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In The Next Issue of

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Logging the Old-Fashioned Way



Above: "Bob and Barney" a team of Percheron horses trained for logging, shown here "skidding" a log.

Below: Henry Maier and Leo Eby show how sawing used to be done.

Bottom: Henry with "Bob and Barney" (left) and Leo (right) with "Lion and Tiger," a team of Oxen.



Mountain Discoveries™

Mountain Discoveries is a FREE publication printed twice yearly — Spring/Summer and Fall/Winter. *Mountain Discoveries* is focused on the Western Maryland region including neighboring Pennsylvania and West Virginia. The magazine features people, activities, places and articles of interest, and is written and produced by people in this area.

Mountain Discoveries web site (www.mountaindiscoveries.com) is an active part of this publication, and is used to communicate and showcase feature stories and our advertisers.

Mountain Discoveries is for entertainment and to provide visitors with information in getting to know this region. It is owned and produced by AAD-INC. (Advertising Art Design, Inc.) of Cumberland, Maryland. Comments and suggestions should be sent to "Mountain Discoveries" c/o AAD-INC., 6 Commerce Drive, Cumberland, MD 21502 or email: mail@mountaindiscoveries.com, or phone 301-759-2707. New advertisers are welcome — contact us for a rate sheet and information on advertising.

Story suggestions are also welcome...human interest, activities, places, dining and shopping in this region will be considered. Please include your name, address, phone number and email (if available). We cannot promise the return of unsolicited materials, but we will make every effort to do so.

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Mountain Discoveries™

McHenry Highland Festival 5

Oh, Icarus! – The Art of Modern Hang Gliding..... 8

Deep Creek Chili Splash..... 12

John Savage, Surveyor..... 16

Pulling Together for Special Olympics 21

The Missing Chicken 23

Mineral County West Virginia 24

Lee Teter –
 Legendary Painter from Western Maryland 28

Living Large for a Fraction of the Cost 40

How They Named the Western Maryland
 Mountains (Part II) 44

Lady of the Night, A Haunting Tale 49

Silver Tree Inn 50

Rocky Gap Gifts – “The Six Mile House” 58

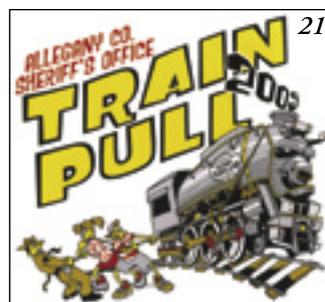
Burlington Old-Fashioned Apple Harvest Festival ... 60



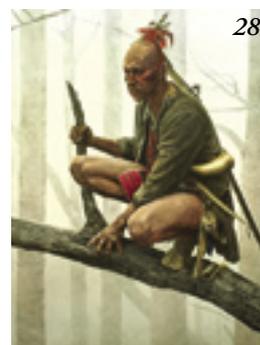
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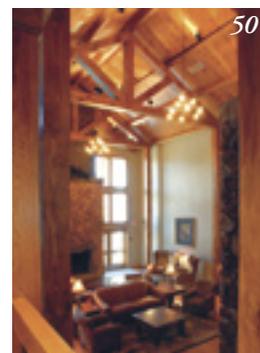
21



28



44



50



58



60

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The McHenry Highland Festival

Written by: **Jo Donaldson**

Photography by: **Lance C. Bell, PPA**



June 3, 2006
Deep Creek Lake

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Strong men in kilts will toss cabers that look like telephone poles or throw Celtic hammers in the athletic games at the McHenry Highland Festival June 3. Sheepdogs go through their paces and re-enactors offer glimpses of Scottish early military life. The mountains ring with music as area residents celebrate their Celtic heritage.

Several years ago the festival became a weekend event with activities Friday, Saturday and Sunday. In 2005, The Garrett County Commissioners proclaimed the week surrounding the festival as Garrett County Celtic Heritage Week.

For 19 years, the Garrett College Pipes and Drums, formed in 1979 by Judge Fred Thayer and Chip Evans, has been hosting the festival. Thayer, who was the band's Pipe Major for many years, is a member of the Highland Festival Board of Directors.

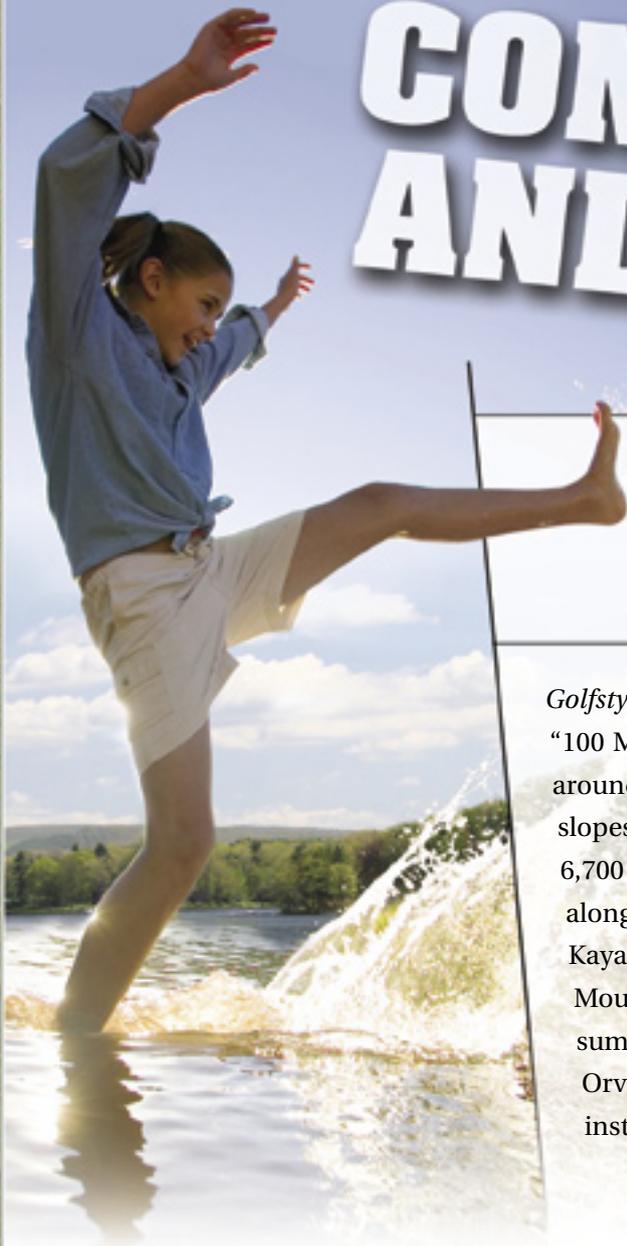
Twelve people gathered for an evening session of classes at Garrett Community College. Originally called the Garrett Highlanders, the band's name was changed in 1989 when the college took over sponsorship.

Besides leading the college commencement processional, the band hosted numerous events throughout the years. With help from the Promotion Council the festival was started in 1987 to attract visitors. It became a day for residents to welcome spring with fun and music.

The day includes six bagpipe bands, several entertainers including world-renowned fiddler Bonnie Rideout, piping and dancing competitions, Celtic animals, clan booths, food, vendors and many other activities. A golf tournament and Celtic concert on Friday kick-off the weekend activities, which end with a church service and Sunday brunch.



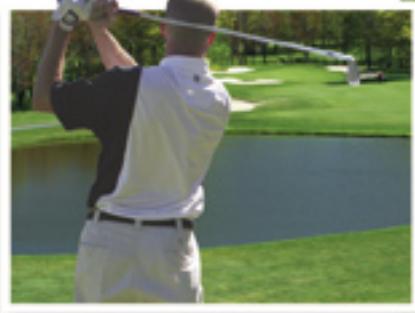
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Oh, Icarus!

(or The Art and Adventure of Modern Hang Gliding)

Written by: **Titos Menchaca**

Photography by: **Lance C. Bell, PPA**

Remember those long, lost dog days in the summers of your misspent youth when you actually had time to lay back in a field and gaze up into the sky. If you were lucky, you might spot a high-flying hawk and marvel at what it must feel like to flow and soar on gusts of air, unencumbered by the surly bonds of Earth. How easy, you realize, it must have been for Icarus to become so overwhelmed at the thrill of flying that he forgot his father's warnings and flew too close to the sun, melting the wax that bonded the feathers of his make-shift wings and plummeting him down into teal blue waters of the Aegean Sea.

Fast-forward to today. Now it seems those childhood thoughts — those flights of fancy, if you will — are as far in our past as ancient Greek mythology. The hustle and bustle of our everyday lives, our cycle of life and livelihood, takes us farther away from those thoughts. Yet that sense of marvel remains deep in our collective psyche. What is it that wheeling through the clouds, suspended between heaven and earth represents to us?

Pilot, Marvin Presley

“Freedom!” says hang gliding enthusiast Jim Rowan. “Even if the flight only lasts five minutes, that’s a better five minutes than just about any other you’ll ever have.”

Rowan ought to know. He’s been an avid hang glider pilot since he accepted a college buddy’s invitation to go to California to learn the sport. That was over 25 years ago and the thrill hasn’t waned since. Today, Rowan is the top pilot at The Mountaineer Hang Gliding Association (MHGA), the local chapter of the United States Hang Gliding Association (USHGA), in Cresaptown, MD. That’s where you’ll find him and any number of other pilots from the tri-state area spending their free time; trying to catch the lift provided by thermals (the rising air above a large, heated surface – much like hawks or buzzards do) and ridges (the lift provided by upslope winds as they rise over a hill or ridge

– like water hitting a rock in a stream) for hours on end. That’s right! When conditions are right, forget about five-minute flights, or sled rides in hang gliding lingo. Experienced pilots can stay aloft for 2 to 3 hours or more, at altitudes of anywhere from a few hundred to, legally almost 17,999 feet, and cover distances in the hundreds of miles at speeds up to 70 mph!

One suspects that not even Otto Lilienthal, who made several thousand successful glider flights in the late 1800’s, or the Wright brothers who, a few years later, honed their flying skills using hang gliders, could have imagined how far — and how high — this idea could be taken. Modern hang gliding has evolved, with the advent and use of high tech instruments (including altimeters, GPS’s, variors, airspeed indicators, radios and parachutes), into what some believe is an adventure sport far less dangerous than one might expect.



Background photo: Pilot, Marvin Presley soars over mountains and valleys after time-consuming assembly and preparation (above inset).

Right inset: Marvin’s Harris Hawk, Boo Boo, is in training to soar with the hang glider.

Right photo: An almost vertical view of Marvin overhead.



