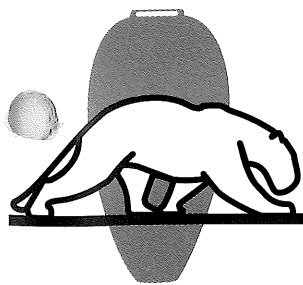


SUMMER/FALL 2000



Pot & Puma

Vol. 6, No. 3-4 • Published for Members of the Frankoma Family Collectors Association

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

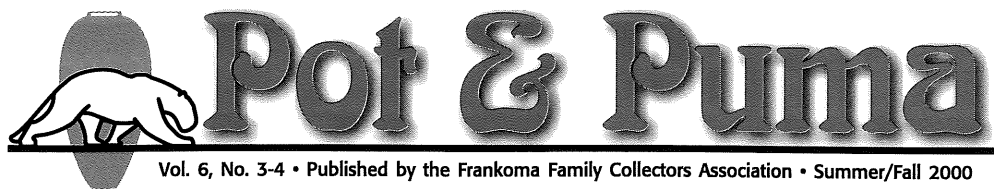
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Vol. 6, No. 3-4 • Published by the Frankoma Family Collectors Association • Summer/Fall 2000

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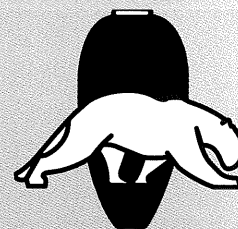
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Frankoma Family Collectors Association Web Site: www.frankoma.org



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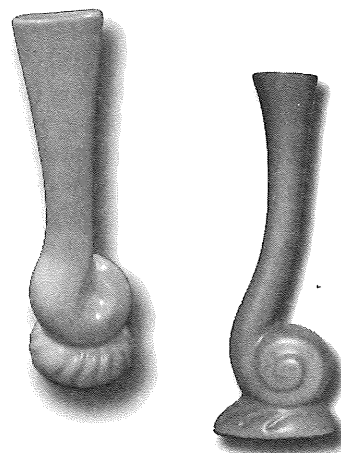
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Ray Lutz Murray
1912-1997
*Ceramic Designer,
Master Mold Maker,
Jobber and Craftsman*

By Jack Leslie Kish

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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: Photo from the John Matheny (Murray's Grandson) family photo collection. It was taken when Murray worked for Bauer during the late 30's early 40's. It is probably the most frequently seen photo of him as few others have been made either available or published.

FROM YOUR FFCA BOARD OF DIRECTORS

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

FROM THE PRESIDENT

Deb Oller

We're at it again! Your FFCA Board of Directors are making big plans. Committee chairs are gathering their people together, making their lists and checking them twice. *Is it reunion time already??*

Well, no, not quite. But reunion planning time is. There's much to be done, and we're in motion and gathering speed. We began stoking up the fire and reaching out for new resources way back in January. And at our Board meeting in May, all plans were finalized for **Reunion 2002!** From now on, all we have to do in the next few months is scramble to make all the pieces fit and wait for you to show up.

Has it always been done this early? We won't fib to you—the answer is “hardly.” Seems incredible, but **Reunion 2002** will be our **8th official reunion** since we were chartered in 1995! So we've had enough practice that we're getting better and better at it each year. Goodness gracious, have we learned a lot in that time! We've learned lots of things to do, lots of things not to do, what works and what doesn't, all of which will hopefully make each consecutive reunion that much more enjoyable for all you wonderful collectors out there nationwide.

Some of the same seminar leaders will be returning, but especially for the continuing interest of you dear faithfuls who come year after year, there will be different topics to talk about. For instance, Joniece will be talking about a frequently asked question, “What Makes a Second?”

Gibb's talk is always a bit different each year, and this year's seminar will be no exception. And who doesn't get goose bumps watching over and over again Master Dave throw on the potter's wheel! He may even invite one of you to try your hand at it this time. Always wanted to try? This could be your big chance! Your apron is waiting.

Don't forget now—when you're out

Frankoma shopping, keep the auction in mind, cousins! If you find something unusual at a good bargain price—perhaps a duplicate of a piece you already have—buy it anyway and donate it to the auction. It'll do your heart good!

Send us your collecting stories please! Send them to Donna via e-mail or snail mail, no matter. You can even call her on the phone and dictate your story to her and let her take it from there. Don't fret that you're “not a writer!” All she needs is a story line to work from, and you'll get your very own byline. From your responses, we know this is one of the most enjoyable features for your fellow cousins to read. We'd also like a photo of yourself to go along with it, if that can be managed.

Keep those cards and letters and e-mails coming, folks! Never have a doubt that your comments about your **Pot & Puma**, whether cheers or jeers, make us smile a lot. FFCA is returning once again to being on an even keel financially, and the issues will be coming as fast as we can put them together and get them published for you. We'll be caught up one of these days before you know it.

In the meantime, *we wish you lots of fun Frankoma shopping!*



FROM VICE PRESIDENT

James L. “Jim” Vance

To all Officers and Board Members of FFCA:

This is to notify that for health reasons I am resigning from being an officer of Frankoma Family Collectors Association, effective immediately. I don't feel I can fully serve the members of FFCA in this busy time of the year. I am looking at several surgeries in the near future, to my neck, back, hips, & knees.

I apologize for not letting you know before now. This has been a VERY DIFFICULT DECISION for me to make, but at this time I feel that it is the best for the club and the members.

I thank each one of you for all your help in serving on the FFCA Board. I also ask for your prayers. May God bless each one of you in all your decisions for FFCA and in your lives.

Respectfully submitted,
James L. “Jim” Vance
May 6, 2002



FROM SECRETARY

Donna Frank

We sincerely regret that Vice President Jim Vance has been forced to resign his office due to health challenges. He is scheduled for a series of major surgeries very soon. Profound thanks from all of us to Jim for his years of service to FFCA. We'll keep you in our thoughts and prayers, Jim. You will most certainly be missed!

PUBLICATIONS

Your FFCA Board wishes to thank you for your patience with us in getting this super issue together. *We hope you'll feel it was worth the wait.* The reason for the delay is that we suddenly lost our publisher to a national sports magazine. *And Larry was not easy to replace!* We did not want to choose the first one to knock on our door, so we went looking for and interviewed several good candidates. Justin, an excellent graphic artist, got the job, and he dived in and did himself proud. *Welcome aboard, Justin!*

COMMEMORATIVE 2002

Joniece has done it again! She has come up with an extraordinary design for the **Commemorative 2002**. It's the third in the series of three wall pockets.

FROM YOUR FFCA BOARD OF DIRECTORS

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

And are you going to be pleasantly surprised! This wonderful little wall pocket is in perfect harmony with the other two, and it's most definitely another "*must have!*"

JOHN FRANK MEMORIAL SCHOLARSHIP

Once again, we thank you in advance for your generosity toward the *John Frank Memorial Scholarship Auction!* Our winners this year are Laura Boyce (University of Oklahoma), and last year's winner Deborah Lubber (University of Central Oklahoma) will receive our continued support for a second year. Deborah continues to prove to us by her outstanding work and high ambitions that she is well on her way to a career that will make us all proud that we chose to assist her through the earning of her Masters Degree in the spring of 2003.

REUNION 2002

Despite last year's 9-11 tragedy, the last minute flight cancellations, and the emotional pain we all felt, the reunion went on as scheduled. And despite the sadness of the awful event of just two days previous, it was surprising how many of you managed to attend anyway. It turned out to be a splendid and uniquely happy event!

If you could not attend last year, or if you've missed more than one, or if you've never attended a reunion—this is the year to make that extra effort to be here. This **Reunion 2002** is going to be the best ever, and that's our promise to you! Hurry and get your registrations (enclosed with this issue) in, cousins, and *we'll see you all in September!*



FROM TRUSTEE Randy McFarlin

As the final plans were being put into place for Reunion 2001, a national

tragedy occurred that shocked Americans and the World. The September 11, 2001 attack against our country caused us all to stop and reflect on lives lost. Immediately FFCA cousins started calling to see if the reunion was still going to be held. After much deliberation, it was agreed that Reunion 2001 would indeed go on as planned. Reunion 2001 opened just two days after the disaster had struck.

Mindful of the somber mood of the country, reunion committee chairs proceeded to put the finishing touches on what turned out to be a super event.

As **Show & Sell** chairman for the first time, I was determined to do a good job for our members and their guests. What I didn't realize at the time was how easy my job would be. I've never worked with a better, more dedicated group of folks.

When the doors opened on Saturday morning, FFCA cousins were greeted with 23 tables filled with Frankoma treasures. Even though I've been to almost all of the reunions, it still takes my breath away to see the selection of Frankoma pieces available to our members each year. I can't help but think that if John Frank were here with us today, he would be so proud that his pottery is held in such high regard by so many people.

So, FFCA cousins, save your money, keep looking for those treasures, and mark your calendars for **September 19-21, 2002**. We'll be waiting for you at the **Reunion 2002!**



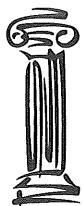
Answers to Your Most Frequently Asked Questions

Several complaints were registered regarding the late arrival of your election ballots. Some were even terse, with accusations in the area of "poor planning" on our part.

However, your complaints were not as loud as ours to the Post Office, when two weeks after they had been mailed we learned that no one had received them! They were mailed in Oklahoma City, but even people across town were not getting them. More than enough time lapsed when Election Chair Sharon Alexander reported that she hadn't received any returns.

Nancy raced to the Post Office to find out what the hitch was. What had happened to our mailing — *had it even gone out?* It turns out that our boxes of mail had been filed somewhere in the basement of a building waiting for an anthrax check (remember the anthrax scare?). Whatever she said to them put them into motion to get them on their way ahead of others that were in line to be sent. Eventually, it took all of seven weeks to just get them to members in town, and naturally longer for the rest of you in other cities around the country.

Our thanks to those of you who cheerfully went ahead and sent in your ballots anyway!



FRANKOMA FAMILY COLLECTORS ASSOCIATION

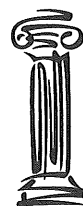
BALANCE SHEET

FOR YEARS ENDING DECEMBER 31



	2001	2000	1999	1998	1997	1996
ASSETS						
CASH	\$14,322	\$7,367	\$14,066	\$13,331	\$15,680	\$10,171
PREPAID/DEPOSITS	59	--	--	--	--	--
TOTAL ASSETS	\$14,381	\$7,367	\$14,066	\$13,331	\$15,680	\$10,171
LIABILITIES AND NET ASSETS						
LIABILITIES	--	--	--	--	--	--
NET ASSETS:						
UNRESTRICTED:						
SCHOLARSHIP FUND (a)	\$22,775	\$23,993	\$18,793	\$18,534	\$14,717	\$7,494
OPERATING	(8,394)	(16,626)	(4,727)	(5,203)	963	2,677
TOTAL UNRESTRICTED	14,381	7,367	14,066	13,331	15,680	10,171
TOTAL LIABILITIES & NET ASSETS	\$14,381	\$7,367	\$14,066	\$13,331	\$15,680	\$10,171

(a) Auction gain on sale of collectibles plus gifts—designated for scholarships less scholarships paid. In May 11, 2001 Board Meeting – Scholarship Fund frozen at \$24,000 with future Income directed to Operating until deficit is eliminated. (\$24,000 less \$3,000 Scholarships paid plus \$1,775 Gifts)



FRANKOMA FAMILY COLLECTORS ASSOCIATION

STATEMENT OF ACTIVITIES

FOR YEARS ENDING DECEMBER 31



	UNRESTRICTED					
	2001	2000	1999	1998	1997	1996
REVENUES:						
MEMBERSHIP DUES	\$11,753	\$15,775	\$11,226	\$15,614	\$15,534	\$12,200
REUNION/AUCTION	12,219	19,050	10,041	28,658	26,429	12,943
REUNION/DINNER/COLLECTIB. (b)	17,014	21,996	30,122	9,695	11,061	6,332
ADVERTISING	60	222	157	729	1,298	660
PEACH STATE DEP. GLASS CLUB GIFT	1,775	1,672	--	--	--	--
TOTAL REVENUES	\$42,821	\$58,715	\$51,546	\$54,696	\$54,322	\$32,135
EXPENSES						
REUNION/AUCTION	\$8,283	\$15,350	\$9,782	\$24,841	\$19,206	\$7,690
REUNION/DINNER/COLLECTIB (b)	13,345	22,813	24,965	12,187	9,908	7,231
PRINTING	6,766	11,127	2,552	5,125	7,097	4,691
OFFICE SUPPLIES	2,139	3,652	4,395	3,643	3,879	3,145
POSTAGE	2,633	4,388	3,092	5,204	3,729	1,471
TELEPHONE	1,689	2,679	1,922	1,930	1,540	--
INSURANCE/LEGAL	952	5,405	4,103	4,115	1,325	--
SHOWCASE/VISA/COMP/SOFTWARE	--	--	--	--	2,129	934
TOTAL EXPENSES	\$35,807	\$65,414	\$50,811	\$57,045	\$48,813	\$25,162
CHANGE IN NET ASSETS	7,014	(6,699)	735	(2,349)	5,509	6,973
NET ASSETS BEGINNING OF YEAR	7,367	14,066	13,331	15,680	10,171	3,198
NET ASSETS END OF YEAR	\$14,381	\$7,367	\$14,066	\$13,331	\$15,680	\$10,171

(b) 1995 Reunion expense unseparated

SUMMARY OF FINANCIAL ACTIVITIES FOR 2001

Explanation of Categories for Balance Sheet and Statement of Activities

CASH—Money in the bank account, deposited by the treasurer and requires treasurer's signature on all checks.

SCHOLARSHIP FUND*—Formerly net auction proceeds less scholarships paid. As per May 11, 2001 board meeting, frozen at \$24,000 with future income directed to operating until deficit is eliminated. As of December 31, 2001 — \$24,000 less \$3,000 scholarships paid plus \$1,775 gifts.

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 2001

1. **MEMBERSHIP DUES** — are less this year as last year some members paid dues for two years.
2. **REUNION AUCTION** — decreased activity and proceeds this year, possibly due to the 9/11 tragedy and the economy.
3. **REUNION DINNER/COLLECTIBLES** — decreased activity and proceeds this year, possibly due to the 9/11 tragedy and the economy.
4. **PRINTING/POSTAGE** — less expenditures this year as fewer publications were mailed.
5. **OFFICE SUPPLIES** — less expenditures this year as fewer publications were mailed.
6. **INSURANCE/LEGAL** — our insurance premiums have increased since our recent claim and current market conditions. However, no more legal fees this year.
7. **2000 TOTAL NET RESULTS** — the 27% decrease in total revenues was favorably offset by a 45% reduction in total expenses. This is supported by the \$7,014 increase in our cash position, which should provide us a sound base for 2002.

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



Dear Frankoma Family...

It was such a nice surprise when Nancy told me that you wanted to give me an Honorary Membership! Each year when I see that the convention is coming up, I make plans to attend and look forward to it. And, as many of you know, my health is not what it should be, so I fail to be able to be with you. Many of you I have met either in person, by telephone, email, or through my Antique Trader column. Those contacts have been invaluable to me and have brought me much joy and insight.

When I began my research for the first Frankoma book in 1976, I felt I was all alone in a market that knew nothing about Frankoma, and it was only seen at flea markets and garage sales for five, ten and twenty cents per piece. I feel so lucky to have been instrumental in its success and to have spent many days (and nights) with Joniece, who helped to make my success fun and enlightening. With her around, I never felt alone in my quest to "get it all on paper adequately." Now, I am happy to see so many new books and a video come out on Frankoma. I am now working on my fourth Frankoma book and, hopefully, I will have it ready sometime the end of next year.

I hope that things will be different for me, and I will be able to be in Sapulpa at the convention next year. Again, thank you for this honor, and please know that I would rather be there sharing the weekend with you than whatever I will be doing here.

Sincerely, Susan Cox — El Cajon, CA



Dear FFCA...

My dear friends, today the beautiful plaque was delivered to my door, with my name in gold! How important can I be? It is so beautiful. The Pot & Puma was of course designed by Joniece. The message at the bottom is very hard to live up to. I accept your loving thoughts and will treasure it for the rest of my life.

Frankoma has been in my life for 49 years. For 30 of those years, my dear Howard and I devoted our spare time to seeking Frankoma. As a Frankoma collector, everyone will agree that it is a continual learning and loving process. I feel so honored to call the Franks my dear friends.

I thank the Association and my Frank "sisters" for this very special honor.

All my love, Maxine Saddler — Lima, OH



Dear FFCA...

Although we have been FFCA members for about 3 years, this was our first reunion, and we thoroughly enjoyed it! Everything went smoothly, and was informative, from the meetings to the tours and seminars. Jim Vance did a great job of coordinating, and everyone made us feel so welcome. The FFCA "cousins" are the BEST! We put in a full day, but hope to stay longer next year!

We especially enjoyed the Frankoma home and seeing some items that we have only seen in our books, and seeing where the beautiful Commemorative 2000 was designed and produced. Thank you for your hospitality, Joniece and Donna, in showing us around and answering our questions.

We loved seeing the "Bitty Biliken" being born, and want to have one in our collection. Please let us know when it is available and details to purchase. I would be happy to receive it by mail, or pick it up, whichever would work out best. I am enclosing a picture of my Biliken so, if possible, would like to have one that looks near it in glaze. Thank you so much!!!!

Darlene and Fred Perry — Oklahoma City, OK



Dear Nancy

I hope the reunion was a big success! I sure wish I could have

been there. I know it would be the best learning experience I could ever have.

I want you to know that the web site is a HUGE SUCCESS!! One of my big customers from Ft. Lauderdale said she also wanted to pass along her thanks. She was building a set of Plainsman dinnerware, and she happened upon the site. Well, many of the items I listed for sale were sold to her! I hired my grandson to put about 10 items on eBay, but that is so time consuming. The web page is the best way to sell!

In addition, I would like to thank all of you folks for buying my brother's Frankoma (from the Frankoma web site). You club members are the greatest bunch of people! I'm proud to be a member!

Dee Boese — Bellevue, NE



Dear Joniece and Donna...

I can't wait to return to Oklahoma next year. The FFCA reunion was a blast! I can find no words to express my feelings that can justly describe how thrilled I am to have been so honored to receive the first impression of your "Bitty Biliken." No other treasure in my Frankoma collection can come close to invoking the joy I receive from your token of friendship.

