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MAY 2020

ESTABLISHED IN 1972

Volume 48, Number 5



Noah Adams — A Western Painter of Cool Persuasion

By Peggy DeStefano

Western painting is treasured for the scenes of early cowboys and Indians and of the ranges, mountains and prairies where they roamed. The excitement and unsettledness of the old West has been captured on canvas.

But most Western painting has been depicted through the eyes of the newcomer not the native. Noah Adams' work is an exception for he portrayed the West through the eyes of an Indian. Noah, whose life and paintings left their mark over most of the West, was born on the Oglala Sioux Reservation in Pine Ridge, South Dakota on November 2, 1911.

Noah overlooked the traditional Indian artistic forms and took on the modern medium of oil painting. He took it on with a gusto that saw him produce over a thousand paintings in the Colorado, Wyoming and South Dakota areas before his death in 1966 at the age of 54.

Noah's talent bequeathed by brother

Noah alleged that his life as an artist began in 1952 with the death of his brother Roy. Noah would explain to his acquaintances that the artistic talent he himself had was not his originally but instead belonged to his brother and that his brother bequeathed it to him on his death bed. Joe Adams, 98 at the time of this interview,



Noah Adams with his father, Joe, and his daughter, Louise, at the Oglala Sioux Reservation. (picture compliments of Joe Adams) The photo below is the right side of Noah Adams' mural in the a local barber on West Colfax in Lakewood, Colorado.

remembers his son, Noah, and his son, Roy, from the time they were young children sketching pictures with sticks in the dusty mud outside their little home.

Continued on page 6



Occupying Yourself During the Quarantine

No surprise that we are returning to a more gentle way to occupy ourselves during the pandemic. Sewing, playing board games, working on puzzles, going through photos—all help us pass the time. Getting to know our spouses and children in a new way with time to talk and memories to recall make the time spent in our homes an almost delightful way to live. Trying new recipes, working with what we have on hand, not driving all over the place to important meetings which now can be accomplished by “zooming” make us reevaluate how we have been living. Can we say it? God bless computers and social media for the ability to get through this time and still stay connected with each other.

After this time passes we will all be so grateful to see each other in person, give that warm hug and remember that time is precious.



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BAND BOOKS**
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DENVER POSTCARD and PAPER EPHEMERA SHOW

May Denver Postcard & Paper Show has been rescheduled to Sept. 18-19

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SHOWS



Due to Covid-19, the Strawberry Festival, sponsored by the St. Vrain Historical Society, has been canceled.

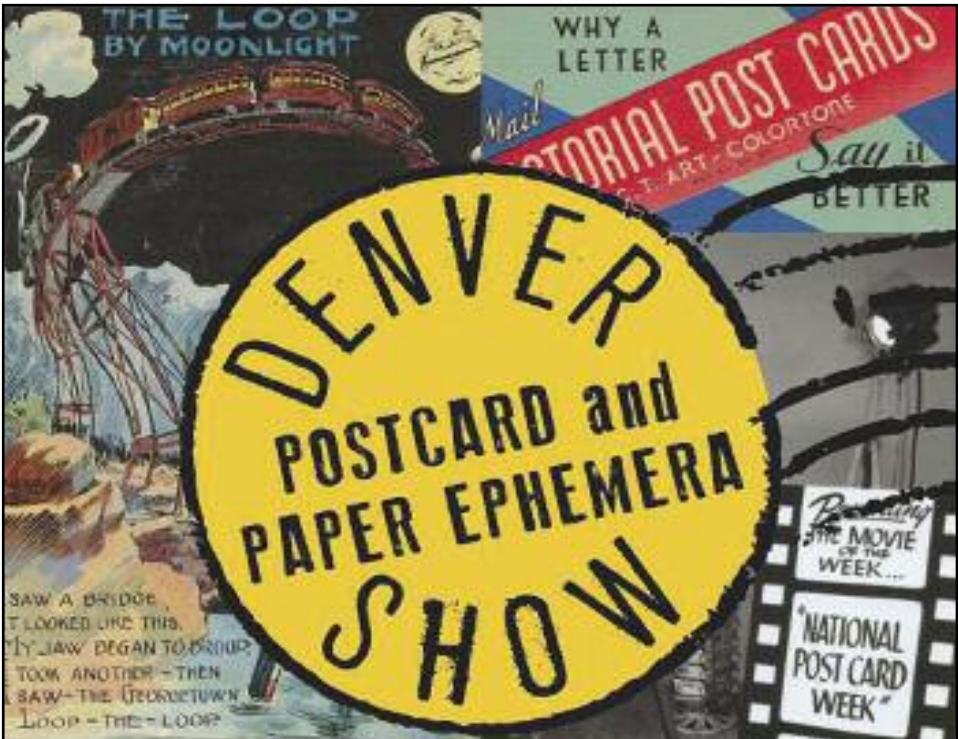


Next Market scheduled will be the Pumpkin Pie Days Vintage & Antique Market October 10 & 11.



October 10 & 11, 2020

Vintage & Antique Market



May Denver Postcard & Paper Show has been rescheduled to Sept. 18-19



SHOW CALENDAR

May Events

MAY 23: **HOTEL DE PARIS TOUR SEASON OPENS.** Then on Saturday, July 11 celebrate Bastille Day; on Saturday Aug. 1 enjoy Colorado Day, Future events will be listed in the calendar.

