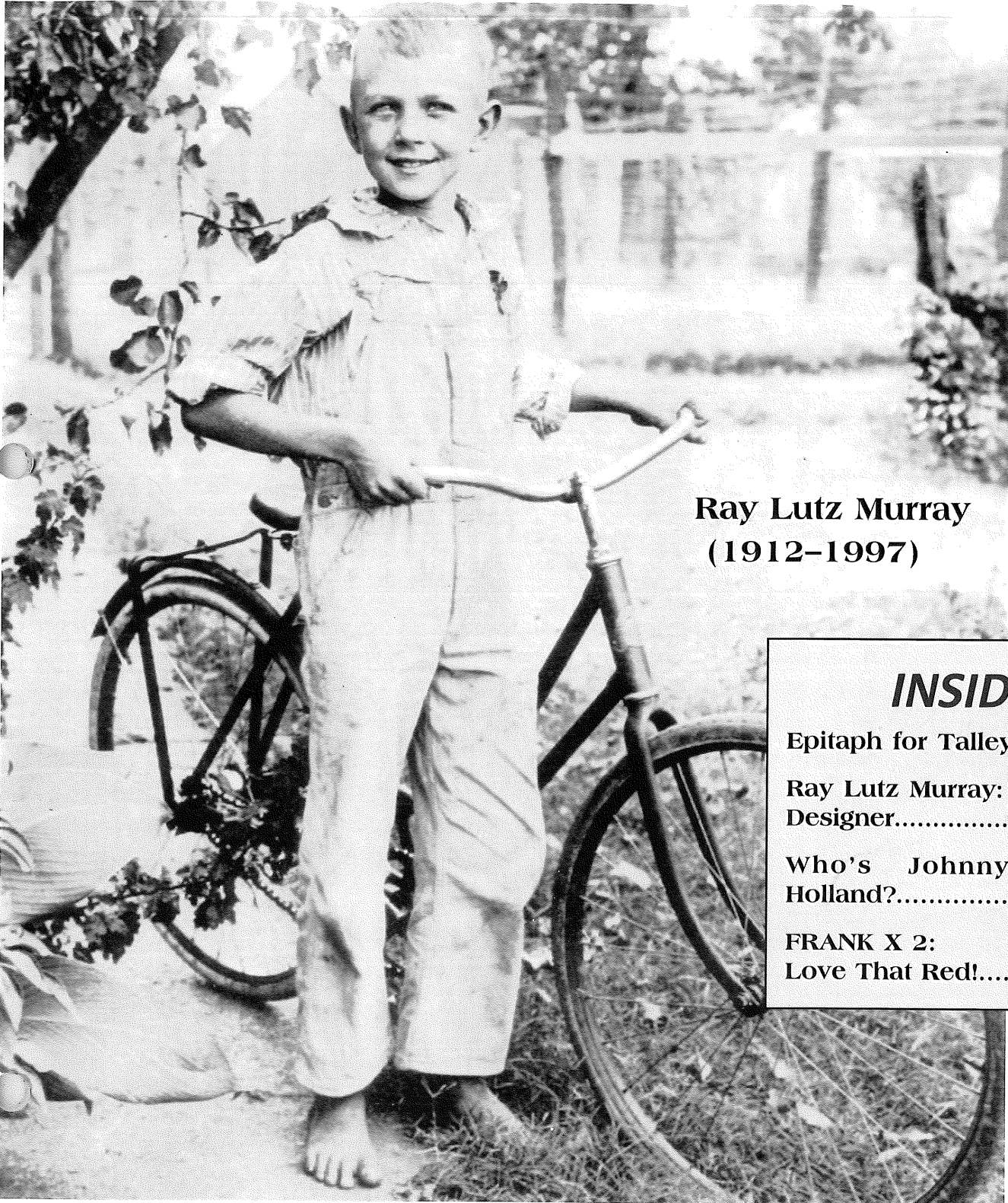
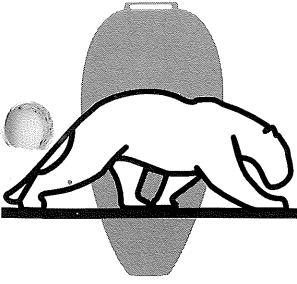


WINTER/SPRING 2000

# Pot & Puma



**Ray Lutz Murray  
(1912-1997)**

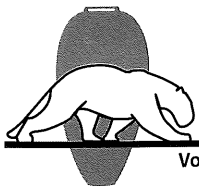
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# Pot & Puma

Vol. 6, No. 1-2 • Published by the Frankoma Family Collectors Association • Winter/Spring 2000

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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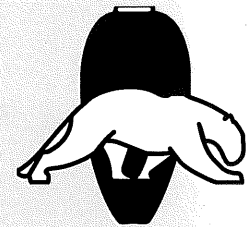
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Frankoma Family Collectors Association Web Site: [www.frankoma.org](http://www.frankoma.org)



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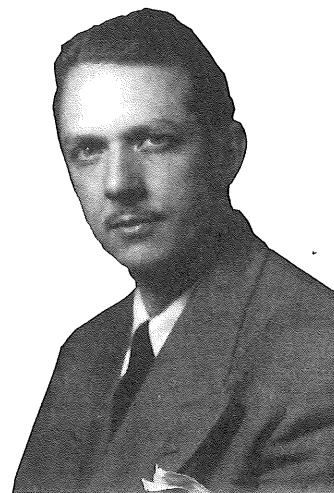
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**Ray Lutz Murray**  
1912-1997  
*Ceramic Designer,  
Master Mold Maker,  
Jobber and Craftsman*

*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:** Ray Lutz Murray in a boyhood picture (circa 1925).

## FROM YOUR FFCA BOARD OF DIRECTORS

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

Dear Frankoma Cousins . . .

Very much like the pottery we love and go out of our way to find, our Frankoma Family Collectors Association has been through a virtual "trial by fire." But like the best pottery, we have emerged stronger and better than ever—thanks to you, our very understanding, patient, and faithful members!

There was a time that FFCA was young, immature, inexperienced and vulnerable, a bit fragile, and perhaps too naive and trusting in some ways. As all things young, we've stubbed our toes and taken some blows. It was probably inevitable, all a part of our "growing up."

And now we've come full circle, firmly resolved as we were at the start, never having lost sight of our goals, ever determined to become the very best we can be.

We took a step back. Now we're taking two leaps forward. And the reason we're able to go forward is you—individually and collectively. You never abandoned us. You've stuck with us, had faith in FFCA, and we're still a Family. Like America, we're united like never before.

We've bonded with many of you over the years, and we very much look forward to doing the same with those who have more recently joined our Frankoma Family. Many of you have become close, lifelong friends, something we never anticipated when we began FFCA. Please know that we, the ones who do the day-to-day work of the association, love and appreciate each and every one of you. You're the very reasons we do what we do.

Remember that we're still here for you. And from our hearts, we say—thank you for being there for us.

YOUR FFCA OFFICERS AND TRUSTEES

To all our wonderful friends and Frankoma cousins



**Joniece and Donna**



wish to say



**Happy Holidays to All  
and Franks a Lot!**



Recent physical challenges have made us unable to make our Christmas Cards this year, but know you're in our hearts as always.



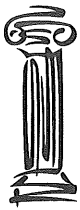
**FAMILY REUNION 2002**  
**AND**  
**JOHN FRANK MEMORIAL SCHOLARSHIP**  
**DINNER AND AUCTION**

**September 19th, 20th, 21st**

**FREDDIE'S PAVILION**

1426 New Sapulpa Road (Route 66)  
Sapulpa, OK

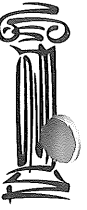
— SEE YOU AT THE REUNION! —



# FRANKOMA FAMILY COLLECTORS ASSOCIATION

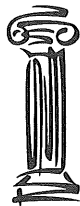
## BALANCE SHEET

### FOR YEARS ENDING DECEMBER 31



	2000	1999	1998	1997	1996	1995
<b>ASSETS</b>						
CASH	\$7,367	\$14,066	\$13,331	\$15,680	\$10,171	\$3,123
PREPAID/DEPOSITS	--	--	--	--	--	75
<b>TOTAL ASSETS</b>	<u>\$7367</u>	<u>\$14,066</u>	<u>\$13,331</u>	<u>\$15,680</u>	<u>\$10,171</u>	<u>\$3,198</u>
<b>LIABILITIES AND NET ASSETS</b>						
LIABILITIES	--	--	--	--	--	--
<b>NET ASSETS:</b>						
UNRESTRICTED:						
SCHOLARSHIP FUND (a)	\$23,993	\$18,793	\$18,534	\$14,717	\$7,494	\$2,241
OPERATING	(16,626)	(4,727)	(5,203)	963	2,677	957
<b>TOTAL UNRESTRICTED</b>	<u>7,367</u>	<u>14,066</u>	<u>13,331</u>	<u>15,680</u>	<u>10,171</u>	<u>3,198</u>
<b>TOTAL LIABILITIES &amp; NET ASSETS</b>	<u>\$ 7,367</u>	<u>\$14,066</u>	<u>\$13,331</u>	<u>\$15,680</u>	<u>\$ 10,171</u>	<u>\$ 3,198</u>

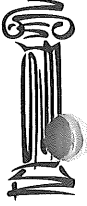
(a) Auction gain on sale of collectibles plus gifts—designated for scholarships less scholarships paid



# FRANKOMA FAMILY COLLECTORS ASSOCIATION

## STATEMENT OF ACTIVITIES

### FOR YEARS ENDING DECEMBER 31



	UNRESTRICTED					
	2000	1999	1998	1997	1996	1995
<b>REVENUES:</b>						
MEMBERSHIP DUES	\$15,775	\$11,226	\$15,614	\$15,534	\$12,200	\$ 7,765
REUNION/AUCTION	19,050	10,041	28,658	26,429	12,943	3,878
REUNION/DINNER/COLLECTIB. (b)	21,996	30,122	9,695	11,061	6,332	--
ADVERTISING	222	157	729	1,298	660	529
PEACH STATE DEP. GLASS CLUB GIFT	1,672	--	--	--	--	--
<b>TOTAL REVENUES</b>	<u>\$58,715</u>	<u>\$51,546</u>	<u>\$54,696</u>	<u>\$54,322</u>	<u>\$32,135</u>	<u>\$12,172</u>
<b>EXPENSES</b>						
REUNION/AUCTION	\$ 15,350	\$ 9,782	\$24,841	\$19,206	\$ 7,690	\$ 1,637
REUNION/DINNER/COLLECTIB (b)	22,813	24,965	12,187	9,908	7,231	--
PRINTING	11,127	2,552	5,125	7,097	4,691	3,440
OFFICE SUPPLIES	3,652	4,395	3,643	3,879	3,145	2,226
POSTAGE	4,388	3,092	5,204	3,729	1,471	1,671
TELEPHONE	2,679	1,922	1,930	1,540	--	--
INSURANCE/LEGAL	5,405	4,103	4,115	1,325	--	--
SHOWCASE/VISA/COMP/SOFTWARE	--	--	--	2,129	934	--
<b>TOTAL EXPENSES</b>	<u>\$65,414</u>	<u>\$50,811</u>	<u>\$57,045</u>	<u>\$48,813</u>	<u>\$25,162</u>	<u>\$8,974</u>
<b>CHANGE IN NET ASSETS</b>	(6,699)	735	(2,349)	5,509	6,973	3,198
<b>NET ASSETS BEGINNING OF YEAR</b>	<u>14,066</u>	<u>13,331</u>	<u>15,680</u>	<u>10,171</u>	<u>3,198</u>	<u>--</u>
<b>NET ASSETS END OF YEAR</b>	<u>\$ 7,367</u>	<u>\$14,066</u>	<u>\$ 13,331</u>	<u>\$15,680</u>	<u>\$10,171</u>	<u>\$3,198</u>

(b) 1995 Reunion expense unseparated

# SUMMARY OF FINANCIAL ACTIVITIES FOR 2000

## 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\***—Net auction proceeds less scholarships paid.

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

### 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.

#### EXPENSES

**REUNION / AUCTION\***—Cost of consignments of auction items.

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

**PRINTING**—Cost of PGS, P&P and Miscellaneous.

**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.

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

## REVIEWING 2000

In view of our lower cash position and higher expense, I (Joe Smith, FFCA Deputy Treasurer) have made an analysis of 2000 and 1999 and prepared some 2001 projections.

The John Frank Memorial Scholarship Awards Fund is doing very well, but Operating costs to maintain it are rising.

1. **MEMBERSHIP DUES** increased due to some members renewing for two years and new memberships increasing.
2. **REUNION AUCTION** will now include only net proceeds of the Auction (as approved by the Board of Directors) less any scholarships paid.
3. **REUNION DINNER / COLLECTIBLES** now includes the sale of collectibles formerly included in the scholarship fund.
4. **PRINTING / POSTAGE** are lower due to publications not yet printed / mailed.
5. **OFFICE SUPPLIES** are higher due to cost of establishing our Web site [www.frankoma.org](http://www.frankoma.org).
6. **INSURANCE / LEGAL** no longer includes income taxes, as we have received refund of all taxes paid and are now tax exempt.
7. **2000 TOTAL NET RESULTS** are \$735 less \$259 to the scholarship fund leaves operating gain of \$476.

Operating Fund 1/1/2000	(\$4,727)
Operating Fund 12/31/2000	(\$16,626)

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 2002, and possibly to \$50 for the year 2003, based on our projected 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.

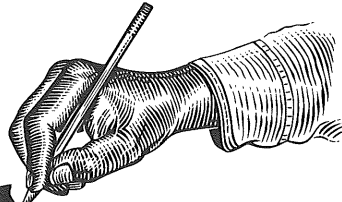
We realize there is still much work to be done on our publications, but we are very proud of what has been accomplished to date. We will continue to be self-critical and highly dedicated to meeting your needs. We want every one of our members to be proud of our Frankoma Family and all its

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



### THANKS FOR THE SCHOLARSHIP

Thank you so much for choosing me as a recipient of the **2001 John Frank Memorial Scholarship Award**. I am very excited to receive it! This generous award will indeed help me a great deal in continuing my art education, as well as further the progression of my love of ceramic art work.

Thanks for believing in me and awarding me this wonderful opportunity. I will continue to work hard!

Deborah Luber  
University of Central OK

### REUNION WAS A WONDERFUL EXPERIENCE!

Just a note to tell you that my first Frankoma Family Reunion (2001) was just a wonderful experience. I really enjoyed meeting other Frankoma collectors, visiting the (Frank) house, and seeing all the one-of-a-kind pieces there. I know that the event requires an enormous amount of dedication and energy each year, and I appreciate the efforts of you and all the volunteers.

I hope to come next year, but it's on the same weekend as my wedding anniversary! That makes it difficult, but I'll try to bring my husband. He's not a Frankoma collector, but an avid fossil collector, and your area in Oklahoma is loaded with fossils. I'm sure he could keep himself busy while I attended the Reunion.

Candis from TX

### GREAT JOB ON POT & PUMA AND GREEN SHEET!

What a special piece of mail we received this morning from all of you on the FFCA Board and volunteers! The **Pot & Puma** is absolutely lovely; and the **Prairie Green Sheet** full and wonderful. We also appreciated the list of FFCA members. Thanks to all of you for a great job on this issue! Please pass along this thanks to all of your helpers.

Blessings,  
Margaret and George from MN

### THANKS FOR HARD WORK ON REUNION

Richard and I enjoyed being at the Reunion. We did not make it in time for the tours (Friday) because a dear friend had died, and Richard was a pallbearer. However, we got there for the dinner, which was delicious as usual, and the auction. We're eager to hear the total that was received that evening. Frankoma cousins were generous. We returned on Saturday and were quite impressed with the quality of the merchandise offered for sale.

Thanks for all the hard work you two did, plus the others who helped. Quite a worthy organization!

Juanita from OK

### THANKS FOR SMOOTHLY RUN REUNION

I wanted to say that I thought the convention was very good again this year. Things seemed to run very smoothly, and everyone had a good time. I also thought that the Centerpieces and the Commemoratives were outstanding, to say the least. I know that Joniece and Donna put a lot of time and heart into them, and it showed. I just wanted to write to say thanks, as sometimes people forget to say it.

Bob from IA

### WHAT A FRIENDLY BUNCH AT THE REUNION!

I enjoyed myself immensely again this year, especially the dinner and auction. The people are so friendly and engaging. I never feel the slightest bit of discomfort being there alone. Looking forward to seeing you all again next year. Thanks to FFCA for another wonderful reunion!

Tina from NC

(More letters on next page)



(Continued from page 3)

#### **POT & TEEPEE WALLPOCKETS LOOK GREAT**

Just received the **Pot & Puma** this week and have read it cover to cover. I missed it dearly all these months!

I was not able to go to the Reunion last year due to my work schedule. I just saw the ad for the Pot & Teepee Wallpockets you did for Reunion 2000. They look great. I love them and can't wait to see them in person. I will be ordering mine right away.

Donna, the article you did on the beginnings of FRANK X 2 was great. Your web site is very well done also. I purchased some of your items at Reunion 99. You and Joniece keep struggling away to make us new things. I truly hope all this works out for you. You are both very fine ladies and deserve the best. Hope to see you at Reunion 2001 in a few weeks. It is quite a drive for me, but I can hardly wait.

Teresa from IL

#### **P&P BEST YET!**

We just got the last issue of the **Pot & Puma**. It has to be the best one ever! I was thrilled to find an article about my all-time

favorite piece, the Bowl Maker. I love the way Joniece and Donna interject personal "tidbits" of information about how their mom would market the pieces, and other family stories.

