



FRANCISCAN NEWSLETTER

Volume 3, Number 2

Spring 2000

Finally, I have taken the leap and will be authoring a book on Franciscan and Gladding McBean to be published by Schiffer Books in the late fall of 2000 or early spring of 2001. What an odyssey!

After editing and publishing the Franciscan Newsletter, the time has come to put the bulk of the information I have gathered over twenty years into a published book. All subscribers to the Franciscan Newsletter will receive a discount of 20 percent off the books cover price.

Two major collections have been photographed, with only a few more to go, so progress is going along great. I Truly appreciate the information collectors have so freely shared with me over the years. So wish me luck!

-James Elliot-Bishop

Hermosa Tiles by Gladding McBean

When Gladding McBean acquired the west coast properties of American Encaustic

Tiling Company in 1933, they acquired all rights, trademarks and patents for Hermosa Tile. Hermosa Tile was acquired by American Encaustic Tiling Company from Metlox in

1926, a product created by Willis O. Prouty, who was also the inventor of such innovations such as the Prouty tunnel kiln which would fire pottery and tile through a tunnel at vary-

ing degrees of temperature, from glazed bisque to final firing with the object coming out of the kiln cooled

and ready to pack. Many tiles were bulb painted by using a squeeze bulb and drizzling colored glazes to create a design.



Pictured is a wonderful example of this process with the Seahorse

tiles at the left. Many tiles were created using this process from the time of acquisition until tile production ceased in 1983.

Shopping With Patrick

Here in Seattle there is a small consignment shop near my home called "Cloud 9". As a Franciscan dealer and collector you can imagine my attraction to a store sharing a name with a Franciscan pattern. The store raises money for charities and is completely staffed by volunteers. Franciscan patterns cycle through here often so I try to stop in each week to see what's new.

When you come in the front door there is a shelf of collectible glass to your right, a glass case and wood dining table in front of you, and a long check out counter to the left. Beyond are more cases and a

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Bay Area Pottery Show - San Jose, California - 2000

The Bay Area Pottery Show was exciting, as this was the first Fran Frenzy 2000 meeting of collectors of Franciscan. Jack Barton made wonderful buttons for the first meeting of the online group of Franciscan Collectors sponsored by egroups (formerly Onlist). To sign up for this online group visit the Franciscan Web Site at www.gmcb.com.

Prior to the opening of the show, the collector's group met at a local restaurant for a breakfast with everyone bringing their own mugs for coffee. Attending the breakfast were Carol Berch, Patrick Barry, Carolyn & Bob Miller, Jack & Gerry Barton, Apple Mama, Mia & Tina, Mary McClain, Karen Griffin, Lynn Comer, Sunny, Hacienda Jim, Jan Cordes and Jan Couch.

Plan to attend the next Fran Frenzy next year, we will keep you posted. Or join the collectors online at www.gmcb.com, follow the links to the collectors discussion group.



Glendale Pottery Show - Glendale, California - 1999

The Glendale Pottery Show in Glendale, California is held every year in the month of October, the next one will be Saturday, October 7, 2000 from 10 to 5 PM and on Sunday, October 8 from 10 to 3 PM. The last show in October of 1999 was a smashing success and featured many pieces of unusual Catalina Art Ware in various lines. Catalina Art Ware Oxblood seemed to be the choice of collectors at the show as many pieces were featured at very reasonable prices. Though there was some hand-painted dinnerware, the show features art pottery. See you at the next show this October 7th!

Pictured are left to right: Patrick Barry, Gerry and Jack Barton and James Elliot-Bishop.



California Pottery

Speech by James Elliot-Bishop for the San Jose Pottery Show 2000

What is now known as California Pottery is really from the 1940's known as the United States Stoke-on-Trent,

referring to the famous pottery area in England. Much as Stoke-on-Trent, California became a location that was a beehive of pottery manufacturing activity.

With the advent of the World War II, the main source of pottery for the United States was shut off. No longer was the mainstay of English Pottery or German porcelains

available. Though the English said they would still manufacture products, they were dependant on the shipping lanes from England to the US to remain open. Of course, history shows that the shipping lanes became the target of the infamous U-Boat that Hitler sent out to curtail all shipping from the US to England and other European nations. Any boat eventually became a target.

