

## Editor's Note:

“The Club Trade Winds Story” is excerpted from the FFCA news letters Vol 2, Issue 4 of 1996, and Vol 3, Issue2 of 1997. This resource is extremely valuable and informative for the specialty Frankoma pottery collector. One must, however, read the whole article before drawing any conclusions.

The first two pages as excerpted here were written by Ray Stoll in consultation with Joniece Frank using the best information they had at the time. A lot of it is good, and some of it is just plain wrong. The next three pages written by Joniece Frank correct some of the earlier mistakes.

The T-1 tall tumbler eventually made it's appearance although only two or maybe three are known to collectors. Updated information appears in the chart on page five and is still the best information we have on the production numbers of the various items. That chart also lists the original glazes. If you are looking only for items marked “Club Trade Winds” the glaze guide will simplify your task.

The article also identifies some of the Trade Winds items that Frankoma put in the regular line. These are also desirable to collectors. The article does not include much information for the Cultured Pearl items and Sweetheart's Luau items Frankoma later produced using the same designs. I am unaware of much that has been written about the history of those items.

Allen Manuel  
10/20/2014

# The Polynesian

## TRADE WINDS

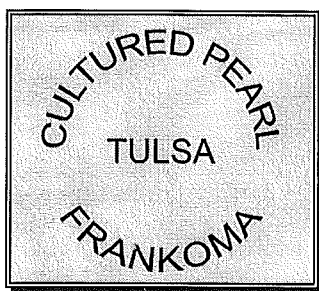
### Items

BY RAY STOLL—OKLAHOMA CITY, OK

The *Trade Winds*, located at 51st Street and Peoria in Tulsa, was the first of the *Trade Winds Motels*. Later it became known as *Trade Winds West*. When it opened, the restaurant was called *Club Trade Winds*, and was Polynesian in concept and motif. (The management changed some years later, and it became *The Tiki Nook*.) It was originally planned to be the ultimate in Polynesian style restaurants, to surpass and become the superior successor to the then-popular *Trader Vic* restaurants.

*Club Trade Winds* followed *Trader Vic's* practice of serving exotic drinks in exotic containers that the customers took home, the cost of the container being included in the price of the drink. Frankoma was contracted (1960–1961) to furnish a number of appropriate pieces, and Joniece designed these interesting items, with Father's assistance on the #T12 Bird of Paradise Pitcher and the #T11 Palm Leaf Platter (see February 1996 issue, "The Palm Leaf" on Page 16). The original beverage containers were the #T3 War God and #T4 Widow Maker Mugs, and the #T7 Coconut and #T2 Bamboo Tumblers. The reason these containers were so large is that *Club Trade Winds* could charge a whole lot of money for a whole lot of ice, while the customer felt he was getting his money's worth!

As companion pieces to complete the Polynesian line, there was the Bird of Paradise Coconut Pitcher, the Palm Leaf Platter, #T5 Tiki God Salt and Peppers, #T8 Fish Ash Tray, #T9–7" Clam Shell Dish, #T10–13" Clam Shell Tray, and #T6 Tiki God



Serving Bowl. The latter piece was half of a 3-sided coconut shell, held by three Tikis (Tikis same as #5 Tiki S&P), used not only to serve food, but drinks as well. It has what seems to be a little "foot" on the bottom, but if you'll look at the inside, you'll see that foot is actually a "well" that a tall highball glass fits down into. When the bartender set the drink down into

the center, he then filled the bowl with ice, and the drink stayed chilled in its nest of ice. It also kept the glass upright as the ice melted and/or as the drink was consumed.

All of the *original* pieces, except for the Salt and Peppers, had "Club Trade Winds" on the bottom, along with either "Tulsa, Okla." and the stock number and/or the copyright symbol with "Frankoma" on the unglazed bottom. The Salt and Peppers have "Trade Winds" printed on their backs.

Joniece tells us that—as *best she can remember*—the original order was for 350 of each of the drink containers, with an appropriate number of the other pieces, probably 25 of the pitchers and platters, and maybe 50 each of the other pieces. She also says that she remembers only the one original order. *If* there were re-orders, she says, they were very small, like a couple of dozen each of one or two items.

In the first few months, the theft rate on these beautiful pieces was so very high, it became cost prohibitive, and the *Club Trade Winds* could no longer justify continuing to use the Frankoma pieces.

As these were popular items, several of them were put into the Frankoma line for a short time. The #T3S War God Mug and the #T4S Widow Maker Mug were *reduced* in size (1967–1971) to become either

vases or decorative drinking mugs, but only a small quantity was made.