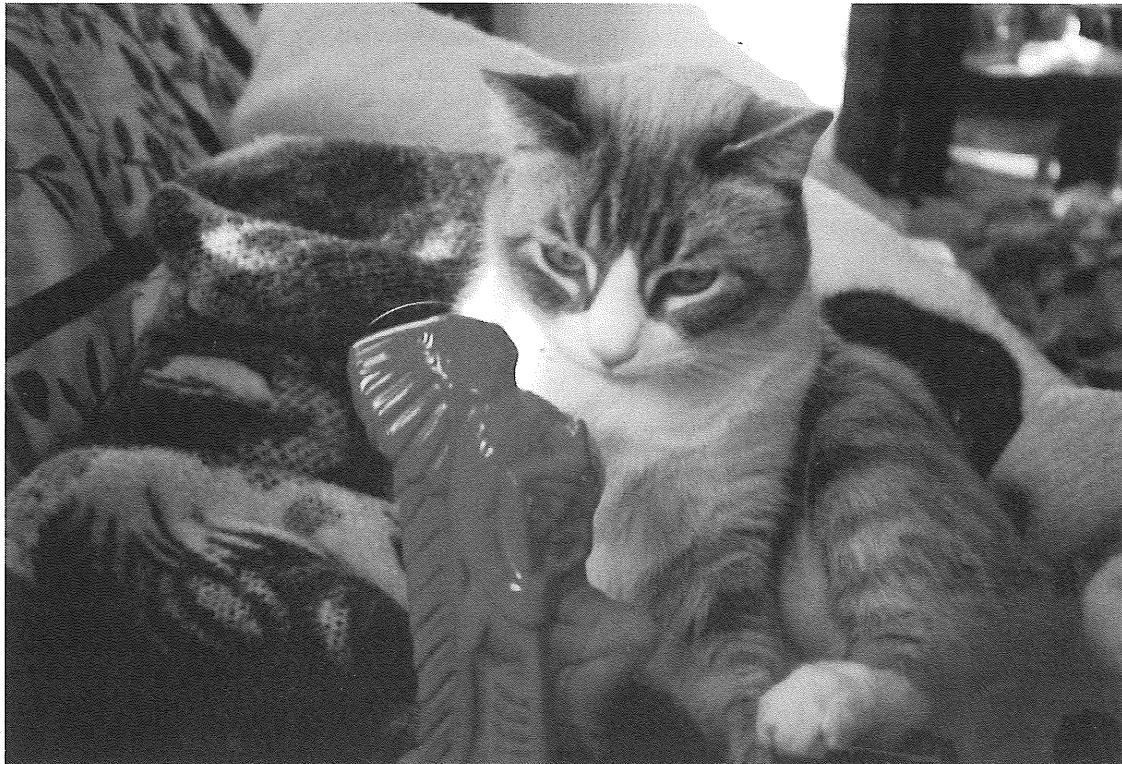
I also liked Donna's poem (John Wayne's 5C). I still remember how thrilled we were when we saw Scully drinking out of a Frankoma (boot) mug on an episode of the X-Files. I wish more people would write little personal stories about their "finds." I liked reading the one by the guy in NY—see, you don't have to find a rare treasured piece like a Fan Dancer to have a good hunt and write an entertaining story. Try to solicit more of them!

I'd like to write one, but it has been ages since we've seen a piece of Frankoma in a mall! And a lot of the malls around here are going out of business. I think it's eBay's fault. I hate to see that happening. Nothing can replace the "real-life" experience of coming around a corner in an antique shop and seeing a whole collection of Frankoma sitting on a shelf, or replace the way pottery "feels" when you pick it up to look it over.

Just a note to remind you all how appreciated you are for the hours you spend on our **Pot & Puma!**

Deb & Tony from WI

## Frankoma Funnies



"Hiya, Chief—you up for a round of Cowboys and Indians?"

# Epitaph for Talley

## Our Dogs—And Our Frankoma Dogs

**By Joe Smith  
New Port Richey, FL**

RECENTLY WE LOST OUR DEAR Talley. It was a most difficult and emotional decision to let her go. She had given us many puppies (some we even breathed life into). Talley was a true companion and had her CD (Companion Dog) title. She and Sue worked outstandingly in the ring and at home, and they had such a loving relationship! Talley was a joy to us for more than 14 years. We'll miss her demanding stare, her knowing bark, her joyful jump, and her loving lick. A dog's lick is a sign of their affection.

We know a lot of you also have special dog "children." The Littrells have Sable who reacts to the snap of a finger—the Vances have a special one on a strict diet because of diabetes—the Stolls have a little bundle of energy who keeps them on the go.

Our veterinarian sent us a card that we wish to share with you.

*They will not go quietly,  
the dogs who've shared our lives.  
In subtle ways they let us know  
their spirit still survives.  
Old habits still make us think we hear  
a barking at the door.  
Or step back when we drop  
a tasty morsel on the floor.*



**Talley Match  
#161 Terrier PG**

*Our feet still go around the place  
the food dish used to be,  
And, sometimes, coming home at night,  
we miss them terribly.*

*And although time may bring new  
friends and a new food dish to fill,  
That one place in our hearts  
belongs to them...  
and always will.*

For most of our married life we've had dogs, and thought of them as our children. Obviously we love these animals, and the last two are still with us. McB is Talley's son. When we started collecting Frankoma, naturally the Setters and Terriers appealed to us. In our quest to collect these little figurines, we now have acquired matches, as shown beside each name. Our own children gaze at us when we call one of our Frankoma "dog children" by their name. Anyway, our little dogs are our second family of children.

### OURS

1. Prince (Boxer) #141 PG
2. Suzette (Miniature Poodle) #163 PG
3. Gretta (Doberman Pincher) #141 PG
4. Prissy (Mini Schnauzer) #163 DG
5. Baby (Mini Schnauzer) #163 DYR
6. Caesar (Mini Schnauzer) #163 RB

### FRANKOMA

7. Johnny (Mini Schnauzer) #163 WS
8. Talley (Mini Schnauzer) #161 PG
9. McB (Mini Schnauzer) #163 SB
10. Meryl (Mini Schnauzer) #163 IVY

We've found these at malls, auctions, on eBay, trades and friendly contacts. Our first purchase was at a mall—one with a repaired tail for \$10—and we didn't hesitate. We are continually searching and would like to find a Large Terrier and even a Coyote Pup (we had coyotes nearby when we lived in Oklahoma City). Although these dogs were produced mostly in the 1940s, there seem to be many still around. It will be interesting to see how many will come forward, now that FFCA is so active. Every time we find one, we do the "Frankoma bark." These little critters are everywhere—children's toys, locked cases, dog collections, and just sitting a shelf.

It's so much fun and so pleasing to find Frankoma pieces that represent such a meaningful part in our lives. We hope you find items that mean as much to you. These Frankoma dogs, our second set of children, will probably outlive us all.

A happy "Frankoma bark-bark" to all! 🐾



**Talley and her son McB, only survivor of one litter. McB had to be hand fed at 3-days-old.**

# Mini Animals From Sapulpa to San Diego

**By John Babb**  
San Diego, CA

**I**N 1980, THERE WAS A POTTERY club established in San Diego. Unfortunately, it lasted only until about 1988. We met once a month, discussed our pottery collections, and shared our new "finds." We always tried to have a speaker every month to educate us on a different pottery.

I grew up in Sapulpa, OK, when there was an abundance of the Frankoma Prairie Green Wagon Wheel plates and cups in the Kress and Newberry dime stores, so it didn't interest us much at the time as a "collectible." It was during that time that few people had 50 cents to spend on the little animals.

At one time, we had a booth in an antique mall, and later we owned a mall of our own. Of more interest to us were other potteries like Roseville and Weller. Frankoma was just too available and all too common.

Now and then we traveled to other

states with our partners to buy merchandise to sell in our mall. They were the ones who collected Frankoma Pottery, and we were instructed that if we found any animals, they would get first choice.

In 1985, we were traveling and stopped at a place in Wyoming that was way out in the country. This lady had a lot of collectibles in her basement, as well as stored in her three out buildings. One of the buildings I walked into had a little case on the wall, in which I found a little Frankoma pink dog. I bought it for \$2.50. And that was the beginning of my dog collection. Over many years since, I've collected the smalls and minis, and my collection has grown to more than 300.

I'm a lover of dogs. But the best thing about my Frankoma pups is that you don't have to feed them and clean up after them, and they don't bark and keep you awake at night. They just sit there on a shelf, keep their mouths shut, and enjoy being enjoyed.

Our trips back to Sapulpa every

***But the best thing about my Frankoma pups is that you don't have to feed them and clean up after them, and they don't bark and keep you awake at night. They just sit there on a shelf, keep their mouths shut, and enjoy being enjoyed.***

September for the Frankoma Family Reunion are always rewarding. There are so many Frankoma treasures to see, plus the banquet and auction, the seminars, going to the Frankoma plant, visiting Joniece and Donna Frank's home, and especially just being with our Frankoma Family! 🐾



The Babb collection of small and mini Frankoma dogs started with a small pink dog purchased for \$2.50 in Wyoming. It has grown in the last 16 years to more than 300.

# Uncle Slug Jugs

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*By Gibb Green  
Windsor, CO*

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ONE OF THE CUTEST AND MOST captivating of Frankoma's miniature items is the 2-1/4" tall Uncle Slug Jug. I fell in the love with the little buggers a decade ago, and have tried to get one in each glaze produced.

In 1942, to meet the American people's addiction to knickknacks, what-nots and curios, and with the supply having been cut off from Japan due to World War II, Frankoma, along with a number of other stateside potters, began to produce miniature items. Among them was the Uncle Slug Jug, which was given stock #10. It was produced in all the glazes available in 1942. I have all but five. My collection includes Dusty Rose, Desert Rose, Osage Brown (the most common Uncle

Slug by far), Royal Blue, Indian Blue, Ivory, Onyx Black, Desert Gold and Prairie Green. I am missing heavy 1942 Turquoise, Fawn Brown, Silver Sage, Sky Blue and Old Gold (solid matte yellow). Dear cousins, how about it, do you have some I don't?

Now, of course, the USJ had another production era, the early 1950s, when it was re-numbered #561. I have that little critter in White Sand, Translucent Turquoise, Redbud and Clay Blue. It could also be found in Desert Gold, Prairie Green, Sorghum Brown, Onyx Black and possibly Peacock Blue (early 1950s version of Indian Blue).

Just where did that name "Uncle Slug" come from? Was it an advertising piece for some business? We don't know for sure. We can only guess. Certainly it was meant to be a whimsical mini whiskey jug. "Slug" has a colloquial meaning of "a shot of liquor." "Slug"

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*Just where did that name 'Uncle Slug' come from? Was it an advertising piece for some business? We don't know for sure. We can only guess. Certainly it was meant to be a whimsical mini whiskey jug. 'Slug' has a colloquial meaning of 'a shot of liquor.'*

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Osage #10  
Uncle Slug



Dusty Rose #10  
with a 1942  
salesman's  
sample sticker



Cherokee Red  
#559

may also be short for "sluggard," referencing someone who is "slothful, lazy, idle, tending toward drunkenness." I doubt if Frankoma's mini has any tie to the gastropod mollusk that inhabits some of our gardens.

The tiny moonshine container was made in the shape of the early American wagon jug, so shaped as to not tip over in a horse drawn wagon on a bumpy road. The Frankoma production was sold in many gift shops throughout the U.S., but most notably in the Ozarks of Missouri and Arkansas.

Frankoma also produced a few variations on the USJ theme. Probably the most sought-after is the Poe's Liquor jug, made for the hooch house by the same name in Fort Smith, AR. It is rare and valuable, easily commanding a hundred dollar bill. Never pictured before in a Frankoma book is the more rare Frontier City U.S.A. jug from the amusement park in Oklahoma City. While the Poe's is circa 1942 because of its #10 and Osage glaze, the Frontier one is made of brick red clay (circa 1955-60),

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***The tiny moonshine container was made in the shape of the early American wagon jug, so shaped as to not tip over in a horse drawn wagon on a bumpy road. The Frankoma production was sold in many gift shops throughout the U.S., but most notably in the Ozarks of Missouri and Arkansas.***

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has no number, and is Prairie Green. It could command a price up to \$150. A regular USJ ought to bring \$30-\$40 in a common glaze, and \$60-\$80 in a pre-

mium glaze. There were some #10s made without the Uncle Slug inscription. The blanks bear #10x on the bottoms. I have one in Ivory.

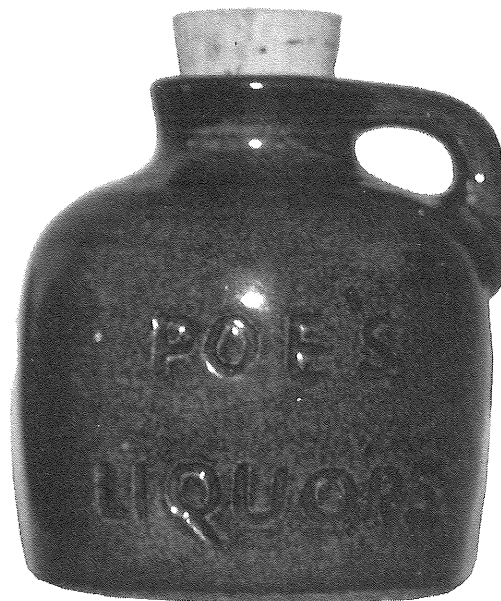
Any other variations? Well, there is the 1/2" taller #559 jug, which was part of the "3 jugs on a chain" production of 1942. Then, there is the #10H Salt and Pepper of 1942, which is also of the USJ mold, without the USJ inscription. The 559s and the 10Hs were made in almost all of the 1942 glazes. One glorious exception is among the 559s, when a glossier, redder version of Norman-era Cherokee Red was used.

There is one more companion to the Uncle Slug jug collection. A #10H Salt and Pepper was made for the Old Man on the Mountain resort in the White Mountains of New Hampshire. This in-the-clay inscribed pair was made only in Prairie Green. I would place a value of \$125 on a pair.

I have one simple recommendation to my FFCA cousins: go easy on imbibing the corn squeezin's, and go after the little jugs. ☺



**The Frontier City USA jug has an "Oklahoma City" inscription on the back side.**



**The Poe's Liquor jug has "Ft. Smith" on the back.**

# What in the World Is It?



By *Joniece Frank*



and *Donna Frank*

## The Frankoma Coffee Decanter

*By Joniece Frank  
Sapulpa, OK*

**N**OW AND THEN OUR FRIEND Bruce drops by the house after he finds a Frankoma item or two that are either great bargains that he wants to brag about, or good fodder for "What in the World Is It?" One recent Sunday afternoon Bruce brought by the item shown here. When Bruce unwrapped it, I recognized it immediately. I must say I haven't seen one of these in years and years!

It looks like a honey jug with a pottery stopper and a tubular bottom. It is not a honey jug! Those of you who are "mature" enough to flash back to the early to mid-1960s, you'll recall that many restaurants served two cups of coffee in a little glass decanter that fit into the top of a cup. It had rings of rubber or plaster around the neck so as not to burn fingers. In essence, you were served two cups of coffee with the coffee-filled decanter atop a cup. It was supposed to keep that second cup warm while you were downing the first cup, and the waitress would need to serve the customer only

once, not twice. If you were a slow drinker, however, the second cup often turned out to be luke warm.

I don't remember what restaurant or sales person wanted us to make the same item in pottery. But as soon as the idea was given to him, away went Dad to design it! (It carried the stock number 82S.)

We thought about setting it on a 5C Plainsman cup, but it wasn't compatible, the lines were just not right. We thought about a 7C (Mayan-Aztec) and a 94C (Wagon Wheel), but as soon as we had 5 or 10 minutes to take a breath and



The 82S Coffee Decanter and 4C Lazybones Cup



think about, we knew that a small carafe would only be perfect with the 4C. And sure enough, that was the way it was.

Design-wise, this item is both simple and beautiful, as were most things Dad created. It could have been that Frankoma made a *few* of these for a particular restaurant. This one is made of the dark red clay, glazed in the richest of the Brown Satin. It was never shown in a catalog, it never really got off the ground, as it didn't successfully serve the purpose it was designed for. Why not? Remember Frankoma is made of a brick shale clay that holds heat well, and with no insulation on the neck for the customer to take hold of, it got too hot to handle! So it didn't work. Now, today, with all the innovations in expandable materials available to us that we could slide onto the neck of that carafe, it might work just fine. But now the fad is over and gone, no longer considered to be a saleable item.

This is only one example of many directions and avenues we went down in an effort to keep up with the market and create sales. Many proved to be ahead of the market, behind the market, what we made just didn't fit the

market at the time.

Once again, we ask that if anyone finds one, please report it to us! We're curious to see if there are *any* of these out there that have survived, and in what colors.

### SKILLET UPDATE!

Last issue we talked about the mini skillet, and asked for collectors to tell us if they had found others. Here are some results:

*From Pam in AR:* I've got a little skillet also. It is PG in Sapulpa clay. The text is a little different. The bottom edge reads "20th Anniversary." Otherwise, the text is very similar. On the back is the date 1969.

*From Tammy in KS:* I am soooo

excited! I have one of these. I picked it up at the Flea Market here in Wichita for \$7. I have never seen another one like it till now. Thank you for the wonderful story. It's nice to have a piece of history. Mine is in PG and in mint condition.

All right! Remember we were unsure about how many varieties were made, and that one of the three in the multiple mold *could* have been a blank? Well, here's another Frankoma mystery solved, so you can stop looking. We now have reports of three skillets, each with different lettering, proving that there are *no* blanks out there. Thanks a lot, Tammy and Pam, for helping us "fill in the blanks!" ☺



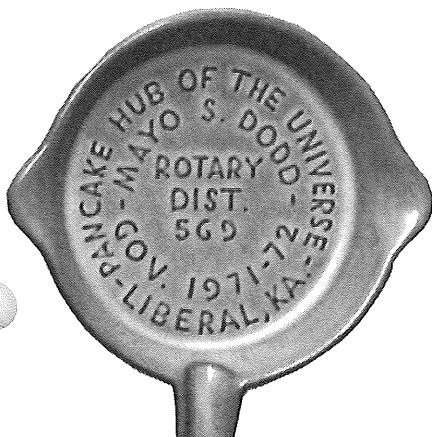
Ray Stoll's 1969 #472 version



Above and below, Ray Stoll's 1971-1972 #472 version



Tammy's #472 Skillet shown atop the Summer/Fall 1999 *Pot & Puma* story about the skillet. The skillet was made for the Annual Liberal, KS, vs Olney, England, Pancake Race.



