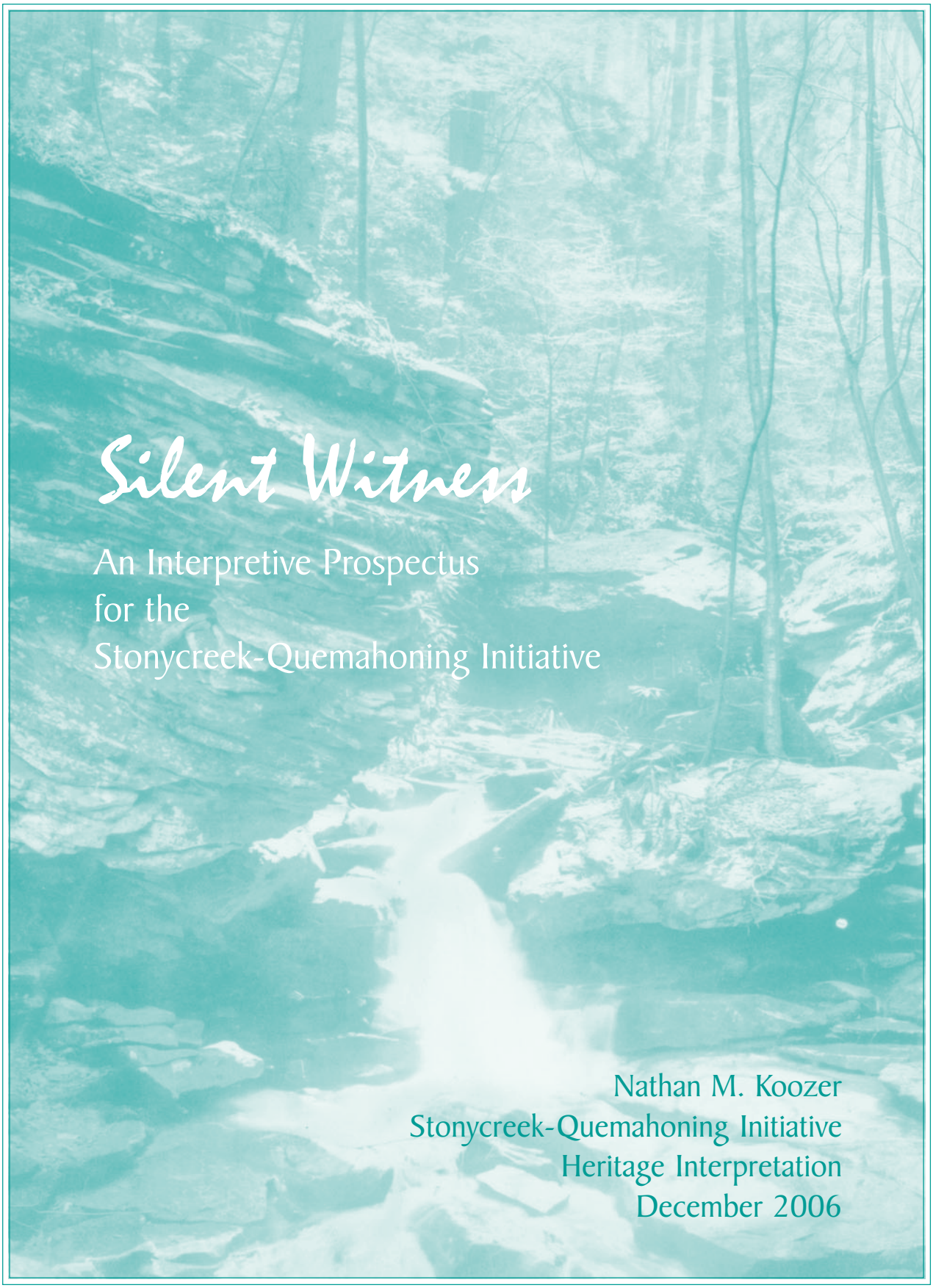

Silent Witness

An Interpretive Prospectus for the Stonycreek-Quemahoning Initiative

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Cover: 1907 view of Yoder Falls

Executive Summary

The goal of this *Interpretive Prospectus for the Stonycreek Quemahoning Initiative* is to further develop the historical and cultural themes associated with the area. Many of these themes were first articulated in the plan that is the basis for the Stonycreek Quemahoning Initiative (SQI) – *Stonycreek River Heritage Corridor: Ripples of Revival*. The *Interpretive Prospectus* also identified several themes that were not anticipated in the *Stonycreek River Heritage Corridor*.

The *Interpretive Prospectus* identifies sites in the SQI area that are associated with nationally significant events and stories. These include the Forbes Road and French and Indian War, the Pontiac War, and the Treaty of Fort Stanwix. In addition, the SQI area features sites that illustrate elements of the history of Native Americans. Early industries are illustrated in sites such as the Shade Creek Furnace. The area is associated with decorative and fine arts traditions, including the Pennsylvania German Soap Hollow furniture makers. The area's natural beauty was the factor that attracted the Scalp Level group of artists from Pittsburgh. The arrival of the Baltimore & Ohio Railroad was the harbinger of the coal industry, whose operations caused environmental degradation that is still being mitigated. The industrial development of the river basin also includes the story of the massive Quemahoning Reservoir. A final story associated with the area is the encampment of the Bonus Expeditionary Force (Bonus Army) at Ideal Park. Locally significant stories include the trolley service that ran between Johnstown and Windber, and the Shaffer's/Ben's Creek Covered Bridge.

While this *Interpretive Prospectus* has striven to provide a comprehensive overview of the themes associated with the Stonycreek basin, some details may need to be further researched when an interpretive program is implemented. These details relate to the history of specific sites and buildings, i.e., buildings in Hollsopple/Benson, Border Dam, Carpenter's Park, and others.

The *Interpretive Prospectus* emphasizes that nationally significant history occurred in the SQI area. While the historical significance of the area has been obscured by its proximity to Johnstown and other historical areas, an effective interpretive program can enrich the visitor's experience and, potentially, attract a secondary audience to the area. The key will be the SQI's ability to make the themes "come to life" through active visitor involvement and emphasizing their relevance to the visitor's everyday life.

A secondary goal of this *Interpretive Prospectus* is to begin an exploration of interpretive technologies that can be used in the SQI. The standard for outdoor interpretation has been the use of wayside exhibits; current wayside exhibit technology makes use of fiberglass embedment signage with aluminum frames. It is also a top priority that the SQI create a graphic identity for its interpretative programs. We further suggest that the wayside program include not only historical and cultural interpretation, but also environmental stories such as invasive species and acid mine drainage clean-up efforts. Finally, a variety of audio delivery systems are possible for use with a wayside exhibit system. These include a cell phone tour and the use of digital audio repeaters.

Where printed brochures and guidebooks were once the favored means of interpretation, the Internet and computer technology has altered not only the delivery but the very nature of the materials presented to the public. These technological changes present tremendous opportunities for the SQI. The interpretive program may be best presented to the public in the form of a well-conceived website that allows visitors to learn about the key historical sites and concepts within the region. Website content can include downloadable maps and tour brochures, audio content, and video tours. Hiking, biking, auto, and water tours can all be developed in formats that website visitors can download and print. The website can also distribute education programs that can be developed by or for the SQI/Conemaugh Valley Conservancy and its partners.

With the improvements in water quality in the Stonycreek Quemahoning basin, residents have come to recognize the immense potential that the area has for various forms of recreation. The SQI project has also recognized the potential for overwhelming the resource and the need for smart growth. Similarly, the SQI should be commended for identifying heritage conservation and interpretation among their goals from the beginning of the project. Interpretation of the stories associated with the landscape will help to make the SQI a model for place-based economic development.

Introduction

Scene on Paint Creek, 1885.

To say that Pennsylvania is rich in history is an understatement. From Philadelphia and Gettysburg in the East, to Pittsburgh and Erie in the West, history is deeply embedded in every nook and cranny of the Commonwealth. The area currently delineated for the Stoneycreek-Quemahoning Initiative (SQI), which encompasses the northern Somerset County Townships of Conemaugh, Jenner, Quemahoning, Paint, and Shade, is a prime example of a region within Pennsylvania that possesses a rich historical tradition, but that is often overshadowed by other, seemingly more important areas.

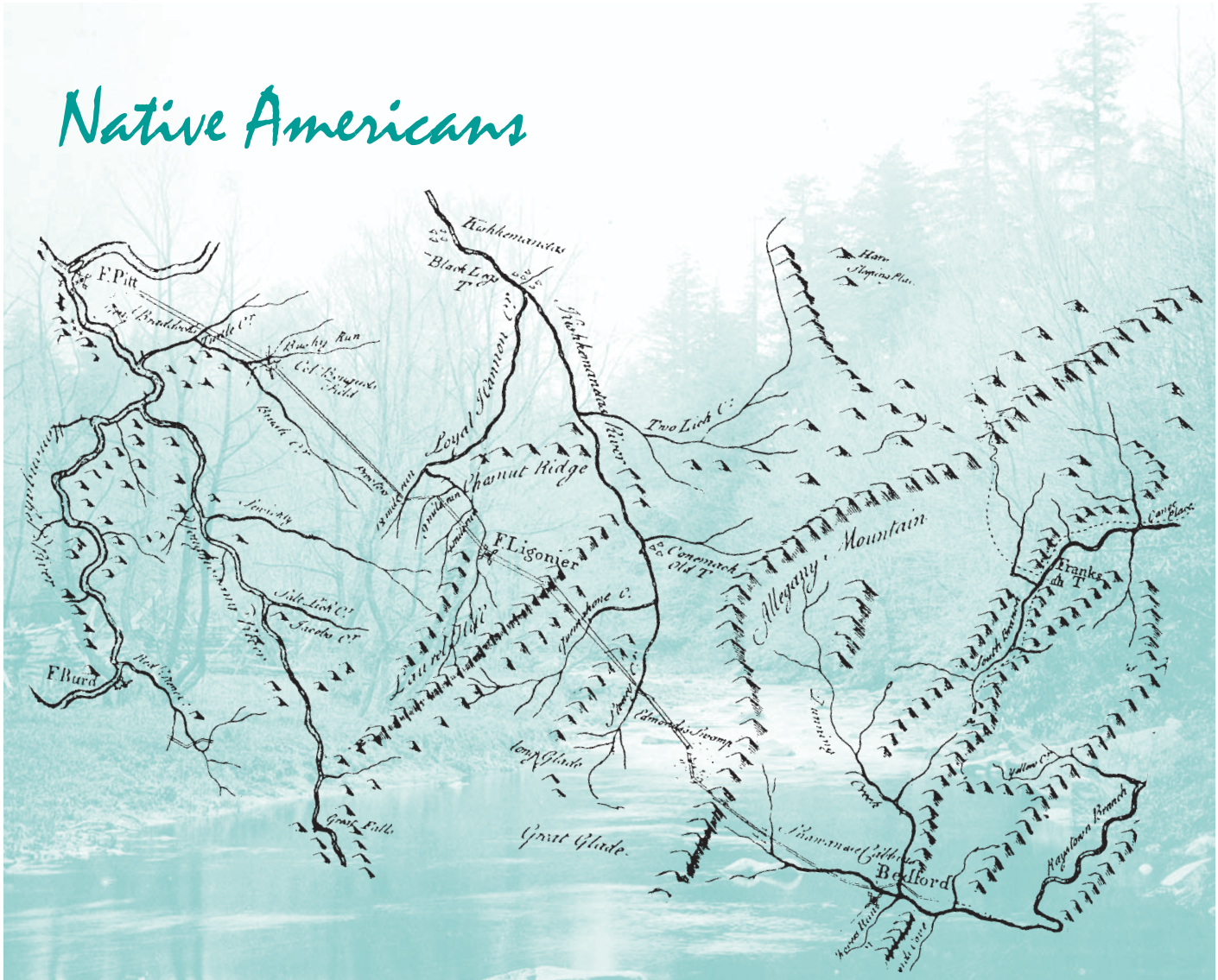
The primary goal of the SQI is to promote this area, primarily for whitewater rafting, kayaking, hiking/biking, and historical interpretation. This report showcases the many opportunities for historical interpretation present in the SQI area.

Careful research of the historical significance of the SQI area shows that many events, people, and places that can be traced to this area have all left their mark on the nation, as well as the local region. According to the Atlas of Pennsylvania, "Five themes broadly structured the changing historical geography of Pennsylvania: agricultural settlement, industrialization, cultural pluralism, urbanization, and connections to the world beyond Pennsylvania." (Cuffet, et. al. 74) The SQI area illustrates these themes. An important finding of this report is that historical interpretation of this area should be marketed as a key benefit of a visit to the SQI region.

It would be unfortunate if the completed project failed to fully realize the opportunities for historical and cultural interpretation. As the saying goes, "You only get out of something what you put into it." If a family or group of people come for the recreational activities and happen upon a small, unenthusiastic sign about, say, the Forbes Road, they will not gain much appreciation for how the road was a "Route to Revolution." The American Revolution can be tied to the French & Indian War, so nationally significant pieces of history run right through the SQI area. It is important that the area's history and culture be boldly interpreted in a way that connects with contemporary audiences.

So what is the historical significance of the SQI area? It encompasses sites important to many events, such as: Forbes Road and French and Indian War, the Pontiac War, and the Treaty of Fort Stanwix. In addition, the SQI area features sites that illustrate elements of the history of Native Americans, the Shade Creek Furnace, coal mining, railroads, Soap Hollow Furniture, Scalp Level Artists School, Bonus Expeditionary Force (BEF) or Bonus Army, and the Quemahoning Reservoir. All of these people, events, and places left an indelible handprint on not just the local area, not just the Commonwealth, but on the entire nation.

Native Americans



1770 Pennsylvania map drawn by William Scull

Native American period

Perhaps the best place to start this discussion of the SQI area is with Kickenapawling's Old Town, a Native American village that many believe lies underneath the Quemahoning Reservoir. This town was named after the Indian chief Kickenapawling. According to Paul A.W. Wallace, "In choosing a village site, the Delawares looked for three things: a good water supply, good drainage, and warmth for the winter. They liked their homes to be near a lake or navigable stream, facing the sun on gently sloping river bottom lands or terraces above flood level." (Wallace 28) According to this explanation, it would have made sense for Kickenapawling to build at that site, which is located where two rivers meet and therefore provides food, water, and ease of travel.

Two Kickenapawling's Towns appear on maps from the period or those that outline the historical landscape of the area. According to Wallace, the phrase "Old Town" next to an Indian village name does not refer to a historical, nostalgic connotation, but rather a historical, physical one. The natives used agriculture heavily; when the soil was sapped of its growing potential, they simply moved on to other, more agriculturally fruitful areas, leaving the previous town behind (Wallace 36). This is why "Old Town" is applied to many place names on the early maps of Pennsylvania.

Other than the fact that it existed, very little information is available about Kickenapawling's Old Town. This poses the opportunity for interpretation of a Delaware village establishment in Western Pennsylvania, governance, village life as a whole, and religion. Life with respect to these four aspects was conceivably similar in Kickenapawling's, as will be explained below.

Delaware Origins in the SQI Area

The proper name for the Delaware tribe was *Lenni Lenape*, which means "original people." Many white settlers could not pronounce *Lenni Lenape* and instead referred to them as the Delaware because they came from the Delaware River area. As Hale Sipe explains in The Indian Wars of Pennsylvania,

> "As early as 1724, Delawares of the Turtle and Turkey clans began to migrate from the region near the Forks of the Susquehanna to the valleys of the Allegheny and Ohio….They proceeded up the east side of the West Branch of the Susquehanna as far as Lock Haven, where they crossed this stream, and ascended the valley of Bald Eagle Creek to a point near where Milesburg, Centre County, now stands. From there they went in a westerly direction along Marsh Creek, over or near Indian Grove Hill, near Snow Shoe and Moshannon, Centre County, crossing Moshannon Creek; and from there through Morris, Graham, Bradford, and Lawrence Townships, Clearfield County, reaching the West Branch of the Susquehanna again at Chinklacamoose on the site of the present town of Clearfield, Clearfield County. From this point they ascended the West Branch of the Susquehanna for a few miles; thence up Anderson Creek, crossing the divide between this stream and the Mahoning in Brady Township, Clearfield County; thence down the Mahoning Valley through Punxsutawney, Jefferson County, to a point on the Allegheny River…where they built their first town…which they called Kittanning,- a town famous in the Indian annals of Pennsylvania. Other Delaware towns were soon established in the Allegheny Valley and other places in the western part of the state to which the migration continued until the outbreak of the French and Indian War." (Sipe 42-3)

The Delaware Political Structure

The political structure of the Delaware is of importance for interpretation as it differs from the federal system of the United States. According to Wallace, the highest level of government was the local or village level, as opposed to a large, single nation. In other words, though the Delaware was one tribe, a Delaware Indian felt no higher allegiance than to his village (Wallace 27). There is evidence, however, that when an emergency arose, these separate communities did band together for a common good. Colonel James Wallace stated that the Delaware possessed no law books, rather the laws were recorded on the hearts and minds of each individual. Those guilty of violating a law would take their punishment, usually without argument (Wallace 54).