MAY 27: **PENMANSHIP** Discussion led by Cheryl Miller at 2:00 p.m. in the L&M Cafe at the Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More info, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

Upcoming Events

JUNE 10: **THE STORY BEHIND FAIRY TALES** Discussion led by Cheryl Miller at 2:00 p.m. in the L&M Cafe at the Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More info, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

JUNE 24: **DEPRESSION ERA QUILTS** Discussion led by Marcie Wright at 2:00 p.m. in the L&M Cafe at the Brass Armadillo, 11301 West I-70, Wheat Ridge, CO. More

info, or if you would be interested in doing a presentation in your area of expertise, call Dixie or Charlotte at 303-403-1677.

JULY 17 & 18: **DENVER POSTCARD AND PAPER EPHEMERA SHOW** three massive showrooms, Jeffco Fairgrounds 15200 West 6th Ave., Golden, Colorado. For more information, call Carol Mobley at 720-308-1516 or go to camobley@ephemeranet.com.

SEPT. 18 & 19: **DENVER POSTCARD AND PAPER EPHEMERA SHOW** three massive showrooms, Jeffco Fairgrounds, 15200 West 6th Ave., Golden, Colorado. For more information, call Carol Mobley at 720-308-1516 or go to camobley@ephemeranet.com.

OCT. 10 & 11: **PUMPKIN PIE DAYS VINTAGE & ANTIQUE MARKET** presented by The St. Vrain Historical Society. Sat. 10-5, Sun. 11-4, Boulder County Fairgrounds, Exhibit Building, 9595 Nelson Rd, Longmont, CO. For more information, call 303-776-1870 or go to www.stvrain-historical-society.com

OCT. 16-18: **WORLD WIDE ANTIQUE AND VINTAGE SHOW** Denver Mart Expo Building, I-25 & 58th Ave., Fri.-Sat. 10 am - 6 pm, Sunday 11 am - 4 pm. Get tickets at www.FINDYOURANTIQU.com



Due to the Covid19 Pandemic our June show has been cancelled.

The next show is October 16-18, 2020 at the Denver Mart in the EXPO Building - 451 East 58th Avenue Denver, CO. 80216
Friday - Saturday 10 am - 6 pm
Sunday 11 am - 4 pm
The entry for the show is \$5.00 per person which allows entry for all three days. Children 12 and under are FREE. Get your tickets at the door, or in advance.

2020 Schedule:

October 16-18

2021 Dates:

March 12-14
June 11-13
October 15-17

A Western Painter of Cool Persuasion

Continued from page 1

As he grew up, Noah became proficient at carpentry as did his father and brothers before him. Eventually he added a new dimension to his skills and learned masonry. He supported himself as a union plasterer in Rapid City, South Dakota from 1951.

As of the fourth of July, 1958 he declared his independence of his plastering trade and decided to devote all his time to painting. His new occupation required one primary tool, a four inch house brush. Using whatever paints he could find (though he preferred oil) he would wield his oversized brush in a way that detail could not defy.

Sioux's theory of nature on canvas

Noah covered a canvas in ten or fifteen minutes as he mixed his colors directly on the canvas. He usually worked from the center out and could, just to show off his ability, paint the scene upside down and then turn it right side up to reveal a landscape that most people couldn't paint in its intended position.

The nature worshipper in Noah is apparent in all his paintings. And by painting from the center out it is as though Noah is expressing the Sioux theory of nature on canvas. To a Sioux, nature is infinite: it is a circle, continuous, without endpoint.

All of Noah's paintings have a feeling of being continuous. You can look at the painting from any angle and be into the scene. There is a mystical quality to his painting which would remind one of the airy style of the impressionists but with a definite individuality that was Noah's alone.

The Black Hills of South Dakota were Noah's favorite subject and he returned from his travels every summer to paint in the yearly pageant in Spearfish, South Dakota. There he entered the painting competition and won first place many times. He also returned to Pine Ridge to help his father and stepmother on these visits home, staying the whole summer.

The rest of the year Noah traveled and painted. Though he traveled to almost all of the United States some of his favorite haunts were in Colorado and Wyoming. Downtown Denver on Larimer and Curtis Streets and out on West Colfax in what is now Lakewood, Colorado were some of Noah's territory. Evidence of Noah's Colorado travels show his paintings in Grand Lake, Tabernash and Frazier, Colorado, too. In Wyoming you're bound to find Noah Adams' paintings in Jackson Hole and Yellowstone National Park.

Paintings not found in homes

Noah's paintings are not found in private homes as much as they are found in business establishments. Restaurants, taverns and barber shops in all of the cities of Noah's travels are the best places to spot either a canvas or mural by Noah Adams.

The reason for this seemingly unusual placement of art was that Noah either paid his debts with his paintings or bartered with his painting to buy a steak, a glass of Jim Beam, oil paints or to earn some cold cash from the people who knew him best.

In the barber shop on West Colfax in Lakewood, Colorado, Noah did a mural for some paints and cash. The mural, a landscape with some figures is 34 inches by 101 inches. It took less than one hour to paint with Noah spending ten or fifteen minutes a day on it until its completion.