I continue to look for additional information and have discovered that the Biliken was produced in other forms. One interesting occurrence was a reference book on Morton Pottery that shows a Biliken similar to the one John Frank produced. I find this interesting in that, on occasion, Morton Pottery items have been confused with Frankoma items. I also found a Frankoma Biliken in Rubbed Bisque, which I did not mention because I was not aware of its existence.

I also continue to work on gathering information for my next article on Ray Murray, an artist who has contributed so much design work to both Frankoma and to Bauer (not to mention a few other pottery companies). Information on Murray, from the private side as well as the professional, is somewhat limited. As soon as I have enough data to work with, I will begin writing the article. Until then, should you come across any facts that add to this story, please let me know.

I am so pleased that others also derive pleasure from your Bitty Biliken. I wish you continued joy and success in its creation, as I sit here rubbing his belly and toes wishing you luck, prosperity and happiness!

As ever, Jack Kish — Sherman Oaks, CA



I got the latest issue of the Pot & Puma on Saturday and read it cover to cover on Sunday. It was fabulous, as usual! First of all, congrats to Joniece and Donna on their new Rascal Red glaze! I've never had any success with any of the red glazes, but in a school we don't get much of a chance to fire a kiln with only one color in it. I know the gasses from the other glazes really mess with the reds. Glazing is a very tricky business! Only true ceramists understand. Great job!

Before I stopped to read the articles, I first looked through the pictures, and I was drawn to that mug that was designed to look like

Donna's dress. I LOVE that design! To me, it's like the bottom of a pepper. Wish I could find some of them. I really like mugs that curve in slightly at the top because they hold the heat in even more. It's so fun to know the history on it! I'm surprised it wasn't a better seller. Something to watch for at flea markets this summer!

**Deb Mortl — Cedarburg, WI
(Pottery Teacher)**



Donna, I am pretty sure my parents saw you in the melodrama in Glenwood Springs in 1964. My mom has copious pix, so I will dig through those years sometime and see if she has a photo or two that would shake your grates. They both are sure they saw several of your shows there.

The article on mugs was wonderful, loved all the inside dope. We have long treasured the C4, C8 and C9 in Woodland Moss. Finding these mugs has been a real challenge. We have six C4's we use every day. We broke our last C9 six months ago, and we are down to three C8's. I look for them every day on the 'net. It was a great P&P! The poem was good, too.

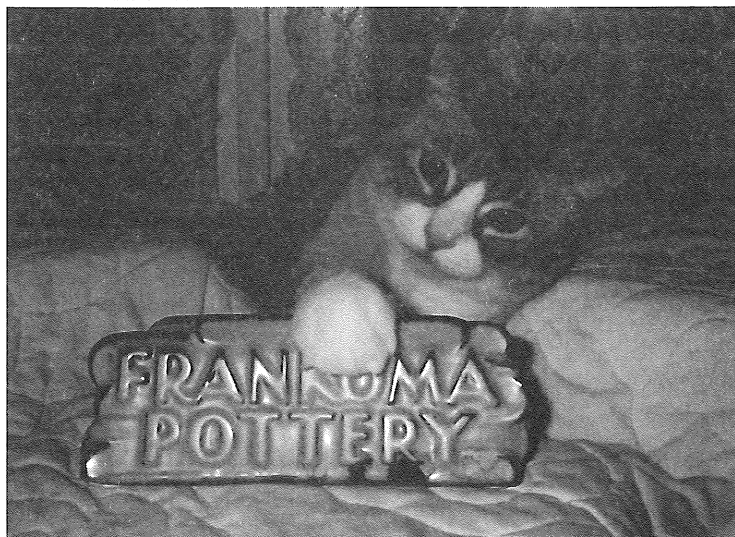
Gibb Green — Windsor, CO



Joniece, I saw your article in the latest Pot & Puma on Page 12 about the cute little #82S Carafe, and you asked for response from anyone who had one to see if any of them had survived. I have a pretty little Prairie Green one, but without a lid. I wasn't sure how it was to be displayed, but will now look for a Prairie Green Lazybones 4C. I have a Clay Blue one that I tried it on, and it fits great!! Thanks for the article and for letting me know for what purpose it was created.

Darlene Perry — Oklahoma City, OK

Frankoma Funnies



**Here's a #3 Dealer Sign, folks.
Bidding starts at \$50. I've got 50—who'll give me 60?**

The Magical Snail Bud Vase

By Don Hansen
Wichita, KS

I AM OFTEN ASKED, "WHY THE SNAIL BUD VASE?" It is not an easy question to answer. There are several reasons I collect this adorable little vase. The primary reason was to choose a piece with the longest life span and that started in the Norman era. This was to allow for the greatest number of glazes, clays, and marks. No other piece has the number of possibilities that the #31 Snail Bud Vases has. Production began in the early to mid thirties and ended in the early nineties. Wow, how did that little guy manage that? Is there something magical or mystical about the snail that might account for this?

Many of the Frankoma designs have Old West or American Indian influences. I know what you're thinking. "An Old West Snail or maybe an Indian Snail?" Maybe there was a lesser-known historical figure like Chief Sitting Snail or maybe Wild Bill Snail. My quest began by re-researching the legends of the American Indians located in Oklahoma.

The snail has a prominent place in Osage Indian lore. According to the legend, the first human evolved from the snail.

Here is one version of the story. There once was a snail named Wabashas who lived on the banks of the Osage River. One day a very hard rain flooded the river and

Wabashas was washed downriver until he ended up on the banks of the Missouri. He lay on the bank, exhausted, until the Sun's rays dried and ripened him into a man. He longed to return to his home on the Osage and began the long walk. Exhausted and near starvation, the Great Spirit appeared. The

Great Spirit blessed

Wabashas, gave him a bow and arrows, taught him to hunt and cook, and showed him how to use skins to cover himself.

Wabashas was enjoying his new position as lord of his domain. He finally returned home to the Osage where he was immediately confronted by a very large beaver. The beaver claimed that he was Chief of the Beavers and that Wabashas was trespassing. Wabashas told the Chief of the Beavers that the Great Spirit had blessed him and placed him as master over all animals. Wabashas showed Chief Beaver his bow and arrows by which he was to maintain his position.

Hearing the argument, Chief Beaver's lovely daughter came and begged them to stop quarreling. Chief Beaver, having seen the sharp points of the arrows, quickly agreed and invited Wabashas to his lodge. Wabashas could not take his eyes off of Chief Beaver's beautiful daughter. Chief Beaver could see, looking into his daughter's eyes, that the feeling was mutual. Wabashas quickly asked Chief Beaver for his

daughter's hand in marriage. Chief Beaver agreed. Thus, from the union of

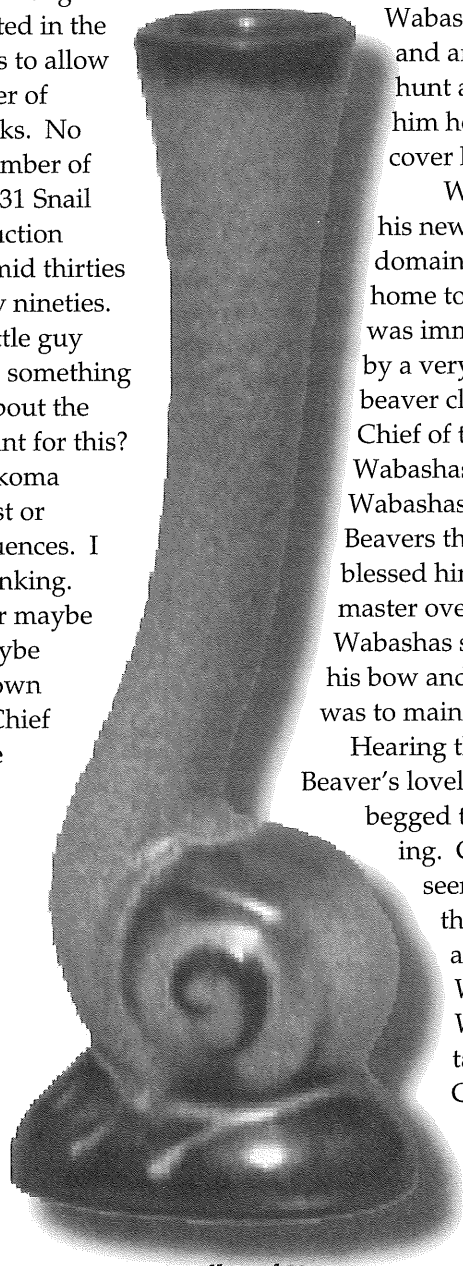
the snail and the beaver, the Osage tribe had its origin.

Wow, I'm onto something now! I am sure glad I picked up that Snail Bud in Osage Brown with the Pot and Puma mark. I hope I find one in Cherokee Red! Maybe my Snail Buds don't have an Indian heritage. Maybe the Osage legend is too deep. My Snails are cute and whimsical, and I have never caught one with a bow and arrow. I need a less serious meaning for my herd of Snails. Gibb Green gave me the honorary title of *Snail Herder* a few years ago. I am a *Snail Herder* and darn proud of it. My quest continues.

I was digging through literature looking for Snail references when lightning struck. There, buried in the famous "Alice in Wonderland" story by Lewis Carroll, was the following passage from the Lobster Quadrille:

You can really have no notion how delightful it will be When they take us up and throw us, with the lobsters, out to sea! But the snail replied "Too far, too far!" and gave a look askance - Said he thanked the whiting kindly, but he would not join the dance. Would not, could not, would not, could not, would not join the dance. Would not, could not, would not, could not, could not join the dance. What matters it how far we go? his scaly friend replied. There is another shore, you know, upon the other side. The further off from England the nearer is to France - Then turn not pale, beloved snail, but come and join the dance...

I don't think my snails have a fear of dancing. Although, I hear they prefer to Square Dance. I enjoy each and every one of my little snail vases. My wife Tammy and I are always searching high and low for that illusive Snail Bud that we don't have. I thought I was near the end once when it occurred to me that even though I have a glaze color, I didn't have it in every clay type or mark it was made with. The most frustrating ones for me to find tend to be the newer glaze colors. I have not found Wisteria, Mountain Haze, Country Blue, or Peach to name a few. There are some early ones I am looking for as well, like Silver Sage and Blue-Gray Jade. If anyone spots these sneaky creatures sliming around in



**#31 Snail Bud Vase,
circa 1934-1991, 6" Tall**

their areas, please let me know. As I write this, we have 42 of the little critters.

I do have my favorites, much to the chagrin of the others. The Terra Cotta Rose is a sweetheart but tends to wander off chasing Fawn. They all seem to like Woodland Moss. Go figure. The Royal Blue has more attitude than I care for and the early Prairie Greens are always taunting each other. *"You're Patina!"* one says. *"I am not, you are!"* the other snaps back. *"Hey Bud, watch it!"*. If things really get

ugly, the Dove Gray jumps in and peace usually returns to the community. If that doesn't work, I place Tammy's little Frankoma #472 miniature frying pan right in the middle. That always shuts them up.

There is a little tidbit of obscure folklore that claims that if you place a snail in a covered box overnight, on Halloween, the snail's trail will write the initials of your future love. I left my Ivory in a box overnight and all he did was sleep.

In closing, I wish to leave you with the

most insightful and profound piece of Snail Bud wisdom I have ever heard. What did the Snail Bud say when he hitched a ride on the Turtles back? *"WHEEEEEEEEEEE!"*

For more reading on the #31 Snail Bud Vase –
Pot & Puma Spring 1996 Issue
The Frankoma Snail Tale, by Ray Stoll, Pages 10–11

I Found A Pearl!

By Phillip Iverson
Oklahoma City, OK

I'M A SALES REP IN THE OIL AND gas business, so I'm on the road a lot. I travel a lot of cities, but smaller towns as well. Sometimes I have time to kill between appointments, and I use those times to wander through some of the local antique malls and thrift shops wherever I am. Being a Frankoma collector, I'm always on the lookout for unusual pieces for my collection.

One day not long ago I was up in Ponca City (OK) making some sales calls and found a thrift shop that didn't look very promising, but something told me to go in anyway. I spotted several Frankoma items, but one vase in particular caught my eye. It was marked \$12.50. I picked it up and turned it over. In black ink it had stamped on it, **Frank Potteries, Norman, Oklahoma.**

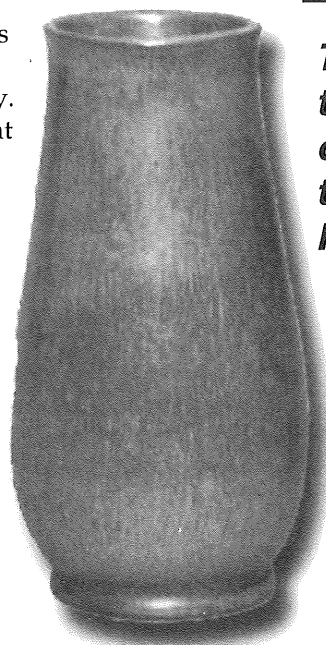
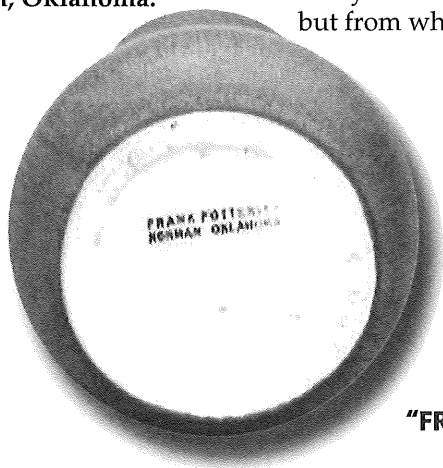
Lucky for me I'm a member of the Frankoma Family, and they've done a good job of educating me. I knew right away that was a 1933 Norman vase! The seller had no idea that it was Frankoma, and it was less expensive of any than the later Frankoma pieces. I took it to the lady and asked her if she knew that mark, and she was very honest. "I don't know," she told me, "so you're on your own."

Of course I offered to buy it, but I did ask for a 10% discount. We settled at \$10 + tax. When I got it home that night, I looked it up right away in Gary's book. It's a #27 and perfect in every way. I had never seen that color before, so my next job was to identify the glaze. I may be wrong, but from what I

can tell, I'd say it's that rare Maple. One of these days I'll let one of you real experts either confirm that or set me straight.

But whatever it is, don't call me and try to buy it for any price. I'm going to keep it and enjoy it for a long time. I'm a collector, not a dealer. I mean, isn't it the unusual and rare Frankoma finds that we collectors dream of finding and owning? *I was just lucky enough to open the right oyster and find a rare pearl!*

The seller had no idea that it was Frankoma, and it was less expensive than any of the later Frankoma pieces.



"FRANK POTTERIES – Norman, Oklahoma"
#27 Vase, circa 1933-35
6 1/2" Tall
Patina, Ada Clay

Frankoma Cameo And Medallions

**By Gibb Green
Windsor, CO**

IT WAS IN 1990 WHEN BEV AND I ORDERED our first copy of *Frankoma Treasures* from Phyllis and Tom Bess. When it arrived, we both had great excitement as we scanned and digested the wealth of information on its pages.

Among the first things that caught my eye was the little Cameo on Page 57. Less than 2" tall, Mr. Frank made them to give to the first customers when they visited the little Norman factory, and he also gave them to some of his good friends at the University of Oklahoma.

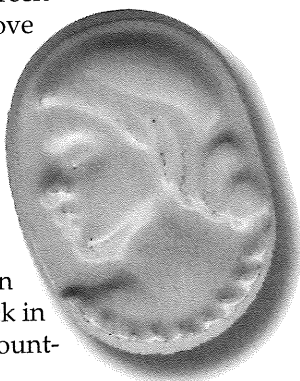
THE CAMEO

The cameo is an ancient jewelry art form, usually carved from stone or seashell. The raised facial image and the background consist of layers of contrasting textures.

Joniece and Donna tell me that they believe it was their mother's influence that inspired the Frankoma Cameo. She so loved cameos (and they were quite in fashion at the time), that early in their marriage their father bought her an elegant one made of shell, which the girls still have today and treasure. They believe that she first called his attention to cameo art, and his ambitious creativity led him to want to make one in pottery. So in the early Norman days, circa 1934-1936, he created this one.

The Cameo was produced almost exclusively in Ivory (or Eggshell) glaze, although I know of one in Jade Green and one in Dove Grey. The

pieces almost always have a Pot & Puma logo. It could be worn about the neck in a jewelry mount-



ing, or simply displayed on a small easel, as mine is. No doubt, the tiny piece required a good deal of hand work by artisans like the Franks. The amount of labor needed to produce one could hardly be fairly compensated. It had to be a labor of love.

THE BONNET GIRL MEDALLION

About the same time the Cameo was made, the Franks also made two round medallions, the Bonnet Girl and the Texas Cowboy. The Bonnet Girl is nearly 2-1/4" in diameter, and I know of one in the Ivory glaze, and also ones in Blue-Grey Jade, Royal Blue and Bisque (unglazed), all with the Pot



Bonnet Girl Medallion, circa 1934-36
"FRANK POTTERY - Norman, OK"
2-1/4" Diameter
Blue-Grey Jade, Pot and Puma mark, Ada clay



Cameo, circa 1934-36
"FRANKOMA - Norman, OK"
1-7/8" X 1-3/8"
Ivory, Pot and Puma mark, Ada clay

and Puma logo. It may also have been made to give away to visitors at the Norman factory. However, at least one we have seen has a 25 cent price penciled on the back. It could have a Texas connection, since the Bluebonnet is the state flower of the Lone Star state.

THE TEXAS COWBOY MEDALLION

The Texas Cowboy medallion was just over 2" in diameter and bears the 1936 date on the front. It was no doubt a commemorative for the 100th anniversary of the Republic of Texas. I have

seen it most frequently in Osage (or Texas) Brown with the Pot & Puma logo, and I also know of one in Jade Green. Was it

made for a company in Texas as a giveaway? Or did Mr. Frank make it to honor Oklahoma's neighbor to the south? Only history knows for sure.

When you're on your next Frankoma treasure hunt, don't fail to look carefully in all the flat glass cases on tables. Not only may you find a 1944 Christmas

Card, but an equally precious gem could be at your fingertips—a Cameo or a Medallion!



Texas Cowboy Medallion, circa 1934-36
FRANKOMA - Norman, OK, 2" Diameter
Jade Green, Pot and Puma mark, Ada clay

What in the W orld Is It?

By Joniece Frank



and Donna Frank



Can I Bake Cornbread In It?