As for the actual structure of Delaware government, Wallace quotes William Penn:

> "…Their government is by Kings…which they call Sachema,
> and those by succession, but always of the mother's side; for
> Instance, the children of him that is now King, will not succeed
> but his Brother by the Mother, or the Children of his Sister, whose
> Sons (and after them the children of her Daughters) will reign….
> Every King hath his council, and that consists of all the old and
> wise men of his Nation, which perhaps is two hundred People:
> nothing of moment is undertaken, be it War, Peace, Selling of Land
> or Traffick, without advising with them; and which is more with the Young
> men too. 'Tis admirable to consider, how Powerful the Kings are, and yet
> they move by the Breath of their People. I have had occassion [sic]
> to be in Council with them upon Treaties….Their order is this: the King sits in the
> middle of an half-moon, and hath his council, the old and wise on each hand; behind
> them or at a little distance sits the younger Fry, in the same figure." (Wallace 53)

Delaware Village Life

After discussing the nature of Delaware politics and government a look at day- to-day life comes next. One interesting aspect is that the Delaware left their villages on a seasonal basis. These migrations can be traced to spring planting, summer deer hunting, small game hunting in the winter season, and early spring bird nesting.

One would have noticed that the village was quiet, aside from animal sounds and women at work in their houses. At night, families would gather together for storytelling and conversation, one of the Delaware's favorite forms of entertainment. Some evenings, the Delaware would hold special dances. The music would be provided by the women singing or chanting and the turtle rattle. Agriculture allowed the Delaware, as well as other tribes, to stay in one place except for seasonal migrations.

The typical Delaware village was small, but open. There was an average of just six buildings in each village, but these would be spread apart. As opposed to other tribes, the villages were typically "open" in the sense that they were not gated. When visitors would come across a village, the Delaware would welcome them wholeheartedly. As William Penn explains, "But in Liberality they excel, nothing is too good for their friend." (Wallace 59)

Delaware Religion

One problem with developing an accurate historical record is that history tends to be written by the victors. In North America, the white settlers, who adhered to Christianity, prevailed over the Native Americans; consequently, information on Native American religion is sketchy at best. However, it is clear that Native American religious practices were, more often than not, nature-based. Thus, interpretation of the religion of Kickenapawling's Old Town, as well as the daily life of the Delaware, fits in nicely with the overall SQI goal of bringing people outdoors to experience the natural environment.

According to Wallace, Delaware religion was pantheistic in nature: "The basic principle of Delaware religion was that spirit was the prime reality. All things had souls: not only man but also animals, the air, water, trees, even rocks and stones. In control of nature-usually for man's benefit-were three orders of supernatural beings: (1) certain spirit forces on earth; (2) eleven appointed spirits, demigods, who from eleven heavens controlled natural phenomena on the earth below; (3) the Great Spirit or Creator, dwelling in the Twelfth or Highest Heaven." (Wallace 68) The Great Spirit mentioned above possesses similar characteristics to the Judeo-Christian God; however, Christian missionaries, including David Zeisberger, argued that the Delaware possessed a belief in this Great Spirit long before they came on the scene.

One reason that there is little information on Delaware religion is because they did not record their beliefs in a holy book. This was not because they did not possess the capacity to do so, but rather because they thought only the corrupted, un-original people, (i.e. white settlers) needed written instruction. Like Delaware law, religious instruction was recorded in their hearts and minds. Christian missionaries were hard-pressed to win converts not because of Christian teachings, but because of the teachers. If a missionary committed an act or acts contrary to what they had been preaching, the Delaware would lose respect for the missionary and his teachings.

The house of worship for the Delaware was the Big House. Its construction was meant to represent each aspect of nature. The most important religious celebration was the Ceremony of the Big House, which

thanked the Great Spirit for the blessings it bestowed upon the Delaware and for the Great Spirit revealing itself to the Delaware. As with other religious traditions, the Delaware possessed a creation story that is best explained by Wallace:

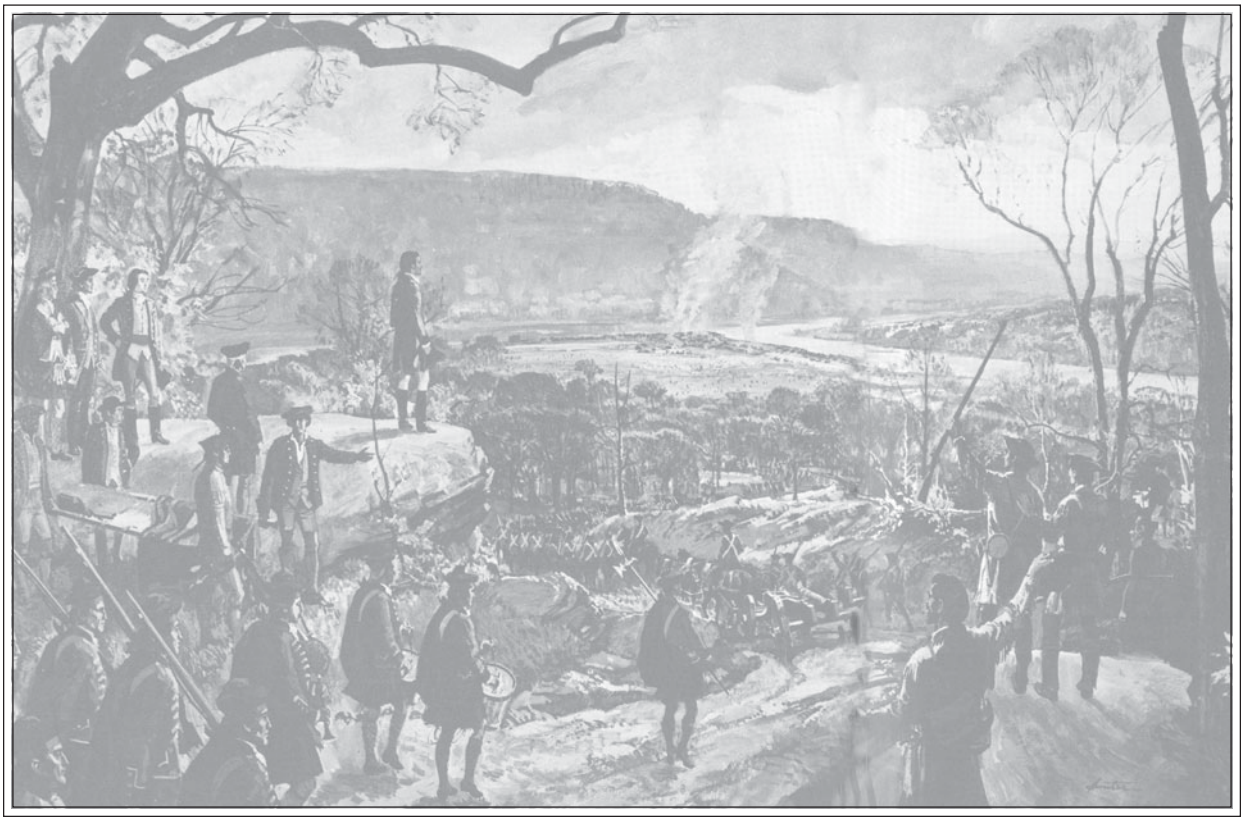
> "In the beginning…there were people in heaven…The sky people were much like the people now on earth, but they possessed powers which men have since lost. One day a pregnant woman fell through a hole in the sky. She landed on the back of a great turtle in the midst of a wide sea. There she gave birth to a daughter, who in time gave birth to two boys, twins….One of these grew up to become the life giving principle of the universe, the Creator-continuously creative as…renewing life of plants, and man. The other was barren and destructive. A struggle between them ensued in the course of which the Creative Spirit was conqueror. As for the origin of the earth…a diver bird…brought up a bit of mud from the bottom of the sea and deposited it on the turtles back….[T]he turtle itself brought up some earth….(Wallace 73-4)

Within a Delaware community there were two important religious observances. One of these observances occurred when a Delaware boy killed his first deer. The carcass would be given to the oldest man or woman in the boy's village, who would then give the deer as a sacrifice to the twelve gods. The second major religious observance was the "Youth Vigil." In order to be considered a man, a Delaware boy had to go through the Youth Vigil. The boy would leave his home, enter the forest, and fast to get closer to the Great Spirit. When the boy felt a feeling of calm and reassurance upon spotting a piece of flora and/or fauna, this meant the Great Spirit had placed a Manito upon the young man. For the rest of his life, the Manito would give the boy strength and protection.

Much like Christians and Jews revere the numbers seven and 40, the Delaware held the number 12 sacred. The Delaware had a unique practice of placing food on the grave of the deceased for a period of 11 days. The spirit essence of the food was to provide sustenance to the soul before it departed to the 12th or highest heaven. Wallace writes, "On the twelfth day [after death] the spirit leaves the earth and makes its way to the twelfth or highest heaven, the home of the Creator, where it lives indefinitely in a veritable 'Happy Hunting Ground,' a beautiful country where life goes on much as it does on earth, except that pain, sickness, and sorrow are unknown, and distasteful work and worry have no place; where children shall meet their parents who have gone before, and parents their children; where everything looks new and bright."(Wallace 73) The lower gods had dominion in the lower 11 heavens.

The Delaware used tobacco for a variety of purposes. It was believed to hold medicinal qualities; however, its most important use was in the smoking of the calumet or peace pipe. As Wallace argues, "Its

[tobacco] fullest meaning was found in the right of the calumet. By means of the ceremonial smoke rising from the pipe's bowl, the Indian sought to bring himself into harmony with the life of all nature….every council in which they endeavored to put themselves into tranquil accord with the powers which participate with man in the life of nature, was inaugurated with the ceremonial smoking. The whole meaning of human existence is bound up with the ritual of the calumet." (Wallace 75-6)



Artist's rendition of General Forbes watching Fort Duquesne burn.

The Road to Revolution

What brought European explorers to the SQI area was a conflict that was a part of the Great War for Empire, the French and Indian War. This clash between the French and the British was for control of the North American colonies. Unfortunately, many people look at this event as a solitary, unimportant historical event; however, many experts believe the repercussions of this conflict led to the creation of the United States. Beyond this, it can be argued that the French and Indian War, as a part of the Great War for Empire, was the first world war. According to the Fort Ligonier Association, "North America, rich in potential became an important phase in a world war for empire, but was always secondary to European priorities." (Fort Ligonier Association 47)

The SQI area is tied to the French and Indian War by the Forbes Road. The road was designed by British Brigadier General John Forbes to carry British troops and supplies to fight the French at Fort Duquesne, near Pittsburgh. Of particular interest for the SQI area is the fact that this route wound around the south end of the Quemahoning Reservoir.

The French and Indian War lasted from 1754-63. By 1758, the war was looking as if France would prevail. James Myers states that in the face of French successes, the British finally formulated a strong three-pronged plan of attack: "…they would attack the French at their stronghold in Louisbourg, Nova Scotia; drive them from the Champlain-Lake George valley of New York by taking Fort Carillon; and eliminate the small chain of forts extending south from Lake Erie to Fort Duquesne." (Myers 02) It was this third goal specifically that involved the SQI area.

Several British military officers, George Washington among them, believed the old Braddock Road would be the best route to advance on Fort Duquesne. However, Brigadier General Forbes believed it would be better to blaze a straight land trail rather than use the roundabout Braddock Road. Forbes did not abandon the Braddock Road altogether, realizing this could be an emergency route if needed. Further, using two routes could confuse the French. "Early in the year 1758 an army of almost six thousand men were assembled at Raystown (Bedford) for a second campaign against the French. This force was organized and commanded by General John Forbes, with Colonel Henry Bouquet as second in command. It was made up of a detachment of three hundred and fifty Royal Americans, twelve hundred Scotch Highlanders, sixteen hundred Virginians, and two thousand seven hundred Pennsylvanians. There was also a detachment from Maryland, but we have no information as to its numbers. It was under the command of Lieutenant Colonel Dagworthy. There were also upwards of one thousand teamsters, or wagoners, for the hauling of the transportation of the supplies for the army." (Blackburn 01)

Sir John St. Clair led a force of men to clear the path. Most histories state that, for all intents and purposes, the Forbes Road follows the route of today's US Route 30. However, for the historian, this statement is too vague, and a more specific explanation is required. St. Clair's writings to Forbes' subordinate, Henry Bouquet, help modern-day scholars determine more exact placement of the Forbes Road. On August 16, 1758, St. Clair wrote, "'A small retrenchment (probably meaning entrenchment) is picked out at Kikoney Paulins [Kickenapawlings]. The stages will be from Raystown [Bedford] to Shanoe Cabins, 11 miles; to Sir Allen McClean's Camp 9 or 10 miles; to Edmond's Swamp, 9 or 10 miles.' On August 23rd

St. Clair wrote Bouquet from Stony Creek that, '…I hope to get to Kikony Paulins tomorrow night.'" (Blackburn 05)

General Forbes believed it would be best to build forts at strategic points along the route that would bear his name. Four of these five forts were located within the SQI area; all were built in 1758. The first fortification was known as McLean's Redoubt, which was located in Jenner Township, Somerset County, and served as an outpost of Fort Ligonier. The second fortification, Fort Dudgeon, was a fortified waystation located in Jennerstown, 1.3 miles from town to the west. It was also referred to as Clear Fields Swamp, and just to the west was located the tomahawk camp. This fort site has been destroyed by contemporary strip mining operations. Fort Stony Creek was located in the present-day community of Kantner; it would prove more important for the settlers of the area at the end of the French and Indian War than anyone realized when it was built. The British used this as a supply camp and redoubt along Forbes Road, and in fact the fort was in use until 1763. Fort Stony Creek was also known as the Stony Creek Post. Until the 1870s, Oven Run held the remains of stone bake ovens associated with this post, and today North Star Elementary School possesses a monument paying tribute to this fort. The last British fortification within the SQI area was called Edmund's Swamp Camp. As the name implies, it was located around Edmund's Swamp in Buckstown and served as a redoubt and encampment for the British. (Payette).

A portion of Forbes Road runs through the SQI area; so in a very real way, the road to American independence does too. According to Joseph Topinka, "July 14, 1758[:] Bouquet ord[e]rs 2 log blockhouses built at Centerville, PA. So he and Washington can meet to discuss the plans and the roads….This is where Bouquet met with Washington, and the meeting decided the fate of using the Forbes Road route to capture Fort Pitt [Duquesne]." (Topinka 04) The actual decision to use the Forbes Road for this daring expedition came on August 12, 1758. (Topinka 08)

As the British made it closer to the Forks, the name given to the location of Fort Duquesne, they sent Major James Grant to watch the French and their Native allies. Major Grant wanted to fight the French, although he was under strict orders not to; however, the French obliged him on September 14. Grant's forces did not stand a chance. By November, Forbes and other British officers believed Fort Duquesne would stay in French hands at least until the spring of 1759.

However, before the end November, the British would prevail. Francois Marie le Marchand, Sieur de Ligneris was the French commander of Fort Duquesne, and was worried about the quick pace of the British advance along the Forbes Road. The Delaware and Shawnee Native Americans, who had been loyal to the

French, were convinced by the Moravian missionary Christian Frederick Post to make peace with the British and head home. Charles A. Hanna writes, "After leaving the advance outpost of Forbes's army, on Breastwork Hill, November 10, 1758, he traveled with his company down the west bank of Loyalhanna Creek, and encamped beside that stream for the night. The next morning, 'we started early' he writes, 'and came to the Shawonese Town called Keckekenpolin, grown up thick with weeds, briars and bushes, that we scarcely could get through." (Hanna 268) Sipe argues that, "…no more suitable person could have been found in all the colonies for carrying the peace proposal to the Indians, than the gentle and honest Moravian missionary." (Sipe 360) At Reading, in the home of Conrad Weiser, Post read a dispatch from Governor William Denny to go along Forbes Road to visit those Delaware and Shawnee residing in the Southwestern portion of the state and bestow upon them a wampum belt and a message of peace.

