

UNDER THE GABLES

Volume XXIII, Number 2

Spring 2019



The Latino Photo Project: "Now and Then" El Proyecto Fotográfico Latino: "De Vez En Cuando"

**A New Exhibit at the Jack Mason Museum of West Marin History
April 6 through July 31, 2019**

JACK MASON MUSEUM OF WEST MARIN HISTORY

Inverness Way at Park Avenue, Inverness Phone 415-669-1099 www.jackmasonmuseum.org

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www.jackmasonmuseum.org and on Facebook!**

NEW EXHIBIT AT THE JACK MASON MUSEUM

COME TO SEE OUR NEW EXHIBIT, "Now and Then" / "De Vez En Cuando." Members of the Latino Photo Project, inspired by historic photos taken around the Peninsula in the 19th and early 20th century, aimed to replicate the scenes in the same or similar manner in the present. It is always surprising to see change over time and which traditions and activities the community has retained from the photographers point of view.

There will be an open house for this exhibit on April 23 from 3 to 5, as well as on July 4th, 10 – 1, during the 4th of July celebrations.

Point Reyes Station Historical Walking Tours

Special group tours available.
Call the Museum at 415-669-1099

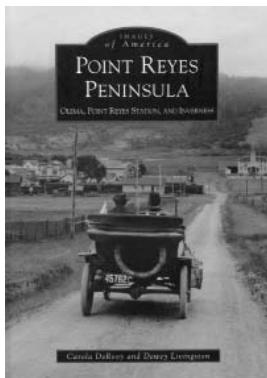
RESEARCH IN THE MUSEUM ARCHIVES

An appointment is needed to do research at the museum.
Please call 415-669-1099 to set up a visit.

**THE MUSEUM NEEDS VOLUNTEERS FOR
ARCHIVAL, ORGANIZATIONAL, OUTREACH, AND COMPUTER RELATED
TASKS. PLEASE LEAVE A MESSAGE AT THE MUSEUM, 669-1099.**

IS YOUR MEMBERSHIP UP TO DATE?

Under the Gables is sent out by a bulk mail permit so each piece needs to be identical. Therefore, we include a remit envelope in all the mailed copies regardless of the status of your dues. If you are not sure whether your dues (museum dues are separate from Inverness Foundation dues) are up to date please email info@jackmasonmuseum.org or leave a message on the Archives phone, 415-669-1099. We will check and get back to you. If you know you are up to date please pass the envelope on to somebody who might enjoy becoming a member. Dues and other contributions to the Museum are tax-deductible. You can renew your membership with a secure transaction on our website www.jackmasonmuseum.org.



"POINT REYES PENINSULA"

Copies signed by the authors, Carola DeRooy and Dewey Livingston are available at Museum Open Houses and from the Archives for only \$20.00. The proceeds benefit the Museum.

ON THE COVER:

Toby and Chris Giacomini at Toby's Feed Barn in the 1970s, above, and Melissa and Chris Giacomini in 2018 by Ana Maria Ramirez.

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Under the Gables
is written and edited by
Loretta Farley, Meg Linden
and Carola DeRooy
and designed
by Dewey Livingston

Inquiries:

415-669-1099
info@jackmasonmuseum.org
www.jackmasonmuseum.org



Terry (Shea) Tocando el acordeon by Gisela Alvarado.



Federico (Fred) Genazzi by Seth Wood, circa 1950.

The Latino Photo Project: “Now and Then” El Proyecto Fotográfico Latino: “De Vez En Cuando”

The current exhibit at the Jack Mason Museum is “Now and Then,” an exhibit of historic photographs drawn from the Museum collection and the archives of Point Reyes National Seashore paired with new images taken by members of the Latino Photo Project of Gallery Route One.

The Latino Photo Project began as an English literacy class at the Dance Palace Community Center in 2003, shepherded by photographer Luz Elena Castro as a part of Gallery Route One, an artists cooperative in Point Reyes Station. Today, it is guided by artist-writer Nancy Bertelsen and photographer Elizabeth Fenwick. Since its inception, the photo project has provided equipment and professional training to members of the Latino community, many of whom are immigrants. The Photo Project began with documentary photographs in black and white film showing various

La exposición actual en el Museo Jack Mason es “Ahora y entonces”, una exposición de fotografías históricas extraídas de la colección del Museo y los archivos del Parque Nacional de Point Reyes, junto con nuevas imágenes tomadas por miembros del Proyecto de Fotografía Latino de Gallery Route One.