# Ray Lutz Murray (1912-1997)

*Ceramic Designer, Master Mold Maker, Jobber and Craftsman*

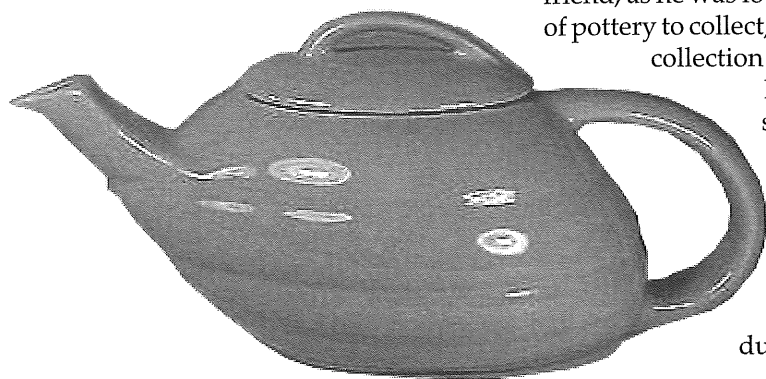
**By Jack L. Kish  
Sherman Oaks, CA**

WHEN I DECIDED TO WRITE this article for the FFCA *Pot & Puma*, I looked at the task as an opportunity to indulge my passion for discovery and to satisfy my curiosity about the life of an artist. What I discovered was that few artists have contributed as much to the field of Art Pottery as Ray Murray. And, with equal measure, few artists of his caliber have had as little written about their artistic achievements.

About a year or so after I moved from "windy" Chicago to "sunny" Los Angeles, I became interested in collecting Bauer Pottery. It seemed appropriate, since it was readily available at all area flea markets, having been made here in California, and I needed something to cheer up my dining room.

Most collectors of Bauer are interested in what is called the "Ring" pattern, and generally consider that pattern to be the more desirable; but I chose to be different and started a collection of dinnerware in the "La Linda" pattern, in a creamy yellow glaze. It was in the process of learning about the La Linda pattern, and Bauer in general, that I became familiar with Ray Murray's work.

The La Linda pattern is fairly plain,

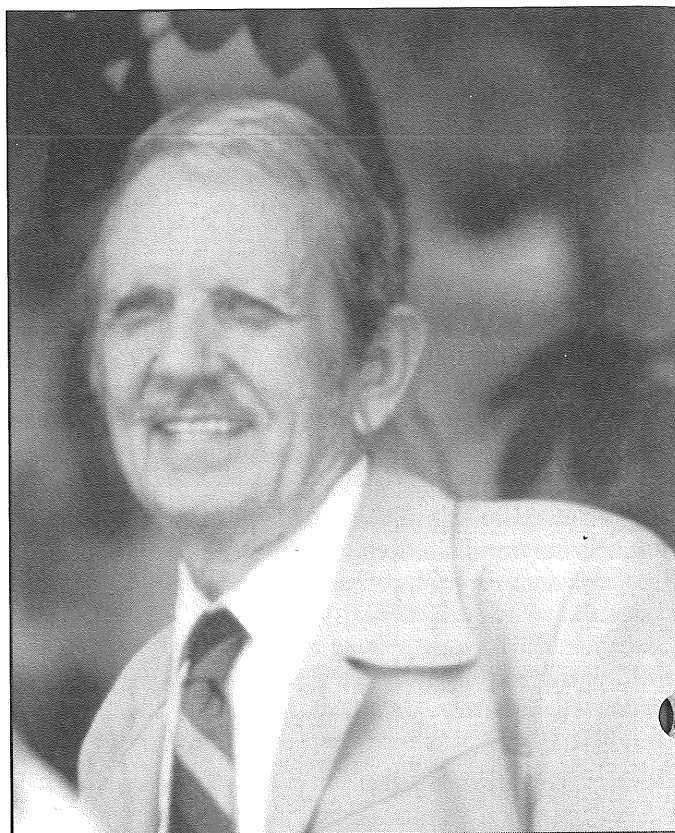


**Bauer's Aladdin Teapot  
(1939-1959)**

so to complement the plates, cups and saucers, many collectors add serving pieces to their tableware. One of the first items I wanted to add to my dinner service was an item that is typically called the "Aladdin" teapot. It was originally designed as a part of Bauer's "Gloss Pastel Kitchenware" (GPK) line. Interestingly enough, not only did Ray Murray design the Aladdin teapot, but it also stands as one of Bauer's signature pieces. I now have most of the GPK serving pieces that Ray designed, but I still look for the last few elusive pieces to complete my collection.

At this point you are probably wondering how Frankoma Pottery is associated with this discussion. Well, about two years into my pottery collecting, a serendipitous interest of a friend sparked my own interest in Frankoma. Shortly after that, I purchased a Frankoma Guernsey Pitcher as a gift for that friend, as he was looking for a new type of pottery to collect, and I began my own collection of Frankoma.

I believe pretty strongly that becoming an educated collector is not only smart, but also necessary. One should know about what he collects. So I dutifully purchased



**Ray Murray about 1990**

whatever reference books I could find on Frankoma Pottery and began familiarizing myself with its history and artistic style. Along the way I continued to add a few pieces of Frankoma Pottery to my pottery collection, which now numbers in the hundreds. One of my early Frankoma figurine purchases was an Indian Chief, No. 142, in a Flat Black Glaze.

I brought the Indian Chief home, proud to have made a great find and searched through the Frankoma reference books I had to find out about the piece. I sat back for a moment when I came across the name Ray Murray as the artist who designed the piece. Could this be the same Ray Murray who had worked for Bauer Pottery? Having piqued my interest, I continued to pour over my reference books to see if I could make the connection. It was in Mitch Tuchman's book, "*Bauer: Classic*



American Pottery," that I found the following: "Ray Murray, a talented young designer who had studied art at the University of Oklahoma, came to Bauer in December 1937. There right in front of me was the connection. This was the same artist who studied with John Frank at the University of Oklahoma in the mid-to-late 1930s.

From that point on I was hooked, and I continued to look for pottery pieces that Ray Murray had designed. At this stage I have in excess of two dozen or so significant items that he designed, and well over 100 images of pieces that have been attributed to him.

For some time I have entertained the idea of writing an article on Ray Murray. I knew that research would be tough going, for I have read most of the publications that mention Ray Murray's work; his affiliation with Frankoma, Bauer and other pottery companies; or his achievements in pottery design. Few publications have more than a few sentences that mention Ray Murray, and no publication gives the reader any information that even approaches being complete. True to my own personal need to quench my curiosity, I decided to see what additional information I could discover.

I began by gathering all of my reference books on Frankoma and Bauer. I reread every passage that mentioned Ray Murray and took notes. I then reviewed my notes to make connections with items (people, places, companies, etc.) that might lead me to additional information. With those connections, I spent time in the library and on the Internet following the trail, finding some new information, but always running into walls. I contacted the following possible information sources:

- The University of Oklahoma
- University of Oklahoma Year Book
- The Oklahoma Historical Society
- Two of the newspapers in Honolulu, Hawaii
- Frankoma Pottery
- Jack Chipman, author of several Bauer books
- The Treasury Department in Washington, D.C. (Social Security Dept.)
- Donna and Joniece Frank
- Several Frankoma and Bauer Collectors
- Numerous other leads

U. S. SOCIAL SECURITY ACT APPLICATION FOR ACCOUNT NUMBER		577-16-6623	
TAXPAYER'S DEPARTMENT INTERNAL SECURITY SERVICE (REVISED JULY 1957)			
EACH ITEM SHOULD BE FILLED IN. IF ANY ITEM IS NOT KNOWN WRITE "UNKNOWN"			
1. NAME LAST FIRST MIDDLE Ray Lutz Murray	2. ADDRESS 1635 P St NW Washington DC	3. CITY AND STATE Washington DC	4. (NUMBER) ADDRESS OF PRESENT EMPLOYER Thomas Okla Flora Lutz
5. OCCUPATION Unemployed	6. DATE OF BIRTH (MONTH) (DAY) (YEAR) 24 Oct 1912	7. (NUMBER) ADDRESS OF PREVIOUS EMPLOYER	8. (NUMBER) FULL BIRTH DATE, YEAR, MONTH OF BIRTH (GIVE IN FULL)
9. SEX: MALE <input type="checkbox"/> FEMALE <input checked="" type="checkbox"/>	10. COLOR: WHITE <input checked="" type="checkbox"/> NEGRO <input type="checkbox"/> OTHER <input type="checkbox"/>	11. DATE YOU BECAME A MEMBER OF THE U.S. EMPLOYMENT SYSTEM (MONTH) (YEAR)	12. DATE YOU BECAME A MEMBER OF THE U.S. EMPLOYMENT SYSTEM (MONTH) (YEAR)
13. HAVE YOU FILLED OUT A CARD LIKE THIS BEFORE?	14. SIGNATURE (PRINT NAME AND ADDRESS OF SIGNER) Ray Murray		
15. DATE (MONTH) (DAY) (YEAR) September 7, 37	16. (NUMBER) ADDRESS OF PRESENT EMPLOYER		

Copy of Ray Murray's original Social Security application

I also wrote a letter to Ray Murray's wife, Chloe, at Ray's last known address (Honolulu, HI). The letter was returned unopened and stamped, "No one of that name at this address." Even with this limited success, I was able to add some new details to my list of notes.

The Oklahoma Historical Society was able to give me an unexpected lead. With their resources, they were able to furnish me with Ray Murray's Social Security number and, through the "Freedom of Information Act," I was able to retrieve a copy of the original form that Ray Murray completed when he applied for a Social Security number in September of 1937. From that document I was able to confirm his date and place of birth, discover the name of his parents, his middle name, and corroborate information that stated that Ray Murray had lived in Washington, D.C., for a short while. Finding this information was the highlight of my research. That was until I got a call from Donna Frank.

On a particularly busy workday, I arrived home exhausted to find a message from Donna on my answering machine. Donna and I have had numerous conversations about Ray Murray, so she was aware that I was working on an article for the *Pot & Puma*. It was obvious she was excited about information she had about Ray Murray. I called immediately!

During a conversation Donna had just had with a Pat Campbell on the subject of selling some Frankoma Christmas Plates, Pat asked whether Donna was familiar with the name Ray

Murray. Naturally Donna said, "Of course!" Pat then informed Donna that she was the cousin of Chloe Murray, Ray Murray's wife. From that conversation I was able to make my first contact with the Murray family who had, up until that point, eluded me. Soon after my initial telephone conversation with Pat, a delightful individual, I was able to contact Ray's grandson, John Matheny. Arrangements were made to pay him a visit, for, as luck would have it, he lived in Vista, California, only a few hours drive from my home in Sherman Oaks.

Finally, after well over a year's worth of research and discovery, I have

(Continued next page)



Indian Chief No. 142  
Flat Black Glaze (1938)

(From previous page)

gathered enough information to be able to tell what I have learned. Though there will be gaps in chronology and details, I hope to be able to shed some additional light on the life of a remarkable artist.

### Ray Murray's Life and Professional Passion

At the time of Ray's birth, New Mexico and Arizona had just been admitted to the Union as states, Woodrow Wilson was President, and on a more trivial but interesting note, Ray was born the year the Titanic sank. Ray Lutz Murray was born on Oct. 1, 1912, as the only natural child of Dr. Levi and Flora G. Murray in the small town of Thomas, OK, approximately 100 miles northwest of Oklahoma City. Both Pat Campbell and Ray's grandson John mentioned in passing that they heard rumors of the Murrays having adopted a daughter, but it seems that this information is sketchy, and John never recalls his grandfather talking about an adopted sister.

Ray's father, Dr. Levi Murray, worked as a physician and surgeon. It was common at this time for doctors to work more broadly in the medical field than to work as a specialist as is common today. Ray's mother Flora was a housewife, but spent some of her time as an artist in her own right. She

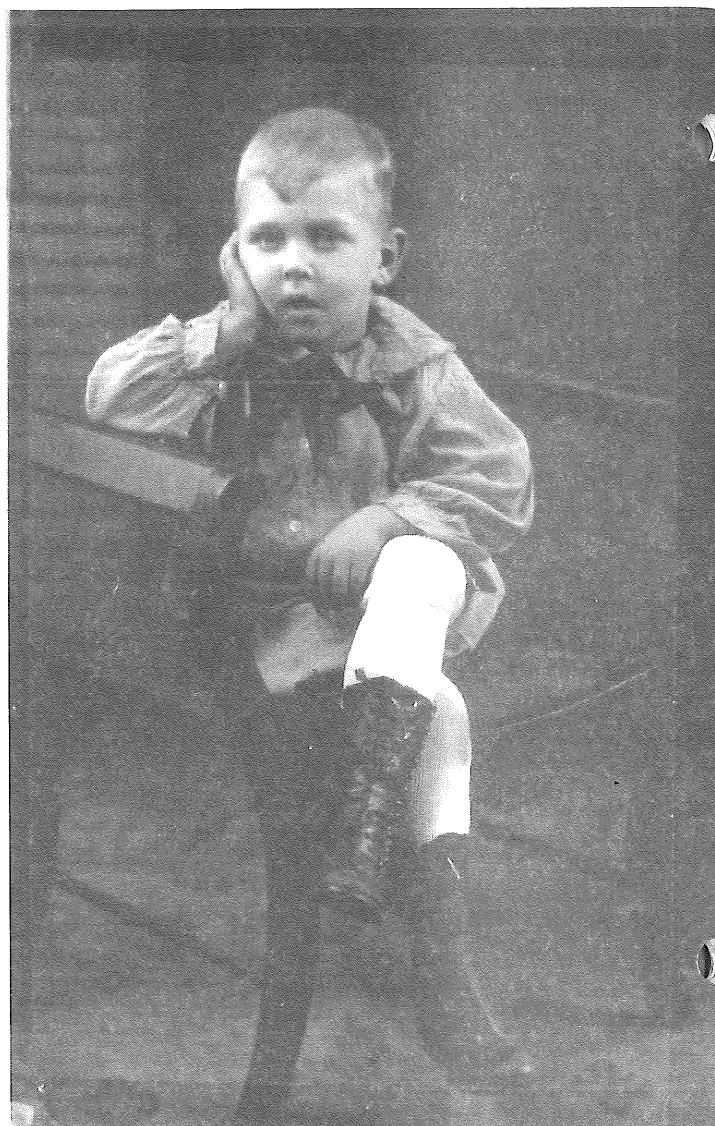
dabbled in painting and sculpture and, as John recalls from stories he was told, she was interested in more uncommon artistic outlets. In particular, John recalls that she was known for the sculpting and painting of very realistic duck decoys. Image that!

Sometime prior to the Murray family moving to Wellston, OK, they lived in Depew, OK. Both small towns are located just northeast of Oklahoma City. No dates for the moves have been established. A gap of several years from 1912 to 1926 exists where there is limited or no information available or reported about the family.

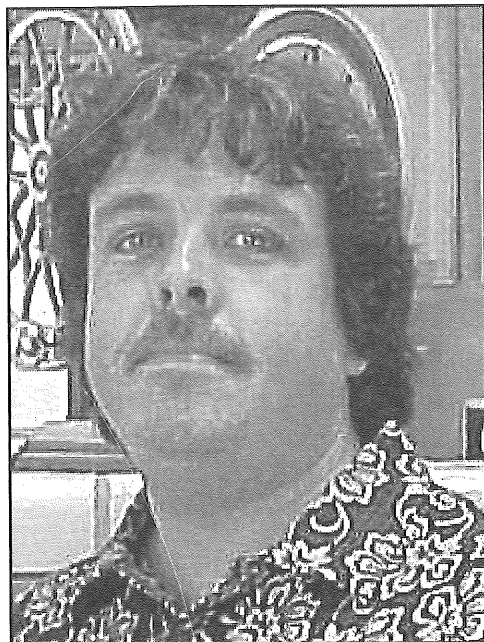
It was in Wellston that Ray first met his high school sweetheart, Chloe (date of first meeting is not known). Chloe Smithson was born in October 1912, just four days after Ray, to Ada, born in 1890, and David Smithson. She had a younger sister named Ella Mae who was born in 1925 but died two years later from an unfortunate choking accident.

Ray and Chloe were classmates and attended Wellston Oklahoma High School in 1926, and from all accounts were inseparable. Both graduated high school in 1930.

According to Oklahoma law, two people could not get married before they were 18 years of age without parental consent. Ray's grandson recalls being told that Ray's father would not give his consent to the marriage, even though Ray and Chloe were in love and nearly 18 years old. Shortly after graduation, Ray and Chloe, impatient and



Ray Murray at four or five years old



John Matheny, grandson of Ray Murray

resolved, eloped and married in Kansas.

From 1930 to 1935, little information is known about the new couple. We know they still lived in Oklahoma, as we have information confirming that Ray attended the University of Oklahoma at Norman prior to 1935. How long before that date he was studying at OU is not known.