With plentiful supplies of natural gas and huge deposits of clay, California rose to the forefront of pottery production. Store buyers from across the nation needed to replenish their stock. From a few potteries, mainly the big five – Gladding McBean, Pacific, Bauer, Vernon and Metlox, the industry grew to over

1,600 potteries to fulfill the demand for gift accessories as well as more utilitarian goods such as kitchen ware to dinner ware.

There wasn't a garage that wasn't humming especially in the southern California area. Many of these shops were basically husband and wife teams. One example is Kay Finch. With her husband Braden, she designed and carved the molds, while Braden met with buyers and distributors. Even at Gladding McBean, Mary Grant designed such famous lines as Apple and Desert Rose, while her husband collected the paycheck as Vice-President in charge of Dinnerware and art ware. From the big five to the 1,600 potteries, the common goal was to fill the void left by Europe at war.

Many refugees from Europe settled in California, from Hedi Schoop to Susi Singer. These talents all went into creating a ware that eventually became known as that California look. Most wares were colorful, brightening up the dreary years from a decade of economic depression. The housewife wanted something new and exciting. Patio dining became very fashionable, this in effect due to the California potteries. Dinner tables lost their formal Sunday best look only to be set in more colorful and festive dinnerware.

Figurines became very popular with this new fresh California look. Not so serious as their formal and stuffy coun-

terparts from Europe. People all over the nation embraced this new informal California life style. The California potteries very quickly began a sales network showing at the New York, Chicago, and California gift shows.

In one report that I have read the east coast, which was primarily the source of US pottery, finally accepted that maybe that quick upstart known as California pottery was going to become the next Stoke-on-Trent for the world.

Unfortunately, the rise of California pottery was very short lived. After the war with both Germany and Japan ceased, the US Congress saw pottery as a way to rebuild the ravished nations. Favorable import laws were enacted to give an advantage to the import of pottery. In 1951-2, the import of pottery increased 200% alone. Low tariffs made the average imported item just 7 cents. The potteries in California could not compete. The Japanese were very quick to copy styles preferred by the American market. Many potteries found almost exact copies of their work being manufactured in Japan. This toll on the potteries was just too much. In 1951, there were 800 companies producing pottery in California, and then in 1952, there were only 160.

Though the California potteries tried valiantly to remain in business, from forming groups to promote Genuine California Pottery to the famous Buy American.

In the years 1955 to 1960, one by one the potteries closed. It wasn't until the 1970's that

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Many refugees from Europe settled in California, from Hedi Schoop to Susi Singer. These talents all went into creating a ware that eventually became known as that California look.

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the fated doom of the business made it's final crushing hour. OPEC began their steady increase in oil prices, a business dependant on cheap supplies of fuel found them unable to maintain a bottom line. Almost all of the potteries remaining became money losers. Stock prices declined for these companies and even the mom and pop pottery could not ignore the fuel bill. With imports still with favorable tariffs, and labor unions demanding higher wages, many potteries finally closed. The worker and the owner too

had to pay more at the pump and inflation began its all time highs.

The extremely few potteries that hung on through those trying economic times finally met their fate in the 1980's with mega-mergers. The land became more valuable than the factory. And then came the EPA. Suddenly many potteries found themselves on the Superfund list of hazardous and environmental disasters. Gladding McBean's property was on the top ten lists for sites to be contained or cleaned up.

Most potteries surrendered their property to the state for clean up. Some found ways to keep alive. But few were able to. Today, there is but a handful of potteries, Hagen Ragenaker being one of the few.

In 1984 Gladding McBean's factory in the US was finally closed and all operations were moved to of all places Stoke-on-Trent in England! Though we should collect and remember the once mythical Stoke-on-Trent in the United States – The California Potteries.

- James Elliot-Bishop

Franciscan An American Dinnerware Tradition

Just released earlier this year *Franciscan An American Tradition* by Bob Page and Dale Frederiksen with Dean Six and Jaime Robinson presents a wonderful addition to the library of the Franciscan collector. Extensive in scope, from early patterns to fine china, this book covers a wide range for the collector. Included are never seen before prototypes for dinnerware designed by Mary Grant, the designer of Apple and Desert Rose. Just looking at these prototype drawings makes one wonder what other patterns could have been introduced without the intervention of W.W.II delaying production of dinnerware and the discontinuation of all art ware.

