



FRANCISCAN NEWSLETTER

Volume 2, No. 2 & No. 3

Winter & Spring, 1996 -1997

Apple, Desert Rose, and Madeira Patterns in the 1970's

Whenever anyone thinks of Franciscan, they recall either Desert Rose or Apple. Being Franciscan's most popular patterns, they were marketed from coast to coast from 1941 until 1984 with USA made product and 1985 until the present from English made product. Their popularity was especially high during the 1950's through the 1960's. It wasn't until the 1970's when styles had changed that Desert Rose and Apple began to be thought as "grandmothers" pattern and out of fashion.

In the 1970's, the newest and most sought after product was Harvest Gold and Avocado appliances for the kitchen, from toasters to blenders, tea towels to carpets - yes kitchen carpet was the latest in kitchen design. The old dreary white appliances had to go, to be replaced with either Harvest Gold or Avocado stoves, dishwashers, and refrigerators.

Franciscan's response was to introduce new lifestyle patterns for the 1970's casual dining. The TV became king, most families moved from the dining room to the kitchen eating area or if one was not equipped with a television, to TV trays made out of wood, plastic or metal to be placed in front of the diner in front of the family TV set.

With this change of eating styles, dinner services changed radically. The patterns were made to reflect this change. Franciscan's fine china line was discontinued in 1977 due to less demand for formal dinning services. Brochures were created that tried to sway the buyer to Desert Rose and Apple, using the "not just for your grandmother" quips.

Franciscan introduced two new shapes for the 70's buyer, the hacienda shape designed by George James and the madeira shape designed Rupert Deese. Designed for casual living, the most popular patterns were Hacienda (green), Hacienda Gold on the hacienda shape, and Madeira, on the madeira shape. Full lead crystal glassware created and designed for these shapes were made in the former Tiffin plant in Tiffin, Ohio, then owned by Interpace. The Madeira and Cabaret glassware were made to be coordinated with the hacienda and madeira shapes as well as the hand-painted Desert Rose, Apple and Ivy. The dark brown glass for the madeira shape included



The above design was used on brochures and as a back-stamp mark on dinnerware for Franciscan in 1975 to commemorate the one hundredth anniversary of production 1875 to 1975. This design was adapted and is used on the Franciscan Collectors Website for the Franciscan Library. See page 2 for current information about the Website. ¶

mugs, ice buckets, and plates.

Madeira outsold all of the hand-painted dinnerware lines together in the early 1970's. You could purchase either a three candle holder in Madeira or a set of mixing bowls in Desert Rose or Apple for the same price! The 1970's saw a decline in the number of shapes offered in Desert Rose and Apple with no new pieces introduced. Madeira was a best seller with many pieces and shapes being introduced including a very large soup tureen and ladle.

Lifestyles had changed, Mediterranean was vogue from decanters to furniture. The pinks of the desert rose were considered grandmothers colors and the consumer became slave to the harvest gold and avocado appliance. Now, design has come full circle back, but this time the consumer buys not for what is "now" but for what is comfortable and what appeals to each individual choice of color. You can have harvest gold and avocado, and still be in style. Don't throw away that Madeira! It's not just grandmother's dinnerware. Collectors are finally seeing the quality and design of the madeira and hacienda shapes in dinnerware and the madeira and cabaret shapes in glassware, no longer ignoring them in favor of style or color. ¶

Franciscan Pottery Collectors Society Website on the Internet

The Internet highway is under construction, and the Franciscan Pottery Collectors Society is in the forefront.

Now on the Internet for over a year, the Franciscan Website is the largest and most comprehensive collectors Website available. With over one hundred pages, and over one hundred images, the Website has become a "virtual" information library. In fact, the Website does have a library which includes marks, patterns, and references available. Included on the Website is membership and subscription information, a sample of the 1996 newsletter, and the names of the membership of the Collectors Society with sustaining members and sponsors noted.

In the virtual library, there are brochures from 1984, 1975, and 1977. The library is one of the most important aspects of this Website. With a virtual library, it is possible to use the hypertext

protocol language (http) to organize and store information that is accessible to all computers, whether they be IBM compatible or Macintosh. The future of the technology is leading to the library to be available on cdrom.

Later in 1997, the Website will make limited access for the information seeker, with the library and it's contents available only to the membership. Also, members will be able to download the newsletter from the Website.

Never before has information been able to be easily accessed and used. The technology developed is being used by the Franciscan Society and is working well in it's mission of the preservation and promotion of the history of Gladding McBean and Franciscan. With the membership, this is becoming a reality before the beginning of the 21st century and hopefully will continue into the 21st century.

To visit the Website, go to:

<http://www.instantweb.com/~gmcb>

SF

Welcome to The Pottery Shop and Franciscan Pottery Collectors Society - Netscape

http://www.instantweb.com/~gmcb/

Go To The Pottery Shop | Go to The Franciscan Collectors

The Pottery Shop
Homepage

The Franciscan Pottery
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Homepage

What's New?

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FRANCISCAN
NEWSLETTER

Last updated January 1, 1997

Reprint From:
"Ceramic Industry," December, 1951

Names Behind Franciscan

Historically, Franciscan dinnerware dates from the early Thirties. Atholl McBean Chairman of the Board of Gladding, McBean & Co. and Fred B. Ortman, President, were seeking a product "balance wheel" to complement the firm's production of ceramic veneer, wall tile, roof tile, sewer pipe and refractories.

Under the leadership of Hobert R. Goodrich, now Chief Ceramic Engineer for the company, John Gednetz, former ceramic instructor at the University of Washington, undertook casting and forming experimentation on a stoneware-type body at the firm's Lincoln, Calif., plant. A. Lee Bennett, now Vice-President of the Gladding, McBean Southern Division, and Max D. Compton, Chief Ceramic Engineer for glaze production and control laboratories, were working at this time with Dr. Andrew Malinovsky on fast-firing talc bodies matured with a frit-flux.

Also at this time, Frederic J. Grant, who had headed Weller's, joined the organization and the combined efforts of the group launched the company's program of developing first, the one-fire type of talc-body earthenware named Franciscan Ware, and later, the highly successful Franciscan fine china which utilizes nepheline syenite as a flux component. Both products are now produced and marketed by the Franciscan Dinnerware Division of Gladding, McBean of which Grant is Vice-President and General Manager. Mary K. Grant, his wife, is head of the Design Department and has either directed the work or personally designed all of the lines since the creation of the name Franciscan. Harold Jacoby is Assistant General Manager.

Ray Conover is Southern Division Production Manager, George Najar is, Franciscan Earthenware Superintendent and Norman DeHoog, Superintendent of the Franciscan Fine China plant.

How Franciscan chinaware is produced

The Glendale, Calif. plant of Gladding, McBean combines mills, jiggering units, conveyors, dryers and kilns into a model of straight line output.