It was at OU that Ray first met John Frank. As an art student Ray took classes with Mr. Frank who had been an art instructor there since 1927. We don't know exactly when Ray began his studies at OU, but we do know that he never graduated, as OU has no record to show that he did. (John Matheny has corroborated this information). During his studies with Mr. Frank, and under his tutelage, Ray developed his spark of artistic creativity, which most certainly

was inherited through his mother and her artistic inclinations and nurturing. One of the examples of this creativity, a result of John Frank's influence and Ray's skill as an artist, is the "Indian Chief." This figure was designed while Ray was a student and was later commercially cast and sold by Frankoma. It continues to be one of the more recognizable designs that was made by Frankoma and made available to the public. For the interest of collectors, I have included a photograph of a sculpture that Ray designed while a student at OU. I believe that this is the first time it has been seen in any publication. Chloe was the model used for the sculpture. If you look closely and compare the image of Chloe from photos included in this article to the face of the figure abreast of the standing cat, you can clearly see the resemblance. It also is very interesting how much this impressive heraldic-like depiction of an Indian maiden reminds us of Joe Taylor's work. As an interesting aside, Ray was very impressed with Joe Taylor's work. Of the few Frankoma pieces he kept, including his own, Ray sold on to Joe Taylor's Sitting and Reclining Pumas (#114 and #116 respectively).

We currently have no direct information on other figurines or pottery items from Ray's student days, but I suspect that Ray designed other items that have not been officially attributed to him but were a part of the Frankoma Potteries past inventory. I will speak more about these possibilities later.

In 1933 or 1934, Ray began working for John Frank at the university, where his initial experience was work that consisted of mixing and preparing clay for ceramics students, cleaning their studio and other odd jobs. Eventually (1935), he was doing some of the same tasks for Mr. Frank at Frankoma Potteries, as well as being given some latitude to create pottery that was included in the inventory of pottery that was for sale to the public.

At about the same time, Ray's wife gave birth to a little girl who the Murray family named Jan. I have little information about Jan Murray and her early life, but do know that she grew up, married, and had two children of her own. Unfortunately John and Kelly Matheny,

**(Continued next page)**



**Above: Photo believed to have been taken shortly after Ray Murray and Chloe Smithson eloped and married in Kansas in 1930. The couple had attended Wellston High School and from all accounts were inseparable.**



**Left: Ray Murray in school around 10 years old in the early 1920s.**

**(From previous page)**

Jan's children, lost their mother to breast cancer when she was still very young.

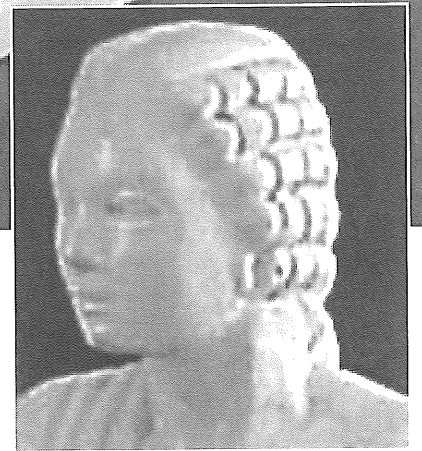
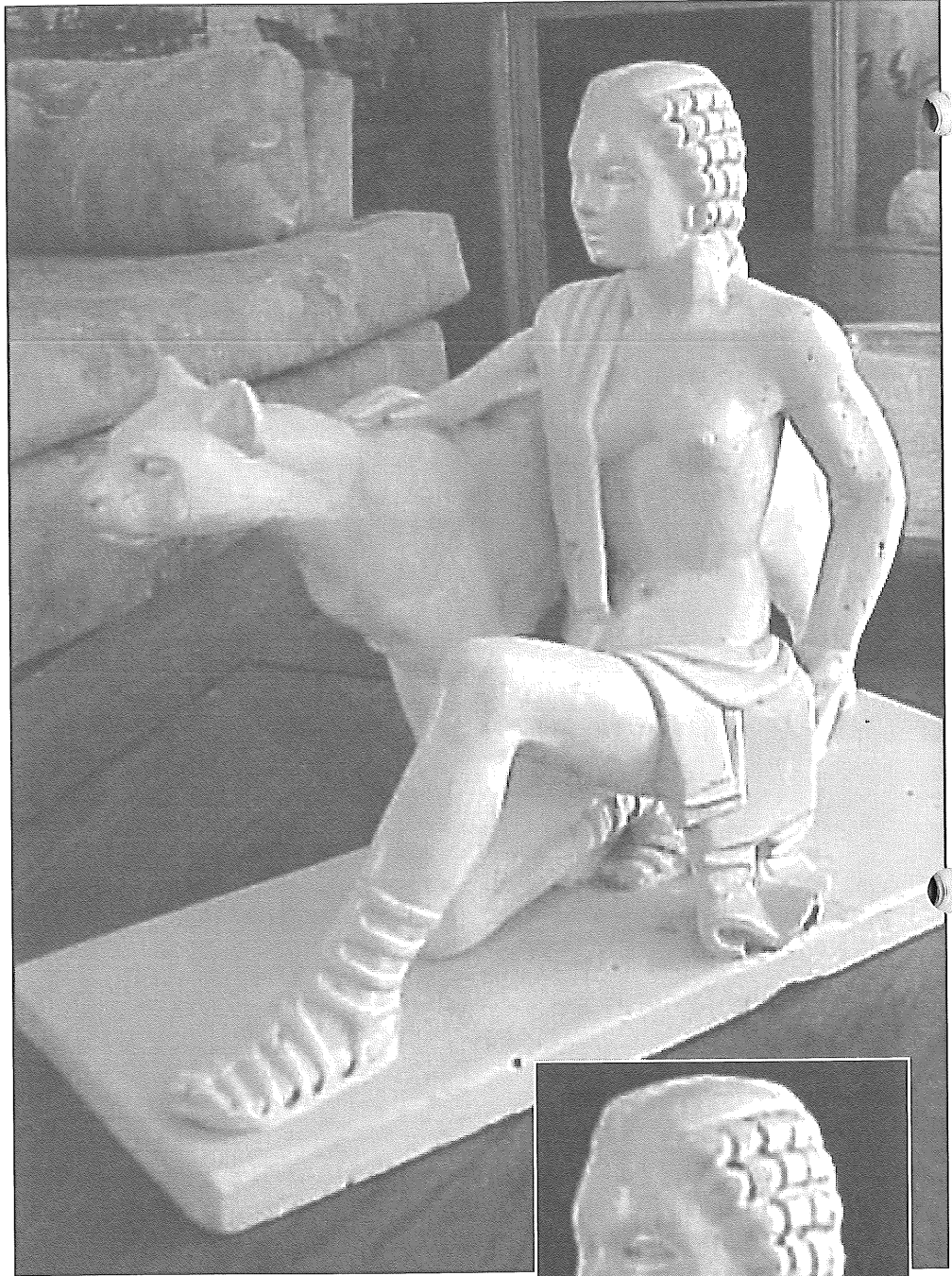
In 1937, with the United States still in the middle of the depression, and even though Frankoma Potteries looked profitable on paper, John had trouble meeting payroll. At age 25, Ray, interested in providing for his family, impatient and wanting to strike out on his own, decided to leave Frankoma Potteries. At this time Ray's father was working in Washington, D.C., for the government as a physician/surgeon. It seemed reasonable to Ray at the time, I assume, that he too should move to Washington, D.C. But once in D.C., he was not able to come up with the cash to go into the pottery business on his own. Ray's grandson recalls his grandfather telling him that at the time he was so broke that when a lead for a job working for a pottery company in California presented itself, he could not afford to pay for a train ticket to travel there. So, like a hobo, he simply hitched a ride on a freight train bound for California. It is unclear as to why Ray's father chose not to, or was not able to, help his son financially.

In December of 1937, Ray was hired by Bauer Pottery of Los Angeles, CA, to work at Bauer's "Plant Two" as a designer, modeler, and mold maker. It is a tribute to John Frank that Ray was able to take the skills he learned while working at Frankoma Potteries, be recognized as a capable potter, and be hired by a pottery company that, by that time, had been well established for over 50 years.

Respected Bauer employee Louis Ipsen, a mold maker, designer, modeler, and the innovator who introduced California Colored Pottery, took Ray under his wing and taught him to model in plaster and make molds. During 1938, Ray added additional slip-cast, oval-shaped serving items to Bauer's Monterey Line that included the very desirable refrigerator beverage server.

From that early introduction, Ray was recognized by his superiors for his creativity and was quickly given more freedom to create new designs on his own. This new-found freedom gave birth to Bauer's Cal-Art Line.

**[To Be Continued in the Next Issue]**



**Above: Student piece designed and cast by Ray Murray (1934-1935)**



**Left: Ray and his daughter Jan, around 1941.**

# Commemorative 2001

## Limited Edition Of 400



**The Boot & Horseshoe Wallpocket**  
5-1/2" Tall, 4-1/2" Wide

*Designed by Joniece Frank*  
Exclusively for FFCA

**BACK READS**  
Designed by Joniece Frank  
Glazed & Fired by FRANK X 2  
Cast by FRANKOMA  
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view online  
[www.frankoma.org/2001\\_commemorative.htm](http://www.frankoma.org/2001_commemorative.htm)

**It was 1942.** Joniece was four years old. She had worn her little cowboy boots almost every day for more than a year, and she was fast outgrowing them. In addition to now being too small for her feet, she had also worn them completely out. The heels were run down, the tops wrinkled and worn and scuffed. Her mother, being a sentimental creature, could not bear to throw them away. Instead, she put them in a little box and stored them away in a closet.

**1951.** Her daddy was hard at work in the plant, designing new items to produce and sell. One of them was a cowboy boot that he had begun to model, but he was becoming discouraged, failing to make it look "authentic" and "worn."

**His wife walked in,** saw his dilemma, and suggested he use the real McCoy. But he didn't wear cowboy boots, and he didn't know where to find a worn out, rundown old boot to use as a model. Grace Lee had the answer. She went to the closet and took down the little box that contained Joniece's old boots. They were the perfect size, and all Joniece's daddy had to do was make plaster molds of the real things. During the years that followed, the originals were reduced to make several

sizes of the same boot that would become bookends, a vase, and a wall pocket. The original boots were destroyed in the 1983 fire.

**This year,** we sentimentally present as the FFCA Commemorative 2001 yet another incarnation of Joniece's beloved little boot, framed with a horseshoe, ends turned upward for good luck. The boot itself becomes the wall pocket.

**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 ♦ ffca4nancy@aol.com**

		COMMEMORATIVE	COLOR	PRICE	TOTAL
Name		2001 Boot/Horseshoe WP	Bronze Green (PG)	\$40.00	
Membership Number		2001 Boot/Horseshoe WP	Old Ivory	\$40.00	
Address		2001 Boot/Horseshoe WP	Terra Turquoise	\$40.00	
City, State		2001 Boot/Horseshoe WP	Gun Metal	\$40.00	
Zip		Boot/Horseshoe WP 3/Set	*	\$100.00	
Telephone		Boot/Horseshoe WP 4/Set	*	\$130.00	
<input type="checkbox"/> Visa <input type="checkbox"/> MasterCard		SHIPPING & HANDLING:		* = indicate colors    Subtotal	
Card Number:		UP TO \$50 = \$3.50		OK Res. add 8% sales tax	
Expiration:		\$50 TO \$100 = \$5.40		SHIPPING/HANDLING	
Signature:		\$100 TO \$200 = \$7.75		GRAND TOTAL	
		<input type="checkbox"/> Check Enclosed		Payable to: FFCA	
		Check # _____		Check Amount \$ _____	

**— OFFER GOOD FOR FFCA MEMBERS ONLY —**

# Larry Makes Music

## Music Minister/Composer Sets Grace Lee's Poem to Music

**Donna Frank  
Sapulpa, OK**

**F**RANKOMA COUSINS Larry Schultz and wife Cindy are church musicians in Raleigh, NC. Cindy is an accomplished pianist and organist, and Larry is a minister of music and composer.

Growing up in Tulsa, Larry and his family often visited Frankoma with family and friends. "I don't know how many times I toured the plant," he states, "but every time we had out-of-town visitors in our home, we took them to Frankoma."

Larry began composing music in the 12th grade, when he won a composition competition sponsored by the Oklahoma Baptist Convention, and he was inspired to continue writing. He then entered Oklahoma Baptist University at Shawnee, where he majored in Music Theory and Composition. This led to his focusing on writing religious music, and to his becoming a Minister of Music.

For Larry's senior recital at OBU, he composed an opus titled *Musica Canicula*, Latin that translates to "A Little Dog Music." He walked on stage carrying a proud #430 Irish Setter Bookend (he had only one) in Coffee, which he placed on the piano, as a musician might set a Bust of Mozart or Beethoven, and then the piece commenced. As you might imagine, his sense of humor did not go unappreciated by his professors and peers.

"I'd owned that Setter for some time as part of my dog collection," says Larry. "I didn't know that it was Frankoma until much later. I just thought it was beautiful, and I loved it."

Some years later, after he and Cindy were married, they acquired Bess's *Frankoma Treasures*, in which they found Grace Lee's poem, *Little Firefly*. (Please see poem from Grace Lee's book on next page.) Intrigued by the idea of the firefly that carries a star, Larry contacted Joniece and me a year or so ago and asked for permission to set it to

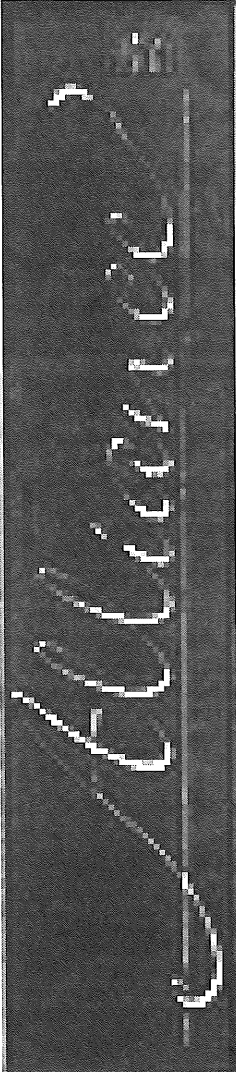
music. Of course our consent was given, and we anxiously waited. It was published this spring, 2001.

Larry has done a beautiful job of making our mother's poem into a musical performance piece for children's choir, focused primarily for ages elementary through middle school. He has succeeded in "painting" the text of the poem with his music, staying true to, and visually enhancing, the author's expression, color and intent.

During performance, the children use little penlights in a choreographed display that has "fireflies" dancing about here and there at various intervals. At the end, all penlights go on and twinkle, making a virtual chorus of fireflies on a darkened stage.

We would suggest that if your church or school has a children's choir and you would like to see it performed, you might encourage your Minister of Music or Choir Director to obtain it. *Little Firefly* (product code: AMP 0414) is published by Alliance Music Publication. Their new catalog has the following to say about it:

"Little firefly, you're the only creature I know who carries a star wherever you go." This delightful text on an original melody is paired with "Twinkle Twinkle Little Star" to create a wonderful choral feature for young voices. Optional staging suggestions bring a sweetness to this choral selection that will make it a truly memorable experience for all involved!"



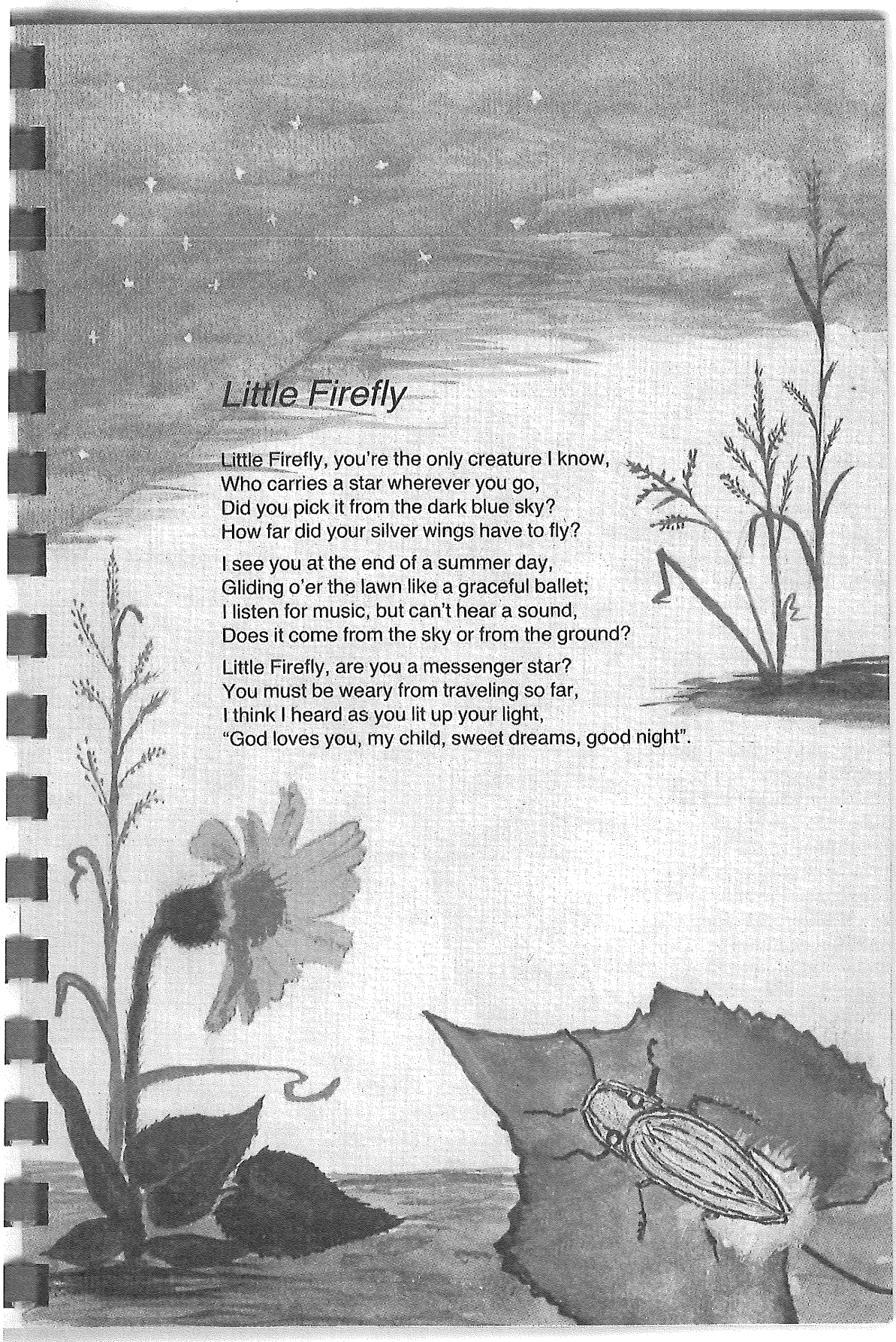
LITTLE FIREFLY Two-part with piano \$1.40  
Larry E. Schultz

LITTLE FIREFLY

Larry E. Schultz

*"Little firefly,  
you're the only  
creature I know  
who carries a  
star wherever  
you go."*

Alliance Music Publications, Inc.



