

*If you want them to be more than
just mute images in a photo album,*



you'll need to be their voice.

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Open Meeting Second Saturday of Each Month — 10:00 AM.
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(mailing address) Box 293, Clayton, Washington 99110
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Illustration from "The Seattle Post-Intelligencer," February 6, 1898.

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THE
CLAYTON ♦ DEER PARK
HISTORICAL SOCIETY

Mortarboard

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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.

"Views of Arcadia"

An Arcadia Orchards Brochure (Undated, but likely 1910 to 1915.)

with notes by

Wally Lee Parker

Sometimes, when dropping words into eBay's search engine, a person gets lucky. Such occurred early in 2015 when a query drew up the offer of a vintage and somewhat expensive Arcadia Orchards Company brochure bearing the title *Winter Scenes at Arcadia*. Understanding its rarity, I immediately pounced. The images from the purchased booklet were featured in the *Mortarboard's* February 2017 issue (*see the "Further Reading" box at end of this article for a link*).

In September of 2017 it happened again — another Arcadia brochure was seen and purchased through eBay. A few days after it arrived I emailed one image from it, along with the following description and question, to the members of my editorial group.

"I recently picked up a small foldout photo-booklet titled 'Views of Arcadia.' It's 3 and 3/8 by 5 and 7/8 inches and contains six images. I'm attaching one of those images, this showing an orchard scene with three individu-

als standing (see image #8, page 1945 this issue). Just in the white margin, traced in very light 100-plus year old graphite, there's (a barely visible strip of) cursive writing. I believe it says something like, 'This is in Critzer's orchard, the man that took us on a trip.' Does anyone have any other interpretation of the cursive?"

I didn't receive any replies to my note, and, there being no indication as to whomever wrote the note, I did a little investigation into the one and only name written in the entire brochure — the penciled "Critzler."

More than likely this meant William Critzer, described in Jonathan Edwards' *An Illustrated History of Spokane County, State of Washington*, published in 1900, as "a pioneer of 1889 ... born in Lee County, Kentucky, in 1867. He lived there for the first twenty-three years of his life, lumbering and farming, then

— text continued on page 1946 —

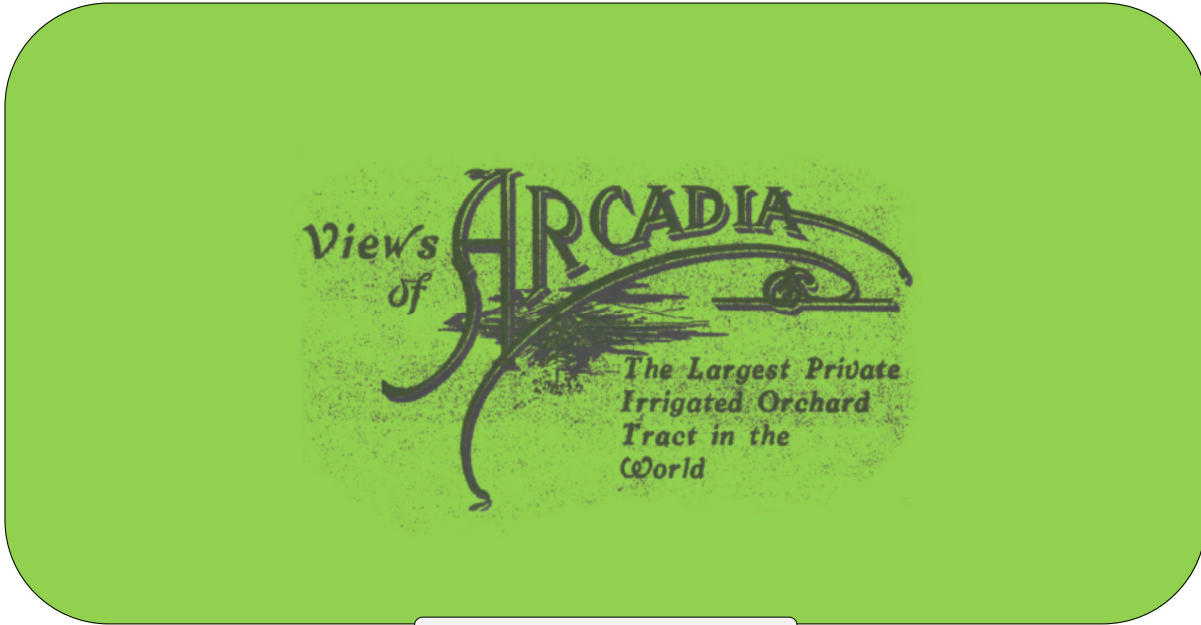


Image #1.

Image #2.

