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JANUARY 2021

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Volume 49, Number 1



Coors Western Art Exhibit & Sale Announces Virtual Show and Sale



The National Western Stock Show CEO, Paul Andrews, announced the postponement of the 2021 National Western Stock Show until 2022. However, the 2021 Coors Western Art Exhibit & Sale will proceed, albeit virtually, with online auction events.

As one of the flagship events of the National Western Stock Show and one of the largest fundraisers for the National Western Scholarship Trust, the Coors Western Art Exhibit & Sale is proud to continue the show's dedication to contemporary Western art even during these uncertain times.

Events and Details:

- January 5, 2021, virtual opening and online sale
- Show and sale runs through January 24, 2021
- Featuring 71 contemporary Western artists

Veering from the path, there will not be a featured artist for 2021. Instead, we will be spotlighting our past featured artists, including William Matthews (1994), Karmel Timmons (2008), Quang Ho (2014), and Sophy Brown (2020). For a full list, please go to www.CoorsWesternArt.com

New artists: Evelyn Gottschall Baker, Jay Moore, Dan Sprick, Jared Brady, S.M. Chavez, Chauncey Homer, Anita Mosher Solich, Ouida Touchon, Rick Young. To see the entire list of artists and their work, please go to www.CoorsWesternArt.com.

As in the past, a separate show, the Young Guns of the National Western Stock Show, will also host an on-line event and sale on December 10, 2020. This event and sale is geared toward young professionals interested in art, philanthropy, and networking. Details will be posted on our website as soon as they are finalized, www.CoorsWesternArt.com on the Young Guns tab.

In these unprecedented times, we are embracing technology to expand our reach. Though we will dearly miss the excitement of the National Western Stock Show, we hope that the reality of online events and new ways to experience art will allow us to reach larger audiences for these truly incredible "western-minded" artists whose work helps bring connection to and a greater understanding of the contemporary landscape and people, as well as the issues and challenges we face in the West.

For more information or images of artists' work, please contact show coordinator Krista Hanley at 303-291-2567 or coorsart@nationalwestern.com or curator Rose Fredrick at 303-733-4755 or rosefredrick@comcast.net.

January 18, 2021 — Martin Luther King Day

The Meaning of The King Holiday

By Coretta Scott King

The Martin Luther King, Jr. Holiday celebrates the life and legacy of a man who brought hope and healing to America. We commemorate as well the timeless values he taught us through his example — the values of courage, truth, justice, compassion, dignity, humility and service that so radiantly defined Dr. King's character and empowered his leadership. On this holiday, we commemorate the universal, unconditional love, forgiveness and nonviolence that empowered his revolutionary spirit.

We commemorate Dr. King's inspiring words, because his voice and his vision filled a great void in our nation, and answered our collective longing to become a country that truly lived by its noblest principles. Yet, Dr. King knew that it wasn't enough just to talk the talk, that he had to walk the walk for his words to be credible. And so we commemorate on this holiday the man of action, who put his life on the line for freedom and justice every day, the man who braved threats and jail and beatings and who ultimately paid the highest price to make democracy a reality for all Americans.

The King Holiday honors the life and contributions of America's greatest champion of racial justice and equality, the leader who not only dreamed of a color-blind society, but who also led a movement that achieved historic reforms to help make it a reality.

On this day we commemorate Dr. King's great dream of a vibrant, multiracial nation united in justice, peace and reconciliation; a nation that has a place at the table for children of every race and room at the inn for every needy child. We are called on this holiday, not merely to honor, but to celebrate the values of equality, tolerance and interracial sister and brotherhood he so compellingly expressed in his great dream for America.

It is a day of interracial and intercultural cooperation and sharing. No other day of the year brings so many peoples from different cultural backgrounds together in such a vibrant spirit of brother and sisterhood. Whether you are African-American, Hispanic or Native American, whether you are Caucasian or Asian-American, you are part of the great dream Martin Luther King, Jr. had for America. This is not a black holiday; it is a peoples' holiday. And it is the young people of all races and religions who hold the keys to the fulfillment of his dream.

We commemorate on this holiday the ecumenical leader and visionary who embraced the unity of all faiths in love and truth. And though we take patriotic pride that Dr. King was an American, on this holiday we must also commemorate the global leader who inspired nonviolent liberation movements around the world. Indeed, on this



day, programs commemorating my husband's birthday are being observed in more than 100 nations.

The King Holiday celebrates Dr. King's global vision of the world house, a world whose people and nations had triumphed over poverty, racism, war and violence. The holiday celebrates his vision of ecumenical solidarity, his insistence that all faiths had something meaningful to contribute to building the beloved community.

The Holiday commemorates America's pre-eminent advocate of nonviolence — the man who taught by his example that nonviolent action is the most powerful, revolutionary force for social change available to oppressed people in their struggles for liberation.

This holiday honors the courage of a man who endured harassment, threats and beatings, and even bombings. We commemorate the man who went to jail 29 times to achieve freedom for others, and who knew he would pay the ultimate price for his leadership, but kept on marching and protesting and organizing anyway.