### *Little Firefly*

Little Firefly, you're the only creature I know,  
Who carries a star wherever you go,  
Did you pick it from the dark blue sky?  
How far did your silver wings have to fly?

I see you at the end of a summer day,  
Gliding o'er the lawn like a graceful ballet;  
I listen for music, but can't hear a sound,  
Does it come from the sky or from the ground?

Little Firefly, are you a messenger star?  
You must be weary from traveling so far,  
I think I heard as you lit up your light,  
"God loves you, my child, sweet dreams, good night".

From the book of poems by Grace Lee Frank "Look Up and Smile" (Copyright 1982)

# “Did You See That Piece on eBay?”

**Robert McBain**  
Le Grand, IA

**A**RE YOU AN eBAY BIDDER? Do you like to bid on items, or just browse to see what's there? Well, there have been a lot of nice Frankoma pieces going out on eBay in the past few months! eBay is still the #1 on-line auction. I check into Yahoo and Amazon, but I don't find the quantity or quality of Frankoma for sale. So eBay is the spot to go if you are looking for Frankoma.

You should be able to find about anything out there, if you bide your time, especially if you're looking for dinnerware or any of the more common pieces. And that special piece might even be there, and in the color you were looking for! There are about 1400-1600 auctions for Frankoma going on at any one time—with about 130-180 new ones a day, and with that many being completed.

There seem to be a lot of “new” or “newer” items being offered for auction in the past few months. Again, just be aware of what you're buying. **Don't be afraid to e-mail the seller to get more information on the item!** This is for your benefit, as well as the seller's. Some of the items are being represented as older Ada items, when in reality they're common items that can be found in about any flea market or antique shop.

The older items and the “special” colors are still the most desirable pieces. Royal Blue, Red Bud, Ivory, Osage Brown and Fawn Brown are some of the

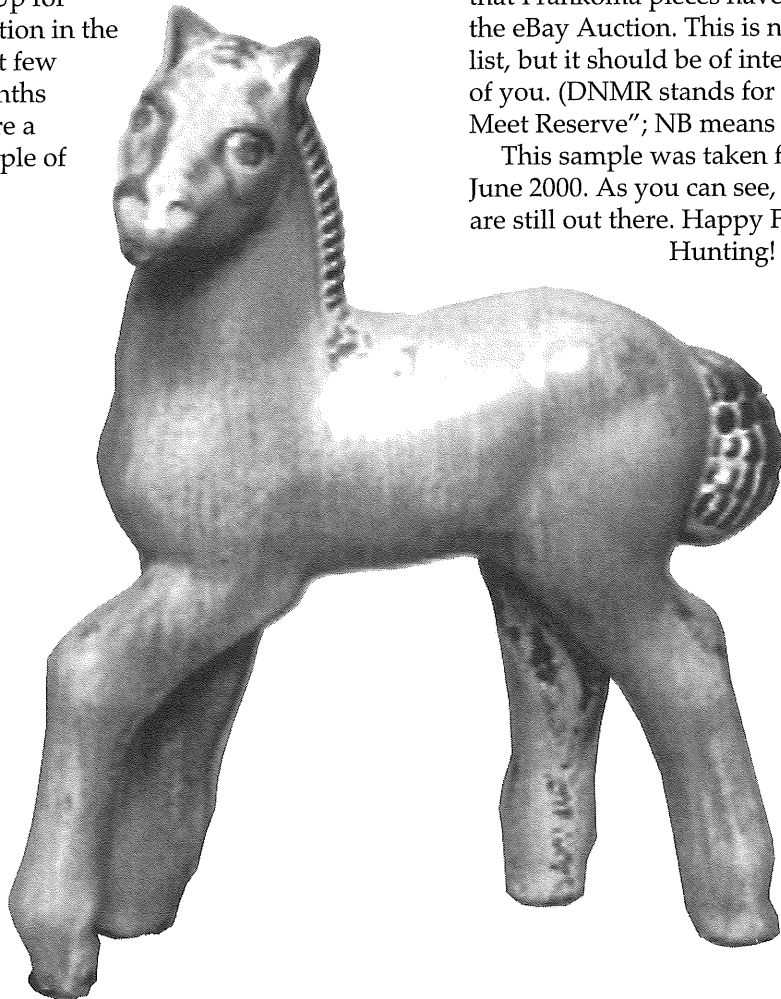
colors that have been showing up for auction, along with the Prairie Green and Desert Gold. Any pieces that have the “Pot and Puma” mark are also bringing a good price, as well they should. Dinner pieces in Woodland Moss are also very popular, especially in Mayan-Aztec.

Up for auction in the past few months were a couple of

once-in-a-lifetime pieces. There was a Prancing Colt, a Sea Horse Bookend, a #2 Dealers Sign, etc. Again, these pieces are what we as Frankoma collectors hope to find in some dark corner of an antique store—and do the “Frankoma Dance of Joy” when we get it!

On the next page is a list of prices that Frankoma pieces have brought on the eBay Auction. This is not a complete list, but it should be of interest to some of you. (DNMR stands for “Did Not Meet Reserve”; NB means “No Bid.”)

This sample was taken from May-June 2000. As you can see, the treasures are still out there. Happy Frankoma Hunting! 🐾



Above: #117 Prancing Colt

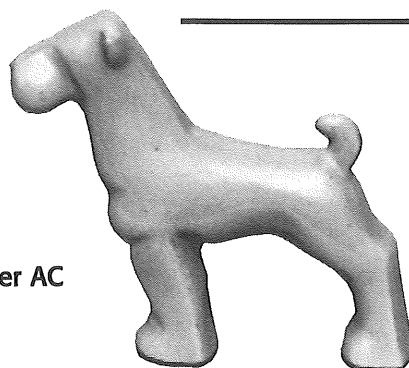


Left: #827/GS Greyhound



## Prices for Frankoma Pieces on eBay Auction

Pottery Piece	e-Bay Price	Pottery Piece	e-Bay Price
#161 Mini Terrier AC, Ivory	\$1,262	"Pat" Red Irish Setter Bookends	\$105 - DNMR
"Mizpah" Paperweight AC, PG	\$688	Indian Wall Mask, Royal Blue	\$103 - DNMR
#117 Prancing Colt	\$576-DNMR	15" Tall Stately Vase	\$102
#426 Sea Horse Bookend	\$520-DNMR	1930's Pottery Vase Panther Mark	\$102
#2 Tepee Dealer Sign	\$510-DNMR	#29 Bud Vase, Royal Blue	\$100
1930s FRANK POTTERY ArtDecoVase	\$371	Wagon Wheel Starter Collection	\$100
#141 Lg. English Setter	\$325	Peter Pan Mask	\$100
#230 12" Swan, Red Bud	\$325	#165H Puma S&P	\$100
#161 Mini Terrier, Ivory	\$304-DNMR	#730 Phoebe Head Wall Vase	\$100
#165H Puma S&P AC, Pink	\$297	Dreamer Girl Bookend	\$99
#827/GS Greyhound, Autumn Yellow	\$283	Small Oval Mint Bowl	\$95 - NB
#827/GS Greyhound	\$270	Trojan Horse - Mini	\$93
Vase P&P AC, PG	\$257	1949 Christmas Card pitcher	\$91
#164 Mini Donkey Figurine, Ivory	\$255	Trojan Horse - Mini	\$91
#420 Charger Horse Bookends	\$232	Fish Flower Holder	\$90
#420 Horse Bookends w/P&P mark	\$224- DNMR	Cream and Sugar, Dusty Rose	\$90
Monogrammed S&P Shakers	\$217	Deco Vase, Dusty Blue	\$90
1936-38 Mini Vase w/P&P mark	\$215	#555 Mini Pitcher, Woodland Moss	\$89
#165H Puma S&P	\$204	Scallop Top Vase, Red Bud	\$86
Collie Club of America Collie Head	\$202	#T12 Widow Maker Pitcher	\$86
Gardener Boy Figurine	\$180	#90 Jug w/stopper, Silver Sage	\$85
Gardener Boy	\$179	#56K 5" Cornucopia	\$84
1965 Christmas plate	\$177	#70 Carved Jar	\$83
Bull S&P Shakers	\$177	Teenagers of the Bible (10 Plates)	\$81
Swan! Ada Clay!	\$160	Biliken	\$80
1st Issue Christmas Plate	\$160	#55 Blackfoot Vase, Redbud	\$79
1952 Xmas Mini Spiral Pitcher	\$159	#94D Water Pitcher	\$75 - NB
Fan Dancer, Sorghum Brown	\$158 - DNMR	#71 Vase	\$75
Charging Horse Bookends	\$157	Gardener Girl	\$72
Bull S&P Shakers	\$152	Piggy Bank	\$67
1st Issue Christmas Plate	\$152	#430 Irish Setter	\$66
Retriever Setter Dog Bookend	\$152 - DNMR	#94T Tea Pot	\$65 - NB
Collie Head, Flame	\$150	Cacti Pin	\$65
Horse Bookends	\$147	Modern Grease Jar, Osage Brown	\$65
Mini Setter Dog	\$137 - DNMR	Circus Horse	\$62
52-Pc. Tableware + Serving	\$132	#71 Vase	\$61
Trojan Horse, Royal Blue	\$128	Pair Indian Masks	\$61
Biliken Wall Pocket	\$125	#819 Egg Plate	\$61
Gardener Boy	\$125 - DNMR	Cowboy Boot Bookends	\$61
#3 Dealer Sign	\$125	Aztec Teapot, Woodland Moss	\$60
Dog Head Bookends	\$125	Carved Jar	\$60 - DNMR
Charger Horse Bookends, Flame	\$118 - DNMR	Swan - Mini	\$58
#79 Vase	\$112	Eagle Trivet	\$56



#161 Mini Terrier AC

# Joniece's 'Believe It or Not'



Joniece tells the stories

Donna writes them down



## 'Mug Shots'

*Small—Beautiful—Colorful—and Cheap!*

"I WON'T HAVE MY MORNING coffee unless it's in my Frankoma mug. I've been drinking my coffee out of that mug for 20-some years, and no matter where I go, coffee isn't coffee if it's not in my Frankoma mug!"

I cannot begin to tell you how many times I've heard this same story over the years, and it still warms my heart to know the number of people that experience this sentiment. (Even John Wayne liked 'em—see last issue!)

Have you noticed that hot drinks stay hot longer in Frankoma than in most other cups or mugs? The reason Frankoma holds heat longer, and bakes faster, is that it's made of brick shale clay—just like those brick ovens built by the early pioneers, the American Indians and the Mexicans to cook their food.

Shortly before I left Frankoma, I designed two handled bake pans (FBP1 rectangular and FBP2 oval), plus bake pans in the shape of OK, TX, AR and

NE. I also did a bread baker (256), and when I sold any of these to customers I always made sure they understood they should bake in a bit less time than a metal pan, because Frankoma cooked faster. The bake pans I made to bake cornbread, among other things, but perfect for one little box of Jiffy Cornbread Mix. (FYI, there was also an earlier special, "Dr. Douglas Wonder Bake Pan," rectangular, not as deep as the later ones, done in white with blue specks and also in a cinnamon, glazes made exclusively for him.)

It has also been said by some collectors, "Oh, I don't want to collect Frankoma anymore, because all the good

pieces have already been taken, so there's no reason to even look." But the theme we've endeavored to make the collector aware of, and the one that Dad always maintained, was that "Frankoma is good art that *everyone* can appreciate and afford."

And so it is with the collecting of a lot of Frankoma. All right, so all of the Coyote Pups and Harlem Hoofers and Prancing Colts are not showing up in those yard sales anymore. So how about a collection of all the Frankoma cups and mugs? These are items that don't take up a lot of room, and they certainly have not gone sky high in price over the years. They're still available from \$1-6 almost anywhere you look—and what a variety of great designs!

Some smokers have mentioned that, while Daddy's ashtrays were beautiful designs, they weren't the best functional ashtrays. Well, that's because Daddy didn't smoke. But he did drink coffee, and he did have large hands, so most of his cups and mugs were designed for an easy grip, so that even large men can handle them with ease, without getting their fingers stuck. It always put him off when he went to functions where they served coffee or tea in those little fragile cups he called "pinch cups," because he had to pinch the handles so hard to keep from dropping or spilling them before he could get them to his mouth.



C1 Mug

For you first-time collectors, and for some of you old-timers who have become a bit complacent about your collecting, maybe you can consider going on a treasure hunt for the C1 through C13 series of mugs. Also keep in mind all of the various dinnerware mugs. Realize that, for instance, the Mayan-Aztec pattern actually had three different cups, and there was at least one for all the other four patterns. There are a lot more also that we'll mention later as we go along—like the Moustache Cup, the Drill Bit Mug, the very early #48 Baby Mug, the much later #257C Child's Mouse Mug, the Boot Mug, the demitasse cups, and on and on. Collect them in your one favorite color—or all colors!

### Cups vs. Mugs

There are cups and there are mugs. So what's the difference? A *cup* will sit on a saucer, and usually (in Frankoma) holds 5-7 oz. A *mug* normally does not sit on a saucer and holds 8-10 oz. like the 5CL and 7CL. Like most of the C1 through C13's, they're undeniably *mugs*. They're in-between sizes (aka "tweeners"), too large for a saucer, but too small to be considered a stein-type beverage container such as the 5M, 7M, 4M, or 94M (all 14-18 oz.), which would be used more for beer, iced tea or ice cream and root beer floats. And then there was the 18-oz. M2, specifically made to be a "beer stein," or for you

teetotalers, a "root beer stein."

Note that the only saucer that was made with a well in the bottom (a concave area for the cup to rest in) was in the Westwind pattern (6E). And why were the others made without the wells? It allowed the saucers to be used for other things as well, like a roll and a pat of butter, or a side vegetable, or whatever. If welled, it obviously was for use only as a saucer.

You know by now that all Frankoma items were "open stock." That is, you didn't have to buy a whole set of something in order to get a replacement piece. You could even buy a lid, if that's what you needed. So when a customer chose a pattern of dinnerware and wasn't particularly crazy about the cups that went with it, there were lots and lots of others to choose from, and everybody could find one they really liked and wanted to live with. Into his dinnerware, as with all of Dad's other everyday utilitarian items, he incorporated good art.

### You try it!

Stop and think about this. How many of you ladies could design and make 13 distinctly different dresses, all one size, all of one material? And guys, how many of you could design 13 varieties of a 6-passenger car? In essence, Dad accomplished just that kind of feat. No ceramic artist I've ever known of could create this many mugs—plus more yet

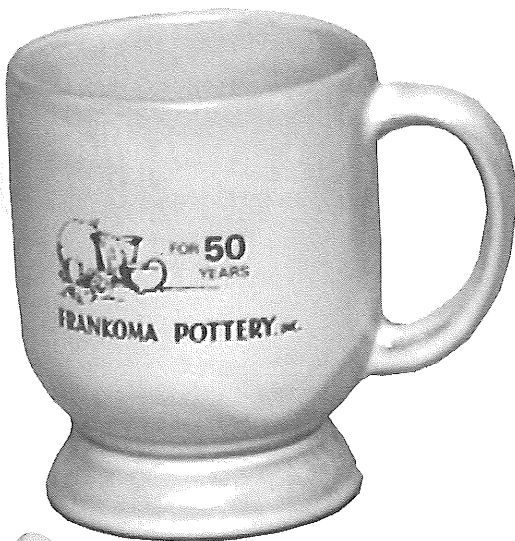
for five dinnerware patterns—and all so uniquely different. Or at least no one else I've ever heard of has done it. Daddy put character and personality into each one to make them artistic and appealing. Most other companies I know of have done little more than stick a different kind of flower or other common pattern on 6 cups of the same design and call that a "variety."

While you're watching Good Morning America, Regis and Kelly, Jay Leno, Rosie O'Donnell, or any of those other talkative shows, just look at what they're drinking from! They're all using the same mug, basically a piece of pipe with a handle on it that's too big to be anything but awkward and clumsy. Borrrring! Will someone please introduce these poor deprived people to some charming Frankoma mugs!?

Now, think of all these very inexpensive but colorful items, and ask yourself how you would display the first 13. What a beautiful arrangement for a wall, hanging independently, in a creative arrangement that only you could come up with!

Let's begin by looking at this series of C-Mugs. C1 was, and probably always will be, the most popular mug of all. It has the vented foot that brings the bottom up off the table. It has straight sides, lending itself easily to all kinds of special lettering for advertising, as well as decals, and you've probably seen a

(Continued next page)



C2 Mug



C3 Mug



C4 Mug

(From previous page)

lot of those around in your shopping adventures. The handle has the flat area at the top for the thumb, giving it a very comfortable grip.

The C2, because of its straight sides, was also quite popular and very compatible for adding names and various advertising. The biggest complaint was that it held water in the foot when the dishwasher was opened, as did some of the others. But aren't there other items we have to touch up with a dishtowel when we unload it? Big deal.