On November 12, 1758, the French launched another pitched battle against the British. From a number of captured French soldiers, they learned that the French were weaker than the British had originally thought. According to James P. Myers,

> "Immediately upon hearing the news intelligence regarding the French weaknesses, Forbes ordered units of the Pennsylvania Regiment, 1,000 strong and commanded by Colonel Armstrong, to march on Duquesne the next day. A few days later, he followed with the main body of the army, 4,300 effective men. With his garrison starving and his Indian allies deserting, Lignery had no choice but to send his French militia back to Illinois and Louisiana. After obtaining undisputable evidence that Forbes'
> army was resolutely marching on his remaining garrison of about 400 men he decided to cut his losses and retreat, after destroying what he could. On November 24, scouts brought news to Forbes' advance road cutters that Fort Duquesne was on fire. The army heard a tremendous explosion about midnight. On the following morning, the entire force advanced along the trail, where they discovered the corpses of those killed at Grant's defeat….That day, [November 25] Forbes' expeditionary force took possession of the Forks of the Ohio and renamed the burned stronghold after British Prime Minister William Pitt."
> (Myers 07)

While the war continued for five more years, the French defeat at Fort Duquesne granted the British control of North America, and eventually the war itself. At the end of the war, the British were guaranteed possession of the North American colonies; however, war debt set the wheels in motion for the Revolutionary War that would begin in 1775. Thus, the SQI area played silent witness to the groundwork for the "Road to Revolution."

The Forbes Road study also provides a fascinating look at George Washington's early military career. Washington has often been revered as a God; however, he disapproved of the Forbes Road and advocated the use of the Braddock Road to Fort Duquesne, showing he was very much human. Washington did not favor

the Braddock Road for a strategic reason, but rather a political one; as Myers writes, "…the Virginians, led by Colonel George Washington, did not want Pennsylvania to open a route into the Ohio territories, which both provinces claimed. Virginia's own interests lay in repairing the Braddock road that already gave it direct access to the Forks of the Ohio." (Myers 03) As a military officer of Virginia, Washington preferred the course of action that would support his home colony. If the Forbes Road were to be successful, Pennsylvania would have an easier path to the western part of the colony, making it that much easier to gain the support of the citizenry in that part of the colony.

In other words, both Pennsylvania and Virginia claimed the lands that today are a part of southwestern Pennsylvania. British military officers from Virginia, including Washington, were fearful that any new routes, particularly those in Pennsylvania, that detracted from the Braddock Road would give Pennsylvania increased sovereignty in the region. But had Washington succeeded in his efforts to use the Braddock Road, British troops might have taken longer to get to Fort Duquesne, and the French might have been able to regroup and repulse the British once and for all, altering the course of North American history. The Fort Ligonier Association writes, "Although it was a new route (following the Raystown Indian Path) over a most rugged terrain, the hundred-mile 'Forbes Road' could save forty miles, avoid several rivers and provide forage for the thousands of horses and cattle." (Fort Ligonier Association 49)

There is one interesting fact about the Forbes Road that is not widely known. "At the time that General Forbes reached this decision [to build a new road], he was still in Carlisle where he had been detained on account of the state of his health. He did not reach Raystown until about the middle of September [1758], and then carried forward on a litter." (Hence the litter bearers in the photograph of Forbes watching Fort Duquesne burn). (Blackburn 04) Due to his declining health, he did not stay at Fort Pitt long, leaving for Philadelphia in December 1758; he died on March 11, 1759.

The French and Indian War was over in 1763. However, even before the end of the war the settlers of the SQI area were forced to contend with a new and terrorizing conflict: Pontiac's War of 1762-63, a clash between the natives and white settlers that extended from the Susquehanna to the Mississippi and from northern Michigan to the Ohio Valley. This conflict does not always get the attention it deserves; however, it had a profound effect on Native-European relations and on the lives of people residing in the SQI area.

Pontiac's War started with a religious vision: many Native religious leaders began preaching a message of Native superiority over whites and other settlers. This message was extended to all tribes, bringing them fully together for one of the first times in history. The western Delaware prophet Neolin

embodied these teachings. As Fred Anderson explains, "Like his Susquehanna Valley predecessors, Neolin emphasized the separate creation of whites and Indians and enjoined abstinence from alcohol as a means to regain sacred power and reconcile the Delawares with the Master of Life. But in important ways he went beyond the earlier prophets. If the Indians were to avoid dependence on whites, they would ultimately have to abstain from trade as well as from alcohol, relearn the ancient ways of hunting and manufacture they had forgotten, and abandon all intercourse with Europeans." (Anderson 536)

Neolin's requests began spreading from New York to Minnesota and, "…revivals based on Neolin's purification rituals and nativist message appeared among the Chippewas, Miamis, Ottawas, Potawatomis, Shawnees, and Wyandots, and even occurred within Iroqouia among the Senecas and Onondagas. As they did, the pan-Indian elements implicit in Neolin's prophecies began to furnish common ground for nativist resistance to the British." (Anderson 537)

Armed conflict broke out in the spring of 1763 as the Ottawa warrior Pontiac gained support. He was able to get aid in his effort to attack Fort Detroit, and the first attack began on May 7 of that year. An informant who knew of the impending uprising warned Fort Detroit's garrison, but Pontiac was undeterred. On May 9, Pontiac and a Chippewa band laid siege to the fort, and within a week killed or wounded 20 British soldiers and seized 15 captives (Anderson 538).

The word of this attack spread to other tribes who, inspired by Pontiac, attempted raids of their own. Gradually this uprising spread into the SQI area, moving from north to south from Fort Niagara to Fort Pitt; Ottawa and Chippewa warriors attacked all the posts in between. By attacking Forts Bedford and Ligonier and destroying settlements along Forbes Road, the Delaware and Shawnee effectively severed communication between eastern Pennsylvania and Pittsburgh. (Anderson 540) As in their struggle against the French, it took time for the British to mount a counterattack.

Raising troops in the SQI area was difficult. As Anderson argues, "Finding troops fit to march was hard enough, but in the panicked Pennsylvania countryside it proved even more difficult for Bouquet to assemble provisions, cattle horses, wagons, and teamsters for his troops to escort to Pittsburgh….Pennsylvania's assembly voted to raise 700 provincials to defend the backcountry only on July 6 and had not yet recruited enough men to garrison the forts along Forbes Road. To his great irritation ('I feel myself utterly abandoned by the very People I am ordered to protect') Bouquet therefore found it necessary to drop off redcoats, food, and ammunition at undermanned and inadequately supplied posts along

the way." (Anderson 548) The settlers may have been less inclined to help since only one fort, the Stony Creek Fort, was substantial enough to protect all of the settlers in the region.

The Natives were now united, so the British sought to divide them again; this strategy ultimately led to the end of Pontiac's War. The British convinced members of the Six Nations (Iroquois Confederacy) and the Caughnawaga Mohawks that an alliance with the British would provide them with military superiority, and in return the British charged these tribes with helping to restore order in the west, particularly among the Delaware and Shawnee tribes.

Despite these events, the land of southwestern Pennsylvania, including that of the SQI area, was still in Native American hands until 1768. Eventually, land ownership shifted to the white settlers, (although Native American scholars argue that the Natives had no sense of land ownership; everyone had a right to inhabit and use the land). The Penn family made it illegal for whites to settle on Native American land. "Later on, Governor John Penn also issued a declaration of 'death without benefit of clergy' for anyone who settled in these areas. However, the early colonists seeing these rich, fertile, and strategic lands settled here anyway. The Indians, not seeing these settlers as a threat, did not protest their encroachment." (Native Americans 01-02)

The Treaty of Fort Stanwix, signed on November 5, 1768, opened native land of the SQI area to settler ownership. It is interesting to note that, "Early reports of Indian massacres did take place, however, it wasn't until the pre-Revolutionary days when the British paid the Indians to harass and terrorize settlers." (Native Americans 02) According to E. Howard Blackburn, "As to what is now Somerset County, all that part of it that lies West of the summit of the Allegheny Mountains is of this purchase, which in official papers is usually spoken of as the purchase of 1768." (Blackburn 05)

Shade Furnace. Photograph by Jet Lowe

Early Industrial Heritage

Southwestern Pennsylvania is widely known as an industrial powerhouse. Some examples of this can be found in the SQI area and lend themselves to interpretation, including Shade Creek Furnace. The Shade Creek Furnace was an early 19th century iron plantation located along the west side of Shade Creek near Central City. Contained at this site are the ruins of Shade Furnace, Shade forge, and all the typical structures of an iron making community, including, "…a foundry, a grist mill (built by the Shade Furnace Company in 1822), a blacksmith shop, a casting house, and a forge that manufactured stoves and cookware out of the furnace iron." (Brown et. al. 156)

Before discussing the Shade Creek Furnace's historical significance any further, it is important to note that according to Carrie Blough, Curator of the Historical and Genealogical Society of Somerset County, direct access to the site is no longer available due to safety and security reasons. Despite this fact, the furnace is important to the historical as well as industrial landscape of the SQI area and therefore interpretation plans alternative to an actual site visit should be implemented. For the reader, these pages contain pictures of both the furnace itself and its mill race.

According to Sharp and William, “The first metallic iron probably was made accidentally, either by lightning striking some ore or by a wood fire burning on a deposit of ore. In this way men also learned that wood or charcoal helped to refine the metal. At first this was done in shallow depressions, in the ground; but as the centuries passed and each generation added to its additional knowledge, the blast furnace as we know it today was evolved.” (Sharp and William 01) The Shade Creek Furnace was built because iron ore was in good supply, there was seemingly endless wood for charcoal, Shade Creek provided water, and limestone was available to make flux.

Shade Furnace race. Photograph by Jet Lowe.

As stated above there were many blast furnaces in Western Pennsylvania. What set the Shade Creek Furnace apart from the other furnaces? It was the first iron furnace in Somerset County, built in 1807 or 1808. Built by Gerehard and Reynolds, various owners operated it until 1858, when it was finally blown out. (Sharp and William 66) Shade Furnace follows typical blast furnace construction in that it was built beside a hill. A flat area was necessary at the furnace top. These flat areas were called “benches” and were used for raw material storage before being sent into the furnace. Thus, the Shade Furnace provides insight into the evolutionary periods of similar blast furnaces.

The blast furnace went through a process of change, from a simple to complex and efficient way to produce iron. When the Shade Furnace was built in the early 19th century, it probably had a water wheel that was used to work a bellows. The furnace bellows were made of leather and wood and quite large, as big as twelve feet long and four feet wide. (Sharp and William 04) After 1820, the bellows were replaced by two pairs of wooden tubs. As the inner tub of one pair ascended and compressed, the other set regulated a flow of air to a storage tank. However, after the middle of the century, the water wheel was replaced with the steam engine. The Shade Furnace was eventually closed down because it was rather isolated and transportation routes were slow, even for a blast furnace.

The mid-19th century saw big changes for the blast furnace. Sharp and William write, "By the middle of the nineteenth century the trend was to use coke instead of charcoal, hot blast instead of cold, steam for power instead of water wheels and steel shell firebrick lined stacks instead of stone stacks. Stoves were added to heat the blast, and as these stoves were made larger and larger, the furnaces became larger. So the modern blast furnace evolved. It was all a matter of economics, supply, and demand technology, etc." (Sharp and William 02)

Nathan Shappee points out that the rafting of Shade and Juniata iron to Pittsburgh was the first real source of industry for Johnstown. (Shappee 29) Further, Isaac Proctor was perhaps the first citizen of Johnstown to make money from this practice. Barges called 'arks' were constructed to transport the iron on to Pittsburgh. Construction of these arks was done in both Johnstown and "…at Benscreek by Garett Ream who secured the contract for shipping the Shade iron in 1808." (Shappee 29) By 1816, this practice had come to an end primarily because navigating the Conemaugh River rapids was more trouble than the trip was worth.

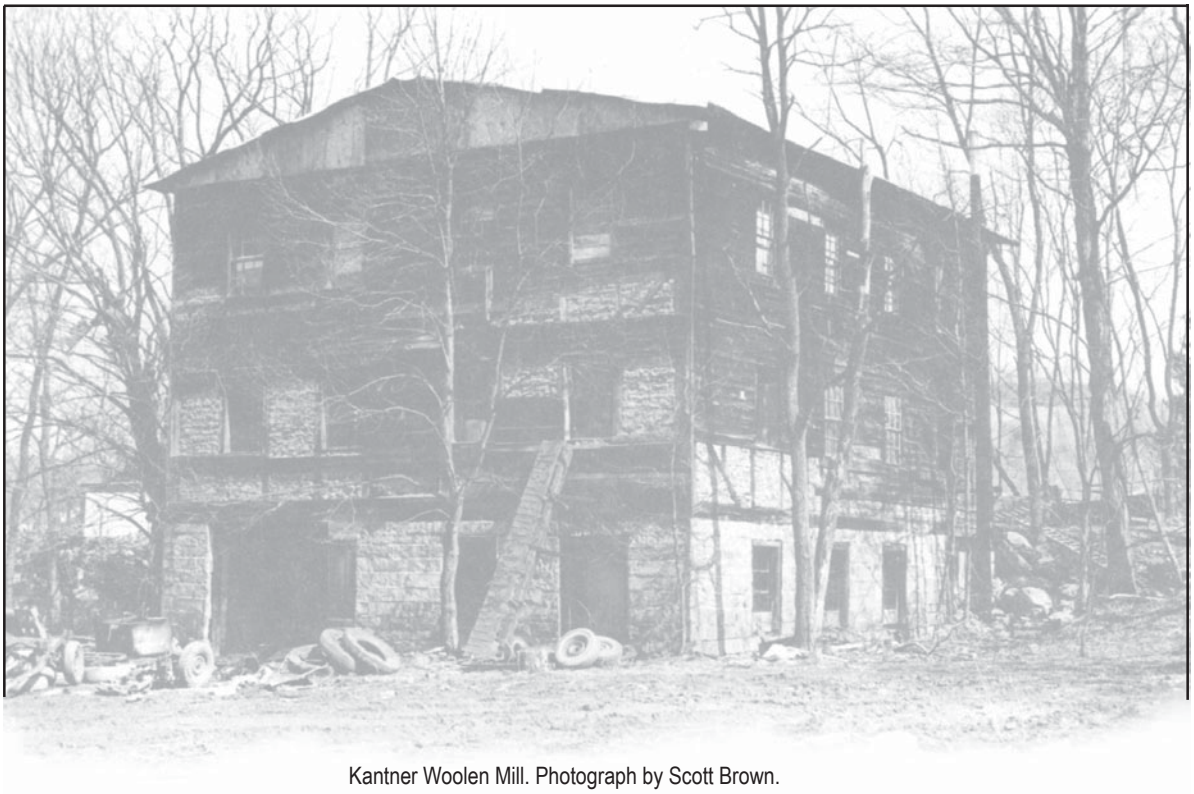
In order to operate the Shade or any other blast furnace, ample manpower was necessary. It took 15 to 20 men to do the actual blasting and about 40 to 60 more to do other tasks. Work at a blast furnace was done around the clock. For all intents and purposes the workers were satisfied if they had an ample supply of whiskey or some other strong drink. As Sharp and William argue, "Hard liquor was in great demand by the workmen. It was almost as necessary as food or so it seems. Because most furnaces were built far from towns, adjacent to raw materials and water power, there was little or no opportunity for recreation, and as a result men resorted to drinking to pass the time away." (Sharp and William 03)

Iron production at sites like the Shade Creek Furnace was not the only early industry in the SQI area. Lumber mills, tanneries, grist and woolen mills, and potteries all sprang up in the area. The lumber industry was slow, but did exist in the area by the early 19th century. However, when the railroad was built, this industry greatly expanded. "While rich coal deposits acted as an impetus for the rapid expansion of the railroad network into Somerset County, other industries, such as logging, also benefited from the new transportation systems. As with the coal industry, exploitation of the timber resources during the antebellum period had been hampered by the difficulty and expense of transporting goods to market." (Brown et. al. 13)

The lumber industry in the SQI area, flourished until the Spanish-American War. This event caused a decline in the need for lumber, and the industry in this area would never completely recover. Wood barrels were made in Cumberland, Md. and Johnstown from lumber extracted here, and were sent to the Caribbean.

Lumber had another use within the tanning industry, especially chestnut and hemlock trees; hemlock bark was crucial to the tanning process. Somerset County was rich in lumber resources. (Brown et. al. 12) Further, the railroad expansion meant that tanners did not necessarily need to establish their works right beside the forests. By 1880, Somerset County was home to 28 tanneries.

One key element of many early communities was the grist mill, used to produce flour. Examples of these in the SQI area include Bell's Mill, operated by John Bell from around 1801; Boone Mill, started by George and Squire Boone, probably as early as 1765; Croner Grist Mill, which was actually built in Roxbury in 1805 and then moved to Jennerstown in 1939; Lohr Mill, began in Davidsville by J.M. Lohr; and the E.S. Thomas Flour Mill, founded by John Thomas in 1836.



Kantner Woolen Mill. Photograph by Scott Brown.