Every King Holiday has been a national "teach-in" on the values of nonviolence, including unconditional love, tolerance, forgiveness and reconciliation, which are so desperately-needed to unify America. It is a day of intensive education and training in Martin's philosophy and methods of nonviolent social change and conflict-reconciliation. The Holiday provides a unique opportunity to teach young people to fight evil, not people, to get in the habit of asking themselves, "what is the most loving way

Continued on page 6

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Inside this Issue



**CHIPPENDALE POPULAR
SINCE MID 1700s**
PAGE 5



**CHARLESTON RECEIPTS
COOKBOOK**
PAGE 7



**SOUVENIR POTTERY
PITCHERS TO PLATES**
PAGE 8



**ANTIQUE BED
TO DREAM ON**
PAGE 9



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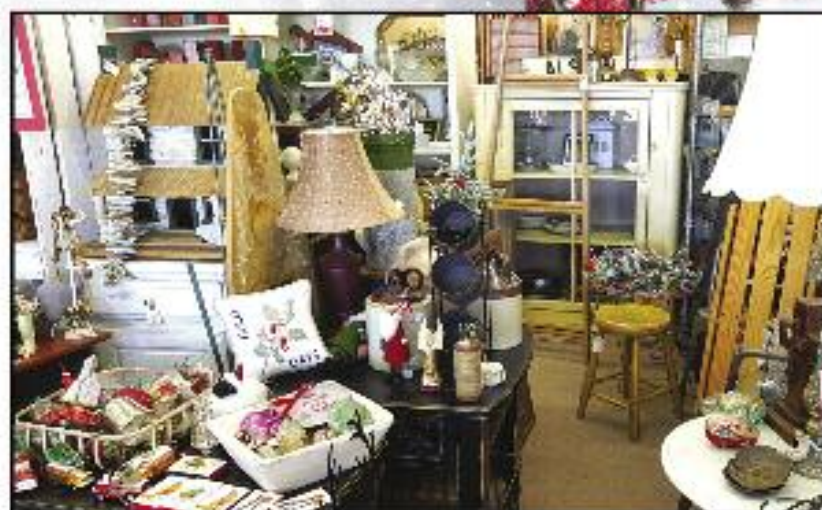
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Chippendale Style Popular Since mid 1700s

By Bobbie Sweeney

Chippendale furniture was named for a famous cabinetmaker in London. In 1754, Thomas Chippendale published a book with as many as 160 designs pictured in the book. Many craftsmen at that time used his patterns, but the furniture produced was all called Chippendale, or was said to be made in the Chippendale style.

Before this, Thomas Chippendale produced elegant furniture for his fashionable clients, but his was not the finest furniture of that time. His fame came when he launched a new style in 1754, the English version of the French rococo in his pattern book. His book, *A Gentleman and Cabinet-Maker's Director*, was the first illustrated catalogue published by a cabinetmaker.

His designs were based on Gothic, French and Chinese influences. Because Chippendale's reputation stood higher than that of any other cabinetmaker, the craftsmen of the New World used his designs more fervently than any other cabinetmaker's. When his book arrived in the 1750s, Colonial cabinetmakers combined his various designs and called the furniture Chippendale.

The Gothic influence had been an art feature in England since the Middle Ages. The most familiar are the Gothic splats on the back of the chairs, and the yoke or the top rail, which most often had a crest carved upon it.

The Georgian design and the Queen Anne design were often combined in the Chippendale chairs.

The Georgian element was the pierced vase-shaped splat, and the Queen Anne splat was solid and carved with many designs. Another Queen Anne element was the hooped-shaped back with a carved cupid's-bow crest rail and scrolled ears.

The Chinese influence is seen in the bold ball-and-claw foot. However, Chippendale preferred the French foot, either turned up or turned under. The design was not quite as massive as the ball and claw. There is not one picture in Chippendale's book of de-

signs which show a chair with the ball-and-claw foot.

The ladder-back chair was originated by a craftsman in Philadelphia at a later date. But this chair was so well liked by George Washington that he had two dozen made for Mount Vernon.

The carved cabriole knee on the legs of a Chippendale chair was also a Chinese influence. The ball-and-claw foot and the carved cabriole knee were on most of the Chippendale-style chairs until the event of the straight legs.

The most graceful and elegant Chippendale pieces of furniture were made in Philadelphia in Colonial times, while the craftsmen in Boston and Rhode Island were more conservative in their work. The pieces were not so heavy in structure, and had less of a rococo look. The straight Marlborough legs were perfected in Rhode Island.

The cabinetmakers in London used mahogany exclusively for their furniture. But the cabinetmakers in the Colonies had always used the more abundant woods of the area—maple, walnut and cherry—before Chippendale's book was released to them.

For awhile, merchants in the colonies imported mahogany from the West Indies and Central America. Importing the wood proved to be expensive, so to keep the dark, rich, elegant look of mahogany, the cabinetmakers used a thick veneer of mahogany over the native woods, which were cheaper to obtain.

Most chairs made in the years between 1750 and 1780 were made from the designs in Chippendale's book. The vertical-splat back and the ladder-back, called ribbon-back, were elegantly carved. The ladder-back style, often credited to Chippendale, was actually the Georgian and Queen Anne styles used before Chippendale learned his trade.

