



FRANCISCAN NEWSLETTER

Volume 2, No. 1

Spring, 1996

GLADDING, McBEAN LINCOLN, CALIFORNIA

Gladding, McBean, acquired in 1976 by Pacific Coast Building Products, "produces over 60,000 tons of Vitrified Clay Pipe, Architectural Terra Cotta and other clay products annually at its plant in Lincoln, California." "Roof tile is also manufactured at Lincoln in several styles and blends." "Throughout the years over 9000 orders have been received for custom made terra cotta products and garden pottery that have become part of the architectural beauty of some of America's most famous buildings." "The plant has been in continuous operation since 1875, and has proven clay reserves that will assure quality operation for hundreds of years to come. The divisions clay pipe has been installed in the entire sewer system of Cartagena, Colombia, as well as in cities throughout Saudi Arabia, and can be found in virtually every city and hamlet in California and surrounding states."¹

The pottery's former plant historian Bill Wyatt, pictured on page 2, gave a wonderful tour of the plant to FRNL editor James Elliot. His knowledge of the plant is fascinating. Bill fully retired in May, 1995 and his presence is greatly missed by the employees of GMcB.

The Lincoln plant after 1934 relocated the dinnerware ceramics division to the former Tropicco Plant when the Tropicco plant was purchased in Glendale, California. In 1962, Gladding McBean and Lock Joint Pipe Company merged to become Interpace (International Pipe & Ceramics Corporation) in 1962. The plant in Lincoln was sold by Interpace in 1976 to Pacific Coast Building Products without having to shut down operations, making the plant in continuous operation since 1875. This is where it all began, where Gladding McBean grew to a ceramics empire as Interpace and where it continues, again as Gladding McBean.

The town of Lincoln is proudly a part of the plant, and the plant, proudly part of Lincoln. During the summers, Lincoln hosts Shapes of Clay, a festival of Pottery. Artists are invited to the plant to sculpt/mold pieces for glazing and firing by the plant. There are plant tours coordinated with the festival, as well as other events. When the next one is announced, we will try to give members advance notice. Meanwhile, Bill is carrying the history of Gladding, McBean into the 21st century.



Pictured above is the glazed terra cotta "Bambino" plaque, diameter, 11 inches, crated weight, 10 lbs. There were three versions of the Bambino offered by Gladding McBean. No. 8 is shown. No. 6 is 24" round and is 80 lbs crated. He has his legs swathed in cloth with his left arm extended and his right hand on his stomach. No. 7 is the same size & weight as No. 8 however he, has his head turned towards his right side with his legs swathed in cloth.

Photo ©Sheldon Izen

Many families have had great-grandfather, grandfather, father, and son work at the plant as well as their daughters and mothers.

In 1990, Gladding McBean once again began to offer the Garden Ware to the trade. Marina Rezek began with a showroom in the Pacific Design Center in Los Angeles known as Jazz Furniture & Lighting. Recently, Marina & her staff have moved to Ashland, Oregon and are now operating the American Architectural Pottery, the National Distributor of Gladding McBean Pottery. Elliot's 20th Century California Pottery has been a retailer since 1994 and is the showroom for the collection in Seattle. Using the same techniques and molds, the quality is outstanding. Freeze and thaw proof, these pots will stand the harsh winters and summers out-

(Continued on page 2)



(Continued from page 1)

doors. In the picture at upper left, note the urns in the background in the process of being prepared for glazing.

