

AMERICAN HISTORY April Anniversaries

April 13

Thomas Jefferson's Birthday (1743)

April 13

100th Anniversary of the State of
Massachusetts opening all public of-
fices to women (1922)

April 15

Congress ratifies peace with Great
Britain (1783)

April 17

50th Anniversary of the first Boston
Marathon in which women are officially
allowed to compete (1972)

April 17

Easter

April 18

Patriot's Day

April 18

80th Anniversary of the Doolittle Raid
on Japan (1942)

April 19

American Revolution begins (1775)

April 22

Earth Day

April 29

Arbor Day



Finding a Recipe for Snow

By Henry J. Pratt

Almost 75 years ago, skiers schussed down the slopes of the Concord Resort in New York's Catskill Mountains on artificially-made snow.

It was the first time that the popular sport of skiing had been regularly offered anywhere on man-made surfaces. Skiers and resort owners considered it a miracle—someone had finally found a recipe for making snow.

Today, ski resorts in the United States, Canada and Japan have installed snow-making machinery. All they need now is some good old-fashioned cold weather to start it up.

Many winter sports fans are surprised to learn that the snowflakes were first made in the South. Early in 1949, someone down in Dixie forgot to turn off his \$25 lawn sprinkler before going to bed.

Presto! By morning, there were little mounds of snow surrounding the sprinkler's ice-crusting base. A photograph of this unexpected happening was wire-serviced to newspapers coast to coast.

"That's how I learned about it," says Raymond Parker, board chairman at New York's 1,200-room Concord Resort, which harbors only a small ski area. "In earlier years, we had to close our ski runs through some frigid winters in which there was almost no snow."

"Once we discovered how to make snow, we had no trouble keeping our ski areas open all season long," Parker adds. It was awhile, though, before success came to Concord's snowmaking.

Credit for introducing the "how to" equipment for producing the white cover in sizable amounts belongs to three executives of the Tey Manufacturing corporation of Milford, Connecticut. They also saw the picture of the well-frosted sprinkler in their local newspaper.

Within a year, the Tey executives' research enabled them to apply for a snowmaking system patent. The technique was simple. It called for tiny droplets of highly-pressurized water and air to emerge from fine-holed nozzles into an atmosphere that was freezing.

But the first three major snowmaking efforts—at Mount Sunapee, New Hampshire; Mohawk Mountains, Connecticut; and at Big Boulder in Pennsylvania's Poconos—failed. The chief problem: Pipes and nozzles, after producing small amounts of snow, froze. Efforts at all three resorts finally were abandoned. Concord's Raymond Parker and his head golf greenskeeper, Frank Eck, also gave up the snowmaking chase in that frustrating 1950-51 winter season.

Success at Concord, however, did arrive many months later—in November 1951—during a week in which the weather had turned unseasonably cold. Glare



ice topped the roads leading to the ski area's Swiss Chalet.

"It's time we went at it, again," Parker told Eck. "Dig out that snowmaking equipment and see if that new idea we discussed last summer works."

The new idea was a simple one. It called for enclosing the sprinkler heads inside boxes that had highway flares blazing beside them. The Concord snow-idea men thought the heat might prevent the freezing.

It did, and the popcorn-heating units and homemade nozzles, produced by Eck from purchases at a local hardware store, also worked. Parker lost little time capitalizing on their good fortune.

Within two weeks, a Concord half-page ad appeared in the travel section of the New York Times. The ad touted: "Skiing! Yes, even when nature fails...our revolutionary new snowmaking machine blankets the ski trails with fine snow at 32 degrees or below!"

Snowmaking had arrived. The editors of the nationally circulated Colliers' magazine thought the discovery so important they sent a reporter-photographer team to Concord to do a feature story on it.

You would think, in view of Concord's snowmaking success, that ski operators across the U.S. would jump on the bandwagon. Not so—almost all operators failed to act promptly.

But a well-known nearby resort, Grossingers (now defunct), did offer snowmaking the following year. It took four more years before Poconos' Big Boulder became only the third area to join the artificial-snow scene.

By the early 1960s, however, most of the major ski centers in the upper Midwest, with their low altitudes,

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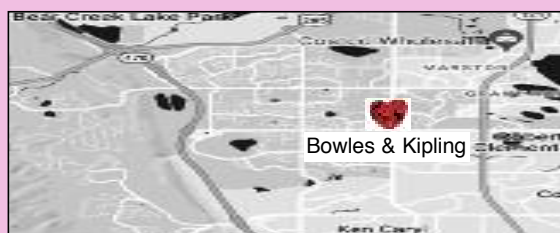
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Show Calendar — April & May '22

APR. 9: **LITTLETON CAR SHOW** at noon through 3 p.m., weather permitting, at Old Crows Antique Mall, 10081 West Bowles Avenue, Littleton. Featuring vintage and collectible vehicles. Last month there were over 70 vehicles. An event that is fun for the whole family. Call 303-973-8648 for more info.

APR. 8 - 10: **COLORADO SHOP HOP, Vintage Spring 2022**, Self-Guided Vintage Shopping Cache, A weekend of shopping at Colorado's best vintage and antique boutiques includes Shopping, Special Events, Sales and Giveaways. For more info, go to @CoShopHop and check out facebook page and website (www.coshophop.com) for latest details and shopping route map.

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APR. 22: **CELEBRATE EARTH DAY @ Sugar Mill Antiques & Vintage** in Mead, Colorado *Save the Earth, Buy More Vintage*, 10 a.m. - 6 p.m. Mini Donuts Food Truck, Sales, Giveaways and a FREE Earth Day gift with purchase while supplies last. Call 720-899-5570 or go to www.sugarmillmead.com for more info.

MAY 13-15: **JUNKTIQUE AND CAR SHOW**. For more info contact www.finditinflorence.com. Blocks of antique vendors on Friday and Saturday and blocks of vintage vehicles on Sunday.

MAY 14: **HOMESTEAD ANTIQUE MALL SPRING OUTDOOR SALE**, Come by for a great day of shopping, starting at 8 a.m. and going to 3 p.m., 6530 Wadsworth Blvd. in the parking lot. 720-484-3644.

MAY 21-22: **STRAWBERRY FESTIVAL VINTAGE & ANTIQUE MARKET**, 50th Anniversary Celebration! Sat., 10-5, Sun. 11-4, sponsored by St. Vrain Historical Society. Members get early entry on Sat. at 9:30 a.m., Boulder County Fairgrounds, Exhibit Building, 9595 Nelson Rd., Longmont, CO 80501. Admission \$5 per person (Children under 12 free), 303-776-1870 for more info.

