

Are You Trying to Remember “The Good Old Days?”

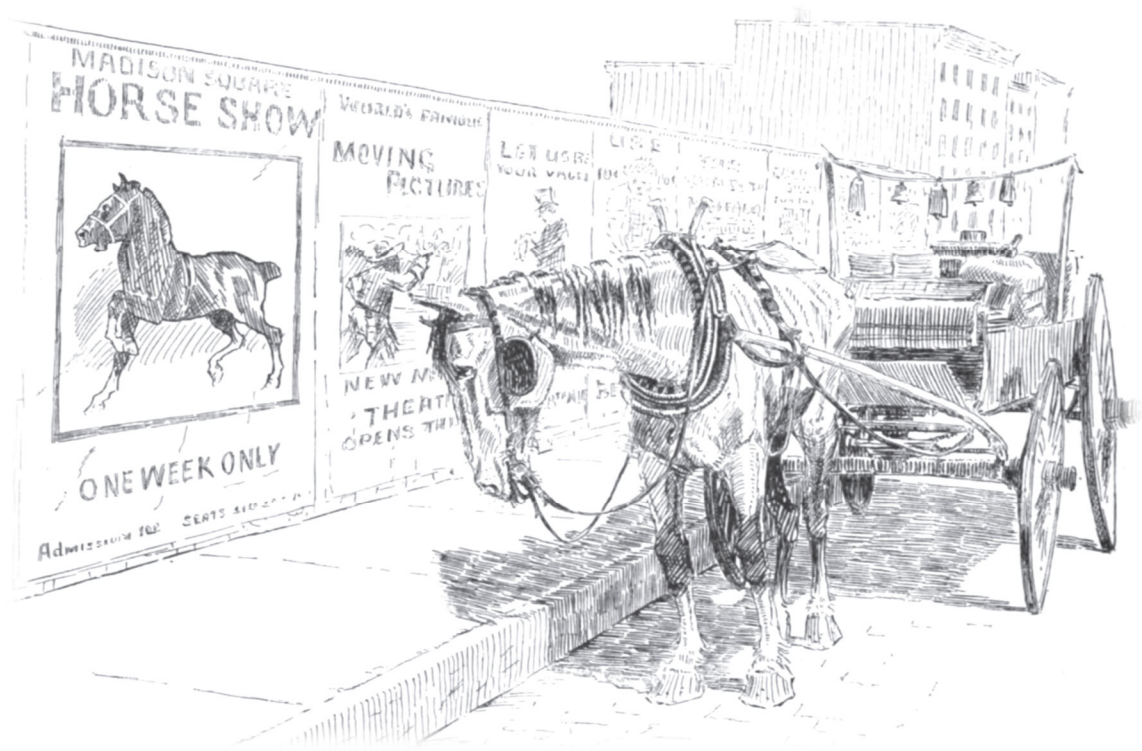


Illustration from the November 23rd, 1911 issue of Life Magazine.

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The C/DPHS is an association of individuals dedicated to the preservation of the history of our community. To the preservation of the region's oral history, literary history, social history, graphic and pictorial history, and our history as represented by the region's artifacts and structures. To the preservation of this history for future generations. To the art of making this common heritage accessible to the public. And to the act of collaborating with other individuals and organizations sharing similar goals.

THE
**CLAYTON/DEER PARK
HISTORICAL SOCIETY**
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The *Wild Rose Orchard Company* by *Peter Coffin*

A review of the Clayton/Deer Park Historical Society's collection of vintage First State Bank of Deer Park records revealed a letter dated May 4, 1909, in which one F. B. Wright asked the bank to write a letter of recommendation for the Wild Rose Orchard Company. Until this discovery, the C/DPHS was unaware that this company once existed. Local orchards such as the Arcadia and those developed by Daniel Corbin in the Spokane Valley were quite successful attracting investors, so it could be assumed that the intent of the Wild Rose Orchard Company's letter to the bank was to do likewise.

On the letterhead, S. N. Tefft was listed as President and Deer Park's Dr. H. H. Slater's as Vice-President.

The letter — signed by orchard company's secretary F. B. Wright and directed to the Deer Park bank's William F. Irish — asked the bank to confirm to Spokane's C. F. Montgomery the sales potential of Wild Rose Orchard Company bonds in distant Illinois.

Orchard ownership appealed to people wanting to invest in either the income potential or in the land offered as a place to live.

When the Arcadia Orchard Company advertised out of state, it was swamped by investors wanting to own a small, profitable orchard. The Wild Rose Orchard Company was probably attempting to likewise extend its appeal.

The several Wild Rose Orchard Com-

Image #1.

The three ads below were clipped from the October 6th, 1910 edition of The Spokane Press.

Will take team as first payment on tract of orchard land. Wild Rose Orchard Co., 307 Hutton bldg.

Will exchange nursery stock for team and wagon or oats. Wild Rose Orchard Co., 307 Hutton bldg.

We plant the orchard, give you five years to pay for it, pay you 6 per cent interest on your money, and give you half the crop grown from the ground. This is well worth investigating. Wild Rose Orchard Co., 307 Hutton bldg.