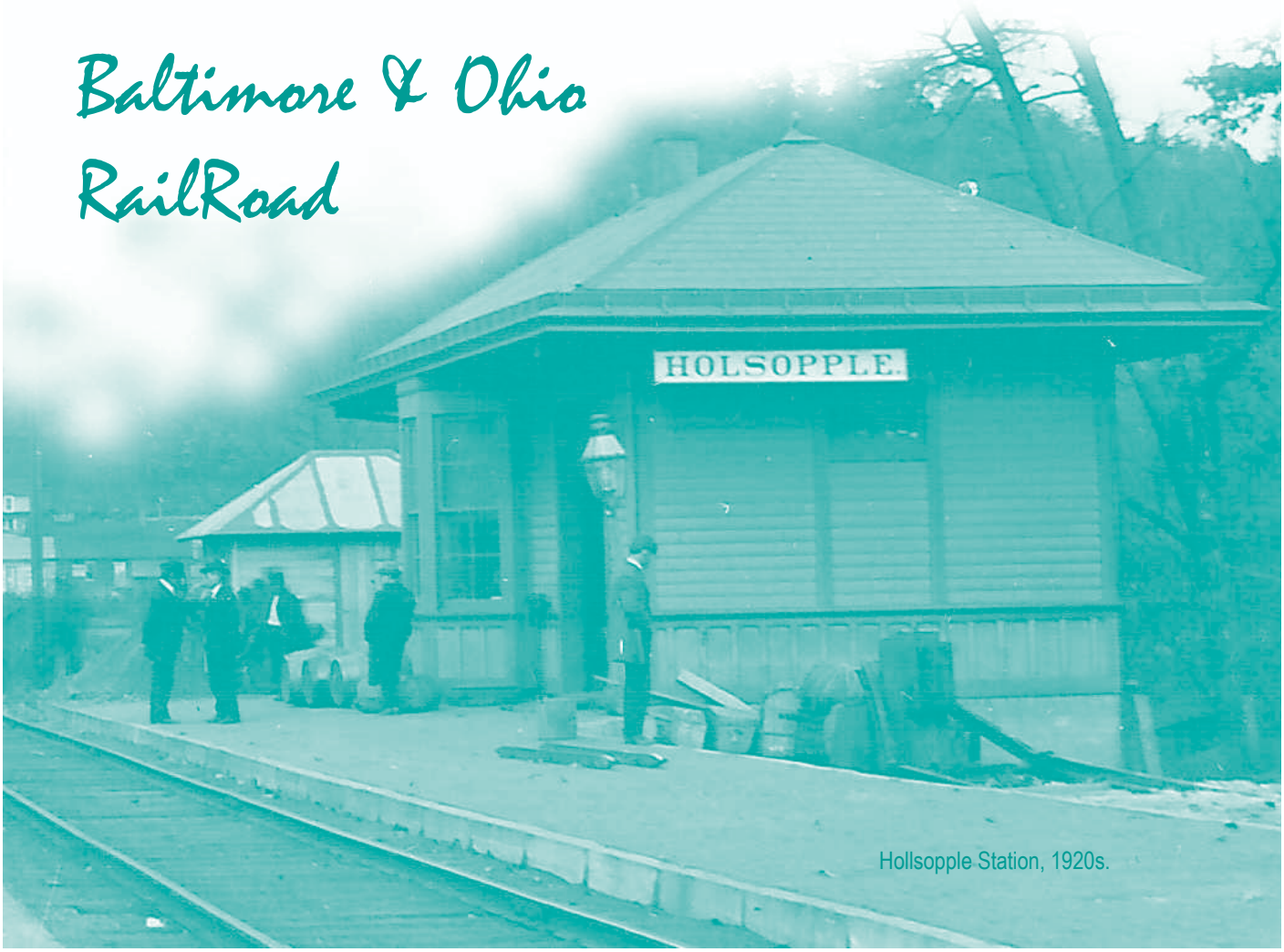
The SQI area was also home to the Kantner Woolen Mill, built in 1836 by John Kantner. The mill was changed hands several times until 1884 when William L. Rininger acquired it and made improvements. "Within Rininger's mill raw wool was cleaned, separated and spun on a 60' spinning mule. The spun thread was then woven into cloth, and the cloth was soaked, washed, and dried on frames. A dye house was located near the mill race, so the cloth was then dried on the premises. Finished products that could be purchased at the mill included yarn, batting, blankets, coverlets, and carpets." (Brown et. al. 141)

The Swank name is usually associated with Cambria County or, more specifically, Johnstown pottery, but the Swanks got their start in Somerset County and the SQI area. The Swanks produced earthenware pottery in the 1890s in Somerset County. According to Phil Schaltenbrand, "Of [the Swanks] Josiah, Jacob, and Hiram (brothers) owned earthenware and stoneware businesses that brought them recognition and reward. Josiah, the eldest, was still farming in 1845 when he 'entered upon the manufacture of pottery.' One year later he was selling earthenware fired on the family farm near the town of Davidsville in northern Somerset County." (Schaltenbrand 98)

While the Swank name may be synonymous with Johnstown pottery, John Grady's name may be less familiar. Grady possessed an earthenware business in Davidsville from the 1830s-1850s. Schaltenbrand best explains why John Grady's name deserves mentioning: "…John Grady…is sometimes credited with giving the Swank brothers their start. John Grady has long been considered a specialist in lead-glazed ware but stoneware pipe discovered in Davidsville and attributed to Grady suggest he may have used a salt kiln at some point in his career. It is believed that Josiah Swank apprenticed with John Grady in the 1840s and that Grady may have mentored Jacob and Hiram as well. Pieces made at either of the Grady potteries are quite scarce and of particular value to collectors." (Schaltenbrand 104) The Swanks moved away from Davidsville into Johnstown during the late 1840s.

Swank Pottery jar.

Baltimore & Ohio RailRoad



Hollsopple Station, 1920s.

David v. Goliath; or , the Baltimore & Ohio Railroad v. the Pennsylvania Railroad

When the topic of the railroad or railroad heritage in Pennsylvania is discussed, most people think immediately of Altoona in Blair County. However, the railroad played a crucial role in the development of many cities and towns in the Commonwealth. Many people might also think of the mighty Pennsylvania Railroad (PRR), when in fact this was not the first or only railroad in Pennsylvania.

The Baltimore and Ohio Railroad (B&ORR) provided the Cambria Iron Company in Johnstown with a much-needed alternative to the PRR and played a crucial role in the SQI area. The B&ORR was first organized in Baltimore, Md. in 1827, making it the first organized railroad. The B&ORR charter was confirmed by Pennsylvania on February 22, 1828 (Dunlap 01). About 50 years later, the B&ORR made its appearance in Johnstown and the SQI area.

According to Nathan D. Shappee, "Of greater value to the Cambria Iron Company than the townspeople had been the entrance of the Baltimore and Ohio Railroad into Johnstown in 1881. The iron

company had become irritated with the Pennsylvania system's delay in supplying additional freight outlets for the plants. The townspeople had always resented the refusal of the railroad to furnish more express service to Johnstown." (Shappee 117) That was not the only reason Johnstowners resented the railroad, however. In 1867, President Andrew Johnson and General Ulysses S. Grant paid the city a visit, and the PRR platform upon which many onlookers were standing collapsed, sending many to their deaths in the canal below. The PRR refused to pay for any of the damages, and Johnstowners never forgot the incident.

The task was undertaken to bring the B&ORR into Johnstown in 1879. Shappee writes, "In September 1879, Daniel J. Morrell approached President Garrett of the southern railroad on the construction of a line from Rockwood through Somerset to Johnstown. A personal tour of the valley and the iron plants persuaded the president to promote the branch line since the Baltimore and Ohio would then be in a position to compete for the $1,500,000 annual freight of the Cambria plant. The spur line could shorten the distance from Virginia iron ore fields to Cleveland by sixty miles. Johnstown, by the new line, would be sixty miles closer to Baltimore than Pittsburgh was." (Shappee 117) Not only would the B&ORR line create needed competition to the PRR, but it clearly had other advantages as well.

In order to cover its tracks (pun intended) a 'dummy' company, the Somerset and Cambria Railroad, was brought into existence in 1879. The railroad came into Johnstown by way of the Stonycreek Valley. A freight terminal was built on Bedford Street, with tracks linking it with the Cambria Iron mills. The Somerset and Cambria Railroad was "bought out" by the B&ORR and new track was laid in 1881. When this project was completed in 1881, representatives of the B&ORR were invited to Johnstown and treated like heroes upon their arrival. It bears mentioning that the B&ORR was not as convenient or efficient as the PRR in some aspects, but many in Johnstown were contented with it regardless.

The B&ORR not only provided other logistical options for Johnstown steel mills, it also allowed other communities to develop and grow. One of these communities was Benson/Hollsopple, which still features a B&ORR station.

According to the website for the Hollsopple Historical Building, "The Hollsopple station is an important part of railroad history in Somerset County because it is the last original B&O built combination freight/passenger station still standing between Rockwood and Johnstown." (Hollsopple Historical Building 01)

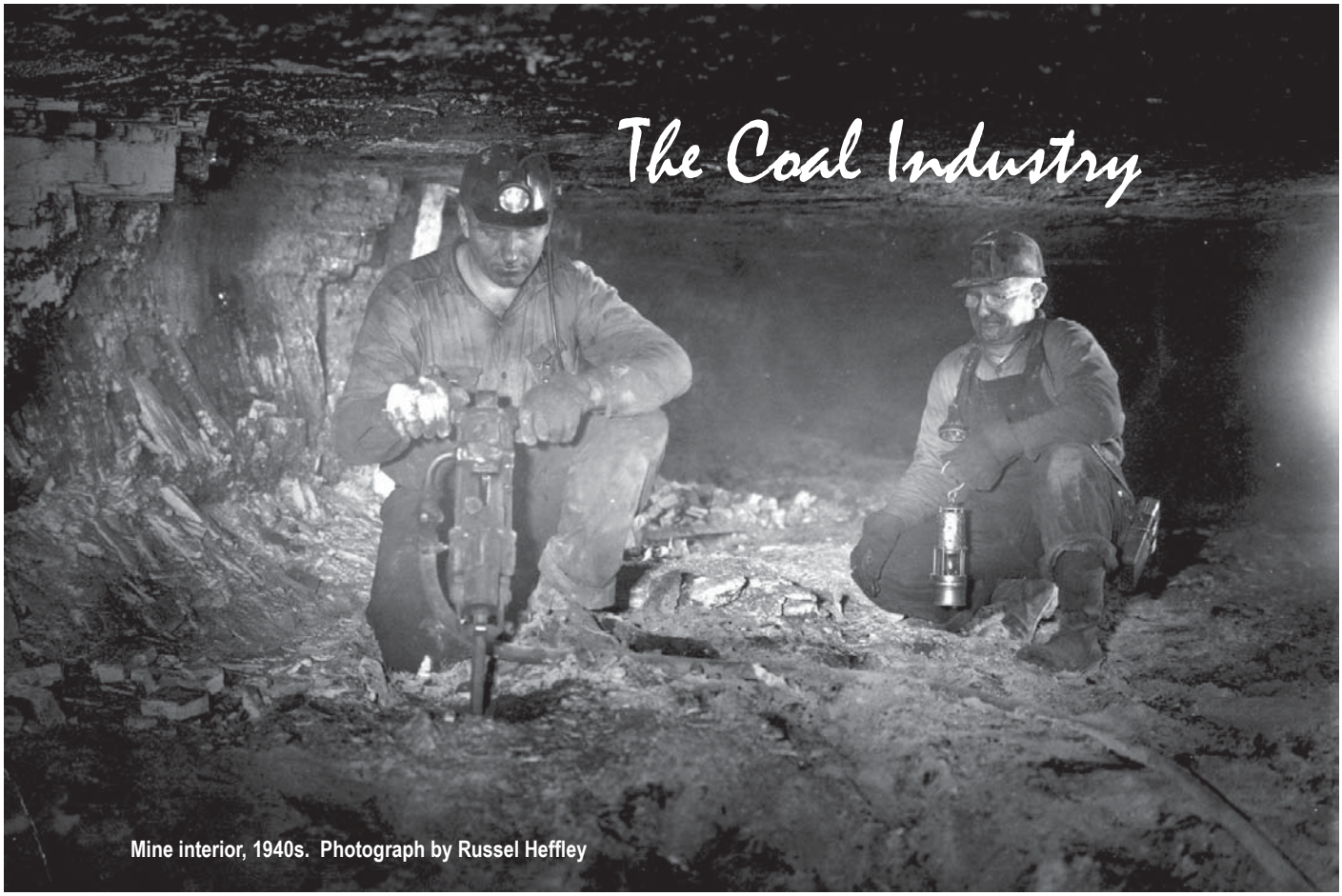
John P. Maranto, archivist for the Baltimore & Ohio Railroad Historical Society, wrote in an e-mail to SQI researchers that it is not easy to describe what the Benson/Hollsopple station may have looked like

inside; “Since each B&O station was designed and constructed very differently, it would be quite difficult to find…a generic station plan.” (Maranto E-mail)

Why did the B&ORR choose to lay tracks through Benson/Hollsopple on its way to Johnstown? As stated above, Daniel Morrell suggested this route. Another reason was geography, according to Beth Miller of the Hollsopple Historical Building. She writes, “…the B&O railroad followed the Stonycreek River and that is why the railroad tracks passed through Hollsopple. The Stony flows perpendicular to the RR tracks in Hollsopple. If you look at a map of Somerset County, the B&O tracks and its various stations run parallel to the Stony for most of its journey.” (Miller E-mail)

When discussing the B&ORR station in Benson/Hollsopple, an explanation of the phrase “original building” needs to be given. This station was first built in 1890; however, a 1915 fire destroyed the station as well as a grist mill directly across from it. A new facility was built in 1916. This is the building that still stands today. So while the first original station was destroyed, a period “original” building still stands. Passenger and freight service was available from the B&O station until the 1930s, when passenger services ceased. Freight service was eliminated sometime later, and the station closed permanently in the 1970s. (Hollsopple Historical Building)

There is no definitive explanation given as to why the B&ORR decided to stop direct service to Benson/Hollsopple, but there are some hypotheses. With the stock market crash of 1929 and ultimately the Great Depression, the B&ORR began to do less business and their stock declined; passenger service may have been eliminated to save money. As the years progressed, the B&O steadily declined in business. This could be the reason for discontinuing freight service and the eventual closing of the Benson/Hollsopple station. By the 1970s the B&ORR was in serious decline. Perhaps the railroad was forced to consolidate where possible, and therefore closed smaller stations like the one in Benson/Hollsopple.



Mine interior, 1940s. Photograph by Russel Heffley

King Coal

Any historical interpretation of the SQI area would be severely lacking without referencing coal mining and its importance. "King Coal" is a very apt phrase to describe this mineral's impact for creating jobs and helping to build towns in the region, not to mention the nation; and, adversely, causing rivers and streams to suffer the effects of Acid Mine Drainage (AMD).

According to the Pennsylvania Department of Environmental Protection, "Beginning in the mid-1700's coal mining in Pennsylvania fueled the Industrial Revolution in the United States. It began to support the colonial iron industry, then Andrew Carnegie's steel mills in the 1800's and finally electric powerplants of more modern times." (Pennsylvania Department of Environmental Protection, 01)

What enabled the coal industry to grow was the expansion of the railroads to the area; the B&ORR was particularly important to the expansion of the industry in the SQI region. There were some smaller coal company railroads as well. The railroads allowed for faster distribution of coal to its intended destinations (i.e. the Johnstown steel mills). One negative aspect of the railroad expansion was the gradual diminishing of the area's natural beauty, which will be discussed more in-depth with the study of the Scalp Level Artists School.

The following is a list of coal companies, the mines they owned, and what were termed coal company patch towns. This information is from the Virtual Museum of Coal Mining in Western Pennsylvania. The numbering system is the author's and is employed, simply, for a sense of order.