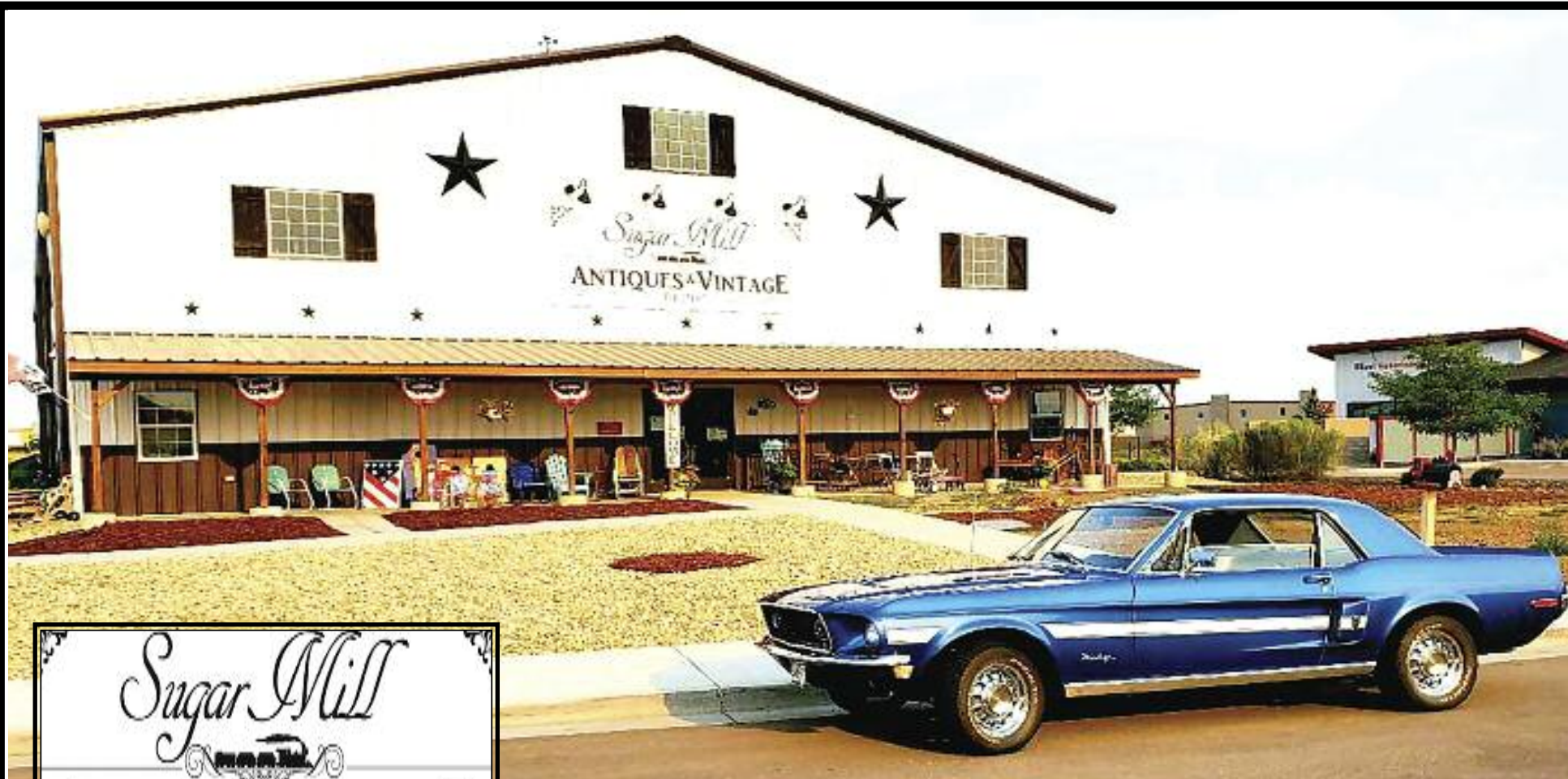
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Finding a Recipe for Snow

Continued from page 1

were making snow. So was Mount Alyeska in Alaska.

The East's big resorts, such as Stowe, Sugarbush, Big Bromley and Mount Snow in Vermont; and Cannon Mountain, Wildcat and Mount Cranmore in New Hampshire, still were a few more years away from investing the necessary funds for snowmaking.

Hunter Mountain, in New York's central Catskills, perhaps represents the best example of the difference snow machines can make to the ski industry. In the late 1950s, lyricist Oscar Hammerstein's son—Jimmy—opened Hunter Mountain to skiing. The effort was backed by such celebrities as Paul Newman, Joanne Woodward, Moss Hart, Kitty Carlisle, Kim Novak and Lawrence Harvey.

Two of Hunter Village's native sons—the brothers Israel and Orville Slutzky—had snowmaking machines installed promptly in what they hailed as "The Snowmaking Capital of the World." The mountain, which is about a two-hour drive from the Big Apple, became an instantaneous success.

Thanks to the huge snowmaking plant it has installed, the large Killington ski center, overlooking the Vermont city of Rutland, boasts the distinction of being the first ski area in the East to open and the last to close each season. Although Killington has a base elevation of only 1,160 feet, it usually offers skiing from early November to late May each year. If you want to ski early as well as late, head for the hilly white stuff near Rutland, Vermont.

Today's equipment, now much more advanced than earlier times, speeds up the snowflake-making process. Much less water is now required, and often computers regulate the systems, automatically turning on snowmaking lines at the proper times. In many areas, a depth of three feet of snow can be laid on three long ski runs in 24 to 36 hours.

Snowmaking is big business. Without it, most of America's ski industry would be in trouble for lack of snowflakes falling from the skies and piling up at the proper time.



Colorado ski resorts aim for more efficient snowmaking

By Thomas Peipert,
The Associated Press, Jan. 26, 2022

DENVER — The sight can be jarring during extreme drought: snowmaking guns lined up on a mountainside, blasting precious crystal flakes on a ski run while the rest of the land goes thirsty.

Snowpack in the U.S. West has decreased by about 20% in the last century, making man-made snow more vital each year to opening ski resorts and fueling ski town economies as they head into an uncertain future.

As the effects of drought and climate change increasingly hit home, the ski industry has invested millions of dollars in more efficient snowmaking systems amid questions about whether the practice is a wise use of energy and water.

"There are impacts. They're regrettable. We'd rather not have to make snow," said Auden Schendler, senior vice president of sustainability at Aspen Skiing Company in Colorado. "But our regional economy and the economies of all ski towns depend on your ski resort operating. And so this is a necessary evil."

Snowmaking has been around since at least the 1950s, but the practice became more widespread in the West after a severe drought in the late 1970s. According to the Colorado-based National Ski Areas Association, about 87% of the 337 U.S. alpine resorts the trade group represents have snowmaking capabilities.

Many resorts draw water from nearby streams or reservoirs and typically use compressed air and electricity to blow snow into piles on the slopes when it's cold. Those piles are then spread into a base layer that allows resorts to open in the early winter and to stay open through the spring.

An analysis of most of the ski resorts in Colorado found snowmaking diverts about 1.5 billion gallons (6.8 billion liters) of water per year in the state, said Kevin Rein, state engineer and director of the Colorado Division of Water Resources. That's enough to fill about 2,200 Olympic-sized swimming pools.

It sounds like a lot, but Rein said snowmaking accounts for less than one-tenth of 1% of the water that is diverted in the state, with agriculture drawing about 85%. Moreover, about 80% of the water used in snowmaking returns to the watershed when the snow melts in the spring.

Snowmaking is recognized by the courts as a "beneficial use" in Colorado, said Rein, whose agency regulates the process. "It's part of our tourism, it's part of what we do in Colorado."

But Patrick Belmont, a professor and head of the Department of Watershed Sciences at Utah State University, said it's important to note that a lot of energy is used during snowmaking, and a lot of water is lost through evaporation and sublimation.

"It's not insignificant, especially in a place where we don't have a whole lot of water to begin with. ... Every drop of water matters," he said.

Belmont, an avid skier who recently published a wide-ranging study on snowmaking and climate change, also is concerned that man-made snow, which is denser and melts later than the real thing, can affect stream flows.

"There are a lot of fish that take their cues for things like when to spawn or when to do different things in their life based on how the flows are going up or down. So we're changing those types of natural cues for some of those organisms," he said.

