be a

step down from his prestigious position at the university to become a “manufacturer.” He was quite willing, however, to help his friend get his small enterprise started by giving him some of his designs.

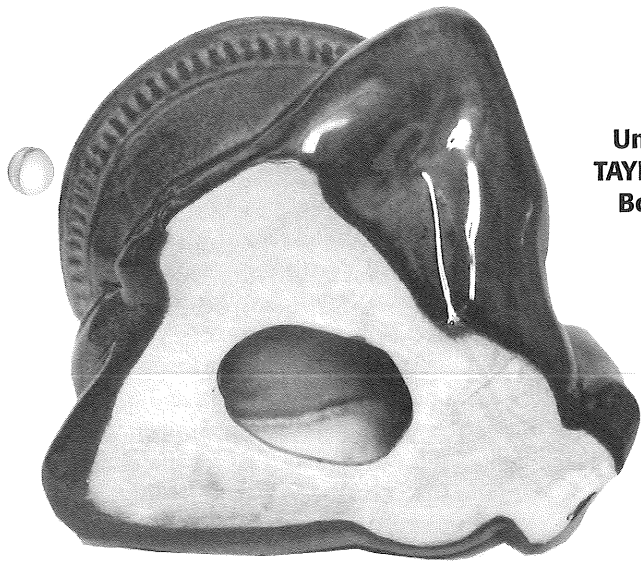
We know that his Indian Bowl Maker, according to Taylor himself, was influenced by his close friendship with Acee Blue Eagle who was then a student at OU, both men being boxers and avid



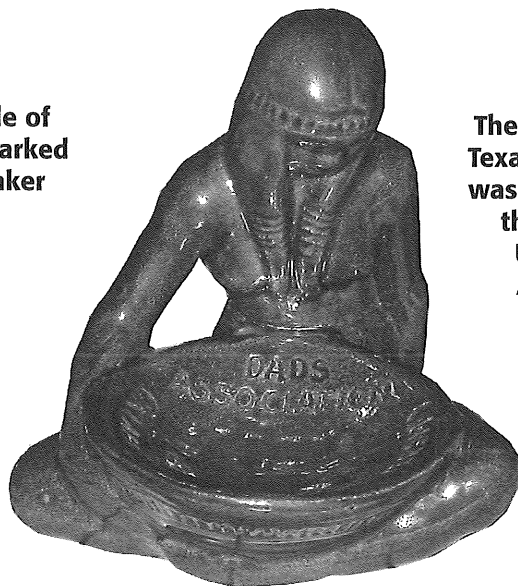
Left: Please note the placement of the “TAYLOR” mark on the back of the bowl.



The sharp detail of this Indian Bowl Maker indicates that it could be one of the first of the 50 cast.



**Underside of
TAYLOR-marked
Bowl Maker**



**The Pot & Puma-marked
Texas Brown Bowl Maker
was used as a special for
the Oklahoma State
University's Dad's
Association, circa
1935-1936.**

sports fans.

There are actually five different generations of this particular piece, which we shall now compare chronologically.

1. The Taylor Mold Indian Bowl Maker, Summer of 1933, Norman, OK
TAYLOR incised in printed letters on back of the bowl (in the mold)
(6-7/8" tall, bowl 4-1/2" wide,
6-1/2" knee to knee)

Joe himself told us that the several designs he contributed all started out with the TAYLOR mark somewhere on the backs of the pieces, usually no other identification on the bottoms, and appeared on approximately the first 50 cast of each of his designs.

The earliest of these were glazed in Maple Brown, the early version of Texas/Osage Brown (the difference being in thickness/thinness of glaze application and the firing time and temperature—remember that they were still experimenting), and they have also been seen in Egg Shell, Pompeian Bronze, Onyx Black and Gun Metal.

These TAYLOR-marked Indian Bowl Makers are, of course, the earliest and the rarest, by far the most prized by collectors, and carry the highest price tags. After those first 50, it is possible that a Bowl Maker from this time period would be marked with one of the Frank Potteries black ink stamps. We don't know of any, but if anyone out there has one, please write and let us know!

The photos on the previous page and above show (1) the placement of the "Taylor" mark on the back of the bowl, (2) a close-up of that wonderful face, (3)

a detail of the bowl, hand and moccasin, and (4) the underside. The sharp, clean details lead us to believe this particular piece could have been one of the first of the 50 cast.

In February of 1934, Frank Potteries was incorporated as Frankoma Potteries. The first stamp used (on the lam) was a black ink Frankoma stamp, and soon thereafter, the stamped changed to incorporate the incised round "O." It was in the latter part of 1934 that Dad designed the new "Pot and Puma" mark. Cousin Gibb tells us that he has a Verde Bronze Bowl Maker with the first black ink Frankoma stamp. We are not aware of any Taylor molds with the incised round "O." (Again, please let us know if you have one!)

These might be found glazed in Verde Green, Verde Bronze, Old Gold, Texas Brown, Fawn Brown, Onyx Black, Ivory and Pompeian Bronze.

Cousin Paula has told us she was surprised when she placed her Pot & Puma-marked Texas Brown Bowl Maker (special piece for the Oklahoma State University Dad's Association, circa 1935?-36?) next to her Pompeian Bronze Taylor-marked Bowl Maker, to find that the Taylor-marked piece is slightly larger—but the exact same style (with same sized head, etc.). Her round "O" Cherokee Red Bowl Maker is definitely the redesigned version (with base, etc.).

It should be made clear here that Mr. Frank was still doing a lot of glaze and firing experiments in the 1930s. If one piece is apparently the same as another, with a difference in size of, say,

1/4", it could have come from the very same mold. It only means that one is fired a bit harder (at a higher temperature) than the other, the smaller one being the one fired harder. Some glazes fire better at a different temperature than others. FRANK X 2 has had to learn this the hard way, knowing little of glazes when we started. For instance, the Ivory cannot be fired successfully at the same temperatures as either the Bronze Green or Terra Turquoise, and the only way to know is to experiment.

By this time, Grace Lee's influence had definitely come into play. She is credited with coming up with what she believed to be a better image and a more marketable name, "Frankoma." And we're pretty certain that she was also responsible for marketing this item as an "ash tray." She was, after all, pushing for sales to feed us. Through the years, this piece was presented by several names in various early catalogs.

We have always looked upon it as a wonderful piece of Joe Taylor sculpture. But throughout the early years, it was called an "Indian Ash Tray," an "Indian Potter Ash Tray," and a "Bowl Maker Ash Tray." Perhaps earlier in the century nobody was making attractive or beautiful ashtrays, and this filled the need. Or maybe it was purely Grace Lee's utilitarian sense, along with her marketing instincts. "Tell people what they can use it for, and they'll want to buy it." It was called an ash tray in the catalogs until 1952, when it became a full-fledged "Indian Bowl Maker"

(Continued next page)

(From previous page)

sculpture. (Just don't come into our house and snuff out your cigarette butts in any of our lovely Joe Taylor sculptures!)

2. The Pre-Fire Redesigned Indian Bowl Maker

Circa 1936–November 10, 1938,

Norman/Sapulpa, OK

(6-³/₈" tall, bowl 4-¹/₄" wide,
5-⁵/₈" knee to knee)

We have seen these glazed in Old Gold, Texas Brown, Fawn Brown, Onyx Black, Ivory and Pompeian Bronze. The one we have photographed here is a

gorgeous, waxy, Verde Bronze over Ada clay, with the Frankoma round "O" that indicates it was produced sometime between 1936 and the 1938 fire. The bottom was covered with grey felt, and under the felt is the penciled stock number and a price of \$2.00.

The Bowl Maker of this 1934–pre-fire-1938 era underwent subtle but dramatic changes—subtle until we examine them closely. The Indian Bowl Makers of this era will be marked with the incised round "O" or the "Pot and Puma" mark. The stock number (123) was often written on the bottom in pencil, along with the price. And FYI,

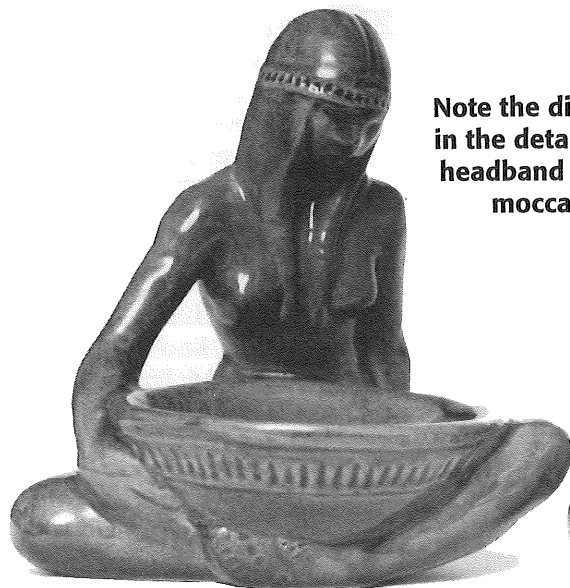
the cost to own one of these beauties during the 1930s was \$2.00–\$2.50. But those were the Depression and Dust Bowl years, and that was a good price at the time, which few people had to spend on much of anything but food and absolute necessities.

These might be found glazed in Verde Green, Verde Bronze, Old Gold, Texas Brown, Fawn Brown, Onyx Black, Ivory and Pompeian Bronze.

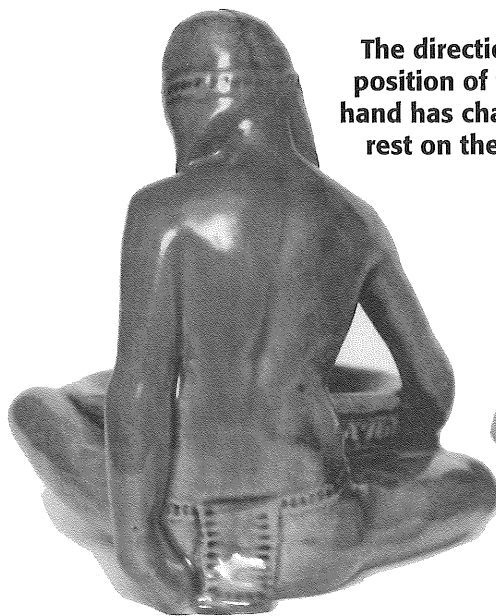
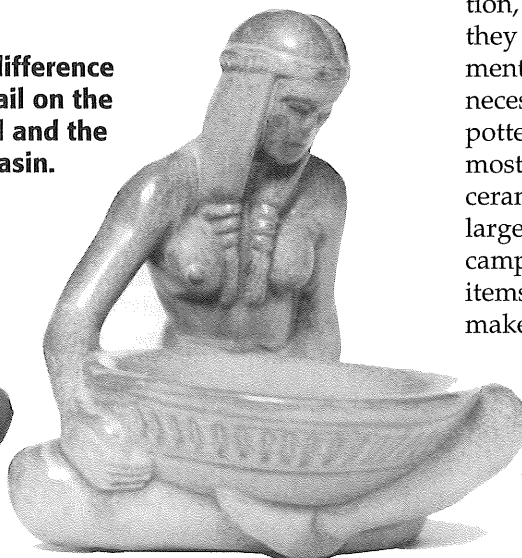
Given Dad's ethics, we know he would not have altered any of Taylor's creations without his permission. When asked a few years ago about the changes made to his pieces, Joe told us that whenever Dad determined that changes had to be made for the sake of production, they always talked it over, and they always came to a mutual agreement. Being a potter, Dad was also necessarily a mold maker. Joe was not a potter, but a sculptor who created mostly one-of-a-kind items in not only ceramics, but large bronze pieces, even larger-than-life statues for the OU campus. He was not skilled in designing items for reproduction. So in order to make it easier for Dad to reproduce his works, they almost always needed a touch of streamlining here and there.

To wit, if you examine the bottom of the original Bowl Maker, you'll see that what we have is rounded legs, and not an altogether flat bottom, with a casting hole in it. An unobtrusive base needed to be added for stability and balance. Let's compare the "before and after" and see how it was otherwise altered.

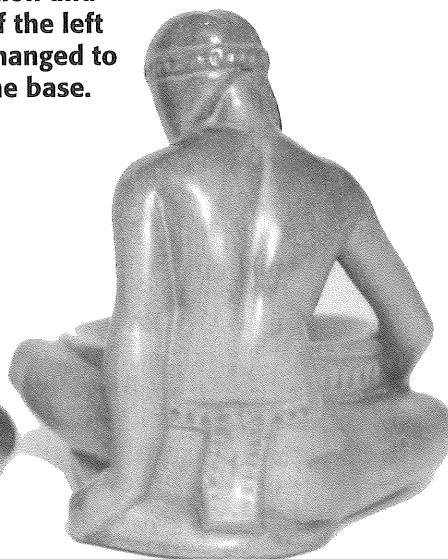
Comparing them from the *front view* (top at left), notice that the detail on both the moccasin and the headband have been lost (a potter would know the mold would have worn out faster with such small details), and the number of design strokes on the bowl has diminished. In the earlier one, her left hand is long and slender, the fingertips lightly touching the toes of the moccasin—while the one on the right has a shorter hand with more detailed fingers, and a shorter leg, leaving more space between hand and foot. The original's right leg is wrapped up under the bowl in a more natural position, the bowl resting on the foot—while the later one's foot holds the bowl up, maybe slightly less "comfortable."



Note the difference in the detail on the headband and the moccasin.



The direction and position of the left hand has changed to rest on the base.



The headband on the original is positioned down low on the brow, and the crown of the head is more elongated, the hair fuller. The reworked one on the right no longer has a rounded face, but a more oval and flatter face. The braid ties have been deepened.

Let's now compare them from the *back view* (bottom of previous page). Just look at how the direction and position of the left hand has changed to rest on the base, changing the muscular structure of the arm because she now puts a little weight on it. The loincloth has narrowed and been raised to the waist instead of draping more naturally below the waist. The torso has been shortened, slightly changing that long, graceful "Taylor curvature" of the spine. Also, we've lost an ever so slight bit of width and strength in the shoulders.