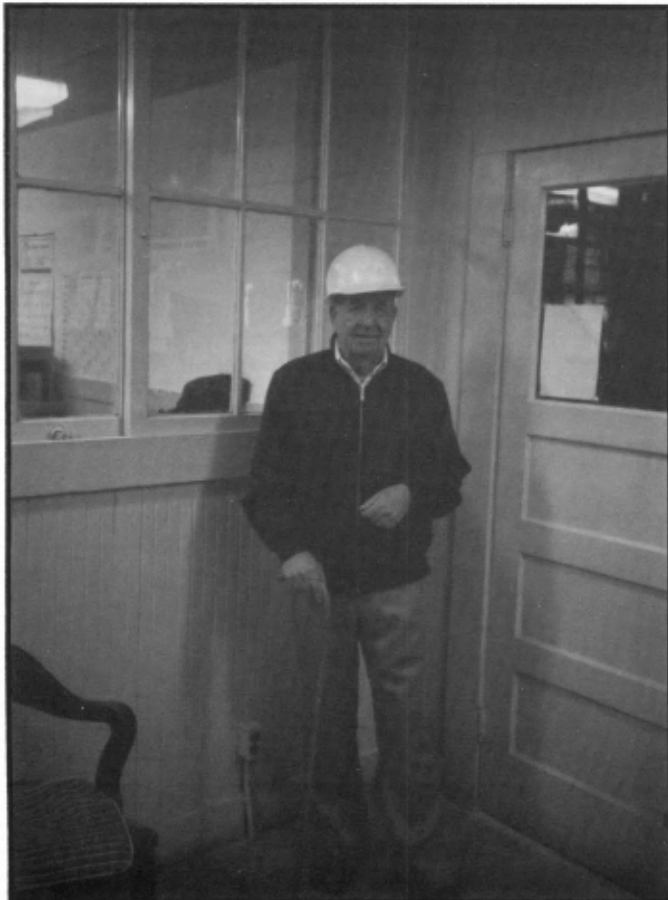
Watching the workers is amazing as they hand pack the clay into the molds. With special tools that were made when the mold was created, the pot once out of the mold is cleaned up and finished for glazing. The urn is then sprayed before being glazed with the pigments for the particular color being created. I ran out of time before being able to see the kilns, but what a sight this must be as these pots are fired. The current offering is limited to 10 colors with 15 colors available for an extra charge.

Gladding McBean has produced the terra cotta for numerous buildings. Currently a list is being made. The terra cotta exterior was and is a durable and cost effective facing for buildings. Many buildings in Seattle, Portland, and most cities in California have wonderful examples of terra cotta. Not all terra cotta was produced at the Lincoln plant. The Auburn, Washington plant produced much of the terra cotta for the Pacific Northwest.

San Francisco and Los Angeles sport many facades on their skyscrapers made with Gladding McBean terra cotta. The most notable is the LA County Building in Los Angeles. Future editions of the Franciscan Newsletter will highlight this heritage of terra cotta in architecture.

If you are in Beverly Hills, note the wonderful terra cotta produced by Gladding McBean for No. 2 Rodeo Drive Building Complex. Also look at buildings in your downtowns, they too could be Gladding, Mcbean as well as the pipes that make a city, a city.

¹Note: quoted from the Pacific Coast Building Products Corporate Brochure



NEW REFERENCE ARCHITECTURAL TERRA COTTA

Impressions and Imagination: Terra Cotta Seattle - 1986 - Allied Arts of Seattle, Inc., Seattle, Washington \$15.00.

Though this may be out of print, some bookstores should be able to obtain copies. Includes many pictures and information on terra cotta architectural works in Seattle, Washington as well as the architects who built them. There is an inventory of terra cotta buildings in Seattle, as well as a dictionary of terms.

THE FRANCISCAN NEWSLETTER IS THE OFFICIAL PUBLICATION OF THE FRANCISCAN POTTERY COLLECTORS SOCIETY OF AMERICA.

COLLECTOR'S PHOTO GALLERY



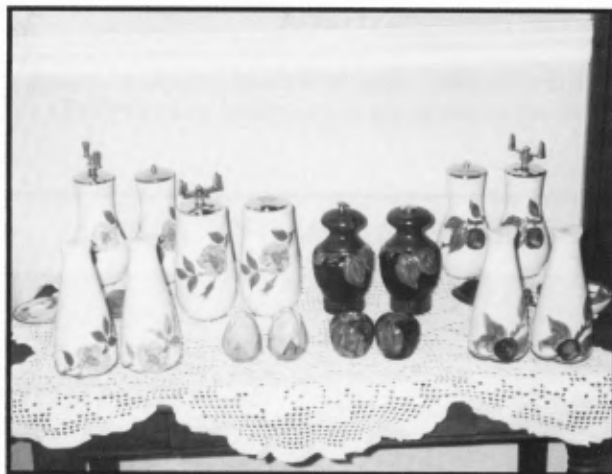
The kitchen of Dale & Susan Higginbotham, Broken Arrow, Oklahoma featuring part of their collection of Apple Franciscan. Their dining room and kitchen curtains and wallpaper have an apple pattern coordinating wonderfully with the Franciscan Apple!



Another view of The Higginbotham's kitchen showing the placement of tiles over the stove. The Higginbothams commissioned the tiles to be made to go along with their Apple Franciscan collection. They were hand-painted by a local artist.