Ski resorts have made huge strides in becoming more efficient and environmentally friendly, said Schendler, of the Aspen Skiing Company. But he also recalled a time when they often didn't pay much attention to weather forecasts, only to see the fruits of their labor melt in the warm afternoon sun.

"One way the industry has gotten smarter is they said, 'Look, we're not going to make snow if it's not cold and if there's not a forecast for it to stay cold,'" he said. "That sounds dumb and analog, but this industry is historically very analog."

Many resorts also have invested heavily in recent years to upgrade their snowmaking operations. Some have dug storage ponds to collect water in the spring when it's abundant, while a few are eying the use of reclaimed wastewater.

Colorado-based Vail Resorts, which owns 37 ski resorts in the U.S., Canada and Australia, announced during an earnings call in December a \$3.6 million investment into its sustainability efforts this year, including making its snowmaking operations more energy efficient.

Over the past few years, the company has upgraded more than 400 snow guns across its resorts to blast more snow with less energy in less time. Meanwhile, Brecken-

ridge, which is owned by Vail Resorts and is one of the country's largest and most popular ski areas, is getting 110 efficient snow guns.

"If I can make all the snow we need in a third the time, that's a huge energy savings. It's a huge labor savings," said Kate Schifani, snowmaking manager at Colorado's Vail Mountain Resort.

Vail's modern snow guns can regulate water output and automatically shut down when the weather gets too warm — a major upgrade from older technology that required workers to monitor the temperature and manually turn off the system.

Besides using water more efficiently, ski areas are tapping more renewable energy to power snow guns, which account for about 20% of a typical resort's energy usage.

The National Ski Areas Association's decade-old "Climate Challenge" program encourages resorts to inventory and reduce their greenhouse gas emissions, as well as advocate for legislation to combat climate change.

Since its inception, the voluntary program has cut emissions by about 129,300 tons (117,300 metric tons), according to the group. Participating resorts also have purchased renewable energy that accounts for an additional reduction of about 242,500 tons (220,000 metric tons) of greenhouse gas emissions. Those are tiny amounts compared to the United States' estimated 6 billion tons (5.4 billion metric tons) of greenhouse gases produced in 2021 — a total of about 32 minutes worth of the country's carbon emissions — according to the independent Rhodium Group.

But advocates say it's a start.

"We can do what we can in our own operations, but if there's going to be a future in outdoor recreation and a future for humanity just in general, we're going to need every kind of solution we can find," said Adrienne Saia Isaac, an NSAA spokeswoman. "We've got to effect change now."

Schendler, who warns that the ski industry is not on track to be viable beyond 2050, agrees.

"The industry has historically responded to climate change by saying, 'We're going to clean our operations, we're going to do good snowmaking, and we're going to cut our carbon footprint,'" he said. "That's awesome and noble and moral and good business, but it is not a solution to a global problem."

Book of Bridge Postcards Spans Both Time And Types

Bridges, A Postcard History is a massive book that manages to span both the centuries and the types of structures for the curious and eager reader.

Various sections of this comprehensive book provide sections on the evolution of bridge types and specific bridge construction. There are also significant sections on landmark bridges in America and elsewhere, bridges on The National Road, bridges on the U.S. highway system, and structures within the Interstate highway system.

Coverage of bridge types section is extensive. It includes stone arches, beam bridges, reinforced concrete arches, steel trusses, steel arches, suspension bridges, cable-stayed bridges, and even moveable bridges.

For all of its variety however it gives only four examples among its hundreds of illustrations of my personal favorite---covered bridges.

The author Geoffrey Goldberg notes in the preface that “this book makes use of images carefully culled from my extensive postcard collection, and augmented occasionally by images that man has produced.”

“We will not only describe the various bridges, but we will examine the reason each was built, and why one bridge type was selected over another in the context of its location and time,” the author adds.

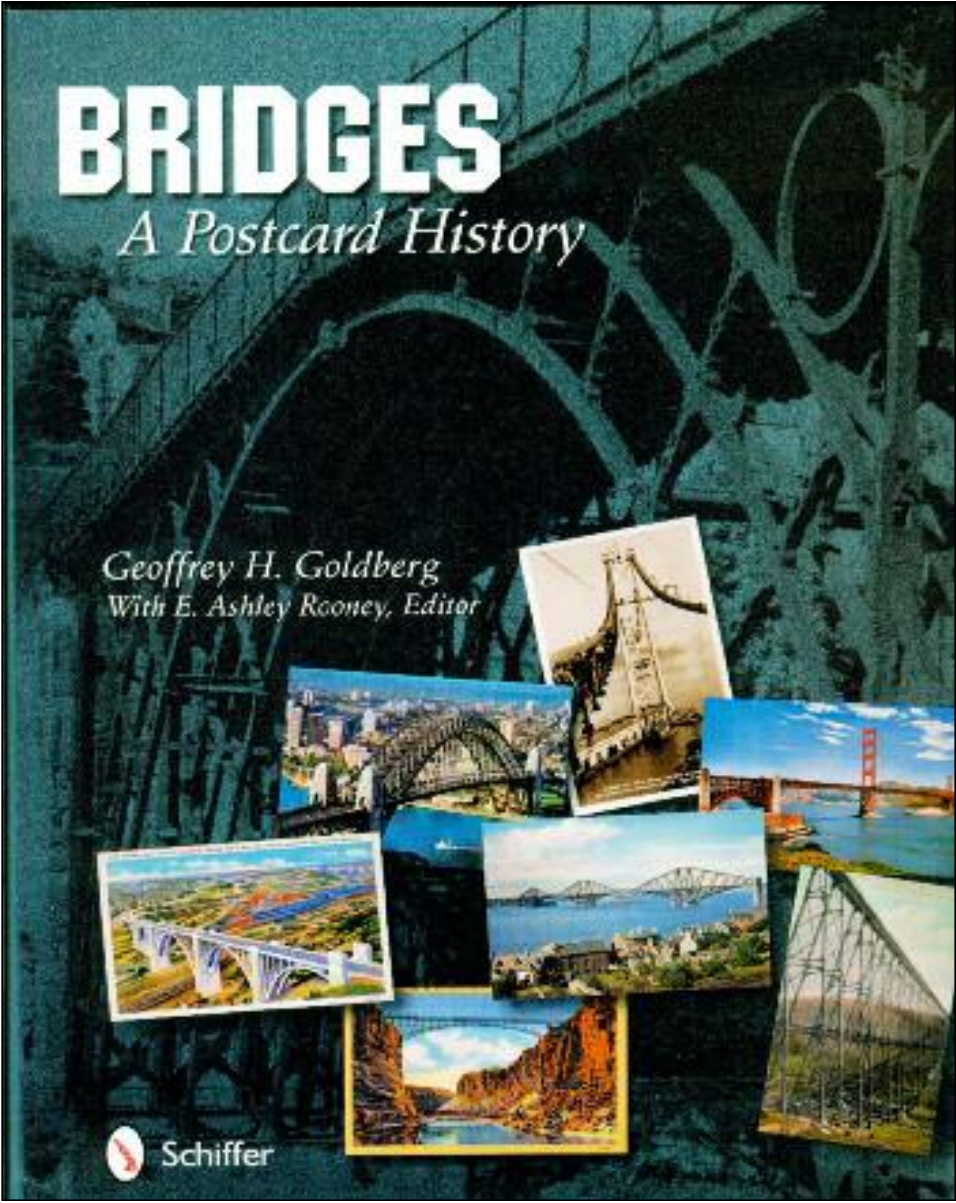
The section on landmark bridges includes London Bridge, the Brooklyn Bridge, the George Washington Bridge, and the Golden Gate Bridge among others. Postcards elsewhere in the volume also feature an array of bridged ancient roads and superhighways.