Now from *two side views* (top and bottom this page). Here it's even more evident that we've lost a bit of the fullness of the hair, and also some of the depth of the chest cavity (front to back). Her breasts are rounder and slightly fuller, perhaps to make up for it (and nipples added). And here again, you can even more clearly see the differences in the shapes of the heads.

All of these changes were made specifically in order to simplify production. When you hire people to cast for you, you must make it as easy as possible for them by cutting down the chances of ruining the piece when pulling a mold from it. There can be no "undercuts" to tear off any part of the design when taking it out of the mold. Casters are not artists, but laborers, and they can often be careless about pulling

off pieces of a plaster mold from around a soft smushy shape.

**3. The Post-1938 Fire
Indian Bowl Maker, circa 1940-1952**
(5-5/8" tall, bowl 3-5/8" wide,
5-1/8" knee to knee)

The valuable master molds were destroyed in the 1938 fire and, in order to continue producing these pieces, Dad had only finished pieces to make new molds from—in which drying and firing had already caused a normal shrinkage of 7-10 percent. Now they had to undergo another 7-10 percent shrinkage, which accounts for the decrease in size of this era's Bowl Maker (on next page, third from left). The one here is in Ada clay with the oblong "0" Frankoma mark. The Desert Gold glaze indicates production sometime during the 1947-1952 period, after which the Bowl Maker was discontinued until 1972.

Bowl Makers from the later 1940s may be found with the gummed label **Original Creation by Frankoma, will be Ada clay and marked with the larger incised FRANKOMA mark.** From this period they might be found glazed in Bronze Green/Patina/Prairie Green, Old Gold/Desert Gold, Osage Brown, Sorghum Brown, Jade Green, Onyx Black, Dove Grey, Ivory, Cherokee Red, White Sand/Desert Sand, Silver Sage, Dusty Rose, Rosetone, Red Bud, Indian/Peacock Blue, Turquoise and Royal Blue.

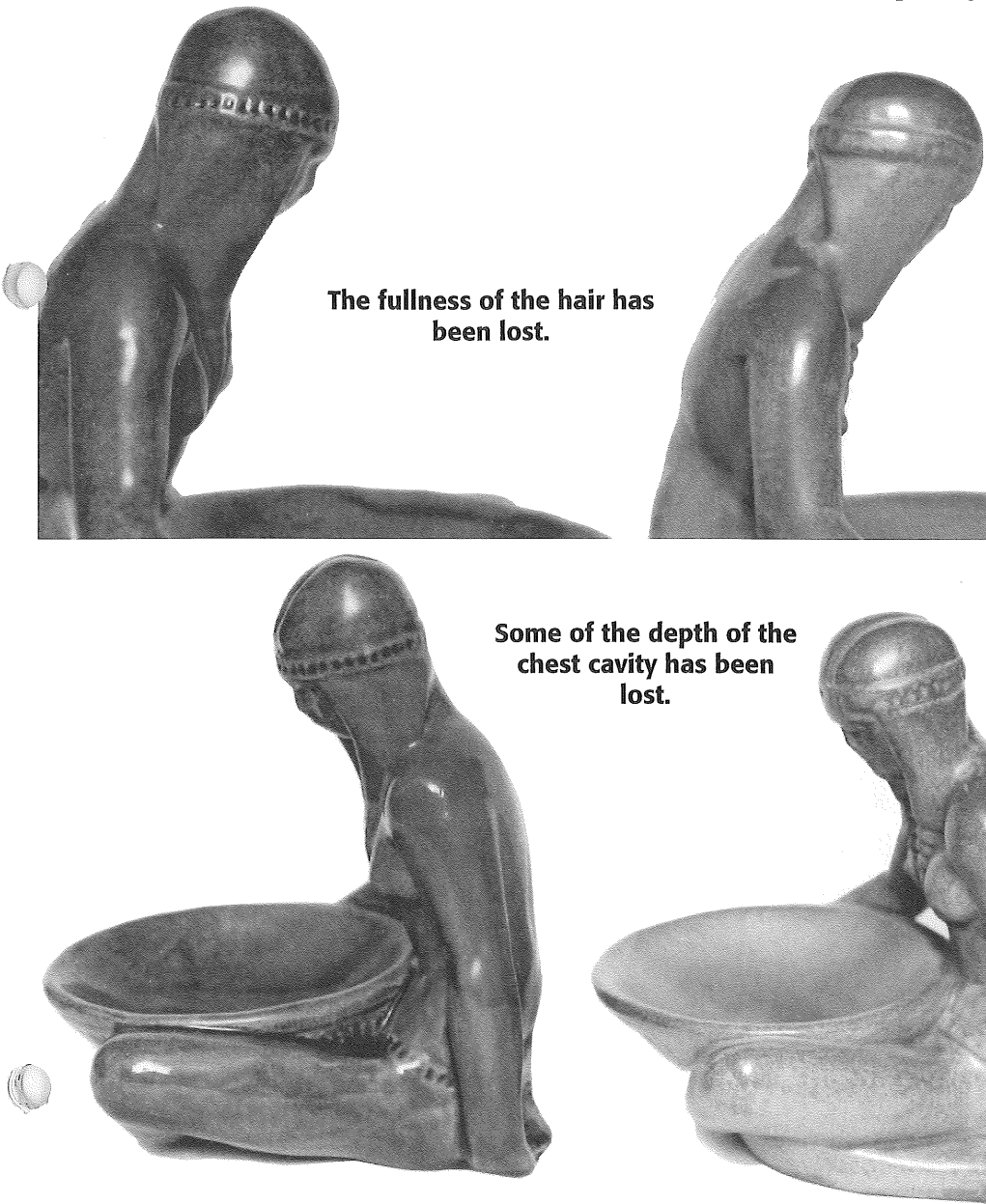
**4. The Reissued 1972
Indian Bowl Maker**
(6-1/4" tall, bowl 4" wide,
5-1/2" knee to knee)

This was the year before Dad's passing, and Joniece was assuming full leadership of Frankoma. It was Dad's wish that certain sculptures be brought back into line that year, and it was done. The Frankoma name and stock number is now part of the mold and no longer being applied by hand. Made of Sapulpa clay, it was available in White Sand, Prairie Green, Desert Gold, Rubbed Bisque, Flame, Coffee and Flat Black. This is a fine example from the 1973 Sculpture Catalog in deep, rich Coffee glaze (on far right, next page).

(Continued next page)

The fullness of the hair has been lost.

Some of the depth of the chest cavity has been lost.



(From previous page)

Joniece, under Dad's direction, reworked the design of the Bowl Maker some, again to re-introduce it into the line and make it easier to cast. You can see that our lady was given a bit more chin. And to avoid the mold hooking and tearing it from underneath, the face was given a slight upward tilt (on this page, below far right). From this photo, one can easily see the differences in sizes from the first three generations. Also apparent in the return of this 1972 reissue is some of the sharpness of detail.

The obvious question here is—how did it grow in size?

Joniece was there, she did it, so she explains . . .

The Indian Bowl Maker had been out of line for all of 20 years (1953-1973). And as time goes by, it sometimes

happens (in a pottery plant) that the all-important "master mold" (from which all production molds are made) becomes temporarily unimportant. So it gets stored away, and nobody remembers where it was shelved. We searched and searched, but finally we gave up and called it lost.

Such was the case with the second master after the 1938 fire. I can't prove it, but I believe there was a time the master was lost for a short period and another was made from the existing piece, thus making it still smaller than the second one—that is, the first size after the fire of 1938. Then the third one was a bit smaller (produced for only a short time), then the second master mold was found and it returned to the second size.

We moved the mold shop upstairs in about 1967, or thereabout. That would be the second time the second

master was found. (I'm doing my best to put these dates together.) I do remember that it was a heck of a job to pull a production mold off that master. So when it was decided to put the piece back into line, I poured a lump (a plaster model of the piece) and tried to make it easier for all concerned (for mold maker, caster, trimmer and glazer) to produce a good piece.

After talking to J.C. Taylor to confirm my recollection of the facts, it seems the mold shop was moved three times from 1947 on. As you well know, each time you move you lose a few things and find a few more things you thought you'd lost.

While I was recarving the new lump, I also deepened the holes in the headband and the loincloth, and re-stored some of the other details that had been lost over all those many years. I also elongated the chin, raising the head



TAYLOR-marked Bowl Maker
circa 1933-34, Ada clay, Maple Brown, 6-⁷/₈" tall, Bowl 4-¹/₂" D



Pre-Fire Redesigned Bowl Maker
circa 1934-38, Round "o",
Ada clay, Prairie Green,
6-³/₈" tall, Bowl 4-¹/₄" D



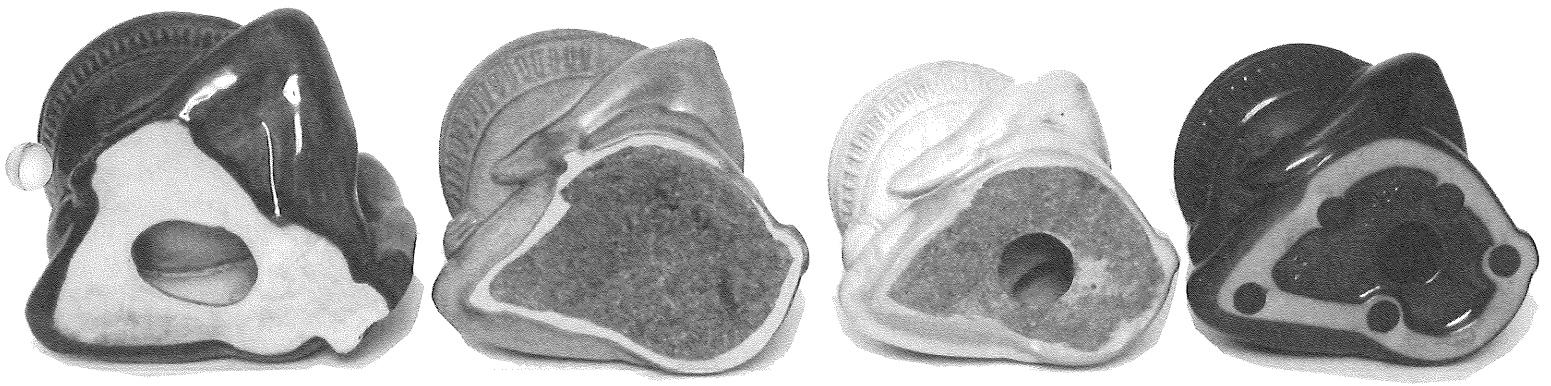
Post-1938 Fire Bowl Maker
circa 1940-52,
Ada clay, Desert Gold,
5-⁵/₈" tall, Bowl 3-⁵/₈" D



Reissue Bowl Maker
circa 1972-93, Sapulpa
clay, 113 FRANKOMA,
6-¹/₄" tall, Bowl 4" D



The 1972 reissued Bowl Maker's face, above far right, was given a slight upward tilt and the design was reworked with more sharpness of detail.



Undersides of the first four generations of Bowl Makers with the 1972 reissue at the far right.

slightly, so the mold would pull off easier.

As I look back, I wish I had added another piece to the production mold. But it would have taken too much time that I didn't have then. When you stop to consider that making a production mold involves pouring four to five pieces *separately*, then trying to make them all fit together perfectly—especially difficult on a piece with that much detail—you're doing a lot of hoping and praying. That's why mold making is so specialized. You have to be about 75 percent engineer as well.

I know I've said this before, but again I remind you that we were working to produce pottery to put on our shelves to sell, struggling to make payroll every week, plus a bit more to sustain ourselves. Only very recently has Frankoma Pottery become a "collectible." It's a whole new ball game now, having attained status among the "Top 20 Most Popular Collectibles in America." Understand that back then we were not thinking "collectibles."

So whether something was larger or smaller was never of any importance to us. It was the quality and appearance of an individual piece that was going to be presented to the customer whom we hoped would buy it.

Here's a very important point for you collectors to remember. The question so often asked of me and Donna is about the dates of production of certain pieces. It's often believed that an item *must* have been made during a certain time period because of the color of the clay, or the color of the glaze, although it's not shown in any catalogs of the time—and none of the books refer to it.

I know it's difficult to understand, but try to relate it to something else you

might be familiar with, like a dress pattern or a machine shop metal pattern. If you have a good pattern, even though it is no longer used, it's not necessarily destroyed. It's merely set aside for possible use in the future.

This was the case with our production molds. Good production molds of items that were no longer in line might sit on the shelf for an indefinite amount of time. They're made of plaster and, if not exposed to high temperatures, they'll last a long time.

Now, if someone asked Daddy to cast one for a special purpose, or if an employee wanted to cast one, permission was usually given. Who cared? And who would have thought that collectors would one day be looking at each piece through a microscope? I assure you we didn't. Well, that is until I met Sue Cox and Phyllis Bess, but that's another story.

Also remember that Frankoma was not the work of only one particular artist, but a commercial product, produced in quantities. Daddy and Mother wanted as many people to enjoy good art and beautiful serviceable items in their homes as they could produce for them, and at a price everyone could afford to own. That's the way it was designed. And that's the way it always worked.

5. The Indian Bowl Maker, 1999-present
(6-1/4" tall, bowl 4" wide, 5-1/2" knee to knee)

Produced by Frankoma Industries, currently being offered in Cabernet, Cornflower Blue, Butter Yellow, Plum, Spring Green, Bone, White, Onyx Black and Lavender. When it was brought

back this time, the underneath side was changed, with the middle of the underneath side being glazed. Since, however, they have begun leaving the entire bottom unglazed. Glazed or unglazed, the recessed bottom makes it easy for us to readily identify this production era. (We've photographed only the bottom of this one, shown below.)