Probably one of the top three most popular in the series was the C3. If you ever held it in your hand, there would be little to say. It just feels good, looks good, and it's aesthetically pleasing. Of course, having a border of Mayan-Aztec design around the bottom, the C4s were very often bought as extras with almost every set of Mayan-Aztec dinnerware. Funny thing about this one, even though it was very popular as an addition to the Mayan-Aztec dinnerware set, it was not very popular as a single mug. It just didn't have the appeal that some of the others had. I don't know why, because I've always loved it.

Watch out, world, here comes the C5! It was the only one that was sometimes used with the 6E saucer, being small enough, and having the grace and sophistication to be considered a coffee "cup" instead of a "mug." It fit nicely on

that saucer for those who couldn't live without a saucer under their cup.

The C6 was not one of the most popular mugs, although to my own mind, it was an exceptionally interesting design. It always makes me smile. It reminds me of a girl standing on a chair holding her skirt up, having just seen a mouse.

The C7—outstanding handle, comparable to the C1 and C13. It was an extremely popular one, the design consisting of simple rings. However, one more time, the ladies complained that the foot held water in the dishwasher. (I wonder if they ever used Corning Ware!) But still, it was a good seller, especially for the first-time-around customer.

#### And now for a story...

The C8 was by far Mother's favorite. If you've ever sipped coffee or hot chocolate from this one, you can't help but notice how the lip of the cup slants slightly to fit on your own lip as it touches it for the pour into the mouth. Take a sip, and you'll understand what I'm talking about. It's so comfy to drink from. It certainly charmed any table that it adorned.

The C8 is also Donna's favorite, for pure sentimental reasons. In 1964, she and her ex had a summer stock theatre in Glenwood Springs, CO. They performed several melodramas in repertory, one of them titled "Dora the Beautiful

Dishwasher." In this one, Donna played the role of the hero's mama, a Belle of the Old South. Each evening at the dinner hour the cast would don their costumes and stroll through the town (in character), going into shops and restaurants, chatting with tourists and handing out playbills to entice them to come and see the show that evening.

Donna's huge hoop-skirted costume was always an attraction in town whenever she appeared in it. It was quite beautiful, originally from the Pasadena Playhouse, very classy, and she flaunted it for all it was worth. When Mother and Daddy visited her that summer and saw the show, Daddy went home and used the inspiration of Donna's costume to design the C8, miraculously managing to endow it with somewhat the same grace and "insouciant" attitude. Granted, it's not nearly as big and flamboyant, but the idea is there. Another answer to the question, "Where do you get your ideas for designs?" (See back cover.)

#### Getting back on track...

The C9 is a variation of what's called a "pistol grip" handle, which allows the hand to get a good grip without the mug slipping, an easy in-and-out for the fingers. The *true* pistol grip, which was on the C11, sadly didn't allow the same freedom of movement. If the C11 had been given a different handle, I believe it could have been a better mug. But



C5 Mug



C6 Mug



C7 Mug

because of that restricting handle, it did not sell well or last long. This is one that may be harder to find, as fewer were made.

The C10, much like the C4, was just a little too large for a coffee mug and too small for a stein-type beverage mug. Nice design, good handle. But it was simply less appealing to most customers.

The C12 and C13 are almost "feminine," don't you agree? They both possess a gentler character that could be accepted as a "cup" rather than a "mug." The C12 seemed to appeal to many of the very feminine buyers. It sits a little easier, is less "bold," but still holds about the same number of ounces.

The C13, smaller than any of the others, is referred to as the "Irish Coffee Cup." Dad didn't drink booze either, so he didn't realize that Irish Coffee drinkers would likely prefer one a little deeper. If you're one of those, then the C12 is an excellent alternative choice, with plenty of room for the whipped cream topping. The drawback for those who used this one for plain coffee is that the sugar sank into the stem and was hard to get stirred into the coffee. Oh well. Absolute perfection is hard to come by.

The 5CL and 7CL (Plainsman and Mayan-Aztec) are dandies, so don't overlook them in your searches! These are just larger versions of the 5C and 7C (that "L" is for large, as always), only they hold a couple of ounces more.

Many prefer the slightly larger serving of coffee, tea or hot chocolate. These are not quite as easy to find as the regular sized cups and mugs, but we've very often seen just one in a yard sale, a poor lonely orphan that needs a home. Have a heart and take it home with you, folks. But be warned—either one of these tweeners can quietly charm you, and before you know it you've fallen in love.

Unfortunately, the least popular of this series was the C8, and the shortest-

(Continued next page)



C8 Mug



C9 Mug



C10 Mug



C11 Mug



C12 Mug



C13 Mug

**(From previous page)**

lived of the bunch. (Nothing personal, Donna.) So my hunch is, although they're certainly out there to be found, this particular one will probably be the most difficult to locate, as fewer of these were made than any of the others.

**To be continued...**

You've just read Part One of a two-part article. Next issue we'll continue to explore the many cups and mugs designed by my Dad, and later by me, produced by Frankoma. Stick around, cousins—you may be surprised to learn what all there is out there to find!

**What'll you do with it?**

Cousins Deb and Tony (WI) love the honey jugs! "I've added dispenser pumps to all the little honey jugs and keep liquid soap and hand lotion in them," reports Deb. "I have two at every sink in the house. I bought the dispenser pumps with cork tops so they fit very nicely." (Most of the honey jugs are pretty easy to find in antique malls or flea markets, and the prices are usually very reasonable.)

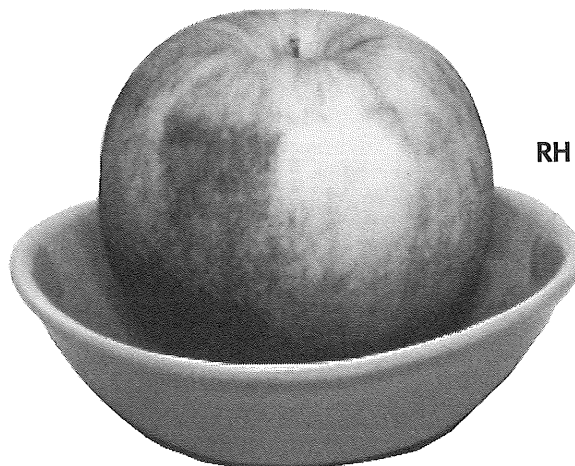
**Ooops!**

In the last issue, this column (Page 25), there was a photo of the #RH, but it was mislabeled #83, so it also had the

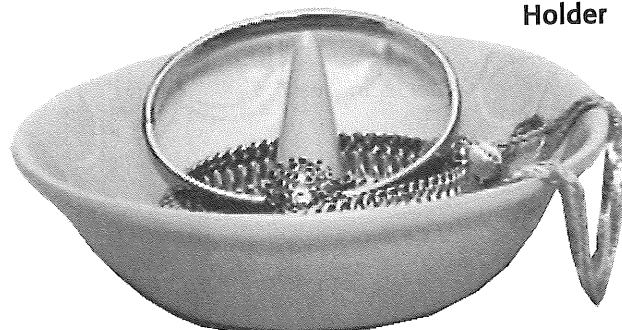
wrong caption. Here's a photo of the real #83 Divided Relish Dish we talked about that could sit on a gentleman's bureau to empty his pockets into at night, like wallet, loose change, keys, whatever. Also, it's a perfect fit for a quarter-pound cube of butter and two kinds of jelly, for which I've used it hundreds of times.

The mislabeled #RH (Ring Holder—get it?) was made to hold rings, a watch, and other items of jewelry, perhaps on a dresser, or maybe by the kitchen sink when you'd rather not wear your jewels while you're preparing food.

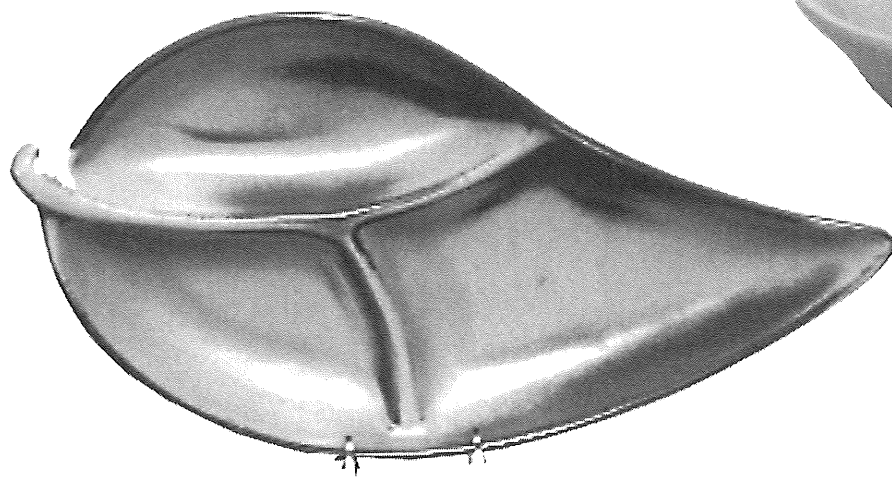
But one day some clever mom got the idea that this little number would also be great for baking apples, and that soon became an equally popular function. Just spear the apple onto the central spike and pop it into the oven. It not only cooks from the outside in, but from the inside out, and the apple bakes in about half the time. They were made in almost every color. These are no longer very common to find, but when you do see one or two at a yard sale, it's most likely because someone with no imagination didn't know what to do with it, so you can probably take them home for a song! 🍏



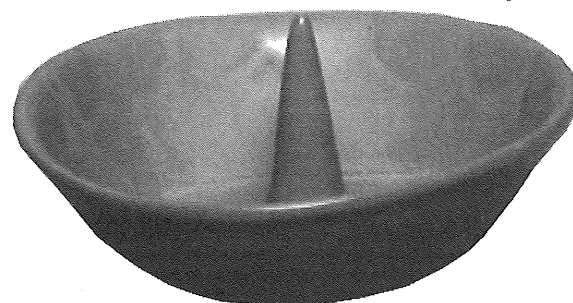
**RH as Apple Baker**



**RH as Ring/Jewelry Holder**



**#83 Divided Relish Tray**



**RH as "Frankoma Sombrero" as sold on eBay**

# The Moonlightin' Cowboy

By Donna Frank  
Christmas 2001

It was a Saturday night when me and my friends  
Were in the barroom a-chuggin' 'em down.  
A tinny piano was poundin' out tunes;  
After a week in the saddle, we aimed to get unwound.

We laughed and sang and told tall tales;  
We'd just got paid, so we bought round after round.  
The whiskey warmed us, we'd been froze to the bone;  
A winter storm had hit, layin' snow all over the ground.

We'd dried our horses and stabled 'em for the night,  
The cattle were all bedded down.  
And it was on that dark and stormy night  
When the jingle-eyed stranger rode into town.

We heard heavy footsteps diggin' wood outside,  
His horse snorted and pawed the ground.  
A face like tanned leather, he showed no fear.  
He was tall, he was lean, he wore a weary frown.

He stood at the door, jingle eyes dartin' about,  
Hand near holster in case of trouble.  
But no one moved, so he eased on in,  
Sidled up to the bar and ordered a double.

The stranger looked pained as the gin went down,  
Then he turned and faced us square.  
He stared long and hard at the lot of us  
To challenge him no one would dare.

Not knowing what we'd hear when he went to speak,  
We held our breath all the same.  
Even though raspy, his voice was right strong,  
And I heard him call out my name.

"Big Jake sent me to find you," he said with a squint,  
"What a cowpoke does on the side, I don't care.  
But I hear you're the only one around dealin' Frankoma  
And my dear ole Ma wants some dinnerware."

I moved to shush him, but my secret was out.  
My friends glared ugly, froze in their tracks  
To learn that this ruff-n-tuff sidewindin' cowboy  
Been moonlightin' pretties behind their backs.

I led the jingle-eyed stranger down some back stairs  
To a room few folks had seen.  
I asked him what his dear Ma hankered for—  
Desert Gold, Woodland Moss or Prairie Green.

The stranger's eyes widened at all that he saw,  
For the first time he cracked a half smile.  
He fingered each piece, and some he held.  
I hung back to let him ponder a while.

We struck a deal, he paid me in coins,  
Fillin' my pockets with joy.  
Shucks, I don't rightly care who knows what I do  
When I'm not on the range bein' cowboy.

When we said goodbye, he thanked me kindly,  
Carefully strappin' the bag on his hoss.  
He rode off into the dark, just another satisfied customer  
Who couldn't resist my purdy Woodland Moss.

*Dedicated to Woodland Moss Lovers Everywhere*

# Who's Johnny From Holland?

**Henry Johns  
Lawrence, KS**

LIKE MOST FRANKOMA enthusiasts, I often stop and wonder, "Where did John Frank get this idea?" Or, in the case of the Dutch Shoes, "Who's this guy Johnny, and what did he have to do with this design?"

Almost all Frankomaniacs have at least one Dutch Shoe item—be it Planter, Wall Vase, 6" Shoe/Ashtray, 4" Mini Shoe/Mini Ashtray, Salt and Pepper set, or Minis on a leather thong. We have several. But when our daughter Mandy acquired one with an unusual mark on it—**Designed For Johnny From Holland**—which none of the others had, of course I went to

Joniece to get the real scoop on it.

She told me that in the late 1950s a young man named Johnny (she never knew his last name) approached Mr. Frank with an idea that would "make us all thousands and thousands of dollars!" It seems Johnny was a really smooth talker and, it turns out later, a bit of a con man. But Mr. Frank always had an ear for a good story. Much to the concern and often frustration of Mrs. Frank, her husband was often just too gullible and easily taken in. She tried in vain to dissuade him from believing that this was a "great opportunity" for Frankoma.

Nevertheless, it wasn't long before Johnny had convinced Mr. Frank that he would go out and sell a million of them, and everyone would be fat-cat rich!

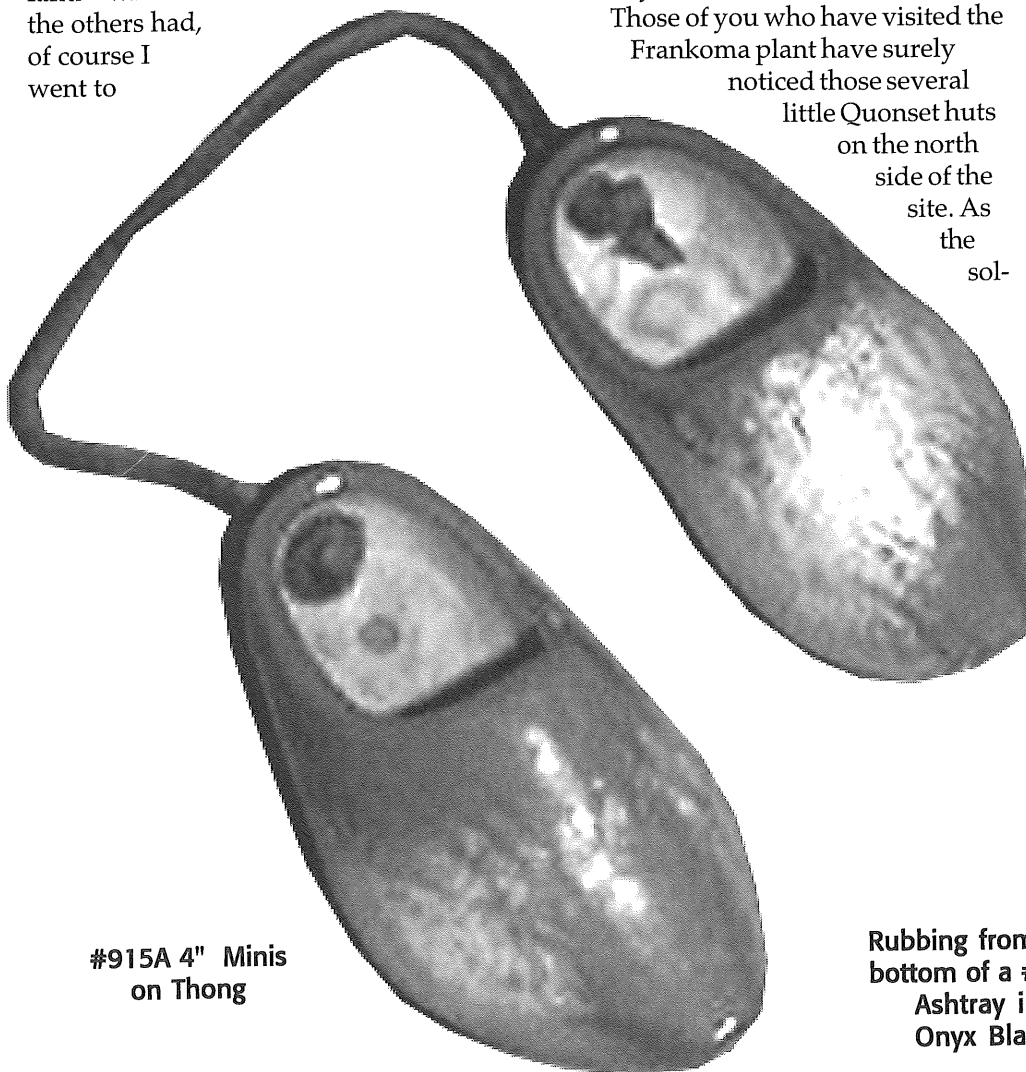
Those of you who have visited the Frankoma plant have surely noticed those several

little Quonset huts on the north side of the site. As the sol-

diers were coming home from WWII, Mr. Frank acquired several from Oklahoma's (U.S. Army) Camp Groober when it closed. He had them moved there for some of his employees to rent or buy (very cheaply!), as housing was extremely hard to find at that time, and he was hiring a lot of veterans. Well, Mr. Frank let Johnny and his wife move into one of the little houses, rent-free.