The crest or top rail of these chairs were scrolled, and came to points or "ears" at the corners. The front legs were cabriole or straight, and the back legs were always straight. The stretchers on the legs disappeared, but most had the squared seats and rectangular backs.

All furniture made in the Chippendale style is excellently constructed and beautifully carved. When you see Chippendale furniture advertised, you know that the style originated from the designs made by the master craftsmen from London, but they are not actually the chairs made by the master himself.



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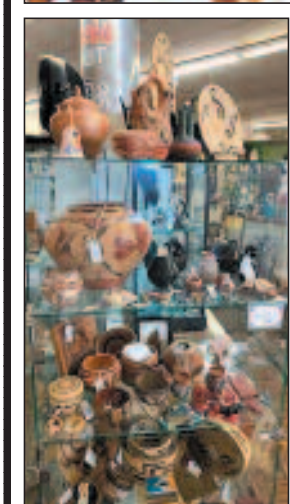
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MLK ANNIVERSARY

The Meaning of MLK Holiday

Continued from page 1

I can resolve this conflict?"

On the King Holiday, young people learn about the power of unconditional love even for one's adversaries as a way to fight injustice and defuse violent disputes. It is a time to show them the power of forgiveness in the healing process at the interpersonal as well as international levels.

Martin Luther King, Jr. Day is not only for celebration and remembrance, education and tribute, but above all a day of service. All across America on the Holiday, his followers perform service in hospitals and shelters and prisons and wherever people need some help. It is a day of volunteering to feed the hungry, rehabilitate housing, tutoring those who can't read, mentoring at-risk youngsters, consoling the broken-hearted and a thousand other projects for building the beloved community of his dream.

Dr. King once said that we all have to decide whether we "will walk in the light of creative altruism or the darkness of destructive selfishness. Life's most persistent and nagging question, he said, is 'what are you doing for others?'" he would quote Mark 9:35, the scripture in which Jesus of Nazareth tells James and John "...whosoever will be great among you shall be your servant; and whosoever among

you will be the first shall be the servant of all." And when Martin talked about the end of his mortal life in one of his last sermons, on February 4, 1968 in the pulpit of Ebenezer Baptist Church, even then he lifted up the value of service as the hallmark of a full life. "I'd like somebody to mention on that day Martin Luther King, Jr. tried to give his life serving others," he said. "I want you to say on that day, that I did try in my life...to love and serve humanity."

We call you to commemorate this Holiday by making your personal commitment to serve humanity with the vibrant spirit of unconditional love that was his greatest strength, and which empowered all of the great victories of his leadership. And with our hearts open to this spirit of unconditional love, we can indeed achieve the Beloved Community of Martin Luther King, Jr.'s dream.

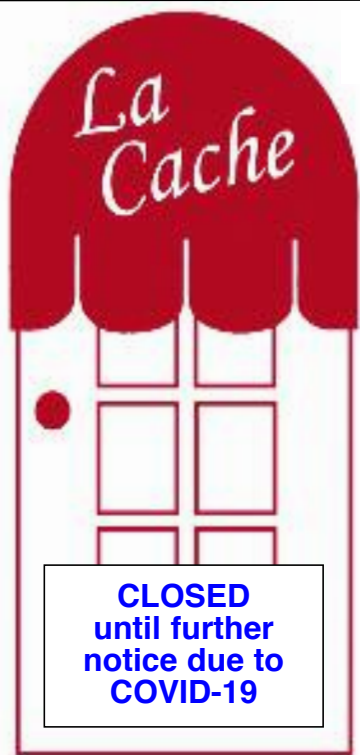
May we who follow Martin now pledge to serve humanity, promote his teachings and carry forward his legacy into the 21st Century.

Darkness cannot drive out darkness; only light can do that.

Hate cannot drive out hate; only love can do that.



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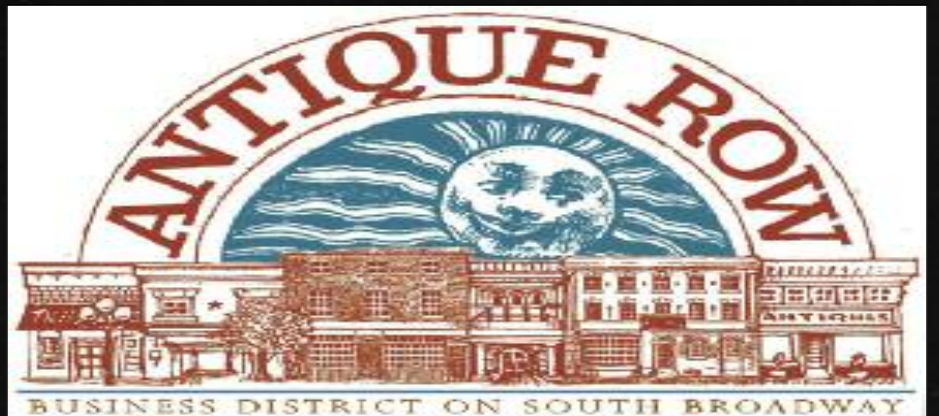
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The Southern Culinary Influence of the Charleston Receipts Cookbook