The current Indian Bowl Maker has lost much of the original detail, but it still echoes the classic style of Joe Taylor. The clay is reddish pink. Details in the face and body are somewhat muted due to the age of the molds. ☺

[For all the meticulous and in-depth research and photos that went into the making of this article, we are especially grateful to Nancy and Steve Littrell. Other contributors we wish to thank are Phyllis Bess, Susan Cox, Gibb Green, Gary Schaum, Ray Stoll and Paula Walker.]



The fifth generation of the Bowl Maker, produced by Frankoma Industries, was brought back with the middle of the underneath side being glazed.

How Do 'They' Decide Which Colors Are What?

Cheryl Walker
Oklahoma City, OK

I'M NO "EXPERT" ON CERAMICS or glazes. So when a photograph isn't good enough, I do appreciate being given an accurate color description.

My biggest beef with buying Frankoma on eBay is that few of the dealers (obviously not members of the Frankoma Family) know the actual glaze names. There have been some real stretches of the imagination—for example, calling Robin Egg Blue "Turquoise," or calling an old piece of Turquoise "Teal."

There is a book called "The Standard Color Reference of America - 10th Edition" (price a measly \$550), which is the standard color "dictionary" for many companies. It has actual samples of 192 of America's most popular color standards, including Old Glory Red, National Flag Blue, Baby Blue, Robin's Egg Blue, Schiaparelli Pink and Teal. It was first published in 1915, and is still issued in silk (matte and shiny finishes for each shade). However, I'm sure few of us Frankoma collectors are going to be rushing out to buy this pricey book.

If you want to read a description of the "in" colors for each year, consult the Color Marketing Group (CMG) at <http://www.colormarketing.org/cm/pr021299.htm>. They have a great staff of color describers, and their words are accurate enough that most people can figure out what the color being described might look like, even without ever seeing a swatch. Unfortunately, membership in CMG is also very expensive.

I've been struggling to find a standard color swatch that anyone could find easily, one that wouldn't cost too much. I first considered a web-based color standard, but that wasn't practical, as few computer monitors show the same color exactly the same.

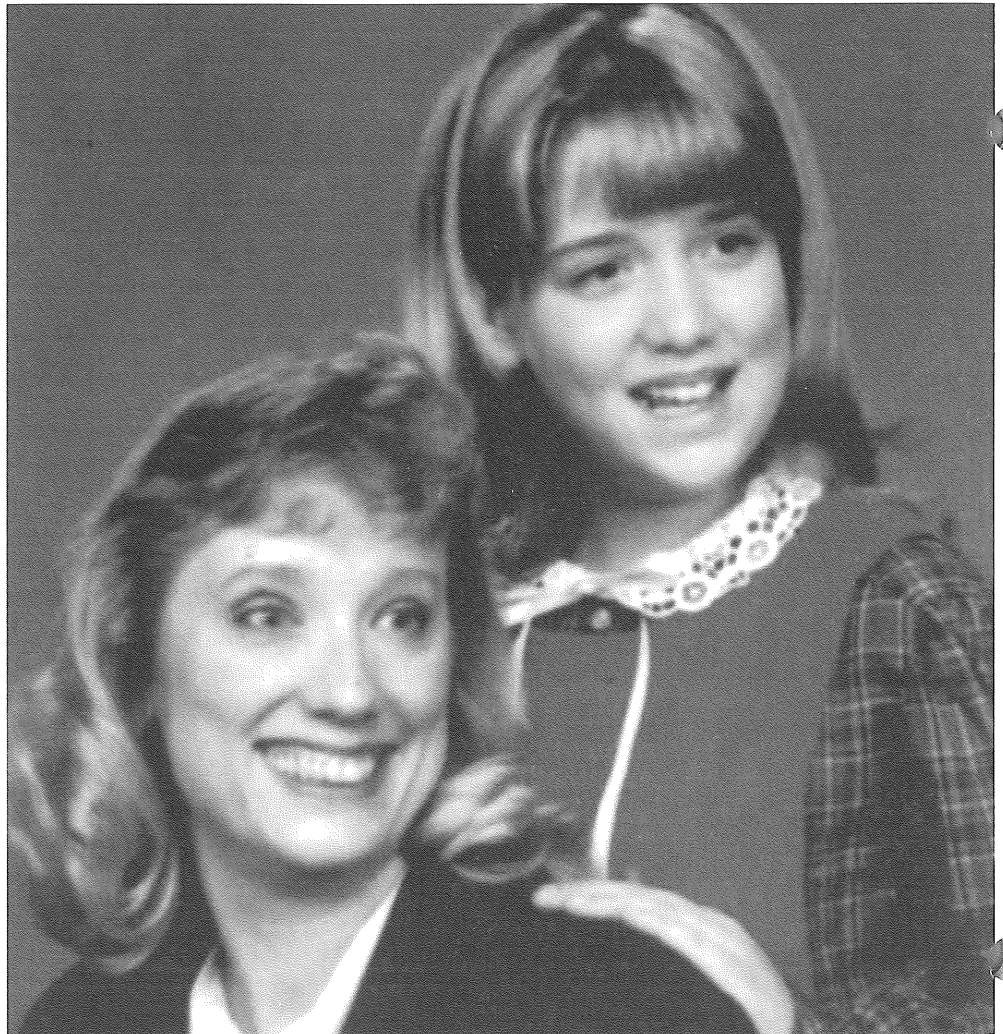
My daughter Carissa suggested the SUPER pack of Crayola Crayons (she's so smart!). We ran right out to Wal-Mart

and bought the 112-pack to see if we could at least get close to describing Frankoma glazes with a single crayon color. But even 112 crayons aren't enough to describe many of the complicated colors found in the rutile glazes, or even some of the solids, except by mixing and comparing with many of the glazes. But we now think we have at least a good start!

This method we call "Carissa's Crayon Color Standard." (1) Start with a sheet of bright white printer/copier paper. (2) Select the crayons you think might be close to the correct color. (3) Color a block about 1" square and write the name of the crayon color next to it. (4) Repeat with other colors that are close. (5) Fold the paper so that the

colored squares are on the edge, with no white showing. (6) Put the sheet of paper on your Frankoma piece in standard incandescent light and natural light (also florescent light, if you can), then select the color that best matches. (Hopefully it will work equally well in all kinds of light. However, the blues tend to look greener indoors.)

Another important descriptor should be the shininess of the glaze; i.e., Turquoise is always glossy, Indian/Peacock Blue is always matte, etc. A third consideration is the clay color beneath the glaze, as this does make a difference. Several glazes made the transition from the pale Ada clay to the comparatively dark early Sapulpa clay, and that difference should be noted and



Cheryl Walker and sharp-eyed daughter Carissa

described.

All of the following descriptions are based upon Crayola's color names:

Indian Blue or Peacock Blue (1942-1950)

Blotchy, blotchy Crayola "Midnight Blue" that appears to be spray-painted over Crayola "Robin Egg Blue" in a matte finish. Only found on Ada clay.

Morning Glory Blue (1978, 1979)

High gloss, solid Crayola "Sky Blue," only found on Collector Vases V-10 and V-11.

Robin Egg Blue (1979-1992)

Glossy Crayola "Blizzard Blue," generally thick, with flecks, as if spattered by flicking a toothbrush full of dark Crayola "Blue" paint, only found on Sapulpa clay.

Clay Blue (1953-1961)

Combination of Crayola "Cornflower" and Crayola "Cadet blue." On Sapulpa clay, the blue is slightly darker and semi-gloss. On Ada clay, it often has a slightly darker shade of "liver spots" or "freckles," seen less on Sapulpa clay.

Cobalt (post-1991)

Glossy, deep Crayola "Indigo" blue that may appear black indoors, but in natural light the glaze has a deep blue glow.

Cornflower Blue (post-1991)

Glossy, translucent Crayola "Denim" blue.

Turquoise on Sapulpa Clay (1955-1957)

Glossy, translucent Crayola "Blue Green." The most striking attribute of this glaze is the red-orange clay that shows through at the edges and on details. When thicker, it can be a deep Crayola "Cerulean" but may have shades of Crayola "Robins Egg Blue" and "Teal."

Turquoise on Ada Clay (1951-1954)

Glossy, translucent Crayola "Blue Green." Honey-colored Ada clay peeks through on edges and details may also have some Crayola "Teal."

Woodland Moss (1960-1978)

This is a tough one! We pulled out 20 different crayons and ended up with four, the darkest brown tones on the pre-1970 Woodland Moss are a combination of Crayola "Sepia" and "Olive Green." The blue areas are a combination of Crayola "Turquoise" with "Timberwolf"

So the next time you go Frankoma hunting, take along a kid with a coloring book and a big box of Crayolas. Collecting Frankoma is fun, and having your kid (or grandkid) along to be an active helper is even better!

gray over it and matte. The 1971-74 Woodland Moss was much more "Olive Green" and very little "Sepia." No wonder dealers usually just call this "Blue Frankoma."

Blue-Grey Jade (1934-1942)

We have only one piece, so this may not be very accurate. However, it appears to be Crayola "Robin's Egg Blue" with "Timberwolf" gray over it lightly.

Teal (1990-Present)

Didn't the word "teal" come from the bright ring around the neck of a duck? Frankoma's version is close to a combination of Crayola "Tropical Rain Forest" and "Pine Green."

Navy (1985-present)

Navy is tougher to describe than you might think. It's a very dark combination of Crayola "Blue Violet" and "Indigo."

Flame (1964-1992)

The variations seem to be between Crayola "Sunset Orange" and "Red Orange," and sometimes a mixture of the two. Flame is very glossy, sometimes thick, sometimes translucent, and has tiny dark brown specks all over. The flip side of many pieces of Flame is Coffee glaze, Crayola "Burnt Sienna." *

Desert Gold (1933-1996)

This and Prairie Green are Frankoma's signature glazes, the most commonly found, and most people can spot them immediately. However, if you want an older piece, look at the darker gold areas and it will be closer to Crayola "Raw Sienna" mixed with "Goldenrod." The newer Desert Gold pieces are closer to "Sepia" with "Goldenrod."

Sunflower Yellow (1958-1960)

Why isn't this glaze more popular? It's a semi-gloss Crayola "Banana Mania" with a heavy spritz of tiny dark brown flecks.

Autumn Yellow (1975-1990)

This yellow glaze is newer than Sunflower. It's a solid, high gloss Crayola "Dandelion."

These last two colors I want to describe are so new that many people have never seen them, and from what I'm told at the factory, few ever will. Only two kilns were produced, the third kiln (and last attempt) burned up.

Copper (2000)

The best pieces from the kiln were glossy brown-black. It actually appears black until you put a piece of Frankoma Black next to it. The "copper" part of it is Crayola "Mahogany" with a dusting of metallic Crayola "Copper" over the piece in a manner similar to the old rutile glazes. I actually bought a first quality, re-issue Fan Dancer in Copper (at full price plus a \$10 extra charge for the Copper), just because I liked the glaze. (At least I got the FFCA discount!) A Pony Tail Girl in the seconds room was maroonish purple with the copper and mahogany (not very pretty). I was told the factory does not intend to produce any more because so few pieces turned out right.

Slate (2000)

At first glance it looks like pewter with a heavy patina, and at least one person in the factory store referred to it as "pewter." Overall, the glaze is matte, but it also has some shiny spots like polished hematite. It has suffered the same fate as the Copper. There wasn't a crayon close to this color.

Many thanks to FFCAer Peggy Ingram, who has a good eye for color, for helping us write these descriptions. Carissa's young, sharp eyes were certainly critical for this project. She's great at finding Frankoma on crowded store shelves, once she knows what color she's looking for. So the next time you go Frankoma hunting, take along a kid with a coloring book and a big box of Crayolas. Collecting Frankoma is fun, and having your kid (or grandkid) along to be an active helper is even better! 🐾

Joniece's 'Believe It or Not'



Joniece tells the stories

Donna writes them down



What'll You Do With What You've Got?

THOSE WORDS WERE OFTEN A major theme of Dad's talks when he spoke before all kinds of clubs, churches, civic organizations, and youth groups. He would ask that question of his audience while throwing on the potter's wheel, demonstrating that either a ten-cent bowl or a \$1,000 "vozz" can be made from the very same lump of clay. All possibilities lie within the clay, he would explain, just as they are within each of us. "So—what'll *you* do with what you've got?"

I'm going to turn that around just a little and ask—what'll you do with your

Frankoma pieces after you bring them home?

So many times people would ask us to design pieces with words on them. They wanted a cookie jar with "Cookies" written on the side of it, or a soup cup with "Soup" on it, a bowl with "Salad," and a mug that said "Coffee."