Carl Gibbs, author of "Metlox Potteries," promotes his book at Elliot's 20th Century in Seattle. L-R - Juan Fernandez, business partner of Carl, Patrick Barry, business partner of James, Carl Gibbs, and editor of FRNL, James Elliot. Besides Metlox pottery, Carl sells Franciscan at his shop California Connections in Houston, Texas.



Desert Rose & Apple salt & peppers from the Collection of David Aasum, Rochester Minnesota. Note the rare Apple wooden top & base pepper mill & salt as well as the straight sided Desert Rose pepper mill & salt. There is also a straight sided Apple salt & pepper mill not pictured which are hard to find.

COLLECTOR TO COLLECTOR

Be sure to check out the newest in internet sites: <http://adage.berkeley.edu/~amnon/Starburst/Starburst>. This internet site was created & is maintained by Starburst collector Amnon Silverstein. The background was especially made with the true colors and decal of Starburst. The site will include other Eclipse patterns: Duet, Oasis, Pomegranate and Eclipse White.

The best in Franciscan price guides is now on the market including up to date (and correct) prices for many patterns & artware for Franciscan. Harvey Duke's **Official Price Guide to Pottery & Porcelain, 8th Ed.** shows what a talented collector book writer he is. This is the only book to come out with new information since Delleen Enge's last book. An excellent resource for the collector and dealer, not to be missed! You can order from Harvey Duke by sending a check for \$18.00 (\$15.00 + \$3.00 P&H) payable to Harvey Duke to ELO Books, Box 020627-F, Brooklyn, NY 11202.

MEMBERSHIP NEWS

The Franciscan Newsletter is a publication of the Franciscan Pottery Collector's Society of America, formerly known as the Franciscan Collector's Club, USA. FPCSOA is a non-profit collectors society dedicated to the promotion and preservation of the history of Franciscan ceramics and products of the Gladding McBean Pottery. From Desert Rose, Apple & Ivy, to China, Earthenware Dinnerware, Stoneware Dinnerware, Tiles, Garden Ware Terra Cotta, and Architectural Terra Cotta, the FPCSOA is devoted to keeping this history alive into the 21st century and beyond.

Membership

Subsisting Member \$35.00

- Includes Membership Dues, participation in the FPCSOA Convention and Newsletter.

Supporting Member \$50.00

- Includes above plus special offers to Supporting Members Only. For the collector who wishes to see the FPCSOA prosper.

Sponsor, Corporate or Individual \$100.00

- Includes above but is recognized as a true patron who wishes to advance the goals of the FPCSOA.

Patron

- A contributing member, either in financial support or in-kind support for the advancement and existence of the FPCSOA.

Individuals may purchase a subscription only to the newsletter for \$20.00. Individual copies may be purchased for \$6.00. The length of the Membership year and publication of the Newsletter is determined by the FPCSOA. Newsletters are four issues per Membership year.

FPCSOA 1994-5, Retrospective

Membership year 1994-5 was completed with 3 issues. Vol. 1, no. 1, Vol. 1, no. 2, and Vol. 1, no. 3&4 (a double issue.) All issues are now out of print. The membership drive was exceedingly long due to the first year of the FPCSOA. Advertising and publication costs exceeded expenses. Information was gathered and still needs to be added to the information bank for future publication and historical conservation.

FPCSOA 1996-present, News

Membership year 1996 is in progress with the membership drive completed. Mailings were made to members for renewals of their subscriptions. Vol. 2, No. 1 completed. Planning is beginning for the FPCSOA convention in February, 1997 in San Jose, California in conjunction with the San Jose Pottery Show. Subscription only members are encouraged to join the FPCSOA (Desired membership less amount paid for the subscription to the Newsletter for 1996.) With your support the FPCSOA will continue to exist.

WINTERS, CALIFORNIA



Editor, James Elliot at Franciscan heaven in Winters, California - Spring 1991.

Whenever you are visiting San Francisco or Sacramento, California, be sure to visit Franciscan Florals & Dinnerware in Winters, California. Located at 1035 Railroad Avenue, Franciscan Florals & Dinnerware is owned and operated by Paul & Sandy Mattson.

When Franciscan Ceramics was still manufacturing in Glendale, the seconds were purchased by the Mattson's. When the factory closed, Paul & Sandy made a heroic effort to obtain what they could. Since the closure of the plant, Paul & Sandy relocated to Winters and opened up their business.