“Sure, you have to have the adventure gene in you to do it,” allows Marvin Presley, MHGA’s vice president and a pilot since 1996, “but I got hurt a lot more often skiing than I ever have been hang gliding.” Which may be due, at least in part, to the fact that you’ll have to tackle a learning curve much steeper than a few sashays down the bunny run before you ever take to the air on a solo flight.

Indeed, a good first step is a tandem flight, where you’re strapped to an experienced pilot in a special harness and get to see firsthand what it feels like to be Superman — minus the cape. Next, assuming you’ve stirred the requisite ‘adventure gene’ and have the physical ability to trot at least a short distance down a hill carrying a 50 to 80 pound mylar or dacron/aluminum contraption, you’re ready to start the 5 to 10 lessons necessary to achieve the first of two USHGA pilot ratings — Beginner and Novice. This usually takes about 3 to 6 months, depending on the student’s innate ability and dedication, that prepares you for hundred-foot hills and flights up to 1,000 feet in relatively mild conditions. (“Ideally, you want wind speeds of 5 to 10 mph,” advises Presley. “Certainly not over 25 mph.”). From that point on, it’s a matter of fine tuning your ability to manage your flight, staying in the core of each lift and keeping your trim (that is, your center of gravity) in control. This is the art of hang gliding — whereas a beginner might spend his or her day sledding down from and then trekking back to the top of the hill, an experienced pilot may take the same set of thermals and ridges and sail aloft long enough to watch the sun set over the far horizon, in the company of a Harris hawk.

Pilot, Jim Rowan

Kris Kristofferson wrote that “freedom’s just another word for nothing left to lose.” But, to the true pilot, freedom means the ability to circle, wheel, ascend and soar — ensconced in the therapeutic euphoria of the foothills of heaven.





With his "cocoon" attached, pilot Jim Rowan prepares for flight. The wing has a sophisticated electronic system including GPS, two-way radio, altimeter, temperature and airspeed. Once airborne he tucks his legs up into the "cocoon" and pulls the zipper up with a drawstring.

Background: This view shows all the cables, wires, and rigging it takes to keep the wing stable, in control and Jim safe.

Below: Jim soars at 1900 feet, enjoying the view.



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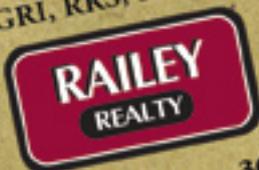
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Photos above, clockwise from top left: Savage River; Savage family (photo taken in Garrett County circa 1912); town of Mt. Savage, Maryland; Debra Savage, Realtor; farm on Savage Mountain; and miners near Mt. Savage.

John Savage

Surveyor

Written by: **Dan Whetzel
& Titos Menchaca**

Savage is a well-known name in Western Maryland, and many geographic and historical sites are associated with it. Sometimes residents assume the term is derived from Native Americans who lived in the area centuries before European settlers arrived, and advertisers often use the word in association with an Indian logo. Local origins of the word, however, are not associated with Native American experiences but are directly linked to 18th Century surveyor John Savage, who trekked across the region to settle a boundary dispute for his employer.

Lord Fairfax, sixth Lord of Fairfax of Cameron, inherited substantial tracts of land in Virginia that bordered the Potomac River and Maryland. His property boundaries were the subject of a dispute so a proper survey of the land was ordered from 1736-1737. John Savage was to determine the headwaters of the Potomac River, thereby establishing definite boundary lines and ending the estate controversy. To complete the task, Savage and his party traveled over rugged terrain, measuring tracts of land and connecting boundaries to the Potomac River.

Severe weather and depleted supplies caused the survey party to be in dire straits during their first winter of the mission. When circumstances became desperate, Savage offered to be the provisions. His heroic offer was never acted upon as supplies were replenished just in the nick of time. The story varies at this point as one account indicates that wild turkeys found their way into the camp while another version has the rations being supplied from conventional sources. Savage's adventures were passed down through written accounts, and it is from the surveyor's name that the river below his camp gets its name. Subsequently, nearby mountains were named from the river, and later the name of Mt. Savage was aptly applied to the village at the base of the Allegheny Mountain Range that stretches from northwestern Maryland into southwestern Pennsylvania.

John Savage successfully completed his mission including placement of the Fairfax Stone, a surveyor's marker, officially indicating the headwaters of the North Branch of the Potomac River. The original stone has been

lost but a replica stone is maintained on the spot that marks the southwest corner of Maryland and two West Virginia counties. The site may be visited, and it is maintained as a West Virginia State Park.

The Savage surname is also associated with other recreational and historical sites in Garrett and Allegany Counties. The Savage River Complex is 53,000 acres of forest including New Germany and Big Run Maryland State Parks. Included within the complex is Savage River Reservoir, a 360 acre lake started as a WPA project intended to control flood waters that long plagued the basin below. World War II delayed the Army Corps of Engineers' work, and it was not completed until 1952. Today, fishing is permitted on the lake and along a five mile stretch of river below the spillway that flows into the Potomac River near Bloomington, Maryland. Some sections are restricted to "trophy trout" by Maryland Department of Natural Resources. The Upper Potomac River Commission owns and operates the dam and supplies the correct amounts of water to Savage River.

The mountain hamlet of Mt. Savage is another reference to the 18th Century surveyor's name. The town is located along Jennings Run and Maryland Route 36, at the base of Big Savage Mountain. Mt. Savage has a number of historical credits to claim, including iron making blast furnaces that transformed the settlement into Allegany County's second largest population center prior to the Civil War. The blast furnaces augmented the growing regional rail industry, causing Mt. Savage to be recognized by the Franklin Institute of Philadelphia as the first location of rolled iron rail manufacturing in the United States. The "U" shaped rails were used extensively by the Baltimore and Ohio Railroad as its operations rapidly expanded throughout the area. A plaque marking the rolling mill site and the other historical memorabilia of the town may be viewed at the Cardinal Mooney Museum on Old Row in Mt. Savage.

With such a long-standing historical influence, it should come as no surprise that the Savage name lives on locally in people as well as places. Debra Savage, one of Railey Realty's top agents, continues the association of the Savage name with the land once measured, mapped and catalogued by John Savage over two and a half centuries before. "I can't say we're actually related to him, although, we've never really done a full family genealogy search to find out one way or the other," admits Debra. Still, she can say her family has been in the Garrett County area for at least two generations, as residents and business owners — including, as fate would have it, a once-thriving business that sold Allis-Chalmer tractors, used to till the same soil once surveyed by a man of the same name so long ago.



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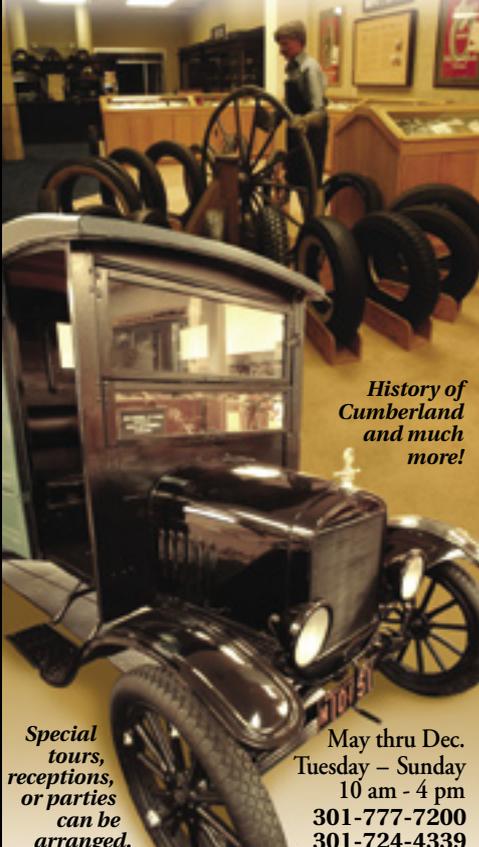


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Pulling Together for Special Olympics

July 8, 2006

Written by: Dan Whetzel
Photography by: Lance C. Bell, PPA



Pictured above: Dottie Turner, Special Olympics Area Director; Dick Pfefferkorn, Executive Director Canal Place; Donna Corley, WMSR Representative; Carol Clulee, Train Pull Board of Directors; Tim Deal, Train Pull Board of Directors; Kim Shirer, Train Pull Board of Directors; David Goad, Sheriff, Founder of Train Pull; Jimmy Bone, Train Pull Chairman/Coordinator; Dan Lasher, Train Pull Board of Directors; and Dave Morgan, Train Pull Board of Directors.

The Allegany County Sheriff's Office is anticipating the 6th Annual Western Maryland Train Pull that benefits local Special Olympics athletes. What began in 2001 as a modest five team event grew into an 18 team event in 2005, and this year's competition promises to be even more exciting.

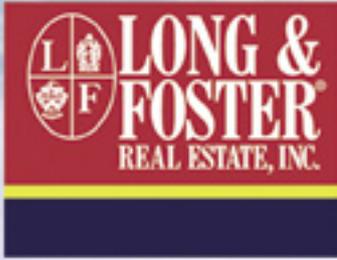
The Train Pull began when Allegany County Sheriff David Goad realized the need for funding Special Olympics programs and athletes in Allegany County. Special Olympics programs do not receive federal or state funds to operate, so they must rely on the generosity of community members to continue. Over 170 local athletes were depending on funding for local, state, and national competitions, yet funds were insufficient to meet their needs because the program runs year round and includes 10 sports where qualifiers may advance to higher levels of competition. Dottie Thomas, Area Director for Special Olympics, stated their main expenses involve increasing transportation costs, uniforms, and rental fees for skiing equipment.

Sheriff Goad and other organizers learned that various fund raisers were being conducted throughout Maryland, including one at Baltimore's BWI Airport where participants pulled a jet aircraft. The BWI event sparked Sheriff Goad's interest in a pulling competition. He then decided,

"If they can pull a plane, we can pull a train." Starting with the train pull concept, an event was organized around Mountain Thunder, the Western Maryland Scenic Railroad's 250 ton, steam locomotive that normally serves as motive power for passenger trains to Frostburg, Maryland. The train pulling event is appropriate for Allegany County's rail heritage as it is the location of the first rolled iron rail in the United States and a center for current CSX operations.

According to the contest rules, twenty participants are assigned to each team. While some teams are composed exclusively of employees from local businesses, one need not be sponsored by a particular corporation. According to event coordinator Jim Bone, "Individuals can pay the fee, receive an event T-shirt, and be assigned to a team." When competition begins, each team member grasps a single tugboat rope that is tied to Mountain Thunder. When the signal to begin is sounded, participants try to pull the Baldwin steam locomotive a distance of 12 feet, in the fastest possible time. Enthusiastic spectators cheer their favorite teams as the locomotive creaks and groans forward toward the finish line. Most importantly, all funds collected as a result of the competitor's efforts are directed to Special Olympics programs in Allegany County.

continued on page 48



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The Missing Chicken

Written by: **Dan Whetzel**

Garrett County residents may recall strange and mysterious stories from the past, but few people can recount a story with so long a tale as the one concerning a missing chicken.