For some years prior, to World War II, Gladding, McBean & Co., Glendale, Calif., had been producing fine china dinnerware on a limited scale. Plans for broadening the operation had been made, but their completion was somewhat delayed by the onset of the war. However, the company took advantage of the war period to further perfect the shapes and patterns, as well as to improve further upon the lightness and strength of their nepheline syenite body, and emerged from the war period ready to assume a position of prominence with its famous Franciscan line in the fine china field.

For the exclusive manufacture of this ware, the firm built, in 1947, a single-level 90 x 250 ft. plant of steel and concrete construction. As it was equipped and fitted for china production, the plant became, and remains, a model in straight-line production flow.

Mills Body for Ware Quality

Milling is employed in preparing the china body, and two Patterson gear-head driven ball mills, one of 4,000 lbs. and one of 2,000 lbs. capacity, are devoted to the grinding of the raw materials. Slip is discharged from the mills with the help of low pressure air, and is passed through a Ferro Filter and across a 200 mesh Overstrom vibrating screen. China body pugs are produced from the milled and fawned slip for use in jiggering.

Automatic Units Aid Jiggering

In connection with the jiggering operation, the firm has designed a unique "apportioning" batt slicer and an automatic spreader. The cutting action of the slicer remains a hand operation, but measurement of the pug length and batt size is automatic, depending upon the setting of a ratchet geared to the slicer. The ratchet, which may be adjusted to obtain balls of various thickness, controls the movement of a 3 ft. long, 8 in. wide conveyor belt.

As the operator brings down the cutter, slicing off a bats, the ratchet moves the pug along the conveyor for the slicing of the next batt of measured, identical thickness.

The spreader is electrically driven and foot operated. When the foot control is pressed, the electrically driven head revolves, while the spreader arm, operated by an air cylinder, descends. An electric timer controls each cycle of this unit.

The Clements "stove room" rotary dryers used at the plant to receive the production from the two man jiggering teams are of aluminum sheet and angle-iron construction. Such a dryer holds 20 shelf racks or "cars," each car having 13 shelves of 5 ft. Length. Each shelf holds four plates-a total of 52 per car, or 1040 per dryer. The entrance station of each stove room is positioned directly behind the area of jigger operations, while the exit spur of the overhead rail is at right angles, extending from one side of the dryer.

Heating the Dryer

Heating of each dryer is done by two space heaters with operating temperatures at the heater between 1100 and 1200 degree F. Each dryer is equipped with a damper-operated stack of 18 in. diameter. A 24 in. diameter blower fan operates at floor level to force circulation of the warm air.

The jiggerman controls the timing of movement of the cars within the dryer by means of a foot-controlled air cylinder which pushes the car along on its circuit of the dryer and at the same time, permits withdrawal, at the exit spur, of a single car of dried ware.

The china plant uses a single 30 ft. long Clements straight-line dryer in addition to the stove room type. The china department also recently installed a Fiedler-built mangle dryer which holds 55

(Continued on page 4)

(Continued from page 3)

trays carrying a total of 275 dinner plate molds.

Casts All China Cups

In casting hollow ware shapes of Franciscan china, Gladding, McBean employs 15 casters, one-third of whom work on a second shift. All Franciscan china cups are cast, the technique having been made possible through the very close laboratory control of the casting slips. All slip from mold draining is rescreened on its return to the slip storage tank.

Inspection Follows Sticking

Statistical quality control moves in to sample ware from every stilliard coming from sticking and finishing operations. All ware is thus sampled by lot, operator by operator. An overall sampling of 100 percent of the production is thus afforded, the amount of samples themselves estimated as amounting to almost 10 percent of the production total. Failure of any ware to pass the statistical quality control specification set up for this inspection results in rejection of that ware.

A plant designed, 65 ft. long, twin tunnel Prouty-type kiln serves for both bisque and glost firing of the Franciscan china. Normally one tunnel is used for bisque firing at Cone 10, while the other tunnel fires the glost at Cone 5.

The china department operates another 80 ft. twin-tunnel kiln for flatware bisque firing, and a third 65 ft. twin-tunnel kiln solely for glost. The three kilns thus provide three tunnels for bisque and three for glost. All kilns are gas-fired. The kilns operate on cycles of 20 hours for glost and 18 for bisque to mature a total production of 120,000 dinnerware pieces net per month.

Sand Blast Smooths Bisque

Bisque ware is subjected to sandblast finishing, accomplished by use of a Schweitzer 25 ft. long sand blasting unit. All ware makes two passes of the machine, first for face finishing, after which it is manually reversed and returned through the machine for sanding of the back. The abrasive material used in the machine is 50-mesh aloxite-grain, screened to avoid any possible silica dust hazard.

The operation removes from the ware any particles from kiln furniture parting, and provides an extremely smooth and polished bisque surface.

A general sorting and inspecting department, employing a total personnel of 21, inspects both bisque and glost. In addition to inspection some hand-touch-up of bisque hollow ware is done, and paper separators are inserted for protection between glazed pieces preliminary to their travel to the decorating shop.

Sprays Two Applications

Inspected cups and flatware pass to a 22 ft. diameter circular spray machine, which has revolving spindles to accommodate 50 pieces at one time.

It is normal practice at the West Coast plant to have ware make two circuits of the machine to insure adequate glaze thickness, control of which is held to a tolerance within plus or

minus .001 of an inch.

Both varnish and water mount decals are used in the decoration of Franciscan fine china. Gladding, McBean pioneered in the study, development and use of water mounts on fine china with Morse Decal Co. Today the company draws upon three firms, Commercial Decal Co., Vitachrome Corp. and Morse, for its stocks of both types of decals; To the fast moving production, printed layout sheets of the decals are die cut, boxed and labeled, and the stored at the plant in a controlled atmosphere of 65 degree F. and 60 per cent humidity.

In the application of gold decoration all outside bands on hollowware and plate rims are applied by a Ryckman banding machine.

Inspectors Check 10% of Ware

There are a total of 25 hand-banders and decalers, and seven burnishers and sorters in the fine china's decorating department. A sampling by statistical quality control of finished ware from this department is so selected by stilliard lots as to provide constant check on each individual decorator. Again, so inters' is this production-wide sampling that it represents in itself 10 percent of the entire volume of ware produced.

The china plant recently installed a new Swindell-Dressler decorating kiln with a 36in. x 13-1/2 in. cross sectional firing area for maturing of gold decorations. The kiln is fired in all three of its zones: five bottom burners in the "preheat" zone; five bottom and three top burners in the firing zone and two bottom burner in the "cooling" zone.

The kiln accommodates 600 dz. pieces per 24 hr. day, firing on E 10-hour cycle at Cone 015. The ware is set on furniture on heat resisting steel trays measuring 36x35-1/2in.

Travel in the kiln is accomplished by use of 62 mechanized rollers of heat-resistant alloy bearing point of which are located along the out side of the kiln walls. The rollers are equipped with sprockets which engage a chain drive from a one-half h.p. electric motor equipped with E speed reducer and a Reeves variable speed transmission.