El Latino Photo Project comenzó como una clase de alfabetización en inglés en el Centro Comunitario de Dance Palace en 2003, pastoreada por la fotógrafa Luz Elena Castro como parte de Gallery Route One, una cooperativa de artistas en la estación Point Reyes. Hoy en día está guiado por la escritora Nancy Bertelsen y la fotógrafa Elizabeth Fenwick. Desde su concepción, el proyecto fotográfico ha proporcionado equipo y capacitación profesional a los miembros de la comunidad latina, muchos de los cuales son inmigrantes. El

aspects of community life and over time has added more creative imagery and color film.

This exhibit grew out of seeing an antique photograph of the twin daughters of the Wilkins Family of Bolinas, May and Bess, solemnly recorded in their Sunday best of the 19th century. Photo project members discussed what would twins look like nowadays? Source material came from historic resource studies written by Dewey Livingston as well as "Point Reyes Peninsula," a book written collaboratively by Dewey and Carola DeRooy, retired archivist at Point Reyes National Seashore. Project members each chose images and paired them with a contemporary image.

The Wilkins twins were paired with twins Janeth and Jacklyn Lopez; while the serious look of the 19th century twins may have been due to the technology of the time which required subjects to sit very still; the Lopez twins in the new image chose a serious look! Another photo subject, the tule elk herd within the neighbor national

proyecto fotográfico comenzó con fotografías documentales en película en blanco y negro que muestran diversos aspectos de la vida comunitaria y, con el tiempo, ha agregado imágenes creativas y películas en color.

Esta exhibición surgió de ver una fotografía antigua de las hijas gemelas de la Familia Wilkins de Bolinas, May y Bess, grabadas solemnemente en su mejor domingo del siglo XIX. Los miembros del proyecto fotográfico discutieron cómo se verían los gemelos hoy en día. El material de origen provino de estudios de recursos históricos escritos por Dewey Livingston, así como también de 'Point Reyes Peninsula', un libro escrito en colaboración por Dewey y Carola DeRooy, archivista jubilada en Point Reyes National Seashore. Los miembros del proyecto cada uno eligieron imágenes y las combinaron con una imagen contemporánea.

Las gemelas Wilkins fueron emparejadas con las gemelas Janeth y Jacklyn Lopez; mientras que el aspecto serio de los gemelos del siglo XIX puede



La Familia Renteria by Beatrice Gomez



The Hom Family in Inverness, circa 1920



Janeth y Jackelyn Lopez by Jessica Oliva



Bess and May Wilkins (PRNS Archives)

seashore, was selected by project member who literally lives among the elk and sees them on a regular basis.

The project members included many images of work and community life from working with cattle on local ranches to the annual Fourth of July races held just outside the Museum doors in Inverness. It is a look at how some of West Marin life has changed, such as milking technologies, while some remains very much the same, the life of a tule elk. “Now and Then” runs through July 31, 2019.

2019 Latino Photo Project

Gisela Alvarado
Beatriz Gomez
Agustina Martinez
Maricela Mora
Jessica Oliva
Ana Maria Ramirez
Rosa Rodriguez

haber sido debido a la tecnología de la época que requería que los sujetos se quedaran muy quietos; ¡Los gemelos López en la nueva imagen eligieron una mirada seria! Otro sujeto de la fotografía, el rebaño de alces tule dentro del parque nacional vecino, fue seleccionado por un miembro del proyecto que literalmente vive entre los alces y los ve de manera regular.

Los miembros del proyecto incluyeron muchas imágenes de la vida laboral y comunitaria, desde trabajar con ganado en ranchos locales hasta las carreras anuales del 4 de julio que se celebran en las afueras de las puertas del Museo en Inverness. Es una mirada a cómo ha cambiado algo de la vida de West Marin, como las tecnologías de ordeño, y otra parte sigue siendo muy parecida, la vida de un alce tule. “De Vez En Cuando” se extiende hasta el 31 de julio de 2019.