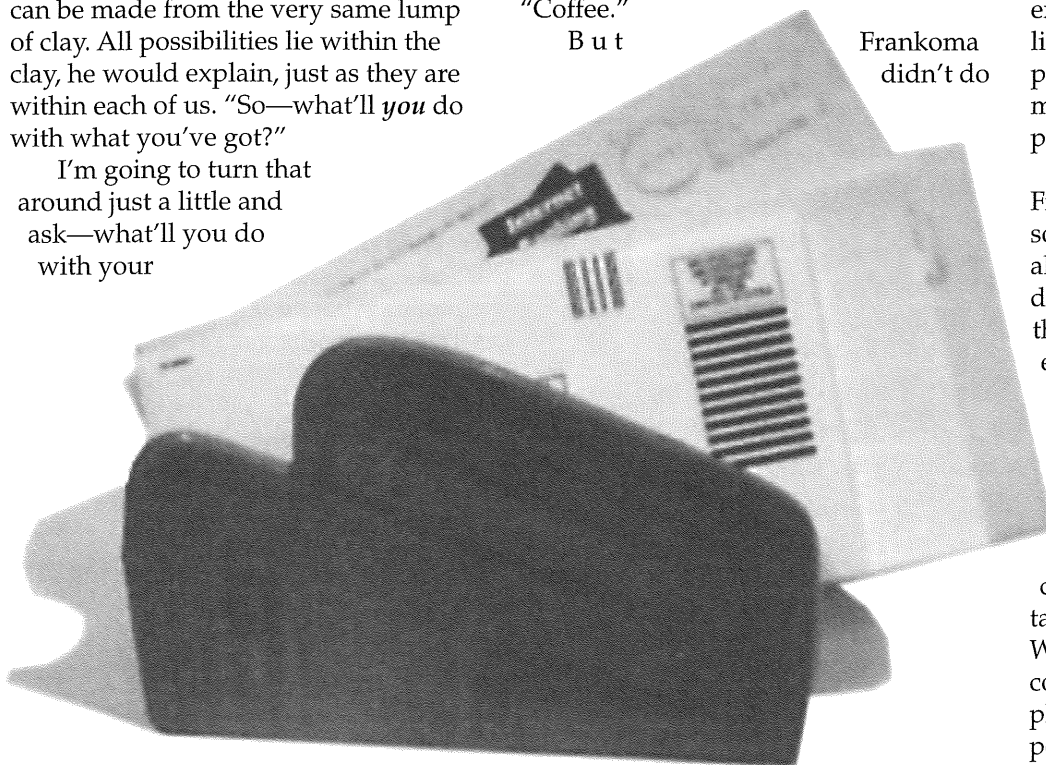
B u t

Frankoma didn't do

that. The only exception was when Daddy put names on the handles of canister lids—Flour, Sugar, Coffee, Tea—but later took them off. One of the reasons Frankoma was as popular and saleable as it was, is that it had no labels on it. Each piece could remain versatile, with unlimited uses, encouraging you to exercise your imagination. You were not limited to using one item for only one purpose, but you were free to invent many uses for any of your Frankoma pieces!

We've talked before about how Frankoma dinnerware was not just something to put food on or in. Dad had always incorporated good art into the design of his tableware with the idea that eating should be a pleasurable experience—but a vegetable bowl could also hold a flower arrangement for a table centerpiece, or fruit, or skeins of yarn while you knit!

Because everything was open stock, customers were able to purchase the sizes of plates, bowls, cups, etc., to fit their needs and their tastes. All saucers (except for the Westwind) were not welled, so that you could also use it as a bread and butter plate, for a few sliced tomatoes, or perhaps serve a piece of cheese cake for desert. The 7" desert/salad plates I've always found a little too large to go on a



The #264 Napkin Holder would look quite nice holding your monthly bills to keep them neatly arranged.

crowded table. For me, they make a better egg-and-toast breakfast plate.

And the #5L Tumbler handily holds a lot of break sticks! But so do any of the large ice tea mugs, the #F35 Pedestalled Vase, or the #65 Hexagonal Vase, or any number of the other slender vases. Be really creative and put the bread sticks in a Boot—or even a Book Bookend! Why not use a *pair* of bookends, one at each end of the table?

Now that we have your imagination in gear and running, open Gary Schaum's book and look over the many vases and planters pictured on Pages 161 and 162. Donna has given parties and used such vases as the #F29 Drapery Vase, #6 Free Form Vase, #234 Footed Bowl, #22 Footed Round Vase, #57 Cornucopia, and #F33 Fluted Planter (all found on those pages) to hold different kinds of dips—and the huge #218 Centerpiece Bowl holds a giant bag of chips.

There are so many uses for so many items, other than what they were originally made for! And this is one of the reasons Grace Lee was such a dynamic sales person. Her imagination created lots of uses for lots of items, and she told the customers about them,

which inspired them to think of even more personal ways to use them. This is why she could sell pieces like the #F88 for the small French bread, and the #F91 (both Page 160) for the really long loaf. And I've mentioned before that people couldn't quite figure out what to do with the #302 and larger version #21 Candle Vases. But when Mother began making simple flower arrangements in them, they went out of the door as fast as she could make them.

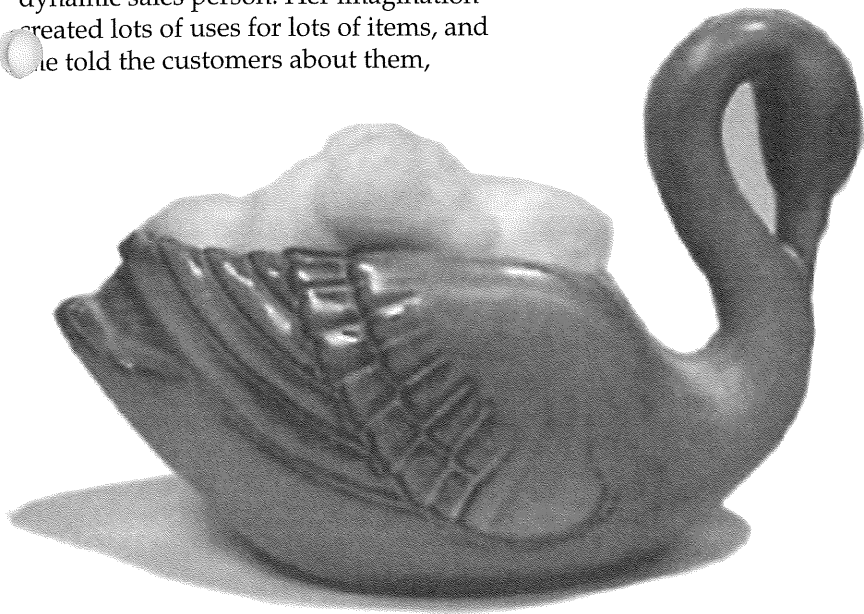
As some of you early collectors may recall, that #302 Candle Vase was the first piece I ever designed for Frankoma, and by pure accident. During high school, I had a few days off, and I must have been getting in Dad's hair. He told me to go back into the casting department and "design something." So I obediently took a paring knife, found a wet #835 Honey Jug, and began "playing" with it, carving out different configurations. As I recall, I did three. Mother liked the one design, and it became the #302. The larger one never had quite the grace as the smaller one, and it was soon discontinued because it

didn't sell nearly as well.

Here are some things you might think about. The #23 Square Pedestal Vase sits next to my coffee maker to hold the coffee filters. Even though the filters are round, 10 or 15 years ago, Mr. Coffee offered a square filter pick-up device. The filters nestle nicely inside the vase, with the square filter pick-up sitting on top. It's so neat and perfect, and nobody has ever mentioned it before. But I really like it.

Of course, there's that Round Pedestal Vase, #F52, that would also make an interesting and unique coffee filter holder. If your filters are cone-shaped, why not use the #264 Napkin Holder? But then, the Napkin Holder (in your favorite color) would also look quite nice on your desk to hold letters, or your monthly bills, to keep them neatly arranged. And while we're on the subject of the Napkin Holder, even though it wasn't a huge seller, that's a very good and practical piece. It holds a large supply of napkins so you won't be needing to fill it every couple of days, and it's heavy enough that, when you take out a napkin, it doesn't tilt or fall over like so many holders do.

(Continued next page)



Above: The #228 Swan makes a great cotton ball dispenser for the bathroom counter, allowing for easy retrieval of the cotton balls without their clinging together.



Right: The #1T Toothpick Holder is perfect for Q-tips, and it holds a lot more of them than most would think.

(From previous page)

The small #228 Swan (not the mini) makes a great cotton ball dispenser for the bathroom counter, and it's easy to take them out one at a time without their clinging together. The #302 Candle Vase also makes an interesting container for cotton balls. (This is shown in some Frankoma catalogs with the bath sets.)

As a companion, the #1T Toothpick Holder is perfect for Q-tips, and it holds a lot more of them than you'd think! You can add even more personality to your bathroom by filling the #1T with Q-Tips and setting it inside the #396 Turtle Planter, then placing a few cotton balls around it to fill the space. Or, in place of the cotton balls, a few

artificial flowers around the sides of the Turtle can create a different whimsical effect.

And speaking of bathroom accessories, in the catalog it shows the #6U Individual Baker being used for body dusting powder. To make it even more stylish, try putting one of the canister lids atop a #22A vase for that purpose. Don't overlook other items for the bathroom, such as the #222 Cornucopia, the small #225 Leaf, the Animal Planters, and the Duck Planter that you can fill with those little guest soaps and/or guest towels!

Many years ago, long before buffet type dining became popular, there was a smorgasbord restaurant in Tulsa that used almost all Frankoma items to serve their food. Now, imagine the beauty of that large #215

fluted Cornucopia nestled into a mound of ice, filled

with colorful fruit salad! What's more, they used the A8 and A10 Flower Pots which were more than half buried, with only the out-turned edges thrusting up out of the ice, and those were filled with different kinds of salads and raw vegetables. I clearly remember how the graceful #211 Crescent Bowl sat slightly tilted forward, filled with a variety of melon balls. The #218 Bowl and #227 Large Leaf were on the hot counter filled with scalloped potatoes and other cooked vegetables.

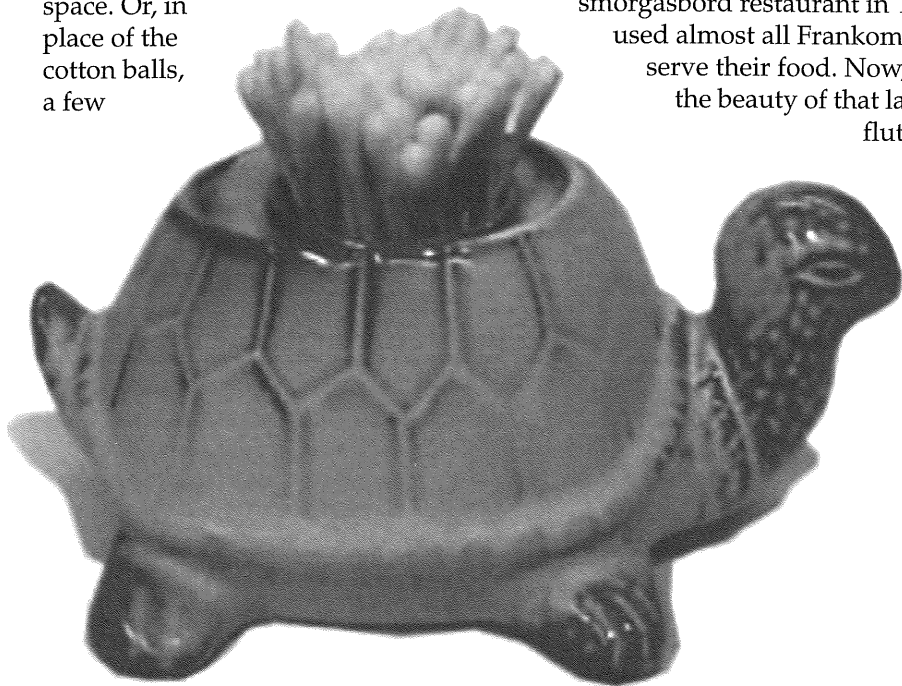
The whole ensemble made for quite a stunning and appetizing display, enhancing the food in all ways! It's a pity that was before the birth of the #200 Dogwood Tray, as that would have been a really striking compliment for all the other pieces they used.

Let's look at the three sizes of Leaves. Did you know that the small #225 Leaf is perfect for a quarter-pound cube of butter? And there's room at the side for the butter knife. It's also just the right size for a one-can cylinder of cranberry sauce, as well as for pickles, relish, celery and carrot sticks, etc., and as a jelly dish.

The #226 medium Leaf is a wonderful vegetable serving piece. What fun to have that on your table instead of just a plain round bowl for green beans or asparagus spears! The large #227 Large Leaf was always Mother's favorite in which to bake her famous gooey cinnamon rolls. And sliced ham? A roast? A baked chicken? I personally wouldn't think of cooking sweet potatoes or scalloped potatoes without my #218! And for a big tossed salad—the greatest!

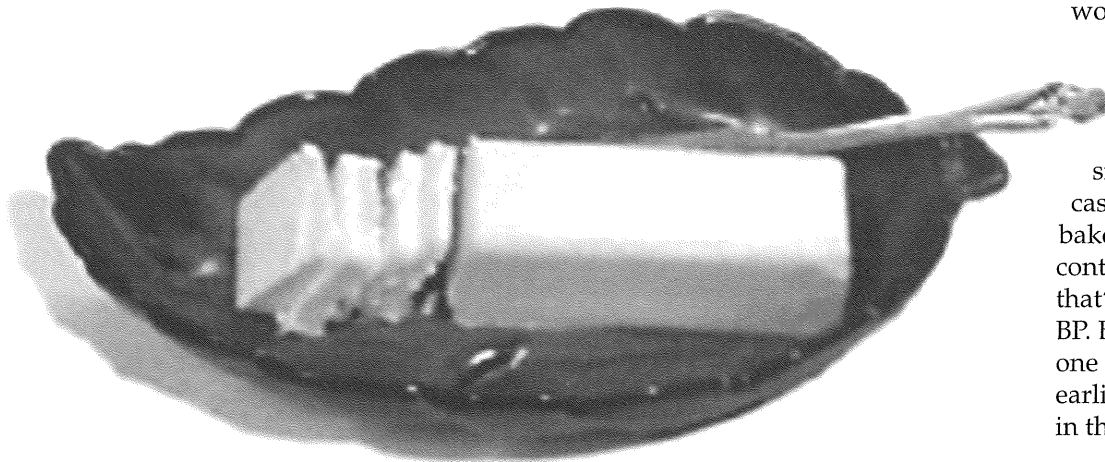
A baked potato can take up an awful lot of room on your plate. But it certainly fits nicely on the #204A Dogwood Tray, which is also an ideal little bread and butter plate.

We've mentioned before that our stock numbers were never very complicated. BP very simply stood for Bean Pot and, in this case, the individual size. Daddy loved baked beans served in an individual container, as many restaurants did, and that's what inspired him to design the BP. But when Mother was going to serve one of her "fancy" dinners, she would earlier that day put a scoop of ice cream in the little BP with a dollop of chocolate



Above: Add personality to your bathroom by filling the #1T with Q-tips and setting it inside the #396 turtle.

Below: The #225 Leaf is perfect for a quarter-pound cube of butter.



syrup or strawberries, then top it with a #6B or #5B (sugar bowl) lid, and put it in the freezer.