When Noah finished he facetiously told the owner of the barber shop Glenn



Young that he wanted to be remembered and that for a small additional fee he would gladly sign his name to the mural. No name appears on the mural and this unsigned painting represents one of the few times Noah's bartering didn't pan out.

Indians win in paintings

Noah could appreciate the barber's resistance since he possessed the same kind of stubbornness. When he painted the scene for the Stagecoach Inn in Grand Lake, Colorado his subject matter was Indians attacking a stagecoach. One of the owners Bill LaSasso prodded Noah to put a few dead Indians in the picture but Noah stood firm. His answer was, "Nope, the Indians are going to win this one."

Noah's pattern of movement and life in his painting years was repeated time again in city after city. Had Noah lived during the Indian Renaissance that the West is now experiencing his talents may have been touted during his lifetime. As it was he knew very little recognition.

Noah received notice of death

When he was told he had but two years to live Noah set out on one last journey. Taking his parents with him Noah went to say farewell to his three daughters who lived in Utah and California. When the California portion of their trip ended, he and his parents parted. His parents headed back to the Pine Ridge Reservation and Noah reassured the doubting oldsters that in 30 days he would be with them again.

He then proceeded for Tucson, Arizona, the city whose hospital gave him his notice of death. On July 17, 1966, as he worked in the hot Arizona sun painting a sign, he felt ill. He went to sit under the shade of a tree. He died there. And, in exactly 30 days, as he promised his parents, he was home again, dead, and in a pine box.

Noah's father, Joe, took care of his burial as he had for his three other dead sons. The brothers all lie side-by-side five miles from Pine Ridge at the Holy Rosary Mission. And though Noah's grave is as yet unmarked, his paintings serve to eulogize him in every city that he visited. The paintings say, "I was here, I painted, I will be remembered."

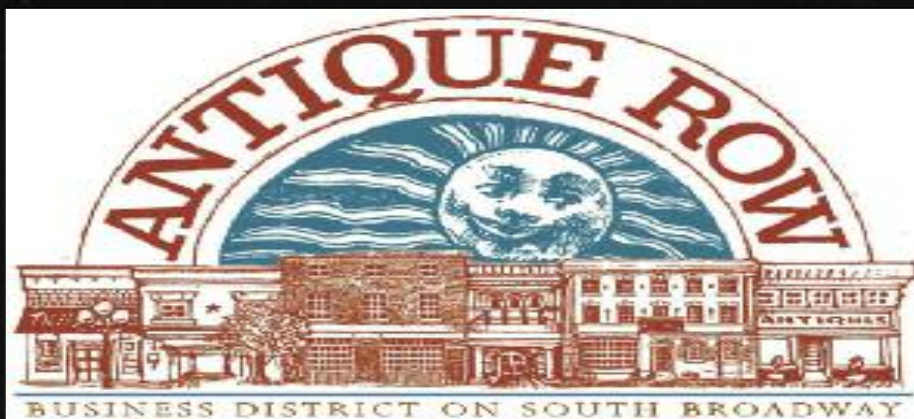
Author's Note:

This article was written some 48 years ago. I have never forgotten my trip to Pine Ridge Reservation to meet with Joe Adams, Noah's father. I still remember Mr. Adams telling me how his father and his grandfather had lived to be 110 years old. And, with every good chance he, too, would live to that age. But, with the most grievous sadness, he saw all of his sons die before even reaching the age of 60. No doubt that alcohol played a part and probably the lack of good health care made their deaths premature. Joe was one of the most solid individuals I have ever met. I thought to share the Adams' story would honor them.

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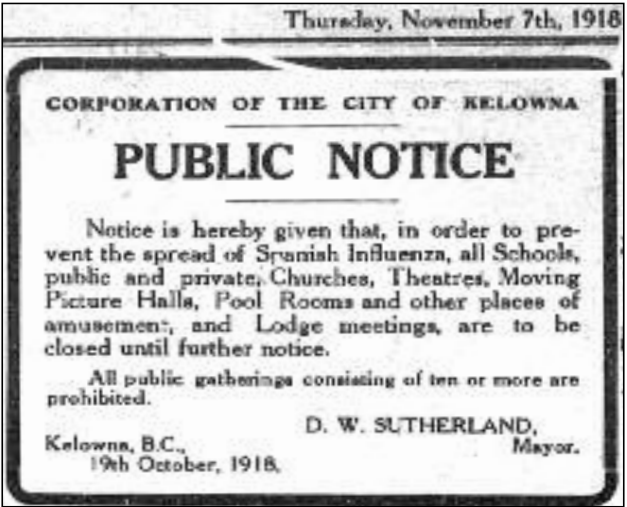
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Thank you so much to Colleen Jorgensen for sharing these pictures with *the Mountain States Collector*!

PANDEMIC

101 Years Ago

History repeats itself. This poem, written in 1869, was reprinted during the 1919 Pandemic.

This is Timeless...