OSCAR and the CIVIL WAR

by Jack Mason

□“The President has called for more troops to fight our enemies, the rebels,” Emma Shafter Howard wrote in her journal on July 10, 1864.

But for Emma and most others in California at the time the Civil War seemed far away, and of no great personal concern. It's hard to believe there's a fire if you can't see the smoke.

Emma's journal exudes a delicious sense of security: “We are thinking of sending Shafter (her first-born, 17 months of age). He is a Union boy, as no one who sees him can doubt. He is waving the country's flag about the room and doing his best to repeat after his mother, ‘Three cheers for the Union!’ in a very high key.”

Her father, San Francisco lawyer and Point Reyes co-owner, Oscar Shafter, had left for the East on business (1861) while the smoke still hung over Fort Sumter. That his ship the Northern Star might run afoul of Confederate men-of-war doesn't faze him: “In view of the well-known speed of the Northern Star we have but little to fear.” (July 4, 1861, in a letter to someone identified merely as “H”).

On July 15, he confesses to the same “Dear H” he had been a little too nonchalant: “This morning we hear of the capture of 8 prizes by the privateer Sumter near Cuba. No doubt is entertained here (New York) that the main game she was hunting was the California steamer. We were fortunate in eluding her.”

In Washington, D. C., Oscar goes unconcernedly about City Water Company business: “There is a fierce riding to and fro in this metropolis (but) nobody is dreaming of any present harm at the hands of Beauregard . . .” (Letter to his wife, September 23, 1861).

Once back in San Francisco, it takes news of eastern cousins being thrown into battle to stir the family to any degree of alarm. To his sister Laurette in Kala-

mazoo, Oscar writes:

“I saw a statement in the papers that Hugh's boy (William R. Shafter, later the hero general of the war in Cuba) had been wounded in the Battle of Fair Oaks . . . Tell Hugh to make known to the young adjutant that his uncle felt an emotion of tribal pride when he heard of the peril and of the bravery with which he met it. God bless him and our country for which he is fighting!” (September 2, 1862).

(Laurette's sons William, John and Newton were all in the field by 1863) and “Gertrude's husband,” possibly a son-in-law, had been mortally wounded in battle.

Oscar had been an outspoken abolitionist prior to the war. (See “Life, Diary and Letters of Oscar Lovell Shafter,” page 18). “He did not merely express his sentiments upon this subject in words, but put them into deeds; the Shafter home in Wilmington (Vermont) being one of the regular stations on the Underground Railway.”

Now he views the way the war is being conducted with the same fierce idealism, even permitting himself a bit of cynical rhetoric over the way “the defenders of the Union are being scattered” under their poor generals: “We have been waiting for the seventh plague and it has come.” (September 9, 1862, in a letter to his father).

On the Fourth of July, 1863, Oscar, about to go on the state supreme court, tells his father: “People here are not deficient in attachment to the Union, but it is ‘attachment’ as distinguished from ‘devotion.’ They find their account (bankroll) in the Union and therefore adhere to it.” If these are his own sentiments, he doesn't say so.

Brother James was president of the state senate in 1862, and certainly not cool to the public weal. But first things first: in March of 1864, while Grant was mounting his assault on Rich-

mond, James was in a San Francisco courtroom doing his best to wrest Olema Valley from Rafael Garcia.

Back East the end nears. Grant advances on Richmond. A weary but heartened President runs for re-election and is swept back into office. On March 5, 1865, Emma writes:

“Abraham Lincoln, who, next to the people, is the preserver of the American Republic, was inaugurated today a second time as President of the United States. This is another great cause for rejoicing. We all love ‘Old Uncle Abe’ and have faith that he will bring us out of our troubles before long.”

On April 9 the great news came of Lee's surrender. Emma writes of “rejoicing over the glorious news . . . of the fall of Petersburg and Richmond. The service at our church was appropriate. The church was decorated with the flag, as was Mr. King's tombstone in the yard. The Rev. Thomas Starr King had been a personal friend and his recent death a great loss.