Following firing, the alloy trays, still carrying their ware, are shunted onto a roller-equipped mobile dolly for transfer to the burnishing operation. The dolly also transports the trays and furniture back to the kiln loading area.

Packing is a meticulous operation at Gladding, McBean. All ware is nested in shredded paper and packed in corrugated cartons which additionally have corrugated cardboard liners. All china is encased individually in sealed cellophane envelopes. So smooth-running is the entire packing operation that six packers are able to handle the combined output of earthenware and china which amounts to approximately 40,000 pieces net per day to make Gladding, McBean & Co. the largest manufacturer of dinnerware on the West Coast. ¶

Did You Know

In the 1970's, the Franciscan Price Lists listed for Desert Rose and Apple a Margarine covered dish? Never seen or documented, this would be quite a find. Also, they were to be produced in all of the madiera shape patterns. ¶

Membership Information

Franciscan Collectors Club Membership Levels

Sustaining Member \$35.00

Includes Membership Dues, and Subscription to the Franciscan Newsletter.

Supporting Member \$50.00

Includes Membership Dues, Subscription to the Franciscan Newsletter. For the collector who wishes to see the collectors club and newsletter prosper.

Sponsor, Corporate or Individual \$100.00

This select group includes Membership Dues, and Subscription to the Franciscan Newsletter. This individual or group wishes to advance the goals of the collectors club in the preservation and the promotion of the history Franciscan and Gladding McBean.

Newsletter Only \$20.00

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

Sustaining Members

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

Patrons

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

Membership Benefit Changes

All members are now able to have a presence on the Franciscan Collectors Club and Newsletter Website. The Website for online members is located at:

<http://www.instantweb.com/~gmcb>

Sustaining Members

Members who are sustaining members may be listed on the Website with their Name, Address, Phone Number and Email address as well as area of interest when requested. Members will not be listed with their address, phone or email unless they authorize the collectors club to do so.

If you would like to be listed on the Website, please send a request to the Collectors Club. You may change your information at any time.

Supporting Members

Supporting Members may submit, up to the size of a 3"x 5" index card, information including a business card or picture (of yourself or your favorite piece of Franciscan you collect). You may list your Name, Address, Phone Number, Fax Number and Email address. You may list your wants. No changes will be made until the next membership year.

Please submit on a 3"x 5" piece of paper or index card exactly what you wish to appear on the Website. The information does not need to be typed, we will type and format it for you. If you are using a business card, please send two cards. Pictures will not be returned unless you include a self-addressed stamped envelope and request the picture to be returned.

Sponsor Members

Sponsor Members may submit information for their own personal web page on the Website that can be accessed directly. Your name or business will be submitted to web search resources such as Excite and Yahoo so that people who access the Internet will be able to find a listing for you. You may submit any artwork or personal/business information for your personal Website. You are encouraged to advertise your wants, and whether you trade or sell. You may submit inventories of up to two pages single space typewritten which will be placed on your own personal Website. You may submit pictures that will be scanned and placed on your Website of items you wish to trade, buy or sell. If you wish to change the information on your Website, you may do so for \$25 per change. It is advisable for shops & businesses to change for sale advertisements every month. The limit for your Website is about the size of three 8-1/2 x 11 pages.

Please send the information you wish to have placed on your Website. The Collectors Club will format and type all information to present you professionally on the web. If you wish to have anything returned to you, please send a self-addressed stamped envelope.

Members please submit your information to:

Franciscan Collectors Club
8412 - 5th Avenue NE
Seattle, WA 98115

Or Email gmcb1@aol.com or gmcb@ix.netcom.com

All members may upgrade their membership at anytime. All you have to do is to pay the difference in membership level. For instance, a sustaining member may become a Sponsor by sending a request to upgrade with a check for \$65. Franciscan Dealers are highly encouraged to get their "web presence" by upgrading. Newsletter only members may also upgrade at anytime to become a member. ☞

Reprint of the Report on Marks by Otto Lund, 1962

IDENTIFICATION MARKS & SPECIAL STAMPS

GLADDING, McBEAN & CO - FRANCISCAN DINNERWARE DIVISION

The following pages contain an attempt to establish a record of trade-marks and other identifications, used on products manufactured by Gladding, McBean & Co. at the Franciscan Dinnerware Division.

Sources of information include the Archives, the Franciscan Shop, the Pottery Deco Department, the China Deco Department, the Mold Shop and the Decal Vault.

Individual persons contributing to this survey are: William A. Newhall, Verne W. Boget, Frank A. Dick, Joseph Lutge and Florence Barnes (Decal).

All backstamps and trade-marks listed herein has been found on the products, except otherwise stated. This does not include special stamps, since no samples are available. In such cases, we depend on records only.

Pottery and China made for Max Schonfeld was shipped out without identification, although one Earthenware sample found in the archive, suggest that some ware may have been stamped. His trade-marks was MS in script.



Earthenware backstamps from 1940 onward were reported in an inter-office memorandum signed by George Najjar, November 2, 1954, and again in another memorandum signed by Cliff Stowell, April 23, 1959. When no other description is given, the stamps are printed in ink.



MADE IN
U.S.A.

MADE IN
U.S.A.
J

The stamps at the left are found on ware manufactured by Gladding, McBean & Co. since 1934. Two sizes are identified with, or without, the additional "Made in USA." The stamp "Made in USA" is also found in two sizes, very often without other identification. The smallest is still in use in the Earthenware Department.

The following listing include all ware made prior to 1941, on which these stamps most likely may be found.

GLADDING, McBEAN & CO. PRODUCTS AND PATTERNS

MADE FROM 1934 TO 1940

	<u>Year Discontinued</u>
1934 - Tropico Art Ware	1937
Garden Ware	1936
Cielito Art Ware	1937
Cocinero Ware	1938
Florist and Florist Special	1941
Coronado Art Ware	1942
Coronado Table Ware	1954
El Patio Table and Art Ware	1953
1935 - El Patio Nuevo	1936
Franciscan Ruby Art Ware	1936
1936 - Capistrano Art Ware	1942
1937 - Avalon Table Ware	1938
Avalon Art Ware	1942
Aurora Art Ware	1942
Catalina Art Ware	1941
Encanto Art Ware	1939
Montecito Table Ware	1942
Padua I (Underglaze deco, MP7)	1942
Rancho Table Ware (Catalina)	1940
Del Mar	1938
Del Oro	1938
Mango	1938
Willow	1942
1938 - Kitchen Ware (succeeds Cocinero)	1941
Ox Blood Art Ware	1942
Hawthorne	1942
Fruit (light blue and blue decal)	1939
Encanto Art Ware	1940
1939 - Geranium	1942
Padua II (Overglaze raised enamel)	1942
Rancho Duotone	1941
1940 - Floral Art Ware	1942
Saguaro Art Ware	1942
Metropolitan Table Ware	1942
Victoria Service	1941
Apple Table Ware	To Date



TROPICO POTTERY, located on Los Feliz Boulevard, Los Angeles County, made a line of sewer pipe and garden items, competitive to Gladding, McBean & Co. in the Southern California area. It was acquired by Gladding, McBean & Co. in 1923. From April 15, 1935, to December 31, 1937, Tropico Pottery produced a line of art ware, mostly large mixing bowls, some of which were stamped with the stamp illustrated at left. One such bowl is found in the archive.