Mostly to the trade, Paul & Sandy welcome collectors as well. Although many pieces are seconds, thirds, and yes, fourths, there are some nice pieces still to be found among the crates that were used by the factory in their effort to recycle, rather than to dump the pottery in a landfill.

Sandy makes wonderful dried floral displays, Franciscan clocks with the original factory hardware, and currently hurricane lamps made with teacups. One of her most wonderful pieces is a table 52 feet x 72 feet which is inlaid with fragments of Desert Rose plates. She has created a design with the roses which is creative and subtle - a work of art in itself.

When in the area, call (916)795-2714 for an appointment. Mail orders accepted for clocks, your choice of pattern for \$45.00!

2901 LOS FELIZ

By George James

EDITORS NOTE: *The following story is a chapter from a semi-autobiographical unpublished work created by George James. George James designed the Eclipse Shape for Starburst, Oasis, as well as the Shape and decal for Duet. Besides the Eclipse Shape, he is best known to collectors as the designer of the Franciscan Contours artware. The names in 2901 Los Feliz have been changed. However, George has imparted the very beginnings of his design career with Franciscan ceramics. The title, 2901 Los Feliz, is the address of where the plant once stood in Glendale, California. Thank you to George for allowing the Franciscan Newsletter to print 2901 Los Feliz.*

Ernest Lake slid out of the pick-up truck with a portfolio of his art under one arm and a box of his own clay pieces under the other. From the sidewalk he said thanks to Steve the gardener who had driven him over from Pasadena. He said he hoped it wouldn't take too long. Steve said it was all right and wished him luck.

Ernest turned to walk up a log access road between business properties facing the boulevard. There was a Payne's Nursery to the left on a corner and Rusty's 76 station to his right. Up ahead he could see a substantial company sign executed in decorated tile. It announced:

2901 LOS FELIZ BLVD.
Estab. 1875

He could also see an open gateway and a small gate house on the right side of the road fifty or sixty yards in from the street. He liked the gate house because it looked to be made mostly of clay products. The long narrow bricks in its walls were of a shape he considered architecturally significant and its roof was made of slate, a distant relative of all clay materials.

Beyond the gate house he saw the pitched and odd-shingled roof lines of a large factory made up of a number of buildings. The jumbled sizes and shapes gave no idea of the vast complex of production that lay beyond his first impressions.

He stopped at a countered window at the gate house and asked for the Personnel Department. The guard on duty said "That's easy," and pointed off to his right.

"It's over there through the door at this end of that one-story building. Ask for Mr. Palme." Ernest's head turned to follow the pointing finger as the guard said "sign in here and enter the time." He dropped the portfolio down alongside his leg and signed his name to a pad on a clipboard and noted the time as 10:00 in the a. m. column. The date at the head of the sheet was August 13, 1950.

A few feet from the door to the Personnel office, his mind crowded up with all the good reasons why he knew he should be looking for a job in a place like this along with his anticipation of the questions Mr. Palme might ask of him. He remembered also as

he passed through the door that he had heard somewhere that working for this company would be like doing advanced study at an university devoted solely to the subject of clay.

And he was nervous.

"Mr. Palme?" He asked of the only man he could see in the office. "I'm looking for employment as a designer in your dinnerware business. I'm a graduate of the New York State College of Ceramics and I have a portfolio here of my designs on paper and examples of my work in three dimensions." He said this straight out across fifteen feet of space to a man flipping through pages of paper held in his left hand. Several women at typewriters glanced up at him.

"Yes, I'm Palme," the man said approaching him where he stood in front of the job application counter. "And I'm sorry to have to say this, but we haven't had a design department as such in nine years. We have a Vice-President who runs the Dinnerware Division and his wife manages all the design side of our dinnerware business."

"How about as a trainee or an apprentice?"

"No chance. There's just nothing like that available in this factory. Again I am sorry." Still flipping the papers in his hands he went on. "You might try Max Weil or Santa Anita Potteries. They're just around the corner a few blocks down on San Fernando Road. They make dinnerware. And then there's the Bauer factory further on down just off the Arroyo Seco. They're all good sized outfits. Or, there's a hundred other shops big and small all over the county making all kinds of ceramics. From fine china to Donald Duck. In big factories like this one, all the way down to one man/woman backyard garage-scale operations. From lamp bases to ash trays, they're all over. All taking advantage of the decline of imports brought on by the war. So all I can say is good luck. I'm sure you'll find something."