IN this little booklet will be found a series of photographs showing development of the Orchard Tracts of the Arcadia Orchards Co., the choicest land known for the production of apples. Over \$500,000 has been spent on improvements in planting, irrigation and clearing. The property is located twenty-two miles from Spokane, directly on railroad, in Spokane and Stevens Counties, Washington.
ARCADIA ORCHARDS CO., SPOKANE, WASHINGTON

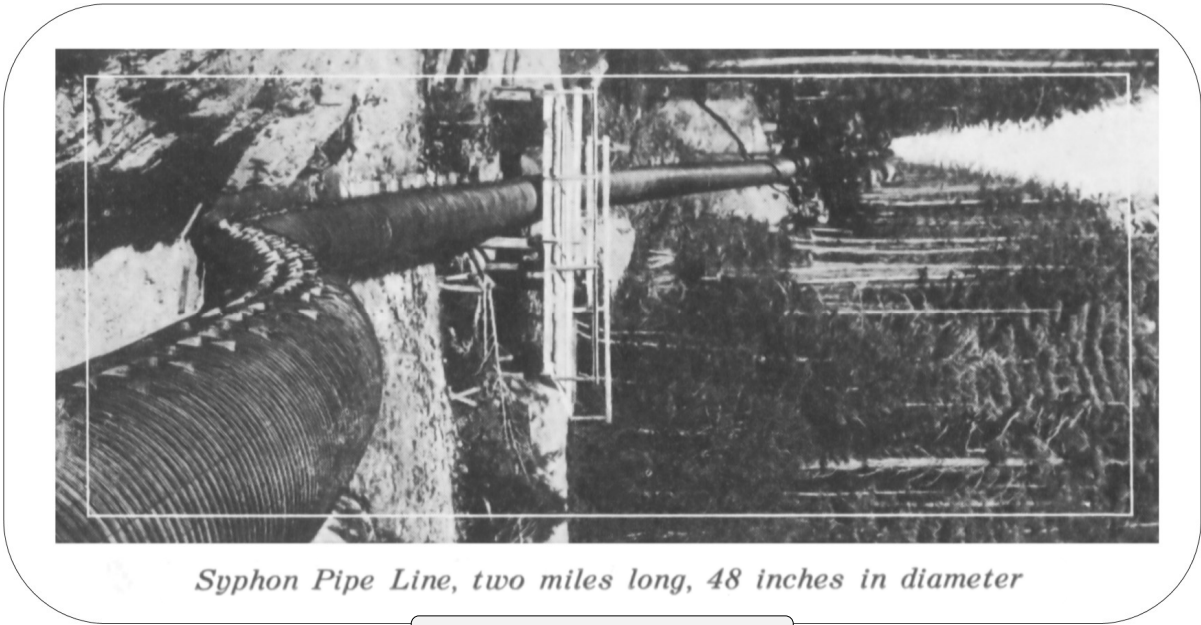
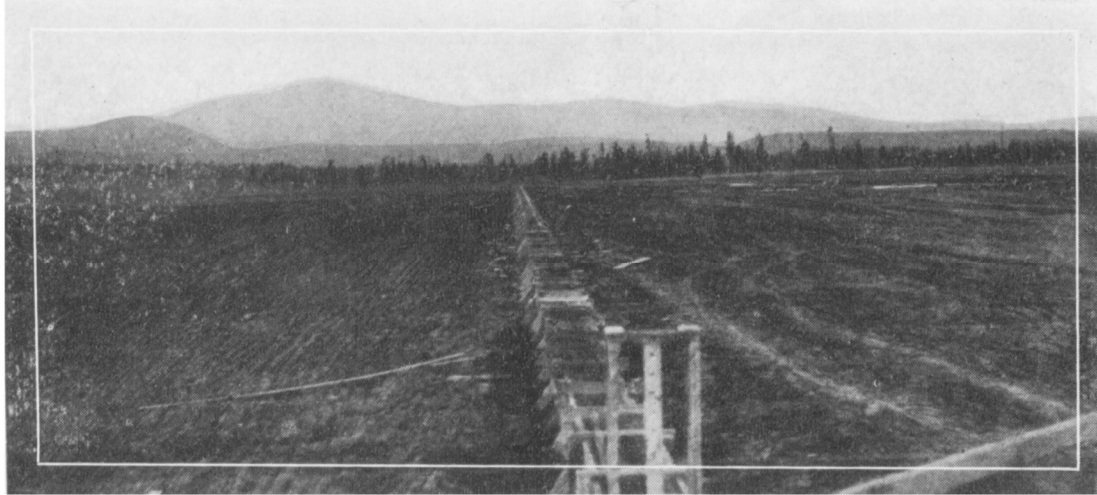


Image #3.

Image #4.