By Laura Donnellon

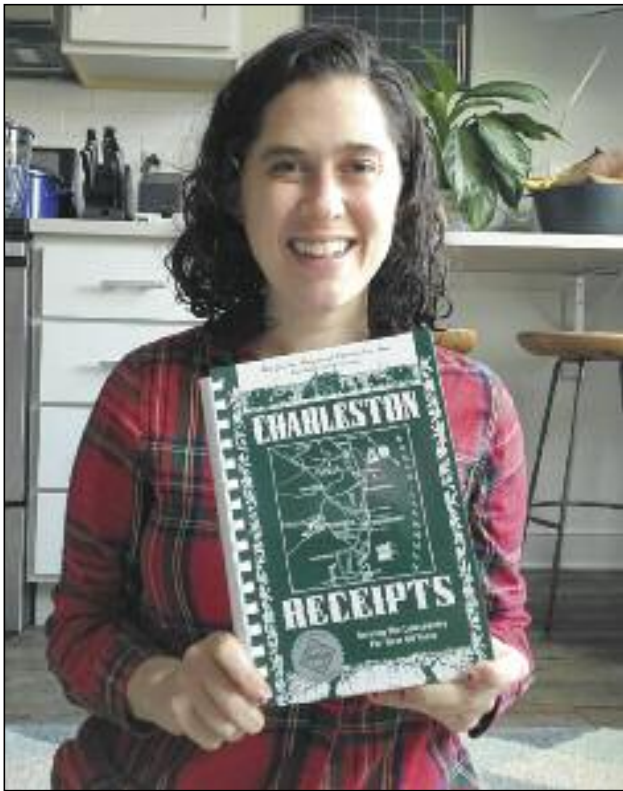
A few years ago for Christmas, my father gifted me a cookbook called *Charleston Receipts*, which is one of the more famous and historic cookbooks in the south. The book was first published in 1950 by the Junior League of Charleston and is now one of the Junior League’s oldest cookbooks that is still in print.

What makes this cookbook so unique is that it is not only full of recipes that were the foundations for much southern food consumed today, but it is also full of Gullah verses and sketches by local Charleston artists. The Cookbook contains 750 recipes, Gullah verses, and sketches to be exact.

It took the Junior League committee one month to collect the recipes from Charleston residents, two months to test the recipes and four months to compile the book together. So far, over 750,000 copies of the book have been sold and the copy that I own is their 13th printing. The book has won special awards for preserving American local and regional culinary customs, while having a strong and positive impact on the community.

You may now be wondering what exactly the term “Gullah” is. Gullah is an English-based creole language that was created by enslaved African Americans working on rice plantations in the south. Many people, more specifically in the lowcountry regions of South Carolina and some areas of Georgia still speak the Gullah language today and also maintain many of their cooking and unique crafting traditions.

This cookbook is so special and highly



Laura Donnellon of Mt. Pleasant, South Carolina shows us the book her father gave her which changed her attitudes about eating and cooking fish and other Southern culinary fare.

sought after by antique collectors because it celebrates the connection of the culinary practices of the elite southern aristocracy to the Gullah people.

I have found this cookbook to be very influential because it has led me to become more adventurous in my cooking, as well as what I order if I go out to eat. Before moving to Charleston, I couldn’t stand the taste of fish and now I absolutely love it. The Gullah people were the real

experts of the southern culinary world and I am so thankful that their traditions have continued to thrive and inspire the culinary industry in the south that exists today.

If you’d like to purchase your very own copy of the *Charleston Receipts* cookbook, you can do so by placing an order through the Historic Charleston Foundation’s website (<https://www.historiccharleston.org/store/charleston-receipts.html>), as well as through many generic book-ordering websites, such as Amazon.

Miss Donnellon also has developed a website about Charleston food that you might want to explore. Go to www.chsfoodiesonabudget.com to check out this amazing website.

Example Recipe from the
Charleston Receipts Cookbook:

James Island Shrimp Pie

This receipt came originally from Mrs. Robert Lebby, Sr. of James Island, about 1860.

Ingredients

- 1 cup of raw rice
- 2 cups water
- 1 teaspoon salt
- 1/4 cup butter
- 2 eggs
- Pinch of mace
- 5 tablespoons tomato catsup [ketchup]
- 2.5 tablespoons Worcestershire
- Salt and pepper to taste
- 2 pounds shrimp
- 1 cup milk (approximately)

Instructions

Cook rice in salted water until very soft and stir butter into it. Combine all ingredients with cooked shrimp, adding enough milk to make mixture the consistency of thick custard. Put in buttered casserole and bake in oven at 325 degrees until brown on top (about 30 minutes). Serves eight.

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Souvenir Pottery: Plates, Pitchers, Boxes, Figural Animals

By Robert Reed

From lovely plates and delicate pitchers to decorative trinket boxes and figural animals, souvenir pottery was proudly displayed in American homes for decades.

Today many of the more interesting pieces, such as a plate honoring the Alaska-Yukon-Pacific Exposition or a ceramic dog labeled Wheatland, Wyo., are the subject of renewed interest among the current generation of collectors.