"Thanks a lot."

The whole adventure couldn't have taken more than ten minutes when he slid back into the pickup to face Steve's "Well how'd it go?"

"Can you believe it? They haven't had a design department in nine years." He sank into the seat. Steve started the engine.

"And so much for starting at the top with the big boys," Ernest said. "Let's get out of here."

He really hadn't started at the top. Maybe he started with the largest but he hadn't started at the top as he began to think of himself as an eastern snowball lost in the local palm trees.

The feeling didn't last long because he was the guest of some older and established friends in Pasadena who knew of and understood his ambition to work in industry. This kind of ambition was different from the option of working as a potter in a studio on his own or in teaching.

His friend D. was upset when she learned of the futile trip to Los Feliz Boulevard. At the first opportunity she asked her husband if he knew anyone in the 2901 Los Feliz organization. You must know someone over there I can talk to. Someone I might convince who would put this young man's talent to good use."

Her husband nodded. "It so happens I do know the head

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man. I could call him. I'll give him a ring tomorrow morning."

"It's only two-fifteen now. Couldn't you just try him this afternoon? And please would you make the appointment for myself and this asset in the rough?" Her husband nodded again and went to the phone.

"Thank you my Dear."

His arrival at 2901 Los Feliz this time was different. Now it was she who was a champion of the arts who drove him back to an appointment beyond the gate house and the discouraging office of Mr. Palme. He was worthy, an artist-potter who held the belief that good design and Bauhaus principles could uplift the ugly face of useful things. That he chose to do his best in industry was reason enough for her to make the effort on his behalf. They are on time for the appointment.

He is nervous again until a secretary leads them into a high-ceiling and heavily paneled office announcing them to the President of all 2901 Los Feliz Boulevard. The big man smiles all around. Shakes hands. Ernest's too. Asks them to sit down.

The head man asks a smiling question of D. "And how is that incomparable husband of yours? I am very much an admirer of him and his work."

"My husband is fine thank you and will appreciate your asking after him I'm quite sure. However, I'm imposing on your valuable time, I do realize. But I do it to bring to your attention the potential of this young man as a unique contributor to the ongoing success of your enterprise. His background and inspiration make him especially suited to establishing a career in this," she raises her arms and slowly turns back and forth at the waist, "in this your world of wonderful clay working."

Ernest is impressed. So is the President who says with some feeling, "Oh, I'm sure we can find a place for his very obvious qualification." He pauses as if thinking something through.

"The Vice-President of our Dinnerware division and his wife are on vacation for the next few weeks. She, who is uniquely responsible for the design and originality of our very successful dinnerware lines, will talk with our young man here as soon as she and her husband return. I'm sure that can be arranged. In the meantime I'll introduce him to our Vice-President of production who will find something to keep him interested until our vacationers are back."

The head man presses on an intercom button on his desk. "Gerri, would you see if Mr. C. and Mr. B. and Mr. G. are about and ask them to step into my office for a moment. Please? Thank you." A few minutes later D. and Ernest are a small reception line for introductions to three vice-presidents. They meet Production. They meet Research-Development. They meet Engineering.

With his final instruction to report to Mr. C.'s office the following Monday morning, the President bids them "Goodbye." When they leave the President's office and the premises Ernest knows he has been the beneficiary of the old who-you-know wisdom.

"Tensile strength." Leon T. the Research technician said this to him on his first day of employment. "That's what I'm doing now. With this machine I test the transverse strengths of fired

clay body combinations and wind up with a factor of something called The Modulus of Rupture."

"Interesting."

He thought for a moment when he heard Leon say "modulus of rupture." Then he decided Leon knew what he was doing because he was easy to talk to. He was told to hang around with Leon in the Research Lab for a few days until someone else got back from vacation. Everybody who might have something to do with Earnest's potential seemed to be on vacation. The vice-president of Production told him during his Monday morning orientation that Ben B., when he got back would be his supervisor and assign him things to do in the Quality Control Laboratory. Ben B. had day to day responsibility for the technical standards of production for all company products made in the L.A. area. Implementation of technical standards insured quality control. Deep into his orientation, the head of Production added that Ernest would be paid \$275.00 per month, exempt from overtime. That meant Ernest had status as a salaried employee who might have to work an occasional Saturday but would be considered management level material. Mr. C., the production man emphasized this. He never once mentioned the dinnerware vice-president or his wife.