In addition are never seen before catalogue pages of many artware shapes that in my 20 years of collection and selling I have never laid my eyes on. Puzzles are solved for several pieces that were thought to be

Franciscan but never documented. Dean Six's research is extensive and more than welcomed in the research of Franciscan and Gladding McBean.

I find that the book is almost like a sales catalogue in



which I can shop for patterns. In fact I have now decided to have Westwood for my fine china pattern.

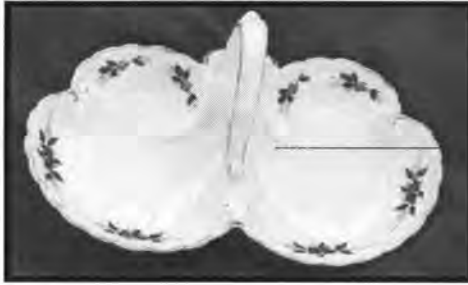
Complimentary to the work of Delleen Enge, this is a must have book. As you look through the chapters, you too

will find items to add to your wish list. To order, you can call Replacements Ltd. at 1-800-Replace.

Franciscan Lamps by Gladding McBean 1937-51 By Delleen Enge

Another fantastic brochure from Delleen Enge. This brochure contains shapes and images of lamps produced by Gladding McBean for the years of 1937 until 1951. As you look about, maybe you will be able to spot one. Though rare, this is the first time that collectors will be able to identify a Gladding McBean lamp base. Most were not marked, and when shopping it is very hard to request someone to take apart a lamp for you to see if it is marked. Order from:

Delleen Enge
121 East El Roblar Drive
Box 194, Ojai, CA 93023



Kaolena China

Many collectors do not realize that Gladding McBean began its china production with china made for Max Schonfeld. Max Schonfeld commissioned Gladding McBean to produce china blanks to be decorated by china painters employed by Max Schonfeld. At the onset of the conflict in Europe in 1939, imports of European porcelain was curtailed.

To fill the demand for dresser sets, cigarette sets, and other pieces of porcelain, Max, who was an importer, commissioned Gladding McBean to produce china blanks. Prior to the production of Fine China by Gladding McBean, the company developed the ceramic bodies first in earthenware and then in china for Max Schonfeld.

Pictured are a candy dish top left, an unusual handled bowl, and a cigarette lighter. Most are marked Made in California Kaolena or with a MS in script. There were many pieces and shapes produced.



1948 Apple Price List

GLADDING, McBEAN & CO.

FRANCISCAN WARE

THE APPLE PATTERN

An embossed pattern colored by hand in underglaze colors under our Ivory Glass.

Stock No.	Description	List Each
BASIC ITEMS		
706	Plate, Bread and Butter, 6½"	\$.90
708	" Salad, 8"	1.25
710	" Luncheon, 9½"	1.40
711	" Dinner, 10½"	1.75
720	Cup	1.00
721	Saucer	.75
701	Fruit	.75
702	Cereal	.90
703	Rim Soup	1.50
ACCESSORY ITEMS		
712	Chop, or Cake Plate, 12½"	3.50
714	Chop Plate, 14"	6.00
730	Tumbler, set of 6	6.00
740	Creamer	1.50
741	Sugar and Lid	1.75
750	Teapot, 6-cup	3.75
752	Water Pitcher, 2½ Quart	4.00
761	Vegetable Dish, large, 8¼"	2.00
770	Oval Platter, 14" long	3.75
771	Oval Turkey Platter, 17"	12.00
790	Gravy Boat, fast stand	4.25
792	Salt and Pepper, per pair	2.00
797	Relish Dish	2.00
799	Butter Dish, covered	3.00
760	Vegetable Dish, small size	1.75
731	Sherbet	1.25
795	Jam Jar	2.50
732	Individual Handled Casserole with Lid	2.50
755	Coffee Pot, 8-Cup	5.00
780	Salad Bowl, 10"	4.00
782	Covered Vegetable Dish	5.00
785	Soup Tureen with Lid	20.00
798	Cookie Jar with Lid	6.00
728	Jumbo Cup	1.35
729	Jumbo Saucer	1.15

STARTER SET: (16 Pcs.) 4 each No. 706, 710, 720, 721.