And people stayed at home
And read books
And listened
And they rested
And did exercises
And made art and played
And learned new ways of being
And stopped and listened
More deeply
Someone meditated, someone prayed
Someone met their shadow
And people began to think differently
And people healed
And in the absence of people who
Lived in ignorant ways
Dangerous, meaningless and heartless
The earth also began to heal
And when the danger ended and
People found themselves
They grieved for the dead
And made new choices
And dreamed of new visions
And created new ways of living
And completely healed the earth
Just as they were healed.





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IN MEMORIAM

Diane HOFFMAN
APRIL 1, 1949 – APRIL 23, 2020

We are sad to report that Diane Hoffman has become a victim of the Covid-19 virus. She was such an important part of the South Broadway Antiques scene.

Inspired by the love of doll collecting from her own mother, Diane Hoffman found her passion for dolls at a young age. Forty-five years ago, Diane founded Turn of the Century Antiques on Antique Row in Denver, Colorado.

She was also past president of the national antique dealers association and belonged to two doll clubs. This youtube video is delightful to watch and shows both Diane and Rachel in their doll store.

<https://www.youtube.com/watch?v=wFOmbFUR6Co&feature=youtu.be>

In those 40 plus years, Diane Hoffman acquired a vast knowledge in all aspect of the antique world, specializing in dolls and teddy bears. Turn of the Century was one of the nation's largest family-owned brick and mortar vintage and antique doll shops in the United States. Experts in buying and selling antique dolls, they purchased one doll or a entire collection, always handling dolls with dignity and respect. Located in Denver, they would gladly travel to pick up a doll. Dolls and their accessories are their-passion at Turn of the Century Antiques. The shop has been family owned and operated since 1980.

Diane's daughter Rachel, Sr. operations manager of Turn of the Century Antiques, tells us that Diane "was widely acknowledged as one of the most respected and knowledgeable authorities in the field of antique and collectible dolls. Their remarkable showcase store in the center of Denver's Antique Row shopping district, is only surpassed by their collection of satisfied customers. Specializing in buying and selling antique and rare dolls they also have a free verbal appraisal service which is run by Rachel who is also considered an expert in rare and collectible dolls. Whether its buying, selling, getting an appraisal or getting a dear old friend repaired Turn of the Century Antiques can handle all your needs.

Diane will be missed. Our sympathies go to Rachel. We hope she will survive this great loss.



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Antique Inkwells and Stands Made In Many Forms

By Anne Gilbert

Old inkwells and inkstands may not be used these days for their original purpose but have been rediscovered as decorative and collectible. While common, utilitarian pieces can be had for one hundred dollars or less, unique examples are pricey. A good example is an art Nouveaus, patinated bronze, 1905 Tiffany Studios inkwell cast as a crab. The well has a seashell lid. It currently has a dealer price of \$27,500.

They can be several hundred years old or made in the early 20th century. Surprisingly even 18th century examples of fragile pottery and porcelain have survived. Many are so beautiful they could be classified as an art form. Others were simple designs of glass and wood . Most common are the 19th century stands of iron with glass wells.

Historically, the use of early writing implements and ink date to the beginnings of civilization but actual writing wasn't done by private individuals till the 16th century. A few Italian and Majolica inkstands dating as early as the 1500s have survived. France, Germany and Holland began making inkstands and wells similar to Majolica during the 16th century. They are known as Delft and Delft type.

By the 18th century every desk of the moneyed class boasted an inkwell and/or inkstand. The materials were varied from sterling silver to bronze, brass, porcelain to glass. The finest examples by important goldsmiths were given as gifts on special occasions and as presentation pieces. When they were custom painted, when made in China they became known as export china.

By the end of the 19th century wealthy Americans and Europeans topped their desks with writing sets made by Tiffany or French figural bronzes combined with Baccarat crystal. At that time they often came with desk accessories such as letter holders, calendars and blotters.

CLUES: Some ways to identify age and country of early inkwells and stands are material, styles and shape. 18th century inkstands were casket shape with an enclosed inkpot. Others were tray form with bullet feet. Like their silver counterparts, English silver examples



followed the prevailing fashion. 18th century followed the rococo style using scrolled and reeded rims as did the French.

A quaint custom was developed in 18th century America. The silver stands, combined with cut glass (later pressed) inkpots came with a tiny bell. This alerted servants that the mail was ready to be sent off.

As in all collecting categories there are reproductions. Beware of English brass inkstands and wells, Bennington pottery-types and Sandwich glass style wells.

There are still bargains to be had in Arts and Crafts pieces and carved Black Forest novelty types.

