

Strahn great demand for coke. When it became known that the coke generated from the Bozeman-Livingston Coal Field was equal in quality to that produced in Pennsylvania, a local industry was born.

William Henry Williams constructed the first coke oven in Montana Territory in 1882, and soon Cokedale began to boom. By 1886, Samuel Hauser's Livingston Coke and Coal Company had purchased Williams' holdings and, after a sizable investment of capital, established the first coke plant in Montana. No less than 130 brick-lined, beehive coke ovens, stretching a half of a mile, soon burned at Cokedale around the clock. In their first year of production, the oven produced seven tons of coke for a Helena smelter.

Cokedale quickly became a thriving industrial village and one of the most important coke-producing areas in Montana, regularly feeding smelters in Butte, East Helena, and Great Falls. At its peak, daily production generated 100 tons of coke from a required supply of 160-200 tons of coal. The town's primary occupation employed between 250 and 300 men in 1891 and \$30,000 was paid out monthly in wages. More than 50 company cottages and a plethora of permanent homes and boarding houses, as well as a general store, meat market, hotel, saloon, school, and post office gave physical form to the rip-roaring community known for its carnivals, baseball team and Silver Band.

All was not smooth sailing at Cokedale. A tragic boiler explosion in 1895 generated losses totaling \$40,000, according to research done by Bill and Doris Whithorn. Despite

occasional losses, Hauser's company operated until 1906.

Perhaps the most impressive and mysterious of all the Bozeman Pass settlements was the Company town of Storrs. In 1902, the local newspaper announced, "President Scallon of the Anaconda Copper Mining Company arrived by special train to

Storrs will be ended this week," a June 14, 1910 news story suddenly announced. The dwelling houses and stores of the town are to be auctioned off for removal from the land, and nothing will be left except wreckage from what once promised to be the best, if not the largest, coal camp in the state."

A number of factors brought about a

Perhaps even more important than coal, was the region's potential as a coke-producer. A high-grade fuel for refinery smelters, coke is created by placing coal in "coke ovens." There, extreme temperatures burn off impurities and gasses found in the coal, creating an especially efficient and cleaner burning fuel.