People responsible for his destiny returned, finally. And after the first week he moved out of Research to a desk of his own in the Control Lab next door.

Ben B. was a direct man. He made it easy to understand what he expected as he ran Ernest through his new employee appraisal and decided that if Ernest could actually throw a pot on a potter's wheel he might be of some use in the clay working section of the dinnerware operation. Ben B. mentioned an opening for an engineer who would be responsible for maintaining quality standards for all processes and materials related to the earthenware clay body including its formation into dinnerware shapes. That meant from the beginning. From where the clay body is put together, up through the systems of forming all the shapes that make up a set of dishes. There was need for a replacement and Ernest could be it.

He thought he would like this, to be in at the start. He would catch the feel of the clay where the raw materials come together and things take shape. He sensed he could see and maintain connection to the pottery making urge he already knew. He would never feel strange or out of place at work on a clayshop floor. Ben B. walked him through the factory and introduced him to production people he would have to work with everyday.

What craft he brought to the job, he put to use immediately. He was surprised how much school-lab technical stuff had settled in his head along side the fancier art and design criteria. Technical fundamentals came back generating a new kind of creative excitement. Every day was a day spent balancing benign chemical forces. Clay had ways of its own. Until its properties were fixed by fire it was a combination of materials in a steady process of alteration. Daily, as it became his responsibility, the clay moved itself between acid and basic polarities and so altered its own viscosity. Too much variation from the production standard and

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Ernest heard this one day, from an irate 'caster,' bellowing across the full length of the shop in Oklahoma blue language: "Hey you! Where'd y'get this mud? Sears Roebuck?" I got five kids practically in diapers. If I don't make my incentive overage, I can't feed my babies!"

He found pride and a sense of power in the finesse he developed doping a 500 gallon tank of casting slip. Adjusting very small additions of electrolyte, he would weigh a sample for the ideal gravity. He would run the sample through for fluidity. The tank would 'age,' like wine in a great cask, for a day. He would climb a three-step ladder the next morning and stir his forearm into the silk-smooth batch. He would draw his arm up in the highest hope the warm putty gray fluid clay would flow from his pursed fingertips in one uniform unbroken string. If it came down in thin scrawny drops or clung to his hand like jello he had trouble.

Mr. F.G.W., the vice-president of dinnerware and Mrs. F.G.W. arrived back to work in the fall. Ernest was finally able to talk to Mr. F.G.W. in December. Mr. F.G.W. decided that if Ernest had been successful in obtaining a diploma from 'the only ceramic college in the U.S.,' that was good enough for him and that something of ceramic value must have adhered to Ernest in the process. Mr. F.G.W. had been hearing Ernest was doing a good job in the Control Lab. He suggested he keep at it and when a need for designer skills of the kind he might offer arose, he would be utilized without delay. Ernest asked if he might meet Mrs. F.G.W. and perhaps discuss areas of common design interest. Mr. F.G.W. said Mrs. F.G.W. did not keep a standard office schedule and advised him to be patient, and to keep up the good work.

The days and months of three years passed over him. Not without satisfactions. He liked the detective story slant to his daily round of problem solving. It came as a surprise that he was learning to channel his imagination of what he thought was happening, into a format that fit his observation into summaries of facts useful to others. He even wrote a few technical papers. Posing, in one instance, as an expert on 'pinholing,' a casting shop problem and addressing the local chapter of the Ceramic Society. He felt it was all in preparation for the time he would be called upon to design some of the world's great crockery.

In the meantime, there were those who educated him. Doc O., for one, who did original research projects for dinnerware would illustrate how his imagination was being organized into useful patterns. "You take two thin panes of glass with a film of water between them," Doc O. says as he picks up two clean microscope slides and wets them under a faucet. "Bring them together and they slide against one another very easily. But, here now, try prying them apart." Doc O. hands him the demonstration and goes on, "The slides resemble clay molecules in shape and organization and the water is just there, it's incidental, just as it came from that faucet, or as it might fall from the sky into a bog of clay." The slides slip and slide between his fingers. They won't pry. He can not unstick one slide from the other. He

knows the slides will crack first.

"On one axis, the clay molecules are lubricated by the water and slide with incredible ease against each other. On the opposition axis the same water seems to act like glue, and the molecules hang together. And that's what makes clay unique, plasticity. Push clay around when it's wet and it holds its shape. A mud pie has no plasticity. Plasticity, that's what makes clay different from ice cream or a sand castle."