List Price \$16.20 Special Retail . . \$12.95

BEVERAGE SET: Pitcher and 6 Tumblers

List Price \$10.00 Special Retail . . \$ 8.50

GLADDING, McBEAN & CO.

FRANCISCAN WARE

1941 Apple Price List

THE APPLE PATTERN

An embossed fruit pattern colored by hand in underglaze colors under our Ivory Gloss.

<u>Stock No.</u>	<u>Description</u>	<u>List Unit Price</u>
<u>BASIC ITEMS</u>		
706	Plate, Bread and Butter, 6½"	\$.60
708	" Salad, 8"	.80
710	" Dinner, 9½"	1.00
711	" Large Dinner, 10½"	1.25
712	" Chop or Cake, 12½"	2.50
720-21	Cup and Saucer	1.25
701	Fruit	.55
702	Cereal	.65
760	Vegetable Dish, small size, 7½"	1.35
<u>ACCESSORY ITEMS</u>		
703	Soup with Rim	1.00
792	Salt and Pepper, per pair	1.00
796	Baked Apple Dish	1.00
740	Creamer	1.00
741	Sugar with Lid	1.25
754	Syrup Pitcher, 12-ounce	1.25
793	Cigarette Box	1.50
761	Vegetable Dish, large, 8½"	1.50
732	Individual Handled Casserole and Lid	1.50
795	Jam Jar and Lid	1.50
786	Waffle Batter Pitcher, 1-3/4 quart	2.00
770	Oval Platter, 14" long	2.75
750	Teapot, 6-cup	2.50
755	Coffee Pot, 8-cup	3.00
780	Salad Bowl, 10" diameter	2.50
794	Ash Tray — per dozen	7.50
752	Water Pitcher, 2½ quart	3.00 ✓
782	Covered Vegetable Dish	3.00
797	Relish Dish	1.25
790	Gravy Boat, fast stand	3.00
730	Tumbler (set of 6)	3.50
714	Large Chop Plate, 14" diameter	3.75
771	Oval Platter, large size, 17"	6.00

STARTER SET: (16 Pieces) - Consisting of four each of the following numbers: 706, 710, 720, 721.
 List Price \$11.40 - - - - - Retail 9.50
 Special Net Price F.O.B. Factory - - (See Disc. Sheet)
 " " " " Columbus or Dallas " "

BEVERAGE SET: Consisting of #752 Pitcher and 6 #730 Tumblers:
 List Price \$6.50 - Special Net (See Discount Sheet)
 To Retail for - - - - - 5.50

25-PIECE SET: Consisting of four each of the following numbers:
 706, 711, 720, 721, 702 and
 one each of 740, 741, 761, 770.
 List Price \$21.25 - - - - - Retail 17.50
 Special Net Price F.O.B. Factory --(See Discount Sheet)

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couple small rooms of furniture, clothes, and kitchenware. Today I moved quickly to the two main shelves of china and pottery goodies. I found a pair of Madeira salt and pepper shakers sitting on a butter dish bottom. Just under \$4 for all. That's a good price, I set the set on the counter and moved on towards the front display window. They keep fancy items here. In the case is a set of Desert Rose. It has been sitting awhile. I do not know why. Most pieces were more common serving pieces such as the round vegetable bowl and the divided vegetable and that ubiquitous sugar bowl. They were priced right for retail but just haven't found the right person yet I guess. When I turned around a woman was presenting the sales lady with a small pile of Franciscan Apple. I tried to see what she had. Mostly cereal bowls and cup and saucers. The sales lady exclaimed, "I have that!" The woman was pleased with her find. She admitted that most of the pieces had chips and nicks but she was happy to get them for a good price. I sighed a breath of relief when I realized that I had already seen the Apple bundle in the back area and didn't miss out. Missing out....getting nothing....My brother calls it getting skunked. Growing up he was always three years older than me and would beat me at basketball and lawn darts and chess. When the game was over my score would always be 0 and he would say, "10 to nothing.. Skunked"! There is nothing worse than getting skunked while shopping for dishes in the antique stores.