When it came time to serve the desert, she would place one in front of each guest and, with an elegant flair, remove the lid. True, the lid never fit very well, but who cared? It always got a lot of ooh's and aah's from those who were about to enjoy her special desert treat.

Those of you who have visited our house have seen the Flame Dutch Shoe Wall Pocket in the kitchen window. It holds two or three pair of scissors and whatever other handy tools are of use in this area that, when you need them, you shouldn't have to look for.

One of our collectors in Colorado recently told us that they put candy canes in their #401 toothbrush holder for the guest bathroom at Christmastime. Clever? Very clever!

On one of the support beams in our kitchen is a Gracetone Spoon Rest in Cinnamon, a gift from Steve and Nancy Littrell. This is one of Daddy's most outstanding pieces, such a beautiful design that I'd rather use it as a wall

piece than rest a spoon on it. It hangs just below a pair of Fawn Indian Heads, and the three pieces look as if they were made to go together. The #4Y Spoon Rest, you know, also has a hole for hanging, and several of them in different colors, hung in a creative configuration, can enhance an otherwise bland kitchen wall.

The #T9 Small Shell Bowl would take pages to describe all of its uses! But just for some quickies—soap dish, individual salad, individual baked fish dish, shrimp-on-ice server, etc. And of course the #T10 Large Shell Bowl is a beautiful companion piece for a main dish. Along the same lines, a good serving combo would be the large and small Dogwood pieces.

The #83 Relish Dish is a classy choice for the top of a dresser, or a man's chest of drawers, to hold his change, personal jewelry, watch, tie tack.

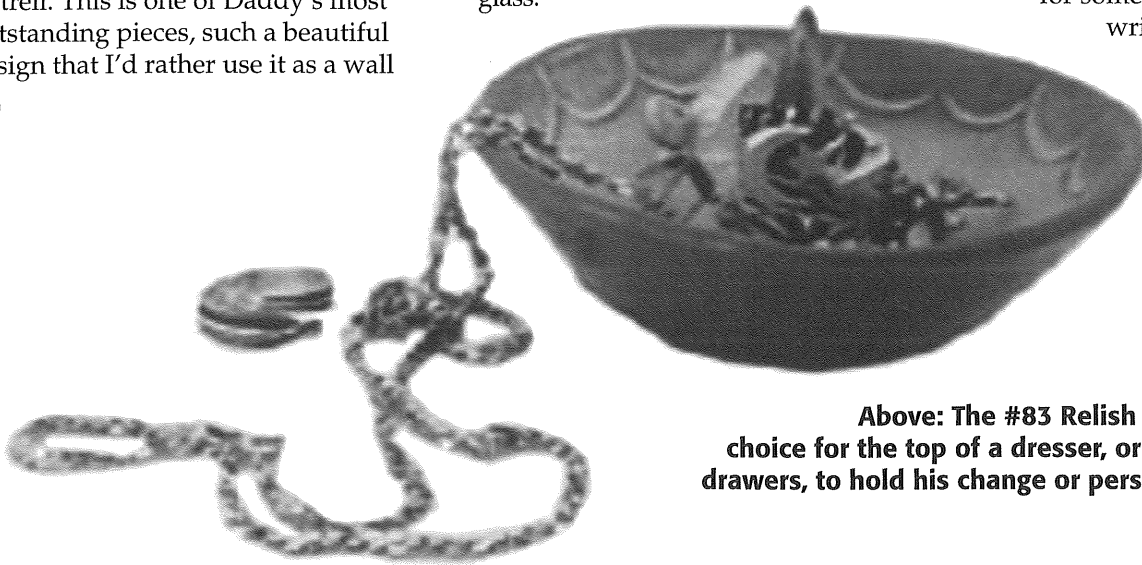
Sometimes it almost hurts me to see pictures of your collections tucked away behind glass.

I know there are many pieces you treasure and wish to protect, and well you should! Some I would not argue with. But there are many that you should occasionally take out and use.

The majority of the items here for which I've suggested uses are hardly rare or expensive collectibles, and most are not difficult to find. You'll probably spot one or two of these lone pieces when you're out browsing an antique mall or a yard sale. Look at it and think of all the ways you could enjoy using it. Remember that Frankoma was made to be used!

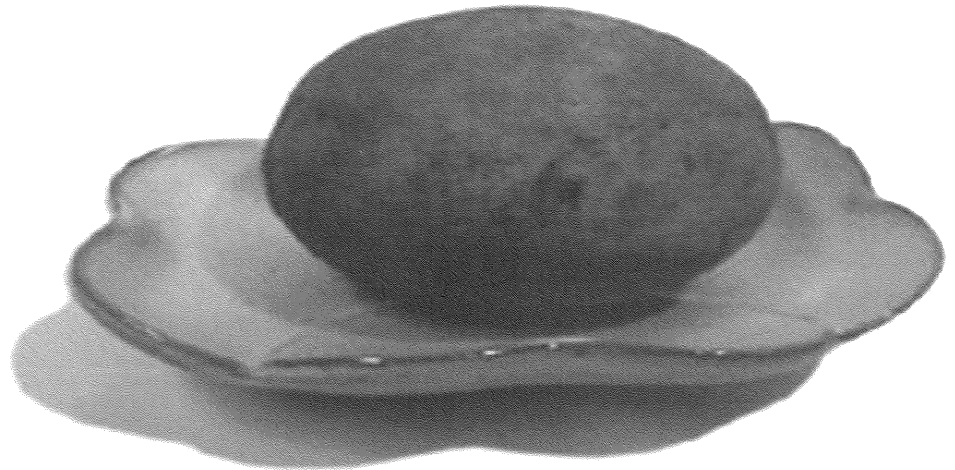
Next time you see a little #504 mini Sugar, or the Demitasse Sugar that has lost its Creamer, or a Four Leaf Clover Dish for \$1, buy it. Put some thumb tacks or paper clips in it, or let it hold your rings by the kitchen sink. Take pity and rescue that one lone 16-oz. mug, take it home, and put some pens and pencils or collect your loose change in it.

It would really be fun if we could all share the unusual uses we've discovered for some of our Frankoma items. So write, call or e-mail Donna and tell her your ideas, and we'll print them in a future issue. I just started the ball rolling by making the first contribution to the list. *Now where's yours?* ☺



Above: The #83 Relish Dish is a classy choice for the top of a dresser, or a man's chest of drawers, to hold his change or personal jewelry.

Right: A baked potato fits nicely on the #204A Dogwood Tray, which is also an ideal bread and butter plate.



Reunion 99—Nothing But Fine!

**By Bonnie Patterson
Houston, TX**

YOU WAIT A WHOLE YEAR FOR it. You daydream about the Frankoma treasures you might find for your collection. You smile with anticipation about the old friends you know you'll see again, and the new friends you're sure to meet. You schedule your vacation around it, make your travel plans, worry about what to take with you, and how much room to save for what you hope you'll bring home with you.

Then finally it's here! And WHAM! Before you know it—it's over! How can something that takes so long to get here be over so quickly?

For us, the annual Frankoma Family Collectors Association "Family Reunion" is looked forward to with more excitement and anticipation than Christmas! And this year's event was the BEST of the three great reunions

we've attended in our relatively brief history as collectors.

My husband Carson and I drove all the way from Houston, stopping at every antique shop, flea market and garage sale along the highway, all the way to Sapulpa. It's only about 525 miles from Houston, but of course it took us a full two days to get there, because we were Frankoma hunting!

Once we arrived at the Super 8 next to Freddie's Pavilion on Sunday (before the convention began on Friday), we had the whole week to scour every shop in Sapulpa, Jenks, Sand Springs, Claremore, Collinsville, Tulsa, Bixby, Broken Arrow, and all the other small towns we went through on the way to those.

By Thursday, we were quite smug for having gotten the jump on most of the other collectors by arriving so early in the week. And at every shop we visited, we heralded the coming of the Frankoma Family. "Bring out the

Frankoma," we announced, "here we all come!" Imagine how far our chins dropped when friends who arrived at the end of the week showed us the fine pieces they'd found at the very same shops we'd been to only a couple of days before. The dealers had taken our advice, bringing out all their Frankoma stocks for those who visited their shops right behind us!

But as much fun as that pre-convention shopping binge was, it can't compare to the fun we had all during the two-and-a-half-day **Reunion 99**. This year's event was flawlessly run, hassle free, and nothing but fun for everyone who attended. The only thing more beautiful than the fantastic fall weather was the harmony and fellowship of all the old and new Frankoma Family members wallowing together in the indulgence of our mutual passion for these wonderful gifts from the earth that John Frank was so blessed to be able to create.

There was the great breakfast and tour of the factory on Friday morning; then the well-organized and informative membership meeting; a visit to the Frank home; the superb learning seminars; the delicious banquet Freddie's served us that evening; the exciting and always-entertaining scholarship auction on Friday night; and the final event, Saturday's **Show & Sell**, with an overwhelming bounty of Frankoma treasures. Every level of collector, from the beginner to the seasoned expert, came away with smiles from ear to ear, holding a Frankoma favorite close to their heart.

One of the best things I did this year was to volunteer to work for the convention. I helped on Thursday at the registration desk, which was a ton of fun! I was able to get re-acquainted with many of the old friends I had met at the

(Continued on page 28)





FAMILY REUNION 2001

AND

JOHN FRANK MEMORIAL SCHOLARSHIP

DINNER AND AUCTION

September 13th, 14th, 15th

FREDDIE'S PAVILION

1425 New Sapulpa Road (Route 66)
Sapulpa, OK

— SEE YOU AT THE REUNION! —

FFCA Reunion 1999

(From page 26)

last reunion I attended, and had the delightful pleasure of meeting many new members as they experienced the warm embrace of this huge and wonderful family for the first time. Volunteering is by far the best way to know everyone and be able to give back something to a club that brings so much pleasure to our lives throughout the whole year.

On Friday night, following the always outstanding banquet, everyone was held captivated by the antics of the Flanders family as they carried us through an action-packed fund raising auction for the **John Frank Memorial Scholarship Awards**. This rousing evening always seems to incite bidders

to forfeit unexplainable bounties for the many wonderful treasures donated by FFCA members for this very worthy cause. No one goes away hungry, and the only ones who go away disappointed are the ones who hesitate just a moment too long and get cut off by the rapid fire auctioneer before they can decide to bid that one last time.

But for all of us who are not fortunate enough to live in Oklahoma, the Motherland of Frankoma Pottery, nothing can compare with the feeling you get when you first step into Saturday's **Show & Sell** that fills Freddie's biggest hall from wall to wall. The first glimpse of more Frankoma than we usually see in a whole year of hunting in all the other 49 states is a

moment one will never forget. You know you've arrived at Frankoma Heaven! Suddenly the doors open at both ends of the room, and your pulse skips a beat, only to return in double-time, as you quickly realize that they are letting in people from both directions at the same time.

There is no possible way you can be the first to see what every dealer has brought to offer! Your pupils dilate, your palms sweat, and you're a very lucky person indeed if you don't have to face the dreaded realization that you didn't bring enough cash, or that you're going to have to leave all your clothes behind so you can carry your cache of treasures home in your luggage.

Some people cruise the whole room before deciding what to spend their carefully budgeted fun-money on, while others dive in and jump on every opportunity for fear that the next person behind them will take it if they pause to ponder for a moment too long. The fun ones to watch are those hoping the person in front of them will "put that down" and walk away, so they can quickly grab it before that person has second thoughts.

By the time this whirlwind is over, your luggage is bulging, your wallet is empty, you've gained five pounds, and you have scores of wonderful new Frankoma cousins you never dreamed you'd meet.

When at last you've made your way back home, you realize your facial muscles are a bit sore from smiling, and that it'll be weeks before you stop reliving all the special memories you've stored so carefully in your mind and heart. As you unpack all your new Frankoma treasures, you relive the pleasure of making each of them yours, and feel again the joy of all the fellowship you've just shared. Then you put **Reunion 2000** on your new calendar in big **RED** letters.

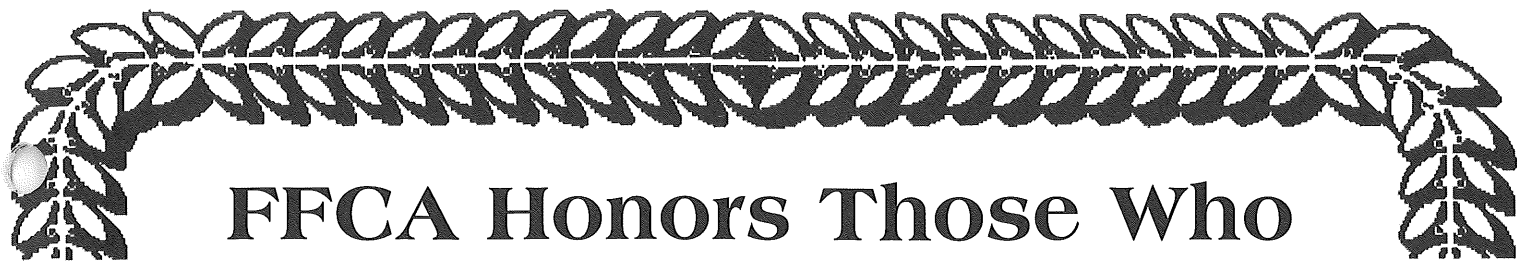
And now you begin to feel it all over again—that little seed of anticipation. It's already starting to glow and grow way down in your heart. And you hear it softly whisper, "*Just 362 more days to go!*" 🐻



Above: Bonnie and Carson Patterson at their **Show & Sell** table, Carson providing lots of laughs with his funny rubber chicken.

Right: "Uncle Ralph" Myers, all tuckered out after a long, long day at the reunion.