Catalina Pottery originally started on Catalina Island in 1930. The name CATALINA ISLAND was inscribed with a pointed tool individually on each piece of ware produced. Other impressions were made in case-molds at a later date. Gladding, McBean & Co. purchased Catalina Pottery on April 1, 1937. This included the ware in stock, the molds and the right to continue the name. From then on the Catalina identification also appeared printed in ink.

Catalina Catalina
 Island CATALINA

Impressions made with a pointed tool

CATALINA CATALINA
 CATALINA ISLAND
 624

CATALINA
 660
 D

Impressions made in case-molds. Also a cactus holder in the form of a cat, imprinted LINA on the side (C-552).

CATALINA
C 806
POTTERY

CATALINA
RANCHO

Impressions made 1937

CATALINA
MADE IN
U.S.A.
POTTERY

CATALINA
POTTERY

CATALINA
REG. U.S.
PAT. OFF.
RANCHO

Backstamps printed with ink 1937 to 1942

The trade name "FRANCISCAN POTTERY" was in use in 1934, and the first picture catalogue by that name came out in 1935.



MADE IN
U. S. A.



MADE IN
U. S. A.

The first backstamp to indicate the Franciscan name was a square box with the capital letter "F."

Two sizes of this stamp were used on all Earthenware lines for a period of nine months in 1938.

FRANCISCAN
POTTERY

FRANCISCAN
WARE
MADE IN U. S. A.

The stamp FRANCISCAN POTTERY replaced the big "F" (not found on any product). It was later changed to read "FRANCISCAN WARE" which supposedly added higher prestige to the product.

The stamp spelling out Franciscan Ware was used on Earthenware dinnerware in 1939.

2nd RK

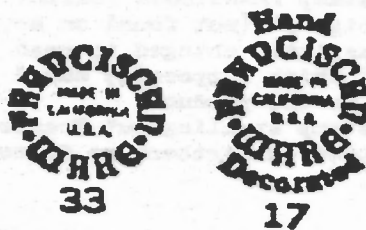
Two stamps were used in 1939 with acid on decorated second grade ware by the Franciscan Shop, to protect our dealers against false claims. The first stamp was replaced with the less conspicuous RK, which stands for "run of kiln." The acid partly dissolved the glaze and left a colorless imprint. This practice was discontinued after only one or two months, when it was found that acid fumes also left marks on the face of the ware when stacked for storage.

From 1941 to 1950, Franciscan added the following ware to the existing Earthenware lines.

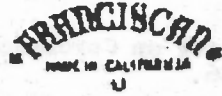
	<u>Year Discontinued</u>
1941 - Wishmaker Table Ware	1941
Tiger Flower (MP 21 and MP 24)	1942
Desert Rose Table Ware	To Date
1942 - Wild Flower Table Ware	1942
Reseda Art Ware	1942
Angeleno Art Ware	1942
Polynesian Art Ware (revival of Encanto)	1942
1948 - Ivy Table Ware (1500 line)	To Date
1949 - Fruit Table Ware (1400 line hand deco)	1954
Tiempo Table Ware	1954
1950 - Poppy Table Ware (1600 line)	1952



These stamps were used from 1940 to 1947.



These stamps are the same as above except that numbers were added to the bottom for identification of the worker. They were used from 1947 to 1949.



This stamp was used from 1949 to February 1953.



Artwork for this Earthenware back-stamp was found in the design file. Traced through a purchase order number, it has been dated midyear 1952. It has not been used.



This stamp was used from February, 1953, until July, 1958.



This stamp started in 1953 and was discontinued in 1958. The patent number is used on the 1811 dinner plate only.



This stamp was added in February, 1954, and was used until July, 1958.

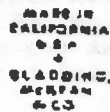


These two stamps were found in the design file and may never have been used. It is possible, though, that the one marked "Coronado" could have been used with the insert:

Made in California U.S.A.

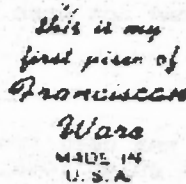
Gladding, McBean & Co.

Dated 1954





This stamp was used on Coronado only from 1954 to 1956.



This stamp was used on the child's cup and the child's plate, sold only as special prepack. (734 and 759 Apple, and 834 and 859 Desert Rose)



With the expansion of the Dinnerware Division in 1958, this stamp became one of a group of five more distinctive trademarks, emphasizing the name FRANCISCAN.



This stamp with relocation of © and ® was in use late 1960. The patent number is used on the 1811 dinner plate only.



The stamp was revised again and used in this form beginning January, 1961. The © and ® is moved to the upper part of the stamp. The patent number is used on the 1811 dinner plate only.

1 27 4 2

This stamp is used on hand painted Earthenware only. The letter identifies the day of a month, each month beginning with the letter A. The following two numbers refer to the decorator, and the last two numbers give the year. This system started in 1944 or 1945.

The first China patterns came on the market May 1, 1942, they include:

	<u>Year Discontinued</u>
Arcadia Blue	1952
Arcadia Green	Inactive
Arcadia Maroon	1952
Arden	1952
Beverly	1952
Cherokee Rose (three patterns)	1952
Crenoline	1951
Del Monte	Inactive
Fremont	1951
Gold Band 301	To Date
Laguna	1951
Mountain Laurel	1951
Northridge (groundlay spray)	1949
Shasta	1952
Westwood	1961
Woodside	Inactive

Masterpiece China succeeds Franciscan fine China and came on the market in 1958 with two patterns:

Acacia (yellow rim)	Inactive
Debut (coupe)	Inactive

Family China came on the market January 1, 1958. The initial patterns include:

Radiance	Inactive
Sycamore	Inactive
Indian Summer	To Date
Spring Song	To Date
Winsome	To Date

Cosmopolitan China came on the market in January, 1959. The initial patterns include:

Capri	1961
Lucerne	1961
Malaya	1961
Nassau	1961
Newport	1961
Tara	1961
Trianon	1961
Valencia	1961

Whitestone Ware came on the market in January, 1959. The initial patterns include:

	<u>Year Discontinued</u>
Happy Talk	To Date
It's A Breeze	To Date
Marry-Go-Round	To Date
Pink-A-Dilly	To Date
Swing Time	To Date
Twice Nice	To Date

Franciscan Porcelain came on the market January, 1961. The initial patterns include:

Glenfield	To Date
Melrose	To Date
Simplicity	To Date
Snow Pine	To Date
Talisman	To Date

On the following pages are listed all the stamps used on the lines mentioned above. On most of them the actual decal is available. For Cosmopolitan China, Whitestone Ware and Franciscan Porcelain, we have used illustrations from the design file or from advertizing material.