This was no ordinary chicken, mind you, but a 10-foot fiberglass chicken that roosted along Route 135 in Mountain Lake Park, at a fast food restaurant called American Burger Sandwich. The chicken belonged to Dick and Becky Williams who purchased it in the 1980's as part of the business. At first, the chicken seemed to be content, greeting passersby and customers alike. It was not until June 1988 that trouble began.

Dick and Becky noticed their restaurant property was damaged due to acts of vandalism as a window was broken and other minor damages carried out. Not until hours after the initial discovery did they realize the biggest crime of all had been committed — their chicken was gone, apparently the victim of a theft. So, where does one hide a 10-foot chicken?

The authorities were notified about the chicken's disappearance and a search was organized to locate it. Unsubstantiated reports surfaced, rumors circulated, and hot tips were phoned to the owners and local police regarding the chicken's disappearance. The prank became a topic of conversation, and many people wanted to be knowledgeable about it.



One report indicated the chicken was thrown from the old Glendale Bridge into Deep Creek Lake. A team of Maryland State Forest and Park Service divers were dispatched to the deep, dark waters under the bridge. To everyone's surprise, three unopened safes were located on the murky bottom, an apparent attempt to discard burglary evidence. But the

missing chicken was not to be rescued as it was not there.

Reports of the missing chicken continued to surface sporadically but success in locating the bird remained elusive. Dick and Becky believed the chicken was loaded into a pickup truck to be hauled away as part of a high school graduation prank. There was evidence to suggest the bird fell from a fleeing truck and suffered serious injuries on the highway. It could be the bird sought refuge on a local farm after suffering damage, but no definitive answer has ever been assigned to the chicken's fate.

Dick and Becky Williams, now proprietors of the popular Long Branch Saloon in Mt. Lake Park, secured a new chicken that continues in a role that victimized the older one, a neighborhood prankster. Neighbors may return from vacation to find the chicken roosting in their front yards. Or people may stop by the chicken's home to have their photographs taken beside it for a light-hearted reason. While the original chicken's whereabouts remains a mystery, Dick and Becky's new one is closely guarded and ready to serve when the occasion arises.



Mineral County West Virginia

Written by: Dan Whetzel
Photography by: Lance C. Bell, PPA

Steeped in History & Tradition



Mineral County, West Virginia's early history is closely associated with American Indians who lived along the Potomac River Valley for centuries prior to the arrival of Europeans. Recorded history in the county began when traders and pioneers moved into the region in the late 1600's and when land grant programs accelerated settlements in the Frankfort area during the 1730's. As pioneers made their way inland from the eastern seaboard, the Potomac River Valley proved to be a convenient and profitable route to follow westward, and outposts were built to accommodate the increasing trade and traffic. Fort Ohio built near the confluence of Will's Creek and the Potomac River and Fort Ashby, namesake to the present day town, both established a permanent presence for local settlers and provided service during the French and Indian War. Fort Ashby is the last intact fort in a series of forts built under the command of George Washington during that time. Other similar buildings were constructed at New Creek and Headsville.

The state of West Virginia and Mineral County is also closely linked to events of the Civil War, a conflict that raged within its borders during the entire span of military action from 1861-1865. The state of Virginia's secession from the federal union sparked controversy among residents and western counties subsequently decided to form a new unionist state. The eastern boundary of the new state was to be established along the Blue Ridge Mountain Range. In 1862, President Lincoln signed a bill into law approving the creation of West Virginia. The citizens of West Virginia approved the measure by popular vote in 1863, thereby officially completing the statehood process.

Mineral County was not part of the original county structure of West Virginia. It was not until 1866 that Mineral County came into existence, having been formed from existing Hampshire County. The name was chosen because of the rich mineral deposits found within its borders, primarily abundant coal resources along the upper Potomac River Valley. Today, Mineral County is home to more than 27,000 residents who reside in a 328 square mile area that borders Maryland.

Many Mineral County historical sites are preserved including the Claysville Church, which was constructed in 1850 and is the oldest wood frame church in the state. It has the distinction of serving both Confederate and Union worshippers during the conflict because the area changed hands many times. Fort Ashby, restored in 1939 by the Works Progress Administration and owned by the Daughters of the American Revolution, may be viewed anytime and is open to the public on special occasions. An important work in progress may be surveyed near Burlington at the Old Stone House, also known as Traveler's Rest. The original two story stone structure was believed to be built around 1827 as a stagecoach stop to serve travelers on the Northwest Turnpike, a road that connected the central and western sections of the state. The Mineral County Historical Foundation is currently undertaking restoration projects at the site that will serve as a visitor's center, museum, and meeting room.

The county seat of Keyser is known for its Civil War engagements; the town changed hands 14 times during the conflict. A fort built on the site of Potomac State College commanded roads leading to the Shenandoah Valley and the South Branch of the Potomac River. The Baltimore and Ohio Railroad concentrated rail lines in the town, then known as New Creek, making it an important transportation hub during the war. Keyser was subsequently named in honor of William Keyser, a vice-president of the B&O Railroad. Keyser is also home to the 105 year-old tradition of Potomac State College, a two year educational facility that is fully integrated into the West Virginia University System.

Upcoming Mineral County events include the Seventh Annual, Great U.S. 50 Yard Sale, a coast-to-coast event "that is limited only by imagination and law," according to coordinators. The event will occur May 19-21, 2006, and will not only provide bargain hunters with shopping opportunities but also civic organizations with a forum to promote tourism and raise awareness of local needs along historic U.S. Route 50.

For a listing of more Historic Sites and events in Mineral County visit us at
www.mineralcountywv.com/



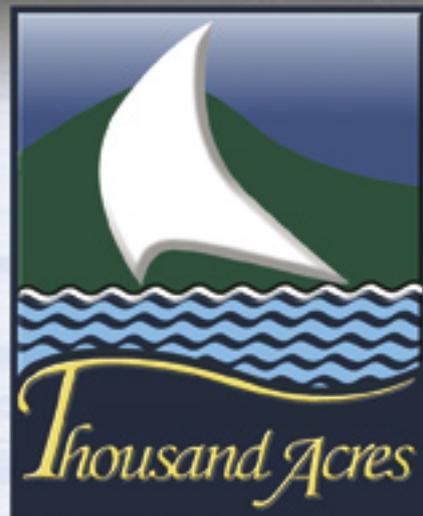
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A Weekend of Art & Wine at Deep Creek Lake

Written by: **Paula Yudelevit**

*I*n Garrett County, September is synonymous with autumn's magnificent colors and bountiful harvest. It's a wonderful time to visit the Maryland mountains and enjoy its breathtaking scenery and crisp fresh air. Now there's another reason to spend a fall weekend here. The second annual **Deep Creek Lake Art & Wine Festival, September 8-10, 2006**, features beautifully handcrafted works by local and regional artisans, wine tasting from Maryland and national wineries, live music, children's activities, wine-pairing dinners, and more. In its inaugural year, the festival exceeded all expectations in attendance and fundraising, with close to 1,000 visitors and raising over \$35,000.

Benefiting the American Red Cross, Western Potomac Chapter, last year's proceeds from the festival helped raise the much-needed money this chapter was responsible for in the aftermath of the country's disastrous hurricanes in addition to supporting programs in Garrett County.

The festival weekend begins Friday evening, September 8 with special menu selections at local participating restaurants. Guests may choose from specially designed wine-pairing dinners to customized gourmet picnic dinners. Restaurants may feature a speaker from a winery from Maryland, California, or anywhere in between, and along with a delicious five to eight course dinner, introduce guests to the winery's varietals.

The weekend continues on Saturday, September 9, from noon until 7:00 pm at the Garrett County Fairgrounds with artists, wineries, kid's activities, silent auction, entertainment and lots of fun. Over thirty professional artisans and craftsmen will display and sell their art, from handcrafted jewelry and wood carvings to oil paintings and alpaca hair sweaters and accessories. These juried artists represent the region's quality of workmanship and unique artistry. "I am so looking forward to the Art & Wine Festival again this year," said Julie S. Turrentine, of Snowbird Creations, creating fused glass art and jewelry. "I hope it will become an annual event for years to come."

Wine lovers will not be disappointed at Saturday's festival. National distributors and Maryland wineries will offer samplings of a variety of wines to satisfy even the most discriminating taste buds. If you like what you taste, head on over to the retail shop located on festival grounds and pick up a bottle or a case. It's all for sale with net proceeds donated to the Red Cross. Ken Korando, Chief Bottle Washer (as he calls himself) of Maryland's Solomons Island Winery has already marked his calendar for the 2006 event. "Our winery has participated in wine festivals all over Maryland and I must tell you that this was one of the best

organized and well run events I have experienced. We plan to bring twice as much as the past event since we ran out of several varietals." Plus visitors who frequent the Deep Creek Lake area will have the opportunity to chat with locals who are elevated to a new status for the afternoon as they become the festival's "celebrity pourers." Mayor of Oakland, Asa McCain truly enjoyed his new job. "Congratulations are extended to an outstanding event. It was very sophisticated and was unprecedented in our county."

Kids will enjoy the festival as well as adults. In addition to face painting, carriage rides, duck-bobbing and a whole lot more, children can take their turn at painting a huge mural designed by artist Lynn Macy.

Rounding out the afternoon is live entertainment by local and regional musicians and a silent auction that features donated wines, wine accessories, art and children's gifts.

The weekend will end with area restaurants offering special brunches. The Savage River Lodge will feature Maryland wines as part of their Sunday brunch, which begins at 1:00 pm.

Visitors will especially appreciate the Art & Wine Festival lodging packages offered by participating hotels, B&B's and resort rental agencies. The packages include entrance to the Art & Wine Festival and ten wine tasting/attraction tickets, Friday night wine dinner gift certificates at participating restaurants and discounted lodging rates. For more information, guests may call (888) 387-5237 or visit the Garrett County Chamber of Commerce website at www.garrettchamber.com.





Remembering Caroline

All the beauty of the west could not compare to the visions Ivan saw as he described to Lee the love he had for his wife. Caroline had died a few years before Lee met Ivan and the old man missed her so much that he looked forward to death. Caroline was a vision in Ivan's world that made the beauty of the west pale in comparison and life itself seem worthless. How he missed her.

This is the picture Lee carried away with him from the little log cabin where Ivan lived; a picture of Ivan, remembering Caroline. This is the picture Lee waited years to paint because

he didn't want to remind Ivan that Caroline was over a mountain he had not yet climbed. So the pictures Lee painted of Ivan before the old man died featured old ropes and saddles, an old pistol with playing card designs carved in the grips, leather cuffs and other gear Ivan had used when he was a cowboy on the open plains. But Lee never painted the memories that Ivan cherished most.