Image #4.

Above: Wild Rose Orchard Company exhibit at the 2nd National Apple Show at Spokane, November 15th — 20th, 1909.

Photograph taken from the February 1910 edition of Better Fruit Magazine.

Below: From the July 31st, 1913 issue of The Florists' Review.

Note that F. B. Wright, described in the below clipping as "head of the Wild Rose Nursery Company," is very likely the same individual listed in the corporate officer column of the letter reproduced on page 1602 as secretary of the Wild Rose Orchard Company.

Image #5.

SPOKANE TO FIGHT PESTS.

The city commissioners of Spokane will in all likelihood make a provision in the coming budget to combat various kinds of scale which infect the shade trees of the city and which, if not prevented, says F. B. Wright, head of the Wild Rose Nursery Co., will attack the nurseries and orchards of the vicinity.

Mr. Wright has been urging the com-

missioners to take steps against the spread of the San Jose scale and the black scale, which particularly are breeding in the trees of this city. The pests have already done much damage to the trees in the parks and are spreading rapidly. "If the scale is allowed to go on unmolested," says Mr. Wright, "the nurserymen of the community will have to move out. This scale will not only infect the nursery stock, but will kill the orchards."



Image #6.

Wild Rose Orchard display at the 5th National Apple Show at Spokane, November 9th — 17th, 1912.

Photograph taken from the April 1913 edition of Better Fruit Magazine.

Note that the banner above the exhibit states "Wild Rose Nursery." It appears the Orchard's corporation was also advertising nursery stock under that name, although, as far as currently known, a company using that name was never incorporated within Washington State during the Wild Rose Orchard Company's lifespan.

Image #7.

Wanted! Practical Nursery Man

To take charge of nursery. A splendid opportunity for a man that will invest a small amount of money. Wild Rose Nursery Co., Spokane, Washington.

This ad, appearing in the January 1912, issue of Better Fruit Magazine, suggests that the Wild Rose Nursery Company, whether an unincorporated subsidiary of the Wild Rose Orchard Company or not, used the same investment toward ownership scheme common to most of the irrigated as well as non-irrigated orchard schemes sprouting throughout the Inland Empire at that time.

— text continued from page 1603 —

Show. The exhibit at the fifth apple show (see *Image #6*) was awarded a blue ribbon, and a \$200 cash prize.

In an 1910 interview for *Better Fruit Magazine*, Mr. Critzer said he had moved to Spokane after farming in Kentucky and working in the mines and forests of Montana. He purchased 80 acres of land on Wild Rose Prairie for \$1,700 and made his living selling vegetables grown between orchard rows. In 1910, he said he made \$2,000 from seven acres of fruit and only \$1,200 from the rest of the farm planted to vegetables. He went on to state that he had cleared \$20,000 in the eight years of his orchard operation.

Neither the officers or directors of the Wild Rose Orchard Company seem to have been in the orchard business. President S. N. Tefft is listed in a 1910 Spokane City Directory as the proprietor of a shingle mill. Treasurer F. B. Wright is listed as a real estate salesman. A search of the Spokane City Directory and local census records reveal nothing re-

garding the background of the company's treasurer, E. O. Conner, horticulturist, Ray L. Roderick, or director, A. G. Kamm.

The May 18 to June 22, 1914, *Pacific Reporter* (an archive of Washington State Supreme Court decisions) contains a review of a lower court decision concerning the Wild Rose Orchard Company's case against William Critzer for legally attaching orchard company property valued at \$1,500 for nonpayment — among said property a team of horses. The Supreme Court found that Critzer had in fact been paid what he was owed; noting a number of errors in the lower court's decision.

As to the orchard company's fate, Washington State's *Fourteenth Biennial Report* places the "Wild Rose Orchard Co.," among the "List of companies stricken from record since last report, Sept. 30, 1914, for failure to pay annual license fee" — this essentially being a statement that the company had been dissolved after the above stated date, but sometime prior to the next biennial report.

— end —

Deer Park's All Night Radio Party!

**1926's Fascination
with the Recent Advent of Broadcast Radio
Keeps the Town Awake.**

by

Wally Lee Parker

... and the band played on ...

In the far righthand column of the *Deer Park Union's* November 18th, 1926 issue, a short article stated, "The Mount Spokane Power Company, assisted by the Deer Park Bakery and Carl Jacobson's store, will stage a

free radio program at the American Legion club room, tuning in on K. H. Q.'s Dusk to Dawn anniversary program in Spokane. A Radiola 25 will be used. In order to make this a real social event, the bakery will furnish a large consignment of fruit cakes and Carl Jacobson will supply all the Chase & Sanborn's



Radiola 25
with uni-control. Six tube Super-Heterodyne, with dry battery power tube. Has room inside for dry batteries, or if used with RCA Loudspeaker 104, it can be operated on the 110 volt, 60 cycle A. C. lighting circuit without batteries. Price, with 6 Radiotrons, but without batteries or loudspeaker \$165

Radiola Loudspeaker, Model 100, (in picture above) RCA Cone type, achieving new clarity and far wider tone range. Can be used with any radio receiver \$35

The radio used during the Dusk to Dawn radio broadcast scheduled to begin on Saturday, November 20th, 1926, was the RCA model shown in the ad above. The receiver, produced without an internal speaker, was \$165 without optional batteries, though the loop antenna — the three turned wooden uprights sitting on top of the receiver — were included. The separate loudspeaker was another \$35.