*

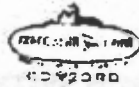
Under special stamps, we have listed all the trade-marks used on Gladding, McBean & Co. products, that we know of at this date.

*

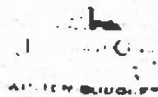
The last pages are reserved for a description of Name Plates used for identification at point of sale and for Company gifts made by the Franciscan Dinnerware Division.



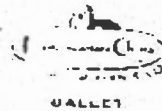
This stamp was used on all China from 1941 to 1947. (decal)



This stamp was used from 1947 to 1953. (decal)



This stamp was used beginning 1953. (decal)



In 1954 copyrights and registration marks were added to all Earthenware stamps. The first China stamps to carry the © and ® came out January, 1955. (decal)



This stamp was used on China Art Ware named "Contours" from July, 1955, to December, 1956. (decal)



This stamp started in 1958 as one of the originals in a group of five more distinctive trade-marks, emphasizing the name FRANCISCAN. (decal)



Relocation of © and ® came into effect January, 1962. (decal)

Family China



This first stamp for Family China may not have been used. It was recommended as one of the original five, started in 1958.



All initial Family China patterns carry this stamp with the © and ® located at the bottom. It was used from 1958. (decal)



With © and ® moved to the upper part of the stamp, this stamp came out April, 1961, and is now in use. (decal)

Cosmopolitan China



This stamp, one of the original five, was used from 1959 to July, 1961, when the line was discontinued. (decal)

Whitestone Ware



This stamp, used from 1959 to 1961, is one of the original five, emphasizing the name FRANCISCAN.



The © and ® were relocated in 1961 and is now in use.

Franciscan Porcelain



This stamp in use from July, 1961, to date. (decal)

SPECIAL STAMPS

OVEN
NASCO
 PROOF

Records found in the Mold Shop list ware made for National Silver Co. since 1934. (Casseroles and lids, and also a pie plate)

T. P. Co.

Special ware sold to Florist, 1935 to 1939.

PARMA

Par Soup (cup, lug soup and ramekin) made for Gordon-Allen in 1937 as premiums only. Impressed in ware.

S P Co

Special Ware made for Southern Pacific Railroad 1937, the "Daylite" trains between San Francisco and Los Angeles. (The 1000 line MP 21, coral)

PUEBLO
 MADE IN
 U.S.A
 POTTERY

The Pueblo Pottery stamp was used on ware sold as premiums only 1938 and 1939. The stamp is similar to the Catalina stamp.



This paste-on sticker was used as additional identification, on all ware marked "Catalina" from 1937 to 1941. (Blue on silver)



This paste-on sticker was used, as additional identification, on Earthenware from 1937 to 1941. (Red on gold)

PULLMAN
 CO.

Possibly used on a special vitreous hotel line, the 1100 series, sold in 1939.

MARY LOUISE

Made for J. W. Robinson's Tea Room, Los Angeles, in 1939.

FRANCISCAN
MADE IN CALIFORNIA
BARKERTONE

Montecito Ware (two-tone) made exclusively for Barker Brothers in 1939 and with special glazes sold at the Golden Gate International Exposition.

"California Manor"

Special China backstamp in script. Approximately 3 inches long - is not available. It was used on a special pattern made for a local designer "Fay Elleston?" Probably around 1939 or 1940.

CAROLE STUPELL
LTD.

El Patio, matt glaze earthenware, shipped to New York in 1940.

carole stipell m.

Also a decal backstamp used on groundlay china patterns.

TIFFANY
Arcadia Gold

Decal backstamp used on china made for Abbey Rents, Los Angeles, in 1947. Not available.

WILSHIRE
EL CAMINO CHINA
MADE IN U. S. A.

This stamp is used on gold banded china made for Franciscan Shop only. Stamped in gold.

EL CAMINO
CHINA
MADE IN U. S. A.
"California Wheat"

This stamp is used on second grade china, California Wheat, hand decorated in gold, and sold in the Franciscan Shop only, stamped in gold.

EL CAMINO
CHINA
MADE IN U. S. A.
"California Wheat"

The larger stamp, found in the China Deco Department, has not been used.

EL CAMINO
CHINA
MADE IN U.S.A.

This stamp is used on Encanto Nuevo second grade blanks, decorated with machine band platinum, dinner plate only. Started in 1955, it is sold in the Franciscan Shop. Stamped in platinum.

MADE IN
U.S.A.

This stamp is used on El Camino China, platinum band 606. Sold in the Franciscan Shop from 1955 to present. Stamped in platinum.

FRANCISCAN NAME PLATES

Franciscan products were identified at point of sale by placement of Name Plates or Plaques, carrying the name of the line, and also the name of a pattern.

FRANCISCAN CHINA RENAISSANCE

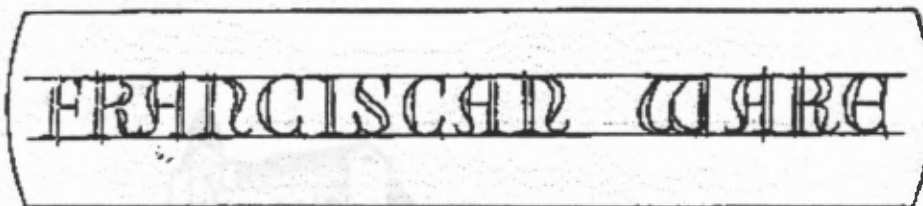
The first name plate to identify Franciscan China was used from 1941 to 1947. This plaque was a cast triangular tube, closed at both ends. One side had a hole in the center and was not glazed, the two other sides were glazed, and one of them carried the decal, including the name of a pattern. The size of this plaque was $4 \frac{1}{4}$ inches long, $1 \frac{1}{2}$ inches wide and 1 inch high. A sample of this plaque with the name "Frank Dick" is found in his office.

FRANCISCAN *Fine* CHINA MESA

The Franciscan China decal was revised to read: FRANCISCAN fine CHINA, plus the pattern name. The new decal was used on the same plaque as above from 1947 to 1953.