PHOTO CAPTIONS: (1) Art Nouveau crab form inkwell. PHOTO CREDIT: 1stdibs

PHOTO CAPTION: (2) 1890 stoneware pottery inkwell PHOTO CREDIT: Ebay

PHOTO CAPTION : (3) 1950s Bakelite inkstand. PHOTO CREDIT: funkiflamgoacy

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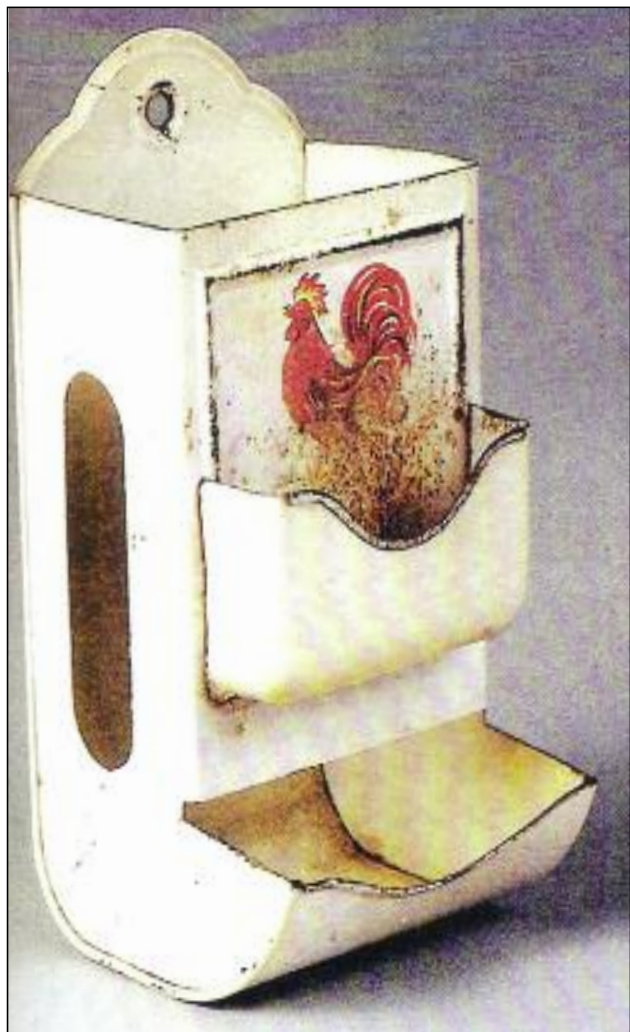
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Collecting Match Safes

By Maureen Timm

In 1680 an Irishman named Robert Boyle discovered that if you rubbed phosphorus and sulphur together they would instantly burst into flames. He discovered the principle that was the precursor of the modern match.



The next discovery was by an Englishman. In 1827 a pharmacist called John Walker produced "Sulphuretted Peroxide Strikeables," which were a yard long and then developments followed reasonably quickly. John Walker's invention was copied by Samuel Jones of the Strand, and it was Jones who first sold it as a "Lucifer."

There was a rather dangerous match invented in 1828 called a Promethean. It had a small glass bulb with sulphuric acid and the bulb was coated with potassium chlorate, sugar and gum, wrapped in a paper spill. One would break the glass bulb with his teeth to "strike" this match.

In 1832 small phosphorus matches were manufactured in Germany and they were extremely hazardous. They could ignite with a series of explosions that scattered dangerous bits of fire over the carpet. They would also explode when trodden upon which increased the danger of having them around.

In 1836 a patent was registered in the United States by Alonzo D. Phillips for the manufacturing of friction matches called "Loco Focos." A Loco-Foco (supposed to mean "self-lighting") was originally a self-igniting cigar patented in New York in 1834 (and probably the original exploding cigar).

It then became applied to the Lucifer match. It was later applied to a political party, the Democrats, after an incident at a party meeting in 1835 at which opponents of the radical element within the party turned out the gas lights, but the radicals promptly produced candles which they lit with Loco-Focos. Protection was needed and the containers known as match safes were invented.

In the 19th and early 20th centuries, craftsmen created lidded safes and open holders made from painted tin to platinum and gold. The most valuable of the pocket match safes are those created of precious metals and stones and signed by the foremost jewelers of the mid-19th and early 20th century. Tiffany & Co., Unger Brothers and Gorham Manufacturing Co. in the United States; Sampson Morden in London and Peter Carl Faberge of Imperial Russia. These early Faberge examples were selling for as much

as \$10,000 each in the late 1970s.

Some match safes were celluloid covered advertisements and others were souvenirs such as the glass Liberty Bell that was sold to tourists visiting the 1876 Philadelphia Centennial Exposition.

Some match safes were made in the form of pigs, cockroaches, the man in the moon and even tombstones.

Among the scarcest match cases are silver pocket safes with enameled pictures, most of which depict pretty girls or mythological scenes such as St. George slaying the dragon and safes that have lids that flip up like those on modern cigarette lighters.

Larger safes and holders were made to hang on a wall or to rest on a table. Most of the ones that have survived are made of cast iron or painted tin. Those made of papier-mâché, glass or ceramic are rare and desirable.

The most sought after table safes are the mechanicals, designed to dispense just one match to a customer in hotels and cigar stores. These safes have moving parts that extract a single match from the container.

Some people use match safes for cigarettes and others use them as miniature wall-hung planters. Collectors



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The Mountain States Collector, a tabloid newspaper dedicated to promoting the enjoyment of antiquing and collecting in the Rocky Mountain region, is distributed the first weekend of every month through shops, auctions, flea markets and antique shows, and is mailed to subscribers.

(Opinions of the writers contained herein are not necessarily the opinions of the publishers.)

Advertising information: call Jon DeStefano at 720-276-2777 or email him at jondestef@gmail.com or for any other information, call Spree Enterprises, 303-674-1253 or email us at customerservice@mountainstatescollector.com.

and Match Books

may find other uses for the endless variety of cast iron, glass, china, and brass-match safes.