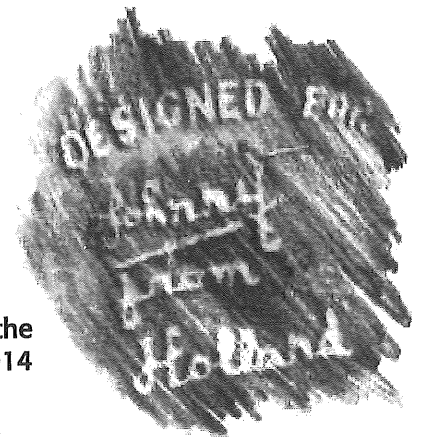
Frankoma started producing the Dutch Shoes beginning sometime in 1957. We've always thought they were introduced in 1958, because they first appeared in the 1958 catalog, which was always printed around the first of each year. But Gibb Green came up with some minis in two glazes that were discontinued in 1957! So with this hard evidence, we can change the production years to read "1957-1960." They were also shown in the 1959 catalog, but disappeared from the 1960 catalog, so now we can more accurately date them. The line included all those I've mentioned above.

Johnny from Holland oversaw everything from design to production and, with complete trust, Mr. Frank let him run with it. After almost a year, Johnny had apparently discovered he was not the salesman he thought he was, and sales did not reach what he had anticipated. Probably too embarrassed to face up to it, he disappeared into the night and was never heard from again.



#915A 4" Minis on Thong

Rubbing from the bottom of a #914 Ashtray in Onyx Black





Thereafter, the words on the bottom were removed from the molds, and all the items remained in the Frankoma line. However, Frankoma didn't sell them any better than Johnny had, and the production of the pieces stopped sometime around early 1960.

Obviously, it was the earliest Dutch Shoe items that had Johnny's name on the bottom, and the later ones that didn't. They were produced in a wide variety of colors in singles and pairs (left and right shoes).

The Frankoma salesmen wanted to keep the 9" Planter in line, as it was an ideal size to sell to florists, which they often used as a "theme" piece (like for tulip bulbs in spring). So Joniece continued to produce the large Planter up until 1991. Somewhere along the line, they stopped putting holes in the bottom of the Planter, because Wall Pockets didn't sell all that well.

The following are all the Dutch Shoe items, with years produced, and the approximate current values, range depending on year(s) produced, and rarity of color. That is, I would probably not pay nearly as much for a Prairie Green as I would for a rare Sunflower Yellow, which was made for only two years (1958-1960), and it's one of my personal favorites.

- #913 9" Planter '57-'91 \$15-25
- #913W 9" Wall Pocket '57-'62± \$20-30
- #914 (#466\*) 6" Ashtray or Shoe without groove '57-'60 \$15-30
- Left & Right Pair '57-'60 \$75-85

#915S (#455\*\*) 4" Mini Ashtray or Shoe without groove '57-'60 \$15-20

#915H 4" Salt & Pepper '57-'60 \$85-100 pair

#915A 4" Minis on Thong '57-'60 \$125

\*#466 was also a number given later to a 7" Free Form piece, the larger version of the #467—that mini also used on the earlier Lazybones Baker lids, #4V and #4W, and as the 1959 Christmas Card. \*\*The #455 was also the number used earlier for the Cigar Ash Tray produced from 1934-1957.

Because the Planter was in continuous production from 1957 to 1991, naturally we can expect to find those in every color produced during that 34-year period. But the Wall Pocket (Planter with hole in bottom) was discontinued after about five or six years, so that item may have been made in fewer colors; and because it was made for a shorter time, it's naturally scarcer. Because the records were destroyed in the 1983 fire, Joniece cannot be certain as to exactly when they stopped putting the hole in the bottom, but she guesses it to be about five to six years.

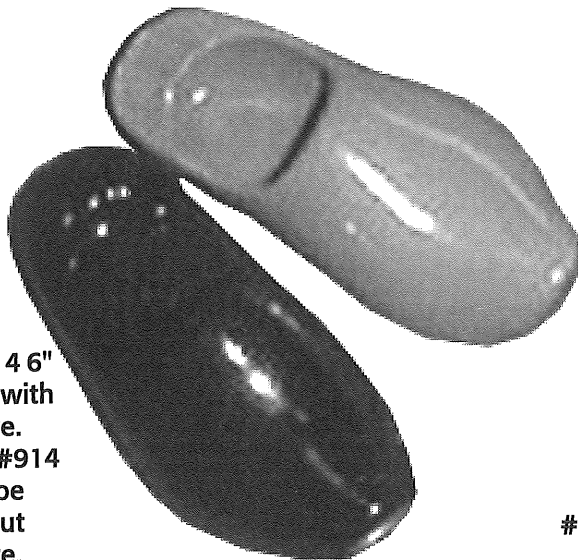
The other Dutch Shoe items that were made for a little more than two years were most likely made in the following colors: Prairie Green, Desert Gold, Brown Satin, Onyx Black, Clay Blue, and Sunflower Yellow. Gibb Green's mini items are in Terra Cotta Rose and in Turquoise, glazes that were both discontinued in 1957, which tells us that these items did come into the line prior to the 1958 catalog. And *if* these items continued to be produced until slightly

later into 1960, some *could* have been made in Woodland Moss, which began in 1960. But we've never seen or heard of any in Woodland Moss. If some do exist, they would certainly be rare finds—but possible.

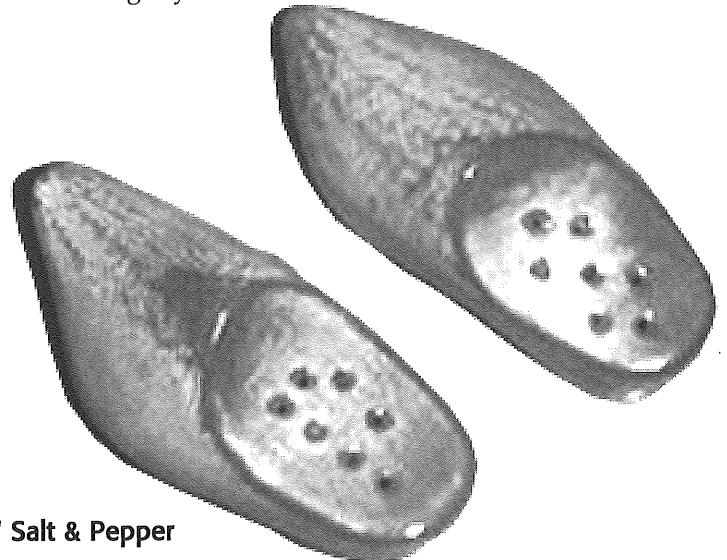
This is one of the most compelling things about collecting Frankoma! It certainly keeps you on your toes, if you're one who loves solving mysteries. Joniece has often said that almost every time she states as fact that something was done one way, some collector comes along with a piece or two that contradicts her words, leaving her embarrassed and without an explanation. It seems there are no hard and fast rules in this fascinating game we play. The loss of most of the records in 1983 sometimes forces even the supposed Frankoma "experts" to resort to guessing.

For instance, both Gary and Phyllis say in their books that the #3 Dealer Sign was produced from 1950-1960, although Gary does use the word "approximately." So how can it be explained that we have this #3 Dealer Sign in gorgeous Peach Glow, a glaze that didn't come in until 1962?

We're always delighted to find another little Dutch Shoe to add to our collection, and we really get excited if it's in a color we don't have. Keep your eyes open, cousins, especially for that mini Dutch Shoe that's a "possibility!" Maybe if you write or e-mail and tell us what colors you have—or have even just seen—we can nail down some facts we're still unsure about. *Isn't this fun?!?* Happy Hunting! ☺



Top, #914 6" Ashtray with groove.  
Bottom, #914 6" Shoe without groove.



#915H 4" Salt & Pepper

# The Psychology of Collecting

**Sharon Alexander**  
Edmond, OK

FOR THE BABY BOOMER generation, collecting is an enjoyable hobby. Many baby boomers refer to collecting by a more sophisticated name—"antiquing." Most would not admit to shopping flea markets, junk shops or garage sales in search of treasures for their collection.

Collectors today are generally middle-aged and well educated, employed, own homes, pay taxes and are raising families. It is reported that one in three adults collect something, but many believe the number is actually higher.

The psyche of the collector is a mystery at best, and no one will ever truly know the workings of the collector's mind. But one thing is true. Whether as a hobby or for profit, collecting includes some basic characteristics—the desire to possess, the thrill of the hunt, and the feelings that collecting evokes in us.

Children are natural born collectors. Collecting objects such as rocks and seashells is a way to learn about the world. Entering adolescence, collections can include other paraphernalia such as movie and sports ticket stubs, records, posters, shoes and clothes. Though the collections change over the years, children who engage in collecting most likely will become adult collectors.

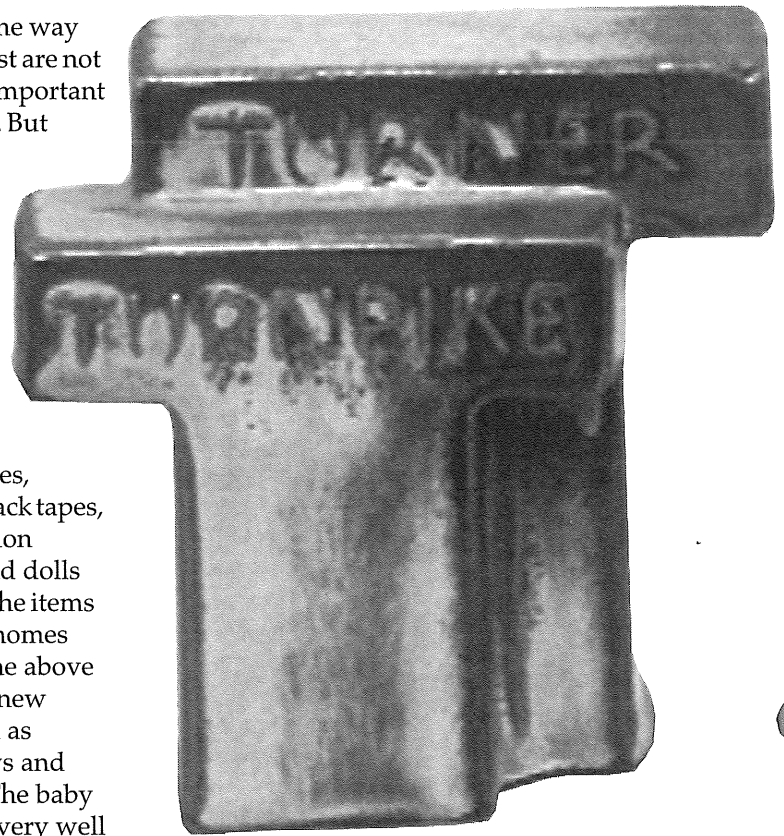
A collection is a great learning source for both children and adults. While reading and researching a particular collectible, learning happens, and not one exam is required to become an expert! Playing with the collection puts fun into learning. Many collectibles are history lessons in themselves. For instance, ancient pottery tells about the culture of people at the time, such as the things they ate, their family life, religion and art. Pottery is baked earth and is permanent; therefore, it holds history, as Joniece and Donna have written about. Even though most all collectibles are

associated in some way with history, most are not connected with important historical events. But because of our natural tendency to collect, history has been preserved.

The baby boomer generation collects a lot of memorabilia from the past. Lunch boxes, records, eight-track tapes, teapots, depression dishes, coins, and dolls are but a few of the items found in many homes today. Add to the above list the batch of new collectibles such as Happy Meal toys and Beanie Babies. The baby boomers might very well become known as "the" generation of collectors and will preserve a legacy for their children, grandchildren, and generations to come.

Most people are not likely to admit they collect and cherish inanimate objects. The items collected are as varied as the personalities of individuals. In fact, some of the most popular collectibles are "church keys," milk bottles, celluloid, Bakelite, Spoolies, fountain pens, BB guns, wire basket popcorn poppers, manual typewriters, and carbon paper. With the increasing use of digital clocks, even time is collectible with folks collecting old-fashioned clocks with hands.

Other more modern collectibles are Precious Moments figurines, Beanie Babies, Hummel figurines, Boyd's Bears and Dickens Village. Still other collectibles are extremely peculiar. A few of the oddities collected are vials of sweat from Elvis Presley, fleas, spark plugs, lavatory paper, air-sickness bags,



**Having only one piece of a collection, like the above Turner Turnpike S&P, makes the avid collector desire the acquisition of the other half of the set even more.**

and the metal balls from aerosol cans.

One would have to wonder—*why accumulate this stuff?* Non-collectors see it only as junk stacked in corners gathering dust and cobwebs, or shelves of worthless knick-knacks.

Ever since Marco Polo returned from China with spices and silks, travelers have brought home keepsakes as reminders of the trip. Virtually every airport, bus station and truck stop has gift shops to accommodate the souvenir collector. Christmas ornaments, thimbles, shot glasses, coffee mugs, spoons and T-shirts are some of the more popular items found in gift shops.

Many adults enter the world of collecting through an inheritance from a relative. Whether a set of depression dishes from Aunt Sarah, old fishing lures

from Uncle Earl, or Granny's unique collection of salt and pepper shakers, inherited items are special because they were loved by the person who first owned them. Owning a treasured collection brings a sense of peace and tranquility, as well as a sense of nostalgia for perceived simpler times and pleasures. Adults cling to old dishes or a favorite heirloom in much the same way children become attached to a Teddy bear or "blankie."

Collecting evokes a multitude of feelings. Many collectors report having even parental feelings for their collection, being very protective toward it, particularly if it's from childhood or inherited from a loved one.

The thrill of the hunt is a powerful motivator. The collector always has the collection in mind. Every trip out could be the discovery of a treasure for the collection. Each day's mail may contain correspondence or news of an item wanted, and each day's newspaper is like Christmas if a new advertisement of "it" is found.

Owning a "complete set" also produces strong emotional feelings. Collectibles made to be part of a set are highly sought after, particularly if the collector must search for each piece separately and in different places. Owning a complete set is most likely felt to be an extension of the collector. Therefore, the collector is complete, as well as the collection.

The enjoyment and fun of a collection can also have a downside. Collecting can, and does, turn into an obsession—or even an addiction. Much like an addictive gambler is the addictive collector. Although it's easy to develop an addiction to collecting, it's a fulfilling hobby that does not interfere with the normal everyday lives of people. For many, collecting fulfills a need. It's instinctive, and for many it's therapeutic. The collection is concrete evidence of the time, effort and love that goes into the collection.

Auctions are an excellent way to add to a collection and, luckily, auctions will never go out of fashion. Amateurs find that auctions can be intimidating. Here are some practical hints for those who plan to buy at auctions. It is wise to go to several auctions as "spectators only" before bidding in order to gather information on how to negotiate the ins

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**Collecting evokes a multitude of feelings. Many collectors report having even parental feelings for their collection, being very protective toward it, particularly if it's from childhood or inherited from a loved one.**

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and outs of auction buying. Expert collectors love auctions because of their very public nature. For many, the sought-after treasure becomes more valuable if it is won in public. This is especially true if others are bidding for the same item. Bidding wars are not uncommon at auctions, and the loser is sometimes very upset.

A trick some auctioneers use to entice bidding is to start the bid high. When the bid is lowered, bargain hunters think a good deal is certain. Research into the book value of the object is necessary in order for the educated bidder to avoid this particular trick of the

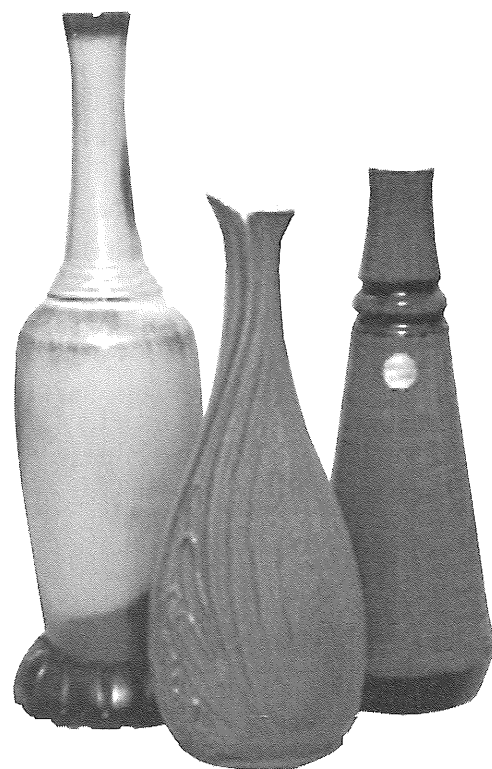
trade.

Internet auctions have become the rage in recent years. From the comfort of home, bidders can browse through the items offered, bid and then receive the item by mail. eBay is the most popular auction site on the Internet, and virtually every kind of collectible can be found there. Again, research is necessary to prevent buying shoddy merchandise, or at over-inflated prices. Online auctions can be satisfying for collectors, or stressful. Feelings of envy crop up for those who are consistently outbid by the same people. A ploy commonly used is bidding during the last few minutes, or even the last few seconds, of the auction. Many a collector's dream treasure has been lost in just this manner. "Sniping" is the name of this practice, and almost every passionate collector has engaged in it at some time, or been the victim of it.

Some advice for users of online auctions—*know all you can about your collectible!* Most sellers are not dishonest; they're simply not experts about the items they put up for sale. Secondly, bid your maximum early and stick with it. Many a collector has paid too much for an item simply to win the auction.

Hunting for additions to a collection is an excellent way to spend free time.

**(Continued next page)**



**Collectibles made to be part of a set are highly sought after, particularly if the collector must search for each piece separately.**

**Frankoma V-Vase Series  
Left, V-1 15" 1969, first in series  
Center, V-2 12" 1970  
Right, V-3 12" 1971**

**(From previous page)**

Weekends, it seems, are made for searching garage sales, flea markets and estate sales. The fun part is that one doesn't need to buy to have a good time. Looking, browsing and talking to sellers is relaxing and an excellent way to learn about your collectible. Another interesting phenomenon about collecting is that, once friends know about your collection, they help you look for it while they're out shopping. A good example of this behavior was during the infamous O.J. Simpson trial, when total strangers sent Judge Lance Ito hour-glasses after seeing his collection on television.