Ivan died in 2004. Now he can be painted, tenderly gripping the vision of his lovely Caroline.

Lee Teter

Legendary Painter from Western Maryland

Written by: **Dan Whetzel**

Painting descriptions and stories by: **Lee Teter**

Paintings reproduced by: **Lance C. Bell**

Lee Teter is an artist with an intense desire to accurately portray United States history. More than two decades of research have provided Lee with the necessary information to create authentic depictions of frontier life that have become the hallmark of his career. Respect for the past was instilled early in his life through the influences of Jacob Teter, Lee's grandfather, who lived on a farm in Flintstone, Maryland. The Western Maryland setting provided an environment in which the past became part of the present and a quest to learn more about both subjects began decades ago.

Faded photographs snapped from a Kodak camera provided the genesis of historical conversations between Grandpap and Lee. Jacob Teter, who grew up in a small West Virginia town, received the camera in 1908, enabling him to photograph family members including one who served as a Confederate soldier. Grandpap's photographs, and conversations about their Appalachian ancestors, fostered a love of history that began a life-long journey to learn more about the historical record of his family and the region they pioneered. The Teter family's American roots stretch back to 1727 and an interest in their lives naturally combined frontier life with American Indian culture providing Lee with a desire to "connect the dots of the historical record."

Song for the Creator

Sometimes, when surrounded by the awesome silence and expanse of creation, mere human words seem inadequate. When the light skips across the sage and glistens like a million diamonds upon the grass and stone, a perceptive heart cannot help but swell with wonder that such a gift...the gentle quiet of the land, the softly merging colors of earth and sky...could be imparted to man. Only music — a Song for the Creator — can even begin to express the appreciation and reverence of humankind for the majesty of God's sculpture.

The artist's initial research of his past began at Allegany Community College in Cumberland, Maryland, where the library's stacks yielded some resources on frontier culture. What couldn't be found at the local college and other similar institutions was also revealing. Lee remarked, "So little is known about 18th Century frontier life, especially information on everyday technology and people's real lives. It is the strangest thing. There are volumes of books on shelves, but much of it is repetitious and hardly any of it deals with real life. So, I got caught up in it, trying to find



Song for the Creator



There are those days when the air is cool and the sun is warm. It gets so quiet you can hear the wind pass through the feathers of little birds as they fly over. The only smells are grass as it turns green and dust that hides in the long fur of an old horse. Pleasant smells. No one is hungry. There is nothing to do but do nothing.

The best part of days like this is knowing that this is a perfect day. This is a day that can forever be reached by closing your

eyes and remembering. This is a day that all other days will be compared to. Years will pass and the flutter of wings or the cool feel of new grass will bring it back again and again and again. Perfect days are never gone forever. If such a day could be forgotten, it wouldn't be perfect.

When my daughter was eleven years old a neighbor gave her an old, very old, horse that was starving. Shawnee Rachael nursed him back to health. They became extremely attached to one



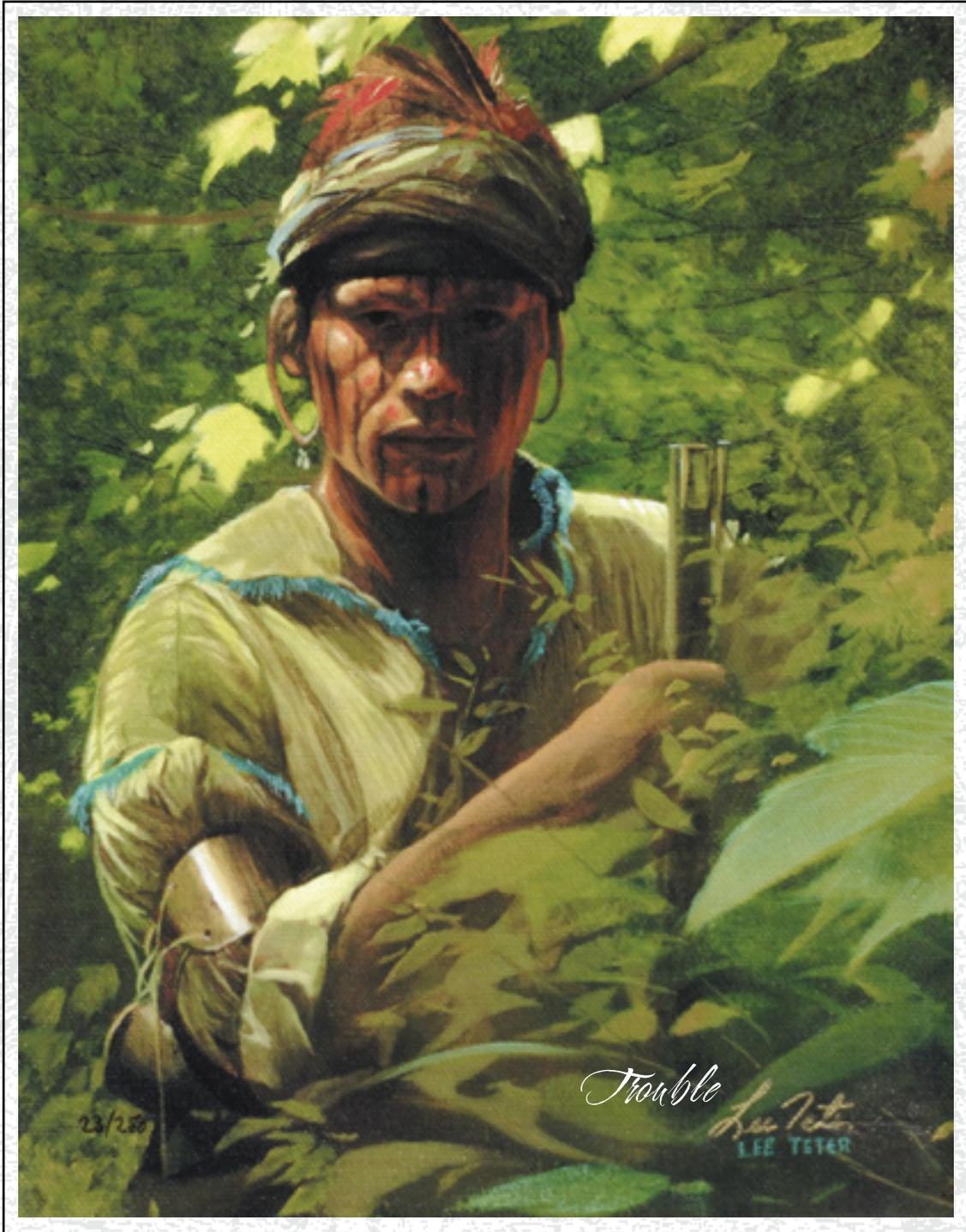
A Perfect Day

Jan Heller
2014

another. One day I was walking past the corral when I looked over and saw her curled up beside her horse, leaning into his long fur and oblivious to the world. I was concerned at first glance because even old horses can be dangerous, but I waited for a moment and watched. The old guy would swing his big furry head around, look at her and relax. There was peace in the world if I ever saw it.

I painted this picture for my daughter and, truly, for all the little girls who have grown older remembering those perfect days with that perfect horse. I want my little girl to never forget the good things; the perfect things.

I don't know who cherishes that day more; her...or me.



Trouble

For the defenders of the frontier, Trouble was often hard to find. Warriors, whose way of life was in jeopardy, were elusive. Indians had perfected forest warfare. Armies were often useless in fighting this war. Men like Wetzal, Brady, and others became very good at finding Trouble. If they failed, there was no doubt that Trouble would find them.

out what frontier life was like in the 18th Century.” Lee’s quest to discover the past became a serious endeavor, and it is one that is still in progress.

Lee’s authentic style of painting and drawing is time intensive as it requires detailed information prior to beginning. It is also a style that blends the disciplines of history and art. “Even mundane scenes, like cooking around a fire, raised questions for me. What would people be wearing? What food would they be preparing? What utensils did they use? I have spent more than 20 years researching that type of information.” While the information is difficult to locate and often cryptic, “I have to believe it is not lost but is in hiding. The real challenge for me is to find it because I know the pieces exist somewhere.” The artist’s research efforts meant that he became a historian before he fully developed as an artist. “Up until two years ago, I was a historian who painted. I was consumed with getting visual information, putting information together. Now, I can start concentrating on painting. I have become a more complete painter the last couple of years because I have more of the resources that I need.”

While history strongly influences Lee’s choice of subjects, another constant consideration in his work is that all paintings and drawings are connected to people’s lives. “People are the ultimate absorbers of information and the most interesting thing on earth.” What has not provided a positive influence on his work are more recent paintings, specifically 20th Century art, a genre he refers to as “the end of art.” Hundreds of years experience has been passed down through master painters and “that is important because art is a visual communicator.” According to Lee, many 20th Century artists disregard the painstaking training process developed by the masters. “A lot of modern art is like writing by a child who doesn’t know how to properly form letters. The child knows what it means; no one else does. That is an ‘attempt,’ but it isn’t communication.”

The search for historical authenticity is augmented by a similar commitment to study 19th Century masters, those artists who inspired Lee to strive for realism. Countless hours of observation have provided clues to a painting style he calls “classical realism,” a term that has recently given way to “traditional painting.”



Looking for Peace

A young 18th century woman peers out at life and light with hope and patience; looking for peace.

Lee’s art has chronicled the young life of one model in particular. His daughter Shawnee Rachael. Shawnee has been the subject for many paintings by Lee.



Uncertain

Iroquois, 18th century. A captured child is uncertain about the new change in her life. And the standing warrior is uncertain about who might be approaching.

The search for artistic and historical authenticity extended beyond the traditional academic disciplines leading him to experience the physical world. Venturing into the past, by enduring 1830s frontier living conditions and exploring miles of forest, creates an eye for detail that is evident in his work. An hour of time may be required to complete one square inch of painting surface. It is impossible to separate the artist from his work and real life experiences.

Lee's dedication to realism attracted the attention of Hollywood. The 1992 production of *Last of the Mohicans* was different than most depictions of American Indians because Mohicans were an eastern tribe, while most movies portray western ones. Visual representations of Eastern Indians were scarce and the movie producer recognized Lee as a valuable resource. He was subsequently hired as a visual consultant on the North Carolina set, giving advice on frontier life, canoe construction, clothing styles, hairstyles, and living quarters. Lee was even

consulted on the script. Unfortunately for the costume designers who had already expended resources on clothing before Lee arrived, their work was incorrect as they portrayed the wrong region and time period. "They looked like *Dances With Wolves* costumes." Dedication to authenticity compelled him to offer an honest assessment of the clothing. "I think that is why the director liked me." Such honesty caused the dumpster to be filled with the recently sewn apparel, and while the director acted on Lee's advice, "the others became upset with me and I wasn't real popular on the set after that. But I didn't compromise. Sometimes they did, but I never did."