I like coming to Cloud 9 both

for the shopping but I like to watch the people and eaves drop on all the conversations about dishes. There is nothing more delightful than eaves dropping on Grandmothers discussing their china patterns. Our apartment has become Franciscan central. However, the one thing I can never learn in a book is what it was like to buy original Franciscan from a store or to grow up with it. Only the original owners of the patterns will ever know that. With my ears pricked up I listen.

This time they were putting out a huge set of Royal Carlton China. Royal Carlton is the fine translucent china that looks almost like that rimmed Franciscan shape, "Del Rey" but isn't. It isn't even Franciscan but a really similar product from Los Angeles and to make things worse, it is never marked. Often found with colored rims in coral pink, blue, ivory, or plain this set had unusual gray rims. A conversation about the set ensued after one of the volunteers accidentally dropped a oddly shaped desert bowl. One lady commented on how beautiful it was but was disappointed that it wasn't marked. The lady in the apron behind the cash register looked to her partner, "Didn't you sell a set like that?" "Yes" she answered "It was Franciscan Palomar I sold the set for \$200.00."

That familiar feeling of my stomach clenching came on as I started to visualize the stores dining table covered with a large set of Palomar Green or better yet Palomar Yellow with a gorgeous gold trim. "Ok," I thought to myself, "Composure". I remember coming in on another day when she

talked about her Palomar. It had been her wedding set. She said a china dealer had been coming in. I remember she said she was going to bring it in but somehow I never saw it myself. Shedding the angst of the moment I channeled it into my legs and eyes and I picked up my shopping pace. Into the back room there is a set of "Topaz" languishing on the wooden shelves. Also there is a heavily crazed and stained set of what else, "Cloud 9".

Cloud 9 is family china and is a George James design. George James, if you remember, was the designer of the Starburst "Eclipse" shape and the celebrated china art ware line "Contours". He was sent to Japan to over see the manufacturing of Franciscan there. His Cloud 9 design was very popular and though no longer made, is still popular today. We have customers in Europe, Japan, New York, and California. One particular pattern on the Cloud 9 shape is called, "Merry Go Round" It is extremely popular. Unfortunately when hunting for Cloud 9 so often pieces show surface scratching, especially the flat plates. All of the pieces are prone to crazing in the glaze. Also the bowls and serving pieces will pick up discoloration's and brown surface stains. Pretty much the condition of the set I was looking at. I like the Topaz. It is a Rupert Deese design and was one of the first patterns of Discovery china made for Interpace. It was made in the USA. The

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***When I turned
around a woman
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of Franciscan***

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edge pattern is of small leaves. The entire design utilized a new technique in which the plate itself was acid etched with the rim pattern. Then the rim is glazed. The glaze actually fills in over and around the details of the leaves. Mr. Deese won a ceramic design award for that design in 1962. The technique of acid etching was never used on any dinnerware in the entire world prior to that pattern. If you get a chance, pick up a plate and admire the detail. You may be pleasantly surprised. I passed on the set, but after writing this I'm going to go back buy it.. As I headed back toward the counter with my finds, I had one more shelf to peek at. There they were a pair of Cloud 9 candleholders

in perfect shape, the holy grail for Cloud 9. Each candlestick is pure white. No stains, or crazing. They measure about 3 1/8th inches tall and 2 7/8th inches across the bottom. Each one is individually marked, "Japan" in a dark turquoise-green ink stamp. They are a glossy milk white. Neither James nor I have ever seen a pair before. He will definitely have a picture of them in his book. I brought them up to the counter and the ladies carefully added up my purchases and wrapped each of my items in newspaper. I really am on Cloud 9!

Tuesday I went back for the Topaz dishes. But guess what else I found? A Desert Rose Porringer! The ladies were very

impressed with the Topaz. As they wrapped it in paper they kept commented on how nice it was. One lady said, "You chose some good stuff". They insisted that I be careful. As they handed the box to me the other lady said, "Don't let it drop" which made the first lady reply self consciously, "Listen to the advice from all the mothers here." She laughed at herself. Its nice to know that other people love Franciscan like we do.

- Patrick Barry

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