For those who truly enjoy collecting, going into business seems a natural progression of the hobby. When collectors accumulate more than they can accommodate, the obvious solution is to start a business. This is especially true for those who have museum quality pieces with limited space for display. When operating a business, one can display the treasures for others to admire, and then sell to those willing to pay the price. However, the problem, it seems, is letting go of a beloved object. Or some have gone so far as to build another room onto their house.

Some collectors have so many objects, they turn the collection into a museum. One such collector is Miami resident Mickey Wolfson. His collection of 70,000 items is a visual historical lesson of the 60 years ending with World War II, an era of many social and cultural changes. For the truly passionate collector, having employment as the curator of a museum is the ultimate—making a living at collecting.

It can be quite thrilling to find "it" to add to the collection. Finding a sought-after piece for the collection produces many reactions. The responses can be extreme, ranging from happiness, shortness of breath, perspiration, laughter, to crying or nausea. Others report dry mouth, shaking with excitement or even dancing (as in "Doing the Frankoma Dance of Joy" coined by one of our Frankoma collectors). Clearly, finding "it" produces emotions only a collector can truly understand.

Almost as strong as the reaction to the "find" is the passion which collectors have for their collections. Most collectors don't own just one set of something. They

have several on-going collections of which they are proud. Ask them about their collection, and eyes light up. For some, the passion of living with a collection is more thrilling than its search and discovery. Some would argue that point; however, many more would agree. When asked why they collect a certain object, most collectors cannot really put down a reason other than they were "drawn to it." Author Donna Frank believes that Frankoma collectors start collecting in virtually the same way. The object seemed to "speak" to the person, and a bond is developed. Donna goes on to say that pottery collectors love pottery because clay is a living substance and, like us, it holds the vibrations, both positive and negative, of every person who has handled it. Native Americans believe that a piece of pottery "remembers the hands that made it."

Since collectors are passionate about their hobby, they're a friendly bunch willing to share what they know about their collectible, just as we members of the Frankoma Family experience. Learning about the collectible enables us to converse with others and build friendships by attending our reunions each September. There are many kinds of

organizations a collector may join, and the beginner can feel very welcome, because the clubs are formed primarily for educational purposes. An enthusiastic collector can spend a weekend or longer at one of the conventions talking, buying, looking and dreaming to heart's content about the collectible. Further, many of the organizations have Internet Web sites devoted to the collectible of choice and post "wanted" ads and "for sale" ads for the members. The FFCA web site is [www.frankoma.org](http://www.frankoma.org). A popular Frankoma forum is <http://www.delphi.com/frankoma> for communication with other Frankoma collectors nationwide for questions and answers, and to post items to buy, sell or trade.

We collectors usually use our collections to decorate our homes to bring warmth and character to our lives. Because collecting is instinctive, pleasurable, and evokes strong emotion, it will almost certainly never go out of style. And I dare say it's many of us Frankoma collectors who are giving new meaning to the popular phrase—*"He who dies with the most toys, wins!"* 🍀



**"Joniece and Donna Ruth," an extremely rare "it" item of Frankoma recently acquired by an FFCA collector (via eBay), now doing the "Frankoma Dance of Joy!"**

# News to Use

## Welcome Home, Clint!

Cousins Mike and Sandy Haynes certainly have a load of blessings to be thankful for this Holiday Season!

They and their son Clint live in Missouri. Clint works for a major stock brokerage firm and had been sent to New York City for advanced training at the firm's headquarters on the 61st floor of the World Trade Center. The training session began on the morning of September 10th. (Read on—trust me, this story has a happy ending!)

On the second day, the 11th, Clint arrived early and was standing at the tall window looking out, enjoying the awesome view, waiting for the meeting to begin. Suddenly there was a huge explosion that no one actually heard, but a frightening rumbling vibration was felt throughout the building. Clint was not in view of the first tower, but he stood and watched the air fill with tons of paper float past him. A voice came over the intercom urging everyone to evacuate the building. The group

headed for the stairs and began their descent, still unaware of what had occurred.

As they reached the 47th floor, the intercom voice announced an "all clear," saying it was safe to return to where they had been. Clint and his group exited the stairway on the 47th floor and walked toward the elevators, expecting to take one back up to the 61st floor. But each one that stopped was full. As one elevator after another opened, they could see through the window in back that faced the other tower, and they caught sight of the awful destruction that had just taken place.

They went back to the stairs, hurried down to street level, and ran from the building. They were four blocks away when they looked back and witnessed the second plane hit the tower they had just come from. As we all know, it crashed between the 47th and 61st floors. If they had stayed on the 61st floor, they would have been just above the point of impact. If they had remained on the 47th floor, their fate

would have been the same.

Sandy and Mike, we're all greatly relieved and happy to know that Clint escaped the tragedy and is safe at home. Once again it has been proven without a doubt that "a miss is as good as a mile." (Let's request their next meeting be held in Missouri!)

(Note: Carol Cockrell is Clint's aunt, and Jennifer Cockrell is his cousin, all members of our Frankoma Family.)

## Frank Home Added to Historical Registers

The Frank home has been added to the Oklahoma Historical Society Register as an historical site, along with several others designed by Architect Bruce Goff. It is expected that it will soon also take its place on the National Historical Register.

Unfortunately, there are no government funds available for repairs or restoration of these homes. However,

(Continued page 39)

## Art Deco Nudes by Gerald Smith

### Very Limited Editions

—500 Pieces per Series—  
—Each Numbered—

10-3/4" Tall  
Number 7 in series

—Available in—  
Prairie Green, Desert Gold, Ivory, Cobalt, Lavender, Black  
Cornflower Blue, Butter Yellow, Spring Green, Sage, Apricot

\$102 + \$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



## Love That Red!

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**Joniece and Donna Frank  
Sapulpa, OK**

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FROM THE EARLY BEGINNINGS of FRANK X 2, more than a few of you collectors have been asking for more of what you call "Blood Red." Well, it's only fair to confess now that those few early pieces in that deep red color that appeared in the auction were actually accidents—our best efforts at the time, but accidents (meaning we had no clue as to how to do it again).

Understand that then we were in the earliest stages of our learning, and almost everything we did was an experiment. The fact that our names ended in "Frank" didn't mean we had the genius and practical knowledge of our parents to call upon to perform all phases of pottery-making and glaze development ourselves and come up with a quality product, all in one little room. Some of our "accidents" were

okay, but far from perfect. Others were pretty awful. But they enticed us to keep going, seducing us into believing we were heading in the right direction, while reminding us of how far we still had to go!

For centuries potters have been trying to produce good reds and, while a few have been successful, many more just gave up. Any good ceramic red takes more time and know-how to apply, requires special treatment, and unique firings (reds can't be fired in the same kiln with other colors). Commercial potters normally haven't the time to go through all the necessary experiments and endure those numerous inevitable failures that could lead to success. Perhaps one factor has been that they did not have today's chemically sophisticated products to work with, and the current ceramic industry is certainly something we have to give a certain amount of credit to.

Before, when an experiment turned

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***Our red has been dubbed Rascal Red. The black enhances even the smallest detail for a sculptured, peek-a-boo effect, rendering it just slightly this side of "naughty." It's still the red you love, but without conjuring up an image of a needle in the arm.***

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out that made us smile, it was very iffy that we'd be able to repeat what we'd done. In fact, we almost never could, which admittedly led to a lot of frustration. But that's slowly changing.

**(Continued page 39)**



Left, 2001 Centerpiece  
Right, 2001  
Commemorative in the  
new *Rascal Red*. Can be  
seen in color on the  
FFCA Web site  
([www.frankoma.org](http://www.frankoma.org)).



# BearBear

(2001)



In China, animals are often given a double name, which indicates a special affection and honor. For instance, the Panda Bears are named SingSing, MaiMai, LingLing, etc. Because of our warm feelings for this charming little bear, he has come to be called **BearBear**.

We are very pleased to be able to offer reproduction of this lovely little animal, designed by Aneita Furry Holden Lamb, a student of John Frank's at the University of Oklahoma from 1929 until 1931. Aneita later became a teacher of several mediums of art. She was an accomplished potter, sculptor, and artist in watercolor and oils.

She did decorative architectural sculpture for the WPA, the University of Oklahoma, as well as for many prominent families in the state.

Aneita passed away in 1999 at her home in Oklahoma City. When we learned that all of her art was to be sold at auction, we called to inquire, and learned of this little black bear that was to be sold, along with the mold. From certain evidence, we believe the bear for sale was the only one cast from the mold she made of it. One of the feet had been broken, and the mold was many decades old and in very damaged condition.

We were able to win the bid for this item, along with the mold it came from. We took it to Joniece and Donna Frank of FRANK X 2 to learn if it was possible to get a cast from the crumbling old mold, make a new mold, and reproduce

**BearBear** in a Limited Edition of 100. We believed that collectors would truly enjoy having this alert little animal to add to their collections.

The task would not be a simple one, and the ladies were reluctant to even try. However, the lengthy and difficult process was begun early this year, and we're happy to report that they have met the challenge successfully.

A Limited Edition of only 100 will be produced in the FRANK X 2 glaze of your choice. Each **BearBear** will carry a small metal tag on the bottom of one foot to identify the artist, the producer, and the name of the copyright owner. Each item will also include the number of the edition from 1 to 100, numbered according to time of order received.

Each **BearBear** is priced at \$99. Please include \$6 packing and postage for order of one. For orders of two or

Tag on the bottom of one foot



## COLOR CHOICES

Bronze Green  
Terra Turquoise  
Very Black  
Old Ivory  
Gun Metal  
Carmel  
Roasted Pepper  
(slightly reddish brown)

more, add \$2 for each additional item. Personal checks or money orders only. Mailing will be from Sapulpa, OK, via USPS Priority Mail.

Orders may be placed by writing to:

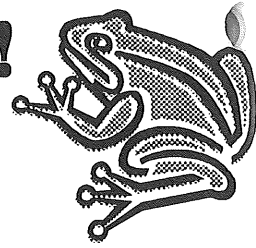
The Pattersons  
13335 Robinglen Drive  
Houston, TX 77083-3513

or by e-mailing your order to: boncarsho@houston.rr.com, or by calling 281-933-9379. Please allow 4-6 weeks for delivery, as each item will be made to order.

Produced by  
**FRANK X 2**

[www.frankoma.net/frankx2.html](http://www.frankoma.net/frankx2.html)

# Little Green Frog Re-Appears in Arizona!



**Pat Eslick**  
Siloam Springs, AR

WHILE WINTERING IN Arizona a couple of years ago, my husband Roy found a #62 Rectangular Bowl in beautiful Red Bud. Someone had glued a tiny green frog to one corner, probably thinking it looked cute. My husband was a bit outraged that someone would do that, and he said as much when he took it up to the counter.

The counter person in this large antique mall thought Roy was crazy to complain about a tiny green frog. When Roy walked away, she started telling other customers about "that crazy man complaining about a little frog on the bowl." I was standing nearby and overheard the conversation. I could hardly believe her reaction.

Of course we did buy the piece, frog and all, and brought it home to Arkansas, where it sits among other pieces of Red Bud in our collection.

This started me thinking that maybe this was a re-appearance of an earlier little green frog. In February of 1996, Donna wrote a "Short Short Story" in the Prairie Green Sheet about a beautiful princess who one day came upon an ugly, dirty, slimy little frog. The frog spoke to her and said he was actually a handsome prince, but a wicked old witch had turned him into a frog. He told her if she would take him home and put him on her pillow, she would wake in the morning to find gold, silver, precious jewels and a complete service for twelve of Woodland Moss Plainsman (pre-1970). She agreed and took him home to her castle.

The following morning, the beautiful princess did indeed find all that the little frog had promised, and sure enough, there was a handsome prince lying beside her. The tag was, "And do you know, to this day her mother doesn't believe that story?" After reading it, I sent in our "Frankoma Story" about our find.

In 1966 we lived in Arizona and had come back to Siloam Springs on vacation. In a quaint little shop in Noel, MO, we found the most beautiful set of dinnerware I had ever seen. I fell in love with this set of Woodland Moss Plainsman (pre-1970). My husband bought me that service for eight, along with some extra serving pieces.

In my story (Summer 1996, Page 11), I wrote that I felt much like the princess in Donna's story. A complete service for 12 of Woodland Moss Plainsman (pre-1970) ranks right up there with gold, silver and precious jewels! Nancy added a footnote saying, "No, Princess Pat, but your Prince Roy came through for you, so who needs frogs?"

So here I am, living with my handsome Prince Roy and a complete service for 20 of Woodland Moss Plainsman! (Yes, we've added a few more pieces).

That little green frog has found a home in our display cabinet, although I'm still waiting for him to talk. But who

*So here I am, living with my handsome Prince Roy and a complete service for 20 of Woodland Moss Plainsman! That little green frog has found a home in our display cabinet, although I'm still waiting for him to talk. But who needs gold and silver and precious jewels anyway?*

needs gold and silver and precious jewels anyway? ☺

## Obituaries

### JOSEPH R. TAYLOR

February 1, 1907 – December 1, 2000

Joseph Taylor passed away at his ranch in Nennekah, Oklahoma. Donna Frank delivered a large basket of long-stemmed red roses to his funeral on behalf of our Frankoma Family.

### KARL D. MOOR

Faithful member of our Frankoma Family, Karl had sold his house in Arizona and was moving to Ohio to live near his family, planning to attend Reunion 2001 on the way. He suffered a fatal heart attack en route to Oklahoma.

### CHESTER & LAVENA GRAHAM

Chester was a Frankoma Pottery salesman for more than 30 years and Honorary Member of the Frankoma Family. Lavena preceded her husband earlier in the year, and Chester passed away in November 2001.

### SHEWOOD L. EMORY

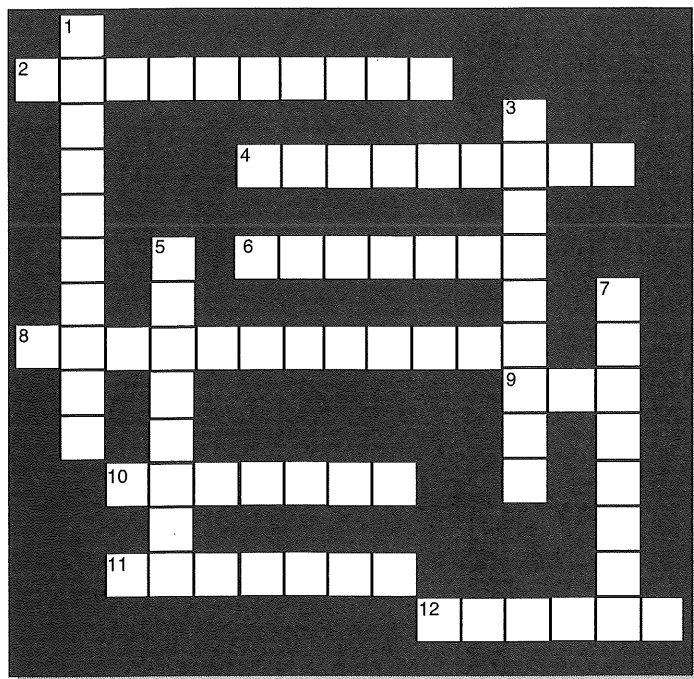
Frankoma Pottery salesman for more than 30 years, Sherwood passed away in October 2001 at his home in West Monroe, LA.





# FRANKOMA FUZZLE FUN

BY ALAN STOLTZ AND CECE WINCHESTER-STOLTZ



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. Quarterly newsletter
- 4. Butterscotch color
- 6. Annual family event
- 8. 1934 Taylor piece
- 9. Early clay type
- 10. Angel sculptor
- 11. Home of Frankoma
- 12. Reunion gift

## Down

- 1. Book author
- 3. Founder of Frankoma
- 5. Noman, \_\_\_ (state)
- 7. John's soul mate

## Collector's Fun

 Clip out or photocopy and mail

## 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

## 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

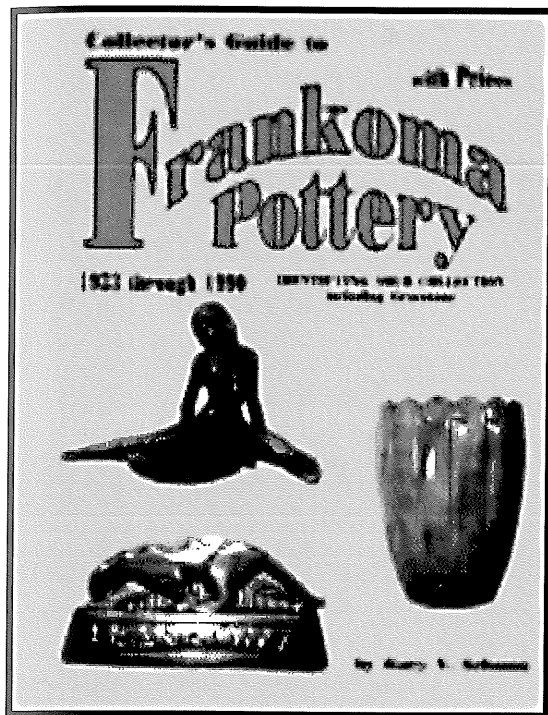
Ad Size	1 Time	4 Times
Bus. Card 3.5"X2"	\$ 20	\$ 15
1/4 page 3.75"X4.75"	30	25
1/2 page 7.75"X4.75"	55	50
Full page 7.75"X10"	100	90

## Publication Schedule

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

# 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!



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## Frank X 2

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frankxtwo@aol.com

*The Year Was 1964*

# 'Dora the Beautiful Dishwasher'



Penelope Hyacinth (portrayed by Donna Frank) encounters the villainous Elias Crow in "Dora the Beautiful Dishwasher," a summer stock play performed in 1964 by The Million Dollar Players in Glenwood Springs, CO.