There was no way of anticipating what would happen now—or of being prepared for it: “Our President is dead! A sad reversal of all the joy and gladness,” a stunned Emma wrote on April 16. “The man to whom we all looked as the Nation's head; whom we all loved and honored as our good, wise and self-sacrificing friend, is dead!” He was assassinated night before last in the theater at Washington. The particulars are so horrible that I cannot write them down here. The terrible news came upon us like a thunderbolt. Flags which have been flying as signals of a nation's joy have suddenly been lowered at half mast and draped in black as symbols of a nation's woe.”

Next day, Emma's father wrote to sister Laurette: “The feeling is one of universal horror and grief.”

Still, horror and grief soon run their course; man is a bouyant creature. Twenty-four days after Lee's surrender, nineteen after the assassination, an excited Emma sailed from San Francisco Bay with her family, Vermont-bound. The Civil War is over and done with.

THE SHAFTERS AND THE CIVIL WAR

by Meg Linden

THE ARTICLE BY JACK MASON on the opposite page, published in 1979, covers only Oscar Shafter and the Civil War. However, there is more to it if we cover all the Shafter women and their men. The Shafter women and their men. The Shafter women, being of Yankee stock, all sided with the Union. Both Oscar and his father were abolitionists before the war and their homes in Vermont were stations on the Underground Railroad. Had Oscar and Sarah's son Hugh Neal lived instead of dying at age 6, he might have enlisted for the Civil War. He would have been young for it, but many boys under 18 did go to war. Oscar's plan when he went to San Francisco was to stay away a year or so and bring home a large amount of money to Vermont to continue his life there. One of the major reasons to bring his remaining family (both Hugh Neal and the third Alice Maud died when he was in California) to him rather than returning to them were these deaths.

The war certainly affected Oscar's older sister, Wealthy Lauretta Ransom, and her husband Roswell. They had moved to Galesburg, Michigan where they had 5 daughters and two sons. One of her daughters, Gertrude Eugenia married Isaac Thiers on 20 February, 1862. He went off to the Civil War and died in December of that same year. Gertrude became a nurse and went off to the war. She died in Nashville, Tennessee on December 28, 1865 while serving at the Federal Infirmary there. Their oldest son, James Newton, born on June 18, 1844 enlisted and became a First Lieutenant in the Michigan Cavalry Regiment. Later he served in the 17th Regiment of U.S. Colored Troops along with his Michigan cousins.

The second son, Hugh Morris, settled in Michigan and his home was also involved in the Underground Railroad. He and his wife Ann Eliza Sumner had several sons. William Rufus, born 16 October 1835, and named for his grandfather, served as a 1st Lieutenant in the Union Army's 7th Michigan Volunteer Infantry Regiment at the battles of Ball's Bluff and Fair Oaks, both in Virginia. He was wounded at the Battle of Fair Oaks and later received the Medal of Honor for heroism during the battle. On August 22, 1862 he was mustered out of



General William Rufus Shafter

the volunteer service but returned to the field as a Major in the 19th Michigan Volunteer Infantry Regiment. He was captured at the Battle of Thompson's Station and spent 3 months in a Confederate prison. In April 1864 after his release, he was appointed colonel of the 17th Regiment of U.S. Colored Troops and led the regiment at the Battle of Nashville. He asked his uncle James McMillan whether he should accept the appointment. His uncle reportedly replied "Your grandfather was an abolitionist and your father was also, when it was not a popular stance. You should take the appointment." By the end of the war, he had been promoted to Brevet Brigadier General of volunteers. He stayed in the regular army when the war ended. He became famous as a

General in the Spanish American war and his cousin Julia Shafter Hamilton recruited him to speak at one of the early 4th of July celebrations in Inverness. His twin brothers James Newton and John Nelson, born 7 July 1841, both went to war as well. James enlisted in the Michigan Infantry starting as a Sergeant Major and ending as a Captain. James had extensive experience also ending up as Captain in Company B of the 17th Regiment of U.S. Colored Troops led by his elder brother, and then as a Major in Company E of the same regiment. Their only daughter, Ann Eliza, married Job Henry Aldrich who also enlisted. He died as a Captain on 15 December, 1864 in the battle of Nashville. In the history of William Rufus's career there is a touching story of him finding the dead body of his brother-in-law.