Featured in the bridge construction section are postcards depicting cantilevered construction, cableways, concrete forming, and suspensions bridges.

More than 480 postcards of bridges are presented in the extensive book, most are in full color. None are given values. And as vast as the coverage in the book is lots of bridges in little towns and small cities that would have held strong appeal for many postcard collectors are omitted.

Goldberg works as a bridge engineer in Pittsburgh, Pennsylvania. Ashley Rooney who served as editor for the book is the author of numerous postcard-related histories as well as other books ranging from architectural themes to regional ghosts.

Bridges, A Postcard History by Geoffrey Goldberg, hardcover, color illustrated, index, 208 pages is \$49.99 plus shipping from Schiffer Publishing, www.schiffer-books.com. Originally published in 2011.



CIVIL WAR BOOK

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 interfused with extractions of *The Old Testament*, and of other ancient works, and with poetry, oratory and song of more modern authors and actors — interfused, 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:

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Not to know what happened before we were born is to remain perpetually a child. For what is the worth of a human life unless it is woven into the life of our ancestors by the records of history. — Cicero

This journey of lifetimes follows Englishman Thomas Prather (later becoming Prather), young and without property, as he emigrates to Virginia in 1622 to seek his fortune in the New World, and ends in 20th century Ohio. When Thomas's son Jonathan dies in mysterious circumstances, the family emerges to become slaveholders, then ultimately abolitionists. They go from being planters, to farmers to participants in the industrialization of America. They participate in the American Revolution, the Civil War and the Second World War. Their story is the story of many American families who grew and changed as America grew and changed, never forgetting their land-loving roots.

Orphan's Gift is a fascinating story of an American family, a genealogical quest, written by three sisters with a passion for history and writing. M.M. Knowles is the pen name for sisters Mary Elizabeth Sikora, Margaret Rose DeStefano and Sally Ruth Gronauer.



Orphan's Gift is co-written by Margaret (Peggy) DeStefano, Mountain States Collector's Managing Editor. She and her sisters Mary Sikora and Sally Gronauer have captured the spirit of their Prather line of ancestors. The past has come to life in this historical novel. The book is a great example of taking your family genealogical research to a new level.

“Writing this book has been a fun and often surprising journey. Now that we have finished our first project together, my sisters and I are already fast at work on our second book in what we hope will be a series of historical novels,” Peggy DeStefano explains.

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BOOKMARKS...Require Much Less Space....

By Joan L. Huegel

Home from an auction one night, my husband grumbled as he struggled with three big boxes of books I bought. I bid on the books without knowing what they were, but I figured if I ended up with only two or three books that I liked and would keep, my dollar would have been well spent. My weakness has always been books, so much so that they've practically taken over the house. I had run out of shelf space long ago, and I hated to admit it to him, but I, too, wondered just what I would do with these.

Excited, I sat on the floor, rummaged through the boxes, and was disappointed since most of the books were in terrible condition. In one book, though, I found an old bookmark, and I was hooked immediately. Leather, this one was quite different from any bookmark I had seen, or rather, paid attention to. Obviously, I'd been around many bookmarks in my time.

Since then, though, I do pay attention to them and am now a bookmark collector.

Bookmarks have undoubtedly been in existence since the first books were published, and we can imagine why they were made. At that time, books were extremely expensive, rare and delicate. It was bad for a book to turn down the corner of its page to hold or mark one's place. Even today we know we shouldn't treat a book that way. Book publishers, authors and collectors all cringe at the thought of someone doing that to a book. Unfortunately, many did, and do, and so the term "dog-eared" pages. So I'm sure it was the very first book owners, wishing to preserve their precious commodities, who devised the first bookmark.

In museums, I've seen some early ones made from thin sheets of gold with jeweled tops (supposedly for royalty), and some made from silver. As books became more available to more people, bookmarks did, too, and thin strips of fabric, leather and finally paper were used. A few publishers, mostly of Bibles, built bookmarks right into the book—long, narrow strips of ribbon.

Then, as now, some bookmarks were real works of art. About the mid-1800s, artist Thomas Stevens, who made woven pictures, made a limited number of his exquisite designs on ribbon for use as bookmarks. It was about 1862 when these became popular, and they are rare today, eagerly sought after and bring high prices. They are called Stevengraphs.

It wasn't long before businessmen and manufacturers saw the bookmark as a good means of advertising, and paper bookmarks promoting anything from Edison's new talking machine to iron bitters were given away free. Generally they were about 5-1/2" to 6-1/2" long by about 2" wide, and the most popular illustrations seemed to be women, children and flowers. As bits of history, they sometimes show what goods and services were available at a certain period of time, and they often reflect the visual style of a time period.

Many are lovely and lend themselves perfectly to framing and displaying. Those from around the turn of the

century are often flowery Art Nouveau, and you'll find many examples of Art Deco on the bookmarks of the '30s.

Also during this period, bookmarks of celluloid were quite popular. Some advertising ones were given away, while others were for sale, and there was quite a wide variety. Some collectors specialize in these celluloids.

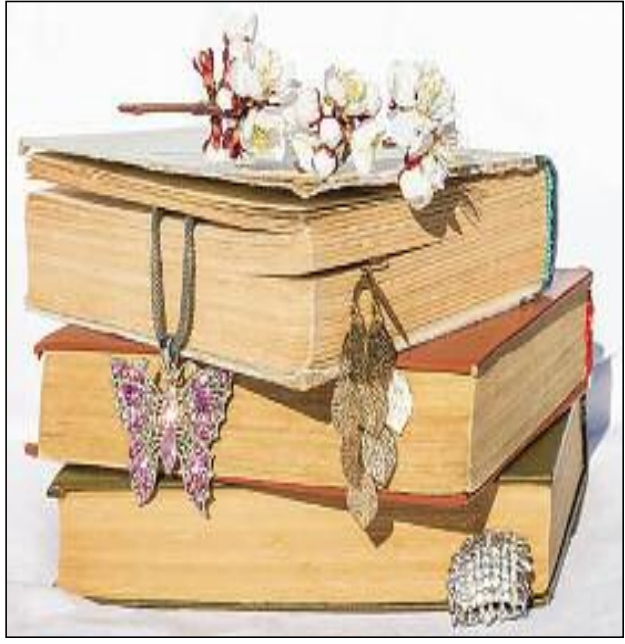
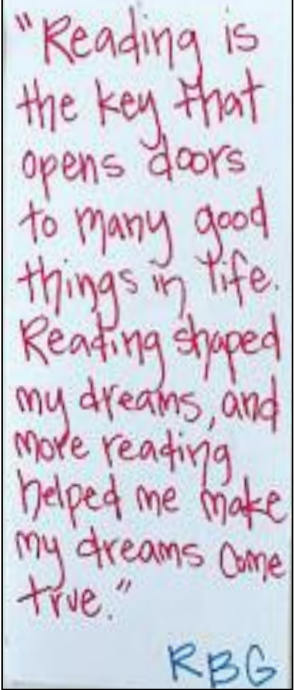
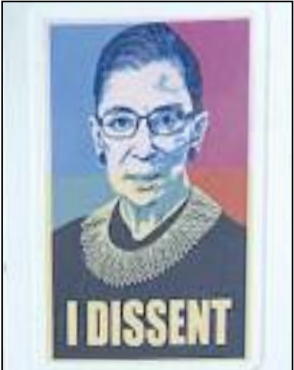
For generations people have been making their own bookmarks. Tatting and crocheting are old arts, and the tatted bookmark, usually a cross, was a very popular item for women to make. Although styles have changed, the creativity and industry of women hasn't, and they are still making beautiful handcrafted bookmarks today.