The small and compact match safes can be found at flea markets and garage sales or in old trunks in the attic. Wall safes are often sold with old kitchen equipment.

Match Books

The earliest known commercial match book advertising was in 1895 and was distributed by the Mendelssohn Opera Company. The advertisement from the one surviving example advertising pursuit was "A cyclone of fun - powerful cast - pretty girls - handsome wardrobes - get seats early." On the front was a photo of the star of this comic organization by the name of Thomas Lowden, who was a trombonist. The opera purchased several boxes of blank match books (estimate of 100) from the Diamond Match Company and the cast members would sit up late at night while pasting photos and writing clever slogans and phrases on matchbooks. It was all done by hand. Each different cast member would design their own types of match books to advertise with.

In Barberton, Ohio, the first Diamond Matchbook Company factory was built. In 1895 the matchbooks production figure clearly exceeded 150,000 match books a day. The Diamond Match Book Company's objective was to produce a quality match book which would be sold to the public. Diamond soon turned the match book division over to a highly motivated young salesman named Henry C. Traute. Traute's marketing genius and interest in the industry propelled him to the top of his trade. Traute began to target big business and started with the Pabst Brewery which ordered 10 million match books. His biggest order came when he ventured into Wrigley's chewing gum who

placed an order of 1 billion match books.

Throughout the 1920s, match books quickly earned money for every industry and became the most popular form of advertising in America. Case after case, stories kept pouring in about how match books helped even the smallest stores to advertise their business. At that time a professionally printed case of 2500 match books would cost just under \$5.00. In October 1929, when advertising budgets began to dwindle down, the match book manufacturer's began to feel their business hurt with the decline of sales they were receiving. In 1932 Diamond Match Books decided to produce the first movie star set of match books for the American market. These matchbooks quickly began to sell at all local Five 'n Dimes as collectible sets. Once again Diamond pulled out of a hole. Diamond went on to also manufacture collectible sets with not only movie stars, but professional sport teams and athletes.

With new life back into the match industry and the need of popular patriotic and military advertising, the Office of Price Administration insisted that a free book of matches accompany every pack of cigarettes. Free match books became an instant mainstay.

Some match book collectors accept only the books without matches, but most collectors want complete books and will reject a book from which one match is missing if there is a full package obtainable.

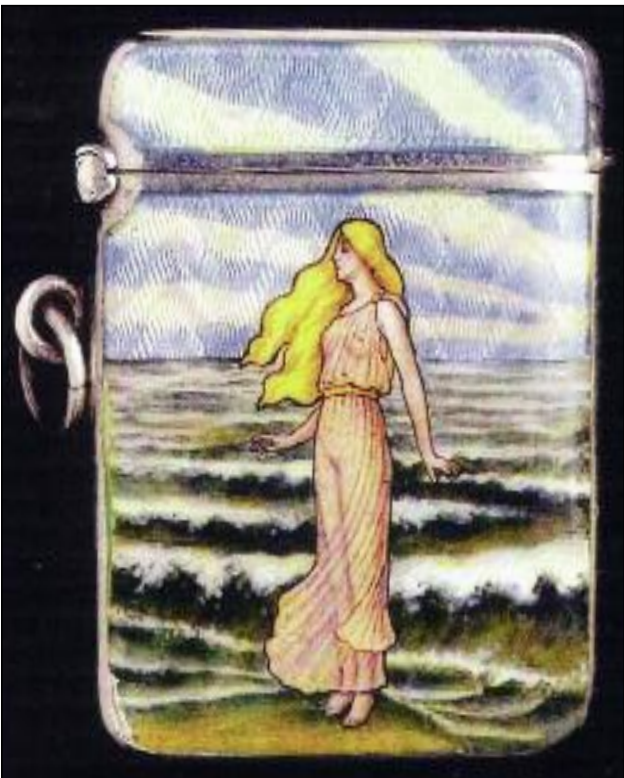
One of the variants of match book collecting is the "feature match" in which the stems are in figural form, diecut into rows of chefs, bottles, bananas, hot dogs and thousands of other themes.

Collectors value matchbook covers of unusual shape, size or design; examples include the Jewelite which is shaped like an hourglass, and thin matchbooks that held

only 10 or 12 matches instead of the standard 20. A number of collectors try to acquire the matchbooks that are provided by hotels or motels.

"VIP" covers which show or mention famous people, are desirable, along with "politicals" which portray candidates. Collectors also try to acquire complete sets—for example, a series of 60 covers portraying ice-hockey players that was issued in the 1930s.

One collector of record has over twenty-five thousand packs of old wooden matches in original containers, still encased within the original wholesale package wrappings of 144 packages.



There are wooden matches, wax stick matches, slivers, curls, flats, blocks, all dating from before 1870. These are considered antique matches. There were no strike-anywhere or "Lucifer" matches of American make before 1835.

Many collectors started with 19th century match books and are now collecting 18th century antiques.

Current day match book advertising is just as popular as it was back when it first began. A case of match books can run about \$80 which is less than 2 cents per match book. You can see match books in almost every restaurant, hotel, candle shop, pool hall, gas stations and smoke shops all over the United States. Match books will continue to thrive in the advertising industry as one of the cheapest and most effective advertisements used.