Advertisement from the October 1925 issue of Motor Boating Magazine.

coffee that can be used during the concert. This program is free, and everybody is invited to attend."

It seemed an uncomplicated enough idea. Set up a radio, offer snacks and enough caffeine to keep most everyone attending awake, and party the night away. But what could an entire community find so interesting about a radio program that they'd willfully

turn into a camp of insomniacs? At least a partial answer to that question can be found 14 years, 7 months, and five days earlier, in the predawn hours of Monday, April 15th, 1912, amid the frigid waters of the North Atlantic.

That morning's *Spokesman Review* carried the following. "Cape Race, N. F. (Newfoundland), April 15 — At 10:25 o'clock last night the huge steamship Titanic called C.

Q. D., the wireless distress signal, and reported having struck an iceberg. Half an hour afterward another message said they were sinking by the head and that women were being put off into the lifeboats. The Titanic has 1300 passengers and crew of 860.” What followed that article’s first paragraph was a straightforward accounting of what was known at the time.

The first two letters of the code C. Q. D. originated years before the advent of wireless telegraph as a landline telegraph term intended to alert downline stations that the following message was of general importance to everyone. The letters were reportedly derived from the first part of the French word “*sécurité*” — when translates as “*safety*.” As a distress signal the letter “*D*” was added, suggesting C. Q. D. should be understood as “*all stations, distress*.” The eventual replacement term, SOS, was officially accepted as the maritime radiotelegraph distress signal in 1908, though the radio operator on the Titanic initially used the older code. The letters SOS were chosen as a replacement signal because its meaning could be discerned even if the pause between the sets of dots and dashes wasn’t distinguishable.

The *Spokane Daily Chronicle* — which for years declared in bold type above its frontpage’s nameplate that it was the “*only evening paper which furnishes its readers with today’s Associated Press dispatches*” — printed two AP dispatches in the introduction to its take on the Titanic story. The first read, “*Halifax. N. S. (Nova Scotia), April 15 — The Canadian government marine agency here received a wireless dispatch at 4:15 p. m. that the Titanic is sinking. The message came via the cable ship Minia off Cape Race. It said the steamers towing the Titanic were endeavoring to get her into shoal water near Cape Race to beach her.*” And the second, “*New York, April 15 — Vice President Franklin of the White Star Line said at 4 o’clock that he had definite information that all the passengers had been transferred from the Titanic. He had received nothing, however, indicating*

the extent of the damage to the liner.”

Both the above dispatches, widely distributed by the AP, may have been what would nowadays be referred to as fake news — fraudulent news stories either invented by overzealous reporters, or introduced by anonymous sources into the dots and dashes of the still fairly new radiotelegraph technology. Of the two possibilities, there’s widespread speculation that at least some of that day’s airborne traffic was the latter.

... pre-regulatory days ...

In the second half of the 1890s, Guglielmo Marconi began his wireless telegraph experiments in England. By the turn of the century there was little doubt that wireless communication over hundreds of miles using the dots and dashes of Morse Code was possible. The problem was, messages sent over the airwaves in widely understood codes such as Morse were not private. Anyone with a tunable receiver and the ability to read Morse could listen in. Then too, any of the growing number of well-equipped radiotelegraph hobbyists in those early pre-regulatory days could send out their own messages. And, just as nowadays with the wide-open internet, it was often impossible to verify the identity of the sender or the sender’s location. So spoofing and downright malicious messaging from anonymous sources was far from unknown — sometimes reaching the level of sending out fake ship-in-distress messages.

Many historians believe it was the apparently fraudulent radio traffic associated with the Titanic story that compelled the United States Congress to take its first aggressive steps toward regulating both private and commercial “*radio communications*” — aggressive steps that included the licensing of both radio transmitting apparatus and those operating said apparatus. This was done via the “*Radio Act of 1912.*”

Since the act was directed toward “*radio communications,*” it was clearly intended to include the rapidly advancing develop-

ment of “*wireless telephone,*” which had been proven possible during an experimental transmission carried out in 1906. In 1913 this new technology moved beyond the earphone stage with the advent of a system allowing received signals to be amplified to sufficient power that they could drive a loudspeaker — a loudspeaker such as the one attached to the Radiola 25 in Deer Park’s American Legion club room one chilly evening in 1926.

... music from the ether ...