America's "golden age" of souvenir pottery began in the 1890s and extended through the 1930s. While numerous items were also produced in the years that followed, production costs and public demand generally reversed positions.

Ironically the country's first true romance with souvenir pottery was not linked to tourism, but rather the simple appeal of interesting scenes.

Early in the 19th century England's Josiah Wedgwood was successfully producing wares for the American market which depicted scenes of the Revolutionary War and historical sites.

By the 1820s the entire Staffordshire pottery district of England was busy applying both European and American scenes or "views" to their distinctive pottery. Blue and white transfers produced striking images for buyers who would not likely visit the actual sites themselves.



The Government Building souvenir pottery pitcher, ca. 1860s. Height 9.25 inches. (Gene Harris Auction Center.)

scapes and modes of transportation were sometimes featured, but a major focus was on specific buildings and other structures of note. Typically such views appeared on plates or serving dishes, but they could also be found on mugs, spittoons, pitchers, creamers, trinket boxes, and even chamber pots.

Most images were of a deep blue at first in the earlier 1820s but gradually new and improved light blues were used over the next two decades. Still later, in the second half of the 19th century, potters were able to add multiple colors to a basic transfer for an even more striking image.

By the 1850s such unique souvenir pottery was being proudly displayed in the homes of America's more affluent people. The range of selected topics varied widely from the harbor of New York City to the hamlet of Vevay, Ind. The scene of the "town" of Pittsburgh could be found along side another which highlighted the Deaf and Dumb Asylum of Hartford, Conn.

For some educated Americans it might be relatively easy to recognize buildings of New York's Crystal Palace if not, perhaps, the Mormon Temple at Nauvoo, Ill. However for the makers of such pottery in England it could be much more of a problem.

"If most (souvenir pottery) were copied from paintings or from portfolios of prints, all were equally strange to the Staffordshire potter," noted Los Angeles County Museum curator Gregor Wilcox in "The Concise Encyclopedia of American Antiques." The potter therefore could be forgiven, "if sometimes he mixed the tiles printed on his views."

One of the first major connections between souvenir pottery and a specific event came with the Centennial celebration of 1876 in Philadelphia. A num-

ber of that city's own buildings appeared on items distributed to those who attended the event including Independence Hall.

Those pottery souvenirs with historical views were particularly popular at that special event. "Mementos of colonial and revolutionary days were discovered as if seen for the first time at the Centennial Exhibition....by people in great numbers," observes Wilcox.

By the time the Columbian Exposition arrived in 1893 Americans were totally fascinated with all manner of illustrated souvenir pottery.

That same year the Jones, McDuffee, and Stratton Importing Company of Boston contracted the ever familiar Wedgwood company to produce a series of plates with scenes from the Boston area. In the years that followed the Boston company would commission

Continued on page 11

THE BOOK OF ABRAHAM

The subtitle of the book is "A Biblical Version of the American Civil War." Whether to distinguish it from, or to draw it closer to The Bible, one might suspect Joseph DeStefano is wanting to reclaim our attention with circumstances and characters of bygone, perhaps nobler times. But, as he makes clear in his preface, it is the times we are living in, "Now, in 2020," with their own potential of nobility, and of ruin, that makes his effort seem "especially relevant" to him. He writes:

"I take up the spiritual content of our worst national crisis to date in an attempt to inspire us to ask and answer old questions anew — within ourselves."

And, indeed, the first speech of Abraham Lincoln, only a few pages into the first part, might just as well have been written yesterday as 160 years ago. And so it is with the words and actions of Jefferson Davis, of Grant and Lee, of Sherman, Forrest, and Frederick Douglass, and of all the rest. In *The*

Book of Abraham, the crystalline prose of Bruce Catton, the breathtaking stories of Shelby Foote, together with the research of Joshua Wolf Shenk, James McPherson, and Ibram X. Kendi, are interwoven with extractions of *The Old Testament*, and of other ancient works, and with poetry, oratory and song of more modern authors and actors — interwoven, that is, with inspiration available to all our current creeds.

Answering old questions anew, himself, DeStefano is obviously only interested in that which has proved timeless. He offers it all as "A Gift," for us to wonder at its startling power, yes, but more to help us recognize the challenge of its continuing pertinence. This book believes in us — in what we are now: both what we have been and what we can be."

The Book of Abraham's author Joseph DeStefano is a graduate of Washington University in St. Louis, Missouri. He teaches high school English in Littleton, Colorado where he lives with his wife and children.

You can order your copy of *The Book of Abraham* through Amazon. You can use this link:

https://www.amazon.com/Book-Abraham-Joseph-DeStefano/dp/1087898285/ref=sr_1_2?dchild=1&keywords=the+book+of+abraham+destefano&qid=1598133391&sr=8-2

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The Antique Bed Still Something To Dream On

By Robert Reed

Let this bed be hard, and rather Quilts than Feathers. Hard lodging strengthens the Parts, whereas being buried every night in Feathers melts and dissolves the Body.
-John Locke, ca. 1700.

Initially the wooden frame of the bed was far less important than the trappings of textiles that surrounded it. Most any reference to a bed centuries ago actually mean the mattress and what ever cloth materials were piled upon it.