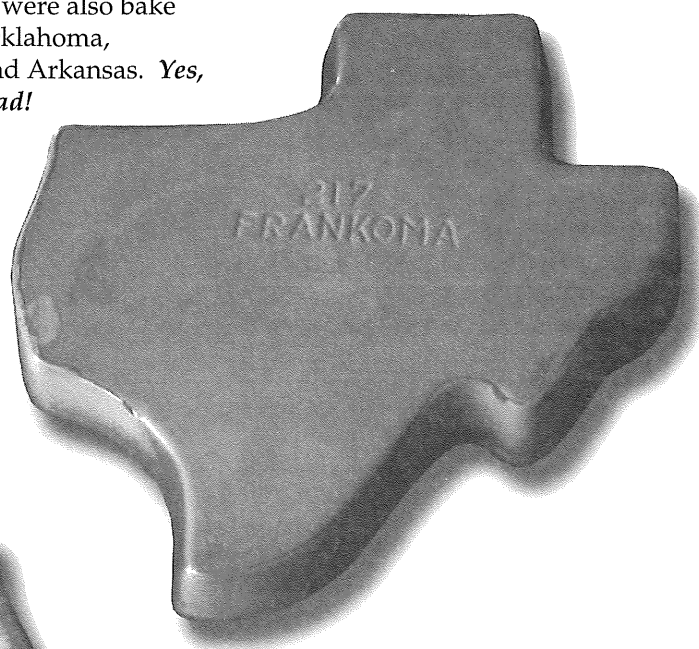
By Joniece Frank
Sapulpa, OK

DEB OF WISCONSIN WRITES:

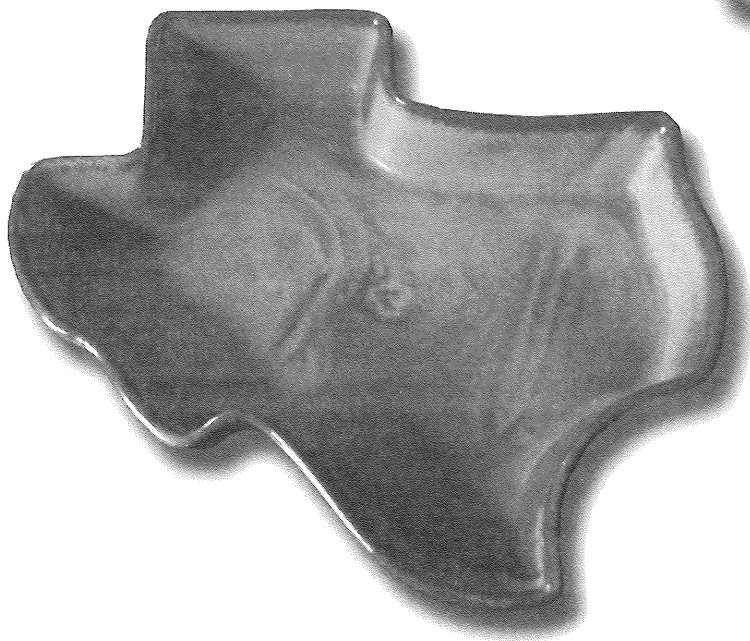
I was very intrigued by your mention of a Texas dish that you can bake cornbread in. We have one and have always wondered what it was. Our is Ada clay, though. Would these have been Ada? I always thought it was some kind of huge candy dish. It's not numbered on the bottom, but is about 10" X 1.5" deep. Is that the one? Can I bake cornbread in it??

Deb, you weren't wrong about that being a candy dish—and yes, it is Ada clay. Dad designed the original (pre-1955) for Lamie's Candies in Texas, and

he made it according to their specifications, not a true shape of Texas, the panhandle being shorter and wider for their fudge and other candies to fit into. So you do have one of the rarer earliest ones. Years later I redesigned it, the true shape of Texas, and that was a bake pan in Sapulpa clay. There were also bake pans in the shapes of Oklahoma, Nebraska, Louisiana and Arkansas. Yes, *Deb, go for the cornbread!*



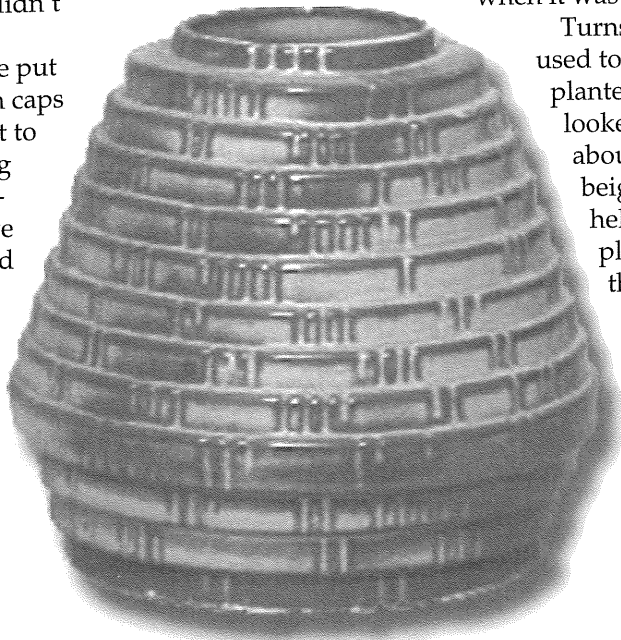
LAMIE'S CANDIES CANDY DISH
10" X 1.5" deep, circa pre-1955
Prairie Green, Ada clay



Is It A Large Bee Hive? Is It A Brick Kiln?

We've been e-mailed with these photos attached, asking the question—*"What in the World Is This?"* Many of you have seen it, and especially those who collect advertising pieces will recognize it. However, nobody seems to know what it represents. Even Joniece couldn't remember what it was modeled after. All of our so-called "experts" and others who even have them in their collections didn't know!

Well, we put our research caps on and went to work dialing phone numbers until we finally found the answer.



THE CLEVELAND NATIONAL BANK PLANTER
5" Tall, circa late 1950's to early 1960's
Prairie Green, brick red clay

Cleveland is a small town in Oklahoma near Lake Keystone, not far from Sapulpa to the west. (The Cleveland National Bank has since shortened its name to Cleveland Bank.) This special was designed for them by Dad in the late 1950's or early 1960's. Is it a large bee hive? Is it a brick kiln? We got all kinds of guesses until we found a citizen of Cleveland old enough to remember when it was made.

Turns out that this bank used to have a huge planter in its lobby that looked like this. It was about 5' tall, made of beige bricks, and it held live green plants. It was sort of the bank's "signa-

ture." We think they may have even used it on their letterhead, but we're not certain on that point. But when they wanted something recognizable to the local clientele, this is the image they chose, because everyone in the area had seen it.

Some years ago the bank redecorated, and the enormous planter was disassembled, brick by brick. What a shame! We'd like to have had it moved to our yard.

We've seen a few of these around, although we can't know, and don't dare guess, how many Frankoma made. But at least we now know what in the world it is.

Another mystery solved!



Ray Lutz Murray (1912-1997)

Ceramic Designer, Master Mold Maker, Jobber and Craftsman, Part II

By Jack L. Kish
Sherman Oaks, CA

BAUER'S CAL-ART LINE WAS introduced by Watson Bockmon (Bauer's son-in-law) in 1936 as a new line of pottery. Like most major pottery lines, the Cal-Art line was a collaborative effort.

It wasn't until Ray Murray arrived that the Cal-Art line was able to flourish. It is widely accepted that Ray Murray was largely responsible for most of the exceptional designs for which Cal-Art is recognized. The long list of items he designed (well into the hundreds) includes some of Bauer's most notable figurines: the Swan, the Hippo, the Scottie and the Madonna and many of Bauer's standard florist and gardenware items, the most enduring item being that of the Swirl Flower Pot.

Most collectors of Bauer Pottery agree that the Cal-Art line, by far, defines the term "varied."

Although amazingly diverse, the Cal-Art line has been said to "capture the shift from the more angular lines of Art Deco to the flourishes of the Neobaroque." (Bauer Quarterly, Volume 2, Issue 1, Summer 1997). It is quite remarkable for a pottery collector and art scholar to suggest that Ray Murray's pottery designs gave focus to a general shift in the demands of the art market (in the late 30's and early 40's) and the desires of the consumer for one art style over another.

In addition to Ray's sense of design, he is also given credit for contributing to improving pottery design as it affects production. Over the course of several

years, Bauer Pottery became more and more in demand. To increase production, there was a change in the method that Bauer and other pottery companies (including Frankoma) used to mass produce pottery from that of hand-thrown or jiggered pottery to slip-cast (liquid clay poured in molds). Since skilled potters were difficult to find, this change in increased pottery production also established the need to use unskilled labor.

To ensure that the end product would meet the esthetic standards demanded by the consumer, the artist had to design molds that produced pottery that was decorative, and in some cases seemingly complicated. At the same time, the molds had to be easy to handle by workers with limited technical and artistic skill, and able to be used over and over again with a minimal loss of detail. Ray's work in this area attests not only to his artistry, but also to his engineering achievements as the production of the Cal-art line thrived.

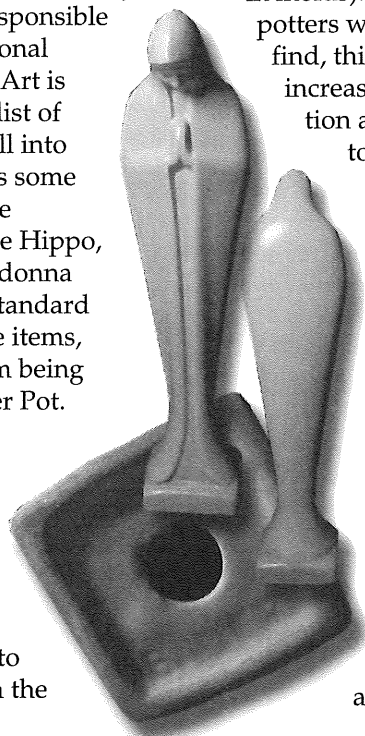
In October of 1941, having made a considerable impact as



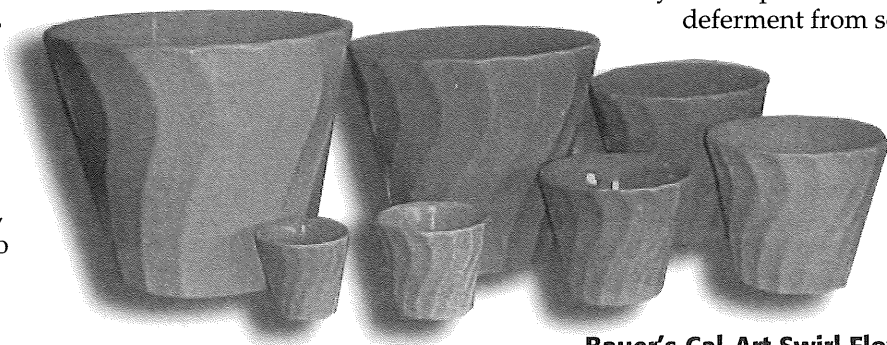
Ray Murray about 1990

an exceptional pottery designer, and mold maker, Ray Murray decided to leave Bauer Pottery without fanfare. It is unknown as to why Ray decided to move on, but with the shift in consumer demand for pottery caused by World War II and the loss of key Bauer personnel to the war effort, Ray may have decided that a change was needed.

There is little information available about Ray Murray from late 1941 to 1952. After leaving Bauer, Ray went into business making ceramic costume jewelry. Unfortunately, I have not been able to find examples of his work from this time period. In 1944, at the age of 32, Ray was drafted into the Army. To date, I have no information about how and where he served, but Ray's grandson recalls his grandfather recounting how difficult it was for his family at that time. Ray had hoped to secure a deferment from serving in



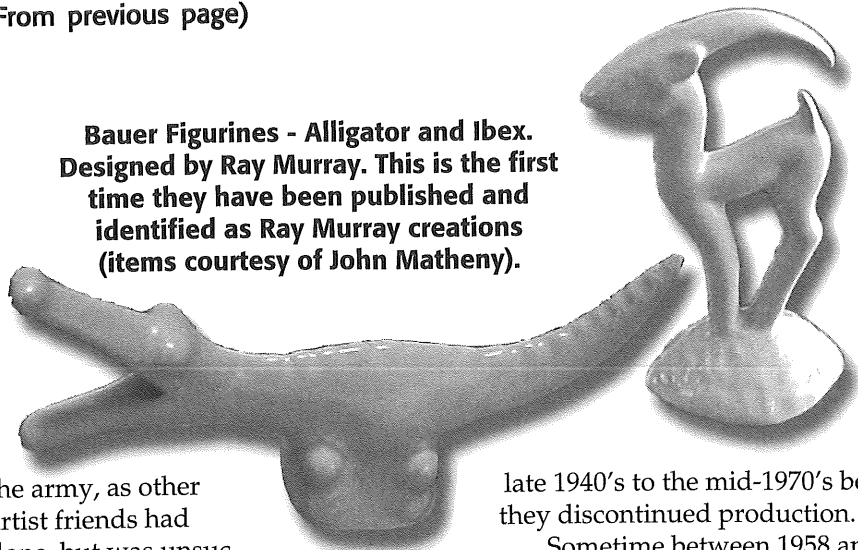
**Bauer's Cal-Art
Madonna**



Bauer's Cal-Art Swirl Flower Pot

(From previous page)

Bauer Figurines - Alligator and Ibx.
Designed by Ray Murray. This is the first
time they have been published and
identified as Ray Murray creations
(items courtesy of John Matheny).



the army, as other artist friends had done, but was unsuccessful. With limited funds and Chloe's (Ray's wife) lack of business experience, the Murrays lost both their costume jewelry business and their home.

After wartime service and the end of WWII, approximately 1945-1946, Ray began to re-establish his artistic reputation by selling freelance designs to various pottery companies in Southern California. As a "jobber," he would either submit designs for pottery items to pottery companies, or would create designs for pottery items based on design requests and specifications those companies gave him.

One of the ceramics companies Ray worked for was Miramar Ceramics located in East Los Angeles. There is limited information on this company and little direct evidence to substantiate Ray's affiliation with them. However, I have been able to establish that Miramar's production period for their line of ceramics was from the early 1950's or possibly

late 1940's to the mid-1970's before they discontinued production.

Sometime between 1958 and 1959 Ray Murray moved to Hawaii. As an aside, Hawaii was admitted as the 50th state of the Union on August 21, 1959. So, in a way, Ray was somewhat of a pioneer. Shortly after moving to Hawaii, Ray started working for Treasure Craft, a ceramic and souvenir manufacturer. It is unclear whether Ray moved to Hawaii because of recruiting efforts by Treasure Craft or Ray found employment once he moved. Treasure Craft had several factory locations, including one in California. As a jobber, Ray could

have easily crossed paths with

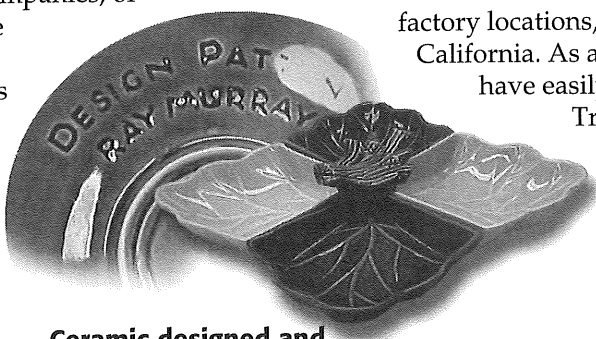
Treasure Craft management eager to tap Ray's artistic skill and business



**Ray Murray and Coco Joe
in the 1980's**

savvy. Ray worked for Treasure Craft (located on the island of Maui) as their plant manager from 1959 to 1962.

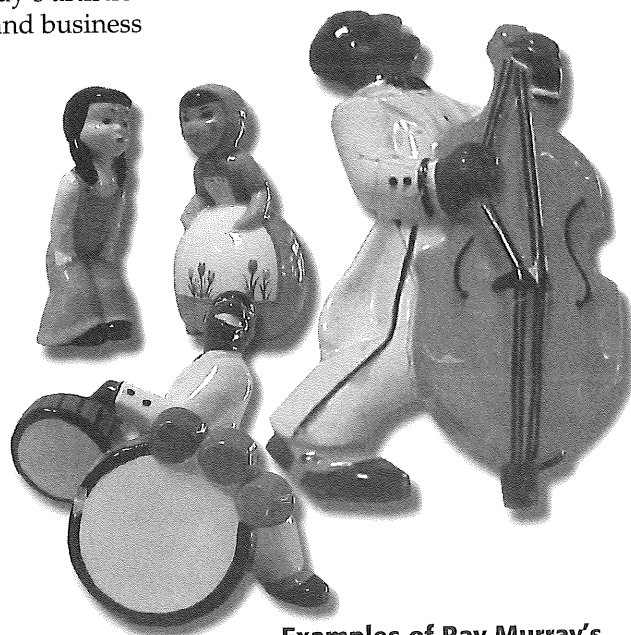
In 1962, at age 50, Ray again decided to go out on his own and freelance, making ceramic jewelry, souvenirs, etc. We can only guess as to the reasons for his departing Treasure Craft. We do know from Ray's grandson that Ray was a fairly independent, free thinker who, as is the case with many artists, wanted to work on his own artistic creations. Working for an



**Ceramic designed and
patented by Miramar
Ceramics - 1950's**



**Ceramic designed and patented by
Ray Murray, manufactured by
Miramar Ceramics - 1950's**



**Examples of Ray Murray's
work as a Jobber**



Examples of animal series created and cast by Ray Murray in bronze (bottom sculpture), and experimental resin from late 1980's (?).

established manufacturer usually means that your creative interests are tempered by the desires of the people that pay your salary and the demands of the art market, in opposition to an artist's own creativity.

From 1972 to 1987, Ray again found a company with whom to apply his craft. Ray worked for Coco Joe Products in Hawaii, and was responsible for designing about 40% of their Hawaii souvenir line.

From 1987 to the late 1990's Ray continued to be active, creating sculpture and other pottery items, and experimenting with different casting materials. John Matheny recalls his grandfather always working on some new sculpture series, jewelry and other artistic endeavors. In the few years prior to his passing, he created a series of cast animals that seems somehow reminiscent of his early work.

In addition to the animal series, he was making plans to create and manufacture a series of masks that were to represent the countries of the world. Unfortunately, Ray never finished this

particular project.

After a long and fruitful life, Ray Murray passed away in Honolulu, Hawaii, on December 15, 1997, at the age of 85, his creative legacy preserved in literally thousands of creations and showcased by a number of pottery companies, most notably Frankoma and Bauer.