Nineteen hundred and six’s first experiential radio broadcast included both voice and music. A few weeks later, on the first Saturday of February 1907, an article discussing radio’s technical progress appeared in *The American Telephone Journal* under the title “*Experiments and Results in Wireless Telephony.*” The article’s author, John Grant, included the following observation regarding audio’s technological potential. “*It is admirably adapted to the transmission of news, music, etc., as, owing to the fact that no wires are needed, simultaneous transmission to many subscribers can be effected as easily as to a few.*”

To those confronted by the new technology, its advantage over radiotelegraphy was immediately apparent. Unlike the dots and dashes of Morse code, if the listener understood the language being spoken, no intermediate was needed to translate. And the ability to transmit music was magical. To those first hearing it, the effect could be both dramatic and unnerving.

After a series of significant advances in the art of both transmitting and receiving audio signals, on November 2nd, 1920, what’s generally believed to be America’s first commercial radio program was broadcast from Pittsburg, Pennsylvania, on what would later become station KDKA. That, at least, is what’s claimed within certain circles. Newspaper and corporate records of the early years of broadcast radio programming, at that time directed to an audience consisting mostly of

listeners using simple crystal receivers, are now scattered and fragmentary, so there’s much disagreement on how, where, and when these things actually occurred.

The much more reliable records held by the federal government indicate the first actual broadcast station in Washington State was licensed on December 8th, 1921. The owner is listed as Seattle’s Northern Radio & Electric Company, and the call letters as KFC. This license was deleted at the beginning of 1923.

Those same records indicate that Spokane’s first audio broadcast license was issued to the Doerr-Mitchell Electric Company on the 23rd of May, 1922. Its assigned station identification letters were KFZ. This station was deleted from the licensed list in September of 1923.

The explosion of broadcast stations throughout the United States in the early 1920s was not going unnoticed in the local area, as this piece from the *Deer Park Union*’s September 28th, 1922 issue clearly indicates.

“The radio receiving station operated by Gene Mendenhall, son of Mr. and Mrs. M. F. Mendenhall at their home in the east end of town, is attracting more and more attention amongst friends of the young man. Gene spouts off information about radio waves, carrier waves, amplifiers, audions, aerials, etc., like an electrical expert, and then tunes up his instruments so the listener really get the messages floating around in the air. The writer Monday night heard concerts being rendered in broadcasting stations in Salt Lake City, San Francisco, and Portland. With atmospheric conditions just right, the young man reports that he has listened in on Calgary broadcasts and also messages emanating from Los Angeles. The sensation of hearing the weird sounds in the air is a novel one, especially during the delicate process of adjusting the wave lengths, or when two or more stations are sending at the same time. Then there are ‘spark’ stations and ‘arc’ stations sending out messages in code, which sometimes mix in with the vocal solos of some famous vocalist, making the

listener wonder at times if he is not 'sitting in' on the conversations from another world."

On the evening above, Spokane appears to have had two operating broadcast stations; the previously noted KFZ, and a very short-lived transmitter owned by the *Spokane Chronical* — KOE.

None of this is to say that the above stations were the first to transmit voice or music from Spokane. It's quite possible that several "registered" code sending experimental stations, rather than the above noted "licensed" voiced stations, may have had the right equipment to do so earlier. Among those code stations were Emil Olson's 7MA, and North Central High School's 7YL. Arguments continue regarding the truth of this.

At least two other audio stations were operating in eastern Washington in the early autumn of 1922; Pullman's KFAE — eventually becoming Washington State University's KWSU — and Wenatchee's KZV, which ceased operation in June of 1924.

The public's fascination with this new technology continued, as noted in the February 23rd, 1923 issue of Deer Park's newspaper. Under the headline "Local Interest in Radio Programs is Growing," the *Union* reported, "The list of amateur radio operators is growing rapidly, much interest in the broadcasting messages being noted since some of the fans have reported listening in on many fine musical programs. Dr. G. T. Henwood is greatly pleased with the set he installed last fall, and Carl Farris and Cecil Knowlton have been deriving much pleasure from their experiments of attracting messages out of the ambient. Mr. Farris Saturday night reported hearing distinctly a Los Angeles broadcasting station and enjoyed the program immensely. Eugene Mendenhall is another fan who has had a 'rig' hooked up for some time and has been receiving messages from many stations in the west.

"Louis Olson, Jr., last week purchased an exceptionally good outfit and will be in on what is going on in the aerial world as soon as he can rig it up."

In the above article, the phrase "amateur radio operators" appears to refer to locals with radio receivers, not transmitters.

On February 7th, 1924, this appeared in the *Deer Park Union*. "George Warner received word this week that the Willard Battery people will open a broadcasting station from their headquarters in Cleveland, Ohio, and will be on the air on Tuesdays and Fridays. Nearly all of the broadcasting received here has been from western stations, and this one promises an excellent program from eastern sources. The only drawback is that it will be late, probably about midnight. The station is designated as WTAM, and in tests has already been heard as far west as the Hawaiian Islands, so there should be no difficulty in hearing it here."