James McMillan and Julia's son Payne was certainly old enough to serve but he was in California, and rather fragile. It probably never occurred to him to enlist. All the other children of this generation of the Shafter family were too young to join the war.

Mary Lovell Edminster's son-in-law, Henry Warren Paine Brainerd, had been born in China, ME on March 9, 1839. He enlisted on October 1, 1861 as a private in Company D, Massachusetts 31st Infantry Regiment. He started service in December 1861 and was soon promoted to a full Sergeant. He was mustered out on June 29, 1863 at New Orleans. His wife, Jessie May Edminster Brainerd claimed a pension after he died in 1915.

The Cow in the Crack, and Other 1906 Earthquake Stories

an excerpt from Dewey Livingston's upcoming book
on the history of Point Reyes and Tomales Bay

ON THE PAYNE SHAFTER RANCH at Olema, where the dairy was rented to a tenant, Henry and Romano Muscio got ready for the morning milking in the corral (cows were milked outside in fair weather). The ranch sat on top of the San Andreas Fault, and so the ground shook especially hard and cracks opened up in the surface along the fault from Bolinas Lagoon to Tomales Bay. Here, according to legend, a crack opened, lifted, and "swallowed" a cow. Not everyone believes this story, and much ink has been used to pooh-pooh it. There are first-hand accounts of the cow seen in the ground, but how it got there is the point of contention. Think what you will:

Eight-year-old Edward Gallagher saw the cow. He said that people came from all over to see it, whole families in wagons and buggies. He described the vertical offset of about two feet, because the corral was on a slope, and that the cow's back was a couple of feet below the surface. Bill Scilacci was thirteen when he saw it and claimed that the cow was still alive after three days. Olema School students Albert Flaherty and his brothers went to school that morning despite the shake, finding it "leaning northward quite a few degrees" and closed. The schoolhouse sat next to the bridge over to the Shafter corral. Their friends told them about the cow that morning, but the Flaherty boys headed home because of an edict from their father to never delay returning for chores and to milk their cows. "With orders and that milking job we did not cross the bridge to see the cow, we went the other way and pronto," he wrote. "We took the story home, however, and our parents got the same story from other adults."

Henry Schluckebier, a prominent Petaluma

merchant with a cabin in Bear Valley, investigated the cow tale and "vouches for the authenticity of the story," according to a contemporary article in the *Petaluma Argus*. "The cow was in the Shafter corral at the time of the temblor and the earth, apparently, opened under her feet pitching her head first into the crevice. When the shock was over only a very small portion of the cow was visible, the earth having closed in about her."

Walter Gamboni's family had a butcher shop in Olema. He wrote this recollection in a letter to the *Point Reyes Light* in 1967:

Shortly after the quake I went over to the Shafter ranch and saw a cow in the milking corral all buried except the rump. There were probably about 50 cows in the corral at the time of the earthquake waiting to be milked. The milkers were the late Henry and Romano Muscio, brothers of the late Dante Muscio of Pt. Reyes Sta. If the cow had died and was buried in the fault it was sure a QUICK JOB.

There were no signs of the cow being dragged or carried

to its grave. No signs of the earth being mechanically moved.

Dairymen do not bury their dead animals in their milking corral and do not leave them half covered. Those two milkers, born and raised on a dairy ranch, would never bury a cow in a milking corral.

Helen and Mary Shafter, daughters of the ranch owner, confirmed the story as well.

None other than prominent geologist G. K. Gilbert, of the U. S. Geological Survey, agreed, at least at first. "A cow here was swallowed by the crack," he wrote in his field notebook, "disappearing all but the tail—the testimony on this point is beyond question." Who provided him that information is not known and subject of much discussion among geologists. Gilbert also wrote, in a later report,



A dramatic image of the San Andreas Fault near the site of the legendary cow in Olema.

“As the fault trace in that neighborhood showed no cracks large enough to receive a cow, it would appear that there was a temporary parting of the walls.”