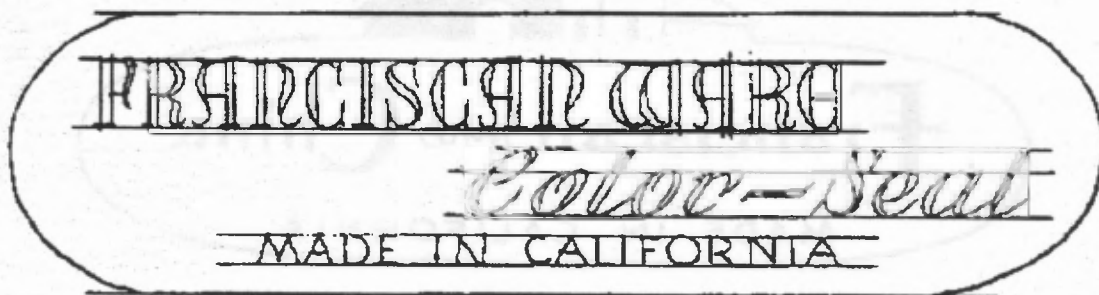
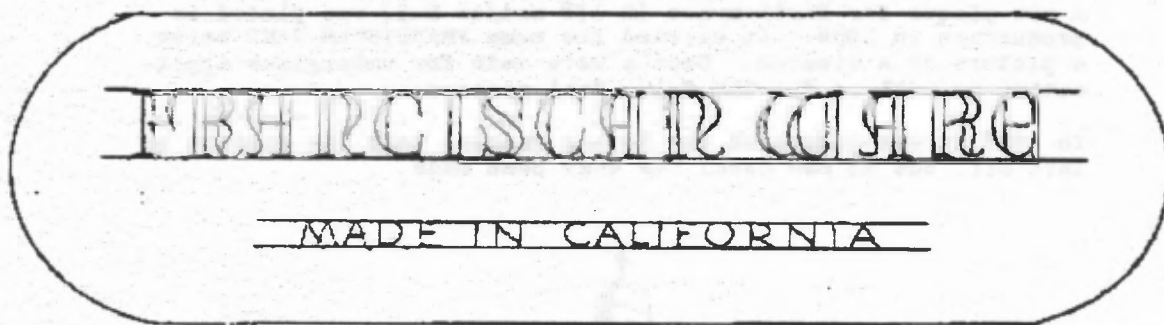
A new plaque, $7 \frac{1}{2}$ inches long, $1 \frac{3}{4}$ inches wide, and $1 \frac{1}{8}$ inches high, was cast in 1954. Samples were made, but never put into production. This plaque was later (at the request of J. W. Mahoney) used as desk plates for secretaries in higher office and for receptionists. One sample is in the main lobby and a few blanks are in the Design Department.

Preliminary artwork for a new type name plate was done in 1954. Some of that artwork was found in the design file.

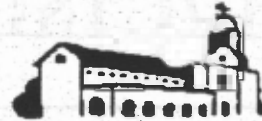


A flat cast with a brace stuck on to the back was considered for Franciscan Ware (possibly X-568). This was never made.

A flat cast, similar to the one mention above, with shrinkage for china was made (possibly X-569). The writer recalls seeing samples of this plaque, but no artwork for the decal was done.



A larger name plate (X-548 R) had rounded ends. It was originally started as a round disk, but had been elongated. Two suggestions for decals to be used on this plaque were found in the design file and are illustrated above. Samples of this plaque were made but never put into production.



FRANCISCAN WARE

A new plaque for Earthenware (S-178 and/or B-5) was placed in production in 1954. It carried the name FRANCISCAN WARE below a picture of a mission. Decals were made for underglaze application as well as for the Color Seal process.

In 1955 it was suggested (by Norman Hansen) that the mission be left off, but no new decal has ever been made.



Franciscan *fine* China

MADE IN CALIFORNIA

The enlargement of a china backstamp was made into a new plaque in 1954 (X-564 and/or S-175). Samples were made and decals proofed, but only a few plaques were produced.

Franciscan *fine* China

A new plaque for china was made in 1955 (S-177 and/or A-10). The decal "Franciscan fine China" was redesigned to fit this shape.

Contours



The "Contours" decal was designed for the same plaque as above, to be displayed along with the Art Ware of that name in 1959.

COMPLIMENTS OF GLADDING, McBEAN & CO.

**FRANCISCAN
+ + POTTERY**

This large stamp was used on Gladding, McBean & Co. earthenware ash trays as a gift to dealers in 1939.



GLADDING, McBEAN & CO.

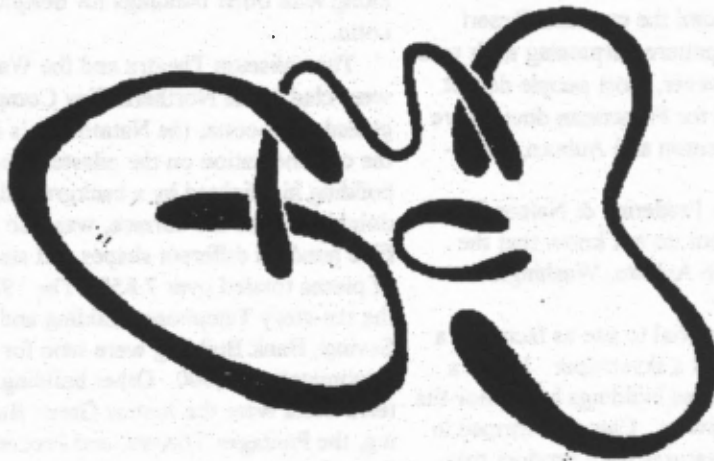
OFFICE

This decal, found in the Decal Vault, was used on a small ash tray for office use only, probably one of Max Schonfeld's shapes, somewhere between 1941 and 1947.



Gladding, McBean & Co. invited employees, their families and relatives to see the plant at an open house in 1950. All visitors received an Ivy ash tray with this backstamp.

The "75th year" decal was used on an ash tray (C-91) as a Company gift in 1950.



This decal (GMCB) was used on an ash tray (C-1) as a Company gift, Christmas 1953.

Otto Lund

Otto Lund
April, 1962

Editor's Note:

In 1962, Otto Lund researched and compiled this report of all marks, past and present, for the merger of Gladding McBean and the Lock Joint Pipe Company. Although this report is extensive, it is not totally inclusive of all marks used by Gladding McBean prior to 1962.

For marks after 1962, see Delleen Enge's books - Franciscan, Franciscan Hand-Painted, and Franciscan Plain & Fancy, her newest book released this year.

Washington State Green River Valley Clay Becomes Architectural Terra Cotta

Most people can recognize Desert Rose or Apple Franciscan dinnerware. The brightly hand-painted dinnerware became a trademark for Franciscan from 1940 until the present. Desert Rose Franciscan was the largest sold pattern surpassing such well known patterns as Blue Willow. However, most people do not realize that the clay and minerals used for Franciscan dinnerware came from mineral deposits around Renton and Auburn, Washington.

Most people recognize the former Frederick & Nelson Department store in downtown Seattle, but do not know that the facade made of terra cotta was made in Auburn, Washington at the Northern Clay Products Company.

Terra cotta was a cost effective material to use as facing to a building and light weight enough to clad a skyscraper. It was a replacement for brick or granite that faced buildings built prior the turn of the century in the Pacific Northwest. Clay was formed in molds, glazed, and fired at high temperatures for a product that became known simply as terra cotta. Besides the facing for buildings, clay was formed for roofing tiles, sewer pipes, and even garden ware jardinières. Glazed or unglazed, these products became a backbone industry for such communities as Seattle, Renton and Auburn.

The history of clay, brick, and terra cotta production was a major force in the building of the Pacific Northwest from Bellingham to Portland, Oregon, from Seattle to Spokane and in many cities and towns in Washington, Oregon, and British Columbia. The Pacific Northwest produced the products necessary to build towns and cities. Prior to the production of clay products in the Pacific Northwest, all clay products were transported at great cost from the East Coast.