An article appearing in the August 22, 1925 issue of *Radio World Magazine* summarized radio's phenomenal growth in the several years since Deer Park's Gene Mendenhall began listening in. The article stated, "Manufacture and sale of radio receivers has established a record for rapid industrial expansion, says the Copper & Brass Research Association, 25 Broadway, New York City. In 1922 there were hardly 100,000 radio sets in use; in 1923 the number had grown to 200,000; in 1924 to 3,750,000; and by the end of 1925 it is estimated that the number of sets in use will have reached 5,000,000."

A short notice in that same issue suggested the impact that growth was having on the Inland Empire. Under the headline "KHQ To Move, Power Up," — the last meaning to increase its transmitter's signal strength — the magazine stated, "Announcement is made by Frank A. Buhlert and Louis Wasmer of Seattle that their station, KHQ, increased from 500 watts to 1,000 watts, will be moved from the coast to Spokane, Wash., to be operated as a commercial broadcasting station."

KHQ received its broadcast license on February 28th, 1922, while still located in Seattle.

Regarding the move, on October 30th, 1925, page three of the *Spokane Daily Chronicle*

cle announced in bold type, "New Radio Will Make Bow Tonight," and then "Station KHQ to Put Initial Program on Air — Special Events Planned." The article that followed noted, "The musical numbers will be rendered by the Davenport orchestra and other performers and vocalists."

A companion article, under the headline "Football News for Radio Fans," stated that the following announcement would be aired over KHQ the next day. "This is station KHQ, Spokane, Washington, broadcasting the play by play story of the Haskell-Gonzaga University football game through the courtesy of the Associated Press and with the cooperation of the *Spokane Chronicle*."

The article went on to note that "Frank Buhlert, director of the station, will begin announcing the play-by-play story at 3 o'clock, as the game starts, and will continue until the game is ended."

... the "Dusk to Dawn" party ...

Just over a year later, the November 20th, 1926 issue of the *Spokane Daily Chronicle* outlined what that evening's listeners, including those attending Deer Park's all-night radio party, could expect from KHQ's first anniversary celebration.

"Throughout North America and perhaps in other continents, radio listeners will hear the anniversary celebration broadcast of Spokane station KHQ, Saturday night and Sunday morning in the 'Dusk to Dawn' program.

"Six hundred artists and speakers will participate in the all-night broadcast. Instrumental and vocal music, bands and orchestras, sketchers and theater hits and greetings from civic service and fraternal organizations are included in the program.

"It was announced today that Vilhjalmur Stefansson, famous explorer and author will speak at 1 o'clock.

"The program, starting at 8 o'clock Saturday evening and lasting until 6 o'clock Sunday morning, has been made possible

through the cooperation of the Publicity Tourist Bureau of the Chamber of Commerce, the Radio Listeners Club of Spokane, the operators of KHQ, the Davenport Hotel and other groups throughout the city. A. H. Severson, chairman of the publicity bureau, and Dr. C. Hale Kimble, president of the Radio Listeners have assembled of the entire program.

"Twenty-thousand printed programs have been distributed by Louis Wasmer, Inc., operators of KHQ. Additional publicity has been given the affair in radio magazines, personal letters, radio station announcements and through bulletins issued by the Postal Telegraph-Cable Company.

"Stations KGW of Portland and KFOA of Seattle will rebroadcast the program. KOWW of Walla Walla will relay the program according to (initials illegible) Heath, manager of the Spokane office of the Postal Telegraph-Cable Company."

Next the *Chronicle's* article outlined the expected volume of telegraph and telephone traffic the broadcast would generate — "approximately 250,000 messages." A good portion of that traffic would doubtless have been in response to the giveaways — to quote, "Merchants and manufactures of Spokane have contributed 500 prizes which will be distributed by the prize committee to radio listeners."

The Postal Telegraph-Cable Company and Western Union's preparations for an avalanche of messages seemed a reasonable precaution considering, "With the station stepped up to 6,500 watts, the program should be heard all over North America, and possibly further."

The Postal Telegraph-Cable Company was a rival of Western Union and American Telegraph & Telephone (AT&T). To successfully compete, it needed to spread its own network of lines across the United States. By design, its lines were capable of carrying both telephone and telegraph signals. The quote attributed to the manager of the Postal Telegraph-Cable Company's Spokane office in the November 20th *Chronicle* article seems to sug-

gest that the audio of the “*Dusk to Dawn*” program intended for retransmission was sent to Seattle, Portland, and Walla Walla over that company’s long-distance lines.

Any collaboration between KHQ and the Telegraph-Cable Company appears to have been short-lived. A few months before the “*Dusk to Dawn*” broadcast, the Radio Corporation of America (RCA) had announced it was forming a new corporation, the National Broadcasting Company (NBC). As part of the deal, AT&T, which was already operating a small radio network on the east coast, agreed to sell all its broadcasting interest to NBC, then lease the use of AT&T’s nationwide long-distance lines to NBC for distribution of the new network’s programming.

On February 1st, 1927, the *Spokesman-Review* carried an Associated Press article headlined “*Spokane to Get Nation-Wide Radio: KHQ One of 7 Stations in New Plan of Broadcasting.*” The article stated NBC was preparing to add a series of stations along the Pacific coast to its network; three in California, one in Oregon, and three in Washington — the end of the line being Spokane’s KHQ.