If you think you'd like to collect bookmarks, it's easy getting started and there's much available. It's a very inexpensive hobby. Although not as plentiful as before, some are still given away free by a few merchants. The best sources now are the book stores and libraries. Starting a collection is as easy as walking into one of the book shops or library and picking up the free one. The ones containing the name of the business or library, and its location, that is a city and state, are most preferred by collectors and go into the "advertising category." Be sure and let people know you are now collecting these gems, and you'll begin receiving them in your mail. Bookmarks are perfect for sending with cards, notes and letters.

All kinds are available today, ranging from paper to sterling silver. And there are numerous styles sold as souvenirs from every state and country. Commemoratives are still being issued, so watch for these, usually free. Most collectors highly prize their antique bookmarks and add these jewels to collections whenever possible. And yet most of us don't limit our collecting to the old ones, either. We like them all. We realize that today's ephemera could be tomorrow's treasure.

The number of bookmark collectors is growing. I'm sure they would agree that collecting is interesting, challenging, and most of all, fun.

And bookmarks take up far less room than books!



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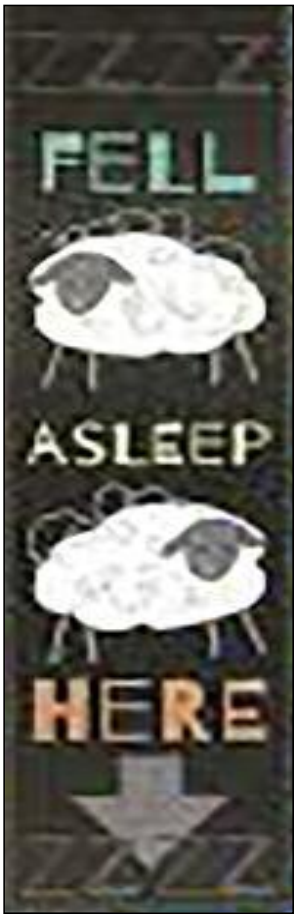
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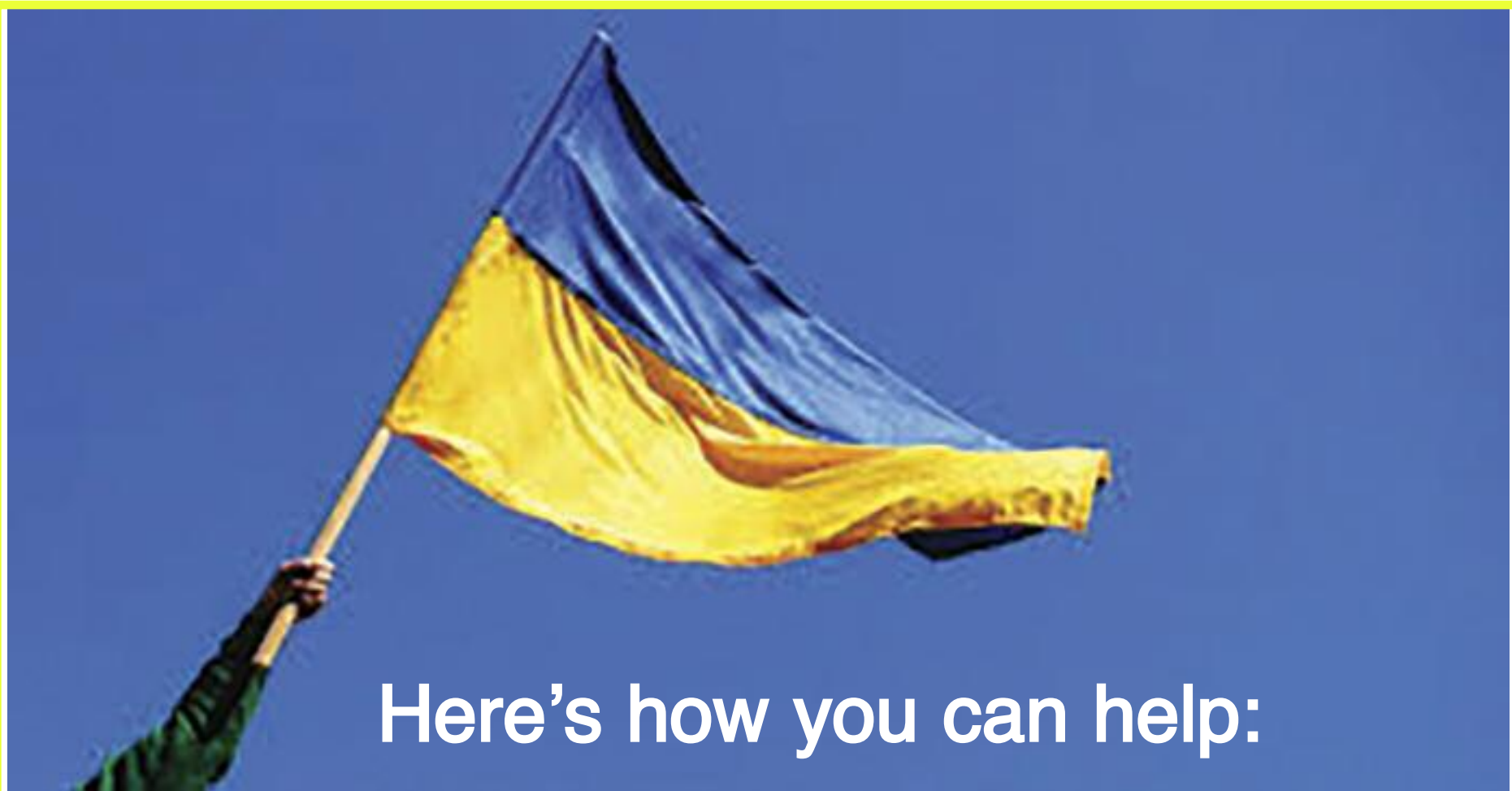
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Here's how you can help:

Click on the website for [Care](#), the international humanitarian juggernaut, and a pop-up window appears. “UKRAINE EMERGENCY,” the alert says, with a photo of a woman holding a child. “Families in Ukraine are fleeing violence and urgently need emergency aid. CARE is providing food, water, and more,” the homepage says. The group has partnered with People in Need and hopes to build a fund that can reach 4 million people, especially women, girls and the elderly.

[Doctors Without Borders](#), which works in conflict zones, is partnering with volunteers in Ukraine to help people travel to health-care facilities and working to ensure that people have access to health care and medicine.

[GlobalGiving](#), a U.S.-based nonprofit crowdfunding platform for grass-roots charitable projects, launched its Ukraine Crisis Relief Fund page, stating that all donations to the fund will support humanitarian assistance in affected communities in Ukraine and surrounding regions where Ukrainian refugees have fled.

[The International Rescue Committee](#), founded in 1933, helps those affected by humanitarian crises and works in more than 40 affected countries, as well as communities in Europe and the Americas. According to its website, the IRC is on the ground in Poland and working to help displaced families. The site offers suggestions on how you can assist Ukraine, such as welcoming refugees and social media activism.

Geneva-based [International Committee of the Red Cross](#) provides assistance for victims of armed conflict and has been working in Ukraine since 2014 to supply emergency assistance and support hospitals with medical equipment.