Being thrust into a Hollywood movie production made for strangely contrasting scenes in Lee's personal life. "There I was living in a 16 x 20 foot log cabin, living in the hills of Western Maryland, just a mountain boy. And then I went to work for Hollywood. As a boy, even going to Cumberland meant that I kept my eyes wide open. So for me, it was an event."

Returning to his log cabin after completing *Last of the Mobicans* only meant a brief respite from financial struggles. The epitome of a struggling artist, Lee never compromised his work, although he did come close to ending his artistic career. “I painted and painted but was not selling enough to get by. I was just not making it. In those days, I was lucky to get \$50.00 for a drawing. So, I gathered pictures and took them to Betty Betz in Garrett County who owned Crafty Critters. She sold one of them for \$500.00. That was one of my defining moments in Western Maryland. If that painting didn’t sell, I would have quit. I couldn’t do art part time and that sale kept me going.”

Another defining moment was the unveiling of *Reflections*, the most recognized American artwork of the 20th Century that depicts Vietnam veterans at their memorial wall in Washington, DC. While Lee does not receive money from the sale of *Reflections* prints, he did use funds from the sale of the painting copyright to pay off debts and gain recognition as a skilled artist.

Lee Teter’s days as a struggling artist are over as his drawings and paintings command much higher prices than in days past. “What I was trying to sell for \$50.00, I can now sell for \$5,000.”

Money has never been the center of Lee’s life and that attitude remains consistent even after achieving international recognition. He continues to live simply although in a different location, having moved to Riverton, Wyoming, where solitude is a way of life. “Wyoming is a replacement for the beautiful hills of Western Maryland. The world turned and the hills changed from the quiet, slow place I knew as a child. In a way, Wyoming lets me hold on to my hills for just a little longer.”



Old News

In the years between 1755 and 1800 many trees were marked by war parties. The pictographic symbols told stories and left messages. Tribal people had read them for centuries. It seems likely the symbols painted on trees were as universally understood by eastern tribes as the hand symbols used on the western plains. In 1666 some of them were recorded on paper. The document is now in France.



Barbara Teter, Lee's wife, takes care of business while he paints. "I worked all my life to be in a position to paint without the distractions of worrying about paying bills. Now I can concentrate on painting and make the best art I will ever make in my life." Wyoming has also provided the setting for occasional meetings with dedicated 19th Century enthusiasts who appreciate the detailed information that Lee can provide to them.

Lee Teter's quest to accurately portray historical images is moving forward and enthusiasts of his work can expect more offerings in the near future. And while Lee's home is no longer in Western Maryland, the solitude and respect for history that helped to develop his love of art continues as a constant presence and a central focus in his life. 🌿

Above:

Everything about this painting speaks of the 19th century. This is a portrait of one of Lee's mountain man friends. The painting is framed in a painted arch so popular in the 19th century. The painted arch was part of the painting and will be part of the giclee prints, but paper prints will be published with a white border and no arch. Painted in a "flat" light, so popular with artists of that period, the focus of the painting is on the bond between man and animal. Modeled during a Wyoming winter, the clothing was much more than mere costume; hours in the snow were comfortable for mountain man Gail Folston. All paintings are translations of reality that have been sifted through the heart of an artist and it is easy to sense the affection Gail has for the little horse as well as the affection of the artist for his friend. Even set against a frozen misty winter background, no warmth is lost.

Lee acknowledges that this painting represents a turning point in his painting. After years of experimenting to find a technique that fits his nature Lee developed this "style". For the first time in his life he feels that this is the painting style that allows him to control the paint most completely and productively. Combining layers and glazes like Vermeer's with textured paint like Rembrandt's, Lee brought together in one style all the features and techniques he admires most about those excellent artists.

Story of Hope

In the light of campfires and the glowing moon, hope was shared. Dreams were told. Few had ever taken the steps these people were taking or left a record of the results. There were no "how to" books and no guarantees. Each step of America's development was based on faith and hope. There was no foreknowledge. We can look back and map the routes they took but they could only look forward and imagine a better world. Now we live in the world their lives made. We build on their success and learn from their mistakes and failures. The world has changed and the rutted trails have been paved because they have been proven. Many things have changed but we still share their hope for a better world. We all camp along the paths of hope.

Lee Vester
10/165

On the Cover...

The Branch

By: Lee Teter

A warrior balances delicately on a limb that watch. He is Iroquois. He is a hunter and a protector of his people. He hunts because he understands that hunting is the lifeway he was created for. He fights because there is honor in fulfilling his duty to his relatives and his tribe. He knows he is only a part of his people. Like the limb that holds him high above the earth, he is only part of a larger entity; he, too, is a branch.



It is the middle of the 18th century and the Iroquois have been in contact with the white race for more than 150 years and have felt the impact of European technology even earlier. The goods acquired by trade have cost more than the few deer or beaver skins initially paid for them; a growing dependency on foreign goods has attached itself to this people as quietly and unobserved as a leech.

At this moment however, the Iroquois are powerful. They are landlords of a territory whose size most white people alive at this time can't even comprehend. The Iroquois do. They have ranged its length and breadth in exploration, hunting, and in war. They have invited other tribes to settle in various regions under their leadership. The Iroquois are strong.

A gun is strapped to this man. Its wooden stock has been replaced with one of curly maple. Guns are valuable and when a stock is broken, a replacement is sometimes made at a great expense of time using a hatchet and a knife. This warrior carries extra parts in his pouch; a frizzen, a few extra flints, and a main spring.

From his belt hangs a burden strap that is used to carry his bundle of meat. His belt also supports his breech cloth that is drawn between his legs and the ribboned and beaded ends drape over in front and behind. A large wooden spoon hangs with the burden strap. Its size makes sense to the Tribal peoples and they ridicule the tiny spoon used by white men, laughing as they watch him return his little spoon to his bowl again and again in order to satisfy his hunger.

A knife with its handle and sheath decorated with dyed and flattened porcupine quills hangs at his chest. Its strap hangs around his neck along with strings of beads. He is used to these since beads were part of his dress even as an infant.

A powder horn scratched with designs is at his side to hold his gun powder. Gunpowder has become a necessity and suppression of its availability is enough reason to begin a war.

Vermilion pigment mixed with oil is painted on his face and feathers decorate a scalplock along with beads. Ribbons and silver ornaments are sometimes used for hair ornaments and hours are devoted to perfecting these and other forms of body designs. The helix of his ear had been cut and stretched and weighted with ornaments, but the ear has been torn as sometimes happens. There is no doubt that the

pain caused by the torn ear was minor compared to his wounded pride. Ears that are cut and stretched and remain untorn are considered quite beautiful.

The trade items he is wearing and using have become native traditions that his grandparents were familiar with. His people have adapted their lives to these things, and more often, adapted these things to their culture. He still retains much of his precontact culture in both things material and invisible. The invisible things are why he knows who he is and why he hunts so hard and fights so long... he knows the tree without branches will die.

More of Lee Teter's work and a list of dealers may be viewed on his web site at www.leeteter.com or in person in Western Maryland at The Art Gallery, 1059 National Highway LaVale, Maryland (see *The Art Gallery's ads on pages 7, 39 & 48 in this publication for phone number and information*).

Editor's note:

We did everything possible to recreate the beauty of Lee Teter's paintings in this story. You need to see his work in person to appreciate the true color, authenticity, attention to detail and use of light. I, personally, as a photographer, am drawn to Lee's paintings that have a strong use of woodlands, which he captures very well. I know these are difficult to do because of varying light. Lee's research into Native American and early American attire, firearms, and all other implements is impeccable. I hope you will enjoy and appreciate his work as much as I do.

— Lance Bell



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Living Large for a Fraction of the Cost

Written by: **Titos Menchaca**

Photography by: **Lance C. Bell, PPA**

There are certain profound questions that have confounded mankind through the ages. “Where did we come from?” “How many stars are there?” And perhaps the most perplexing of all, “How can I afford to spend quality time in a luxurious second home in a stunningly beautiful resort locale?”

Now, while the first two queries are surely subjects for scholarly and philosophical debate, the answer to the third one lies in a tried and true concept called fractional home ownership.

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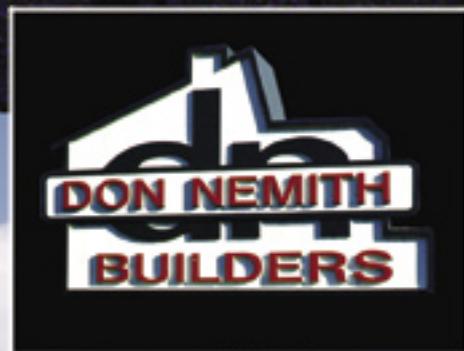
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How They Named the Western Maryland Mountains

Part II — Evitt's & Meadow Mountain

Written by: **Mary Meehan**

Photography by: **Lance C. Bell, PPA**

Cumberland was a bustling gateway to the West when Thomas Jefferson McKaig arrived in 1826, equipped with a college education but only \$1.25 in his pocket. He would become a prominent lawyer and state legislator.

Before settling in with the establishment, though, young McKaig had a little adventure on Evitts (“EE-vits”) Mountain, in what is now Rocky Gap State Park. George Hughes, an old settler, told him that a hermit had lived on the mountain many years before. According to Hughes, the man’s name was Evert; he was an English native and the first white settler in the area. Apparently disappointed in love, he sought the wilderness and built a cabin high on the mountain, dying sometime before 1750.

Intrigued by the story of someone who braved the wilderness so early, McKaig decided to hire a guide and find the man’s homesite. On or near the mountaintop, they found two acres that had been cleared and cultivated. Apple, pear, and plum trees were growing there; so were many English strawberry plants. The searchers also found a stone chimney, apparently the remnant of a cabin.