The Main Irrigation Ditch leaving Loon Lake



Lateral Flume, supplying water for 700 acres

Image #5.

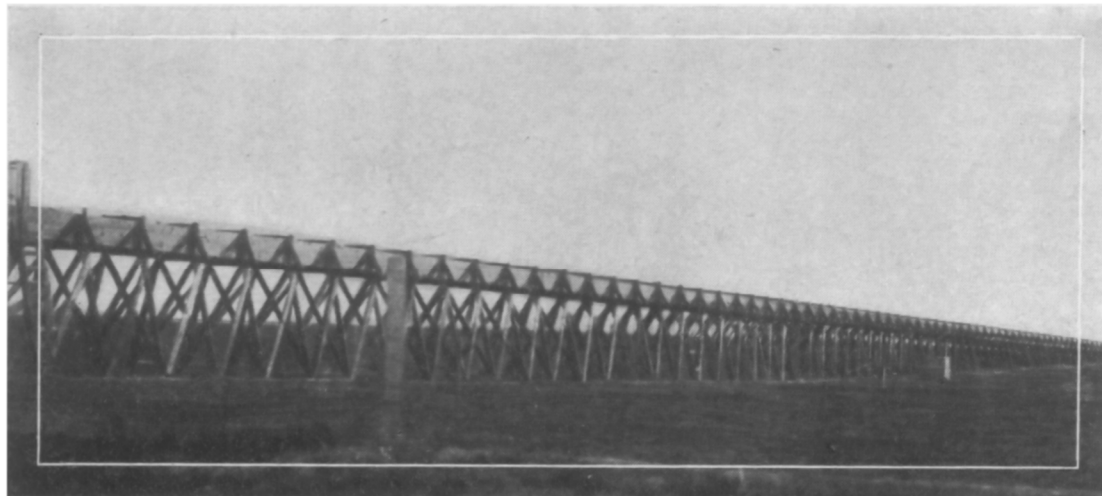
Image #6.



The Apple Tree Nursery

Image #7.

Image #8.



Flume Low Line Ditch, 3000 acres supplied from this flume



Orchard and Berries, Arcadia Valley



— text continued from page 1941 —

came to Spokane County and engaged in the lumber business at Deer Park. He also kept a hotel and saloon in that town, but has recently sold out and purchased an eighty-acre farm about three miles west of Wayside, on which he now resides. Socially he is affiliated with the Foresters of America at Spokane. He was married in 1896 to Elizabeth Morehead, a native of Indiana.”

Mr. Critzer figures prominently in society mainstay Peter Coffin’s *Mortarboard* article “The Wild Rose Orchard Company.” Appearing in the January 2018 issue (#117) (see link below), that article recounts the relationship of the above mentioned “eighty-acre” farm to said company during the several decades following the publication of Mr. Edwards’ book.

We do know that Mr. Critzer became the local agent for the Dodge Brothers Motor

Car Company — likely in 1914, the same year that company was formed. Since his history indicates some skill in sales, it’s probable he was involved in marketing orchard tracts for the Arcadia Orchards Company as well — that being the reason we can reasonably assume it was William Critzer’s name scribbled in the Arcadias brochure.

One of the more interesting photos in the brochure is listed as Image #3. Laid horizontally in both the booklet and here, the picture shows a long stretch of wood syphon transporting water through a deep ravine. A hint at how these pipes were woven into long, watertight stretches from a multitude of planks is illustrated on page 912 of the July 2017 issue (#75) of the *Mortarboard* (see link below).

More on what appears to be the original source of Image #3 can be found in the following article about Winnie Moore’s slides.

— end —

Further Reading

“The Wild Rose Orchard Company,” by Peter Coffin.

Mortarboard #117, January, 2018 — page 1601 — *Collected Newsletters, Volume #33.*
http://www.cdphs.org/uploads/3/4/2/0/34204235/newsletter_117_web_.pdf

“100 Year Old Arcadia Orchards Artifact Discovered,” by Wally Lee Parker.
Mortarboard #75, July, 2014 — page 909 — *Collected Newsletters, Volume #19.*
http://www.cdphs.org/uploads/3/4/2/0/34204235/mortarboard_issue_75_singlepage.pdf

“Winter Scenes: An Artifact from the Arcadia,” by Wally Lee Parker.
Mortarboard #106, February, 2017 — page 1421 — *Collected Newsletters, Volume #30.*
http://www.cdphs.org/uploads/3/4/2/0/34204235/mortarboard_issue_106_web_.pdf

History Doesn’t Write Itself!