NBC’s Pacific Coast network went live on the evening of April 5th, 1927. As that afternoon’s edition of the *Spokane Chronicle* noted, “*Practically every set in Spokane expected to tune in on KHQ.*” And as soon as the connection between NBC’s east and west coast affiliates was made, KHQ listeners were hearing live broadcast from as far away as New York City.

Deer Park’s 1926 “*Dusk to Dawn*” event seemed go well, as reported the Monday after in the *Spokane Daily Chronicle*. Under the headline “*Deer Park Holds All Night Party,*” and dateline “*Deer Park, Wash., Nov. 21 — (Special.)*,” the paper said, “*An all night radio party was given by the Mount Spokane Power Company at the American Legion club house Saturday night. The operators tuned in on KHQ’s ‘dust to dawn anniversary program’ in Spokane. Hundreds of people listened in at various times during the night. Several parties were also held at homes in*

town and near-by country homes.”

Whether the people huddled around the Radiola 25 in the American Legion hall that November evening truly understood just how much their world was changing due to this miraculous ability to capture voices from the ether is hard to say. But it does appear an appreciable number understood that something of significance was occurring — something novel enough in its blend of curiosity and anticipation to impel them to stay awake all night.

Among historians it is generally conceded that radio’s impact on human culture worldwide was seismic in scale. The cohesion of local and regional communities — having been under assault since the beginning of the industrial revolution — were once again being diluted within a larger community; this time a nationwide community stitched together by news and entertainment carried on radio waves.

Both comforting and confounding, broadcast radio was there as the world entered the dark days of the Great Depression. It was instrumental in sowing the seeds of war by facilitating the rise of Germany’s Adolf Hitler. And once war had ignited, President Roosevelt’s “*Fireside Chats*” soothed America’s frayed nerves during that war’s seemingly endless campaigns. But even while all this was going on, there were reports of something newer, something even more wonderous just over the horizon.

Published in the November 18th, 1926 issue of the *Deer Park Union* — on page five of the same issue that announced the upcoming “*Dusk to Dawn*” radio program — this small item appeared. It quoted Dr. Gerald Wendt, director of the division of industrial research at Pennsylvania State College, as saying, “*I expect to see and hear by electricity the Presidential Inauguration in 1929 even though I may be thousands of miles away from Washington. ... Single pictures are already being sent across the sea. ... When a more sensitive photo-electric cell is developed, a picture will be transmitted as rapidly as the*

movie can flash it on the screen. In Washington during the ceremony, the microphone will have a microscope alongside it and I shall be sitting in my own living room seeing and hearing the entire performance as if I were on the spot. Then we shall have radio movies for every home.”

On December 20th, 1952 — twenty-six years, one month, and some odd days after the above was published — KHQ television was the first station in eastern Washington to go on the air with video programming.

— end —

Letters, Email, Bouquets & Brickbats

— or —

Bits of Chatter, Trivia, & Notices — all strung together.

... Clayton Burns! ...

The following email was received from Sharon Borgford in response to an article titled “*Clayton Burns.*” Said article appeared in the July 2017 *Mortarboard* (#111).

“I read your website’s article on the Clayton fires, and it enabled me to put a date on a memory. We all remember back when the ‘volunteer’ fire fighters consisted of anyone who showed up to help. My father, George Huffman, always responded when the distance was within reason, and my mother and I came with him to the 1957 fire. We were some of the people who helped carry mail and papers out of the Post Office as the fire spread. I can’t remember where we put our armloads down, although it was not very far away since we made multiple trips. I remember wondering how all the items were going to be sorted out again after it was all over.”

We want to thank Sharon for taking the time to write. It’s nice to know there are people out there reading what we print, and

it’s always appreciated when someone adds a personal recollection or two to our growing archive of local history.

... a clarification of our reprint policy ...

In this and future issues of the *Mortarboard*, your editor intends to clarify the procedures by which individuals or organizations can obtain permission to reprint materials appearing in any of the C/DPHS’s publications — both print and online — and the reasons why obtaining such permission is necessary both legally and ethically. The truth is, a surprising number of people don’t understand that almost all authored materials are inherently considered privately or corporately owned intellectual properties unless said materials have outlived their statutory protection or have specifically been released into the public domain by their owners. That, at least, is what the Constitution of the United States enables.

Furthermore, registration through the copyright office is not a necessary step in

Comments Policy

We encourage anyone with observations, concerns, corrections, or divergent opinions regarding the contents of these newsletters to write the society or contact one or more of the individuals listed in the “Society Contacts” box found in each issue. Resultant conversations can remain confidential if so desired.

claiming ownership of created materials. Registration — though a very good idea if the creation has any commercial value — is only additional evidence of an inherent ownership suggested by the concept of patent.