As a modest and religious man, Ray avoided the limelight. Those who had the opportunity to know him were struck by his modest sense of self. Ray's grandson intimated to me that his grandfather was always surprised by the reception he received from collectors, especially in his later years. He was even said to be embarrassed that so many individuals elevated his work and artistry to such a high level. He never considered his work worthy of such praise. Throughout his life, after all, he was just doing what he liked to do and was happy to be able to make a living doing just that.

In the next and final installment of



Select example of "Mask of the World" series created by Ray Murray in the 1990's

the Ray Murray story, I would like to use the opportunity to explore and compare his pottery designs. I hope to encourage others to reflect on his artistry and, in doing so, challenge the reader to look at examples of his work in a new light.

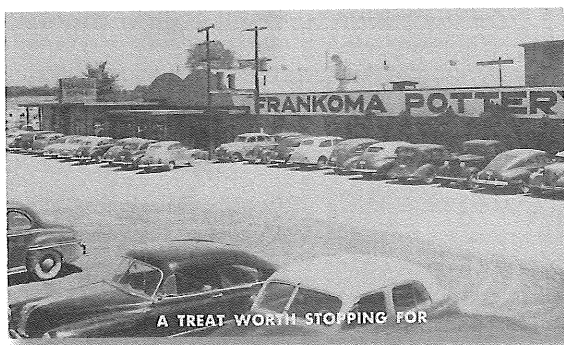
Collecting Frankoma Post Cards

**By Joniece Frank
Sapulpa, OK**

THERE WERE SEVERAL PICTURE post cards printed during Frankoma's pre-1991 history.

FIRST SERIES

The first ones were photographed in 1950. Those can easily be identified, as they were all black and white, with captions at the bottom of the card in white lettering. These were all taken during the open house of the new showroom in 1950. Daddy wanted the photos taken then, because it showed lots of cars outside and lots of people in the showroom—all of which said, "business is good!" The production people worked overtime so we could give tours in the late afternoons and evenings during the two-day event.



Finally the Frankoma retail showroom moves out of the old "Bucket of Blood!" Taken in 1950 during the open house celebrating the new showroom attached to the plant. Standard size, B&W. You can almost date this one by dating those spiffy cars out front.

SECOND SERIES

The second series is one of color cards of dinnerware, with arrangements done by Mother. They were photographed by Mother's brother, the late Fred Bowman (photographer and printer in Oklahoma City), and they were shown in various catalogs beginning in 1962. There was one of the Mayan-Aztec, one of Westwind, a Plainsman, and a Wagon Wheel.

THIRD SERIES

The third series is of jumbo size color post cards (5-1/2" X 7" and 6-1/2" X 5-1/2"). These were used as glue-ons for catalog covers, because color printing was far too expensive in that day and age. And with jumbo post cards, we'd also have post cards to sell.

The first jumbo color card was of Donna in our living room at 818

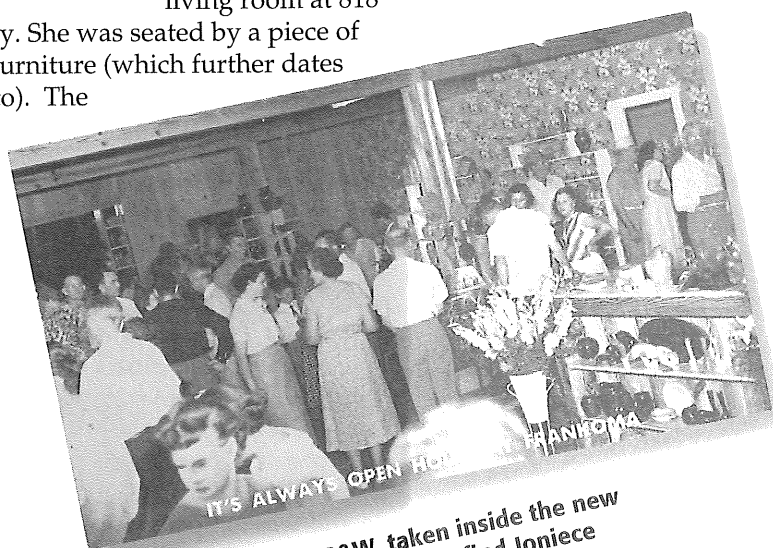
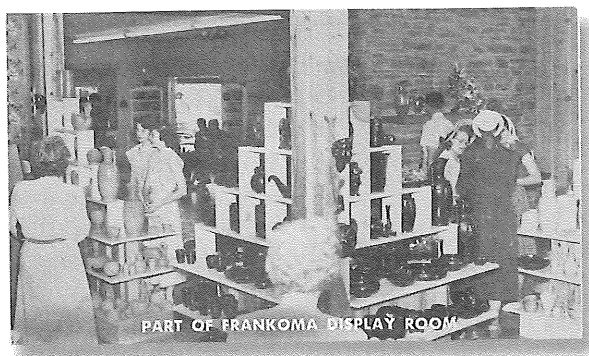
E. Dewey. She was seated by a piece of blonde furniture (which further dates the photo). The



This jumbo color post card is of Donna taken in the Franks' living room in front of a then-modern hi-fi cabinet. Some were sold as post cards, but most were glued onto the front of the 1952 catalog, as well as a special wholesale catalog of that year. (That was her second formal. You don't want to see her first!).

second was of Mother in the showroom. Neither one of these cards were abundant, so very few were sold as post cards.

The third jumbo color card was of me. Actually, Mother and Daddy had planned the first card to be of me. However, a day or two before the photo session was scheduled, I decided to trim my bangs. I'm afraid I got a little carried away with the scissors. I don't believe Mother was ever so furious with



Both Cards, standard size, B&W, taken inside the new showroom at open house. See if you can find Joniece in both of them.

(From previous page)



This is also a jumbo color post card, showing Joniece in much the same position and pose, same spot, same hi-fi. These cards graced the covers of the 1955 and 1956 catalogs. There were plenty of these made and are not so difficult to find.

me as she was when she saw that stubby hair sticking up from my forehead! So the photo session was cancelled until Donna could come home from college and they could use her for the picture. My photo was used on the covers of two consecutive catalogs (1955 and 1956) for economic reasons. But Uncle Fred got carried away and printed far too many, and eventually many were just tossed.

FOURTH SERIES

The fourth category is an aerial photo of Sapulpa, with an insert of Plainsman dinnerware, done by a post card company, and slightly larger than standard size. After all, at that time we were the only tourist attraction in town, and we sold more picture post cards than anyone else around. And people wanted to take home a post card of "Sapulpa—Home of Frankoma Pottery."



FRANKOMA WAGON WHEEL TABLE SETTING

Standard size, B&W. Wagon Wheel dinnerware on wagon wheel table made by Grace Lee, taken in showroom. Also shown in 1951 catalog.

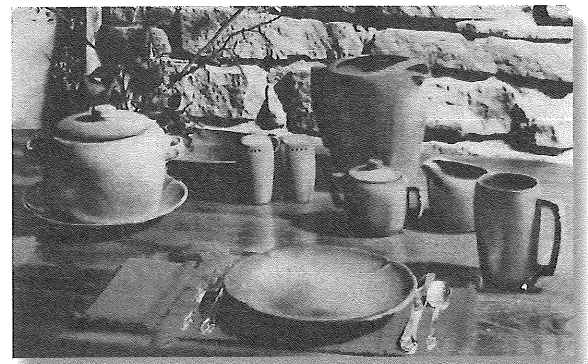
Some years later, because people were constantly requesting post cards of Frankoma, I decided to have some printed myself. Ask yourself this, folks—where would you start if you were to design one single 3-1/2" X 5-1/2" post card that would represent Frankoma Pottery in all its complexities? What would you choose to put on the face of that small card to encompass it all?

Think of the wonderful and colorful volumes of books that have since been written about Frankoma Pottery! Still, the tourist wanted a picture of the front of the showroom. Yes, the outside of the showroom was nice, but it was only an entranceway to the beauty we always tried to present on the inside. So I tried to do an interesting design, half of the card showing the outside of the showroom, and the other half a wide-angle shot of the inside of the showroom. But the gentleman who got the job of doing the photography and the printing and I for some reason did not communicate well, and we ended up with a card I was not at all happy with. Apparently no one else liked it either, because nobody bought them. We don't have one of those to show you, and it's just as well.

There were possibly two or three more cards that we don't show here. If in your travels you run across any of the lost ones, we would certainly appreciate your sending us a Xerox copy of them. Or if you have a computer, send us a scan via e-mail (FFCA4Donna@aol.com).



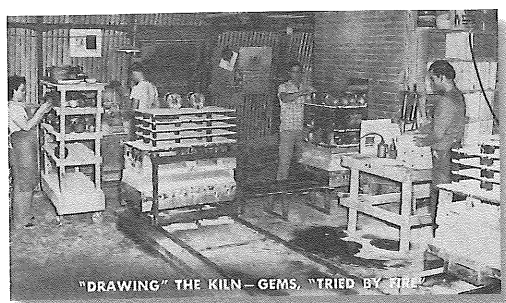
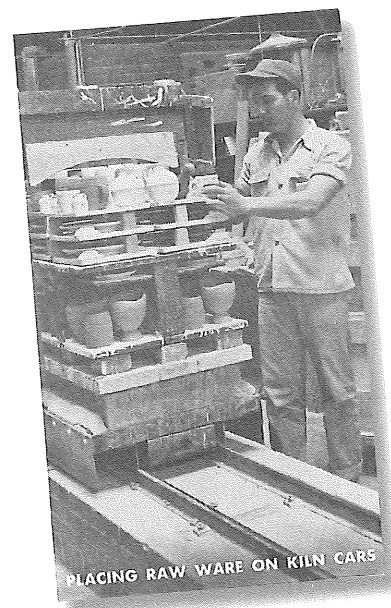
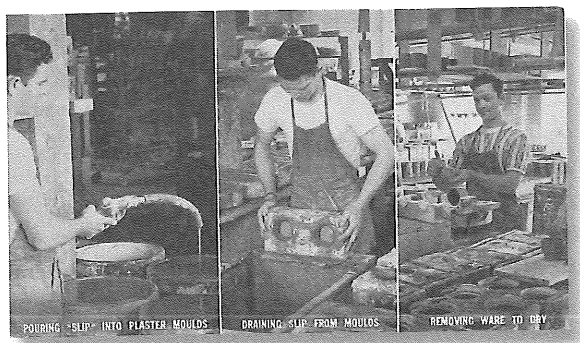
Another jumbo color post card, this time featuring Grace Lee, used on the front of the 1953 catalog. Not many of these were made for sale as post cards



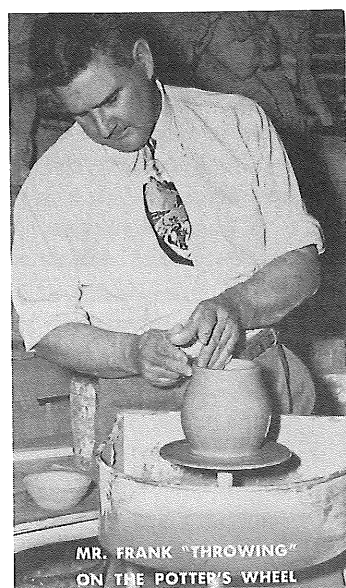
First color card, standard size. Table setting of Plainsman in Prairie Green. Looks as if it's taken with B&W film and colored by hand. First shown in 1951 catalog.



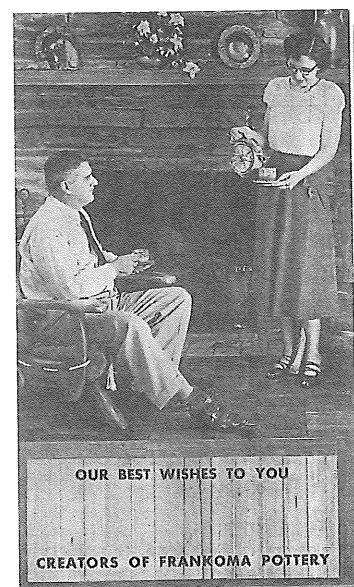
Standard size, full color. Table setting of Mayan-Aztec dinnerware in Desert Gold. Also shown in 1962 catalog.



Standard size, B&W. (a) Caster pouring slip, dumping slip, and removing ware from molds; (b) glazer glazing a 94V and a 205; (c) loading the tunnel kiln at one end; and (d) unloading finished ware at other end of kiln.



Standard size, B&W, John Frank throwing on the potter's wheel.



Standard size, B&W, John and Grace Lee Frank by the showroom fireplace. The space at bottom was for both their signatures. This one got away before they signed it.

Joniece's 'Believe It or Not'



*Joniece tells the
stories*

*Donna writes
them down*



'Mug Shots'

PART II

I'VE BEEN IN A BIT OF A DILEMMA as to how to approach this *Mug Shots Part Two*. Gosh, where do we start?! There are so many different ways that Frankoma "drinking vessels" can be categorized. There are demitasse cups, standard coffee cups, large coffee mugs, large beverage mugs, and all those "tweeners."

Yes, and there are also those tumblers made as "drinking glasses." But in the end, we had to make a choice and narrow the subject down to those items in a specific category. If we're going to stay within a certain frame, let's define the parameters to include "anything with a handle." And that's extensive enough! After all, we're not writing a book here, only an article. I think maybe it's best to start by pattern and stock number.

Plainsman

The most popular pattern of dinnerware over the years has been what we refer to as the 5-ware, originally called the *Oklahoma Plainsman*, and later shortened to just *Plainsman*.

Recognize that this Plainsman pattern is a "square circle," or a "round square," whichever you please. That is, it's round, but has four sides.

Naturally, because it was so popular and unique in design, Dad designed

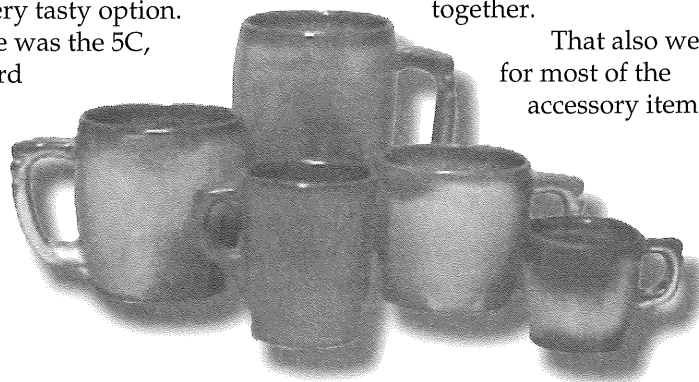
more sizes of cups/mugs in this pattern than any other. The additional pieces called the customer's attention to the fact that all their desires and needs, with a wide variety of choices, were attended to. The customer's love and acceptance of Frankoma was of primary importance to us. We were, after all, a commercial pottery. This was not a hobby, it was our livelihood. Dad often said, "If you can't sell it, you gotta eat it," which in our case was not a very tasty option.

The first cup here was the 5C, designed as a standard coffee cup as part of the Plainsman pattern. As time went along, Dad added the 5DC demitasse cup (the smallest), and the 5CC was for hot chocolate. (The extra "C" on the stock number was for "chocolate." Remember that our numbering code was not all that hard to crack!) The 5CL was a large ("L" for large) coffee "mug"—about two ounces larger than the 5C—for those who wanted a bigger serving of coffee, or a whole lot of extra marshmallows swimming around in their hot choco-

late. The 5M was the large "beverage mug."

Even though all of the Plainsman cups were, in fact, round with four sides, they were still complimentary to the Westwind, Lazybones and Mayan-Aztec patterns. Because, although the cup was plain, so were the centers of those three patterns of plates. If it was the same color as the customer's basic dinnerware, they all worked together.

That also went for most of the accessory items.



PLAINSMAN Cups & Mugs

BACK: 5M 16-oz Mug

MIDDLE: 5CL 12-oz Mug and 5C 7-oz Cup

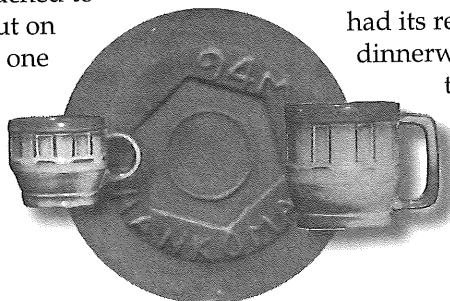
FRONT: 5CC 5-oz Teacup and 5DC Demitasse Cup

For instance, the 6S Gravy Boat, 5PS Small Platter, 6P Medium Platter, TP Turkey Platter, 6T Teapot, and other service items. There were also many other "generic" serving pieces, meaning they went with all the patterns, like the

201, 202, 218, 224, and the three sizes of leaves, 225, 226 and 227, and more (Schaum, Pages 160, 162).

Wagon Wheels

Back to the subject at hand. The **Wagon Wheel** pattern (94-ware) had only one coffee cup and one large beverage mug. The original 94C cup (representing the hub of the wheel) had the impression of a nut on the bottom, and the lines on the sides of the cup corresponded to the places the spokes would have attached to the hub. The nut on the bottom was one of Dad's little whimsical touches, not recognized by most customers, and it didn't seem to matter to a lot of them. So it was later removed, and the nut lost its place in history.

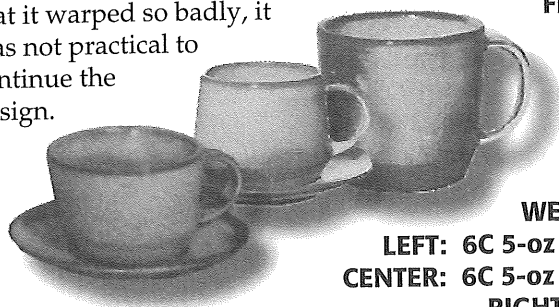


WAGON WHEELS
Cup & Mug
LEFT: 94C 5-oz Cup
RIGHT: 94M 16-oz Mug
CENTER: Bottom showing Mr. Frank's whimsical nut

Westwind

In the **Westwind** pattern (6-ware), there were two cups with the same stock number, 6C. We may have discussed this before in other articles, but I'm going to repeat it for emphasis, and also for new collectors. On the front of the 1962 catalog was the original 6C, and also a black and white photo of it inside the catalog.

The Westwind pattern was my design. The first Westwind cup I created, the sides flared outward from the curve at the bottom. When it got into production, however, we found that it warped so badly, it was not practical to continue the design.