The society’s Department of Print Publications came into existence in the summer of 2004. Since then it has produced a print archive of approximately 2,200 pages of densely packed local history — the majority of which can be accessed online free of charge. Creating this archive has been a big job. That said, we’d like to do a lot more and do it a lot better. But expanding our research and publication operations will require the involvement of more people. As noted,

history doesn’t write, proof, or index itself. For that we need a significant collection of volunteers.

Joining our Editorial Group is as simple as posting the editor an email. After that you can involve yourself as much or as little as your time, situation, and skills allow.

Our objective is to preserve local history in an accessible manner — and you can help.

— bogwen100@msn.com —

Winnie Moore’s Magic Lantern Slides

Arcadia Orchards Artifacts Resurface

by
Wally Lee Parker

The minutes of the society’s February 9th 2019 meeting contain this note from Mike Reiter. “Winnie Moore sent me three glass slides. One is of the Open Door Congregational Church when the front of the building opened on Railroad Avenue. Another is of the Arcadia flume. The last one is an old shot of the millpond.

“Winnie said her folks, Harold and Esther Ross, had them.”

It’s probable these three slides — bearing images intended for projection on a screen — were once part of a much larger set used by the Arcadia Orchards Company in its widespread promotional campaign to sell small tracts of irrigated apple orchards in the Deer Park area. This is just a guess, of course.

Bound together at the edges by a fibrous tape, the two panes of glass making each slide measure 3.25 inches tall by 4 inches wide. Slides with these exterior dimensions fit the type of slide projectors most often used in America during the late 19th and early 20th century. These projectors were commonly called “magic lanterns.” Earlier versions were described as resembling small kerosene stoves with chimneys. Later versions still had the chimneys, but no longer resembled stoves. The reason for the chimneys; before electrical lighting became widespread the lamp’s illumination was supplied by a chemical flame. At its simplest that flame could be generated by

an oil-based fuel such as kerosene burning within a gauze mantel — just as in better oil lamps. At its most complicated the illumination could be generated by pressurized gases such as acetylene or the classic limelight. The thing was, these projectors were, in fact, lanterns. But the magic part of the formula, that was generated by the slides themselves.

Each slide’s photographic image adheres to the inside surface of one of the tape

The Glass Slide.

One interior surface of the two glass panes composing a slide is imprinted with an opaque mat and a translucent photo.





An Inverted Siphon.

This appears to be the same photo as the image shown on page 1943 of this issue — that photo taken from an Arcadia Orchards Company brochure. In the brochure the accompanying caption states “Syphon pipeline, two miles long, 48 inches in diameter.” The pipe itself was made of wood plank set to circle by a bevel added to their tongue and groove edges, then compressed with iron bands after mating. The planks are fixed end to end in a watertight manner by galvanized staves. The pipes remain watertight as long as the wood stays swollen by moisture. The exact location at which this photo was taken isn’t currently known.