The first local clay industry begins around 1905 in Renton and Auburn. In Auburn, a group of enterprising business men started a pottery and stoneware plant which was named Meade Pottery.

In 1906, Samuel Geijsbeek organized the Denny Renton Clay and Coal Company. Geijsbeek is known for his Utopian artware line for the J.B. Owens Pottery Company in Zanesville, Ohio as Manager of the Art Department. He is also known as organizing the American Ceramic Society. The Society is headquartered in Columbus, Ohio and is still very active. He is noted for manufacturing the first terra cotta produced in the Pacific Northwest. Samuel Geijsbeek later was manager of the refractories department of Gladding McBean & Company in Seattle from 1927 to 1930. He died in Kent, Washington in 1943 at the age of 73.

In 1908, after a visit of official of the Winkle Terra Cotta Company of St. Louis, Missouri, Meade Pottery joined with the Winkle firm in forming the Northern Clay Company. Samuel Geijsbeek was the assistant superintendent and chemist for the Winkle Terra Cotta Company from 1903 to 1906 and may have arranged this meeting. The pottery which was located where the Northern Pacific "Y" stood was taken over and the plant moved to it's new site at Third and A Street Northwest. Early in 1910, Paul S. MacMichael became associated with the company and

later became President of the local plant.

"The Northern Clay Company dug it's clay from fifty acres of company property along the Green River about eight miles north of the plant. The clay was hauled by wagons to the factory, which consisted of three terra-cotta kilns and one fire brick kiln, along with other buildings for designing, molding and drying terra cotta.

The coliseum Theatre and the Washington Securities Building were clad in the Northern Clay Company's white satin-finished glazed terra-cotta; the Natatorium's ivory white terra-cotta, with the ornamentation on the pilasters and lower portions of the building highlighted by a background of golden yellow and green dolphins above the cornice, was also furnished by the company. Five hundred different shapes and sizes were used and the number of pieces totaled over 7,850. The 1920 terra-cotta contracts for the ten-story Telephone Building and the Washington Mutual Savings Bank Building were won for a combined amount of approximately \$50,000. Other buildings using Northern Clay's terra-cotta were the Joshua Green Building, the Securities Building, the Pantages Theatre, and Frederick & Nelson Department Store."⁽¹⁾

In 1925, the Gladding McBean & Co. from Lincoln, California, the largest producer of clay products on the West Coast, became owner of the Northern Clay Company including the Auburn Plant. Gladding McBean & Co. was chartered in California in 1875 and in 1925 had ten plants in California, Oregon, Washington, Montana and British Columbia, operated two hundred kilns, and employed over two thousand workmen. The name and personnel of the Northern Clay Company was continued after the purchase. Mr. MacMichael remained with the company and became a Vice-President of Gladding McBean. A. Lee Bennett also remained with the company as chief chemist. Later in 1936 he would become Vice-President, Southern Division of Gladding McBean & Co. Willis E. Clark, widely known in the brick and terra-cotta industry in the Northwest was added to the sales force. Sales offices were opened in Seattle in the Dexter Horton Building and in Portland in the United States National Bank Building to handle the product from both the Northern Clay Company and Gladding, McBean & Co.

The plant grew to ten times it's original size, employing from 75 to 100 men and acquiring nearly five acres of land. A payroll of \$15,000 was paid out monthly at the plant. Equipment and fixtures were valued at \$100,000.00 and the plant produced an average of 250 tons of clay products a month. Such buildings as the Dexter Horton, Olympic Hotel, Northern Life Securities, and the Federal building were supplied with architectural terra cotta.

In 1922, Gladding McBean acquired the Tropicco plant in Glendale, California to produce terra cotta products, tiles and dinnerware. The dinnerware line was expanded in 1934 and began to produce the well known patterns of Franciscan dinnerware such as El Patio and Coronado and later to produce in the 1940's, Desert Rose and Apple. Clay was used in the production of dinnerware from the mines of Northern Clay Company.

In February of 1927, Gladding McBean & Co. took over the

(Continued on page 27)

(Continued from page 26)

Denny-Renton Clay & Coal Co. of Seattle. The purchase included all properties of the Denny Renton Clay & Coal Company which were the Taylor, Washington mines and plant and the Mica, Washington plant near Spokane. Raymond R. Smith, who was the manager of the company's brick and tile department in San Francisco came to Auburn to superintend the Denny operations. Smith was with the Denny plant from 1909 to 1925. Beyond this, there were no changes to the Denny organization.

In 1927, Northern Clay Company's name was changed to Gladding McBean & Co., Auburn Plant, and the Denny Renton Clay & Coal Company's name was changed to Gladding McBean & Co., Renton Plant.

Also in 1927, Gladding, McBean & Co. closed their plant at Van Asselt, Washington, only finishing up some local contracts. The work previously done there was moved to the Auburn plant to which most of the workmen were transferred. The company also had clay pits at Sumas and Cummer, Washington.

From an article that was the weekly motorlog appearing in the Seattle Star, March 21, 1929, the Auburn plant was visited by staff writer Harry B. Mills.

"The parking strip has been planted to grass and holly trees, the latter having achieved a growth of about 12 feet above the ground. While many of the samples are shown through photographs of the finished product as actually used in buildings, still another important exhibit has been set up in a little garden back of the office, with three walled sides, grass and shrubbery. Here panels along the walls allow for showing many colorful samples and the pillars and garden pieces are seen as they would appear in attractive home surroundings.

Three clays secured from Green river deposits, one type which is shipped here from California and ground and pulverized fire brick are the main components of terra cotta. These are fed from automatic hoppers on to a moving belt which takes the whole combination into mixing tumblers where water and a small percentage of barium carbonate is added.

When this whole has been thoroughly mixed it is ready for pressing into molds with color added or not as the particular job may call for. These colors are ground right in the plant and the whole world is drawn on for these various glazes. They are ground uniformly on an upper floor, go into tanks and are drawn off on the floor below (the pressing room) as needed.

The pressed product is then fired for 96 hours at an even temperature when it is ready to step out and assume its place in the structures which house our modern business laboratories.

The very first step is the passing along to the drafting room of the architects drawings or the artist's plans. Oftentimes these creative minds have failed to allow for the peculiarities of terra cotta, and whole plans must be drawn up on the scale of one foot and seven inches to every foot desired in the finished product.

This allows for the shrinkage which comes in the firing of the pressing units. These plans then go into the modeling room. Here under the watchful eye of Louis Shubert, head modeler, a force of four artists work out in actual clay the designs which have been prepared by the drafting room. This oftentimes is very

delicate work requiring the use of a human model.

The clay model then goes into the plaster of paris room where it is coaxed by another group of highly skilled workmen to a uniform thickness. From this the cast is made which is used in the pressing room.