1. A. F. Clark Coal Company, Hooversville, PA
-Stonycreek Mine, Hooversville, Somerset County
-Somerset Mine, Hooversville, Somerset County
-AKA: Clark and Company

2. Hillworth Coal Company, Acosta, PA
-Belmont No. 2 Mine, Acosta, Jenner Township, Somerset County
-Belmont No. 3 Mine, Acosta, Jenner Township, Somerset County
-Acosta was a coal company patch town in Jenner Township, Somerset County

3. Allen Coal Company, Boswell, PA
-Allen No. 1 Mine, located on the PRR, Arrow, Paint Township, Somerset County

4. Baker Whitely Coal Company, Baltimore, MD
-Baker Whitely, Shade Township, Somerset County, was also a coal company patch town
-Elma No. 1 Mine, located on the B&ORR, near Hooversville
-Elma No. 2 Mine, located on the B&ORR, near Hooversville
-Elma No. 3 Mine, located on the B&ORR, near Hooversville

5. Bethel Coal Company, Holsopple, PA
-Located on the B&ORR near Holsopple, Somerset County

6. Bird Coal Company, Johnstown, PA
-Acquired by Island Creek Coal Company, subsidiary of Arm and Hammer, 1960s
-Bird No. 1 Mine, located near the intersection of SR 403 and SR 4041, on the Johnstown Branch of the B&ORR near Johnstown, Tire Hill, Conemaugh Township, Somerset County
-Bird No. 2 Mine, located on the Johnstown Branch of the B&ORR near Johnstown, Tire Hill, Conemaugh Township, Somerset County

7. Loyalhanna Coal & Coke Company, Onnalinda, PA
-Loyalhanna or Loyal Hanna No. 6 Mine, located on the PRR near Rockingham, Cairnbrook, Shade Township, Somerset County
-Loyalhanna or Loyal Hanna No. 7 Mine, located on the PRR near Rockingham, Cairnbrook, Shade Township, Somerset County

8. Cambria Fuel Company
-Cambria No. 1 Mine, located on the Somerset & Cambria Branch of the B&ORR at Stony Creek, near SR 4022 and TR 767, Carpenter's Park, Conemaugh Township, Somerset County
-Cambria No. 2 Mine, located on the Somerset & Cambria Branch of the B&ORR at Stony Creek near SR 4022 and TR 767, Carpenter's Park, Conemaugh Township, Somerset County
-Cambria No. 4 Mine, located on the Somerset & Cambria Branch of the B&ORR at Stony Creek near SR 4022 and TR 767, Carpenter's Park, Conemaugh Township, Somerset County

9. Consolidation Coal Company, Somerset, PA
-Ca. 1903, acquired Somerset Coal Company, Somerset, PA
-Ca. 1945, Merged with Pittsburgh Coal Company to become Pittsburgh Consolidation Coal Company
-Ca. 1958, name changed to Consolidation Coal Company
-Ca. 1966, became a subsidiary of Continental Oil Company
-Consolidation 123-4, Gray, Jenner Township, Somerset County
-Consolidation 125-7, Bell, Jenner Township, Somerset County

10. Berwind White Company or Berwind White Coal Mining Company
-Eureka No. 30 Mine, located on the PRR near Paint Township, Somerset County
-Eureka No. 31 Mine, located on the PRR near Paint Township, Somerset County
-Eureka No. 32 Mine, located on the PRR near Paint Township, Somerset County
-Eureka No. 33 Mine, located on the PRR near Paint Township, Somerset County
-Eureka No. 34 Mine, located on the PRR near Paint Township, Somerset County
-Eureka No. 35 Mine (Upper), located on the PRR near Paint Township, Somerset County
-Eureka No. 36 Mine, located on the PRR near Paint Township, Somerset County
-Eureka No. 39 Mine, Seanor, Paint Township, Somerset County
-Eureka Nos. 30-42 were also known by their respective numbers only (i.e. Eureka No. 30 was also known simply as No. 30)
-Eureka Nos. 30-42, were also coal company patch towns

11. Rich Hill Coal Company, Barnesboro, PA
-Federal Mine, located on the B&ORR Hooversville, Shade Township, Somerset County

12. N.A. Mostoller Co., Friedens, PA
-Mostoller Mine, a team track mine located near Friedens, Mostoller, Quemahoning Township, Somerset County
-Mostoller was a coal company patch town in Quemahoning Township, Somerset County

13. Huskin Coal Company, Windber, PA
-Huskin No. 1 Mine, located on the PRR near Gahagen, Huskin Mine Station, Shade Township, Somerset County
-Huskin No. 3 Mine, located on the PRR near Gahagen, Huskin Mine Station, Shade Township, Somerset County
-Huskin No. 4 Mine, located on the PRR near Gahagen, Huskin Mine Station, Shade Township Somerset County
-Huskin No. 6 Mine, located on the PRR near Gahagen, Huskin Mine Station Shade Township, Somerset County

14. Grazier Coal Mining Company, Johnstown, PA
-Grazier No. 1 Mine, located on the Johnstown Branch of the B&ORR, near Seanor, Grazier, Conemaugh Township, Somerset County
-Grazier No. 2 Mine, located on the Johnstown Branch of the B&ORR, near Seanor, Grazier Conemaugh Township, Somerset County
-Grazier No. 3 Mine, located on the Johnstown Branch of the B&ORR, near Seanor, Grazier Conemaugh Township, Somerset County

15. Shade Coal Mining Company, Mt. Pleasant, PA
-Hagevo Mine, located on the PRR, Hagevo, a coal company patch town in Paint Township, Somerset County

16. Victor Coal Mining Company, Somerset, PA
-Haws No. 1 Mine, located on the Johnstown Branch of the B&ORR, Hollsopple, Conemaugh Township, Somerset County
-Haws No. 3 Mine, located on the Johnstown Branch of the B&ORR, Hollsopple Conemaugh Township, Somerset County

17. Maple Ridge Coal Company, New York, NY
-Shallmar Coal Company was a subsidiary of Maple Ridge Coal Company
-Maple Ridge No. 1 Mine, located on the B&ORR, near Holsopple, Maple Ridge, Conemaugh Township, Somerset County
-Maple Ridge No. 2 Mine, located on the Johnstown Branch of the B&ORR near Hollsopple, Maple Ridge, Conemaugh Township, Somerset County
-Maple Ridge No. 3 Mine, located on the Johnstown Branch of the B&ORR near Hollsopple, Maple Ridge, Conemaugh Township, Somerset County
-Maple Ridge was a coal company patch town in Shade Township, Somerset County

18. Pretoria Smokeless Coal Company, Portage, PA
-Pretoria No. 2 Mine, located on the B&ORR, Hollsopple, Conemaugh Township, Somerset County
-Pretoria No. 3 Mine, located on the B&ORR, Hollsopple, Conemaugh Township, Somerset County

19. Somerset Mining Company, Johnstown, PA
-Knickerbocker No. 1 Mine, located on the B&ORR, Hooversville, Shade Township, Somerset County

20. Knickerbocker Smokeless, Coal Company, Johnstown, PA
-Knickerbocker No. 2 Mine, located on the B&ORR, Hooversville, Shade Township, Somerset County
-Knickerbocker No. 3 Mine, located on the B&ORR, Hooversville, Shade Township, Somerset County

21. Wilbur Coal Company, Johnstown, PA
-Knickerbocker No. 4 Mine, located on the B&ORR, Hooversville, Shade Township, Somerset County
-Knickerbocker No. 5 Mine, located on the B&ORR, Hooversville, Shade Township, Somerset County

22. Island Creek Coal Company
-Subsidiary of Armand Hammer Company; acquired ca. 1960s, Bird Coal Company, Tire Hill, PA

23. United Coal Corporation, Pittsburgh, PA
-Jerome, Conemaugh Township, Somerset county as a coal mining patch town
-Jerome No. 1 Mine, located on the B&ORR, Jerome, Conemaugh Township, Somerset County
-Jerome No. 2 Mine, located on the B&ORR, Jerome, Conemaugh Township, Somerset County

24. Reading Iron Company, Reading, PA
-Kimmelton Mine, located on the B&ORR Kimmelton, Quemahoning Township, Somerset County
-Reading No. 3, Quemahoning Township, Somerset County, located on the B&ORR near Kimmelton
-Reading No. 4, Quemahoning Township, Somerset County, located on the B&ORR near Kimmelton

25. Quemahoning Coal Company, Somerset, PA
-Ralphton No. 1 Mine, located on the B&ORR, near Ralphton, Jenners Township
-Ralphton No. 2 Mine, located on the B&ORR, near Ralphton, Jenners Township
-Ralphton No. 3 Mine, located on the B&ORR, near Ralphton, Jenners Township

-Ralphton No. 4 Mine, located on the B&ORR, near Ralphton, Jenners Township
-Ralphton No. 5 Mine, located on the B&ORR, near Ralphton, Jenners Township
-Ralphton No. 7 Mine, located on the B&ORR, near Ralphton, Jenners Township
-Ralphton No. 9 Mine, located on the B&ORR, near Ralphton, Jenners Township

26. Stewart Coal Mining Company, Landstreet, PA
-Stewart Mine, Landstreet, Paint Township, Somerset County

27. McGregor Mines, Shade Township, Somerset County
-McGregor Mines was a coal company patch town in Shade Township
-McGregor Mines was located on the PRR, McGregor Mines, Shade Township

28. Shade Creek Coal Company, Johnstown, PA
-Shade Creek No. 1 Mine, located on the PRR, Miller Run, Shade Township
-Shade Creek No. 2 Mine, located on the PRR, Miller Run, Shade Township
-Shade Creek No. 3 Mine, located on the PRR, Miller Run, Shade Township
-Miller Run was a coal mining patch town in Shade Township

29. Reitz Coal Company, Windber, PA
-Reitz, Shade Township, Somerset County was a coal company patch town in Shade Township
-Reitz No. 1 Mine, located on the PRR, near Central City, Shade Township
-Reitz No. 2 Mine, located on the PRR, near Central City, Shade Township
-Reitz No. 3 Mine, located on the PRR, near Central City, Shade Township
-Reitz No. 6 Mine, located on the PRR, near Central City, Shade Township

30. Scalp Level Coal Mining Company, Windber, PA
-Scalp Level, Paint Township, was a coal company patch town
-Scalp Level No. 1 Mine, located on the PRR, Scalp Level
-Scalp Level No. 2 Mine, located on the PRR, Scalp Level
-Scalp Level No. 3 Mine, located on the PRR, Scalp Level
(Somerset County Pennsylvania Coal Mine: Index A-Z)

Mine interior, 1940s. Photograph by Russel Heffley

Soap Hollow miniature chest, 1861. Signed Peter Thomas.

A Taste for Beauty

How, thus far, was the SQI area important to the national as well as local scene? It was important to the Native Americans who chose to inhabit this region; it was important in building a road used during the French and Indian War, the Forbes Road; it was an important site for an emerging railroad, in order to compete with a juggernaut; and it was important because it held a vast amount of coal that was mined for use in building the nation. However, the SQI region was also important in the world of art and aesthetics – to begin, the furniture makers of Soap Hollow.

"Soap Hollow" gets its name from a soap that was produced there, but what seems to be most historically significant is the furniture that was produced in this area. Today, this furniture is prized by collectors; even small pieces of this furniture fetch tens of thousands of dollars at auction. George Spangler of the Conemaugh Township Historical Society, where Soap Hollow is located, stated that the expense of this furniture is prohibitive for his group.

Soap Hollow furniture was manufactured between 1834 and 1928. Pieces featured turned legs on chests of drawers, finely turned legs on stands, and the use of stenciling for the decoration that often includes a date. More often than not, the phrase "Manufactured by (name of carpenter)," is stenciled across the front of each piece, which was unusual in most furniture making of the time. The skirts of chests and cupboards

have a slight drop in the center, and the pieces are framed by curved feet. Cabinetmakers also used the Germanic feature of placing wedges in the dovetails; these pieces were stenciled over red green-painted finishes. The stenciled initials were large and bold.

According to the authors of Manufactured by Hand: The Soap Hollow School, "Their choices and skills are evident, but the furniture is more expressive of culture than of any craftsman's individual taste. First, Soap Hollow furniture is unmistakably Pennsylvania German in form, construction and decoration. Second, the furniture is a product of international neoclassicism, an aesthetic movement which swept through Continental Europe and the British Isles in the late 18th and 19th centuries." (Manufactured by Hand: The Soap Hollow School 05) Further, the authors state the importance and significance of Soap Hollow Furniture: "Is there anything like Soap Hollow Furniture anywhere? Specifically, no. The furniture is not copying anything else, nor is it a watered down folk version of high style furniture, even though the links to stylistic traditions are unmistakable." (Manufactured by Hand: The Soap Hollow School 07)

Just who were the Soap Hollow Furniture makers? When studying Soap Hollow Furniture, one sees that the 'Sala' name prevails. The first of the Salas was John, whose primary job was as a coffin maker. It is believed that Sala trained Jeremiah Stahl and Christian C. Blauch, along with his two sons, Joseph and John M. Sala. The elder John Sala was probably the most prolific Soap Hollow craftsman, and is the first recognized member of the Soap Hollow school. (Manufactured by Hand: The Soap Hollow School 15) In fact, before being called "Soap Hollow Furniture," it was referred to as "Sala Furniture." Sala died in 1882, at the age of 63.

Joseph and John M. Sala were two of 13 children born to the Salas. "He [Joseph]…conducted funerals and manufactured coffins. He [John] painted schoolhouses in the summer according to his grandson Rev. Robert Sala and eventually took over his brother's funeral business in 1912 and operated it until the 1920s." (Manufactured by Hand: The Soap Hollow School 16) Joseph was born in 1847 and lived until 1912, while John was born in 1855 and lived until 1932.

Christian C. Blauch or Blaugh was born in 1828 and was a descendant of immigrants from Berne, Switzerland. "Blauch's signed chests have grained cases similar to early examples by John Sala…and… a chest of drawers dated 1859 is in the collection of the historical society, Conemaugh Township Area in Davidsville, Pennsylvania. His earliest known signed piece is dated 1854, and the latest is 1870. Blauch's name appeared as 'Blaugh' in the accounting of his estate auction held March 28, 1899…, which brought $200.06." (Manufactured by Hand: The Soap Hollow School 16)

Born in Conemaugh Township in 1830, Jeremiah Stahl was another of the famed Soap Hollow Furniture producers. Stahl's biography is similar to the other furniture makers, except that he and his wife, Veronica Kaufman, left to join a group of Mennonites from Somerset County who had settled in Bowne Township, Kent County, Michigan (Manufactured by Hand: The Soap Hollow School 17). Stahl lived until 1907.

Peter K. Thomas was another of the Soap Hollow Furniture makers. Thomas also served in the 88th Regiment of the Pennsylvania Infantry during the Civil War; his military papers indicate he was a carpenter (Manufactured by Hand: The Soap Hollow School 17). In 1867, he moved his family to Bowne Township, Michigan to live with his fellow furniture makers.

Another carpenter was Tobias Livingstone, who should not be confused with John K. Livingston. "There is only one recorded, but unpublished, piece of furniture signed by him which is a chest of drawers dated to 1874." (Manufactured by Hand: The Soap Hollow School 18)

Though it carried the label "Soap Hollow," this furniture was not just a northern Somerset County creation. Beyond Pennsylvania, this type of furniture was produced in Michigan, Indiana, and even Canada. It is noteworthy that this furniture has been named for Soap Hollow and not one of the other areas where it was manufactured. This is another in a long line of goods that are or have been manufactured in Pennsylvania.

Soap Hollow cupboard, date unknown.

George Hetzel: *Farm with Grazing Cattle on the Conemaugh,* 1879. Collection of Nancy and Frederick Hetzel.

The Scalp Level Artists School

Keeping with this creative and artistic theme, the next area of historical significance in the SQI area is the Scalp Level area. The natural beauty of this area lended itself to artistic creativity. It all started quite serendipitously, when Pittsburgh artist George Hetzel, accompanying attorney John Hampton and fellow artist Charles Linford, came to Scalp Level on a fishing trip in 1866. While there Hetzel fell in love with the natural surroundings and convinced faculty members from the Pittsburgh School of Design to accompany him there, where they painted landscapes. Afterwards, Scalp Level artists continued to follow Hetzel to the area often for sketching trips in the summer. (Chew 03)

Before delving into the actual artistic activity of Scalp Level, it is worth summarizing George Hetzel's early life in order to show how he became interested in art. George Hetzel was born in Hangviller, France in 1826. At the age of two, his father decided to move the family to the United States and settled in Allegheny City, which today is Pittsburgh's North Side.

Hetzel's artistic career began when he apprenticed to paint houses and signs as a young man. According to Chew, "After about four years of this work, he apprenticed with a painter who used him to help decorate cabins and public rooms on riverboats and to help paint murals for various Pittsburgh saloons.

Hetzel's father realized very quickly that his son exhibited a remarkable artistic talent. Because of this, his father made the decision to send him to the Düsseldorf Art Academy in Germany, an institution that was at the height of its influence and considered the leading art school in Europe." (Chew 01-02) It was at the Düsseldorf that Hetzel learned, among other things, the skills needed to paint landscapes.