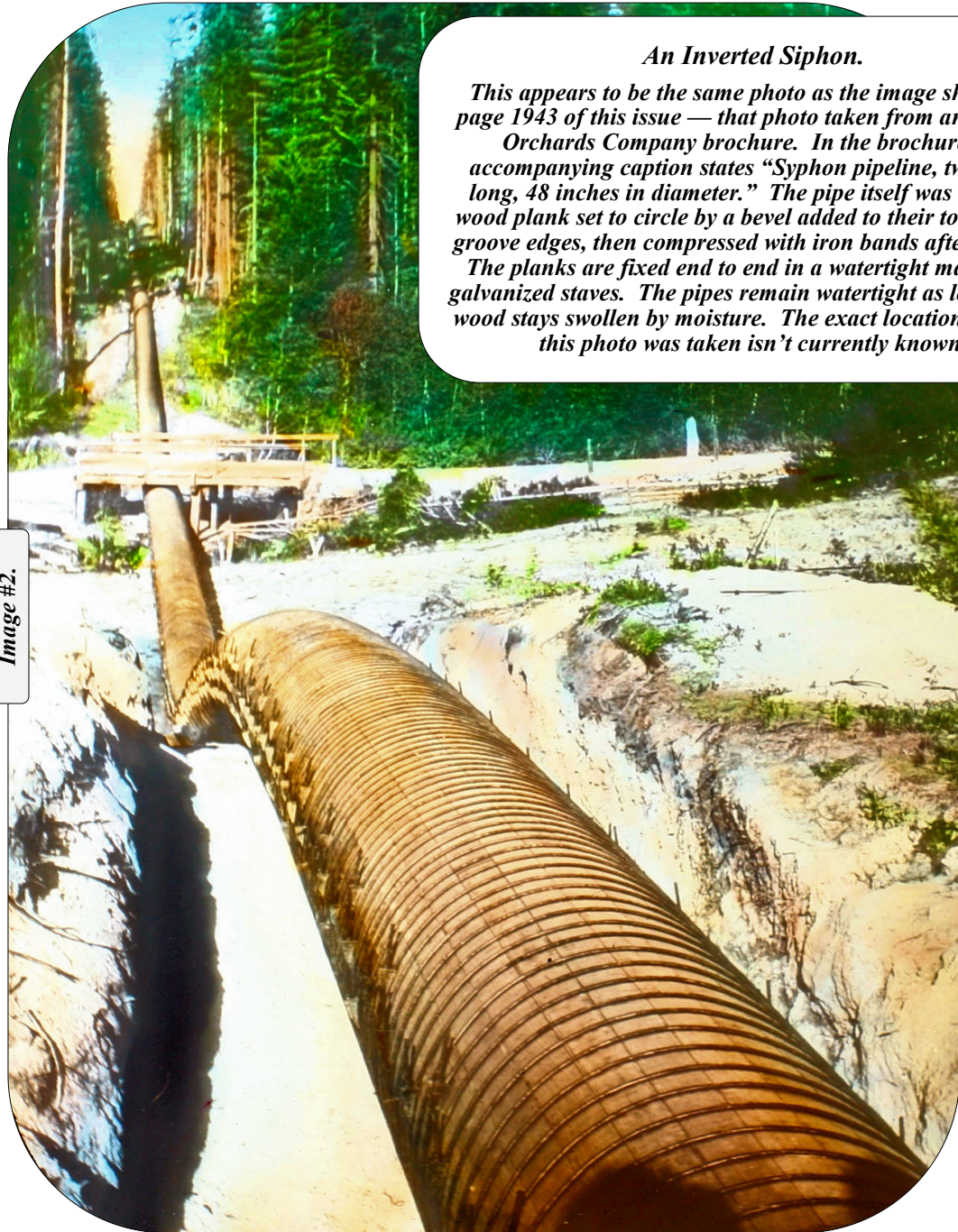


Image #2.

bound glass panes. This protective sandwich explains the relatively blemish-free state of the images on the slides Winnie donated. It would also explain why the broken slide, the one showing the Congregational Church, remains relatively intact, as only one of the sheets has been broken, and that likely the thinner non-image bearing one.

As for the colorization, that alone is a good bit of the magic since these slides were created at a time when color photography was not only technically daunting, but terribly expensive. This suggests the original photographs were captured in black and white, with the translucent coloring added afterwards by hand.

Few details have been discovered as to how such precision coloration was applied to these miniature canvases, but it appears the colorist added a thin water-based coat of colored emulsion to the selected parts of the images using brushes as small as a single bristle. Since such thin coats tended to dry very quickly, the colorist would add moisture by carefully breathing on the slides. Once a slide was finished and dried, it would be coated with a varnish to set the fragile film of colors. Then the entire surface was overlaid by the protec-

tive cover-glass.

The hand-colorists were mostly women. In part this was due to the degree of concentrated precision needed, and the accompanying patience. Then too, women were preferred since their labor could be purchased at a much lower rate. To save even more money, these slides were often sent to Japan for coloration — though we’ve no knowledge that this was done with the Arcadia’s slides.

To frame each image, a black mat with gold filigree has been added to the slide’s interior face. This border carries the name “Moore, Hubbell & Co.” in gold. (The period after Moore isn’t a misprint, but is often omitted in the literature.) Little about this company has been found, though we do have an article from the October 1922 edition of *Normal Instructor-Primary Plans* — a publication directed toward schoolteachers — that states that the “Moore, Hubbell & Company” had been purchased by a company named De Vry. The reason given, “This company (Moore, Hubbell) is well known for its lecture slide service, covering both the educational and religious field,” suggesting De Vry wanted Hubbell’s inventory and expertise.

Though not definitive, a line from the

Weaving a Wood-Stave Pipe.

This photo, clipped from the Pacific Tank & Pipe Company’s 1921 catalog, shows a pipe-flume under construction. The location of the pictured project isn’t given — though not believed to be associated in any way with the Arcadia.



Image #3.



Image #4.

Photographed from the southeast corner, this view of the Deer Park Lumber Company's sawmill appears consistent with the configuration of the structure from about 1915 — that according to the Sanborn Fire Insurance map published in 1915 and revised in 1929. Note the stylized Arcadia stamp on the left edge of the lantern slide — appropriate since the dam across Dragoon Creek that created the millpond was originally built as part of the Arcadia's water diversion and management system.



above article indicated that the Moore. Hubbell Company was in operation at least as early as 1907 — which would mean its known lifespan coincides nicely with the various iterations of the Arcadia Orchards Company.