Not everyone agreed. H. H. Howard, whose family owned the adjacent Bear Valley ranch, claimed to overhear, as a boy, the following conversation between his father and Payne Shafter, paraphrased by Howard: “Payne, why on earth did you tell those reporters that your cow was swallowed up by the crack in the earth?” To which Payne replied... “Look, Pax, the cow had died and we had to bury her. That night along came the earthquake which opened up a big crack in the ground; we simply dragged the carcass over to the crack and tipped it in with the feet sticking out. Then along come those newspaper reporters and when they got the idea that the cow had fallen in, we weren’t about to spoil a good story. Why spoil it now?” So goes the cow story.

There are a number of holes in Howard’s story, including the feet sticking out (all other accounts had the tail); the “reporters” showing up, when in fact it was dozens of local citizens, with reporters later; and the idea that a responsible dairy man would bury a dead cow in a corral (there are dumps on every ranch specifically for that purpose).

Grove Karl Gilbert was among the distinguished geologists and astronomers appointed to the State Earthquake Investigation Commission formed in the days after the quake by Governor Pardee to study the earthquake’s physical effects and consequences in a scientific manner. Gilbert and his camera made about sixteen investigatory trips to west Marin in the year and a half following the earthquake, on occasion accompanied by his friend, the noted botanist Alice Eastwood. His first visit to Point Reyes Station and Inverness took place ten days after the temblor.

Gilbert found that the Point Reyes Station schoolhouse had shifted 29 inches and the hotel barn 27 inches, but both were standing. The railroad’s long and high stack of cordwood was “thrown over SW,” but two water tanks on high towers did not fall. On the way to Inverness he noted the extensive 20-foot offset of the Levee Road, another of the famous photographic images made at the time. From this point he could see a trace of the fault heading northwest into Tomales Bay.

Traveling towards Inverness, two water tanks had been thrown down from their frameworks along the road, and at Julia Shafter Hamilton’s ranch a house had moved nine feet; another on the bluff in Inverness moved eight and a half. He noted a strong “furrow” cutting across Second Valley that divided into a dozen in the bottom of the valley (where the Boy Scout Camp operated in the 1920s) “curling the turf in a way suggesting Basin Range structures.” A house was entirely on its side. Trees were down and landslides covered parts of the roadways; it took twenty days to repair the main road to Point Reyes (today’s Sir Francis Drake).

The Olema Valley held particular interest to the investigators, it being the physical line of the San Andreas Fault, which formed that geographical curiosity originally. The Bear Valley (“W”) Ranch at the north end of the valley suffered damage of great interest to the geologists. Gilbert followed the rift south from the bay, tracing it along the low hills north of the ranch. There he found that the prominent faulting had passed under the eastern edge of the great cow barn. The tenant at the time, W. D. Skinner, showed Gilbert how the path to the front step of the ranch house had shifted sixteen feet; the trees in front of the house were now in an entirely different position. (After hearing of this, Stanford University President David Starr Jordan commented in 1907, “If Mr. Skinner had chanced to look at the right instant, he would have seen the whole row of cypress trees file past his window to take their station in front of the dairy, taking the rose garden with them.” “Unfortunately for science,” wrote geologists N. Timothy Hall and David A. Hughes many years later, “Mr. Skinner was not looking.”

[Author’s note: those very trees were recently cut down, among the last living witnesses to the great 1906 earthquake.]

Dewey’s Book Update

For the past three years Dewey Livingston has been writing a two volume book to be published by the Jack Mason Museum. The book is behind schedule but on its way!

To make a tax-deductible contribution to this project, donations can be mailed to the museum at P.O. Box 94, Inverness, CA 94937. Please write your check to “Jack Mason Museum” with “Book fund” in the memo line. Thank you!