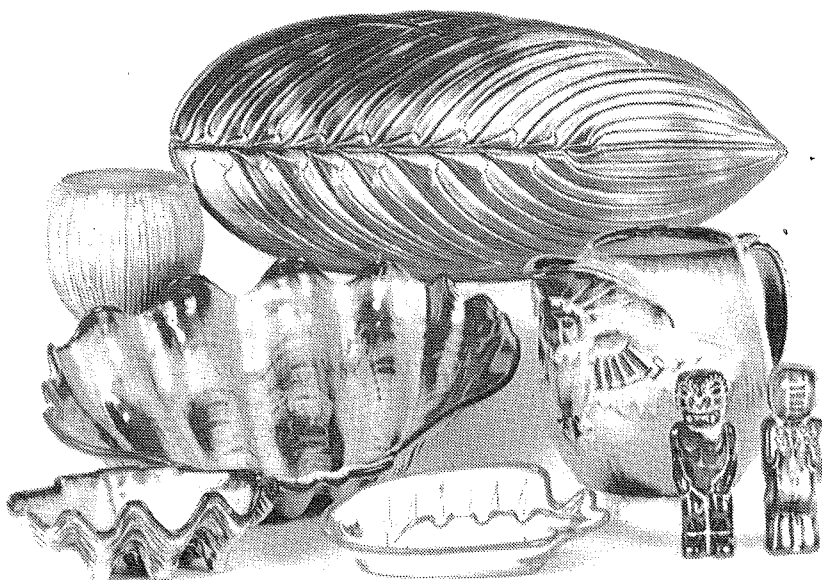
In about 1971, Joniece became friends with two men who were starting a small Polynesian restaurant in conjunction with an after-hours club called *The Cultured Pearl*. With the encouragement of her father, Joniece made a few of the old *Club Trade Winds* items—perhaps 25 or so of some of the smaller items. Both the restaurant and this association were very short lived, and items with *The Cultured Pearl* marking are *very rare*.

For the actual *Club Trade Winds* order, the colors used were Woodland Moss, Prairie Green, Desert Gold, Onyx Black, Clay Blue, White Sand and Flame, although other colors—even Gracetone's Cinnamon—have been found. And remember, this was the time of brick red clay that produced the richest glaze colors. Some of both sizes of the Shell Dishes were lined in White, though most of the *Club Trade Winds* Shell Dishes were one color. When items were placed in the general line, all the colors then being used can be found.

The #T9T and #T10T Clam Shell Dishes with White inside were marked with a "T" after the number and were offered only in Prairie Green, Woodland Moss and Satin Brown from 1962 to 1964—I have, however, seen them without the second T designation and in other colors. Miniatures were made of the Fish Ash Tray (#468) and the Clam Shell Dish (#476), which were also used as Christmas Cards in 1960 and 1963, respectively.

All of the *Club Trade Winds* and the *Cultured Pearl* items are difficult to find, and are a very fine addition to any collection. However, the unmarked pieces are also certainly worthy of collecting. In short, keep your eyes open for these unusual and beautiful examples of Joniece's artistry and inventiveness—truly a *collector's prize!*

My thanks to Joniece Frank for her invaluable assistance with information contained in this article. ☒



ROW 1: T3S-6" War God Mug, T3-8" War God Mug, T4-7" Widow Maker Mug  
ROW 2: T2-7" Bamboo Tumbler, T6-Tiki God Serving Bowl, T4S-5" Widow Maker Mug  
ROW 3: T7-4" Coconut Planter, T11-17" Palm Leaf Tray  
ROW 4: T10-13.5" Clam Shell Dish, T12-2-qt. Bird of Paradise Coconut Pitcher  
ROW 5: T9-7" Clam Shell Dish, T8-7" Fish Ash Tray, T5-Tiki Salt & Pepper

Number	Description	Dates	Trade Winds (1960-1961)	Cultured Pearl (c. 1971)	Plain
T1	1-qt Bamboo Tumbler *				
T2	7" Bamboo Tumbler	1960-1976	\$20-\$25	\$25-\$30	\$6-\$10
T3	8" 1-qt. War God Mug	1960-1961	\$60-\$85		
T3S	6" War God Mug	c. 1967-1971		\$35-\$50	\$20-\$30
T4	7" Widow Maker Mug w/handle	1960-1961	\$75-\$90		
T4S	5" Widow Maker Mug w/handle	c. 1967-1971		\$30-\$40	\$20-\$30
T5	Tiki Salt and Peppers	1960-1961	\$60-\$90		
T6	Tiki God Serving Bowl	1960-1961	\$125-\$150		
T7	4" Coconut Planter	1960-1994	\$10-\$15		\$4-\$10
T8	7" Fish Ash Tray	1960-1976	\$15-\$20		\$8-\$10
T9	7" Clam Shell Dish	1960-1994	\$10-\$12		\$5-\$10
T9T	7" Clam Shell Dish w/White inside	1962-1964			\$8-\$15
T10	13.5" Clam Shell Dish	1960-1991	\$25-\$35		\$10-\$20
T10T	13.5" Clam Shell Dish w/White inside	1962-1964			\$35-\$40
T11	17" Palm Leaf Tray	1960-1967	\$30-\$40		\$15-\$25
T12	2-qt. Bird of Paradise Coconut Pitcher	1960-1961	\$80-\$125		