[Journalists with the Kyiv Independent](#) have done tremendous work covering the war, offering the world constant updates as they fear for themselves, their families and their homes. The Independent has started a GoFundMe asking for support, but they've also promoted a separate GoFundMe — “Keep Ukraine's media going” — for journalists around the country who have received less international attention. “[Ukraine's reporters] have shown extraordinary courage, but the reality on the ground is that most operations cannot continue from Ukraine alone,” one organizer wrote. “This fundraiser is aimed at helping media relocate, set-up back offices and continue their operations from neighboring countries.”

[Project Hope](#), an international health-care organization founded in the United States in 1958, works to empower health-care workers facing health crises, according to its website. For the Ukraine invasion, the organization says its emergency teams in Europe are sending medical supplies and standing by to provide health screening and care for refugees. You can donate here.

[Razom for Ukraine](#) was founded in 2014 and has since launched efforts to build a stronger democracy in the country. Now, according to its website, the nonprofit is “focused on purchasing medical supplies for critical situations like blood loss and other tactical medicine items. We have a large procurement team of volunteers that tracks down and purchases supplies and a logistics team that then gets them to Ukraine.” Razom — which means “together” in Ukrainian — posted a list of the lifesaving supplies it has already purchased and is asking for more support.

[Save the Children](#), founded more than a century ago, is blunt about the grueling nature of its work: “We work in the hardest-to-reach places, where it's toughest to be a child,” its homepage says. The organization says it is “gravely concerned” for the children of Ukraine and Afghanistan. Its donation page says that \$50 can prevent three children from going hungry for a month, \$150 can provide warm blankets for 30 children, and \$300 can furnish masks to refugee health workers on the front lines.

[Sunflower of Peace](#) is a small nonprofit with ambitions to help Ukrainian orphans and internally displaced people. A post on its Facebook page in mid-February said it had launched a fundraiser for first-aid medical tactical backpacks. Each backpack, it says, can save up to 10 people. They're packed with bandages and anti-hemorrhagic medicines, among other critical items. The group has worked mostly off its Facebook page, where it's accepting donations.

The U.N. Office for the Coordination of Humanitarian Affairs oversees [U.N. Crisis Relief](#), with donations going toward U.N. efforts to fund work in humanitarian crises. Primary goals include supporting lifesaving activities, filling funding gaps and expanding assistance in hard-to-reach areas, according to its website.

[The World Food Programme](#), the U.N.'s anti-hunger humanitarian organization, has launched emergency relief operations in Ukraine and surrounding border countries. WFP says it is scaling up to provide food assistance to 3.1 million Ukrainians affected by the conflict and has deployed 400 tons of food to the Ukrainian border this week.

[Voices of Children](#), a charitable foundation based in Ukraine, has been serving the psychological needs of children affected by the war in the country's east since 2015, according to its website. The group's psychologists specialize in art therapy and provide general psychosocial support with group classes or individual sessions. Many of its psychologists are based in the regions of Luhansk and Donetsk, areas that have long been controlled by Russian-backed separatists and that are on the front lines of the current, wider conflict. Now, Voices of Children is providing assistance to children and families all over Ukraine, even helping with evacuations.

Rooster Collectibles — Something to Crow About

By Robert Reed

One of the most enduring symbols in earlier America was the rooster. It was a dominate image for this country's classic folk art including weathervanes, wood carvings, and windmill weights.

Later the traditional rooster would be crowing on an assortment of American-crafted things including hooked rugs, cookie jars and even salt pepper shakers.

Historians suggest that the rooster was one of the earliest choices for weathervanes designed in the United States and Canada. Prior to the 18th century it had been widely used in Europe on church steeples of the Christian faith. To Christians the rooster represented the New Testament's account of Peter's three-time denial of Christ when such an animal crowed twice.

The French referred to such a rooster image as a chantecler, other name variations included cockerall or often times in the case of a weathervane, the weathercock. By whatever name they were readily visible atop shrines, churches and barns throughout North America during the 1700s and 1800s.

Certainly one of the oldest rooster designs used in America was the copper cockerall which adorned the steeple of the Dutch Reform Church at Albany, New York. The symbol dated from the 1650s and made largely of copper. Another early rooster weathervane, crafted in 1715, stood atop the Rocky Hill Church, in Amesbury, Massachusetts. It too was riveted from sections of copper.

During the 1720s on of the most famous weathervane makers in New England, Shem Drowne, was fashioning rooster weathervanes in the rooster image. One of his best works was the giant Revenge Cockerel which stood atop the First Revenge Church of Christ. Said to be hammered from copper kettles, it weighed more than 170 pounds. History records it was blown down during a storm and crashed through the room of a nearby house landing in the kitchen.

At times the basic copper of rooster weathervanes was

enhanced with sections of gold leaf and decorated further with yellow paint. By the 1790s such roosters were frequently painted and sometimes wood and metal were incorporated to form a complete united. On occasion rooster legs were make of wrought iron.

By the early 19th century the rooster weathervane remained popular and could be found made simply of wood or constructed of whatever metals were available. Typically the wooden roosters were finished with a paint coat of yellow or reddish brown. While the wooden versions could be repainted from time to time, often they eventually gave way to the ravages of weather. As a result it is difficult today to find prime examples of 19th century wooden rooster weathervanes.

Weathervane manufacturing had become a prosperous trade by 1850 and the strictly wooden rooster had been generally replaced with metal versions. In many ways the use of metal allowed for more creativity.

Typically such rooster weathervanes were the hand-made by a small group of craftsmen working together in the second half of the 19th century.

"Usually only three or four craftsmen, often members of the same family, comprised a company," according to Adele Earnest author of the book Folk Art in America. "Usually a professional wood carver was hired to create the original wood model. The design might be adapted from a popular print. The piece molds were cast from the carving; dies into which two copper sheets could be hand-hammered and soldered together to create the three-dimensional (but hollow) weathervane."

In some cases profiles were cut from hammered sheets and metal to form the rooster. The profiles were pierced so they would better withstand strong winds before being joined together. Some craftsmen used an original wooden form inside the sheets to provide a more substantial shape before joining the sheets.

Next came the painting which, like earlier practices, involved a base coat of yellow paint. However golden gilding was also added as a final touch to the metal, and



it could be updated from time to time.

"The fact that copper was so easily hammered gave the artist a good chance to get texture into the features of the rooster," noted Erwin Christen in The Index of American Design. "This was done more for the sake of variety than zoological accuracy."

And while rooster weathervanes were popular in the latter part of the 19th century they were not the only form of the familiar barnyard animal. In Pennsylvania for example, carver Wilhelm Schimmel traveled the countryside during the 1870s fashioning roosters and other creatures from pine wood. Today prize examples of the painted works are found at the Henry Ford Museum and the Museum of American Folk Art.