During medieval times there was no particular room set aside for sleeping quarters, thus the bed itself became almost a room within the household. Some of the more elaborate bedsteads had both a room and sliding panel walls. Occupants could climb inside and stuff themselves off from the rest of the chilly and drafty residence.

Gradually the side panels of the 'bedroom' were replaced with heavy curtains, but the basic roof remained. The solid covering was known as a tester and retained the name even though the canopy covering eventually became one of cloth and curtains as the sides had been.

Basically the roof of these early beds was supported by a bedstead, sometimes called the bedstock in England, and two posts. Over the decades makers adopted a style that incorporated an expanded four posts which in turn supported the full tester canopy.

Early in the 1700s, during the Queen Anne period, four-poster beds were often entirely upholstered. In fashionable homes of the era velvet and other textiles were used so extensively that the basic woodwork was almost obscured. Back panels were used less and less. As the century progressed the rear posts remained covered with curtains, but the front posts became more visible. As a consequence the front posts became more elaborately carved and decorated.

Frames could become substantial objects by the middle of the 18th century. Some of the most impressive four-poster beds could reach heights of eight feet or more, complete with a sweeping array of curtains and canopy. Sturdy frames might be crafted from mahogany or walnut. Panels of curtains could be closed at night for a further feeling of warm and security. Matching coverlets and bases then totally enveloped the grand bed in a sea of cloth.

"Fabric for the bed fashions continued to be imported" from Europe in the 1750s and 1760s according to Patricia Petraglia author of volume, American Antique Furniture. "But with the increase in leisure activities and attention to developing social graces that characterized the time, fancy needlework done by women and school girls often supplied the decorative detail and charm."

Certainly not all sleeping facilities were as regal as the four-poster bed and its related furnishings. A field bed might be in use in more modest dwellings of latter 18th century America. Typically the posts of the field bed were slender and little over five feet tall, and thus more suited to a house with a lower ceiling. Reportedly the name was derived from similar beds used by the military in fields of encampment. In homes they typically held a slightly arched canopy, and existed in woods such as cherry, maple and pine.

As the Federal period developed in the 1780s and beyond an even smaller noncanopy bed gained some popularity. The four-foot poster bed was known in New England and other areas as the 'cott' bed.

Today such small beds "would most likely be called attic beds," according John Bowman author of the comprehensive book, American Furniture, "since they were frequently kept there and used by servants or to accommodate an overflow of guests."

Ultimately the finest bed of that century's end and the dawn of the 18th century was the stunning Chippendale bed. The Chippendale and those similar in style displayed predominantly high foot posts which were handsomely carved and ended elegantly with ball and claw feet. By contrast the head posts were sometimes not carved and instead left plain only be extensively decorated by fabrics. Elaborate decorating of the beds gradually increased as owners opted for serpentine headboards and reeded posts in lieu of additional drapes.

By the 1800s the lavish use of fabrics on beds had diminished considerably and the wood itself had more of a prominent role in the overall design. Almost without exception posts were carved or otherwise decorated. Moreover the beds themselves were likely to be placed in

rooms specifically for sleeping, and not in parlors or various other locations in the residence.

The rise of the Empire period in the 1820s had an impact on a vast assortment of furniture including the bed. Scrolled headboards were very fashionable, and posts were decorated with acanthus leaves and detailed beading. Mahogany remained one of the most popular woods of choice, however numerous other woods were put to use including even tiger maple.

In moving toward the middle of the 19th century the trend with gracious beds was toward shorter posts and somewhat diminished headboards. Many fine beds were crafted in the 1840s and 1850s with gracefully curved headboards but with posts all but eliminated. Such designs were known for a time as sleigh beds because their shape strongly resembled a popular mode of winter transportation. Such beds remained popular for many decades in some geographical areas.