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Spring—April, May
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May 23: Daily tour begin (Online tickets or walk-ups available)

Summer—June, July, August
June 27: Experiential Tour: Wine, Charcuterie and Fine Cheeses (Reservations required)
July 11: Fundraiser: Basille Day Celebration & Silent Auction
July 25: Experiential Tour: Wine, Charcuterie and Fine Cheeses (Reservations required)
August 1: Special Event: Colorado Day
August 22: Experiential Tour: Wine, Charcuterie and Fine Cheeses (Reservations required)

Fall—September, October, November
September 26: Experiential Tour: Wine, Charcuterie and Fine Cheeses (Reservations required)
September 30: Daily tour end
October 3: Weekends only tour begin (Online tickets or walk-ups available)
November 29: Weekends only tour end


Holidays—December
December 5-6: Special Event: Holiday Self-Guided Tour
December 12-13: Special Event: Holiday Self-Guided Tour

COVER ARTIST: Hemdon Davis (1901-1962)

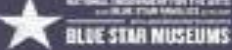
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A New Look at Old Band Books

By Mike Pearce

In the Late 19th and Early 20th Centuries, thousands of brass bands dotted the American landscape. Those ensembles played music assembled in march size folios and band books. As those band books now find their way into auctions from attics and basements, they become attractive collectibles for a select number of band history collectors and performers. By observing a few procurement guidelines, old band books can be interesting and profitable.

Publication dates, which may range from the 1860s through the 1930s, are important but not always available. Depending on the publisher and whether or not the book was actually published or merely assembled by a band, dates may or may not be present and, when they are, many are in Roman numerals. Buyers researching literature of early American bands will be interested in older books, while another group, those maintaining reenactment bands playing old music, may prefer march books of the 20th Century because those compilations contain well known marches by noteworthy American composers. Individuals seeking music to perform will be particularly interested if multiple copies of a book, possibly even a full set that includes woodwinds, brasses, and percussion, are available.

Because of a desire to have something written by a famous American or possibly to help decorate a music room, others will be anxious to find something written by R. B. Hall, P. S. Gilmore, Fred Jewell, Edwin Franko Goldman, Henry Fillmore, Harry Alford, Karl King, John Philip Sousa, or other American march composers. Though books of marches and folio collections command considerable interest, loose leaf pages of individual instrument parts don't and normally should be avoided.

A common practice for early bands was to purchase music folios with blank pages, then glue pages from marches on the blanks, making up "books" for each instrument, like 1st cornet or tuba, of the band's favorite marches. If copyright dates were preserved on the individual pages, it is often possible to determine the age of such folios.

Other collections that will interest band history aficionados are specialty collections that contain circus marches, Sal-

vation Army Brass Band music, marches for military bands, operatic melodies, Strauss waltzes, and so on.

Some discretion needs to be used to avoid books that were abused or have lost their covers, and those printed on paper that has become too fragile to handle easily. Depending on age, condition, and rarity, vintage band books are often mixed with larger lots of miscellaneous print matter, can be bought for less than a dollar, then bring retail prices ranging from a few dollars to \$75 or \$100 each. In the period from about 1940 to the present, there were countless band methods and concert folios produced, usually in letter size format, which were intended for school band programs and don't interest collectors nearly as much as the older materials written for professional and town bands of the preceding one hundred years.

The next you see old band books in an estate auction, give some thought to adding them to your inventory and offering them to decorators, organizers of reenactment bands, and collectors of band history material.

Photo Captions No. 1: "Old Favorites" collection for military bands by J. I. Alexander, active as a bandmaster from 1862 until 1909. No. 2: Special collection band books – "The



Gloria Band Book" of church hymns and gospel songs, the J. W. Pepper collection of "Funeral Marches and Sacred Melodies," (1906), and the Carl Fischer "Album of Favorite Waltzes for Dance, Concert, and Skating Rink," (1911).



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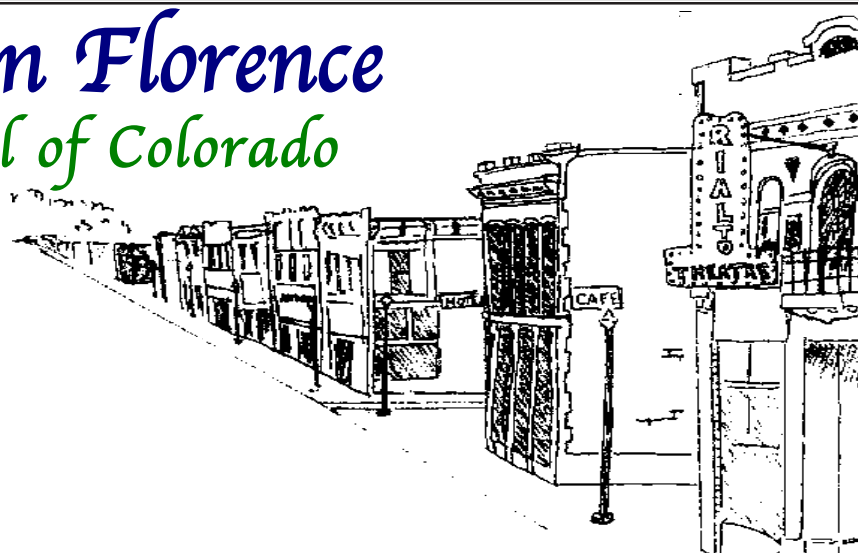
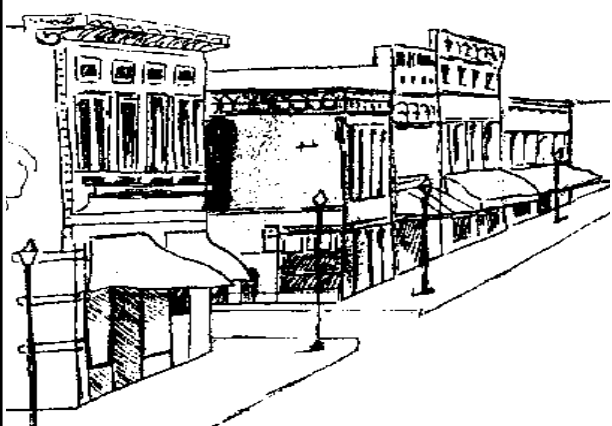
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An Aire of Excitement