The Arcadia was first incorporated in 1906 as the Arcadia Irrigation Company, then reincorporated in 1908 as the Arcadia Orchards Company. One of its business models — there seems to have been several — was based on the theory that a five or ten acre irrigated apple orchard within what was often described as the Arcadia Valley (that being the

area in and around Deer Park) could produce a reliable retirement income for its owner. The promise was that the construction and maintenance of the massive irrigation system required would be carried out by the company, and at least initially a good part of the planting and tending of the individual orchards as well. Those buying these income plots — most often sight unseen — would do so with timed payments sized to be easily covered by the profits from the purchased acreage once the apple trees were in full production. In the meantime, the absentee owner was fully as-

Image #5.

Looking toward the east, this image shows Deer Park's Congregational Church when the structure fronted Railroad Avenue rather than Main Street. The building seen to the right of the church is now known as Lauer's Funeral Home. It sits on the far side, the east side, of Main Street.



sured his investment was being cared for by the company.

It seemed such a simple system it was hard to visualize what could go wrong.

One thing would be if the company borrowed vast amounts of money to build and maintain its widespread infrastructure, then failed to service that debt. Another would be if the company sited its apple orchards in an area with marginal weather for commercial apple production. And perhaps worst would be if the vast amounts of water needed to irrigate the orchards were a bit shaky in the water

-rights department.

Such did occur, and by the middle of the 1920s the Arcadia Orchards scheme was well on its way to unspooling. And all that remains nearly a century later is a scattering of artifacts — Winnie's three slides among them.

The image of the inverted siphon (Image #3) suggests how the flow of Loon Lake water was managed when the line of travel dipped significantly below the natural level of the flume. On a small scale, tube siphons are used to carry water over an obstruction — doing so by utilizing a naturally in-



duced suction. A reverse siphon uses the fact that water seeks its own level. When trying to maintain that level through an open elevated flume would be too expensive or otherwise impractical, an inverted or reverse tube siphon can be used to cross significant dips.

From its point of origin at Loon Lake's southern tip to its conversion into the low-line canal on the south side of downtown Deer Park's 'A' Street, the Arcadia's upper or high-line irrigation canal was an entirely gravity-flow system. In other words, no pumping was needed prior to 'A' Street to raise the water's level.

Water from the high-line system intended for use south of Deer Park in the low-line system was first diverted into the upper reach of Dragoon Creek. In order to gravity feed that water through Deer Park at street level, the creek's water level was raised by damming the stream bed some three-quarters of a mile northwest of the town's center. The water so impounded became the log-sorting pond for Deer Park's sawmill (Image #4).

According to the 1915 Sanborn Fire Insurance map, a water-level flume left the millpond along the east side of the sawmill. Though a good portion of the flume's course from that point falls outside the insurance map's area of interest, the course once again appears on the map as the flume parallels Railroad Avenue. When the flume intersects 1st Street, the water drops into a large pipe that courses beneath Deer Park until resurfacing at the 'A' Street pumping station. After being pumped into the Arcadia's elevated low-line flume, the water continues to the south.

Regarding the image of Deer Park's classic sawmill, Winnie's slide is one of the best of those we have. And despite its cracked surface, the same can be said for the slide showing the Congregational Church.

Encountering a cracked slide, the first assumption would be it resulted from some type of impact. But the heat produced by either the fame or bulb inside the magic lantern can also be the culprit — that being the contention put forward by Edward Justus Parker

in his 1901 book *"The Lantern: Being a Treatise on the Magic Lantern and Stereopticon."* To quote Edward, *"Lantern slides sometimes crack from heat, especially during the cold weather. This can be avoided by warming them before they are placed in the lantern."*

As for what to do once such has occurred, Mr. Parker continues, *"A broken cover glass may be easily replaced by stripping off the binding tape with a penknife and binding a new one in its place, making the slide as good as new. Even where both glasses are cracked, the defect can be greatly decreased with a new cover glass."*

Close observation of the lower left-hand corner of the slide pictured on page 1947 reveals a gold colored star. This appears to relate to the following from Mr. Parker's *"Treatise."*

"It is a good custom to mark the slide so as to avoid any danger of being placed upside down in the lantern. This can be done in the following way: Hold the slide right side up, with the mat side toward you, which is the position it should be in when shown on the screen. Paste to the lower left-hand corner a small gummed label to be known as 'the thumb mark.' In sliding into the lantern, place the thumb of the right hand on this label, putting the slide in upside down, and it will then always be right on the screen."

At a time when most, if not all, magic lanterns required that each slide be inserted and removed individually, these thumb marks would have proven especially useful.

There's an ongoing market for magic lantern slides. If, as expected, these slides were once part of a set of promotional slides commissioned by the Arcadia, it's probable any other surviving examples are scattered widely among collectors. That said, we can always hope at least a few still lurk in area closets or bottom drawers. In the meantime, a special thanks to Winnie Moore for enriching the society's collection of artifacts with these unique and very significant items.