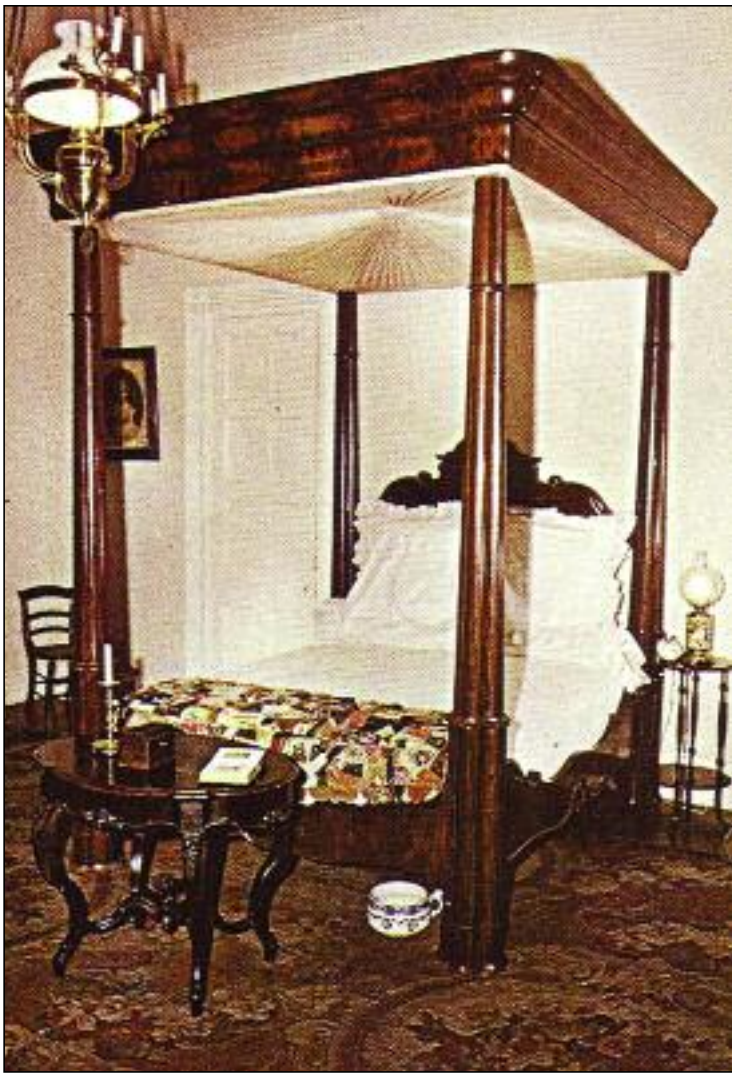
On occasion beds of latter 1800s had more inventive methods crafted into the favored styles.

"Sometimes the central panel of the bedstead had a secret spring so that it could be used as a means of escape into the adjoining chamber or into a secret passage," according to Esther Singleton in the 1922 volume The Furniture of Our Forefathers. "Also cupboards were sometimes concealed artfully in the base of the bed foot posts, which were sometimes ten to 14 inches square."

For all their seeming changes, beds remained quite luxurious. It was not unusual for the well established to spend more for the bed furnishings than on the actual wood structure itself. Bright colors were preferred over white, fine linen-like textiles were added in shades of red, blue, yellow and green. Generous amounts of silk and lace were used, along with woolen cloths.

Finally the choice in quality beds would evolve from fine woods to cast iron. In vogue during the second half of the 19th century they became what Bowman later termed, "the most graceful examples of Victorian exuberance." Early examples had short cariole legs and striking scroll work. Typically they were just under six and a half feet in length and just over three and a half feet wide. They were considered forerunners of the iron and brass beds which would later come into fashion by the start of the 1900s.

Today classic antique beds of the past are treasured and many fine examples are frequently offered in lead auction houses and other antique outlets.



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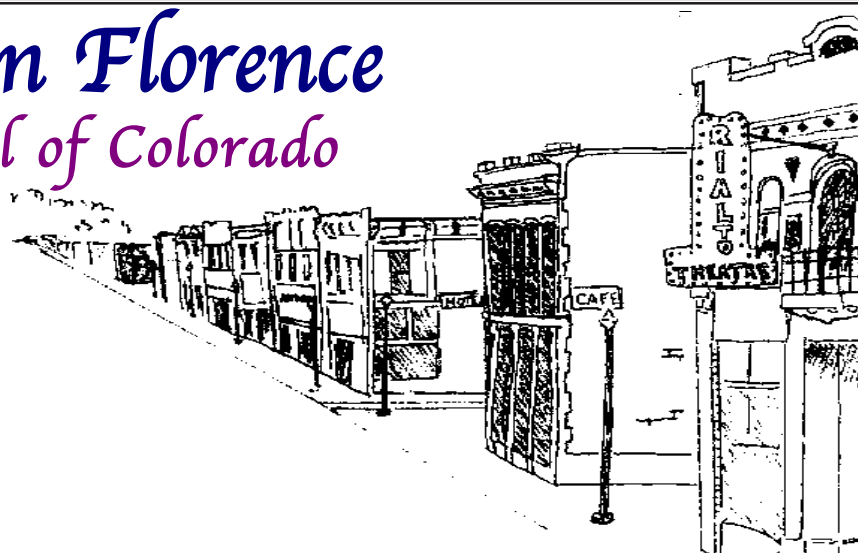
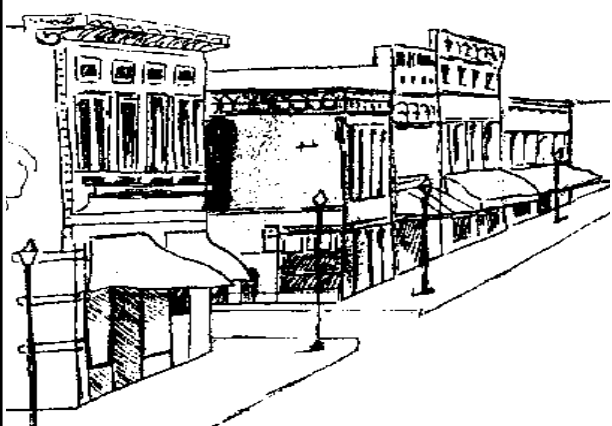
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Change

By Sandy Dale

Yes, I am boldly and courageously going to attack the subject of CHANGE. I, for one, am not one who likes change. I've always liked my life pretty much as it is...that is, until this last year. I'm not going to say anything about 2020. I am pretty sure it has all been said. I have made only one resolution for 2021. Embrace Change. For old folks such as myself, this can be tough to swallow. But served with a liberal lacing of Hope, Change might not be so bad.