By Sandy Dale

I have to say that when they told me it was my turn to write the blog thingy for the Florence page in the *Mountain States Collector*, I was at a loss for words. Not at all like me. Anyone who knows me here in Florence will tell you I suffer from severe verbosity. But what was I going to write? Way too much has already been said about the pandemic. I just didn't want to go there. I wanted to tell folks which stores and restaurants would be open, but I don't know for sure and by the time you read this, things could be different...

So, I decided to tell you about a feeling I had this morning while out raking and cleaning up my little park/yard beside my studio on Main street. I was talking to the robins that were following along behind me, picking up the fresh, un-earthed worms. (Yes, I probably have been self-quarantined too long. But, then again, I have always talked to the birds.) The morning was spectacularly beautiful (as they always are in late April in Florence). I was commenting on this when a huge flock of honking Canadian geese flew northward above me. Now, of course, this is not unusual, but to me, at this time, it was spellbinding and magnificent. They were returning to their summer pond home just down the road...just as my robins and my finches had returned. Then I noticed all the dandelions that had returned and had been hiding under the leaves and mulch. I was even thrilled to see their sunny yellow heads. I have always loved nature, but have I truly appreciated her cycle of seasons? The going away and... the coming back.

As I put the leaves and sticks into trash bags, I noticed the sound of people laughing. Across the street, they were painting the doorway and preparing to reopen one of our neighborhood bars on Friday. My next door neighbor at Critter Creations has begun to groom dogs again. (Taking all the necessary precautions, of course.) Life is returning to our wonderful little town. There is an unusual amount of traffic this morning — a lot of honking and waving. We have always been a friendly town, but now I think we all know what "friendly" means. Everyone out walking shouts a "howdy" because you can't see a smile behind our masks.

So, wear your mask, holler "howdy" and practice social distancing. Do all those things we should do to keep safe. But most of all, notice that aire of excitement building underneath because life will return...it always does. Then come visit Florence. We'll be ready and really glad to see you.

Please call your favorite Florence shops, restaurants and pubs to check current operating times and procedures.



Rena Pryor



75th Anniversary of WWII Victory In Europe

V-E Day was observed on May 8, 1945, in Great Britain, Western Europe, the United States and Australia, and on May 9 in the Soviet Union and New Zealand. V-E Day commemorates the unconditional surrender of Nazi Germany to the Allied forces in 1945, ending World War II in Europe.

For just over five years and eight months a war had been raging in Europe that began with Germany's invasion of Poland on September 1, 1939. By the summer of 1941, the military of Germany's fascist dictator Adolf Hitler had conquered or subdued virtually all of Europe from Spain's eastern border to the western border of the Soviet Union. Italy, under the control of the fascist Benito Mussolini, was allied with Germany, and the two nations fought against the British (and later the Americans) in North Africa and Italy.

While still at war with Great Britain Hitler invaded the USSR on June 22, 1941, and on December 11 of that year he declared war on the United States of America, to honor a mutual support pact he had signed with Imperial Japan. The "European War" and the war the Japanese had been fighting in Asia and the Southwest Pacific were now a global conflict — the Second World War. Upon entering the war in December 1941, the United States agreed on a "Europe first" strategy: concentrate on defeating Germany, Italy and their satellites rather than focusing the bulk of men and resources on the war in the Pacific.

V-E Day, therefore, marked a major milestone for the Allies but did not end the war — as Allied governments pointedly reminded their citizens. Attention turned to finishing the war against Imperial Japan.



April's What Is It?

We had several guesses for April's What Is It but only one person correctly identified the objects pictured to the right. Kate Loyle of Wichita, Kansas tells us these are antique tape measures. Congratulations, you have won a year's subscription to *the Mountain States Collector*.

All three of these items are miniature sculpture cases for measuring tapes which are rewound manually, by turning a knob on top of the inexpensive German-made coach, winding the crank in the brass mandolin's base or twisting the silver pig's tail.



May's What Is It?



Send your answers to the What Is It contest, postmarked by May 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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