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

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

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The CDPHS meets at 9 a.m. every second Saturday of the month. Join us at the Clayton Drive-In, Clayton, Washington.

The CDPHS 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 Claro/Deer Park Historical Society
Mortarboard

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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 CDPHS 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-

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

— Image #8.

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 investing in, Wild Rose Orchard Co., 307 Hutton bldg.
A portion of Township 27 North Range 28 West WM showing W. R. Parks, S. F. Tefft, and Wm. Critzer tracts in section 3. By 1930 Wm. Critzer is shown to own all the Parks-Tefft-Smith acreage as well as the southwest quarter.

A search of period nursery publication revealed several images of Wild Rose Orchard Company display booths set up during the years of Spokane’s National Apple Company.

pany letters in the First Bank’s files don’t reveal the orchard’s location. When asked, long time-residents of Wild Rose Prairie had little to add. Searching land ownership maps revealed that in 1912 W. R. Parks and S. F. Tefft were listed as owners of the NE SW of Section 3-Township 47 North-Range 28 East WM just northeast of the Wild Rose Cemetery. The SE ¼ of this section was owned by William M. Critzer. This location is really the only clue as to where the Wild Rose Orchard Company lands may have been. The earlier 1905 ownership map shows that William Critzer and J. N. Critzer owned these tracts.

Wild Rose Orchard Company letter to Deer Park First State Bank’s cashier, W. F. Irish.

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.

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.

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.

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 commissioners 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 un molested,” says Mr. Wright, “the nurseriesmen of the community will have to move out. This scale will not only infect the nursery stock, but will kill the orchards.”

Clayton/Deer Park Historical Society Newsletter
Issue #117 — January — 2018

Clayton/Deer Park Historical Society Newsletter
Issue #117 — January — 2018
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 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 report- ed 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 two letters of the code C. Q. D. originated years before the advent of wireless telegraphy as a landline telegraph term intended to alert downline stations that the following message was of great importance to everyone. The letters were reportedly derived from the first part of the French word “safety,” or “sauvetage.” 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 had a reporter named H. F. Mendenhall — chose a headline bold 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 messages put out 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 spec- ulation 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 tuna- ble 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 possible to verify the identity of the radio or 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 that compelled the United States Congress to take its first aggressive steps toward regulating both private and commercial “radio communications” — aggress- ive steps that led to the first 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 intend- ed to include the rapidly advancing develop- ment of “wireless telephone,” which had been proven possible during an experimental trans- mission carried out in 1906. In 1913 this new technology moved beyond the earphone stage with the advent of a system allowing signal trans- mitted audio frequency signals to be amplified to sufficient power that they could drive a loudspeaker — a loud- speaker 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 ex- perimental radio broadcast included both voice and music. A few weeks later, on the first Saturday of February 1907, an article discussing the radio’s technical progress appeared in The American Telephone Journal under the title “Experiments and Results in Wireless Teleph- ony.” The article’s author, John Grant, includ- ed 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 tech- nology, its advantage over radiotelegraphy was immediately apparent. Unlike the dots and dashes of Morse code, if the listener under- stood the language being spoken, no inter- mediate was needed to translate. And the abil- ity to transmit music was magical. To those first hearing it, the effect could be both dra- matic and unnerving.

In the decades 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 being offered on the license that is still held by the station KDKA in Pittsburgh, Pennsylvania, on what would later become station KDKA. That, at least, is what’s claimed within certain circles. Newspa- per and corporate records of the early years of broadcasting show that 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.
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 Waynor 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 listeners are going to enjoy hearing the University football game through the courtesy of the Associated Press and the cooperation of the Spokane Chronicle.”

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 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, “Moving night reports heard 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.”

clicked 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, 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.”

It 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 26th, 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, 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 Vilhjalmar 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 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.”

“Two thousand printed programs have been distributed by Louis Warner, Inc., operators of KHQ. Additional publicity has been given the affair in radio magazines, periodicals, 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.”

Several of the article’s sections 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 manufacturers 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 farther.”

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. In 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 26th 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, “the KHQ studio 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.

Thurston’s “Dusk to Dawn” event seemed go well, as reported the Monday after 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 clubhouse Saturday night. The operators tuned in on KHQ’s ‘dusk to dawn’ anniversary program.” 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,...” 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 fire alarm went off. He was a volunteer and my mother and I always responded when the fire alarm went off. 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.

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… 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 such permission is necessary both legally and ethically. The truth is, there’s always a surprising number of people who don’t understand that almost all intellectual property is 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 the 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

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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 statute.

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 freedoms within the public domain — this dem- ocracy by representation — that either occasional- ly or constantly prove a nuisance. Freedom of the press, freedom of speech, freedom of religion and bear arms — all those are well known examples of things that occasionally or quite often irritate. Regard- less, all the above-mentioned rights are guaranteed to this nation’s citizens.

While most of above listed rights were added to the Constitution as amend- ments, you’ll need to look in Article I, 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 com- plex of patent and copyright law began with Clause 8. 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 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 publica- tion. Among the liabilities of the job are a broad swath of ethical exposures — including an array of actionable hazards such as charac- ter 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 care in using their legal defenses 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 rela- tionship with its authors is printed in each of our issues in a “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 His- torical 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 unambigu- ously outline the correct means of obtaining reprint permission for articles appearing in our publications, first to protect the C/DPHS interest in these materials, and then to rein- force the property rights of our submitting authors. Coincidentally, this policy will also shield the Clayton/Deer Park Historical Society from avoidable errors. Anyone publishing, regardless of whether at a professional or ama- teur level, should already be aware of these commonly understood protocols, but it ap- pears at least a few are not. So, beginning with this issue we’re adding a “Permission to

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 more concerning, 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 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 even milder pieces. 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.

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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.

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

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.

Society Contacts

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