WESTWIND Mugs
LEFT: 6C 5-oz Cup original "flaired out"
CENTER: 6C 5-oz Cup redesigned "tapered in"
RIGHT: 6CL 12-oz Mug

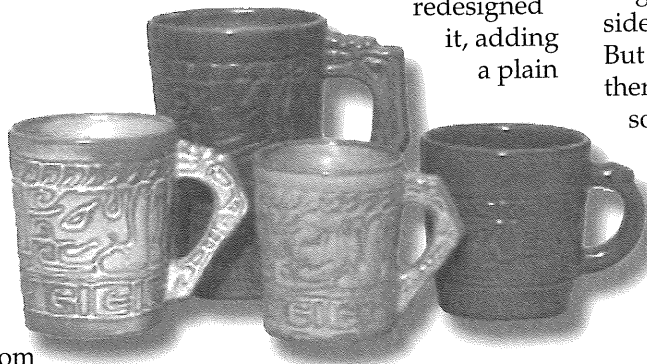
So I simply re-engineered it by bringing the top rim in, which strengthened the clay, and we had no more warping. Those first cups could be considered pretty rare, as they were short-lived.

There was also a 6CL, shown in catalogs from 1962-1970. We tried, they didn't sell well, so we dropped them. Another "rare" one.

Mayan-Aztec

The **Mayan-Aztec** (7-ware) had three different 7C's. The first one was made in Norman long before the design had its rebirth years later as a full dinnerware pattern. In the beginning there were only a pitcher and matching mugs, numbered 83 and 83M. They were totally covered with the Mayan-Aztec design, like the later 7CL. The old 83M mug handle was redesigned three times over the years, refining the design of the sharp angle at the top of the handle, thus creating a better cup to hold in your hand and giving it a more pleasing line.

When the Mayan-Aztec was later expanded to a full dinnerware pattern, the 7C cup was also covered entirely with the pattern. But that 7C design turned out to be just a bit small for a standard coffee cup, so Dad redesigned it, adding a plain



MAYAN-AZTEC Mugs
BACK: 7M 14-oz Mug
FRONT: 7CL 8-oz Mug, 7C 7-oz Cup (older) and 7C 8-oz Cup (newer)

border at the top and bottom, with the Mayan-Aztec design in the center. If you'll also notice, he redesigned the 7A&B sugar and cream to reflect the same design. However, note that the larger 7CL is much like the original 7C, covered totally with the Mayan-Aztec design.

Lazybones

The **Lazybones** pattern (4-ware) had only two cup variations, the 4C coffee cup and the very large 4M "beverage." For those of you who enjoy exercising your analytical eyesight, notice the handle on the 4C cup and relate it to the name of the pattern—"Lazybones." That handle is sort of "laid on" in a relaxed "lazy S" way.

Personally, the 4C Lazybones cup is my least favorite, but it was Mother's #1 favorite over all the other cups belonging to patterns. My reason for not liking it is that the handle slipped a little in my hand and forced my middle finger to go below the handle, onto the side of the cup, giving me a hot finger. But apparently there were others out there who agreed with Mother, because sometimes people substituted the 4C or the 6C in their Plainsman sets over the 5C, because they appeared more delicate and feminine. Everyone's taste is different, as they say, and there's no accounting for it. Once again, this is evidence of why Frankoma Pottery was so popular—because the customer had choices.



LAZYPONES
Cup & Mug
LEFT: 4C 6-oz Cup
RIGHT: 4M 4-1/2" 18-oz Mug

(Continued on next page)

(From previous page)

"Specials"

Then we can go into special mugs. When I say "special," in this case I'm speaking of a unique design, not mere lettering on an already existing mug. I'm speaking more of ones like the special designs we did for Hamm's Beer, the Mud Head mug, or the "R" mug (for "Recreation, Inc.," often shortened to "Rec., Inc."), the latter being made as a token souvenir for team members, rather than an actual "drinking mug."

Dad passed away in 1973. A group of local businessmen, headed up by Ted Fisher (now OK State Senator) and Dr. Tom Ritchie, formed an organization called "Recreation, Inc." In an effort to raise money for local youth activities, their first project was the "John Frank Memorial Charity Golf Tournament." Each year it brought in about 100 golfers.

I designed this mug to serve two purposes. The first was that each person who paid their money to enter the tournament would receive a mug, each year in a different color with the appropriate date. Secondly, a Rotary Blue, Flame and White Sand mug were mounted on a wooden base as trophies for first, second and third places in each category. (To this day, one cannot present a "gift" to a young student



"R" Stein
John Frank Memorial
Charity Golf
Tournament Stein
made for Recreation, Inc.

because, as in the case of Jim Thorpe, it would change his status from amateur athlete to professional.)

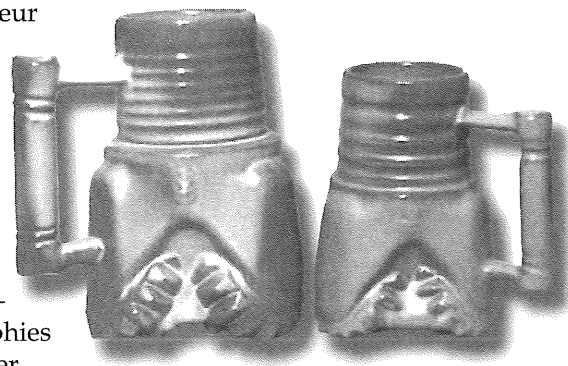
Although the committee was unable to build the youth building they had first planned, through this charity golf tournament event, enough funds were raised to build a super swimming pool for the youth of Sapulpa. Thanks to two good family friends of the Franks—Jerry Naifeh, who saved all his trophies from every year, and Sen. Ted Fisher who has a good memory—the following information on colors of the participant mugs is available to us: Desert Gold in 1973 (and Robin Egg Blue for 1st place), Coffee in 1974, Prairie Green in 1975, a special no-name Blue in 1976, and Autumn Yellow in 1977.

Drill Bit Mugs, Decals

Then there was that Drill Bit Mug. For you who don't live in oil country, let me say that I actually made the mold from a real oil drill bit. In reality, each gear has a different shape, each performing a specific function as it goes down into the earth searching for oil. Each gear turns at a different speed, but they all move in harmony with one other, rather like the movement of the gears in a clock (remember the old kind, before digital?). Turn it over, and you'll see that the design carried over onto the bottom as well.

To reiterate, the first Drill Bit Mug mold was made from an actual drill bit, which was the larger size. Because of demand, I later reduced it to the size of a standard coffee mug. (Sometime I'll explain how a piece can be reduced in size, but not made larger from a small one.) This smaller mug was sold to various oil companies with a ceramic decal on it, because the designs were so complex we couldn't letter them, and each company wanted their own particular logo and colors on it.

Decals always gave me a bitter taste in my mouth. I know most people love them, and I'll admit they have a place in



M5/B and M15/B
DRILL BIT Mugs

LEFT: Large M5/B 16-oz Mug
RIGHT: Small M15/B 12-oz Mug

the market, good for conventions and company logos. But because of the nature of our glazes, we could not do several colors on one piece or create that very fine detail in 3-dimension relief, which we could achieve with a decal.

I was told that it was absolutely impossible to fire decals in a gas kiln, that they could be done only in an electric kiln. But true to the Frank nature, and Frankoma tradition, I achieved my goal and successfully fired them in a gas kiln! So there.

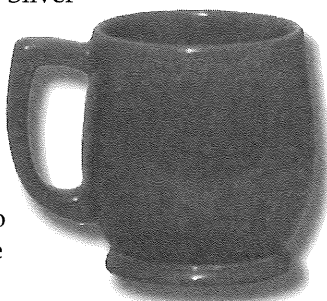
The word "decal" is almost a misnomer in our language today. It brings up in most people's minds the image of a 1950's bathroom decal that you slapped onto walls and bathtubs. The decal I'm referring to here is actually made of glaze. It's soaked in water, like your school decal on your car window, applied to a fired piece of pottery, then fired a second time just to the melting point of both glazes so they will adhere. You can't scratch them off, they won't wash off, they're permanent. And that's a "ceramic decal."

We could talk Frankoma mugs forever—like the tiny little nut cup (with a handle) that Mother made for one of her women's club events, or the black and jade tea set that Dad made for Mother in Norman for a special tea she hosted, and so on. But those are not really within the boundaries we've set here. They're much too personalized, far too rare to go out looking for, so let's not go there.

The "Baby Mug"

One pretty little cup that deserves at least an honorable mention is an old one that is often referred to as the "Baby Mug." It was produced only from 1934-1942, and we've seen very few survivors. However, Denis Spillane (KS) is crazy about his collection of them. To tell you how very scarce they are, after years of searching, he has found only nine to date. His are in Osage Brown, Royal Blue, Ivory, Desert Rose, Dusty Rose, Prairie Green, Silver Sage, Indian Blue and Onyx Black.

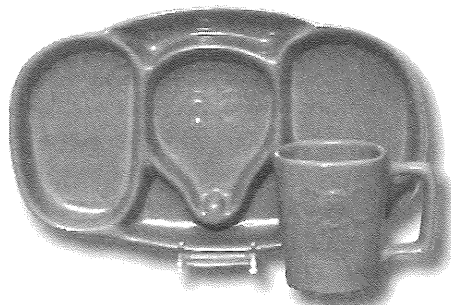
The Onyx Black is obviously the oldest, clearly showing a small round "o" mark. So it's entirely possible that there could be one or two out there in somebody's great-grandmother's moldy attic with a Pot and Puma mark, and those will all be in early colors. In the 1942 catalog, it's described as, "Cup. A good baby mug. #48. Each 30 cents."



**48 Cup
"Baby Mug"**

And Others . . .

The 257 and 257C mouse plate and cup were designed to be a child's set. For the final cup design, I called on Leona Thomas's granddaughter Diane and great-granddaughter Lisa (Leona was my receptionist at the time, and my #1 second mom). They came to the plant one day, and I had the little girl hold the cup so I could watch her fingers and see how she held it. As a result, I made an indentation at the top of the handle, because it appeared to me that she needed that extra little bit of support to hold the cup securely, especially when it was full. If I recall correctly, I gave her



**FRANKOMA 257, 257C
MOUSE PLATE & CUP**

the first set made, and I'm sure by now she has children of her own.

Many of the Frankoma mugs at one time or another were lettered in the molds for hundreds of conventions, school reunions, special occasions, and advertising for various companies, etc. I should mention that the C1, C2, 5M and M2 were the most popular for this purpose, because they had straight sides, and they were more easily adaptable to designs and/or lettering. And although special items are now becoming quite popular among collectors, that's a completely different category, and we'll leave that for another time.

But you can file this away—according to those at the New York City Antique Show and other so-called expert forecasters, advertising specials will be the next big collectible *craze!*

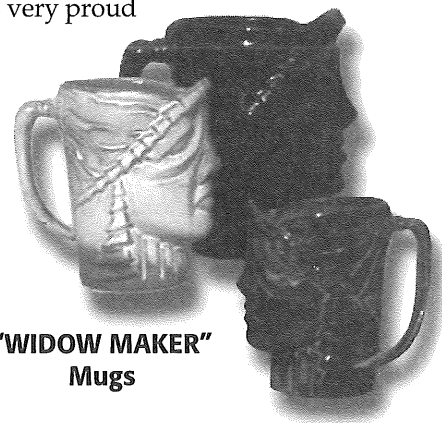
As you can see, this subject of mugs is never ending! We might just mention those ubiquitous Political Mugs (from 1968 on into infinity), but those are self explanatory, with little else to say about them.

I wrote about the Toby Mugs in the Summer 1996 issue, Page 16 ("Toby or Not Toby"), but I'll briefly include them here also, just because they're mugs. There was the 600 Uncle Sam Mug of the 1976 Bicentennial year, produced only in red, white and blue (Flame, Rotary Blue and White Sand). Later came the 601 Cowboy, 602 Baseball, 603 Golfer and 604 Irishman.

There was also that neat C33 Boot Mug, which I not only copyrighted, but went through the very difficult process of getting it patented. It was granted to me because of my unique design that prevented the liquid from going into the toe of the boot and sloshing out into your face while drinking. There are many boot mugs out there on the market made of glass and other materials, but mine got the patent. For a handle, I used the pistol-grip, much like the C9 mug. Skully of "The X Files" was once seen drinking from one of these in an episode set in a Western bar.

The original "Widow Maker" Mug

was made for Tulsa's Trade Winds West, and later the Cultured Pearl Restaurant, as part of a group of special Polynesian items that later we put into the Frankoma line. The original Widow Maker was huge! So I reduced it down to a reasonable size for use by us ordinary people, and still it's not small. It did not sell that well, and it didn't stay in the line that long. I never understood it. I was very proud



**"WIDOW MAKER"
Mugs**

of the design I did on that one.

Dad made the 97M barrel mug and matching 97D pitcher, which were shown in catalogs from 1950-1961, so you might find them in both Ada and Sapulpa clays. Then I brought them back from 1977-1978.

Most were produced in Sorghum and Coffee. The rutile colors (PG, DG, etc.) tended to obliterate the details of the design.



**97M
BARREL Mug**

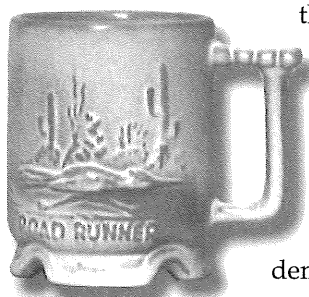


**C33 BOOT Mug
Copyrighted—Patented**

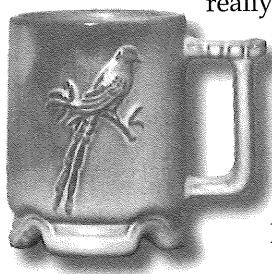
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I should also mention the following mugs because they were stock items, all shown in various catalogs:

1. C1R was a C1 had a Road Runner on the side.
2. The C5 mug, referred to only as the "Oklahoma Mug," with letters "OKIE."
3. C16 was a C1 with "The Sooner State" on one side, an outline of Oklahoma on the other, and below outline "IS OK."
4. C18, a C1 lettered "Oklahoma's Scissortail Flycatcher," and the bird on other side. (Ok's state bird)
5. M1L, a crawfish on one side, lettered "Louisiana Crawfish" on the other.
6. 1CL, demitasse with crawfish and "Louisiana Crawfish," a mini version of the above M1L.



**C1R 12-oz
ROAD RUNNER Mug**



**12-oz SCISSOR TAIL
Mug**



**Left: 1CL DEMITASSE CRAWFISH Cup
Right: M1L CRAWFISH 15-oz Stein**

Always Exceptions

As Frankoma collectors, old or new, we all know the expression, "There's an exception to every rule." As many of you have learned, when it comes to Frankoma, these words should be written in **bold**, *italics*, underlined, and put on a billboard! And such is the case with two of what we'll call (for lack of a better term) "mini sets."

Let's talk about the "1" set. You have the 1T toothpick holder (it also holds a pack's worth of cigarettes, really it does) and



DEMITASSE Sets

the 1C demitasse cup, companion pieces to the 1A creamer and 1B sugar, and there was even a 1L cigarette lighter. The little 1C remained in the line for a very long time after the others had gone by the wayside. It's a miniature of the C1 mug, and just a delightful little demitasse cup.

Another "set" was the 26 series. (Donna says it looks like a fat lady holding her breath because her belt is too tight.) When you get into this series, you can really go berserk. You have the 26DC

which, as a juice glass, accompanies the 26D juice pitcher, although this little cup was originally designed as a demitasse. Then there were the 26H salt and pepper, and the five-piece canister set—the 26F (flour), 26S (sugar), 26C (coffee), 26T (tea) and 26G grease container (when we used to save that stuff and use it again later).

Let me say one more time that, of all those items, the 26DC and the 1C remained long after all the other items in this series rode off into the sunset.

And talk about a wonderful, beautiful and rare set to collect—how about that little "8" series! It's a real sleeper, one that I would personally *love* to have in my own home to gaze upon, appreciate and adore! The entire series came from a result of that original C8 cup (remember Donna's hoop skirt?).

There were the 8C demitasse cup, the 8A&B cream and sugar, the 8T

toothpick holder (or cigarettes), and that darling little 8L lighter. They featured such lovely, pleasing lines! Hey, please don't ask me again, "Why did you stop making them?" It's

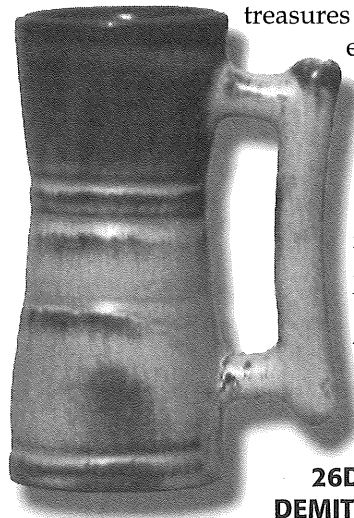
quite simple—they didn't sell. And we couldn't eat them. The C1 sold, the 1C sold, but the 8 series did not. Go figure.

Here comes another repeat, folks. No matter what sit com or talk show you're watching, notice the coffee mugs that people are using. They still look like stove pipes with a handle! This is one more example of an artist creating a beautifully designed item, but not meeting the public's wants. Once again, it's that enigma of why so many turn to the simple, utilitarian "plains" over unique, artistic, creative designs. In the words of Yul Brenner, "Is a puzzlement."

And in Conclusion . . .

So there you have it. I've shown you virtually all of the Frankoma "drinking vessels with handles." I hope this has given you more to think about when you're out there shopping. *Have we missed any?* If so, I know we'll hear from some of you sticklers out there—which of course we'll welcome! We began in the last issue showing you so many items that are still Frankoma collectibles, things you can look for and enjoy collecting that are inexpensive, and yet very enjoyable and loveable—and many of them are truly (don't we love this word) "*rare!*"

Just remember that not all your treasures have to be expensive and come in large packages. Now, go out there and see what you can find to make you smile, and report back to us. *Happy hunting, cousins!*



**26DC 3-oz
DEMITASSE Cup**

Cork Bark Treasures

By Ray Stoll
Oklahoma City, OK

THE CORK BARK DESIGN first appeared in the Frankoma line as the 1958 Christmas Card, a new design not "borrowed" from the regular line as were most early Christmas Cards. The message "Merry Christmas, the Franks", 1958 were on the inside of the bowl, with an in-the-mold "Frankoma" on the bottom. This piece can be found in

Prairie Green, Desert Gold and Brown Satin. It was also used as a commemorative for the "Class of '39", which was also on the inside of the bowl. In 1959, Synar produced a nearly identical item, which was marked

"Muskogee 1959" and Synar on the bottom. This piece had a Natural Bark finish on the outside and bottom and a gloss Jade Green glaze in the bowl. Phyllis and Tom Bess also showed a similar item in a crackle white glaze marked "Synar Christmas 1959."