It's true that we often find the reality of copyright a nuisance — by copyright I mean the idea of intellectual property; the idea that stories, images, songs, music and the like can be owned, and therefore our use of such without permission of said owner can be legally and morally defined as theft. But there are a lot of things within this republic — this democracy by representation — that either occasionally or constantly prove a nuisance. Freedom of the press, freedom of speech, freedom of religion, the right to keep and bear arms — all those are well known examples of things that occasionally or quite often irritate. Regardless, all the above-mentioned rights are guaranteed to this nation's citizens.

While most of above listed rights were added to the Constitution as amendments, you'll need to look in Article 1, Section 8, Clause 8 of the body of the Constitution — the body being all the humdrum legal stuff — to find that "*Congress shall have Power to promote the Progress of Science and useful Arts, by securing for limited Times, to Authors and Inventors the exclusive Right to their Writings and Discoveries.*".

The march toward our current complex of patent and copyright law began with Clause 8. And if you're still a little fuzzy on why you can't pirate someone else's novel or artwork or music, I'll not only refer you to the "*Arts,*" "*Authors,*" and "*Writings*" mentioned in the above quote, but also the 229 years of judicial argument and legal precedent that have so far followed.

One of the burdens anyone assuming the title of editor shoulders is the obligation of piloting a safe course for his or her publication. Among the liabilities of the job are a broad swath of ethical exposures — including an array of actionable hazards such as character defamation, violation of personal privacy, and copyright infringement. Most of these

potential booby-traps can be safely managed by common sense combined with a very low tolerance for risk. But when it comes to the technical aspects of copyright, writers need to show even more concern for these legalities than editors. The safest course is to make sure your written material is original to you, to make sure any materials you quote extensively are either in the public domain or used with permission of the owners, and to make sure your interpretation of "*fair use*" is correct — my favorite definition being that fair use is whatever the judge and/or jury adjudicating your case says it is.

The nature of the *Mortarboard's* relationship with its authors is printed in each of our issues in the "*Editorial and Copyright Policy*" information box. Among the clauses, "*Those contributing original materials to the Clayton/Deer Park Historical Society retain copyright to said materials while granting the Mortarboard and the Clayton/Deer Park Historical Society durable permission to use said materials in electronic and print media — including permission to reprint said materials in future Clayton/Deer Park Historical Society publications,*" and, "*All materials submitted are subject to editorial revision for content, language, legal exposures and so forth.*" This reiterates a policy approach (either written or unwritten) that appears to be common among small publications such as ours.

As for the current expansion of our written policies, events over the last several years have suggested we need to unambiguously outline the correct means of obtaining reprint permission for articles appearing in our publications; first to protect the C/DPHS's interest in these materials, and then to reinforce the property rights of our submitting authors. Coincidentally, this policy will also shield those wishing to reprint said materials from avoidable errors. Anyone publishing, regardless of whether at a professional or amateur level, should already be aware of these commonly understood protocols, but it appears at least a few are not. So, beginning with this issue we're adding a "*Permission to*

Deer Park Locations Currently Carrying Print Copies of the Mortarboard:
City Library, City Hall, Gardenspot Market, Standen Insurance, & Odynski's Accounting.

Reprint Policy" information box.

Due to our non-ownership of most submitted materials, reprint permission would usually need to be obtained directly from the author of any bylined piece. But the nature of our publication would suggest it's best the C/DPHS also be contacted since we occasionally add our own materials — photos, graphics, and the like — to submitted works, and such added material won't necessarily be covered by the author's permission alone.

The thing to remember is that the Constitution of the United States of America considers intellectual properties as real as any other form of property a citizen can own. And as such, use without permission is a form of theft as real as any other form of theft. It opens the transgressor up to civil actions

should the victim care to pursue such, and under some circumstances it may initiate a criminal investigation. In most cases, a quick exchange of preemptive emails can prevent anyone from backing into an unfortunate misunderstanding that may precipitate some type of social or legal confrontation, while at the same time providing a paper trail suggesting everyone who should be involved in negotiating a permission has been brought to the table, and that all at said table were acting in good faith.

None of this is rocket science. Rather it's just a form of prudence common to any carefully managed — though not necessarily uncluttered — editorial desktop.

———— Wally Lee Parker ————

Minutes of the Clayton/Deer Park Historical Society ———— December 9, 2017 ————

In attendance: Bill Sebright, Pat Parker, Wally Parker, Mark Wagner, Sue Rehms, Mike Reiter, Roberta Reiter, Roxanne Camp, Marilyn Reilly, Don Ball, Pete Coffin, Judy Coffin, Ella Jenkins, Rick Brodrick, Lorraine Nord, Tom Costigan, and Marie Morrill.

Society President Bill Sebright called the meeting to order at 9:00 AM. He reported that: 1) It's dues time again. Dues are still \$20 per household. 2) He received an email from Rose Kalmarides, Secretary of the Northport Historical Society. She had seen the windows that GSI did for the Clayton School during the remodel. Their society is getting ready to start the renovation of the Gallo House for their museum. She wanted to know who did the Clayton School windows. 3) Many Clayton/Deer Park people have passed away since our last meeting. Dorothy Lindh, Jean Simpson, Kathy Schmidt Knight, Max Sanchez, Glenn Wolf, Duane Costa, and Helen Whitney Rob-

bins are no longer with us. 4) Rotary Club has our name on their Holiday Sign.