In 1994, as part of a gallery display in the Westmoreland Museum of Art, Paul Chew wrote George Hetzel and the Scalp Level Tradition. In this work, Chew tells us how and when the artists would assemble at Scalp Level:

> "The Pennsylvania Railroad passenger train from Pittsburgh east to Johnstown, Pennsylvania was the longest leg of the artist's journey to Scalp Level. The trip from Johnstown to Scalp Level was by a rented horse and buggy, using a coach for larger groups. The artists always chose early summer for arrival and arranged with the farmers a boardinghouse plan for room and meals. The length of the stay varied with each artist, from a few weeks to the full summer. The artists would have included in their baggage canvasses, academy boards, paper for sketches and paint boxes containing tubes of paint, bottles of turpentine, brushes, and palette knives. A large umbrella with one extended pole spiked at the end to stick in the ground to shade the artist and the canvas he is working on, a portable easel, and camp stool were necessities. Water canteens and pails for lunch were taken for the day's trip into the forests and along the creeks that intrigued these landscapes or artists." (Chew 73)

Chew argues, "The concept of artist/intellectual as naturalist was a popular 19th century notion, reinforced in particular by the writings of the American poet and essayist Henry David Thoreau. Meanwhile, an interest in the natural world from the scientific point of view, especially stimulated by the publications of Charles Darwin at mid century caused heightened attention to the specificity of nature." (Chew 69)

Hetzel reflected this by not only painting what he thought was beautiful, but also by learning the names of the flora and fauna located in the Scalp Level area. Below is a list of some of the Scalp Level artists. Men are prevalent, but this should not imply that women had no impact on this artistic school. Chew writes, "The ladies discarding crinoline, adopted a picturesque and becoming costume of short dress and sacky high boots and large garden hat. Thus attired…they departed…to the scenes they had chosen, sometimes going a mile and a half through thick forest, over rocks and fallen trees, and through tangled laurel to Dark Shade Creek. Here seated on great rocks around which mountain torrents rushed, they sketched the grand beautiful views." (Chew 80)

This report argues that the historical significance of the SQI area is important to the national scene as well as local; however, in the case of the Scalp Level Artists School, international significance is cast upon the area. As stated above, George Hetzel, the founder of this art school, was born in France and formally studied art at the Düsseldorf Art Academy in Germany. This artistic tradition followed what was known as the Barbizon School, which was begun in France in 1830. Much like the Scalp Level School, Barbizon artists would travel to the Barbizon region of France and paint landscapes of this region. In the national sense, this school followed along the lines of the Hudson River School.

The following is a listing and brief biography of some of the Scalp Level artists. This information is taken from pages 86-118 of George Hetzel and the Scalp Level Tradition, by Paul A. Chew.

1. Clarence M. Johns
-He painted landscapes, portraits, genre scenes, and a few Biblical scenes early in his career.
-He was noted for great, apparently exaggerated stories; one of these tales involved his painting experience at Shade Creek Furnace where he used a bull for one of his topics. After a while the bull was driven mad by a swarm of flies; and the bull rampaged Johns, but Johns supposedly subdued the beast, the bull and Johns becoming best of friends
-He studied under David and Margaret Smith and then Christian Wolfe
-He painted in Philadelphia from 1961-3, returning to Pittsburgh and renewing his friendship with Hetzel in 1864.
-In 1875, he traveled to France where he met Henri Joseph Harpignies of the Barbizon School
-He was heavily involved in the Pittsburgh art scene
-He had a niche for equine painting

2. Jasper L. Lawman
-Got his start in 1839, painting a river boat scene
-In 1846, he ended up in Pittsburgh painting scenes for the Old Drury Theater
-In 1859, he left for Paris to study with Thomas Couture
-He found his niche in portraits and after returning to Pittsburgh he painted Andrew Carnegie, William Negley, and John Harper
-He also painted genre scenes of the Pittsburgh Area
-He painted, "Trout Stream Landscape," 1876
-He died in Pittsburgh in 1906

3. Trevor McClurg
-He studied with Professor Karl Ferdinand John for two years at the Düsseldorf Academy
-From 1848-1878, he lived in Pittsburgh except for Brooklyn, NY in 1849 and New York City, NY in 1858; he shared a studio with Hetzel in the early 1850s
-He was known for portraits and excelling in painting figure pieces and genre scenes
-He was a teacher in the late 1860s for the School of Design for Women, Pittsburgh
-In the 1870s, he appeared in the Pittsburgh City Directories as a commercial photographer
-He died in Asheville, NC in 1893

4. Alfred Bryan Wall
-He received his only art training by accompanying his father Alfred S. Wall and uncle William Coventry Wall on sketching trips to Scalp Level and criticisms from his father
-He participated in his first exhibition in 1879 at the National Academy of Design
-He did paint some portraits, but stayed in landscape like "Shepherd and His Flock," ca. 1900
-He established a studio in Philadelphia where he met Thomas Eakins
-He was a trustee of the Fine Arts Committee helping to select the permanent collection
-He died in Pittsburgh in 1935

5. Alfred S. Wall
-He followed his older brother to Pittsburgh taking up painting at his home on Arch Street on Pittsburgh's North Side; then known as Allegheny City
-He was praised by many for his choices of tone and color
-He served on the first board of directors in 1891 for the Art Society of Pittsburgh
-He was called on by Andrew Carnegie to be one of the original trustees of the Carnegie Institute in 1895
-He was known mainly for landscapes, but also did portraits
-He went to Scalp Level every year with Joseph R. Woodwell, George Hetzel, and others
-He gave great encouragement to other artists in this part of Pennsylvania
-He was a part of a group that met daily at noon at JJ Gillespie's Art Gallery
-He died in Pittsburgh in 1896

6. William Coventry Wall
-Began in 1843 at JJ Gillespie's by making picture frames and selling art supplies
-He began with portraits and eventually moved onto landscapes
-He came to public fame in 1845 for painting two pictures of Pittsburgh after the city's devastating fire that year
-His best works were western Pennsylvania landscapes
-The technique he used was precise and delicate with attention to the flawless rendering to detail
-He owned an arts goods store in Kentucky, but eventually returned to Pittsburgh
-He contributed to an 1885 exhibition at the Pennsylvania Academy of Fine Arts and to the 1864 Pittsburgh Sanitary Fair
-He died in Pittsburgh in 1886

7. Joseph Ryan Woodwell
-In 1859, at age 17, he participated in the first Pittsburgh Art Association exhibition and during the 1860s he spent some time in Europe including a period studying with the French landscape painters at Barbizon
-By 1878, he was part of the group of painters at Scalp Level
-At Scalp Level, he sketched outdoors in pencil and oil, experimenting with composition, space and the effects of natural light
-His artwork includes scenes from Yosemite, Canada, and Florida
-Invited by Andrew Carnegie to be one of the original trustees of the Carnegie Institute and served on the fine arts committee for five years
-He was a frequent exhibitor at the Pennsylvania Academy of Fine Arts in Pittsburgh
-He became friends with Thomas Eakins
-He died on May 30, 1911 at the age of 68

The following are deemed by Chew the Second Generation of Scalp Level Artists.:

1. John Wesley Beatty
-He attended the Munich Academy of Fine Arts
-In 1896, he was appointed by Andrew Carnegie as the first director of the Department of Fine Arts at Carnegie Institute in Pittsburgh; a position he held until 1922
-He helped establish the Carnegie International Exhibition along with Joseph R. Woodwell
-He invited the Associated Artists of Pittsburgh to exhibit in the Carnegie Institute galleries in 1911
-One of the original members of the executive committee of the One Hundred Friends of Pittsburgh Art, renamed the Friends of Art for the Pittsburgh Public Schools, which selected and purchased paintings which they then presented to the Pittsburgh Board of Education
-His works showed an interest in nature and the out-of-doors; including "Farmer with Team of Plow Horses," which included the horse, his favorite subject
-After 1896, he devoted most of his time to his executive duties at the Carnegie Institute
-He served as the Director of the American Federation of Arts and a member of advisory committees for: Chicago Exposition (1893), Buffalo Exposition (1901), St. Louis Exposition (1904), and San Francisco Exposition (1915)
-In 1921 he was decorated by France with the Cross of Knights of the Legion of Honor
-He was an accomplished author
-He died September 24, 1924, in Clifton Springs, NY

2. Lila Barr Hetzel
-She began at her father's (George Hetzel) side at a young age and painted for over 70 years
-When 16, she was the youngest student in the life drawing class at Pittsburgh School of Design, studying with Martin B. Leisser and David B. Walkley
-Her early landscapes follow her fathers and the Scalp Level traditions, but later she shifted to a more two-dimensional and less painterly approach in a series of interior views of the farm and studio
-Lila established her studio in 1909 where the Associated Artists of Pittsburgh organized in 1910
-She actively participated in the artistic pursuits of Pittsburgh and Somerset
-She died on June 09, 1967, in Berlin, PA

3. Albert F. King
-He studied painting with Martin B. Leisser
-He excelled in portraits, but also painted landscapes, still-lifes, and genre scenes
-He made his living by painting portraits of bank presidents and business professionals, many of his portraits were hung in the Duquesne Club of Pittsburgh
-He maintained a studio in the Stevenson Building
-Contemporaries praised him for his, "honest methods of painting," and his warning to younger artists, "against the evils of fads and fashions."
-Aside from a few years in Omaha, NE, he worked in Pittsburgh all his life
-He died on February 04, 1945

4. George William Layng
-Not much information exists on Layng, although he did paint at Scalp Level
-He died at age 64 on October 14, 1931

5. Martin B. Leisser
-He was known as the dean of Pittsburgh Artists
-He was informally trained by studying the works of other artists
-His first art related job was painting flowers and other decorations on furniture
-He traveled to the Munich Academy to study with American artists William Meritt Chase and Frank Duveneck; he also briefly studied at the Julian Academy in Paris

-When he returned to Pittsburgh, he was successful at portrait painting, but he preferred landscapes
-He was headmaster of the Pittsburgh School of Design for Women
-He developed a relationship with Andrew Carnegie and helped influence him to include an art school at the Carnegie Institute of Technology, now Carnegie-Mellon University
-He was founder of the Art Society of Pittsburgh and served on the original Fine Arts Committee for Carnegie Institute
-He died in 1940, in Pittsburgh and the Leisser Art Fund was established from his estate to provide purchase awards and scholarships for artists in Pittsburgh and Munich
-He painted "Scalp Level," 1875

6. Charles Linford
-He studied under George Hetzel; he was admitted to the "Gillespie Group," a loosely organized collection of artists including Hetzel, Alfred S. Wall, Joseph R. Woodwell, David Gilmour Blythe, and Jasper H. Lawman, who met daily at JJ Gillespie's to discuss art and art theory
-Along with Hetzel, he is credited as being the first artist to discover the qualities and possibilities for sketching nature at Scalp Level
-Almost exclusively a landscapist, favoring the birch tree-"Landscape with Birch Trees, Scalp Level," Charles Linford
-He was influenced by Henri Rousseau and Jean-Baptiste-Camille Carot
-He left for Philadelphia in 1877, exhibiting every year from 1876-1891 (except 1879, 81, & 6) at the Pennsylvania Academy of Fine Arts Annual Exhibition
-He divided his time after Philadelphia between Pittsburgh, New York, and Plainfield, NJ
-In 1891, he lived in New York and exhibited at the National Academy of Design, where he exhibited in 1878 and 1879
-He appeared in Carnegie Annals, 1886 with Solitude and Autumn, Pocono Valley
-Painted "The Afterglow," 1897
-He died in Plainfield, NJ in 1897

7. Eugene A. Poole
-He studied at the Pennsylvania Academy of Fine Arts and then studied with Leon Bonnat at the Ecole des Beaux Arts in Paris
-Upon returning to the US, Poole worked on the East Coast
-He received recognition for sculpted busts of Confederate Generals Robert E. Lee, Stonewall Jackson, and Joseph E. Johnston; he had portraits that hung in the Corcoran Gallery in Washington, DC
-After returning to Pittsburgh in 1887, He became a specialist in autumn landscape scenes
-In 1900, he was appointed to the jury of awards for the Carnegie International and served as Director of the Associated Artists of Pittsburgh
-He died in 1912 in Pittsburgh
-He painted, "Mountain Stream After the Rain," 1897 and "River Landscape," 1905

8. Horatio S. Stevenson
-He painted portraits in Bradford, PA, painted scenery and drop curtains in Ohio, and painted in Indiana
-He unfortunately lost all of his pictures in a fire at his Allegheny City location
-He moved to Pittsburgh and painted portraits
-He painted at Scalp Level with George Hetzel

As mentioned above, women artists also played an important role at Scalp Level. These women included Hetzel's daughter Lila, Olive Turney, Jeanette Frances Agnew, Rachel Henderson, Carrie Holmes, Annie Christina Kerfoot, and Bessie Wall.

It has often been said that one cannot fight progress. Even for the sake of artistic and natural beauty this proved true for the Scalp Level Artists School. In 1897, the Berwind-White Coal Company moved into Scalp Level to commence coal mining operations there, which drove the Scalp Level Artists away. Today's boney pile and Acid Mine Drainage (AMD) is a far cry from the serene, pristine natural beauty that seduced George Hetzel in 1866. Paul Chew writes as much: "A visitor to Scalp Level today would find a shocking contrast between the existing area and the landscapes the Scalp Level Artists painted." (Chew 73) By the early 1900s, coal mining in the Scalp Level region altered the natural setting and destroyed most if not all of the flora and fauna that called the Scalp Level Area home. Fortunately today a reversal is at hand; progress has been made toward making the environment friendlier toward flora and fauna. Not only can plants and animals find habitat in this area now, but the restored natural beauty also attracts human visitors, making it conducive to projects like the SQI.

Painting by Roger Davis, circa 1890s.

A Pennsylvania Original: The Shaffer's/Ben's Creek Covered Bridge

In keeping with the aesthetic theme, the next part of the SQI area of historical significance is a practical yet beautiful piece of construction heavily associated with Pennsylvania; the covered bridge. The Shaffer's/Bens Creek Covered Bridge falls within the SQI area. Benjamin D. and June R. Evans provide the best summary of this bridge:

> "Location: On Township Route 634, Covered Bridge Road, just south of State Route 895, approximately 2 miles west of Bens Creek in Conemaugh Township.
>
> Year: 1877/ Truss: Burr Arch/ Waterway: Bens Creek/ In Use: Yes/ Number of Spans: 1/ Length 68 ft. 2 in/ Width: 13ft. 2 in./ Owner: County/ Condition: Fair/ WGCB Number 38-56-11
>
> This covered bridge is located in the extreme northern part of the county, at least ten to twelve miles from the next nearest one. It like all the other county bridges appears to have been fairly well maintained. It has vertical board and batten siding on the lower half of the exterior sides and vertical board covering on the lower three feet inside. The upper half of the sides are open, exposing just the top edge of the fairly low, six-ply laminated Burr arch truss

> and the upper part of the sandwiched multiple kingpost structure. The portals are covered with vertical boards. The roof is sheet metal and the deck consists of cross wise planking. The structure rests on cut stone-and-mortar abutments and has no wing walls. It…is in a rustic and sylvan setting." (Evans and Evans 207)

The WGCB number is the World Guide to Covered Bridges number. The first two digits represent the state alphabetically, the next two digits represent the county alphabetically, and the last two digits represent the specific bridge within the county. For the covered bridge enthusiast and novice alike, any interpretation plans should probably make reference to this number. The builder of the Shaffer bridge is unknown at this time. The name might hold a clue; did somebody named Shaffer build the bridge? This information could not be obtained at the time of the writing of this report, but research on this will continue.

The Shaffer/Ben's Creek Bridge utilizes the Burr Arch construction. According to the Theodore Burr Covered Bridge Society of PA, Inc., "One of the earliest and most prominent bridge builders in our country was Theodore Burr from Torringford, Connecticut. His career began in New York where he built a bridge spanning the Hudson River in 1804. Burr's Truss design soon became one of the most frequently used systems. The Burr Arch Truss, as the design became known, used two long arches, resting on the abutments on either end, that typically sandwiched a multiple kingpost structure. There are more bridges in Pennsylvania using the Burr truss design than the total of the other truss designs —123 located in or between thirty different counties." (Theodore Burr Covered Bridge Society of PA, Inc. 02)

In Pennsylvania covered bridges are special, often called "kissing bridges" because when a couple would walk or take a carriage through these bridges, the man could steal a kiss in private. Pennsylvania has the most covered bridges of all 50 states; in fact, it is believed that Pennsylvania was home to the nation's first covered bridge. According to the "Statewide Covered Bridge Assessment," "Timothy Palmer, a carpenter from Massachusetts is given credit for building the first covered bridge in the United States, located in Philadelphia, Pennsylvania spanning the Schuylkill River. With its completion, the age of the covered bridge was born." (Statewide Covered Bridge Assessment 03)

Covered bridge interpretation is more important than one might think. It is important to instill an appreciation of these type of bridges, because they are often no match for flood waters, adverse winter conditions, and, sadly, arson fires. When one of these bridges has been destroyed, often people seek to rebuild them rather than replace them with more modern bridges. This can only continue if appreciation of these bridges is instilled in the public, which can be done through the proper interpretation.

One possible avenue of interpretation would be a covered bridge driving tour. Such a tour is offered in neighboring Bedford County and is very popular there. A countywide driving tour would take visitors out of the immediate SQI area for a time, but it could reap great benefits for the county economy as a whole.