It is known that John Frank purchased Synar Ceramics in 1958, and in so doing acquired a number of designs and molds which subsequently became integrated into both the Gracetone and Frankoma lines. Among these items are most certainly various Cork Bark items. We will show the parallels of some

of these items. It should be further noted that other than the small Christmas Card, the other Cork Bark pieces were made from 1960-1961, with only the B3 continuing until 1991.

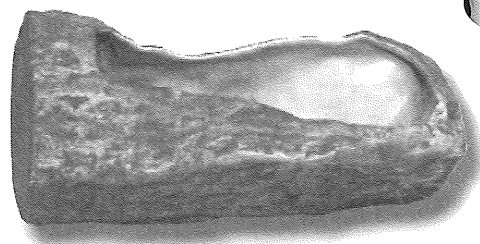
The B3 was also the only shape made in most of the glaze colors in the line during that 30-year period.

Let's start now with the smallest vase/planter type piece — the Synar S2 (3.5" high x 4.8" at its longest point) and the Frankoma B2 (3.25" x 4.5") with nearly identical markings. This reduction is typical when a mold is made from an existing piece. The Synar piece is Natural Bark exterior with Jade Green interior, while I have found the Frankoma piece in Prairie Green, Desert Gold and Brown Satin.

The same situation fits the Synar S4 and the

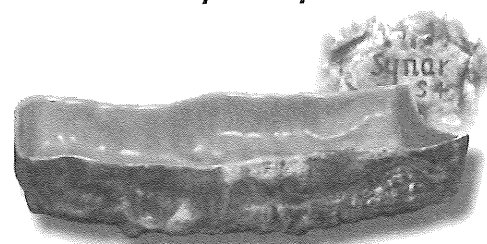
Frankoma B4, both being flat, oblong bowls with the Frankoma piece about 5% smaller than the Synar piece, and again the same glazes as above. Synar had another S4 — this one a hollowed out log about 10" long in the same

Natural Bark/Jade Green glaze combination, and I am not aware of a



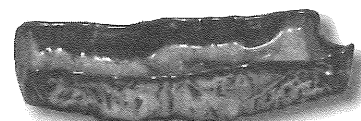
SYNAR S4
Cork Bark Log Planter
9" X 4-1/2"

Natural Bark/Jade Green, White Synar clay



SYNAR S4
Cork Bark Bowl
9" X 4-1/2"

Natural Bark/Jade Green, white Synar clay

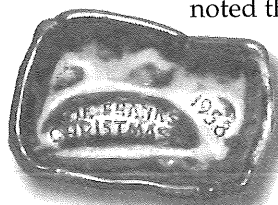


FRANKOMA B4
Cork Bark Bowl
9" X 4-1/2"

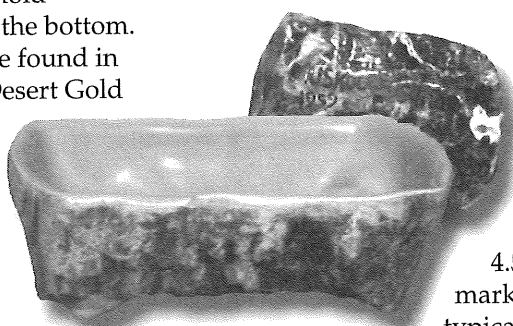
Brown Satin, brick red clay

Frankoma equivalent. The Frankoma B5 is a larger version of the B4, and the B6 is a 13" long version of them both.

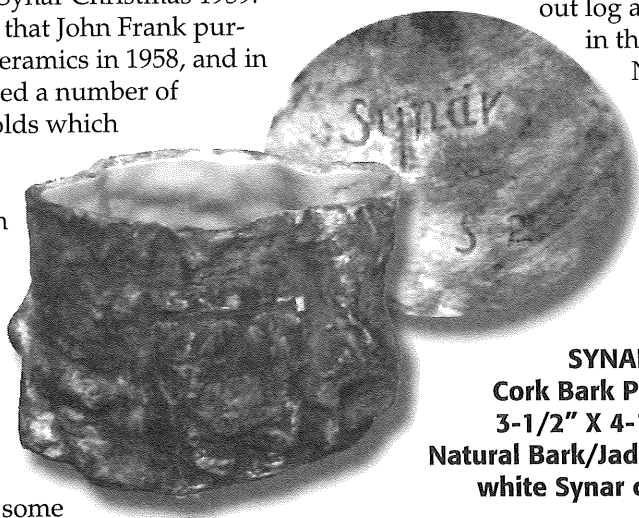
The B7 adds to the interest. This is a 10" in diameter flared, round bowl. The one I have that is in the traditional Synar glaze is marked Frankoma B7! I also have two in Brown Satin and Desert Gold. Further, I have one with a gloss Woodpine/Blu Green combination that is marked Gracetone S7. All are nearly the same size. The B8 is a long window planter type, and again in Prairie Green, Desert Gold and Brown Satin Glazes. Next is the B9, a 9.5" tall vase, and again in the same glazes. Finally, in the Frankoma line, there is a 9" long hollowed out log vase/planter that has no



FRANKOMA 1958
Christmas Card
"Merry Christmas, the Franks"
3-3/4" X 2-1/2"
Prairie Green, brick red clay



SYNAR Christmas 1959
Miniature Cork Bark Planter
3-3/4" X 2-1/2"
Natural Bark/Jade Green, white Synar clay
Bottom Reads: "Synar" and "Muskogee 1959"



SYNAR S2
Cork Bark Planter
3-1/2" X 4-1/2"
Natural Bark/Jade Green, white Synar clay

(From previous page)

mark. There is also an approximately 24" long planter that I saw several years ago in a Synar-type glaze that probably is of the same genre.

Gracetone had at least two more entrants into the equation. The #56 is a Frankoma B6 mounted on an upside down 6.5" flat bowl (Cinnamon Glaze). The #57 is a B7 Bowl mounted on a small, upside down bowl! Finally, both the Frankoma and Gracetone Praying Hands Vases for the base part are Cork Bark style.

It's both interesting and challenging to find the various Cork Bark pieces. I just recently acquired the B4 vase (Brown Satin), which isn't listed in Gary Schaum's book, nor is the B2. If anyone out there has additional pieces that I haven't listed, please share that information with all of us.

Shown here is page 149 from Susan Cox's, *"The Collectors Guide to Frankoma Pottery, Book Two,"* of the only known four-page flyer that SYNAR CERAMICS used prior to Mr. Frank's purchasing SYNAR. The catalog explained the transfer of ownership in this manner:

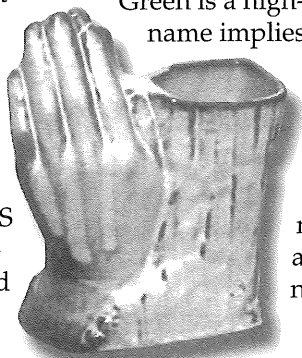
"SYNAR, under new management and ownership, presents this fine assortment of floral containers and figures, in colors and textures that will compliment your other materials. John Frank, creator of FRANKOMA has designed this new line of CORK BARK (remember this treatment was also used in Frankoma's catalogs), and recrafted many of the other pieces shown. As a work of art, each piece is designed and finished to add to your enjoyment of living, by being a part of your color and decorative schemes. SYNAR is made from the finest clays available, twice fired and durable. We will replace any piece that is not satisfactory for any reason. Note the greatly reduced prices since SYNAR has become—another product by

FRANKOMA."

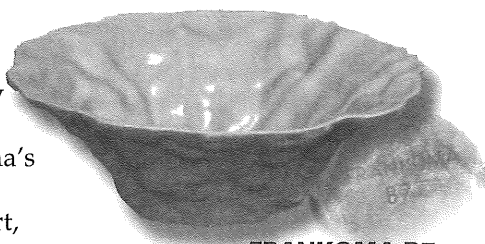
In one section of the flyer the Cork Bark treatment was explained in this manner:

"CORKBARK—a most fascinating inspirational source of color, textures and shapes for floral containers! John Frank has captured the spirit and warmth of this exotic, effervescent growth of the Cork Oak trees, found in Portugal. This assortment of planters, bowls, vases and centerpieces were made directly off of the bark itself, and hand finished in as nearly the true bark textures and colors as possible. Each piece is glazed inside with its most complimentary color, Jade Green, to insure it against seeping. Available only in Natural Bark." The Natural Bark color is a medium tan and the Jade Green is a high-glaze light green as the name implies.

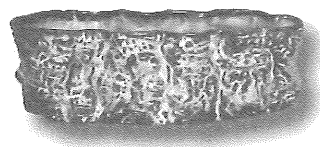
The following price guide is offered, based on prices of items found on E-bay, in malls, and at flea markets, and may vary in different areas of the US. The mold numbers for Synar and Gracetone items are as listed in the catalogs, not as actually on the pieces as noted in the text.



FRANKOMA
Praying Hands,
7" Tall, Desert Gold,
brick red clay



FRANKOMA B7
Cork Bark Round Bowl, 10" Diameter
Natural Bark/Jade Green, white Synar clay



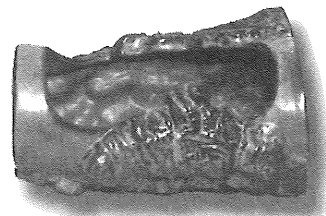
FRANKOMA B8
Cork Bark Long Planter
12" X 4-1/2"
Prairie Green, brick red clay



FRANKOMA B9
Cork Bark Log Vase
9-1/2" X 7-1/2"
Brown Satin, brick
red clay



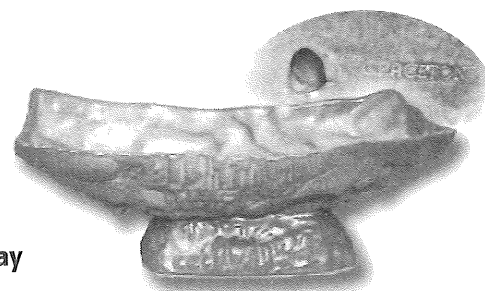
FRANKOMA B3
Cork Bark Planter
4-1/2" X 6"
Prairie Green,
Sapulpa clay



FRANKOMA B10
Cork Bark Log Planter
10" X 7-1/2"
Brown Satin, brick red clay
No markings on bottom



FRANKOMA B6
Cork Bark Bowl, 13" X 6"
Peach Glow, brick red clay



GRACETONE 56
Cork Bark Pedestal Bowl, 13" X 6"
Cinnamon, brick red clay



FRANKOMA B5
Cork Bark Bowl, 10" X 5"
Prairie Green, brick red clay

(continued on page 38)

Reunion 2000 Another Hit!

**By Janice & Denis Spillane
Abilene, KS**

ONCE AGAIN, AS ALWAYS, A wonderful time was had by all at the Frankoma Family Reunion 2000!

It started with a friendly breakfast, hosted and served by the nice folks at Frankoma Pottery. Many first-time attendees took the opportunity to tour the factory and see first hand how Frankoma is made. There was a lot of get-acquainted time at the tables, where collectors shared their collection photos and told stories of how they had gotten started collecting Frankoma—and what they were hoping to find this year. Everyone had at least one “special” piece they would love to go home with. New and experienced collectors alike took advantage of Frankoma’s museum to check out some old and rare pieces. And many had fun in the Frankoma showroom purchasing the latest creations offered.

Then it was off to Freddie’s Pavilion to register for the events to follow, and another great opportunity to get re-acquainted with some of our Frankoma cousins we see only once a year! (Isn’t that why it’s called a “reunion?”)

After our annual membership meeting, we lunched, and then the tours began. A visit to the open house at the Frank home is a Frankoma lover’s dream! So many rare and beautiful pieces just sitting around to make our mouths water! Joniece and Donna



Denis & Janice Spillane

are always the perfect hostesses. Their home was our home for the weekend of the reunion—literally a Frankoma Pottery home that makes any first-time visitor stop dead in their tracks!

Then it was time to return to Freddie’s for the afternoon seminars. We attended Ray Stoll’s “Frankoma Look-Alikes” talk. Ray had some wonderful examples of what were NOT Frankoma. Several people brought pieces to show that they had either bought as Frankoma, or ones that were close copies. Very educational indeed, especially for the not-so-experienced collectors!

Gibb Green’s talk and his display of different Frankoma glazes is always a great hit at the reunions. It gives us the opportunity to see and compare glazes all together, and be able to recognize the differences in ones that are often similar. It’s also a terrific display of very old and very rare items. He has some very fine examples of the different early Frankoma marks that we can see up close and personal, and helps us learn to identify and date those older pieces.

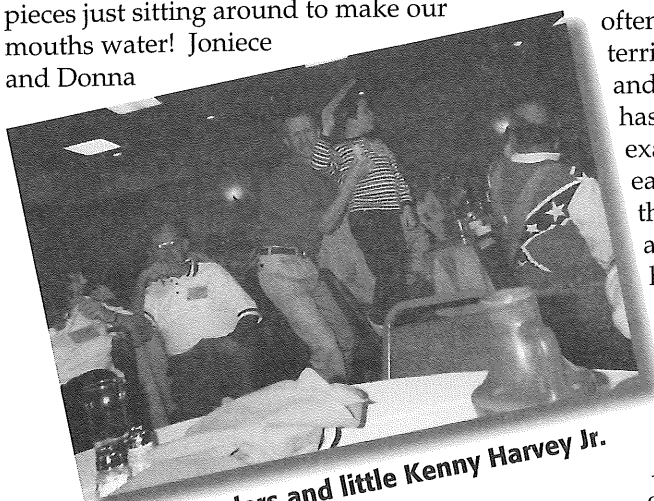
In the evening, the *John Frank Memorial Scholarship Awards Dinner and Auction* took place, which everyone looks forward to with great anticipation! The auction team, our cousins the

Flanders family, give us a very exciting, entertaining, never dull (or quiet!) evening. Some splendid items had been donated for auction, and all were gleefully claimed by their new owners. There was a great bidding competition for the limited edition Calumet Pipe Centerpieces designed by Joniece and produced by FRANK X 2. We personally stayed until the last bidding at 1:00 a.m. to finally win the last one!

A few winks of sleep and a few hours later, it was time for another event we’d all been waiting for—the **Show & Sell**. The room was full to overflowing with wonderful pieces of Frankoma just waiting to find new homes. The quality is always better here than you could hope to find anywhere else. If you don’t see what you’re looking for, just ask, and there’s a good chance it will be found for you.

A few more trips around the room, with a much lighter wallet, and it’s time to head for home. Some cousins will stay for the remainder of the weekend to shop around the area, and some will hurry home with their treasures. But everyone talks about the great time they had all the way home!

We’re making plans already for next year’s reunion. You just don’t want to miss the next one! **SEE YA THEN!**



Daryl Flanders and little Kenny Harvey Jr.



Gibb’s Seminar

FFCA Honors Those Who Made Frankoma History

Susan Cox

**By Joniece Frank
Sapulpa, OK**



SUSAN COX AND HER HUSBAND Robert came by the plant one day, and we sat down in my office to talk. She spoke of writing a book about collecting Frankoma. Now, please realize that this was in the early 1970's and, to my mind, this was ridiculous and a tiresome waste of time. I thought here was another lady off on a crazy venture—although I must say I did very much enjoy visiting with her.

At that time, I was getting ready to go to Los Angeles to set up and work my first gift show alone at the Biltmore Hotel. For those of you who don't know, a "gift show" is where you display your products for the wholesale trade, primarily store owners who sell retail. At that time, the Los Angeles Gift Show was just in the process of changing from a hotel to the new convention center. Sue said she would meet me there, and I said okay. Little did I know she would actually show up! But, true to her word, there she was.

Sue and her friend had their own room, of course, and I went over after the closing of the show one evening.

She turned on the tape recorder and began asking me questions, the answers to which I had never really thought about, but managed to stumble through—like what about this pattern,

that pattern, what year was this or that made, and so on. To condense for you the story of a very long but very enjoyable night, that's how Susan Cox's first book began.

I assure you I do not wish to sell her short in any way, because she did a whole lot more research on Frankoma Pottery on her own than my memory could recall! I've heard an occasional comment that she was incorrect in some of the facts she reported in her first book. Some of that could easily have been misinformation I unknowingly gave her. Just realize that Susan Cox was the pioneer that blazed the trail for others like Phyllis and Tom Bess, Gary Schaum and Bob and Vickie McBain, so they could follow on a less bumpy road for a lot smoother ride.

Realize how difficult it was for this lady to enter uncharted territory and do what she did so well. And look at all the benefits we've all received from her tenacity and hard work!

Susan Cox was the first, and we must never forget that. Thank you, Sue, for steadfastly believing in the strength and quality of Frankoma Pottery as a collectible. Just look at the roller coaster you started us on!

Susan N Cox, Frankoma Author

Frankoma Pottery, Value Guide & More, 1933 to Present, 1993

The Collectors Guide to Frankoma Pottery — Book Two, 1982

The Collectors Guide to Frankoma Pottery — Book One, 1979

Maxine's Memories

By **Maxine Saddler**
Lima, OH



Maxine Saddler
July 1995

IT WAS IN JUNE OF 1951 THAT I visited Sapulpa and on the way out of town purchased a pitcher as a gift for my mother in Ohio, where I had lived since 1935. After she passed away, I kept the pitcher. In 1969, a friend gave me a Frankoma Christmas Plate, and I realized that this had been made in the town I was born! The name Frankoma took on a special meaning and created an interest in my husband Howard and me to search for Frankoma in Ohio.

By 1977, we had about 50 pieces. I told Howard, "We just have to go back to Oklahoma and look up this place Frankoma." That we did, and we returned every year for the next six years. My Frankoma now totaled over 2,000 pieces, and I was giving many programs at churches and civic organizations about my collection.

It was in the spring of 1982 that Howard and I took a trip to celebrate my retirement, and we came back to Frankoma Pottery for another visit. We again toured the plant. While we were in the casting department, I noticed several pieces under the casting benches that had been discarded, waiting to be recycled. I asked the tour

guide if I might have one of those pieces on the floor to use in some of the talks that I often gave. She asked me to wait.

After the tour, the young girl brought me into the office and introduced me to Leona Thomas. We became instant friends, and I gave her the 10-minute story of my life, that I was born in Sapulpa at 10 S. Hickory, practically in the shadow of Sugar Loaf Hill, where Frankoma clay comes from. Leona said, "I think you should meet Joniece!"