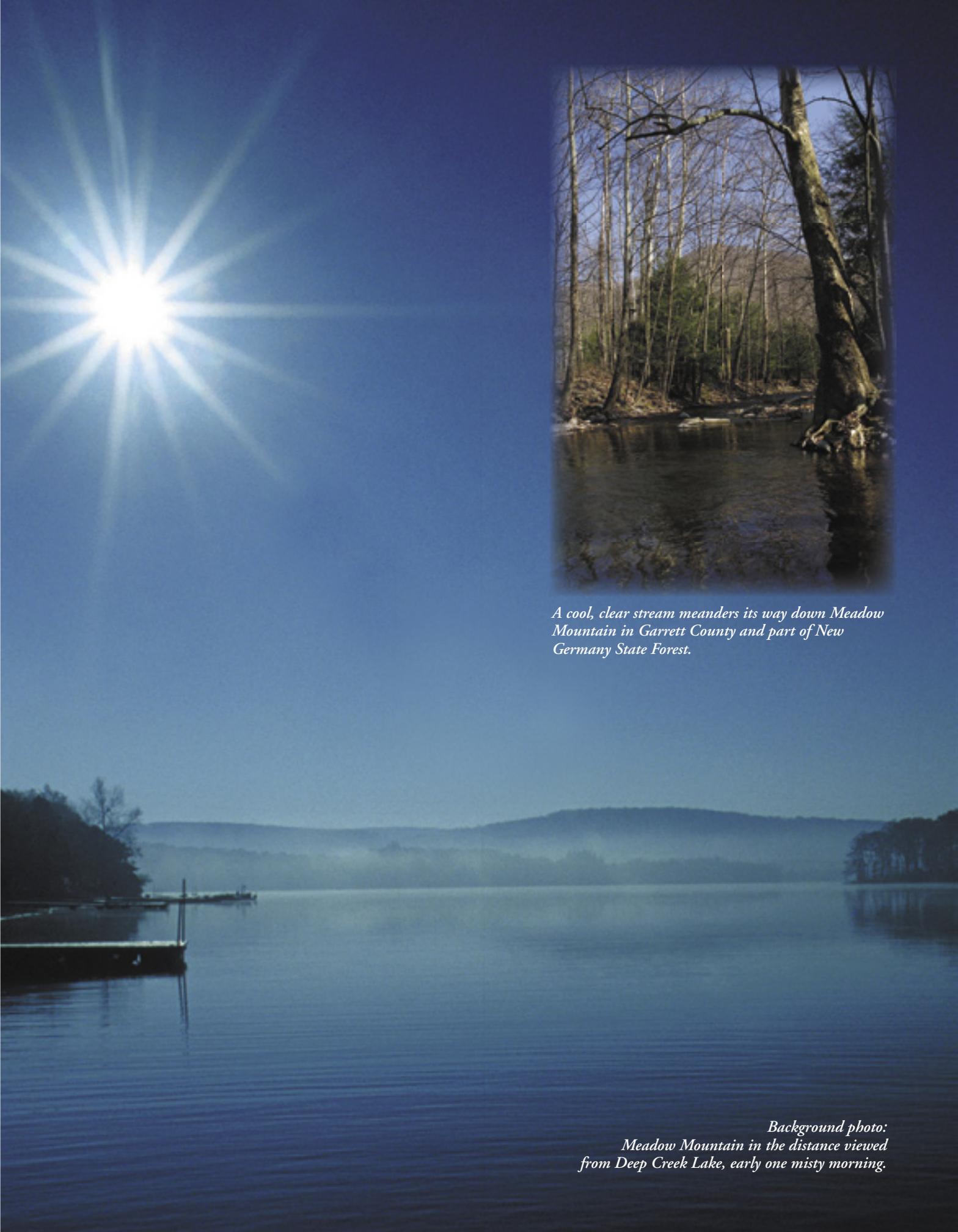
McKaig later told the story to J. Thomas Scharf, who used it in his 1882 *History of Western Maryland*. Scharf suggested that “Evitts” is a corrupted form of “Evert.” That may be true, but many old references support something closer to “Evitts” as the early name of the mountain and nearby Evitts Creek. A history of the Ohio Company quotes a 1743 reference to “Evetts Creek” and a 1745 reference to “Everts Creek.” Charles Mason, of the famous Mason-Dixon surveying team, mentioned “Evit’s Mountain” in his 1766 journal, and a 1795 map said “Evits.” While the apostrophe kept appearing and disappearing—and still does—the second “t” eventually returned to stay. Different pioneer accents may have led to different spellings, and spelling was then a hit-or-miss effort in any case. There is general agreement that the mountain and creek were named for the hermit.

If you’re visiting Rocky Gap State Park and ready for a fairly strenuous hike, you may want to get a park map and follow it to what is believed to be the hermit’s homesite. A sign there marks a clearing, with low stone walls nearby and an old stone well or cistern. The stone remains, though, could be from later use. Charles (“Buddy”) Morgan, maintenance chief of the state park, lived in the area as a boy in the 1960s. He recalls the remnant of an apple orchard and a decaying, shed-like structure at the site. He said that “a little bit” of a foundation is still there, “but the leaves and stuff are covering it up.” The park has never sponsored an archeological dig at the site. Ed Hanna, who heads the Western Maryland chapter of the Archeological Society of Maryland, said his group might seek a permit to do survey work there. “I’d love to get up there and pursue that,” he remarked.

The hermit undoubtedly had splendid views from his mountain, although there was no lake below it when he lived there. Later settlers farmed extensively at the foot of the mountain, growing corn, wheat, and rye. Cattle and horses grazed where the lake is now.

The State of Maryland started building Rocky Gap State Park in the 1960s, eventually adding a lake of about 240 acres. Edward Habeeb (“ha-BEEB”), a Lebanese-born florist whose shop was in the area, was the main mover and shaker in the founding of Rocky Gap; so it seemed appropriate to name the lake for him. At the 1976 lake dedication ceremony, according to the *Cumberland Sunday Times*, “officials praised the 80-year-old local businessman as one of the most beloved and dedicated civic leaders in the history of Western Maryland.” Mr. Habeeb, overwhelmed by emotion, had to ask a friend to read his formal remarks. He found it hard to believe “that you have bestowed this great honor upon me.”

Meshach Browning, a famous Maryland hunter of the early 1800s, lived and hunted in the mountains west of



A cool, clear stream meanders its way down Meadow Mountain in Garrett County and part of New Germany State Forest.

*Background photo:
Meadow Mountain in the distance viewed
from Deep Creek Lake, early one misty morning.*



Evitt's Mountain stretches along Lake Habeeb and beyond.

Cumberland. Meadow Mountain was one of his favorites. In his 1859 book, *Forty-Four Years of the Life of a Hunter*, Browning said the mountain, which runs between Frostburg and Grantsville, was named for “the once beautiful glade on its western slope.” Jack Caruthers of Grantsville, a longtime student of local history, says Browning meant Little Meadows, where General Edward Braddock camped on his march to Fort Duquesne in 1755. (Surveyor Charles Mason referred to “little Meadow Mountain” in his 1760s journal.)

While he enjoyed the challenge of hunting, Meshach Browning also had 11 children to feed, and he sold extra meat to supplement the income from his farm and gristmill. He often went off on long hunts, leaving the home place in the hands of his wife Mary. She was, he said, “the best miller on the place.”

On one hunt in the Meadow Mountain area, Browning and his two dogs had a fierce fight with a large bear, who died with groans like “those of a strong man in the last agonies.” The hunter soon pursued another bear, which suddenly turned around and started toward him. The bear “came as close as I wished him to be,” Browning wrote. “I was prepared for him, and told him to stop, which he did, when I took a fair aim at him, and fired. He ran but a few steps, and fell dead.”

Browning had so many close encounters with bears that it’s a wonder he himself wasn’t badly mauled. One of his sons, John Lynn, was not so fortunate. According to attorney Jacob Brown, in his 1896 book *Brown's Miscellaneous Writings*, the younger Browning had “a maimed hand from a terrible cut from a butcher knife in a life-and-death struggle with a bear” on Meadow Mountain.

In the cold and icy February of 1849, Jacob Brown saw another drama related to the mountain. Brown had gone to a hotel on the National Road to take one of the regular stagecoaches to Cumberland, but arrived too late to find one. Soon, though, a coach caravan arrived, bearing General Zachary Taylor, then President-Elect of the United States. Taylor, often called “Old Zach” or “Old Rough and Ready,” was on his way to Washington, D.C., for his inauguration. Jacob Brown hitched a ride to Cumberland on a coach in Taylor’s party.

After a grand dinner at the hotel, Brown wrote years later, “the caravan started down a spur of Meadow Mountain.” But the road was a sheet of ice, “and the stages just danced and waltzed on the polished road, first on the one side of the road and then on the other, with every sign of an immediate capsizing.” General Taylor’s coach headed the procession, while Thomas Shriver of Cumberland was in a coach well behind him. Shriver, a prominent member of

the Whig Party that had elected Taylor, wanted to be sure his man arrived in Washington in one piece. He kept pushing his bare head outside his coach window “to see whether the Presidential car was still upon wheels or otherwise.” Meanwhile, General Taylor kept thrusting his head outside because he was entranced by the scenery.

To Shriver’s great relief, the coaches made it safely over the icy mountains. Approaching Cumberland, they reached “the Narrows” mountain gap at twilight. “The General assumed authority and ordered a halt,” Brown wrote, “and out he would and did get, in the storm and snow, and looked at the giddy heights on either side of Will’s Creek till he was content.” Many famous people traveled the National Road over the years. Few, though, enjoyed the trip as much as Old Rough and Ready did.

Rocky Gap State Park, where Evitts Mountain begins, offers hiking, swimming, boating, fishing, and camping. From I-68: take Exit 50 and follow the short roads to Lake Habeeb. Call (301) 722-1480, or see www.dnr.state.md.us, for the park.

New Germany State Park, adjacent to Meadow Mountain, features the above activities plus skiing. From I-68: Take Exit 22; go south on Chestnut Ridge Rd. about 3 miles; turn left onto New Germany Rd.; go two miles to the park entrance on left. Call (301) 895-5453, or see www.dnr.state.md.us.

Special thanks to Alicia Norris, Rocky Gap State Park staff; Bill Cihlar, former manager of that park; and Larry Maxim, Forest Manager of the Savage River State Forest, for helpful background information.



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Pulling Together for Special Olympics

continued from pg. 21

The Train Pull has created spirited competition and impressive records. In 2005, the Keyser Area Gym Team set a record of 13.3 seconds while the best women's time of 32.7 seconds was recorded by the Girl's Power Team.

This 2006 event promises to be even larger and more exciting as planners are reporting an increase in the number of organizations and individuals who are signing up for the friendly competition. The Train Pull is scheduled for **July 8, 2006**, at the Western Maryland Railway Station, located at Canal Place in Cumberland, Maryland. While participants enjoy the Train Pull event, they may also visit a variety of activities and events held in conjunction with Canal Fest/RailFest that will also be held that weekend in July.

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Lady of the Night, A Haunting Tale

Written by: Dan Whetzel

Mother McGann's shuffling bedroom slippers can be heard crossing the floor in the upstairs apartment. The footsteps continue across the floor into the hallway. A door quietly closes behind the footsteps that continue down the hallway. This is not unusual as her presence is often heard and felt in the upstairs apartment. But Mother McGann is never to be seen because she died decades ago.