— end —

Letters, Email, Bouquets & Brickbats

— or —

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

... a question from the Loon Lake group ...

more information about it for our museum."

On the 24th of September last, the society received the following email from Deanne Darlene. *"I'm a board member of the Loon Lake Historical Society and am starting a new project in which I'll be taking one specific subject each month and trying to obtain*

The group's first request is for details regarding five photos in Loon Lake's collection reportedly showing an Army encampment at Morgan Park sometime during the First World War — that information being all that is currently known about the photos. Deanne would be particularly interested in the date of



Photo from the Loon Lake Historical Society collection.



the encampment and the military unit involved and so forth.

One of the puzzling objects in the prior page's photo is the large ladder-like structure rising between the encampment and the lake. Another photo, this showing the encampment from a slightly different angle, reveals that object to be the Ferris wheel that was, at one time, a prominent feature of Evan Morgan's park.

All with information related to this encampment are asked to contact Deanne Darlene via the email address supplied below.

If emails are not your preference, phone numbers and a postal address for representatives of the Clayton/Deer Park Historical Society are listed in the "Society Contacts" box found on the last page of this issue.

———— Wally Lee Parker ————

Use the following email address to contact Deanne Darlene.
DeanneDarlene@centennialrei.com

Segment of photo from the L. L. H. S. collection.

Minutes of the Clayton/Deer Park Historical Society ———— September 14, 2019 ————

In attendance at the society's meeting hall, 300 Block 'A' Street, Deer Park: Marilyn Reilly, Bill Sebright, Wally Parker, Pat Parker, Mark Wagner, Tom Costigan, Ella Jenkins, Sue Rehms, Mary Jo Reiter, Pete Coffin, Judy Coffin, Rick Brodrick, Ree West, Jessica Tennant, Roxanne Camp, Don Ball, Jeff Clark, Elaine Ball, and Mark Bryant.

Society President Bill Sebright called the meeting to order at 10:00 AM. He reported: 1) Nancy Fisher and Bill went to Etta May Bennett's Memorial Service. Bill took a copy of *Pioneer Days Revisited*. Nancy talked about how Etta May and she researched and wrote it. 2) Judy, Pete, and Bill attended Don Ball's 90th birthday party. There were many, many

pictures on display. There were many people there to help Don celebrate. Elaine Ball thanked everyone for making Don's party so special. 3) Julie Hale called and showed interest in the Society. Her husband is related to Oscar Hale. 4) Doug Flewelling said he will schedule the Eagle repair as soon as his superintendent is back to work. 5) "Ride Through Deer Park History" is a planned 3.5-mile bicycle ride planned for Saturday May 30 next year. They are wanting us to help with the history part. They plan to have "stations" around the city with someone to tell about part of Deer Park's history. Any volunteers? Pete and Mike have been part of the email discussion so far.

Deer Park & Other Locations Currently Carrying Print Copies of the Mortarboard:
City Library, City Hall, Gardenspot Market, Standen Insurance,
Odyrski's Accounting, the Deer Park Chamber of Commerce, the Deer Park Library and the Loon Lake Library.

Ree West from the Spokane County Library spoke more on the "Ride Through Deer Park History." Deron Schroeder from the *Bicycles by Deron* shop is helping with the event as well. Ree asked the C/DPHS for suggestions on what sites to stop at. The starting place will be at City Hall or the C/DPHS building. The Open Door Congregational and Zion Lutheran Church were two suggested stops. Other suggested stops were City Hall, the Olson building and the Kelly building.

Society Treasurer Mark Wagner reported the main checking account ended the month at \$7,662.66. There were deposits of \$774.00. The total checks written was \$930.87. One check was written for \$300 for the band at Clayton Day, one for \$24 to Marie Morrill for web hosting, one for \$113.78 to Wally Parker for supplies, and one for \$227.09 to Deer Park Printing for supplies and one for \$266 to Deer Park School District for rental of the Clayton School. The web hosting account ended the month at \$622.50 with a withdrawal of \$11.84 for web hosting and a \$5 fee for new debit card. The Brickyard Day account is at \$1266.14.

Society Vice President: No one has stepped forward to become Vice President.