In Bedford County, visitors stop at the Bedford County Visitors Bureau, or some other location, to pick up a covered bridge map and then go on their way. Somerset County visitors could stop at a similar facility to pick up a map of Somerset County's covered bridges. The tour itself would be free, but the potential would be presented for people to spend money at restaurants, gas stations, general stores, and other shops. Truly, the Shaffer's/Ben's Creek Bridge is an important part of the historical landscape of the SQI area.

Connecting the Country to the City

The next area of historical significance returns to technological progress and the rush to move faster: the Johnstown Trolley system.

With the prosperity and growth of Johnstown, citizens in the 1880s demanded an efficient public transportation system. At this time, many believed Johnstown would reach or even surpass Pittsburgh in size one day. Shappee writes:

> "To meet the need for a more rapid interurban system of transportation, local men headed by James McMillen formed the Johnstown Street Railway Company on April 12, 1882. The company planned to lay tracks from Coopersdale to Woodvale with a branch down Broad Street in Cambria City: another south on Franklin Street; and a third by Bedford and Baumer Streets into Hornerstown. The firm secured Johnstown's assent on June 20, and that of Millville on July 10, 1882. The other boroughs then rapidly gave their permission also. The trial on the new system was made on April 10, 1883. Service was begun with six two-horse cars covering the eight mile route in 1 1/2 hours. At the end of the year, the company had carried 500,000 passengers at a five cent fare; and had paid two three-percent dividends. By June, 1888, the traffic had increased to 817,401 passengers, the dividends to seven percent." (Shappee 116)

The Johnstown Flood of 1889 caused a need for a new trolley system. As Randy Whittle explains, "The 1889 flood totally destroyed the horse-drawn, fixed rail trolley system that had been serving Johnstown for six years. Tom Johnson, president and part owner of the Johnson Company, which manufactured trolley rails and switching equipment, formed a group that acquired the Johnstown Passenger Railway Company franchise and began building and operating a modern electric-trolley system." (Whittle 17)

The first electric trolley car went into service on November 1, 1890. From 1901-7 this company offered service to Franklin, Woodvale, Cambria City, Hornerstown, Moxham, Ferndale, Dale, Walnut Grove, Roxbury Park; in Johnstown, the trolley served Main, Washington, Walnut, and Market Streets. On February 23, 1910, the company was reorganized as the Johnstown Traction company. (Springirth 14)

What connected the Johnstown Passenger Railway with the SQI area was the effort of a smaller company, the Johnstown and Somerset Traction Company. This firm attempted to connect Scalp Level and Pain Creek Valley with downtown Johnstown, which was an admirable goal as areas with trolley service flourished opposed to those that did not. However, to do this the Johnstown and Somerset Traction Company needed permission to use a stretch of the Johnstown Traction Company's line, which was not granted.

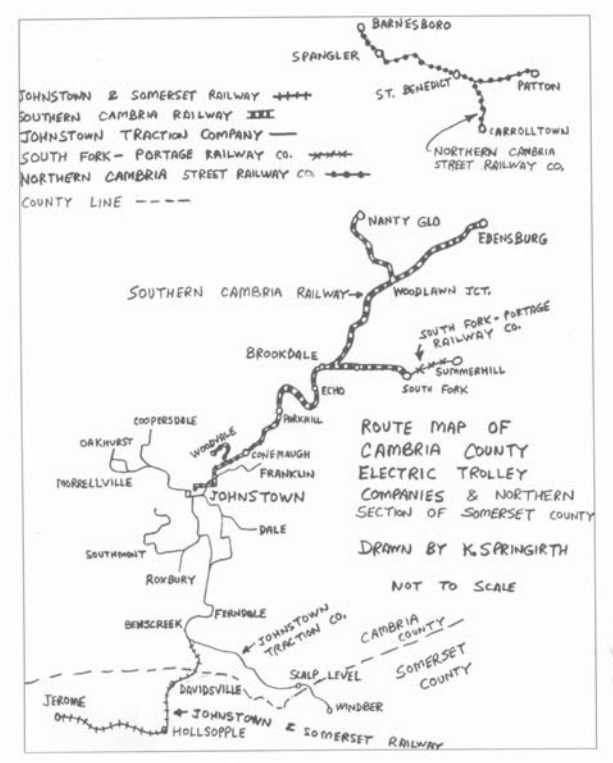
But after the Johnstown Traction Company bought out the Johnstown and Somerset Traction Company, service to Scalp Level began in 1901 by way of the Paint Creek Valley. By the beginning of 1902, trolley cars were making their way to Windber. Despite the speed and convenience of the trolleys people found reason to complain. Whittle writes, "In the public eye, trolley service was a constant source of complaint. The cars were cold in winter, too crowded, too jerky, too bumpy, and on and on. Like a lot of public services, when things were well done no one paid attention; but when service was bad or inadequate everyone complained." (Whittle 26)

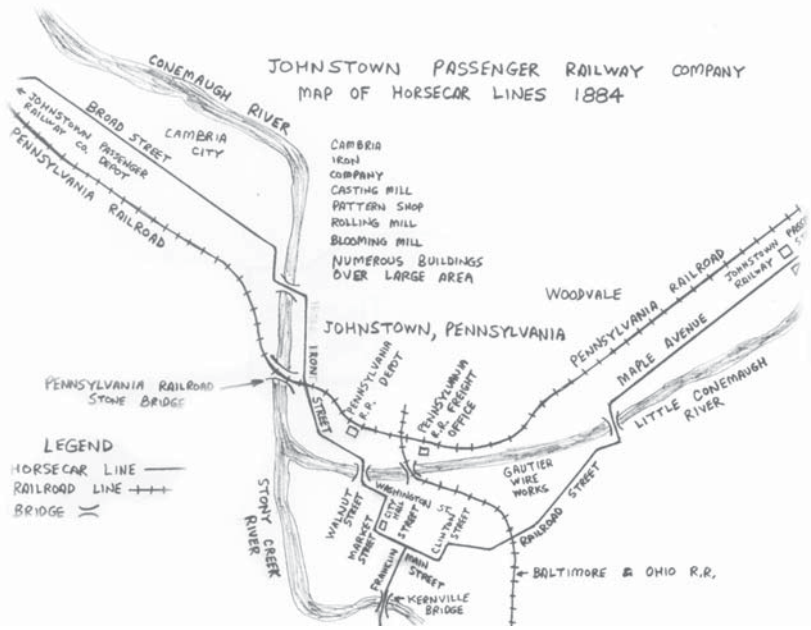
Trolley service continued in the area until 1960, however Springirth points out its phasing out began long before this:

> "The first Johnstown Traction Company abandonment occurred when the line to Windber was not rebuilt after the March 17, 1936, flood….The line to Dale was converted to bus operation on August 2, 1940, because of a street reconstruction project. On November 20, 1951, the Horner Street line was converted to trackless trolley operation because many portions of the line were single track. When the Westmont bus line was combined with the Southmont route after bus operation via the Westmont incline ceased, Southmont trolley service had been reduced to a once-a-day franchise Run. Southmont was a single track line largely along the side of the road that traversed a deep grade. The Southmont line, which was a branch of the Roxbury line, was abandoned in 1954 when slides blocked a portion of the line. The side of the road Benscreek shuttle that operated during peak hours from Ferndale to Benscreek was abandoned during 1957. The last car to use the Benscreek line was trolley No. 350, which used a portion of the line to a temporary loading ramp where it was

transported via truck to the Arden Trolley Museum….The Ferndale line was converted to bus operation on November 25, 1959. This was necessitated by the need for repairs where the line crossed the Baltimore and Ohio Railroad tracks. The railroad requested that the crossing be repaired or removed. Johnstown Traction Company removed the crossing and replaced the trolleys with buses. The Ferndale line was a connection between Moxham Car Barn and the rest of the system so this section remained for cars to and from the carbarn. Shortly before the end of all trolley service, Coopersdale was changed to bus operation to permit work on installation of trackless trolley wire. Trolley car service was now confined to the Roxbury-Morrellville line and rush hour service to Franklin with cars using the Ferndale line to and from Moxham Car Barn. Johnstown trolley car service ended on June 11, 1960. (Springirth 49)

In a feature article for the Johnstown *Tribune-Democrat*, Nancy Coleman writes that once trolley service ended, buses were substituted. (Coleman 08) At first "trackless trolleys" were used, a half-trolley, half-bus conveyance. These traveled on the roadways instead of tracks, but still required electric lines for power.





Two maps by Kenneth Springirth, from his book *Johnstown Trolleys and Incline*.

"If You are Driven Out of Washington, There Will be a Place for You in Johnstown"

It seems like the SQI area never experienced a dark time; however the historical aspect to be explained next will show that this is not true. With that in mind, the next historically significant topic to analyze involves a group known as the Bonus Expeditionary Force (BEF). Most people know this group as the Bonus Army.

The story begins in the capitol building in Washington, D.C. in 1924, when the federal government passed legislation that would give World War I veterans a government bonus for their service. However, this bonus was not cashable until 1945. With the onset of the Great Depression, many of these soldiers decided they could not wait until 1945. In 1932, a group of former soldiers organized (the BEF) and marched into Washington to make their voices heard. Wyatt Kingseed explains, "At first the march was a trickle, led by Walter Waters, a 34-year-old sergeant from Portland, Ore. It soon became a tidal wave, drawing national press attention." (Kingseed 31)

Upon their arrival in Washington, DC, the BEF members made camp wherever they found a favorable spot. Everything was fair game as they erected shantytowns, nicknamed "Hoovervilles," slept on park benches, and even set up housing between the Capitol and the White House. In June of 1932 the House of Representatives passed the 'Patman Bill,' legislation that would grant the veterans their bonus early, but the

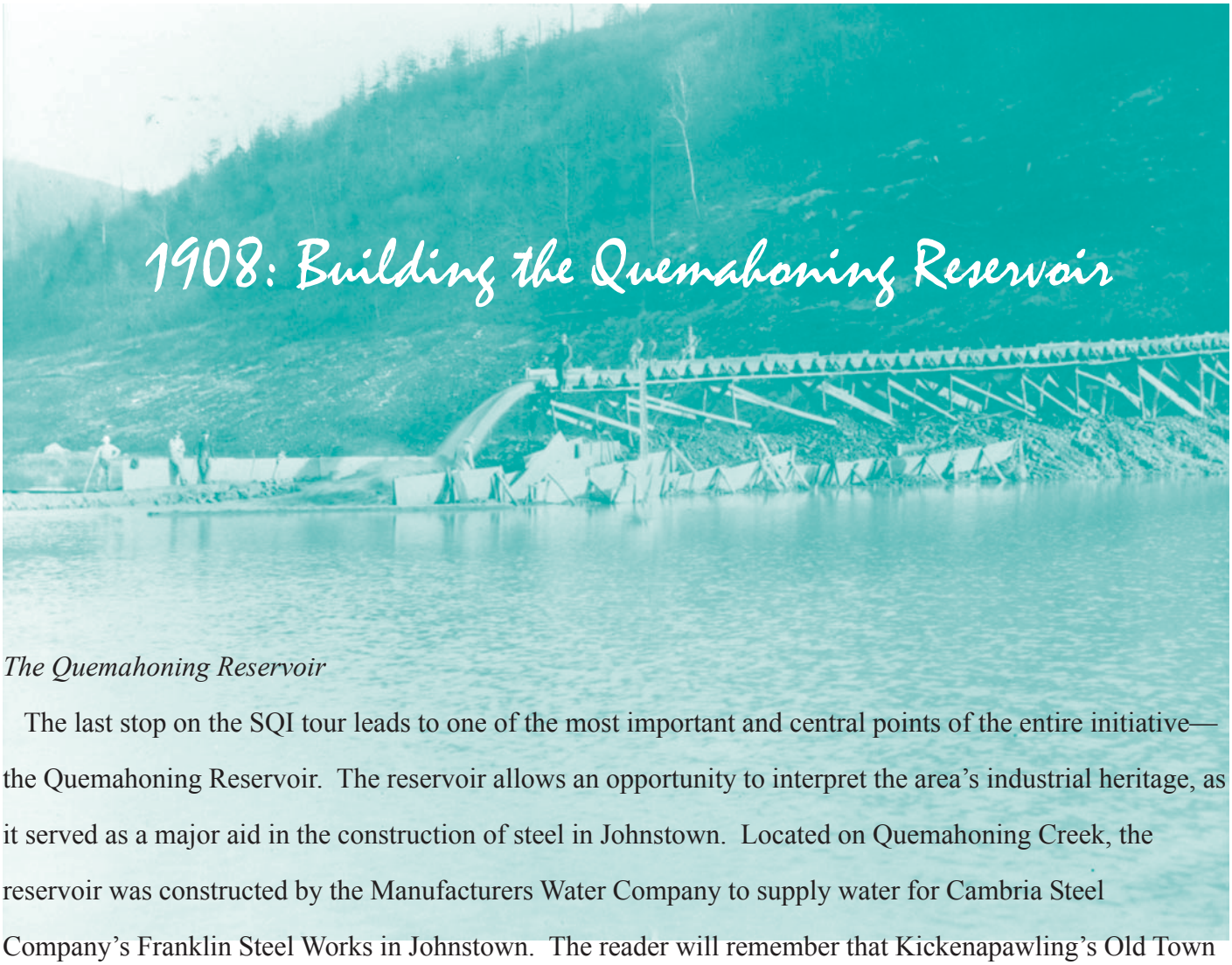
Senate rejected the measure, citing a mounting national deficit in the face of the Great Depression. A quarter of the soldiers became disenchanted with both the hot Washington summer and lack of progress gained by pressuring the government for their bonus. They left using free, government-sponsored transportation.

By July 28, federal government and Washington city officials decided enough was enough and it was time for the remainder of the Bonus Army to leave town. At first, Washington police officers were sent in to get the bonus marchers to leave, but they were no match for these angry men. The army was called into help, with an order from then President Herbert Hoover that read, "'You will have United States troops proceed immediately to the scene of the disorder. Surround the affected area and clear it without delay. Any women and children should be accorded every consideration and kindness. Use all humanity consistent with the execution of this order.'" (Dewitt 32) General Douglas MacArthur, put in charge of removing the bonus marchers, did not seem to listen to the part of Hoover's order about kindness and humanity.

Moving into Anacostia Flats, the name of the main Bonus Army Camp, MacArthur used tear gas and bullets; according to some members of the BEF, bombs were used as well. A fight ensued, with one baby left dead. The Bonus Army was effectively dead, but so was Herbert Hoover's reelection bid later that year as voters were not impressed with his use of the army to fire on war veterans. Dewitt states, "…the remnants of the Bonus Army drifted home, stopping for a brief period in Johns[t]o[w]n, Pa., until that community too urged them on." (Dewitt 35) It is this quote that leads to BEF involvement in the SQI area.

The BEF set up Ideal Park, very close to Greenhouse Park, as a camp. About 5,000 BEF members camped here. What drew them to this location was an invitation from Johnstown Mayor Eddie McCloskey: "'If you are driven out of Washington, there will be a place for you in Johnstown.'" (Whittle 210) This quote, argued McCloskey, was misinterpreted and meant only for BEF leadership. However, when Walter Waters, the BEF leader, called McCloskey's office, McCloskey himself extended the invitation to all.

As in Washington, the BEF members were a burden to Johnstown. A fund drive was held to raise money to help send the men and their families on their way. Both the Pennsylvania and the Baltimore and Ohio Railroads offered to provide passenger service for these men. This great exodus took place from August 2-4, 1932.



1908: Building the Quemahoning Reservoir

The Quemahoning Reservoir

The last stop on the SQI tour leads to one of the most important and central points of the entire initiative—the Quemahoning Reservoir. The reservoir allows an opportunity to interpret the area's industrial heritage, as it served as a major aid in the construction of steel in Johnstown. Located on Quemahoning Creek, the reservoir was constructed by the Manufacturers Water Company to supply water for Cambria Steel Company's Franklin Steel Works in Johnstown. The reader will remember that Kickenapawling's Old Town is believed to be underneath the reservoir.

One must look at Johnstown's steel mills to appreciate why the Quemahoning Reservoir was built in the first place. Whittle writes, "As in many one company towns…the Cambria Iron Company had assumed a position of paternal indispensability and leadership in Johnstown. When something was needed, Cambria Iron or its officials caused it to happen or to come into being." (Whittle 10) While the impacts, both positive and negative, of the major Johnstown steel mills closing in the 1990s are debatable, these effects were almost felt 100 years before.