Mother McGann resides at 24 Armstrong Street in Keyser, West Virginia-Mineral County's most populated city. Her residence is above a former saloon, a typical gathering place for Keyser's railroad, coal, and timbering workers who prospered at the turn of the 20th Century when local industries boomed and jobs were plentiful. The saloon apparently accommodated a house of ill repute operated by Mother McGann and associates in the upstairs rooms. The hostess must have been satisfied with the living conditions at the address as she still resides there, according to several former employees of the *News-Tribune*, a daily publication that occupies the old saloon location on Armstrong Street. In fact, it has been determined by one ghost hunting group that the *News-Tribune* building is haunted by Mother McGann or others.

Accounts of unusual happenings in the building stretch back at least 60 years to former employees Claude and Banty Barrick, brothers who worked there as a typesetter and press operator respectively. Both workers reported unexplained noises. More recent accounts have been experienced by Rob Tetrick, former advertising manager; "I was in the dark room at about 10:30 pm one evening looking at photo negatives from a football game. There were no other people present except for the photographer, Mark Harris. There was a large box nearby that suddenly flew across the floor and landed against the wall. The box couldn't have fallen off anything because it was on the floor. Mark turned white and said, 'You can look at the negatives. I am heading out.'" Thinking the incident was a prank, Rob questioned a reporter, Tim Wilson, when he later reported for work at the office. The reporter knew nothing about the incident. "I was a disbeliever for years, but after talking to other people who worked there, I came to believe the stories," stated Rob Tetrick. Other employees noticed items shifting to the side of the room, experienced cold spots in the building, and heard unexplained voices and noises from upstairs rooms. According to Rob Tetrick, when these unexplained events occurred, employees would remark, "Oh, its old Mother McGann again."

James Tetrick, former co-publisher of the *News-Tribune*, explains that other bits and pieces of colorful history have been passed down concerning Mother McGann, who is said to have raised two children. Apparently not content to acquire money solely through her night-time business, Mother McGann instructed her two boys to hoist themselves over transoms, into patron's rooms, to steal belongings and money. Upon Mother McGann's passing, a funeral service occurred in the building. Her two mischievous boys began to argue near the coffin

and later accidentally set the draperies on fire. And Mother McGann's ever-present slippers walking the upstairs floors have been reported ever since.

These unexplained events were sufficient to attract the attention of Dr. Susan Crites, author and founder of the West Virginia Society of Ghost Hunters, whose members use scientific methodology to determine if sites are haunted. Several similar ghost-hunting groups exist throughout the United States. Dr. Crites prepared a report to determine "whether there really (were) spirits inhabiting the 100 year old building. Equipped with electromagnetic readers, digital thermometers, compasses and cameras, the team measured and registered baseline readings in all areas of the building." They did find ghosts or traces of them in several areas within the *News-Tribune* building.

Evidence of the haunting included a temperature drop of 26 degrees within one room, a compass spinning 120 degrees off north, and digital photographs of a seemingly empty area producing faint but distant "wisps of smoke." Photographs also showed white dots similar to golf balls, which are known as "orbs" to ghost hunters. Orbs indicate the presence of a ghost or ghosts. A strong smell of fruit also permeated the air in a second floor room. Upon mention of the odor, the party returned upstairs to check the room only to find a single photograph of a cantaloupe lying on the floor that apparently had been torn from a magazine. The room was bare when checked

continued on page 56



Do You Remember This Sign?

Silver Tree Inn, As It Was and How It Started

Written by: Dan Whetzel

New Photography by: Lance C. Bell, PPA

Nemacolin Lodge was one of Deep Creek Lake's first commercial structures having been built in the late 1930's. The log style lodge contained three massive native stone fireplaces and towering walls constructed from trees cut on the property. The Main Lodge of Camp Nemacolin, as it was called by 1948, was the creative endeavor of Dr. Thomas G. Bennett, Ph. D., who opened the camp along the Glendale Road as a service facility for troubled youth. The original structure constructed by Dr. Bennett measured 97 feet x 63 feet and was located on 18 acres of land. Its name was derived from a Delaware Chief who spent considerable time in Western Maryland during the mid 18th Century.



This old log cabin, found on the original property, is believed to be part of the Nemacolin camp.

We would like to thank Elaine McDonald for her help with the history and old family photos on these two pages.

Dr. Bennett's original intention of hosting approximately 100 troubled youth at Nemaocolin proved to be unsuccessful and a decision was made to convert the building into a hunting lodge. A few years later, Nemaocolin operated as an inn with only two entrees on the menu and customers had to provide a two day notice before dining at the facility. Dr. Bennett decided to sell Nemaocolin Lodge to Charles Wheatley and an associate in 1970. Nemaocolin subsequently saw service as a restaurant during the next four years. In 1974, Ted and Celeste Lascaris, who developed the adjacent Alpine Village property near Route 219 in the early 1960's, purchased Nemaocolin and closed it for extensive renovations that would last for two years. It was important to Ted and Celeste to maintain as much of the original lodge as possible. They spent many hours searching for a craftsman to clean and restore the logs while protecting their naturally aged patina. The Lascaris family provided the creative energy that transformed Nemaocolin Lodge into a first class dining facility.

Ted Lascaris decided several structural changes to the lodge were in order. First, the expansive, centrally located porch was enclosed to create a dining room. More difficult changes were required at the bottom of the lodge when dirt and rock were blasted to create space for two additional dining rooms. A bar, featuring a circa 1880 marble, wood, and glass back that was acquired from an Oakland barbershop, added excitement to the project.

Certain rustic features of the lodge, including the three fireplaces, were kept for ambiance but needed monitoring and maintenance. The towering stone flues required that fires be started by 2:00 pm so that a sufficient draft could be created by the time chefs arrived and activated kitchen fans. If the flues were not drafting properly by

cooking time, the kitchen fans would draw smoke from the flues into the building. Stained glass fixtures were used throughout the lodge and provided an aesthetic consistency. Upon completion of renovations in May 1976, the building opened as Silver Tree Inn.

After completing the restoration, the creative culinary process began by collecting family recipes and modifying them for restaurant-size quantities. Final preparations included training staff, designing menus, and initiating advertising programs for Deep Creek Lake visitors.

Ted and Celeste Lascaris operated the business until 1980 when they sold it to their four children. While Silver Tree ownership formally changed, the parents remained available by providing assistance and business advice to their children. Ownership of Silver Tree remained in the Lascaris family until 2000 when a decision was made to sell that business and related lakefront property.



The original Silver Tree Inn before any renovations or updates, prior to 1980.

Silver Tree Enterprises purchased approximately five acres of property that contained Silver Tree Inn. The new owners carried out limited renovations to the existing building but no major changes occurred on the property at that time. In the Fall of 2003, the owner of Silver Tree Enterprises sold his lakefront business to DCL Properties.

Silver Tree Inn Today and Silver Tree Suites

The current property owners retained the Silver Tree Enterprises business name but came prepared with a new vision for further development at the historic site. DCL's business plan featured the Silver Tree Inn by preserving many of its rustic qualities including the log walls and stone fireplaces. Nemaocolin Lodge also inspired DCL developers to incorporate features of the original log structure into new buildings constructed adjacent to it.

Silver Tree Suites, as the new accommodations came to be called, was the dream of an original DCL partner who always admired the Deep Creek Lake area and believed that a first class hotel or condominium there would be successful. While the partner's passing did not allow his dream to be realized, the suites that he and his partners envisioned came to fruition in May, 2006, when 51 units were offered for sale. According to DCL partner Sam Housley, the architects were influenced by the original Nemaocolin building as they designed the site. A relaxing atmosphere was created for guests to enjoy by incorporating exposed timbers and natural stone throughout the suites. Sam Housley comments that, "Silver Tree Suites offers vacationers a destination. We offer comfortable lodging, restaurant facilities, an outside bar, and along the front of the suites a large deck that overlooks the Silver Tree Marina."

While recent amenities have increased the possible number of experiences for guests, the historic Silver Tree Inn continues to offer a first class dining experience that includes a full menu with entrees available after 4:30 pm. Reservations are accepted.



*Newly updated restaurant, inside and outside —
much the same look as it has had for years.*



The new grand lobby and entrance area, overlooking Deep Creek Lake, are situated between the Silver Tree Inn and the Silver Tree Suites. High ceilings, wood and slate floors, and the use of finely crafted woods and stone give a solid lodge atmosphere.

Interior design is by Elements of Design, located at Deep Creek Lake, 301-245-4589. The designers are Ellen Housley, ASID and Michelle Geis, ASID. The "Mission Style" decor is rich in texture, design, and color, but not overpowering. It makes a very simple statement compared to the massive structure and stone of the grand lobby.



Above: Ground view of grand lobby showing one of three stone fireplaces, and stone floor with Deep Creek Lake inlaid in stone.

Left: Grand lobby overhead showing detail of Lake in stone.

Right top: Rear view of Silver Tree Suites before completion of construction. The side faces Deep Creek Lake with a gorgeous view from the ground level and the many balconies.

Right center: Front view of Silver Tree Inn (far right) and Silver Tree Suites. These photos were taken before construction was complete. By the time of the printing of this book construction should be near completion.

Bottom: A peaceful sunrise at Silver Tree Marina. Little has changed at the marina; still offering rentals, as well as docking.

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Lady of the Night . . .

continued from pg 49

earlier in the evening by the ghost hunters. Susan Crites concluded that “Keyser is alive with supernatural energy.” A plaque presented by the society indicates the *News-Tribune* location is indeed haunted.

The ghost hunting society also stands ready to train anyone interested in locating illusive spirits by providing certification programs for Paranormal Investigators. According to the society’s website, it holds weekly paranormal investigations of haunted houses and conducts research into issues vital to the society. “Founded in 1989 by Susan Crites, the West Virginia Society of Ghost Hunters has conducted over 1,000 paranormal investigations and interviewed more than 5,000 people who believe they have encountered the supernatural.” The society also invites interested persons to submit their own stories.

Fortunately, for ghost hunters in general and Keyser residents in particular, Mother McGann does not appear to be mean spirited or ill tempered because no one has reported damage or physical harm caused by the ghost residing on Armstrong Street. And while not all residents are convinced that Mother McGann’s adventures are genuine, there is little doubt that true believers will continue to make contact with her spirit. Meanwhile, slippers shuffle across the upstairs floor...

Mountain Discoveries expresses appreciation to reporter Del Malkie, whose articles published in the News-Tribune provided valuable information for the preparation of this article. Jim and Rob Tetrick, former co-publishers of the News-Tribune, were also generous with memories of their experiences at 24 Armstrong Street.