Under the Gaslight with Helen Jackson Shafter

by Carola Davis

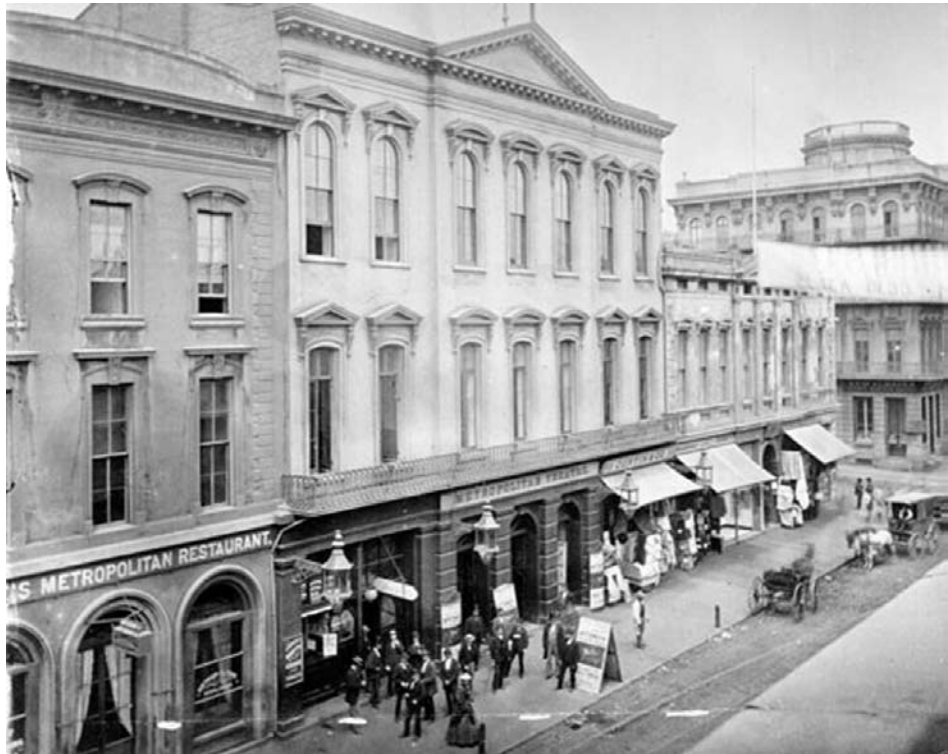
ON SATURDAY, January 11, 1868 an impressionable seventeen-year-old Helen Severence Jackson wrote in her diary,

“I went with Mother and cousins Sarah and Frank to the theater to see the grand play called *Under the Gaslight*. It was very fine. The scene of the railroad car was the most exciting. I liked the person who took the part of Peach Blossom the best. It was very ridiculous.”

Eight years later, Helen, a well-bred transplant from New York being schooled in San Francisco, married Payne Shafter. Payne was the son of James McMillan Shafter,

owner of vast expanses of land and a dairy empire in West Marin. Their country estate, The Oaks, was in Olema. However, Payne’s city life was headquartered in his father’s mansion in San Francisco at 951 Chestnut Street, a short walk from the city’s infamous Barbary Coast.

Helen saw Augustin Daly’s play, *Under the Gaslight* at The Metropolitan, one of the Barbary Coast’s main theaters, (playing nightly at 7:00 pm with galley seats at 25 cents and orchestra at one dollar). A nine-block area centered on a three-block stretch of Pacific Street, established during the gold rush, had been somewhat tamed from its rough and tumble criminal activities by the Vigilance Committee. Twenty years later, the heart of the Barbary Coast, Pacific Street, now Pacific Avenue, between Montgomery and Stockton Streets was still full of dance and concert halls, theaters, saloons, bars, jazz clubs, variety shows, and brothels. Respectable enough for the Jackson family who may have dined next door at the Met-



The white storied Metropolitan Theater in 1865 on Montgomery near Jackson where Helen saw Augustin Daly’s play Under the Gaslight.

ropolitan Restaurant after seeing the play. Surely, Helen would have detailed it in her diary, instead she noted, “After we went into an auction store and nearly bought it out.”

Under the Gaslight was a melodrama with all the extreme enactments of hopes and fears, underscored by music. Who can resist the plucky heroine, sterling hero and booing the unrepentant villain. Augustin Daly’s first play defined the genre that underscored societies thirst for emotional entertainment in the post-Civil War decade. Consider the plot as described by Oxford: The beautiful young Laura Courtland is looking forward to marriage with Captain Ray Trafford, but when he discovers that she was adopted when arrested as a child-pickpocket, he turns from her. In despair, she runs away from home and ends in court, where the villainous Byke claims to be her father. A decent one-armed ex-soldier Snorkey and a repentant Trafford intervene to prevent Byke abducting Laura to New Jersey. In the ensuing fight,

FRIDAY, JANUARY 10, 1868.