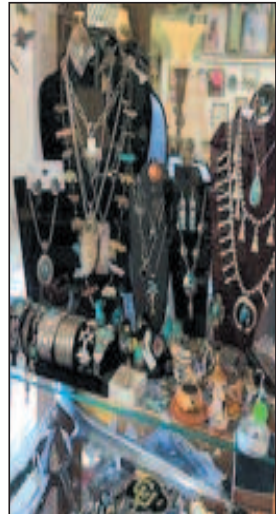
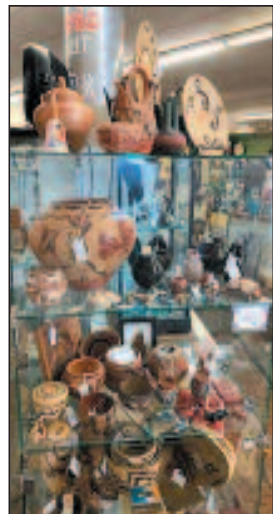
Elsewhere there were roosters of chalk ware, and intricate roosters in whirligigs which often sat atop windmills in rural areas of the country. Additionally there were roosters used as targets in late 19th century shooting galleries, and even a brief attempt at carving roosters to go

Continued on page 12

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Rooster Collectibles — Something to Crow About

Continued from page 11
along with other animals for carousel rides.
“It was hoped that novelty would attract trade,” explains Christensen. “However it was soon discovered the children invariably chose the horses and particularly the dappled kind. After that, the strange menageries, also including bears, reindeers, and giraffes, was abandoned.”
America in the 1890s witnessed a significant number of commercial companies in the business of manufacturing rooster-type weathervanes. Firms like J. W. Fiske, L. W. Cushing & Sons, E.G. Washburne Company and J. Howard and Company provided an endless variety of roosters. Some examples included hens, and some came with stylized pineapple finials which were said to denote hospitality.
Materials varied considerably shortly before the dawn of the 20th century. Wood was used on a very limited basis while the selection of metals everything from copper to zinc. There was also a trend toward use of cast iron at least for parts of the rooster weathervanes.
The 1890s also saw a rise in another form rooster, the

mill weight. A major contributor was the Elgin Windmill Power Company of Elgin, Illinois. The firm used animal forms for many sizes of mill weights ranging from eight to 85 pounds. The cast iron images were typically from 15 to 18 inches tall. In practice they were individually attached to the windmill and used to pump water to other parts of the farm.
Elgin and others continued to make rooster-image mill weights into the 20th century, and while earlier examples were simply painted white later issues were sometimes given red and yellow detailing. Today such surviving figural mill weights, even those with slight surface imperfections, can be highly collectible.
As early as the 1930s the Pottery Guild of America had adopted the rooster’s wistful likeness for crafting cookie jars. In later years other cookie jar makers followed suit including Sierra Vista, American Bisque, Gilner, McCoy, and even California’s Twin Winton.
By the middle of the 20th century roosters of the past were being re-discovered as grand American folk art. Weathervanes and wood carvings were retrieved from



playgrounds and attic trunks to be claimed as prized collectibles. Today such classic rooster images command major attention at leading shops and auction galleries.

Lots of Good News About Land Grants

By Robert Reed

There is lots of good news these days about land grants of the old days. Land grant documents fall in that very interesting category of official documents connected in some way with the nation’s historic past and the White House itself.
In many ways, federally issued land grants are the quintessential form of official business paper, containing the essence of the very official, legally binding type of document that has existed for centuries in America.
Early land grants were issued on enduring quality vellum paper. They bore the signature of the President of the United States. Not surprisingly they were often carefully preserved with important family records for decades, if not longer.
Some years ago a curious reader wrote a leading Midwestern newspaper asking for “complete anonymity” because she felt her land grants were so valuable, she would be robbed if somehow her identity became known to the public. In response the newspaper quoted an established dealer who advised her that United States land grants had been issued in such great numbers that she should not worry too much about theft.
The answer was more or less correct. However, it left a great deal of the story untold. Further it also strongly, and wrongly, suggested to the reader that 19th century land grants may have little or no value.
Not so fast.
Yes, there is the presidential signature thing to deal with. As attractive and striking as so many old land grants appear to be, the vast majority of them were not actually signed by the President. Sure the presidential signature appears on the document, but a closer examination will often reveal it was actually signed by a secretary to the president. In fact such documents are sometimes known in collector circles as “secretarial signature” land grants.
But, on the other hand, some were signed by the President. Prior to 1833 these remarkable documents were printed on parchment and had to be signed by both the President and the Secretary of State or the Land Commissioner. In the early days the federal government made a practice of giving a war veteran a land bonus in appreciation for service during wartime. For those enlisted in the Revolutionary War armies, the grants awarded ranged from a few hundred acres to several thousand, depending in part on the soldier’s rank and length of military service. Later such documents were issued for the purchase of public lands, mainly in Virginia and Ohio at first but eventually in other states as well.
Nearly 85,000 land grants were issued for property in Ohio alone by the early 1830s. There were so many that they actually became a drain on the president’s time in the White House. Congress finally passed a law in March of 1833 saying President Andrew Jackson could at last delegate the actually signing duty to a clerk, and therefore get on to more important affairs of state. At that point, it was estimated that there was a backlog of more than 20,000 important but unsigned federal land grants.
Therein, of course, rests the differences in the values of various land grants. One issued in 1809, for example, with signatures of Thomas Jefferson and James Monroe could have significant value.

Those signed by either Monroe or Andrew Jackson alone would have a somewhat lesser value, but still most worthwhile.
Generally, collectors who are serious about presidential signatures and are trying to complete a full collection think authentic signatures from early land grants are great. And the demand for so-called ‘early’ presidential signatures continues to exceed the supply.
Usually the ‘secretary signature’ land grants of the latter 1830s and the remainder of the 19th century appear on 10-by-16 inch sections of vellum paper with an ivory embossed seal at the bottom. However, there were many variations over the years.
Typically the ‘secretary’ land grants carries the presidential name followed with the word “by” and the secretary’s name added under the name of the then acting president.
As with most documents, those with bright and clear lettering are the most desirable. While some creasing can be expected, the high-quality paper used normally prevented any serious erosion at the folds—unlike aged paper of far lesser quality. And, as always, clean and fresh-looking always adds to the desirability of an item.
Land grants with authentic presidential signatures still sell at leading antique outlets and auction galleries. In recent years a land grant signed by President Andrew Jackson in 1829 was featured by Leland’s. About 9.5 by 14 inches it was described as in excellent condition even though it had been folded twice horizontally and twice vertically. The document itself, with a bold and black Jackson signature, made reference to the 1820 Act of Congress. It made specific reference to:
“Public Lands... offered for sale at Cincinnati, Ohio, lying in Indiana, containing eighty acres. Full payment has been made by said James Backhouse according to provisions of the Act....”
A earlier 1816 land grant signed by James Madison was also auctioned by Leland’s during the same public sale. The Madison document was nine by 14 inches. The presidential signature was somewhat faded and the overall

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Strawberry Festival Antique Show May 21-22

The 2022 Strawberry Festival Antique Show — the 50th since the St.Vrain Historical Society began to sponsor the annual spring show — will be held on Saturday, May 21, and Sunday, May 22 in the Exhibit Building at the Boulder County Fairgrounds, 9595 Nelson Road, Longmont, CO. Hours for the event are Saturday from 10 am to 5 pm, and Sunday from 11 am to 4 pm. Admission is \$5 for adults and children under 12 admitted free; and parking is free. Proceeds will be used by the St.Vrain Historical Society for local historic preservation and education.

More than 80 antique dealers from around Colorado along with eight other states will display and sell a wide assortment of high end antiques and collectibles including: furniture, silver, glassware, china, pottery, quilts, vintage clothing and linens, jewelry, tools, postcards, books, dolls and toys.

Also featured will be an on site glass grinder to repair chips and/or glue pieces while you shop. A book table

will be offering an assortment of publications about local history. The SVHS Cookbooks are now for sale, too. The Society's cafe area will serve barbecue beef sandwiches, an assortment of beverages and, of course, the traditional strawberry shortcake with freshly whipped cream. The complete meal is still a bargain at \$5.00, or visitors are welcome to purchase menu items separately.