It was a thrill to meet the lady that "is Frankoma!" I told Joniece my story about how I used to play on and around Sugar Loaf Hill when I was a little girl. I said I would like to have that piece of clay I saw to take home with me. She excused herself, went out into the plant, and brought back that crumpled lump of clay for me, assuring me that it would soon fall apart. She then led me into the display room and took from the shelf a C-13 cup—the finished version of my crumpled-up discarded one—and she gave it to me. Both were carefully packed to take back with us to Ohio.

I have kept these pieces in a special container all these years, and you can see from the photo that both are still doing just fine. Those special treasures not only lasted these 20 years, but they have been the center of attention at many of my Frankoma programs.

In 1983, Howard and I returned for Frankoma's 50th Anniversary celebration. That's when I met Grace Lee and Donna, and when Donna went back her home in California, we began corresponding, as we still do today. One time she sent me a brightly colored stained glass "suncatcher" with beautiful birds flying over a river with cattails. The note with it said that she had enjoyed it for many years, and it was time, in her father's words, to "pass it on." I've had it displayed in my home ever since. Every time I walk by it, I reread the wonderful message at the bottom—**GOD RESPECTS ME WHEN I WORK — BUT HE LOVES ME WHEN I SING.**

My Howard passed away in 1987, but I have not been lonely. These years since have been filled with all the special memories that took a lifetime to collect.

It was 1995 before I could return to Sapulpa. It was reunion time, and my son Don brought me. Grace Lee and I had

become close friends through our correspondence over the years, and she was not well. Joniece invited me over to spend the evening with her, so while others attended the reunion dinner, Grace Lee and I talked for hours. Just five months later she passed away. She was a gracious and generous lady, and she will always remain in my heart.

Now the old Route 66 has become Frankoma Road. Sugar Loaf Hill is no longer there, but a part of that hill is now all over the world in the form of our beloved Frankoma Pottery. The Franks and Frankoma have given me many precious memories, for which I will always be grateful.

A Note from Joniece: When I first met Maxine and Howard, I thought, "Oh, here comes someone else to take up my time," and right then I simply didn't have any to spare. Remember that Frankoma was not yet recognized as "collectible," and I was not thinking "collectors." As I've said many times, my every waking moment was dedicated to Priority #1, and that was "making this week's payroll."

But it took only minutes to realize that she and Howard were some kind of special. I recognized that same kind of special love and dedication to each other, much like that of my own parents.

As the years went by, it was Maxine's influence that forced me to recognize the importance of every single piece that we made. She loved that C-13 Mug every bit as much as a signed Taylor piece! She saw the beauty of the clay, not just the age or rarity. Her "Little Stepchild" article in the November 1996 issue of the *Pot & Puma* (Page 3) tells us about Maxine's "home for crippled Frankoma" and her unconditional love for it all.

For the next several years I would receive many birthday cards and surprise gifts from Maxine. And Howard made that lovely little frame for the Ram's Head Button Daddy designed for Mother that sits on our piano. He also made some of the beautiful clocks we have in our house. Our one-and-only, effervescent Lady Maxine celebrated her 82nd birthday on July 17th. I wish you could all know her and love her as we do.

(From previous page)

Kandy Steeples



KANDY STEEPLES IS THE daughter-in-law of Ted Steeples, the late Vice President and Plant Manager of Frankoma for more than forty years, and for many long years my best friend. Kandy was just a name to me at first when Ted hired her. Ted did all the hiring in the plant, and he almost apologized for hiring his daughter-in-law, although this was quite unnecessary. Any relative of an existing Frankoma employee was always the first to be considered for employment. We and our employees were truly a family.

It wasn't long before I learned what an eager and seemingly tireless worker Kandy was. She was a lot like myself. Being the daughter of a boss that we both were, will always put extra pressure on you to work harder and better. But I never got that feeling from Kandy.

She worked in flatware trimming, hollowware trimming, loading and unloading of the kilns and all other aspects of that department, selecting ware and all the various jobs in the packing department. And if you ever needed someone to spend an extra 15 minutes, or 30 minutes, or even an hour to get an order packed and out, or to get that last kiln loaded, Kandy was right there to do it. She never once complained. She made you feel it was a

pleasure, and that she felt special to be asked.

As time passed, like other employees, Kandy was asked to work in the retail department. By this time, I was also working in retail for the new owner. I was so impressed to watch Kandy work with the customers. She was a natural sales person and a natural public relations person. I often thought that if Grace Lee had searched the world over, she would have chosen her for the retail sales force with no hesitation. Kandy was so compatible, so well liked and respected by her coworkers, yet ready and willing to drop everything and go pack up that order that needed to be shipped out today.

One day I was working on a display, and I said, "Kandy, come and help me fix this display." She said, "But I don't know anything about that." I knew instinctively in my heart that her artistic nature needed only to be set free. She vibrated with it! Reluctantly, she did come over and started working with

me. I began by just handing her a piece of material. I watched her as she started draping it and setting pottery on it. All she needed was some encouragement, and her self confidence began to blossom.

As of today, Kandy has set up Frankoma showrooms at gift shows from coast to coast, including two retail shops in Texas and Branson, Missouri. She is now the Manager and Chief Executive of Frankoma Industries.

Occasionally one has an opportunity to touch a life, and I hope in some small way I touched Kandy's when I said, "Come help me fix this display." However, I can't really take all the credit, because her artistic talent and natural abilities and her love and passion for Frankoma were always in her blood and a part of her. It would have blossomed without me, but I'm so glad that it happened at Frankoma. Kandy will always be a very special friend whom I truly honor and respect.

Kandy Steeples
Manager and Chief Executive of
Frankoma Industries

The John Frank Memorial Scholarship Fund Donors 2000

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Norman, OK.

Scholarships—Above & Beyond

By Donna Frank
Chair, Scholarship Committee

IT WAS IN THE SPRING OF 2000 when our Frankoma cousins John and Barbara Adair contacted us to advise that their collectors club in Atlanta, GA, had chosen to contribute toward an art student scholarship, and their choice was to make that donation to the John Frank Memorial Scholarship Awards. How nice, we thought! How generous!

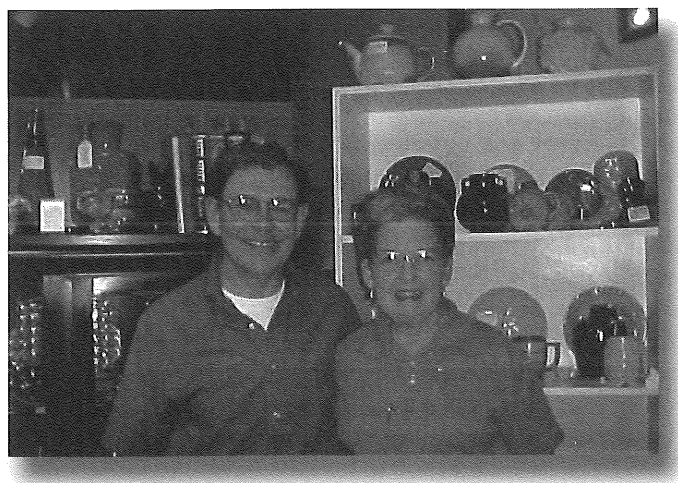
Then one day shortly thereafter, as expected, their club check arrived at our Oklahoma City office. What we did not expect was a check in the amount of \$1,500! We were overwhelmed. Funds were very tight that year, and for our Board of Directors, it was like a gift from heaven. Prayers had been answered. The amount was for one entire scholarship!

John is Treasurer of the Peach State Depression Glass Club, and both he and

Barbara are very active members in the organization. We suspect they had some influence in their club's decision, and for this we can never thank them enough. We are so warmed by this evidence of their faith and trust in FFCA and its Scholarship Committee to see that these funds are wisely spent.

But our story does not end here. Their generosity was again displayed in 2001 with another \$1,500 for an FFCA scholarship.

To John, Barbara, President Beatrice Coker, and all the good members of the Peach State Depression Glass Club, on behalf of the members of the Frankoma Family nationwide, and one fortunate



**John and Barbara Adair in their booth
at Lakewood Antiques Gallery in Atlanta, GA**

ceramic art student in both years, we express our profound gratitude for your unselfish gifts. You have taken your places in the living history of our association. You've made us very proud indeed.

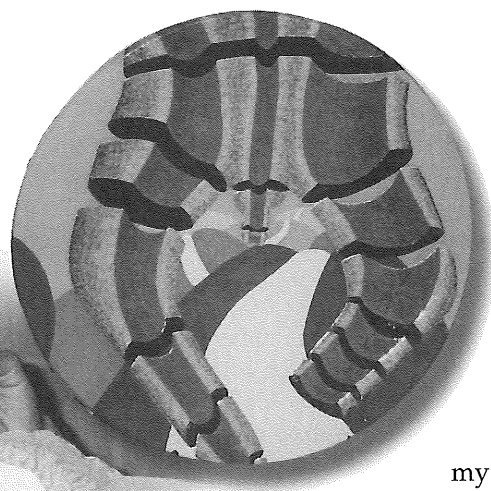
Stuart Asprey *University of Oklahoma—Norman, OK*

Stuart will begin his second year of graduate school at the University of Oklahoma. Born in the small town of Grooby in central England, his family came to the United States when he was two. He has, however, retained his British citizenship.

In high school, there were the usual art classes, but Stuart disliked the work, and thought even less of his teacher. So his interest in art was pretty low on the scale. At Humboldt State University in Northern California, he studied to be a Forest Ranger. But soon his interest waned there also. Having acquired an interest in print making, he returned to taking other art classes, and found it altogether different than in high school.

At Humboldt, art classes were always full, and they were offered only

to art majors. This led him to change his major to art so he could explore ceramics. In his own words, "For about two years, my art work was really bad! Then somewhere along the way, I was fortunate to connect with Louis Marak, head of the Ceramic Art Department at Humboldt. Louis became my teacher,



my mentor, and one of the most influential persons in my life, second only to my father.

(Louis Marak had also taught V'Lou Oliveira, Stuart's present teacher at OU.)

"My work was still pretty awful," he admits, "but by the second semester of my second year, Louis had helped me get my techniques together and got me focused in the right direction, and I started doing some pretty good work."

Art gradually took Stuart's full

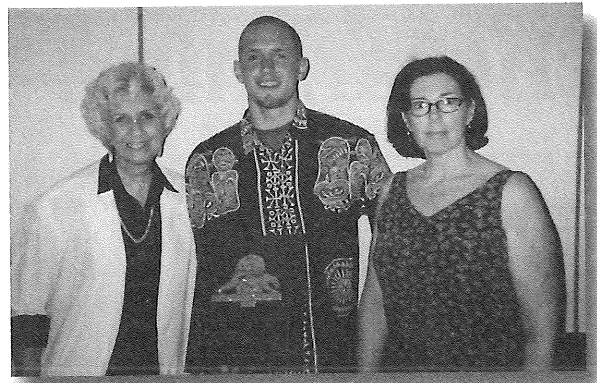
attention and, under Marak's guidance, he began gaining control in the handling of his materials. Finally he knew that this was where he wanted to be, and he started becoming more confident in himself as an artist.

Having earned a BA in Studio Art with an emphasis in Ceramics, he was a bit uncertain as to what to do and where to go with it. Marak encouraged him to apply for graduate school at various universities, but his applications were all refused. Marak suggested his former student, OU's V'Lou Oliveira, but out of state tuition was very high. No scholarships were available, nor were there any teaching jobs to be had.

Not knowing a single person in Oklahoma, Stuart gathered up his courage and moved 1500 miles to Norman, Oklahoma. Still owing on the

student loans he had taken out at Humboldt, he now went deeper into debt with still more loans. In order to survive, he got a job in a small grocery store, was able to teach a little now and then at the community art center, and he managed to sell a few pieces of his work.

Now, having proved himself, Stuart is going full speed ahead. He has been offered a half-time assistantship at OU, and a chance to assist teaching undergraduate classes in Ceramics. A selection of his works was featured this summer at the Emerging Artists Show at Oklahoma



Donna Frank, Stuart Asprey and V'Lou Oliveira.
Donna presents Stuart with the JFMSF Award 2000.

City's prestigious Omniplex.

Stuart's ambition is to teach at the university level, while he continues to create and sell his unique ceramic designs.

Jean Keil

University of Oklahoma—Norman, OK

Jean is a native Oklahoman whose hometown is Bessie, a very small town just eight miles south of Clinton. Her family home where she was born is a mile north of the city limits of Bessie. The school in this town she grew up in was hardly large enough to offer much in the way of art, but there were craft classes where they carved soap, pasted a lot of colored paper things together, and played with the color wheel.

She began her college education at Southwestern Oklahoma State University at Weatherford, another rather small school. A Psychology major, Jean's classes were in the same building as the Art Department. Every day she walked past displays of students' ceramic works, and their paintings hung on the walls of the hallway.

In 1977, Jean moved to Norman, enrolled at the University, and finished her degree in Psychology in 1979. Being very fond of the town, she stayed and got a job working in the campus bookstore. There she met James, they fell in love, and they've been partners ever since. In 1981, James introduced her to Norman's Firehouse Art Center. "All I wanted to do was have a little fun and make my own set of dishes," says Jean. "But I couldn't stop taking classes, so I continued at the Firehouse for several years, while I worked as a production potter for a small company called Blue Pine Pottery,

which is no longer in existence.

In 1994, I went back to school and began taking art classes with V'Lou Oliveira. I couldn't go full time, as I had to make a living, but whatever time it took, I was going for my BFA. With every class I took, it became more and more exciting." Although it took several years, Jean got her BFA, but she didn't stop there. She is now in her third semester of graduate school, going for her Masters in Ceramic Art.

The first year FFCA offered scholarships, Jean applied. The Scholarship Committee was impressed with her good work, but it was a year of overwhelming competition, and she was not chosen. This year, four years later, she reapplied, and this time she was chosen as one of the winners. She is now employed full time as Administrative Assistant in the Chemistry and Biochemistry Department at OU. "It's going to take some time to finish my Masters," she admits, "but I have plenty of that, and I'm patient."

We always ask our candidates, "Where do you see yourself in five years?" Jean's answer came with a big smile. "Oh, I'll move back to Bessie. That will always be my home," she assured us. "I'm going to introduce those school children—and the



Donna Frank, Jean Keil
and V'Lou Oliveira. Donna presents Jean
with the JFMSF Award 2000.

locals—to all kinds of art. I'm going to take them on field trips to museums and give them a real foundation in several art media. I want to motivate them to create! I just know there are some artists in that little town who don't know it yet."

She goes on to describe to us her family farm, with several barns and buildings on the property that are ideal for art classes. "Some will need renovating, of course. But I've already picked out the building that will house the kiln, and I'll have to get a gas line put in." Jean's enthusiasm is contagious.

So in another year or two, Jean and James will be moving back to where there's plenty of clean air, room to roam, to work and play, and teach many kinds of art to students of all ages in charming old barns. And where almost any night one can look up and clearly see the Milky Way.

(From previous page)

Shelly Priest

University of Central Oklahoma—Edmond, OK

Born and raised in and around the town of Shawnee, Oklahoma, Shelly never dreamed she would be choosing art as a career. She had her heart set on music—singing in the school choir and playing in the band for a good foundation in musical skills. She was also a vocal soloist, performing the classics in Italian, German and Latin. Shelly was aiming for the operatic stage.

Upon graduation from high school, she enrolled at UCO, fully intending to get her degree in music. Incidentally, she also chose to take a drawing class as part of her general requirements. It was just a drawing class she took, but the drawing class absolutely took her. She was hooked. Then, compelled to explore three-dimensional art as well, she enrolled in Gayle Singer's clay class.

She felt at home in the comfortable atmosphere of the art building itself, with the other art students she met, and with Gayle Singer as her teacher. And now, instead of working on a mere flat, two-dimensional surface, the addition of

that third dimension gave her the freedom to observe things from many more sides and angles, a more in-depth study of everything that surrounded her, and infinite possibilities for creating her own unique style.

We asked Shelley what influenced her creations, and she didn't hesitate. "Nature," she said confidently. "My father has always had a garden, and when I was a little girl, I loved to go outside barefoot and feel the fresh earth around my toes. There was something so cool and comforting about it. Pottery is earth, you know. Pottery has a history of many thousands of years, and that alone commands respect for my clay. Not only that, but also all kinds of elements in nature beg me to take my cues from them—the movement of water, the movement of fire and of smoke, patterns of leaves moving in the wind—all these movements in nature influence my work. To create movement in a solid, stationary item is a real challenge, but it's always what I try for."

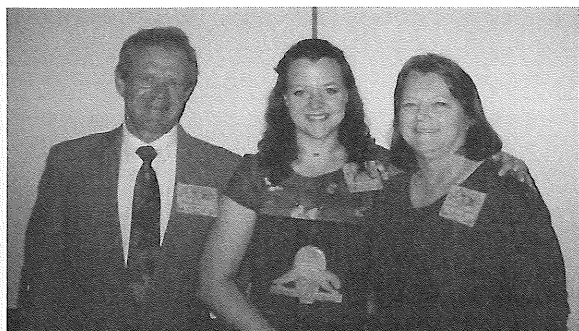
Shelly doesn't use glazes that she can buy in a bottle, but she prefers to mix her own. The school has formulas for students to use, and sometimes she does. But she would rather experiment with combinations of ingredi-



ents nobody else has tried, which of course requires a knowledge of chemistry. She just returned from a summer program at the prestigious, art-centered Alfred University in Alfred, New York, to which she had earned a full scholarship. One of the courses she took was in glazes, which was almost totally a study of chemistry. Memorizing the periodic table was giving her a bit of trouble, so the teapot she was assigned to create featured an abstract version of the periodic table.

Most of Shelly's works are hand-built, utilitarian, functional pieces. The task here is to produce, for instance, a table setting—plates, cups, saucers, bowls, etc.—with all pieces uniform, and of the same basic design. Each piece being built by hand makes it a real challenge for even the best of artists. And this she continues to accomplish.

Family is important to Shelly. "My family is very close and very supportive. They've always encouraged me, and are always happy for me when I succeed at anything I do. They keep me positive and make me feel I can do anything!"



Shelly's parents congratulate her on winning the JFMSF Award 2000

News to Use

DEE THANKS the FAMILY

Our FFCA Trustee Dee Davis underwent breast cancer surgery on February 28, 2002. She wishes to thank those who knew of her impending surgery for their many good thoughts and prayers on her behalf. According to her surgeon, her prognosis is excellent, with virtually no chance of it returning. She attributes this optimistic outcome to all the love that has been sent her way. Love and prayers really can and do change things for the better.