And there were the times he felt things were not going well with some part of his responsibility, or he hated someone else's opacity enough that he had to get away for a few minutes.

He would take a walk.

It did not show from the boulevard but there were forty acres of 2901 Los Feliz to walk around on. Tucked up in a corner of Los Angeles between Griffith Park and the city of Glendale, in times of fuss or boredom, he explored all of it.

He would cross the dinnerware and tile plants and pass out a side door to where the air seemed better for the wet clay smell. Out there, out from underneath the dusty roofs, a sewer pipe operation sprawled in the open air across most of the back acres. Heavy-duty, industrial, tonnage, these were qualities and fables suited to the most straightforward manufacturing system on the property. And giants who worked in hardhats, on giant forklifts and giant tractors moved huge shapes of clay pipe bells back and forth between the largest kilns he had ever seen. Great slugs of common clay extruded from huge dies pressured in columnar machines forty or fifty feet tall made pipe in diameters from six to thirty-six inches. There were a dozen of them, in clusters of four. Kilns, thirty-six feet in diameter. Round down draughts, they were called. Gas fired monsters. It took twelve days to full cycle one of these giants, six days up to 2000 F°, six days to cool the fired pipe back down. One of his dinner plates or cups or saucers cycled in less than twelve hours. The soapy, olive drab clay, before fire turned it pinkish red, would return to ditches in the earth as miles and miles of urban tube. Its integrity and fired beauty would never show above the ground.

His occasional amble often cleared his thought.

"2901 Los Feliz" is copyrighted by George James and may not be copied or published in part or whole without the permission of George James.

The Franciscan Pottery Collectors Club of America wishes to thank the following members for their contributions:

Substanting Members

- Carolyn Miller
- Mary Ann Baily
- Sharon Freeburne
- Roylyn Welsh

Patrons

- *Steve Kormanyos*
- *Robin Heath*
- *Sheldon Izen*
- *Patrick Barry*



Spring Song
... guaranteed to suit your way of life



Start Your Family China At These Special Set Prices

16 pc. starter set, includes 4 each: Dinner Plates, Bread & Butter Plates, Cups & Saucers (open stock value, 31.40) 24.95

45 pc. set for 8, includes 8 each: Dinner Plates, Bread & Butter Plates, Cups & Saucers, Fruits, 1 Creamer & Sugar with Lid, 1 Vegetable Dish, 1 Medium Platter (open stock value, 94.00) 74.95

Fill In With Individual Pieces From Open Stock

11 Dinner Plate 2.95	55 Coffee Pot & Lid ... 8.95
08 Salad Plate 2.10	56 Salt, Pepper Mill, Pr. 11.95
06 Bread and Butter 1.50	60 Vegetable Dish 3.95
20 Cup 1.95	63 Divided Relish 5.50
21 Saucer 1.45	64 Divided Vegetable ... 5.75
01 Fruit Dish 1.75	70 Medium Platter 5.75
03 Soup Bowl 2.50	71 Large Platter 6.95
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14 Chop Plate 5.95	82 Covered Veg. Dish ... 10.95
18 Side Salad 2.25	90 Sauceboat 6.95
40 Creamer 3.25	92 Salt & Pepper 3.25
41 Sugar & Lid 4.25	99 Butter Dish & Lid ... 4.25
53 Pitcher 6.95	5 pc. place setting 9.95

PRICES APPLY TO ALL PATTERNS
PRICES EFFECTIVE JANUARY 1, 1959
(subject to change without notice)

PRINTED IN U.S.A.

Spring Song is Family China pattern first offered in 1958. The pattern shape was designed by George James. The Family China line was durable & had a warranty for "free replacement if Franciscan Family China breaks, chips or cracks in normal home use within a year of purchase." The line was moderately priced for daily use with style.

Franciscan
FAMILY CHINA

"MAKE
IT A FAMILY AFFAIR"
WITH
SPRING SONG! This
delightfully young pattern brightens
every table on which
it appears... and lightens the load
of the homemaker as well... for it is as sturdy as
it is well-designed. Another addition to that
wonderful line that we call Franciscan Family China.
By the set or a-la-carte, Spring Song is guaranteed
for one full year against chipping,
cracking, crazing, fading, discoloration, breaking,
damage caused by dishwashers, detergents
and even heat... or any other
disasters it might encounter in normal family use.
The selection of accessories will keep
you in gift ideas for years to come! Why not
start with a set for eight today!