\* This 1-qt. Bamboo Tumbler is sometimes listed as part of the Polynesian line, Joniece believes it was never actually produced, and we know of no one who owns one. Let us know if you have one and can disprove this belief of hers and ours!

Values based on 1996 sales and advertisements and were given solely as *broad* guides for buying or selling.

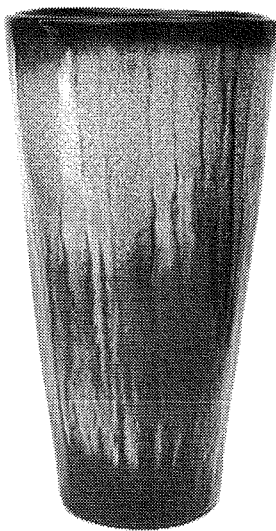


Photo by Phyllis Bess

*Club Trade Winds Tumbler  
#1 1-qt. Bamboo Tumbler*

## MISSING LINK FOUND!

A non-member has contacted us with a rare piece he found. Mr. Pauliny (OK) thought he was buying an unusual Frankoma vase. He showed an FFCA member friend of his, who showed him Ray Stoll's *Club Trade Winds* article. If you'll notice in Ray's list of items, #1 was listed as a "1-qt. Bamboo Tumbler." That was a supposition. It also said that Joniece couldn't remember what it was, and thought it was never produced. Well, folks, here it is. The bottom is marked **Club Trade Winds, Tulsa, Okla.** with a 1, not even T1. Upon seeing the photo, Joniece's memory was jogged. "I guess I spent so little time on it, I simply couldn't remember any of the details about it," she confessed.

"When Trade Winds wanted another large tumbler for a certain special drink, Daddy put me to work on it. It was to be very rustic, even crude—as if it may have been hollowed out of something found in nature—just form, no design. I had barely started to work on it when Daddy told me to stop. I protested that it wasn't even close to symmetrical yet." He said, "That's it, honey! Don't spend any more time on it. Make the mold!" A total of 72 were ordered.

If this piece was made after the rest of the line, how did it get assigned #1? Joniece has no clue. "Who knows the mind of the Boss Man?!" ■

## KACHINA "MUD HEAD" MUGS

Mr. and Mrs. Ken Clark (LA) and Lea Augustine (IL) both wrote to ask about the Kachina Room "Mud Head" Mugs. On one side of the mug is **Kachina Room**, and on the other is a Kachina facemask and the words **Mud Head**. It holds 5 oz., was made only in Desert Gold, and is a very attractive and fun little piece.

A total of 2,028 of these mugs were made for the Fred Harvey Restaurants from 1965-1987, used only in the Kachina Room, a coffee shop in the Albuquerque, NM, Airport. Their problem was similar to the **Club Trade Winds**—people loved to take them home. But these mugs were sold to Fred Harvey at wholesale for just 45 cents each, so if people liked them enough to steal them, they couldn't have minded too much. Their current value is in the \$10-12 range. ■



*Front of Kachina Room  
Mud Head Mug*



*Back of Kachina Room  
Mud Head Mug*



*Bonnet Woman Medallion*

## BONNET WOMAN MEDALLION

Omar Villarreal (TX) writes: "I am a new member to FFCA, and I am quite pleased with the membership packet. On a recent trip to some antique stores, I found an unmarked Jade Green Bonnet Woman Medallion. I have not been able to find any information other than the date produced. I would appreciate any information such as why they were produced, the number made, or whatever you may know."

What a treasure you've stumbled upon, Omar! This little piece, about 2" across, was made in the mid-1930's by John Frank, given as a little souvenir remembrance to customers who came out of their way to visit his fledgling pottery plant. It is believed that the Cameo Medallion came first, a piece that came out of the fact he was so enamored with cameo art. The Bonnet Woman came just after, or perhaps even overlapped in time. These are the only two souvenir pieces made in Norman. (See Bess's Book II, Page 49.)