SAY HELLO TO VERNA!

Many of you have stayed at Super 8 Motel during the reunions. If you have, chances are you know former Manager Verna Knight. Verna has always been so kind and helpful to FFCA guests year after year, and so supportive of the association.

Verna was forced to retire, after suffering two heart attacks this past October. In December she underwent a leg amputation.

If you know her and appreciate her as so many of us do, perhaps you'd like to drop her a card and tell her so. She is very much a part of our Frankoma Family. Her address is 16 E. Ross, Sapulpa, OK 74066. We believe we can lift her spirits in this way!



ANOTHER DUTCH SHOE!

By Henry Johns—
Lawrence, KS

Well, cousins, to prove once again that Frankoma will always surprise and amaze us—I offer this case in point. When writing about the Dutch Shoe items in the last issue, I was sure I had everything covered.

I pointed out that the Ashtrays, Mini Ashtrays, Salt and Peppers and

Shoes-on-a-Thong came in a left and right shoe. After looking at hundreds of Planters, and half as many Wall Pockets in every color, I recently found and purchased a Dutch Shoe Wall Pocket with the "Johnny From Holland" mark. As I was about to hang it on the wall, I discovered that this large shoe came in a left and right! At some point after the "Johnny From Holland" mark was dropped, the right shoe was discontinued. Our Frankoma education never ends.

So! Time to check your Dutch Shoes and check in! Let's hear from you. How many of you have both left and right shoes in the large size?



DARYL UPDATE!

Our wonderful table-hopping auctioneer, cousin and friend Daryl Flanders left Tinker AFB in Oklahoma City on March 4th for Qatar on a 90-day assignment. Qatar is a small peninsula off the coast of Saudi Arabia between Iran and Iraq. Being a member of an Air Force Reserve unit, the book says he cannot be sent overseas for more than 90 days, unless the President declares so when the U.S. is in a state of war—and that we are. So the Flanders family has no idea what this could mean. Let's hope and pray that Daryl remains unharmed and will join us for Reunion 2002!

Latest update as of June 11, 2002:

Daryl is back on US soil, and has just arrived home for a week of leave! His mom Reba tells us he'll most likely be stationed at Tinker AFB in Oklahoma City for a while on "standby alert" to replace someone if and when needed. It's too early to know if he'll be with us in September, but we'd sure hate to think of having a reunion without him. (If anyone has any ideas of how we could sneak him off the base for that weekend, please speak up!)



Cherokee Heritage Pottery Now Open for Visitors

The Cherokee Heritage Pottery plant in Porum, OK, celebrated its grand opening on April 20, 2002, with a ribbon cutting ceremony, signing of a clay tile guest book, and tours of the plant.

Pat Stewart, director of the plant, said the company's mission is to document, teach, preserve and produce pottery made by the people of the Cherokee Nation. Purchases of the art will benefit the Cherokee Heritage Center, a museum dedicated to the preservation of Cherokee history and culture.

The plant was purchased from Howard Plunkett, "Little Hawk", who had operated the plant as Cherokee Pottery for the last 25 years. The location has a retail shop and a large working space for producing pottery. For more information, call (918) 484-5155.



RUTH IS RETIRING!

Cousin Ruth Godley of Muskogee years ago bought out Wagonyard Antiques in Muskogee, and now she's retiring with lots of leftover Frankoma, including some Ada clay pieces and "quality" items. She mentioned Ada clay Barrel Mugs in BS and DG (unusual), a Wagon Wheel Wall Vase in PG, some Wagon Wheel dinnerware, and other miscellaneous items. She's reluctant to ship, so if any of you are going through Muskogee on your way to the reunion, you might give her a call at 918-682-7411 and look at what she has for sale!



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

**September 19th, 20th, 21st
Freddie's Pavilion
1425 New Sapulpa Road, (Route 66) • Sapulpa, OK
*SEE YOU AT THE REUNION!***

FFCA 2002 COMMEMORATIVE

Limited Edition of 300



Covered Wagon Wall Pocket
4-1/2" Tall, 5-1/4" Wide

*Designed by Joniece Frank
Exclusively for FFCA*

BACK READS
Designed by Joniece Frank
Glazed & Fired by FRANK X 2
Cast by Frankoma
© FFCA

view online
www.frankoma.org/2002Commemorative.htm

In a few weeks, they'll be available for you in Bronze Green, Terra Turquoise, Old Ivory and Gun Metal—to match the Commemoratives 2000 and 2001—and of course there will be those made in special colors that will go up for auction!

This is the third in a series of three Wall Pockets, for three consecutive Reunions, all designed by artist Joniece Frank. This darling little Covered Wagon Wall Pockets will be produced in a Limited Edition of only 300. As before, these items will be cast by Frankoma, then finished, glazed and fired by FRANK X 2.

Prices will remain the same as always—\$40 each, \$100 for three, and only \$130 for the entire set of four. Don't miss this chance to take home (or order) the whole set in all four colors!

If you cannot attend Reunion 2002, get your orders in **early!** However, please be patient, as they will not be shipped until October.

Thanks again, Joniece, for creating for us another unique and special commemorative to take home with pride and enjoy!

Mail Orders to: FFCA Collectibles ♦ PO Box 32571 ♦ OKC, OK 73123-0771 ♦ 405.728.3332 ♦ ffca4nancy@aol.com

		COMMEMORATIVE	GLAZE	PRICE	TOTAL
		2002 Wagon Wheel WP	Bronze Green (PG)	\$40.00	
		2002 Wagon Wheel WP	Old Ivory	\$40.00	
		2002 Wagon Wheel WP	Terra Turquoise	\$40.00	
		2002 Wagon Wheel WP	Gun Metal	\$40.00	
		Wagon Wheel WP 3/Set	★	\$100.00	
		Wagon Wheel WP 4/Set	★	\$130.00	
		★ = indicate colors			Subtotal
		SHIPPING/HANDLING:			OK Res. Add 8% sales tax
		UP TO \$50 = \$3.85			SHIPPING/HANDLING
		\$50 TO \$100 = \$7.85			GRAND TOTAL
		\$100 TO \$200 = \$9.85			\$
<input type="checkbox"/> Visa <input type="checkbox"/> MasterCard		<input type="checkbox"/> CHECK ENCLOSED Payable to: FFCA			
Card Number:		Check #			
Expiration:		Check Amount \$			
Signature:					

— OFFER GOOD FOR FFCA MEMBERS ONLY —

☐ WILL PICK-UP MY ORDER AT REUNION 2002

☐ SHIP MY ORDER (shipped after October 2002)

FRANKOMA PUZZLE FUN

What's In A Name?

Apparently, there's a lot! For years John Frank shook his head and laughed at the many names people had for him and Frankoma. The most amazing of all, though, was how the post office managed to deliver these letters to him, considering the often scant clues they had to go on. It certainly spoke of Frankoma's relative fame, even in the early days of business. These are only a few of his collection, but it's the only part of it that has survived.

From the time he taught at the University of Oklahoma, he collected these oddly addressed envelopes and one day made a collage of them. Fortunately, we've uncovered this one page. Many

letters came from the United States, but look at all the foreign stamps he included to indicate their origins. One envelope he kept in his middle desk drawer and probably never made a copy of it. It was from a European country and was addressed merely "Wagon Wheels Pottery, USA," with no town or state. It must have taken a while, but it was eventually delivered to him.

TURN TO THE BACK COVER.

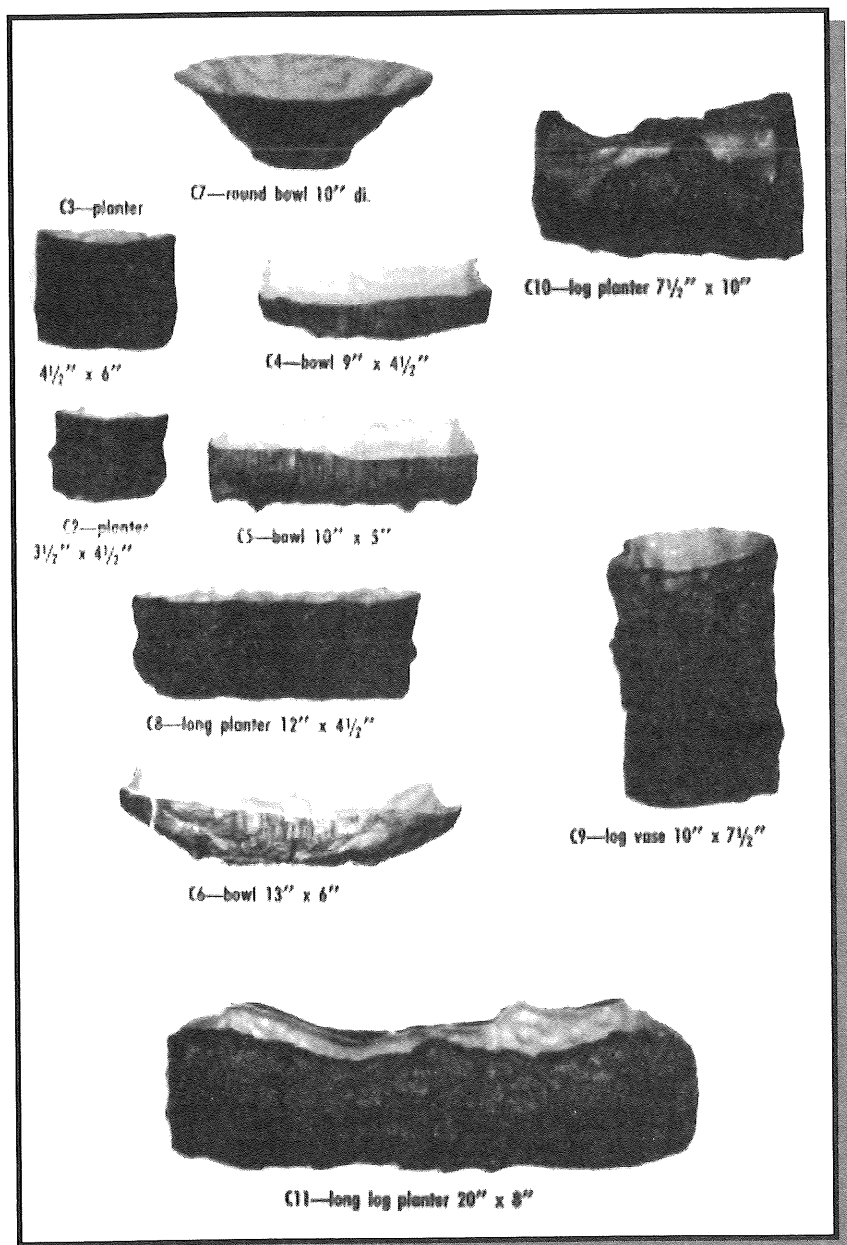
See how many you can find, with or without a magnifying glass. Some he kept just for the unique spellings of "Sapulpa." To give you a little help, here are some we were able to pick out.

Frank Thomas Pottery Company

Takoma Pottery
Brush Potteries
Frausoma Pottery
Fraulsana
Francomba Pottery
Trankoma Pottery
Mr. Norman Franks
Frankhoma Pottery Works
That Famous Pottery
Salpulpa, Okla.
John Fraut
Sylpa, Oklahoma
Oklahoma Potteries, Inc.
Franko Potery
The La Homa Pottery Co.
Trancone Pottery Mfr.
Frinkona Pottery,
Creators of Fine Pottery
Frank Comer Bottling Co.
Frank Homa China Co.
Frank Como Pottery Co.
Mr. Frank Oma Pottery, Inc.
Salpolpa, OK
Busines Frankoma Potteries
Frankoma Art Objects
Plainsman China Company
Sepulpa, Oklahoma
Mr. Frank Homer,
Pottery maker
Frankoma Pottery Studios
Sapulpa, Kansas
Pottery Mill
Mfg. of Pottery Vases
Dr. John N. Franks

Frankhoma Potteries
Cacti-pin Potteries, Inc.
Frankoma, Okla.
Franksoma Potteries
Sapula, Okla.
Tran Koma Pottery
Frank Homer Pottery
Franklin Potteries
Frankhome Potry
Teahoma Potteries
Frankhome Pottery
Franko Potteries
Mr. Frank Omar Mfg. Co.
The Bake Home Potery Co.
Sapulpa, Okla.
Frank Comia Pottery
Frankoma
Oklahoma's Largest Pottery
Tacoma Potteries
Frank Omer Pottery Company
John A. Mark Pottery
Mayan-Aztec Pottery
Tran Koma Pottery
Frank Home Pottery Works
Frank Owen Potteries
Frakoma Potteries and Jewelry
John Frankoma Pottery
Frank Colman Pottery Co.
Tranloma Pottery
Sopula, Okla.
Mr. Frank Koma
Saulpa, Okla.
Krankoma
Frankohoma Pottery
Frank Oma Wagonwheel

Frankloma
Home of Wagon Wheel Pottery
Messrs. Frankoma Potteries
John Frankoma Pottery
Frank O Mo
Salulta, Okla.
Frankoma Pattern Co.
Suysulpa, Okla.
Supulca Pottery Co.
Sapulca, Okla.
Mr. John Frank
Frankoma Street
Sapulpa, Oklahoma
Frankenheim Pottery Co.
The Frankhouse Pottery Co.
Frank O. Meyer Pottery Co.
Sapulca, Okla.
Frankhana Pottery
Mr. Frankoma Pottery
Frank Colman Pottery Co.
Grankoma Pottery
Frankhoma Products
Tapulpa, Oklahoma
Frankoma Patterns
Mr. Frankoma
John W. Frank Co.
Arhoma Pottery
Frankan Pottery
Franksoma
Frank's
Sapulka, Oklahoma
Frank Home Bakery
Saupula, Okla.
Frank Homa Pottery Plant
Trankoma Ware Co.
Frankhana Pottery
Frankan Pottery



Shown here is page 149 from Susan Cox's, *"The Collectors Guide to Frankoma Pottery, Book Two,"* of the only known four-page flyer that SYNAR CERAMICS used prior to Mr. Frank's purchasing SYNAR. The catalog explained the transfer of ownership in this manner:

Synar Cork Bark
By Susan N. Cox
"The Collectors Guide to Frankoma Pottery, Part Two," page 149.

SYNAR CERAMICS

S2	Planter 3-1/2" X 4-1/2"	\$20-\$30
S3	Planter 4-1/2" X 6"	\$20-\$30
S4	Bowl 9" X 4-1/2"	\$40-\$50
S5	Bowl 10" X 5"	\$30-\$40
S6	Bowl 13" X 6"	\$40-\$50
S7	Round Bowl 10"	\$30-\$40
S8	Long Planter 12" X 4-1/2"	\$50-\$55
S9	Log Vase 10" X 7-1/2"	\$60-\$75
S10	Log Planter 10" X 7-1/2"	\$55-\$65
S11	Long Log Planter 20" X 8"	\$125
	"Synar Christmas 1959" WH crackle	\$50-\$60
	"Muskogee 1959" NB/JG	\$65-\$75

GRACETONE

S2	Planter 3-1/4" X 4-1/2"	\$30-\$35
S3	Planter 4-1/2" X 6"	\$30-\$35
S4	Bowl 9" X 4-1/2"	\$50-\$60
S5	Bowl 10" X 5"	\$25-\$35
S6	Bowl 13" X 6"	\$30-\$35
S7	Round Bowl 10"	\$25-\$35
S8	Long Planter 12" X 4-1/2"	\$50-\$60
S9	Log Vase 10" X 7-1/2"	\$65-\$75
S10	Log Planter 10" X 7-1/2"	\$60-\$65
S11	Long Log Planter 20" X 8"	\$125
56	C6 on Cork Bark pedestal	\$65-\$75
57	C7 on Cork Bark pedestal	\$70-\$80
10	Praying Hands Vase	\$30-\$45

FRANKOMA

B2	Planter 3-1/4" X 4-1/2"	\$30-\$35
B3	Planter 4-1/2" X 6"	\$12-\$30*
B4	Bowl 9" X 4-1/2"	\$40-\$50
B5	Bowl 10" X 5"	\$20-\$30
B6	Bowl 13" X 6"	\$25-\$35
B7	Round Bowl 10"	\$25-\$35
B8	Long Planter 12" X 4-1/2"	\$45-\$55
B9	Log Vase 9-1/2" X 7-1/2"	\$65-\$75
B10	Log Planter 10" X 7-1/2"	\$65-\$75
B11	Long Log Planter 20" X 8"	\$125
	1958 Christmas Card PG DG BS	\$55-\$65
	"Class of 39" Commemorative	\$50-\$60
3	Praying Hands Vase	\$20-\$40

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 a 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

IN MEMORY OF . . .

Hank Perkins, Frankoma's Lead Caster, 45 years

Junior Lukas, Frankoma's Master Mold Maker, 36 years

Chester and Lavena Graham,
Frankoma's Senior Sales Team, 34 years

Sherwood Emory, Frankoma Sales, 33 years

 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 # _____

☐ MasterCard

Expiration Date _____

Signature _____

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

Make check payable to: FFCA

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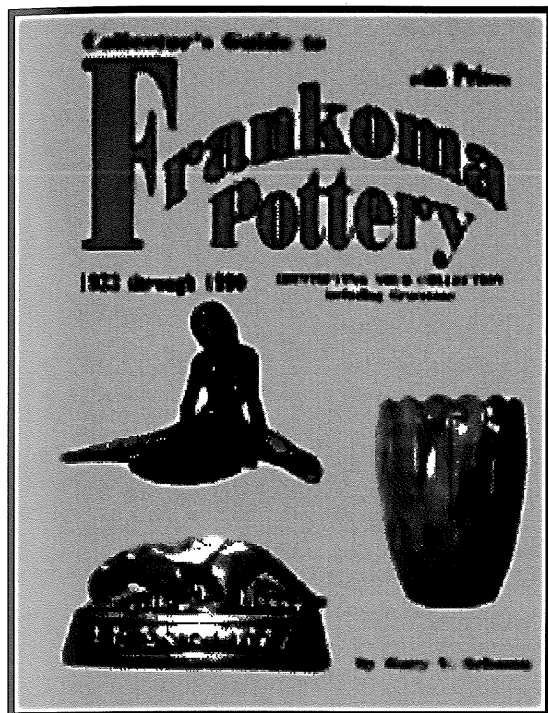
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Publication Schedule

Issue	Close Date
Winter	January 31
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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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