FFCA Honors Those Who Made History

**Joniece Frank
Sapulpa, OK**

JEAN STINEBUCK COLLINS

JEAN BEGAN WORKING FOR Frankoma in 1947 when she was a young girl just out of high school. She was first a trimmer and dipper. Jean quickly proved herself to be such an excellent and dependable worker, she was advanced to Greenware Inventory Manager. She was later given an office position with more responsibility, which soon included Payroll, Employees' Insurance, and eventually was made Head of Purchasing.

Jean is responsible for the master stock number list that we've mentioned before, one of the items that barely survived the 1983 fire. J.C. Taylor had started a pencil copy, and Jean took it over and typed it, then continued to keep the records. She was never told to, but she did it on her own. That book has proved to be ever so valuable a reference for us today, as we

refer to it almost daily.

In July of 1948, Jean and glazer Joe Collins came to Mr. Frank and asked for that next Friday off. He smiled and gave them a suspicious look. "Are you two getting married this weekend?" he asked. Blushing a bit, they confessed. They were of course granted their request, along with Mr. Frank's blessings.

After 43 consecutive years of faithful service to Frankoma Pottery, Jean retired in 1990. She will forever be included in Dad's and my close Frankoma Family of Employees.

was always there no matter what the weather, and would do anything he was asked to do without a complaint. He was a key person in rebuilding the physical plant after the 1983 fire. Frankie ran the forklift, rebuilt the presses, installed lights, and restored what could be saved. I often wonder if it could ever have been accomplished without this tireless and willing worker. I'll always be grateful that he was there for me.

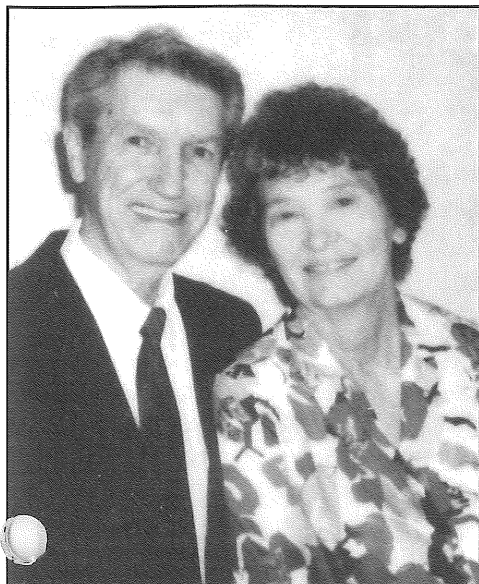
Frankie retired from Frankoma in 1994, after 37 consecutive years.

FRANKIE D. BRUMLEY

Frankie came to work for Frankoma in 1957. Like many employees, he worked his way up from the bottom. He was soon overseeing the hydraulic presses. He learned quickly and became an expert and authority on press molds. Dad always said that Frankie could make or remake a mold to fit a press like nobody else. When he did it, it was never less than perfect. Frankie was one who was never in the spotlight, but was of utmost importance to Frankoma's total operation.

These two members of our Frankoma Family of Employees are just two more examples of the many who came to work for us at a young age and never left us until retirement. We are very blessed to have had so many who were loyal, faithful, dependable, and who took pride in and loved the work they did. Few companies can make that statement, and we are very proud that we can. Our wonderful employees deserve much of the credit for making Frankoma a product so good that it will virtually live forever. 🍀

Here was a man who was never late,



**Jean and Joe Collins
50th Wedding Anniversary**



**Frank Brumley
retired from
Frankoma in 1994
after 37 consecutive
years of service. He
was a key person in
rebuilding the
physical plant after
the 1983 fire.**

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V Lou Olivera, Tiffany Schmiezer & Annette Sinesio,
Norman, OK.

ANNETTE SINESIO

Graduate Student
University of Oklahoma
Norman, Oklahoma



ANNETTE WAS ONE OF LAST YEAR'S scholarship winners, and the first of our recipients to receive our support two years in a row.

The Scholarship Committee viewed her year's work and unanimously voted to continue backing this extraordinarily talented lady for a second year. We picture her here with one of her latest works titled, "The Thorns Also Have Roses." Nice work, Annette!

This is her last year of graduate work at the University of Oklahoma, and her formal schooling will be completed, leaving with a Master's Degree.

Annette has a small studio in her garage, where she will continue to create her works, which will be displayed for sale at various galleries in the Norman and Oklahoma City areas.

If you'll recall, she began her art work at New Jersey State College where she enrolled in a pottery class, needing to add to her curriculum a "fill-in" elective course. And, as you know, this is similar to the way others of our recipients have been seduced into a life-long romance with clay. Before long, it's too late to think about a career in any other field.

We're very proud to have been introduced to this artist, and so pleased we could be a contributor to help her complete her formal education. We're certain that Annette will make a place for herself and become prominent in the art community.

We, the Frankoma Family, wish Annette God speed and much success in her chosen career! 🍀

TIFFANY SCHMIERER

Undergraduate Student
University of Oklahoma
Norman, Oklahoma



TIFFANY, A GRADUATING senior at the University of Oklahoma, began life in Wilmington, Delaware. Before she started to school, however, her father was transferred to Philadelphia, and there is where she grew up.

Her high school art teachers greatly encouraged her, recognizing that she was unusually gifted in art. She was very often seen after school wandering about the Philadelphia Art Museum, falling in love with the works in the contemporary art galleries. The more time she spent there, the more she came to know that an artist was what she wanted to be, and an artist was what she was destined to become.

Many of her summers were spent at art camps, and it was there that she was introduced to clay. She excelled in ceramics and was soon asked to teach classes at one of the camps. Teaching art to other students outside of her regular classes in school allowed her to become more and more focused on ceramics.

When we met Tiffany, it was in the spring of 1998, when she was finishing her junior year at OU, and the scholarship was granted for her senior year. The Scholarship Committee was impressed by her primarily hand-built work of contemporary abstracts. There were sculptured landscapes and other works using combinations of brilliant colors. We saw some wonderful multi-layered glaze pieces in which she had skillfully carved through the layers of glaze to create her designs. We saw photos of other of her designs that showed evidence of her fine craftsmanship in combining ceramics and metals.

We wish Tiffany bon voyage as she heads west to California for her continuing education, and a world of good fortune in realizing her ambitions thereafter! 🍀

FRANK X 2 and the Commemorative 2000

**Donna Frank
Sapulpa, OK**

DESPITE THE MANY REQUESTS we've had to write about our little studio pottery, we've been rather reluctant to do so. After all, the *Pot & Puma* is, and always has been, devoted exclusively to Frankoma Pottery. That's on the con side. The pro argument has been, "But you're the Franks." Well, that we are. But it still hasn't felt appropriate to us until now.

FRANK X 2 has accepted the job of glazing and firing the Commemorative 2000, so we can now relent and write a bit about us and what we do. We hope it will be of interest to some of you. But let it be clear that it is *not* Frankoma that we make! It's FRANK X 2, aka Joniece and Donna, producing a limited number of our own original pottery designs in a limited space with limited facilities.

We began our little business four summers ago when we were looking for

something to generate an income. Whatever we chose needed to be home-based because, for us, clock punching had long since lost its charm. We thought of several things but, in the end, we concluded that what we knew best was pottery-making. That is—*Joniece* knew how to make pottery!

Sure, I knew the process, because I grew up selling pottery in retail and leading tours through the plant, just as she did. But my experience was limited to talking and pointing. She, however, had paid her dues big time in all departments and at all levels, and she was well prepared to take over the leadership of Frankoma when the time came. For 20 years she was solely responsible for Frankoma's design, manufacture, marketing—the whole entity in all aspects. By comparison, I was a mere bug on the wall. But I was quite willing to observe, listen and learn.

Mother had passed away the year before. We spent months clearing out, cleaning out, throwing away, giving

away and selling years of accumulation that meant little or nothing to either of us. And finally we came to Mom's studio attached to the back of the house. In later years it had digressed to a place of storage boxes full of unused fabrics, faded artificial flowers, yellowing magazines, unidentifiable papers, leftover Christmas wrappings and ribbons, and the home of spiders, gnats, moths, and an encyclopedia of weird species of bugs that flew, wiggled or crawled. Oh yes, and there were lots of mice. Whenever the rains came, the rock wall spewed water like a broken dam and flooded the place, so most everything was set up on bricks or scrap lumber. We had a bit of work to do before we could call it a working studio!

The roof still leaks, it still floods now and then, and the closet we call "the cave" will forever be ankle deep in water, even in a drought. But that was where we were going to make our pottery, and we posted signs warning the varmints and critters to vacate the premises or start paying taxes. Several generations have since died of old age, but many of their progeny and strange mutants live on. We finally declared them to be legal "household pets" and began giving them names.

We went to thrift shops and junkyards and managed to find some cheap tables we'd need. Our one expensive purchase, a most necessary item, was a compressor. Joniece is so proud of her shiny red compressor, she treats it better than her car.

And pottery isn't pottery until it's fired, you know. We found three kilns, but couldn't meet the asking prices. Then a miraculous thing happened. Our sweet and generous friend Dee Davis heard we were looking for a kiln, and she had one stored in her garage. Shazam! We had a kiln! We were in business!

So our workplace slowly began to take shape. Our one-room studio soon became the mold shop, casting, drying, trimming and glaze departments, and the garage was converted to a kiln



room, stock room and shipping department.

Joniece knows production backward and forward. Since I knew zilch about any of the hands-on how-to's, I thought I'd try to design something. I made a cat. I made two cats. We bought a few little molds from a local lady who was going out of business, and we altered each of them to make them uniquely "ours." After all, we had to have something to produce in order to give FRANK X 2 the quick start it needed. So we made cats, dogs, pigs, frogs, iguanas, elephants and turtles, which we made to sit on the computer monitor, and we called our line 'Puter Pals.

After a year, we became a bit weary of making "cute little things," and grew ever anxious to return to our original concept of creating "good art," whatever we deemed that to be. So I began clumsily getting the feel of pushing clay around to form what I thought I wanted it to be. Joniece taught me how to use clay tools, and I continued to be awkward at it.

I quickly learned that, even though I was supposed to be the boss, the clay clearly had a mind of its own. It turned out that clay is far more intelligent than I had ever thought of giving it credit for. I had to give up fighting it and start listening to it. Make no mistake—I was not, nor am I now, anywhere close to being the "master"! You see, I hadn't been around all those years to learn anything at all from Dad.

Joniece and I had lots of disagreements and tugs-of-war along the way, and I was always the one to walk away and pout. But thank goodness she was



patient with me, and so was the clay.

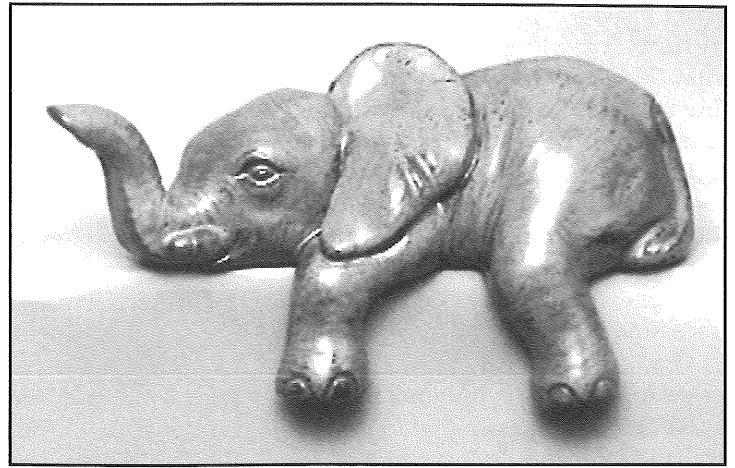
In the last year, I've created three larger, somewhat dramatic pieces—the "Sea Siren," the "Chase Vase," and one that I've named "At First Sight."

During the creation of all three, wise Joniece warned me of the perils of what I was attempting to do. On all three, even while adhering to the general rules of do's and don'ts she'd taught me, I stumbled full speed ahead and created production nightmares for us both!

The mere making of the molds caused many of her hairs to turn gray, and the loss of many more. Any other good mold maker would have thrown up his hands and walked away in despair. But her inventive nature took over, and she managed to do an extraordinary job of engineering them, because she's that good at mold making! Secondly, two of the molds were so huge, each time she cast, she was in danger of seriously hurting herself.

Keep in mind that we had no casting table at that time to make it easy for Joniece. She had to mix clay in a bucket with a little whirlygig on the end of an electric drill, while sitting on the equivalent of a milking stool. She then had to use a ladle to fill a 3-quart plastic pitcher with heavy slip and lift it high enough to pour into the molds, while all I could do was stand and watch and hope. When it came time to dump the clay, the molds had to be lifted, turned over, and held over the slip bucket to save the clay for the next pour. The molds are extremely heavy, especially when filled with slip, making it a very awkward maneuver, and some of it always spilled onto the floor.

Meanwhile I, the designated glazer, was learning to glaze. How does one learn to glaze? By living with failure after discouraging failure, that's how. Each day after firing, I ran excitedly to the garage, unloaded the kiln, cried, took a Prozac, and sat down to study everything I did and didn't do right. It would be nice if we had a glaze booth, but that would take up space we don't



have, and we'd have to cut a hole in the wall to install a vent fan. You can't spray glaze without breathing it, you know. So I learned to apply the glazes with various kinds of brushes. Granted, it's a much slower and more tedious process, but eventually I began to get the hang of it.

COMMEMORATIVE 2000 IS BORN

For last year's commemorative, Joniece used the Puma from our FFCA *Pot & Puma* logo. This year, she chose to use the Pot behind the Puma, in concert with the #2 Dealer Sign, and created a wall vase. And did she ever do an outstanding piece! As her big sister, I'm not only proud of what she has done with this one, but I'm forever in awe of her talent and skill as an artist.

In February the FFCA Board offered us the job of glazing and firing several hundred commemoratives. Frankoma Industries agreed to cast them, as we could not possibly turn out that many pieces in our limited space. Joniece immediately began working on the design. If we were to glaze and fire all those commemoratives to be ready for the September reunion, we needed an early start to make sure we could meet the challenge. By June, Frankoma was casting, and we were bringing home boxes and boxes of greenware (un-glazed and unfired ware).