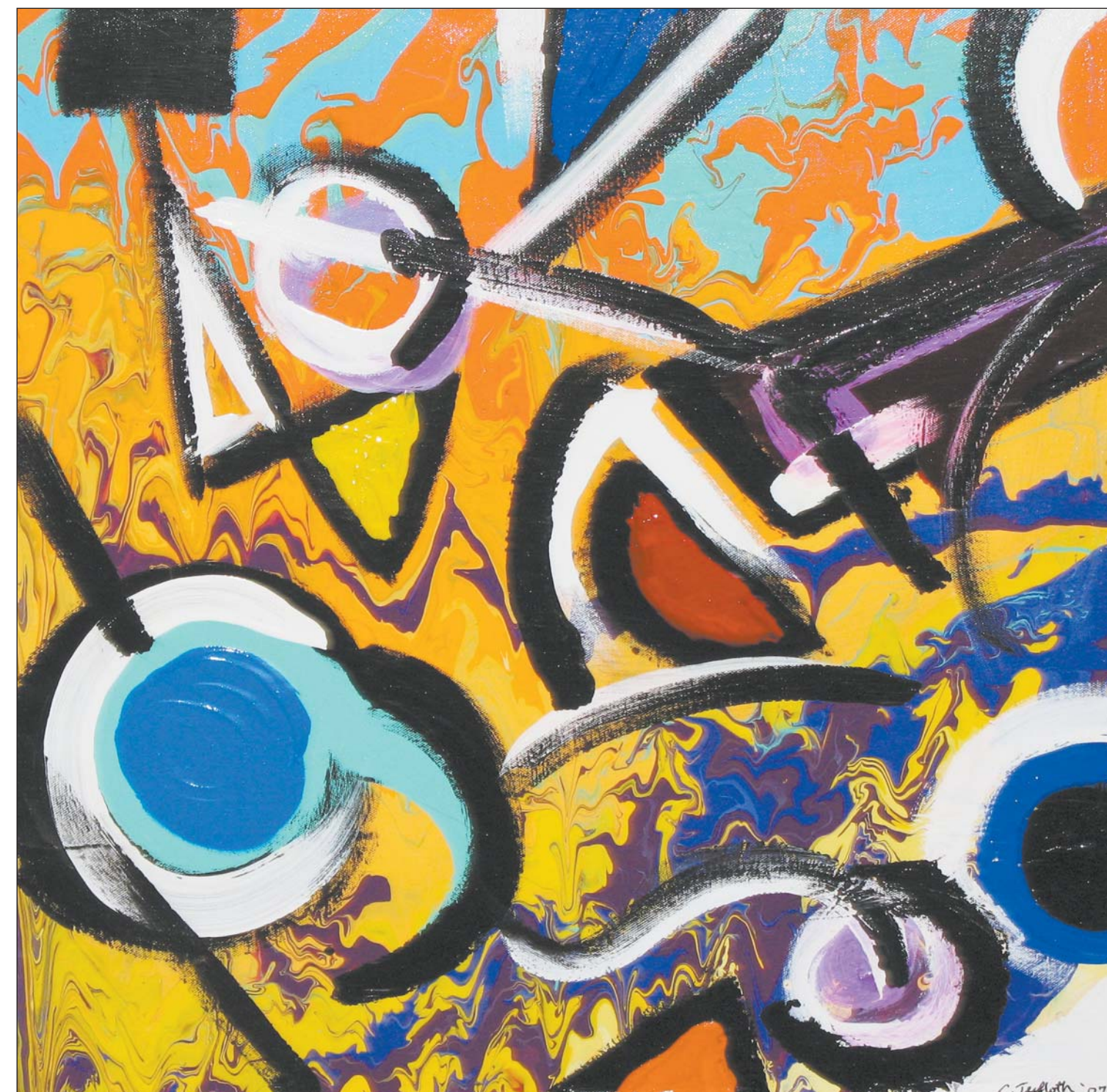
inspect the purchase of the company recently made through L.S. Storrs." The article went on to note "the coal deposits are excellent for coking and are what the Anaconda Co. have been looking for for years." In testimony to the financial might and incomparable will of Montana's most powerful corporate entity, the article noted, "a town has already been platted and within a few months a washer will be built and coal mined to supply most of the smelters of the ACM Co."

Like a mirage, the company town of Storrs appeared on the landscape. Modern in most every respect, the numerous buildings of town were crisply painted. All featured running water and electricity, a rarity in those days.

But soon, all changed. "The last chapter in the history of the coal mining camp of

decline in coal and coke production in the Bozeman-Livingston coal fields. When more efficient ways of smelting copper developed in the early 1900s, the demand for coke declined considerably. Thanks to the discover of larger and cleaner deposits of coal in eastern Montana and elsewhere, coal production for the railroads also began to decline in the vicinity of Bozeman Pass, ending completely in 1910. From 1910-1916, production in the fields dropped precipitously. Annual production was minimal after World War I and finally ceased in 1942.

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Jam Session

Chris Terfloth: Abstract Paintings in Touch with the Natural World

In the studio
BY MICHELE CORRIEL

"I try to apply colors like words that shape poems, like notes that shape music." — PAINTER JOAN MIRO

ALTHOUGH CHRIS TERFLOTH'S "FLOW" PAINTINGS ARE INFORMED BY THE ABSTRACT, they also address natural structures and shapes. So much so, that at times his pieces feel like landscapes. Flow paintings incorporate an investigation into the character of the paint itself, the distinctiveness of the materials and how they react with each other and with the surface. Observing colors perform,



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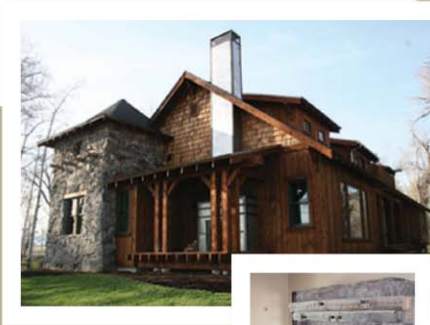
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