Print editor Wally Parker reported: 1) One hundred and twenty copies of the September *Mortarboard* (#137) have been printed for distribution and a PDF version has been forwarded to the Society's website for online posting. A printable PDF has been forwarded to the Loon Lake library to allow on-request reproduction for that institution's patrons. 2) The current 20-page issue features an article titled "A Hidden Gem: The WaCo Tile Mural at the Stevens County Courthouse." This article was reprinted by permission of both the magazine in which it first appeared, "Tile Heritage: A Review of American Tile History," and the article's author, Ron Endlich. 3) Current research for future publications includes the collection of materials related to the history of the Deer Park Creamery Company and the Deer Park Fair and that association's original fairgrounds. 4) At the current rate of accu-

mulation, by this year's end the *Mortarboard* should have printed over 2,000 pages of data. Running a consecutive page count between issues of the magazine was a debut feature intended to enhance any subsequent name and subject indexing of the accumulated contents. Considering that our stated intent is to ensure that reprints of past issues would always be available, a second reason for this numbering system is to constantly remind readers as to the volume of accumulated historical materials available through our online and print-on-demand archives.

Webmaster Marie Morrill reported by email: 1) I have the September *Mortarboard* uploaded onto the website. 2) I put the 1924 Settlers picnic photo on the website. It's kind of small but if someone clicks on it, it will get larger. I could not get it to get larger on the web page. I'm not sure why. 3) Whenever I "publish" the website it asks if I want to share on Facebook or Twitter. I am not sure, but I think iPage can manage Facebook for us if we want them to - probably for a price. But it might take care of the concerns that Wally brings up concerning getting a Facebook page. I can do a chat or phone call with iPage to find out more if desired. 4) I will not be there on Saturday. I will be attending my aunt's funeral over on the coast. She was 93 and was ready to move on and we will be celebrating her life. 5) There is no rush on this, but I have a new calling in my church, and it takes up about 80% of my day at times. So, I apologize for not getting on top of these things. If some of the younger blood in the group would like to take over as webmaster I would not say nay!! I would still come to the meetings every month (more or less).

Pete Coffin reported: 1) Generated a DVD containing the Deer Park Drag race movies and mailed them to ex-Mayor Robert Whisman who asked for them during Settler's celebration. 2) Emailed Joe Wheat a copy of the page in the 1910 Spokane US Census that listed his family's name. 3) Generated a DVD containing the book "Pioneer Days Revisited," all the ownership maps I have for

Township 28 North-Range 42 East, a copy of “Wild Rose Methodist History,” and mailed them to Dana Jacobsen. She and her husband asked for the book and the maps at the Clayton Fair. 4) Generated descendant lists for the Reynolds and Prewitt families. I will give them to Lexie (Reynolds) Prewitt’s family at this meeting. From the Reynolds family tree, it would seem that there may have been British royalty in the line due to the antiquity of the records ranging back until almost the time of Magna Carta. 5)Printed two pictures from the Mullenix photographs for Bill Phipps. It is possible Bill’s late wife is one of the Job’s Daughters on the float in a 1950s Settler’s Day parade. I will give it to him to identify if he is

at this meeting.
 Mike Reiter is vacationing in Michigan.
 Bill talked to Doug Knight about the Knight Wall Systems during the Clayton Fair. They are strips that are attached to the wall. Pictures or signs can be hung from the strips. We will continue to look into the system.
 Next meeting Saturday, October 12, 2019, at 10:00 AM at our new building.
 Meeting adjourned at 10:56 AM.
 The Society meeting minutes submitted by Mark Wagner, acting Secretary.

— end —

Volunteer proofreaders for this issue: Rick Hodges, Bill Sebright, Lina Swain, and Ken Wesby.

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 Wally Lee Parker, Editor of Print Publications — bogwen100@msn.com — (509) 467-9433
 Website — <http://www.cdphs.org>

Comments Policy

We encourage anyone with observations, concerns, corrections, divergent opinions or additional materials relating to 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.

Editorial, Copyright, and Reprint Concerns

Those contributing “original” materials to the Clayton/Deer Park Historical Society normally retain copyright to said materials while granting the Mortarboard and the Clayton/Deer Park Historical Society durable permission to use said materials in our 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 may be requested. No compensation for materials submitted is offered or implied. All materials submitted are subject to editorial revision. Any material published as an exception to these general understandings will be clearly marked. When requests to reprint materials are received, such will be granted in almost all instances in which the society has 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 work in question. But in all instances where a request to reprint is made, it should be made to both the society and the author of the piece, and it should be made in writing (letter or email). The society considers the application of common business conventions when dealing with intellectual properties a simple means of avoiding misunderstandings.

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 in 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 —

About our Group:

The Clayton/Deer Park Historical Society was incorporated as a nonprofit association in the winter of 2002 under the title Clayton Historical Society. Our mission statement is found on the first page (upper left corner) of each issue of our newsletter, the Mortarboard. Our yearly dues are \$20 dollars per family/household. We are open to any and all that share an interest in the history of our region — said region, in both a geographic and historic sense, not limited to the communities in our group’s name.