Knowing John Frank, we're pretty certain he would have kept no records of how many were made of either. He most likely made a few at a time, and when those ran out, he made a few more. But considering the lack of customer traffic during that period, we can only speculate that there were perhaps 30-40 of each, and possibly even less. After moving to Sapulpa, his gift souvenir to plant visitors was the Indian Head. And like the Christmas Cards of later years, none of these were ever sold, but all were given as a gesture of good will.

Congratulations, Omar. And we welcome you to the Frankoma Family! You've started your Frankoma collection with a real splash! ■

# Joniece

Joniece tells the stories . . .  
Donna writes them down



Photo by Phyllis Bess

**Club Trade Winds #T1—1-qt. Plain Tumbler**  
8-5/8" Tall, 2-7/8" across bottom  
4-1/2" across top, 13-3/4" around top

## PLAYING CATCH UP

*This issue of your journal has so many important articles to offer, we thought we would shorten this one from our usual long-winded format to assure room for them all. We're just not ready to expand to 28 pages yet! So, instead of our usual lengthy wanderings, we'll be brief.*

*The last few issues we've concentrated on very specific subjects. Now I'd like to use this one to "tie up some loose ends." There have been several suggestions for subjects to talk about, so this time we'll be turning our attention to those letters and comply with some of your requests.*

*Before we get into those subjects, I'd like to bring up one of my own and get it out of the way.*

# BELIEVE IT OR NOT

## RETRACTION PLEASE

When Ray Stoll called on me to provide some facts and figures for the **Club Trade Winds** article in the last autumn issue, I did my best. But since then, more information on the subject has miraculously surfaced. And now—with apologies—are the numbers on the *original* first order. According to our source, the delivery was completed as ordered.



Mark on bottom of #T1

Number	Description	Glaze	Quantity
#T1	1-qt. Plain Tumbler	Prairie Green	72
#T2	7" Bamboo Tumbler	Desert Gold	72
#T3	8" 1-qt. War God Mug	Cinnamon Toast	72
#T4	7" Widow Maker Mug with handle	Onyx Black	72
#T5	Tiki Salt & Peppers	Woodland Moss	120 pairs
#T6	Tiki God Serving Bowl	Clay Blue	72
#T7	4" Coconut Planter	Brown Satin / White	72
#T8	7" Fish Ash Tray	Woodland Moss	144
#T9	7" Clam Shell Dish	Woodland Moss	72
#T11	17" Palm Leaf Tray	Prairie Green	72
#T12	2-qt. Bird of Paradise Coconut Pitcher	Woodland Moss	36

You'll notice the #T3's color is marked "Toast." Did Frankoma produce such a color? Of course not. Daddy used Gracetone's Cinnamon Toast glaze on this one. Do you have a #T3 1-qt. War God Mug with the "Club Trade Winds" mark in Cinnamon Toast? Please tell us if you do!

You see, the reason I erroneously kept thinking that the order was not delivered in total is that 72 is a very large number for some of these items. I mean, where are they, folks?? Only one #T1 has surfaced—that we know of. And more Deer Groups have shown up than Tiki God Serving Bowls! Maybe the dishwasher at Club Trade Winds was klutzy and broke a lot.

Frankoma never claimed to be restaurant ware, and always advised the customer that Frankoma would not last as long as regular restaurant dishes. But the cost of Frankoma was half, or less, and our designs were original, made to order.

There are also the #T3S and #T4S, the more common smaller War God Mug and the smaller Widow Maker Mug. But those came later when we shrank the #T3 and #T4 and put them into our Frankoma line, not in existence at the time of the Club Trade Winds original order.

## THE ONE-FIRE PROCESS

Georgia Martin (OK) has asked us to explain the one-fire process, which was developed by Daddy. As far as we know, he was the only ceramist who accomplished this feat in large production plant type operations.

The normal process in ceramics is the twice-fire. First the ware is fired with no glaze, and that's called the "bisque firing." The glaze is then applied and fired a second time. The only time Frankoma ever twice-fired was when we used the Flame glaze, which was necessary to produce a red-orange flame color.

Those of you who have read *Clay in the Master's Hands* know the reasons Daddy worked so hard to perfect the one-fire process. He was passionate about being able to produce a good ceramic product inexpensively enough that average-income people could afford to use and enjoy it in their homes.

"Why cater to just the rich who can afford to buy anything they want?" he often said. "Everybody who wants to live with fine art should be able to." So he set about his experiments and eventually came up with a way to mature both the clay body and the glazes, forming a stable bond between the two in one firing. And fortunately, he was able to produce a product that was both durable and practical for everyday home use. And the elimination of that one firing cut the cost of production significantly.