Society Treasurer Mark Wagner reported the main checking account ended the month at \$6,443.94. There were deposits of \$45.00. Checks written were \$20.00 for the Heritage Network and \$25.00 to the Rotary. The web hosting account ended the month at \$651.11, with a withdrawal of \$10.95 for web hosting. The Brickyard Day account is at \$1177.48.

Society Vice President Pete Coffin reported: 1) I have finished updating the index to the *Mortarboards* in the Word format to, and including, the December issue. I will give it to our Webmaster, so it can be uploaded to the Society's website on a CD. 2) In a Denny Lippert file given me by President Sebright containing copies of a series of 1989 Deer Park *Tri-County Tribune* articles titled "*Deer Park's First 100 Years*" by Nancy Fish-

er. They seem to be an attempt to put together a history of Deer Park assembling parts of other documents. I am trying to get this into some sort of shape, so it could be used in the *Mortarboard*.

Print editor Wally Parker reported: 1) One hundred and ten copies of the December *Mortarboard* (#116) have been printed for distribution, and the online version has been submitted for posting. This 20-page issue completes our search for the identity and history of the large wooden craft currently resting just off Loon Lake’s western shore. 2) Tentative plans for the January *Mortarboard* include a look back at the early 20th century’s Wild Rose Orchard Company. We’re also constructing an analysis of why a portion of Deer Park’s mid-1920s citizenry stayed awake from “dusk to dawn” listening to a Spokane radio station. 3) Check the Letters/Brickbats segment for a discussion of the *Mortarboard*’s new “*Permission and Reprint Policy*” box.

Webmaster Marie Morrill reported

that she has uploaded the December *Mortarboard*. She also checked the monthly stats. Daily Average hits for December 2952, visits 224. Daily average hits for November 2332, visits 193. She has a printout for anyone interested to peruse. Near the end of November, Marie slipped and broke her left wrist. In October she had to buy a new car after “a deer hit” her old one. She’s worried about things happening in threes.

Penny Hutten reported by email that The Westerners meeting will be December 21, 2017. Don Popejoy will give a talk about “*The Yellowstone Trail: From Plymouth Rock to Puget Sound*.” If you are interested, contact Penny or Bill.

Next meeting: Saturday, January 13, 2018, at 9 AM at the Clayton Drive-In.

Meeting adjourned at 9:43 A.M.

The Society meeting minutes submitted by Mark Wagner, acting Secretary.

———— end ————

Volunteer proofreaders for this issue: Betty Deuber, Bill Sebright, Chuck Stewart, Lina Swain, and Ken Westby.

Permission to Reprint Policy

When requests to reprint C/DPHS materials are received, such will be granted in almost all instances — assuming of course that we have the right to extend such permission. In instances where we don’t have that right, we will attempt to place the requester in contact with the owner of the intellectual property in question. But, as a matter of both prudence and common courtesy, in all instances a request to reprint must be made, and must be made in writing (letter or email), before any C/DPHS materials are reprinted.

Editorial and Copyright Policy

*Those contributing “original” materials to the Clayton/Deer Park Historical Society retain copyright to said materials while granting the *Mortarboard* and the Clayton/Deer Park Historical Society durable permission to use said materials in electronic and print media — including permission to reprint said materials in future Clayton/Deer Park Historical Society publications. Under certain conditions proof of ownership of submitted materials and/or a signed release allowing use may be requested. No compensation for materials submitted is offered or implied. All materials submitted are subject to editorial revision for content, language, legal exposures and so forth. Any material published as an exception to these general understandings will be clearly marked as to the nature of the exception.*

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From “The Coast” magazine,
April, 1907



See Yourself in Print.

The Clayton/Deer Park Historical Society’s department of Print Publications is always looking for original writings, classic photos, properly aged documents and the like that may be of interest to our readers. These materials should be rooted within, though not limited to, northern Spokane County, southeastern Stevens County, and southern Pend Oreille County. As for types of materials, family or personal remembrances are always considered. Articles of general historical interest — including pieces on natural history, archeology, geology and such — are likely to prove useful. In other words, we are always searching for things that will increase our readers’ understanding and appreciation of this region’s past. As for historical perspective; to us history begins whenever the past is dusty enough to have become noteworthy — which is always open to interpretation. From there it extends back as deep as we can see, can research, or even speculate upon.

Copyright considerations for any materials submitted are stated in the “Editorial and Copyright Policy” dialog box found on page 1,616 of this issue. For any clarifications regarding said policy, or any discussions of possible story ideas or the appropriateness of certain types of material and so on, please contact the editor via the email address supplied on the same page.

———— the editor ————

*A print copy of this issue of the *Mortarboard* is or soon will be available in booklet format.*

*Ask about
“Collected Newsletters: Volume Thirty-Three.”*