I must insert here that sometimes, usually late at night when we're working in the studio, we sense the presence of our parents. Especially Dad comes around to watch us work. We believe at times he must be in some way working through us. I'm still a mere novice at this designing business. Yet my pieces

(Continued next page)

(From previous page)

are turning out to be things similar to what Dad could have done, and probably wanted to do, had he been given more time. Almost all of Joniece's designs, while uniquely hers, have that undeniable John Frank flavor to them. Look at the Commemorative 2000, and you'll see it instantly. Its character and style unmistakably say "Old Frankoma."

You can believe it or not, but Dad seems to be teaching us. Sometimes unusual things happen that force us to stop and look and discover things we may not have seen, had something not gone terribly wrong to get our attention. For instance, you collectors know that Dad was the only known ceramist to have perfected the one-fire process (for glazed commercial pottery), the secret of which he took with him. One day not long ago, one of our kilns inexplicably misfired. But it led Joniece to alter our firing procedure, and even the way she loads a kiln. It's not that simple, of course, but one thing has led to another, and we believe we're well on our way to discovering the one-fire process. Go ahead and try, but you'll have to go a long way to convince us that's not Papa John at work! Who else could show us that?

It was spring of 2000, just about the time we were desperately needing a second kiln to help us accomplish this colossal project we had taken on, one virtually appeared on our doorstep as a gift. By the goodness and kindness of our friends Jim and Sharon Vance, we now have a second kiln! And that local lady who went out of business three years ago. She finally agreed to sell us her homemade type casting table. Once we got all the white hobby clay cleaned out of it, and some hefty macho men neighbors got it moved into the studio, we realized it wasn't the bargain we thought it was. That is—until the July 4th weekend, when Dean "I-Can-Fix-Anything" Carrington and his lady Margaret came from Iowa to visit. Dean brought his tools and labored for more than six hours to rewire the whole thing, change the switches, and work his magic on the noisy, vibrating motors. Now it purrrrrs like a kitten. Our cup runneth over!

For sentimental reasons, we wanted to do at least two glazes from the old

Norman era. We were already using the green that was once Frankoma's "signature" glaze, which we call "Bronze Green." We developed a new twist on our earlier Turquoise, and we call it "Terra Turquoise" ("terra" meaning "earth").

We wanted so much to come up with that wonderful old Ivory (my personal favorite), which lured us into weeks of testing. First it was too white, then it was too yellow, too gray, too dark, too light, too dull, too glossy, and on and on. We mixed and mixed, tested and tested, and eventually came up with that creamy, buttery off-white (off-yellow?) we were shooting for, and we named it "Old Ivory." Our "Pewter" glaze has been renamed "Gun Metal" (after the Norman glaze). That gave us three of the old "John Frank" colors, plus the "Terra Turquoise" belonging to FRANK X 2.

Being the excellent production person she is, Joniece keeps incredibly detailed records of every firing, saving all the witness cones and labeling them, knowing exactly what the variations of temperatures are on each shelf. Then when we do something we're pleased with, we'll know exactly what we did and can do it again, right? Wrong. Almost always, even when we do the exact same thing, it turns out in some way different. Me, I wilt and whimper. Joniece just smiles and reminds me again and again—"You're working with *pottery!* Get used to it!" I just don't get it.

There are very few "constants" and "predictables" in pottery making. To paraphrase the words of a better man than I, "You don't learn a thing when you do it right every time. You can only learn when you make mistakes."

We've been reluctant to build a web site until now because, while we hoped it would generate

lots of orders, it did unnerve us a bit that we wouldn't be able to deliver for at least 4-6 weeks. But then the Los Angeles Times called for our story, and they splashed us all over the front page of their Southern California Living section (March 15, 2001). So naturally we hurried to call Nancy Littrell, FFCA Webmaster in Oklahoma City, and she threw together a web site for us pronto! Now people can view our work and order right on line. Our thanks to Nancy and Bill Gates for accomplishing this great feat!

Because of the avalanche of orders we've received from California, and continue to receive, our delivery time has been extend to 6-8 weeks. Just be patient with us and understand that this is still a "Mom and Mom" operation, and between us we have only four hands. Realize that each piece is virtually "hand made," and it takes time for us to finish a product we can be proud of.

(Hey, Joniece—are we having fun yet?!) ☺

WWW.FRANKOMA.NET/FRANKX2.html



"IT'S OVER!"

FFCA COMMEMORATIVE 2000

The Pot & Teepee Wallpocket



The Pot & Teepee Wallpocket
5-1/2" Tall, 4-1/2" Wide

Designed by Joniece Frank
Exclusively for FFCA
© FFCA



BACK READS

Designed by Joniece Frank
Glazed & Fired by FRANK X 2
Cast by FRANKOMA
© FFCA

In 1999, it was the Joe Taylor Puma of our FFCA *Pot & Puma* logo. In 2000, it's the John Frank Pot behind the Puma, now standing boldly as a fitting background to support a replica of the famous and sought-after #2 Dealer Sign! Joniece has artfully wrapped the two together in a unique little Wall Pocket for a most unusual and dynamic effect. Any Frankoma collector worth his clay will recognize these two proud symbols to be the spirit of the early Frankoma products we treasure so highly.

The **Commemorative 2000** is offered in four colors—Bronze Green, Terra Turquoise, Old Ivory and Gun Metal, four glazes chosen for their compatibility, making all four together a most colorful

and stunning wall ensemble. (See full color photos on FFCA website at www.frankoma.org/commemorative.html.)

Frankoma Industries has cast these items, and Joniece and Donna have finished them by meticulously trimming, hand glazing and firing each piece in their FRANK X 2 studio. In the spirit and tradition of John and Grace Lee Frank, they have handled each piece with loving care, and that special frequency will never leave them. As long as you own these commemoratives, they will speak to you.

The price for one in your choice of color (Bronze Green, Old Ivory, Terra Turquoise and Gun Metal) is \$40, three for \$100 (a \$120 value), or \$130 for all four (a \$160 value).

Mail Orders to: **FFCA Collectibles ♦ PO Box 32571 ♦ OKC, OK , 73123-0771 ♦ 405-728-3332 ♦ fca4nancy@aol.com**

Name _____		Membership Number _____		COMMEMORATIVE		COLOR	PRICE	TOTAL			
				2000 Pot/Teepee WP	Bronze Green (PG)	\$40.00					
Address _____		City, State _____		Zip _____		Telephone _____		2000 Pot/Teepee WP	Old Ivory	\$40.00	
								2000 Pot/Teepee WP	Terra Turquoise	\$40.00	
<input type="checkbox"/> Visa <input type="checkbox"/> MasterCard		Card Number: _____		Expiration: _____		SHIPPING & HANDLING: UP TO \$50 = \$3.50 \$50 TO \$100 = \$5.40 \$100 TO \$200 = \$7.75		2000 Pot/Teepee WP	Gun Metal	\$40.00	
								Pot/Teepee WP 3/Set	*	\$100.00	
Signature: _____		<input type="checkbox"/> Check Enclosed Payable to: FFCA		Check # _____		Check Amount \$ _____		Pot/Teepee WP 4/Set	*	\$130.00	
								Subtotal			
								OK Res. add 8% sales tax			
								SHIPPING/HANDLING			
								GRAND TOTAL			

Frankoma Sighting

By Donna Frank
Christmas 2000

'Twas late Christmas night
And from a distant room
The muffled sounds of gunshots
And horses' hooves did loom.

I paid little heed,
As I knew it to be
A "Christmas With Duke" Marathon
On American Classic TV.

Suddenly I was startled
To hear my sister scream,
"Channel 35! Turn it on quick!
Tell me this is no dream!"

I dived for my remote
To see what she did see.
And there stood Big John Wayne
A-sippin' java from a green 5C!

Now, we began to pondered
How it came to show up
On the set of *Rio Grande*,
This Prairie Green Plainsman cup.

We continued to watch,
And we hadn't long to wait
To see the face of Ben Johnson,
Native son of our Sooner State.

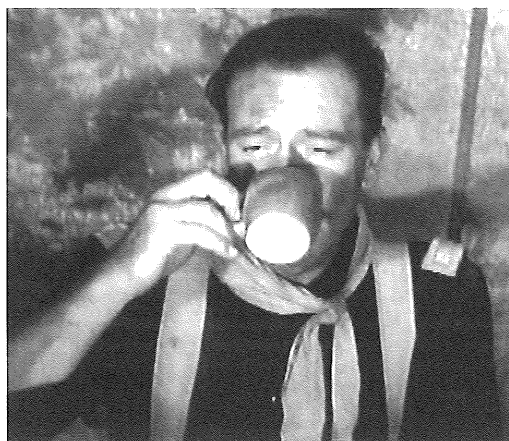
That 1950 vintage flick
Was just one of countless others
That Ben rode next to the Duke;
Off-screen they were like brothers.

Ben and Duke are reunited now
In that big corral high up.
And we bet they're still a-drinkin' their coffee,
From a good ole 5C cup.

*"Say, these
are mighty
fine lookin'
mugs,
amigo."*



*"Pour me
some, too,
and we'll
see if what
they say is
true."*



*"Mmmm—
Yup, coffee
sure nuff
does taste
better
drinkin' it
outa
Frankoma."*

Oklahoma Architect Bruce Goff Remembered

EIGHTEEN YEARS AFTER HIS death, the creative American architect and iconoclast Bruce Goff (1904-1982) was remembered on Oct. 7, 2000, in a memorial service at Chicago's Graceland Cemetery Chapel, with the interment of his ashes and the dedication of a memorial marker at his burial plot.

Goff was the architect for many famous structures, the majority of them in Oklahoma, including the home of Mr. and Mrs. John Frank in Sapulpa.

A few weeks ago, Mrs. Jerri Bonebrake, Goff's former secretary at the University of Oklahoma, called Joniece and Donna Frank, daughters of the founders of Frankoma Pottery, with a special request. "Mrs. Bonebrake told us that Bruce Goff's ashes were never buried," said Donna. "Because of Bruce's great respect and appreciation for our father and mother's ceramic art designs, she wondered if there would be an appropriate container that Frankoma had ever made that could serve the purpose. We were very pleased she would think to ask us."

Mrs. Bonebrake told them of plans for a three-day gathering to take place in Chicago the first week in October, which would include a reception, banquet, lectures and slide presentations of Goff's works, tours of the Art Institute of Chicago (including the Bruce Goff Archives), and the Memorial Service and Marker Dedication. It was being sponsored by the Friends of Kebyar, a non-profit organization supporting the philosophy of Goff's work, and publisher of a journal documenting creative alternatives to the corporate and popular academic architecture featured in mainstream publications.

The unique granite and bronze memorial marker was designed by Seattle architect and past Goff apprentice Grant Gustafson. Its design evokes Goff's passion for originality and triangular geometry, incorporating a glass cullet, a material that Goff often incorporated in his architecture. It was being financed by Goff's friend, client



When asked by Bruce Goff's former secretary, Joniece and Donna Frank knew the ideal container for the ashes of Bruce Goff.

and patron, Joe D. Price. Price commissioned Goff to design his early Bartlesville residence known as ShinienKan, which Price gave to the University of Oklahoma upon his move to the West Coast in 1985, and which was destroyed by fire in December of 1996.

The destruction of ShinienKan was a great loss to the American architectural community. Translation of the name is "home of the faraway heart."

Joniece and Donna knew of the ideal container for the ashes, one that Frankoma produced many years ago. They began searching for that item in an appropriate color. They hoped to find one in the same blue that Goff chose to incorporate throughout the Franks' pottery home. "That piece is not particu-

larly rare," said Joniece, "but it's a large piece, and those that have not been chipped, cracked or damaged in some way over the years are almost impossible to find. Luckily, one turned up right here in Sapulpa at Homespun Treasures, as if it were just waiting there for us to find it. It was even the color we were looking for. Bruce was very fond of that particular blue."

Joniece and Donna say that it is a supreme compliment for Frankoma to be chosen for this honorable purpose. "We were so happy to be able to donate this beautiful container, which we believe would please Bruce," they say. "The many stories of the versatility of Frankoma Pottery and its many uses never seem to end." ❧

Andrew Moses Lester: Americana Artist

November 14, 1914–October 21, 2000

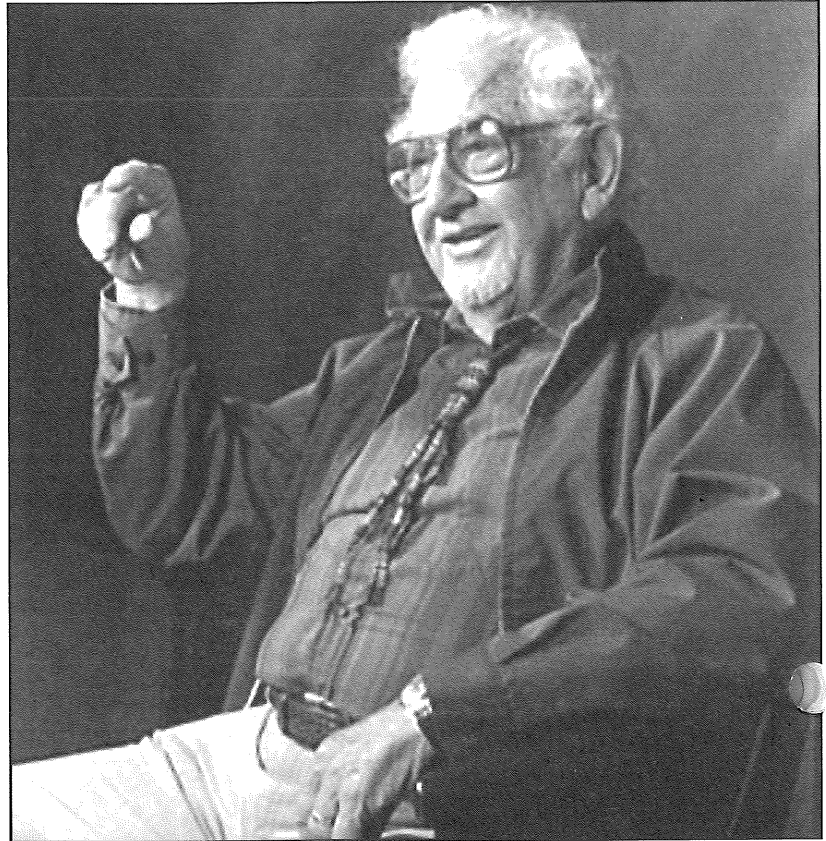
ANDREW LESTER WAS BORN IN HIS grandfather's sod house in Cheyenne, OK, and the family moved to Oklahoma City when he was four. When in high school, he sculpted a bust of Davy Crockett, his great-great-grandfather, and it was dedicated at the Alamo in 1933. In 1968, he returned to San Antonio and donated a second bust of his famous forefather, both of which remain on display at the Alamo.