Longmont's original Strawberry Festival was held in June 1871 to celebrate the opening of Library Hall donated to the colony town by benefactress Elizabeth Thompson of New York. In 1970, the St. Vrain Historical Society chose to commemorate this early community celebration in the name of its spring antique show. Over the last four decades, the event has become a modern community tradition, and more than 5,000 people attend the antique show to browse, buy and enjoy the fresh strawberries.

For more information, please contact the St. Vrain Historical Society at 303-776-1870



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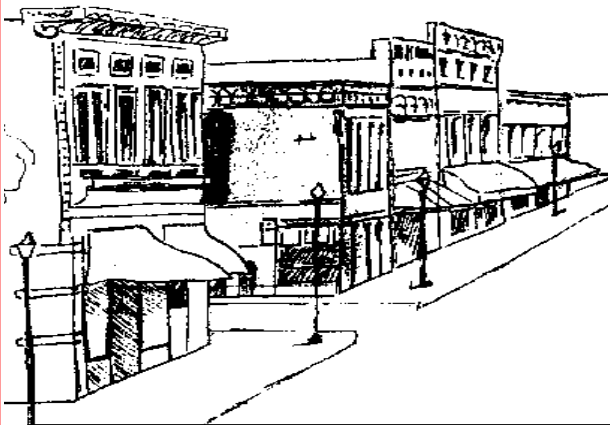
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Don't Forget the 20th Annual Merchants' Car Show

By Sandy Dale

What a weekend it will be, too! Junktique on Friday and Saturday and our fabulous Car Show on Sunday - the 13th, 14th, and 15th of May. Don't miss them. (You still have time to be a vendor or exhibitor. For more info contact www.finditinflorence.com.) Blocks of antique, etc. vendors on Friday and Saturday and blocks of vintage vehicles on Sunday.

This brings me to the topic of this month's ramble. Volunteers.* What would or could we do without them. The two events I mentioned above would not happen without the volunteered time and passion of the merchants, their relatives, their friends, and the lovers of these events. I haven't even mentioned philanthropic organizations and, of course, our own cultural center, the Bell Tower, and our live theater, the Rialto. Almost every event I can think of here in Florence involves volunteers. When is the last time you thanked a volunteer? For taking your ticket? Or helping you sign up for an event? Or helping you find your booth space?

The photo above was taken in the 1930's (copied by Sam Carlson and available at the Florence Pioneer Museum - there are volunteers here, too). Almost all the buildings are still here, even some of the cars. See them and hundreds more on May 15th. Find all this in Florence.

**In memory of and gratitude to Morrie Aves for his selfless giving of time and energy.*

Rena Pryor

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FEB. WHAT IS IT GUESS



Elizabeth Puls of Boulder confirms that Feb. '22 What Is It is a lighting fixture. She writes, "I believe the object is a "wall sconce" for early electric lighting. Without examining the object to see if the slender arms are hollow enough to allow a wire to be threaded through them, or examining the object to see if there are holes in the base which would allow the sconce to be fixed onto a wall or beam, I can't say for sure what it is.

However, I have one like this. It once was attached to the wall in my maternal Grandmother's parlor in her Virginia home. She had three or four residing in the public downstairs rooms and when the home was sold after her death in 1970, the house was demolished to make room for a city fire

department. My first cousin ran from room to room "saving" the sconces before the house was sold and the wrecking ball came. Each of us cousins has a sconce.

Mine can be moved/pivoted ever so slightly in order to direct the light where desired. Sadly, I never got my sconce installed in my own home but I enjoy getting it out from time-to-time and relishing my happy memories. Mine is made of brass, I believe. I like looking at it.

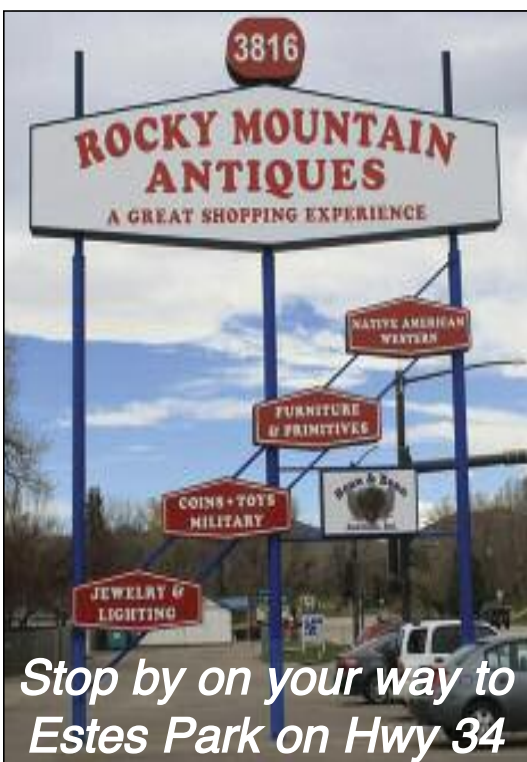
Happy Easter!



I don't know when my grandparents first bought the sconces, but they only ever lived in the one and same house, so the sconce dates sometime between 1907 and 1970, probably from the first two decades of the 20th century.

My Mom called the sconces "Victorian style" but I don't really know about that. So - a "Victorian Wall sconce" - probably!"

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CONTEST

March's What Is It?



Thank you to Unique Treasures of Wheat Ridge for our March What Is It. (Sad to say we had no correct answers this month.) This object was used to send the logs down river in the logging industry. It is a vintage forged grappling hook or chain link.

Log driving is a means of moving logs (sawn tree trunks) from a forest to sawmills and pulp mills downstream using the current of a river. River logging was primarily a winter business. Only when the swampy ground had frozen over and ice covered the roads could logs be handled with minimum expense. The crew went into the woods in September and established a camp at a spot convenient to the area marked for logging.

April's What Is It?

Send your answers to the What Is It contest, postmarked by April 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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Old Wagon Antique Mall

Come Shop With Us —Over 100 Dealers To Choose From

Toys, Clocks, Glass, Furniture, Collectibles, Books

10 a.m. to 5 p.m. Daily, Saturday 10:30 to 5, 12 to 4 Sundays, Closed Tuesdays



**STOREWIDE
SALES**

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THE Brass Armadillo® antique mall

11301 W. I-70 Frontage Rd.
Wheat Ridge, CO 80033

Happy Easter!

303-403-1677
877-403-1677

Open 7 Days a Week
9 am - 9 pm

The Brass Armadillo is a professionally operated business that takes antiques and collectibles seriously. We work to have quality items at good prices.

The mall is open from 9am to 9pm. every day, except Christmas. We host seminars, workshops and training events.

Because We Care about You!

We are learning day by day how small the world really is as the outbreak and spread of the coronavirus (Covid-19) jumps from continent to continent, state to state and community to community. We at the Brass Armadillo Antique Malls are saddened for those directly affected by the pandemic, and we are resolved to follow guidance provided by the Centers for Disease Control to "Plan, Prepare and Respond." We continue to be open daily from 9 to 9. Our No. 1 priority is the safety of our community of collectors, dealers and enthusiasts. We have put the following safeguards in place:

- Hand sanitizer is available at the front counter, employees are encouraged to disinfect after handling money.
- We have implemented the spacing of patrons, including antiques and collectibles.
- All surfaces, carts, counters, doors and handles are cleaned and disinfected frequently.

Visit BrassArmadillo.com for further updates.