I've found that dwelling in the past or fretting about the future are colossal wastes of time. Right at this moment...this one right here and now...we might be missing something if we are lost in that past or future. A good memory now and then and a jolly hope for the future uplift one's spirit, but wallowing in self pity or fearing the future can dash one's spirit into the wet, freezing mud. Most of us, by now have found some little something to be cheery about. And most of us are encouraged by the news of an imminent cure for what ails us, be it our health and/or our finances. The changes we have endured to date are like nothing most of us have endured in our lifetimes.

The little something I have found to be cheery about is my lovely little town of Florence. I am lucky to live downtown. I get to experience Change firsthand. Over the last nearly 20 years I've lived here, there has been much change - from a sleepy, struggling



foothills town to the Antiques Capital of Colorado. Shops and businesses have thrived and died, come and gone. New exciting shops and restaurants have sprouted in their places, just like our gardens do each year. Yes, I think fondly of what was, but I truly enjoy the new blossoms along Main Street.

As we say here, come find those blossoming new businesses in Florence. Or check out the old ones, which are never really old. They always have new "old" stuff you haven't seen before. Remember to wear your mask, keep your distance, and keep your hands clean so we can all have a safe, beautiful and Change-filled New Year.



Rena Pryor



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COLLECTIBLES

Souvenir Pottery: Plates, Pitchers, Boxes

Continued from page 8

more than 300 different views on souvenir plates.

Of course, Wedgwood produced a vast number of other scenic plates with American locations in the late 19th century. Souvenir plates and similar pottery also came from the Williams Adams Company, Frank Beardmore and Company, British Anchor Pottery Company, W.T. Copeland and Sons, Royal Doulton, Edwin Knowles China, D.E. McNicol Pottery, Royal Staffordshire Pottery, F. Winkle Company and many others.

Major events of the new 20th century, including the 1904 World's Fair in St. Louis, naturally lent themselves to great assortments of souvenir pottery. One of the most popular items at that St. Louis event was a simple souvenir cup and saucer.

A few years later visitors to the nation's capitol in Washington could find a presidential platter which featured the White House and 10 presidents including William McKinley. On the reverse the platter was marked "La Francaise Porcelain."

Elsewhere in the country during the early 1900s items were as

diverse as a pottery Old Oaken Bucket in Scituate, Maine, or a Mayflower Arriving advertising tile for a Boston company celebrating its 100th birthday which sold over 12,000 copies.

A good example of the diversity of such souvenir pottery early in the 20th century came from an eastern newspaper advertisement. It offered a full line of souvenirs including, "toothpick holders, pin trays, ash trays, vases, baskets, cups, saucers, creamers, and boxes." All items were 25 cents each.

By the 1920s "patriotic and preservation groups were restoring and maintaining historic sites" throughout the United States according to Arene Burgess, author of engaging book, "A Collector's Guide to Souvenir Plates." "The souvenir stand became an intrinsic part of almost every tourist attraction."

During the Roaring Twenties and the decade which followed, travelers could find a blue and white plate with floral border promoting Mechanic Island or something depicting the Women's League Building at the University of Michigan. They could pick-up a pitcher depicting the fabled House of Seven Gables or a clearly marked ashtray from Moose Jaw in Canada.

The 1939 World's Fair in New York City was the site of an amazing array of souvenir pottery ranging from various sized teapots and pitchers to hand-painted plates depicting the skyline of the Big Apple.

Certainly a great deal of souvenir pottery was produced in later years, especially plates which could be proudly propped up on cupboard shelves or hung on dining room walls. However the variety and quality seldom rivaled that which had been produced in such great numbers during its golden age.

Today souvenir pottery in unique forms such as animal figurals and structures are highly prized, along with images of buildings and other construction which no longer exists.

Recommended reading:

"Collector's Guide to Souvenir China" by Laurence Williams (Schiffer Publishing).

"A Collector's Guide to Souvenir Plates" by Arene Burgess (Schiffer Publishing).



Souvenir pottery dog with Wheatland, Wyo., paper label.

CONTEST

December's What Is It?



Presidential platter souvenir pottery marked La Francaise Porcelain, early 1900s; 14 inches. (Gene Harris Auction Center.)

Our long-time guesser, William McLaren of Anchorage, AK correctly identified our December's What Is It. Here is what he said, "It is a 1910 U.S. Presidents serving platter, patented by W.E. Graves in that year. It is made of La Francaise Porcelain. It shows portraits of ten presidents and the armorials of eight states."

Wow, thank you, William, we love the extra information! You have won another year's subscription to *the Mountain States Collector*! And, you have won our appreciation for your participation.

January's What Is It?



Send your answers to the What Is It contest, postmarked by January 20, to *the Mountain States Collector*, P.O. Box 1003, Bailey, CO 80421. At least three winners will be drawn. Winners will receive a year's subscription to *the Mountain States Collector*.

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