Lester came to John Frank's doorstep in 1934 with no money and no place to live. He offered to do any work needed in order to study ceramics with Mr. Frank. He mowed the Franks' yard, washed dishes, cleaned house and babysat Donna when she was a baby. He slept on a cot on their back porch. Mr. Frank soon found work for him at a local dairy while he attended school.

Later he moved to California and became part of the National Youth Administration and California's State Supervisor of Ceramics. He taught art in Palm Springs, San Bernardino and Pittsburg, CA, high schools from 1940-1970, and also at Los Angeles State College during the years 1959-1961. In addition, from 1957-1970, he taught at the University of California at Riverside.

Eventually, Lester moved back to Oklahoma and settled in Guthrie. From 1972 on, he specialized in larger-than-life portrait bust memorials, creating more than 100, including busts of notables such as Dallas Cowboy quarterback Troy Aikman, former OSU basketball coach Hank Iba, Martin Luther King, Jr., famous Native American chiefs, John Muir, many prominent figures in American history, and several U.S. Presidents.

In 1993, on the occasion of the 135th Anniversary of the Battle of the Washita in Cheyenne, Lester's bust of Chief Black Kettle was dedicated. Lester had been recognized by the Cheyenne Tribe and was given the name White Buffalo, the name he chose for his art gallery in Guthrie. In January of 2000, Lester's bust of Jim Thorpe was dedicated and put on display at the U.S. Olympic Committee headquarters in Colorado Springs, Colo., and a dupli-



cate may be seen in the rotunda of the Oklahoma State Capital Building.

Throughout his life, Andrew Lester had a passion for helping young people, particularly minority groups. He donated many of his works to groups, communities and individuals.

A foundation has been established in the town of his birth, along with plans for a museum, to perpetuate the volume of Lester's life work. Contributions are welcome, and may be sent to the Andrew M. Lester Foundation, Inc., PO Box 643, Cheyenne, OK 73628. ☺

News to Use

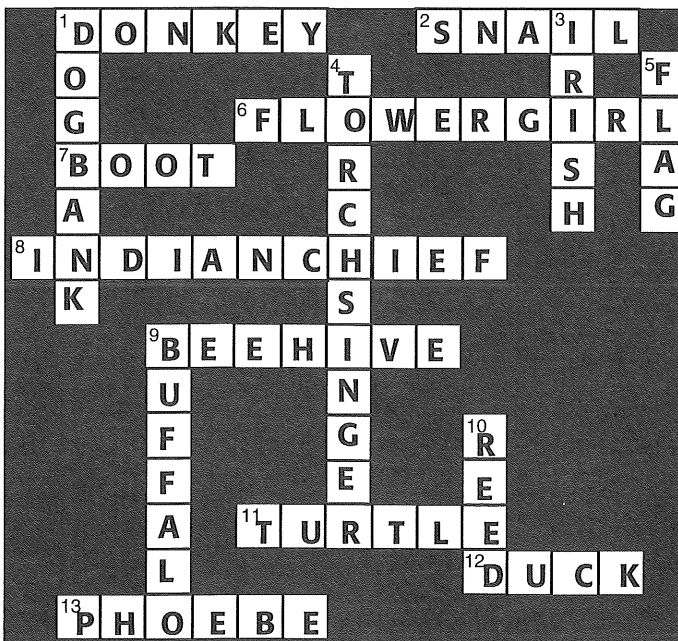
MARTHA STEWART WAS TELEVISED earlier this year at a collectibles event in New York City and advised her audience that she believes the next hot collectible will be items bearing advertisements. Have we not predicted as much? While shopping flea markets and the malls' dusty bottom shelves, start looking now for those Frankoma items with advertising on them—while they're still reasonable!

MRS. DOROTHY GIBSON of Sapulpa, FFCA charter member and close friend of Grace Lee Frank for more than 50 years, passed away on July 20, 2000. Dorothy was an avid collector of Frankoma since 1942, and a faithful and enthusiastic supporter of the Frankoma Family. We wish to express our sympathy and offer condolences to her husband, Cecil, and son, Ron. We will miss her always.



On a recent trip to San Francisco, Scott and Sylvia Clegg (TX) ran into the JOHNFRANK Restaurant and took a photo for us. It seems two guys named John and Frank put their names together into one and opened up a classy eatery. The next time you're in the Golden Gate City, it may be worth checking out. Thanks, cousins!

Answers to Winter/Spring '99 Fuzzle Fun



More of Those Stock #'s

Art Deco Nudes by Gerald Smith

Very Limited Editions

—500 Pieces per Series—
—Each Numbered—

12-1/4" Tall
Number 5 in series

—Available in—
Prairie Green, Desert Gold, Ivory, Cobalt, Lavender, Black,
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\$84 + \$9 S/H
Check or Money Order Accepted

—Offered Exclusively from—

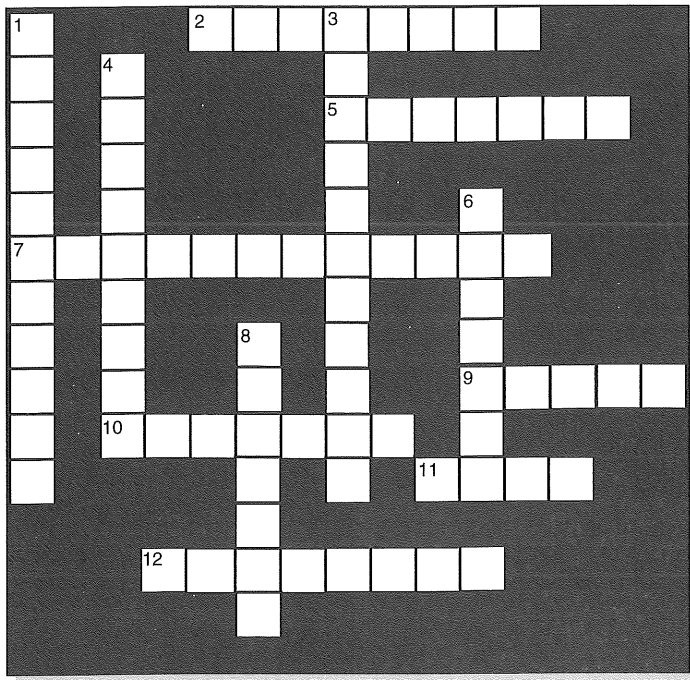
Gerald Smith
22833 Aspen Road, Sarcoxie, MO 64862-9106
417.325.5479 — smithpdc@jscomm.net

Produced by Frankoma Pottery Exclusively for Gerald Smith




FRANKOMA FUZZLE FUN

BY ALAN STOLTZ AND CECE WINCHESTER-STOLTZ



Patriotic Summer

 Clip out or photocopy and mail

Can you complete this Frankoma Crossword Puzzle?

Collecting Frankoma is like putting pieces of a puzzle together. How many can you answer? (Solution to puzzle will be in the next issue of *Pot & Puma*.)

Across

- 2. 4th of July Toby Mug
- 5. 1974 _____ for Independence Bicentennial Plate
- 7. 1972 First Bicentennial Plate
- 9. #AETR 1976 American _____ Trivet
- 10. 1976 _____ of Freedom Bicentennial Plate
- 11. #FLTR - Old Glory Trivet
- 12. 1973 _____/Leaders Bicentennial Plate

Down

- 1. #BC87 "Constitutional" Bicentennial Plate
- 3. #LBTR 1973 _____ Trivet
- 4. 1976 _____ for Independence Bicentennial Plate
- 6. Old fashion container for ink with quail
- 8. #STLP 1986 Statue of _____ Plate

Advertising in the *Pot & Puma*

Mail ads to: *Pot & Puma*, P. O. Box 32571, Oklahoma City, OK 73123-0771.

Ad rates are subject to change without notice. You may arrange for advertising space at current rates for up to four issues in advance. Members may place one-time ads at yearly rates.

The *Pot & Puma* is produced in PageMaker 6.5. All photos are scanned. Ads are to be camera-ready at the ad sizes shown below. Please inquire if in doubt as to acceptability.

Display Advertising Rates

Ad Size	1 Time	4 Times
Bus. Card 3.5"X2"	\$ 20	\$ 15
1/4 page 3.75"X4.75"	30	25
1/2 page 7.75"X4.75"	55	50
Full page 7.75"X10"	100	90

Publication Schedule

Issue	Close Date
Winter	January 31
Spring	April 30
Summer	July 31
Fall	October 31

Come Join the Fun!

YES! I want to join the Frankoma Family Collectors Association. Please accept my \$35 dues and enter my/our family membership in FFCA.

NEW MEMBERSHIP RENEW MEMBERSHIP

NAME/NAMES _____

ADDRESS _____

CITY _____ STATE _____

ZIP _____ AREA CODE/TELEPHONE _____

FFCA MEMBERSHIP # (if renewing) _____

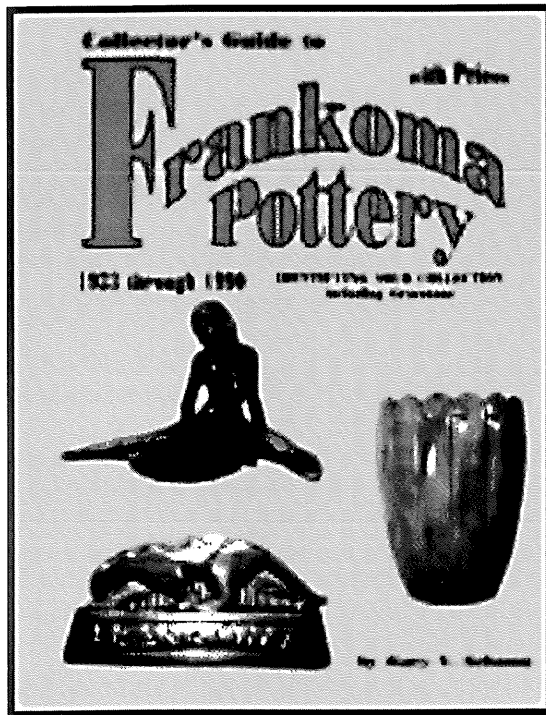
You can charge your dues to your credit card.

VISA Account # _____
 Expiration Date _____
 MasterCard Signature _____

Mail to: FFCA • P. O. Box 32571 • Oklahoma City, OK 73123-0771
 Make check payable to: FFCA

Schaum's Book Updated

— NOW AVAILABLE! —



What a Second Edition! Gary Schaum's *Collector's Guide to Frankoma Pottery, 1933 Through 1990* (also includes Gracetone Pottery) is now updated and expanded!

The cover is now a pleasant purple to distinguish it from the first edition. There are 12 more pages of catalog reprints to cover items not previously included. Due to changing values since the 1997 edition, Gary has completely updated the Values Guide section.

In addition, beside each item in the Values Guide at the back of the book (stock numbers listed in numerical order) page numbers have been added to help us more quickly reference by photo.

The price remains the same, just \$29.95. This is the perfect companion to take with you when shopping for your collection. If an uneducated seller is asking too much, you can show that person the "authorized" value, and chances are the price will come down for you. If they're asking too little, you can check to see how much of a bargain you're really getting.

This new edition can be ordered directly from the author, PO Box 303, Mounds, OK 74047-0303. Please include \$4. for shipping. All orders shipped via Priority Mail. (OK residents add 5% tax.)

No serious Frankoma collector will want to be without this valuable new book!



INVITES YOU TO
COME VISIT

THEIR NEW ON-LINE STORE

SHOPFRANKOMA.COM

NOW YOU CAN SHOP ON-LINE
FOR YOUR FAVORITE FRANKOMA POTTERY

OPEN 24/7 FOR YOUR
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WWW.SHOPFRANKOMA.COM

Frank X 2
"Clay Things"

A Studio Pottery
Specializing in Original
Art Creations

By Jonizee & Donna Frank

1300 Luker Lane

Sapulpa, OK 74066-6024

918-224-6610

frankxtwo@aol.com

The Year Was 1971

Frank Made Honorary Chief



AS A SMALL BOY IN CHICAGO, John Frank played cowboys and Indians with the rest of the kids on the block. "As an Indian, I didn't really know what I was doing," quipped Frank.

On a Friday morning in September 1971, John had his childhood dream come true as he was made an honorary Creek Chief for life.

"For what you have done for the Creek people and the country I make you an Honorary Chief for life and give you the lofty name of Lumhe Hetke," said W. E. "Dode" McIntosh, principal chief of the Creek Nation, as he presented Frank a certificate. Lumhe Hetke is Creek for White Eagle.

Frank was also given a bright blue-feathered war bonnet and a braided sacred sash of a Chief. "I'm lost for words at this honor," Frank said. "As kids we always played Indians but we really didn't know about them. I am glad that I was able to get involved with the Creek people and all Indians."

Frank has sponsored two Creek men in a six-month management program for a new plant in Choteau now under construction.

"As soon as the plant is done, they'll run it," Frank said. "I was pleased that I could help them."