Leaders of the Cambria Iron Company contemplated a move from Johnstown to Lake Erie, due to a lack of an adequate water supply. A reservoir was built in 1888, Border Dam, to supply water to the Cambria Iron Company. In fact, "The Johnstown Water Company was formed in 1866 but the stock was controlled for the most part by the Cambria Iron Company. An intake was constructed at the site in 1888 to provide water to Millcreek Reservoir No. 1 in Ferndale, Cambria County and later to the Cambria Iron Company." (Brown et.

al. 178) Upon completion, a 7.6 mile, 36'' pipeline with a 7,000,000 gallon capacity was created. This sent water to the Lower Works and the Gautier Mill.

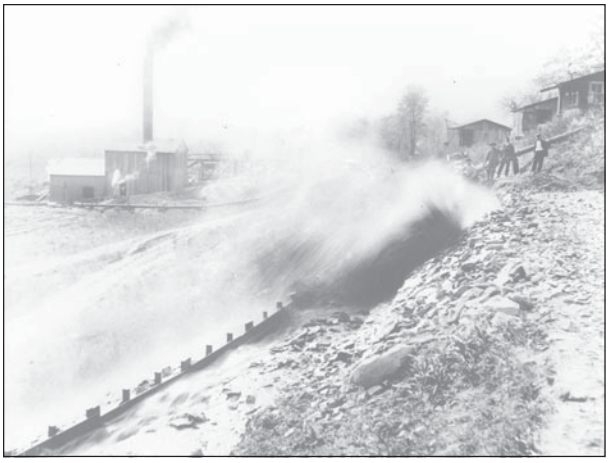
The reasons for discussing a move to Lake Erie are best described by Whittle, "One can weigh the probable considerations: Local iron ore had been functionally depleted for two decades. Cambria's Johnstown sites were hemmed in and followed lengthy stream valleys subject to flooding. Steel had to be moved around inordinately as it underwent finishing. Industrial water was inadequate and subject to dry-spell depletion." (Whittle 13) On the other hand, an ample coal reserve and competitive services from both the PRR and the B&ORR were some of the reasons mill leaders wanted to stay in Johnstown. One thing was certain; a better water supply was needed to feed the mills. Enter the Quemahoning Reservoir.

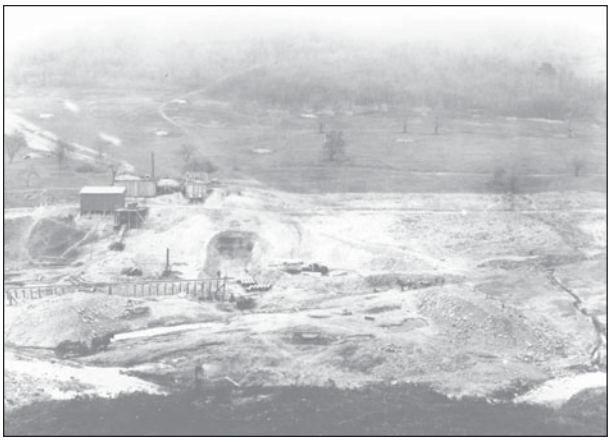
Since there was no body of water comparable to Lake Erie in the vicinity of Johnstown, Cambria and local water company leaders sought to build one. Whittle states, "In January 1900, a charter was sought for the Manufacturers' Water Company with Charles Price, Cambria's general manager as president. By July, planning was starting on a huge impoundment in Somerset County…." (Whittle 22) Cambria Iron required an 80,000,000 gallon flow of water to its mills.

With the Great Johnstown Flood of 1889 still fresh in people's minds, citizens of the area became apprehensive about a new reservoir. The company attempted to resolve this problem by hiring John Birkinbine, a national authority on earth dam construction and water supply. "The company retained John Birkinbine, a national authority on water supply and earth dam construction. The challenge was to satisfy a skeptical and anxious public that the proposed dam over the Quemahoning Creek would never break and cause another Johnstown Flood." (Whittle 22)

On the following pages, there are some pictures of workers constructing the Quemahoning Reservoir. The work began in 1908 and continued until 1911. The dam workers were not inexperienced; many had experience in building the Panama Canal on their resumes. Upon completion, the reservoir was the largest man-made lake in Pennsylvania, holding eleven billion gallons of water. The method of construction used to build the reservoir was called the Hydraulic Fill or Sluicing Method. The hillsides were blasted with pressurized water, and the mud produced was used to build up the dam.

According to Tom Kakabar, the operations manager for the Cambria Somerset Authority, the group that now owns the reservoir, "The most interesting aspect of the project would have to be time. That is: 1. The time (in man-hours) it must have taken to prepare such superbly engineered construction drawings along with





their impeccable attention to detail and; 2. The relatively short timeframe (3-years) it took to complete construction of both the dam and the 14-miles of 66” riveted steel pipe. The Stoneycreek Valley must have been buzzing with work crews at various locations.” (Kakabar e-mail)

Arguably, one of the most important and impressive aspects of the reservoir is the Quemahoning Pipeline, which runs from the reservoir into the borough of Franklin to the former Franklin works. It is 14 miles long and is 5’ 6" (66 in.) in diameter. It weighs 1,300 tons and carried a daily flow of 75,000,000 to 90,000,000 gallons. Water is carried to Johnstown by a gravity flow system.

What route does the water take from the reservoir to Franklin? First, water is taken from the reservoir along Quemahoning Creek. Then it crosses the Stony Creek River into Benson Borough, crossing railroad tracks before the Jerome Yard. The pipeline then crosses the Stonycreek River, continues straight, and crosses the Stonycreek River again. After Benson Borough, it makes a northeasterly turn continuing straight into Conemaugh Township, after again crossing the Stonycreek. In Conemaugh Township, Border Pipe begins. For all intents and purposes, these two pipes run parallel to each other.

The pipeline follows the B&ORR line around Maple Ridge, continuing along to cross the Stonycreek. It continues to parallel Foustwell, turning north into Tunnel Number 1. The pipeline parallels the Stonycreek and runs into tunnel number 2, which brings it into the City of Johnstown.

The pipeline crosses the B&ORR line and travels underneath US Route 219; at this point, the pipeline crosses into Cambria County from Somerset. The pipeline then continues straight, crossing the Stonycreek and entering into Somerset County again. At this point, the line parallels the Stonycreek before crossing it to enter Stonycreek Township and Tunnel Number 3. After this tunnel, the pipeline parallels the Stonycreek, traveling under Linden Avenue. Before Von Lunen Street, the pipeline shrinks to 58" in diameter, then travels along Von Lunen Street and then turns along Fronheiser Street.

At Cedar Avenue, the line makes a northeasterly turn, after a short progression; the line makes a northwest turn continuing straight into Tunnel Number 4 and Tunnel Number 5. The pipeline continues on making a gradual northeasterly turn until it travels into Franklin Borough, where it provided water to the Franklin Mills.

When Bethlehem Steel took over major steelmaking operations in Johnstown, it acquired the Quemahoning Reservoir. Once that company closed in 1997, the reservoir was sold to the Cambria Somerset Authority (CSA). The CSA is the organization that should be consulted for materials relating to interpretation. Upon two visits to the business office of the CSA, Mr. Tom Kakabar was more than helpful in providing photographs of pipeline construction, property holding information, and maps of the pipeline. Further, he is adamant that the Quemahoning Reservoir should get the attention it deserves. It is ill-advised to interpret the Quemahoning Reservoir and Pipeline without first consulting the CSA.

This brings to an end this visit to the SQI area. As has been presented in this report, the area has served as a playground, battlefield, resting place, meeting place, and source of solace for many diverse groups of people. If the SQI is any indication, the area will continue to be an active place for many years to come. This area has been the scene of a grand number of nationally significant historical events and people. However, its history has drowned out by the voices of other, more populous areas. The author hopes that through the efforts of the Stoneycreek-Quemahoning Initiative, the stories Stonycreek basin will no longer be a Silent Witness to the growth of the America.

View of Benscreek circa 1885.

Coordination with other plans

The historical and cultural themes developed in this study must be translated into interpretative programs that are located somewhere in the SQI area. It is our recommendation that interpretive prototyping should be done using the technologies described elsewhere in this study, and that these prototypes be evaluated before a fuller program is implemented. Further, prototyping should begin at the site of "early action" projects. The Stonycreek Quemahoning Initiative will provide ample opportunities for interpretation if early planning can be implemented.

The most comprehensive vision for recreational and related development in the area is the publication *Stonycreek River Heritage Corridor: Ripples of Revival*. The plan surveys the opportunities for recreational development on the Stonycreek and at Quemahoning Lake. It proposes whitewater releases from the Quemahoning Reservoir, and the development of the Trolley Trail along the Stonycreek and Paint Creek. Development of Stonycreek Whitewater Park and the adjoining Greenhouse Park is described. Initial plans for Carpenter's Park and the river town of Hollsopple/Benson are also presented. Finally, the revival of the river and aquatic life and the area's cultural and historical resources are described. Essentially all of these features can be complemented and enriched by interpretive treatment.

Focusing in on one of the individual projects, the *Trolley Feasibility Study* (The FisherWorks Consulting Team, January 2005) proposes the development of a 7.4-mile trail. The trail would consist of three segments or phases (Riverside to Greenhouse Park; Green House Park to Carpenter's Park; and Carpenter's Park to Windber). The trail passes Yoder Falls, Border Dam, Carpenter's Park, all of which were scenic spots in the 19th and early 20th centuries. The Trolley Trail will also provide access to an area that was painted by members of the Scalp Level group of artists, and provides exceptional opportunities to interpret the artist colony and environmental degradation and reclamation.

The goal of *Benson/Hollsopple: A Community Design Workshop* (Rivertown Committee of the Stonycreek Quemahoning Initiative) is to improve the regional quality of life and economy through intelligent use of natural features and new development. The plan provides initial design guidelines (including preliminary guidelines for wayside exhibits), defines recreational opportunities in the "river town" (put-in point for boats; pedestrian and bike linkages), and proposes a park and linkages across the Stonycreek River. The plan also suggests the reuse potential for specific buildings and suggests an

appropriate style of infill construction. Finally, the plan proposes a farmers and artists market. Within the scope of this plan there appear to be many opportunities for interpretation, ranging from historic building information to the location of several of the themes developed in this Interpretive Prospectus, i.e., the B&O Railroad.

Interpretive Strategies and Techniques

Examination of the themes presented in this report suggests an interpretive strategy that recognizes the diverse and divergent nature of the region's historical and cultural resources. There are a variety of traditional ways to approach the presentation of these themes, including developing a visitor center with permanent exhibitions interpreting the themes, or publishing a guidebook or brochure. However, these approaches are premature, because they require a mature visitor infrastructure; the proposed attractions of the CVC and its partners are not fully developed. Thus, a more flexible, simpler approach is needed.

At first look, the themes lend themselves to an interpretive scheme that can stand independently and be implemented incrementally, with themes being developed as opportunities arise. This type of opportunistic development makes sense in an area as geographically large and thematically diverse as the SQI region. The goal of the interpretative efforts should be to integrate the stories of the area into both new and existing interpretive sites and venues. Creating partnerships with existing interpretive sites and venues that tell the story of the region will eliminate any duplication of efforts, allowing for complementary rather than competitive interpretation.

The last five years have seen tremendous changes in the way in which historical and cultural interpretation is presented to the public. Where once printed brochures and guidebooks were the favored means of interpretation, the Internet and computer technology has altered not only the delivery but the very nature of the materials presented to the public. These technological changes present tremendous opportunities for the SQI.

SQI interpretation can take a variety of forms, from wayside exhibits along the developed trails to more advanced audio and video presentations. The cultural and historical resources of the area are best presented to the public in the form of a well-conceived website that allows visitors to learn about the key interpretive and historical sites and concepts within the region. Websites offer the opportunity to develop dynamic content and allow continual updating and refinement of the information presented to the public. While published guides and histories are often quickly outdated or out of print, the use of the Web for interpretation allows for dynamism not traditionally seen in the historical and cultural storytelling. Further, printed guides and books require significant resources to develop and print, not to mention distribution and storage costs. Use of the Web as the key portal allows visitors to extract specific information of interest, and then print or otherwise save the materials. Website content can include downloadable maps and tour

brochures, audio content, and video tours. The website can be used by both the physical visitor to the region for wayfinding and trip planning, while accommodating the needs of many virtual tourists who are interested in the area and its themes but might not ever have the opportunity to visit in person.

Wayside Exhibits

Creation of wayside exhibitions along the trails and at key locations where visitors are likely to gather is an important element of any effort to interpret the area. Fiberglass embedment signage with aluminum frames is the standard for these types of installations. Their design should be unified, making the signs easily identifiable as part of the CVC's program; thus, creating a graphic identity for the CVC interpretative programs is a top priority. This identity can serve to "brand" the programs and give credit where it is due. The wayside program can include not only historical and cultural interpretation, but also environmental stories such as invasive species and acid mine drainage clean-up efforts, or any other theme or program of the CVC and its partners.

While wayside exhibits have traditionally been limited to graphic treatments of the subject matter, the rise of new interpretive technology now allows for the addition of audio components that can enhance the graphic approach to interpretive storytelling. A variety of audio delivery systems are possible; for example, visitors might use their cell phones to access an audio tour linked to the wayside program. In this scenario, the visitor would call a telephone number and key in a code for each element of the tour. Several commercial companies offer this service, although the same service may be available from local providers. These audio tours present an opportunity for sponsorship messages to be included with the tour itself. Another option is for visitors to buy access to an audio tour over the phone with a credit card. These audio tours could also be offered as downloads from the CVC website, for use on iPods or other personal electronic devices.

In addition to cell phone tours, digital audio repeaters can be installed to help animate the wayside interpretive exhibits. These small devices can be configured with solar panels to alleviate the need for alternating current in remote locations. Visitors would push a button to activate the audio repeaters, or the devices could be fitted with motion sensors so they would activate automatically when visitors approach.

Audio tours can range from simple narration to multi-vocal programs including sound effects that reflect views or interests of a variety of different participants. For example, a wayside exhibition examining the Scalp Level painters might feature several narrators presenting differing views of what the paintings tell

us about the region. An art historian could explain the artist's techniques and why the school is significant, a collector might offer their insight into the art, and an environmentalist might explain what the paintings reveal about the impact of invasive species on native species. The use of audio with wayside exhibitions greatly enhances the interpretation presented.

Website

Enhancements to the CVC's website will serve to deepen the public understanding of the programs of the CVC and its partners. For historical, cultural and environmental interpretation, the web offers unparalleled opportunity to share information with physical and virtual visitors alike. Capturing video of the whitewater opportunities is just one of the ways that the CVC can broaden the audience for the proposed whitewater park, for example.

Developing interactive media can guide visitors to the area and to themes of particular interest to them. Hiking, biking, auto, and water tours can all be developed in formats that website visitors can download and print. These tours can be updated on a routine basis as tour programs are developed and refined. Again, the Internet has many advantages over printed materials; while printed materials can quickly become outdated and require physical distribution and storage, Web-based tours require only space on a server and can be updated instantly.

In addition to tours, interpretive themes can be developed in greater depth and presented in multimedia formats on the website. Just as audio enhances the traditional graphic wayside exhibit, the use of audio and video components can greatly enhance the quality of interpretation presented on the Internet. For example, the story of the Bonus Army's retreat to Johnstown can be improved through the use of newsreel footage of the actual event; links to other sites with information on the Bonus Army could also provide further reading. The story of the Quemahoning dam can be enhanced by the newsreel footage of the 1936 Johnstown Flood, when rumors indicating that the dam was about to break caused a panic in the streets of Johnstown. Bibliographies can be

developed that link to bookstores that sell the consulted works; the CVC website bookshelf could encourage visitors to buy books recommended by CVC related to all aspects of its mission. In fact, the CVC may wish to develop a relationship with Amazon.com's associate program, which offers referral fees for purchases made by CVC website visitors who have followed a hotlink to Amazon.

The website can also distribute education programs that can be developed by or for the CVC and its partners, allowing teachers to bring CVC programs into the region's classrooms. These classrooms may also be a source of content as well. Developing partnerships with school districts and local colleges and universities could lead to the development of student projects that can become part of web-based multimedia and interpretive programs.

Interpretive themes developed on the website can also refer viewers to visitor sites in the region whose own mission is to tell the story of the region. References to the history of coal mining can include hotlinks to the home pages of the Windber Coal Heritage Center and the Quecreek Mine Rescue. Visitors might find out more about the role of the region in the French and Indian War by following a hotlink to Fort Ligonier's website or other websites interpreting the war. Those interested in the Scalp Level Artists would find a link to the Westmoreland Museum of American Art, which holds an unequaled collection of the school's work.

Web-based interpretive programs can greatly enhance the public's understanding of the CVC's programs and mission and present the best alternative for developing a sustainable interpretive program. Comparatively inexpensive to develop, web-based programs are flexible, can be built incrementally, and are easily updated. The SQI area is rich in historic and cultural resources; through creative use of the Internet and other interpretive techniques, these resources can be shared in-depth with a large and diverse audience.

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