On the day of our visit, a set of models for decorative friezes for the Medical and Dental building being erected in Vancouver were drying. The New Orpheum, Medical and Dental building, American Automobile Co., Marlborough Arms apartments and many other of Seattle newer structures also used these terra cotta decorations."⁽²⁾

... Louis Shubert, head modeler, came from Austria around 1904 at the same time as the St. Louis Worlds Fair. His daughter Emily was born during the Worlds Fair and her face was used as a model for his terra cotta work.

Louis lived in Seattle near Garfield High School and commuted on the Interurban from Seattle to Auburn daily.

Using his notebook he would sketch out a work order from an architect or builder and detail the amount of the piece would require in modeling. Some of the sketches would have probably been used as a general idea for a terra cotta project. This sketchbook and a photograph album entitled Northern Clay Company Plant Views, 1913 as well as other photographs are in the collection of the White River Valley Historical Society donated by his grandson.

After gradually laying off their employees because of the lack of work and overhead at the plant, the Auburn plant of Gladding McBean & Co. was closed in December, 1932. This was due to the many floors of empty space in the buildings throughout the country during the crisis of the Great Depression. The only building built with terra cotta from 1930 through the 1940's was the Woolworth building in downtown Seattle.

All operations were consolidated with the Renton plant turning out brick with the Taylor plant producing sewer pipe and the Mica, Washington plant specializing in the output of common and face brick. All Washington plants operated on a limited schedule. The Taylor coal and clay mines and the town were condemned by the Seattle Water Department in order to include the area inside an expanded watershed.

Gladding McBean & Co. built new offices and a warehouse on Elliott Avenue in Seattle in 1954 as well as a new lab building for the Renton facility. The company continued to operate as Gladding McBean & Co. until merging with Lock Joint Pipe Company in 1962 to become known as International Pipe & Ceramics Corporation later changing the name to Interpace.

Interpace sold the Lincoln, California Gladding McBean plant in 1977 to Pacific Coast Building Products. The Glendale, California dinnerware & ceramics division was sold to Wedgwood in England in 1979 and the plant was closed in 1984 with production moving to the Johnson Brothers division of Wedgwood.

Gladding McBean continues to produce architectural terra cotta, roofing tiles, and sewer tiles in Lincoln, California, one of the few remaining terra cotta plants in the United States today.

In 1990 Gladding McBean began to reproduce its line of gar-

(Continued on page 28)

The Franciscan Collectors Club

Membership News

This is the second membership year of the Franciscan Newsletter and collectors club. The collectors club, officially known as the Franciscan Pottery Collectors Society (FPCS), is devoted to the preservation and advancement of the history of the Gladding McBean Company and its trademark Franciscan.

The Franciscan Newsletter issue Vol. 2, No. 1 was the only newsletter issued in 1996. The membership year does not end until four issues of the newsletter have been published.

You, as a member, are encouraged to become involved, either in submitting articles or promoting the club and newsletter.

Without your help, the Franciscan Pottery Collectors Society and newsletter may cease to exist. Most newsletters in the pottery collecting field have met their demise within the first year, many after the first issue. Let us not have this happen to us. Your commitment is essential for the future, you are the reason why the Franciscan Pottery Collectors Society exists today. ☞

-James Elliot, Editor

Other News for the Franciscan Collector

Franciscan Club member Marilyn is interested in organizing a pottery/dinnerware club in the Los Angeles area. Currently being planned, she hopes to have the club open to collectors of Franciscan Pottery, as well as other potteries and dinnerware. You can contact Marilyn at (818)-783-9120, PO Box 57943, Sherman Oaks, CA 91413, or online BM2Colect@aol.com

Are you online and use America Online (AOL)? The collectors online site is the best one for Franciscan collectors. Go To Keyword: Collectors, then to Pottery Collectors, then to Franciscan Pottery & Dinnerware. Many newsletter subscribers and members read & add to the discussion group. The discussions are lively and informational. Topics have included items for sale (Apple, Desert Rose, and others) to wanted to buy. Questions are asked and answered by the chat group. Since America online has gone to a flat fee rate of \$19.95 per month, many collectors are no longer bound by time limitations. This includes access to the internet when you can view the Franciscan Newsletter Website as well as the Website for Franciscan Dealers Online - currently including Reba's Classic Ceramics and Patrick Barry's & James' Elliotts The Pottery Shop in Seattle. ☞

Franciscan, Plain & Fancy

Delleen Enge's new book Franciscan, Plain & Fancy is now available. A complete look at patterns not included in her previously published books Franciscan, and Franciscan Hand-Painted.

Includes Starburst, Metropolitan, Hacienda, Picnic, and many more patterns. Copies can be ordered from Delleen at 154 E. El Roblar Drive, Ojai, CA 93023. Price is \$19.95 plus \$3 for Priority Mail. California residents add your sales tax. ☞

Franciscan Gossip

From the Franciscan Message Board on American Online:

There was a marriage between a Apple butter top and bottom. The conversation online was carried on for awhile until they were matched up. Reportedly they are living in wedded bliss happily ever after. Almost all butter tops and bottoms fit. However this is just for butterdishes. Now cookie jars are another matter entirely! Most dealers have list upon list of wants for Apple & Desert Rose cookie jars, teapots and marmalade jars. Fitting them is sometimes very difficult so be careful when trying to "marry" these pieces. The best advise is not to buy a lidless item unless you know where the lid is and vise-versa.

From Dealers & Collectors:

Elliot's 20th Century California Pottery, in Seattle, Washington, is happy to announce their name change to The Pottery Shop. In changing their name, they also are carrying a variety of pottery from the US, as well as modern scandinavian design of the 20th century.

Reba's Classic Ceramics, also in Seattle, Washington, has just returned from a trip to Dallas where she assisted Hilda Pritzker, who specializes in Roseville and Rookwood, do a show in Texas. Reba had the opportunity to visit Carl Gibbs and his shop California Connection in Houston, Texas. Carl specializes in Franciscan and Metlox. She reported that he has alot of stock on hand and if you are ever in the Houston, Texas area, be sure to visit him.

Steve Kormanyos, who lately has been hosting a dinner for Franciscan collectors visiting the Portland Expo in Portland, Oregon, recently aquired the much sought after Monticeto Octagonal centerpiece with handles in gray. It is a marvelous piece to see in person.

Dealers & Collectors - If you have news to share send it to the Franciscan Newsletter, 8412 - 5th Avenue, Seattle, WA 98115. ☞

(Continued from page 27)

den ware with the original molds & methods that have not changed since the plant began. However, the glazes have been reformulated to adhere to new environmental regulations and closely match those made in the past. The plant also has the molds used to produce the architectural terra cotta and has reproduced many pieces in the restoration of our countries terra cotta heritage.

Sources:

- (1) Impressions of Imagination: Terra-Cotta Seattle, Allied Arts of Seattle, Inc. 1986.
- (2) "Paper Tells Interesting Story of Local Industry," Auburn Globe-Republican, March 21, 1929.

Note:

This article written by James Elliot originally appeared in the White River Journal, A Newsletter of the White River Valley Museum (Auburn, Washington), July, 1996. ☞