We would like to thank Patty Manown Mash for modeling as our ghost. We would also like to thank Jonathan Kessler for the use of Smiley’s Old Time Photo studio at Deep Creek Lake.



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Rocky Gap Gifts — “The Six Mile House”

Written by: **Dan Whetzel**

Photography by: **Lance C. Bell, PPA**

Rocky Gap Gifts and Furnishings offers a variety of unique merchandise in the historical setting of the Six Mile House, a former stagecoach inn built by Jeremiah Plummer. Current owners, Linda and Frank Gerwig, opened their business in 2002 at the former inn, having moved it from Ft. Ashby, West Virginia, the previous year. The new location along the Baltimore Pike, Maryland Route 144, has proven to be successful because a wider variety of merchandise can be offered in larger showrooms. The Gerwig’s success at the Six Mile House follows a 200 year tradition of merchants offering goods to travelers along the primary east-west corridor of Western Maryland.

To many residents the Six Mile House is associated with Edward Habeeb, who operated a flower shop and nursery adjacent to Baltimore Pike from the late 1940’s into the 1970’s.

Unfortunately, after Mr. Habeeb’s ownership, the former inn eventually fell into a state of disrepair and remained vacant for several years. Despite its dilapidated condition, Linda and Frank Gerwig saw the building as a business plan that included the selling of wooden furniture and quality gift items. The timing was right as Linda retired from school teaching to devote energy to the family owned business. Frank, owner of Gerwig & Associates, a Certified Public Accounting firm, is also directly involved in the enterprise. “I spend as much time as I can helping out in the evenings and on weekends.” As the Gerwigs began renovating in March of 2002, the building’s rich history unfolded through the structural features that have been familiar to travelers and residents for six generations.

The Six Mile House appears to date from the early 1820’s because its style is typical of other inns that were



The “Six Mile House” on National Road long before it became Rocky Gap Gifts and Furnishings.

built at the time. Overnight accommodations and related services became necessary when the Baltimore Pike, a road stretching from the port of Baltimore to Cumberland, Maryland, was approved by the state legislature in 1804-1805. Banks provided financing for the roadway that was sometimes referred to as the Bank Road in its early days. Private turnpike companies were responsible for constructing sections of the corridor at various times. Completion of the road to Cumberland became a key factor in the selection of that city as the starting point for the National Road, America’s first federally funded highway that would eventually continue to Vandalia, Illinois. The Six Mile House name was similar to many inns that prospered along the Western Maryland corridor because they were conveniently located and named in relation to their distance east or west of Cumberland.

Original construction of the facility included a two and one-half stories high brick building with large fireplaces at both ends and a gable roof. The principal facade incorporated six bays with the main entrance being the third one from the eastern side. Modifications occurred over the

decades including a slightly larger roof overhang, porches, and other additions. Interesting items of the building's early years revealed during renovation included hand hewn wooden ceiling joists, marked with Roman numerals to assist in the assembly of the roof and large chestnut timbers.

The Gerwig's found that many interior changes were necessary due to deterioration of wooden features. Fortunately, they were able to accomplish much of the work themselves and according to Frank Gerwig, "What we couldn't do, we hired workers to finish the job. A friend, Brian Largent, helped us a lot. He can do anything."

Work was completed by December 2002, enabling Rocky Gap Gifts and Furnishings to once again be a destination point for travelers and residents. The gift shop features quality solid, wooden furniture from local Amish craftsmen and antique reproduction furniture. Other gifts include country craft items, seasonal gifts, floral arrangements, pictures, specialty items, and a wide assortment of home accessories. 



Top: Rocky Gap Gifts and Furnishings as it stands today, after restoration.

Inset: The building before restoration began.

Left: Interior today showcases many splendid hand crafted items in a relaxed atmosphere.

Right: Various items of quality solid, wooden furniture — finished and unfinished.



Rocky Gap Gifts & Furnishings is located at 16000 Baltimore Pike. Traveling East of Cumberland, MD, take Exit 50 off I-68, Rocky Gap State Park Exit. Turn West and travel approximately one mile on Rt. 144, Baltimore Pike.

Call 301-724-7554
or visit their web site at www.rockygapgifts.com

Burlington Old-Fashioned Apple Harvest Festival

A Celebration of History and Heart

Written by: **Vicki Ginn**

The delicious aroma of simmering apples and spices mingles with the scent of wood smoke to tinge the air. Follow your nose and the tendrils of wood smoke down the country lane and you will find dozens of men and women clustered around large, bubbling copper kettles. Here you see them making Burlington's Famous Apple Butter for the festival.

The apple butter production takes place outdoors in the time honored and time consuming manner handed down through the generations. While many other festivals begin their apple butter making with an applesauce base, the Burlington festival continues to produce apple butter the old-fashioned way. Fresh West Virginia apples are added to shiny copper kettles before daybreak each day. The volunteers, rhythmically stir the kettles throughout the morning and long into the afternoon.

The festival, which began as a fundraising event for the Burlington Family Services' Children's Home Campus, is now one of the largest events of its kind in West Virginia. Festival proceeds benefit the ministries of Burlington United Methodist Family Services. From its beginnings in 1913 as the Star of Hope Child Refuge, Burlington has continued to serve children and families in need. Today the organization serves children in residential care at two campuses—one in Burlington and one in Beckley, WV and provides care for nearly 150 other children in foster homes throughout the state; and provides adoption services and a variety of family based services from locations in Burlington, Keyser, Beckley, Grafton, Fairmont, Morgantown, Elkins and Charleston, WV and in Oakland, MD.



The 33rd annual Burlington Old-Fashioned Apple Harvest Festival will be held Saturday, September 30 and Sunday, October 1, 2006 in the tiny community of Burlington, WV. Weekend activities include the 2nd annual "Bids for Kids" charity auction beginning at 1:00 p.m. The auction features antiques and automobiles, sports memorabilia, gift baskets, furniture, decorative items, etc.—all

donated by businesses and individuals to benefit Burlington Family Services' ministries. To get there from just about anywhere, follow U.S. Route 50 to its intersection with Patterson Creek Road.

The Burlington Old-Fashioned Apple Harvest Festival offers visitors a wonderful weekend of family fun and togetherness. In addition to apple butter, you will find country fair foods, a juried arts and crafts show, an open-air flea market, handmade and antique gifts, furniture, pottery, clothing, toys and more. The fiddle contest on Sunday is among the area's finest, and features adult and senior bluegrass musicians from a five state region. Youthful fiddle, banjo and mandolin players compete on Saturday. The festival offers continuous on-stage entertainment featuring bluegrass and gospel performers, kiddy rides and family oriented festivities. Admission to the festival grounds is free of charge, with parking and shuttle bus service available nearby.

Festival grounds open at 10:00 a.m. and close at 7:00 pm. For additional information on the festival or the Bids for Kids auction, contact P.O. Box 69, Burlington, WV 26710; by phone at (304) 788-1953 or visit our website at www.bumfs.org.





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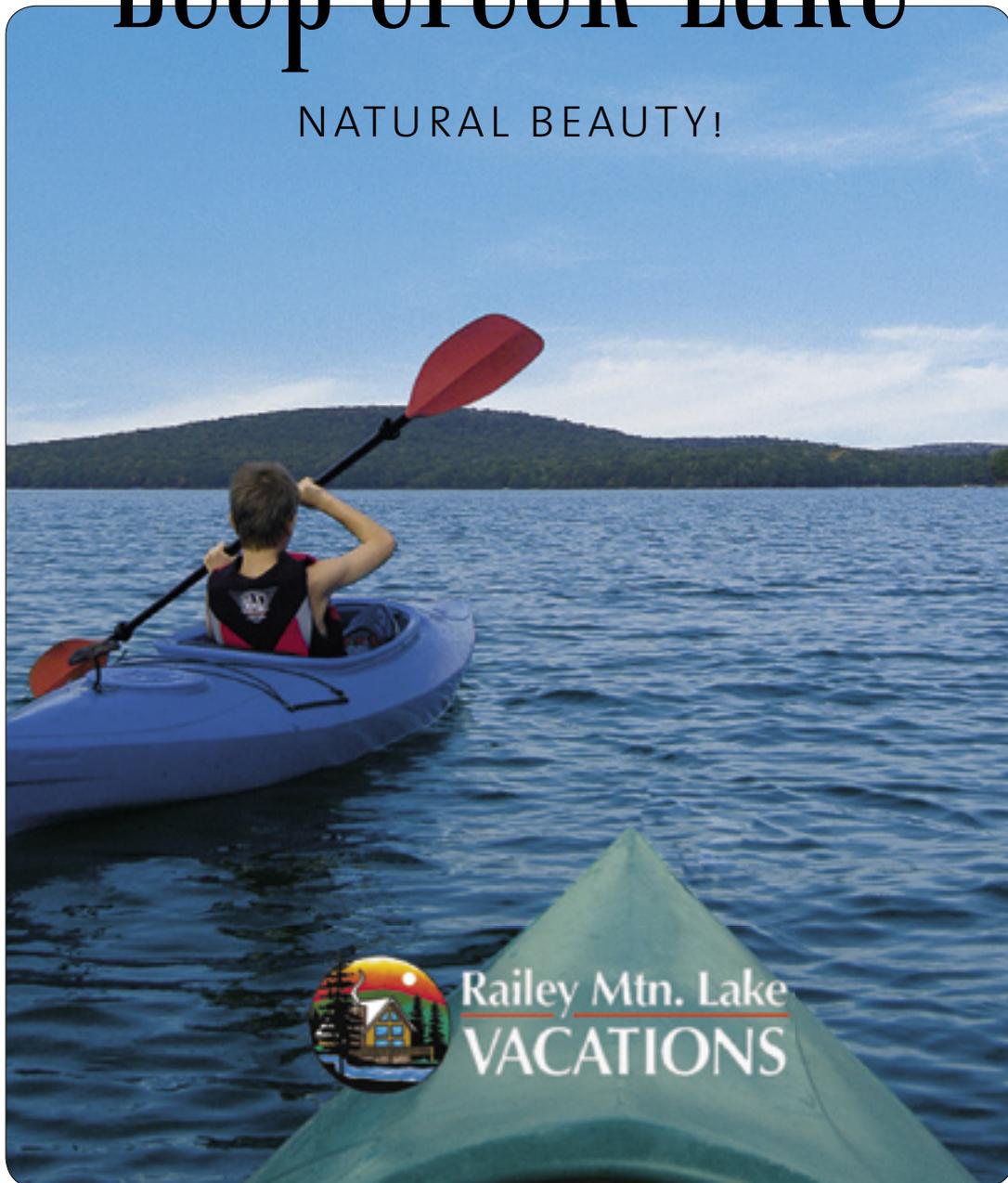
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