I went to school this morning early and had the pleasure of Willie Fletcher's company nearly all the way. In the evening, Willie and Florence came in to spend the evening. We played a game of authors and then we played a game of old maid. Charlie was old bachelor. Another time Thedy was old-maid. Willie was very attentive. We measured and he was two inches taller than I. He seemed very much pleased with a picture I showed him.

SATURDAY, JANUARY 11, 1868.

Oh! how glad I am when Saturday comes. I took my music lesson and bath and in the afternoon, I went with Mother, Cousin Sarah and Frank, to the theater to see the grand play called *Under the Gaslight*. It was very fine. The scene of the Railroad cars was the most exciting. I liked the person who took the part of Peach Blossom the best. It was very ridiculous. After we went into an auction store and nearly bought it out.

Byke throws Laura in the river. She swims to safety and returns to her adoptive home, where she selflessly urges Trafford to marry her cousin Pearl. When Snorkey tries to foil Byke's plan to burgle the Courtlands' home, Byke ties him to a railroad track in the path of an advancing train. Laura breaks out of the shed where Byke has trapped her and frees Snorkey in the nick of time. (This scene—the play's sensation scene—is the first instance of this device and Daly sought, unsuccessfully, to defend it by copyright.) She returns home and learns that

she and Pearl were exchanged as babies, and that Laura is the legitimate Courtland heir. She is now able to marry Trafford.

The newspaper *Alta California* posted a glowing review of the play Miss Jackson saw in January 1868, "...the best scenic drama which has yet been put upon the stage in this state." Helen's favorite, Peach Blossom, played by a Miss Young, "...a female New York rough, acted her part with usual fine effect." The play "filled the theater to overflowing...with a fashionable audience."

TIMELINES

ONE HUNDRED YEARS AGO – 1919

1919-33 – Hamlet was very active during prohibition. Jack Junta, who built many of the buildings in Hamlet, allegedly built a "cannery" out on Pierce Point where incoming boats would drop off whiskey. Frank Gee had a place in Sugar's Bend between Preston and Tom's Points, where the booze came in, to be driven south in limousines.

Jerry Adams (originally from Switzerland), Olema's unofficial "Mayor," died.

Al Bianchi and his wife Lydia Grandi started running the candy store in Inverness along with the Wickersheimers. (This was a two-story building on the lot now occupied by Vladimir's.)

The Inverness Waterworks raised its rates. They remained at this rate until 1950.

FIFTY YEARS AGO - 1969

Michael and Annabelle Gahagan (owners of the Point Reyes Light from 1970-75) bought Hog Island from Probate Court for \$55,000. It now had cypress and eucalyptus trees.

Gerald "Jerry" Bunce purchased "Clay's Farmhouse" restaurant in Olema, which he called "Jerry's Farmhouse" (now "Due West").

Inverness folks were up in arms against the idea of the Coast Guard building housing in Third Valley (opposite Seahaven). The Coast Guard switched their plans to Point Reyes Station.

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Inverness, CA 94937

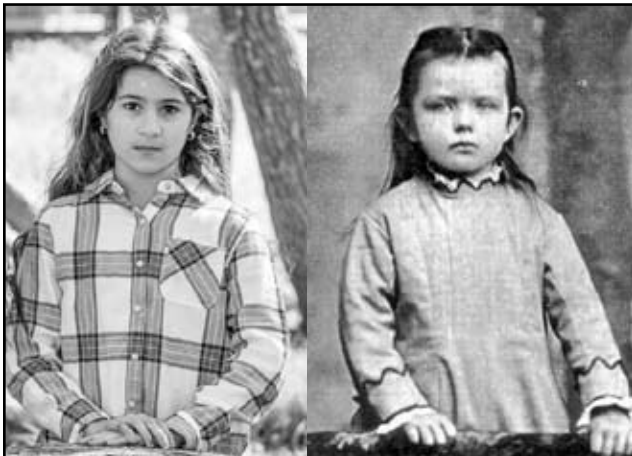
www.jackmasonmuseum.org

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Also see the Inverness Foundation's website, and be sure to join if you are not a member! The IF is the Jack Mason Museum's parent organization.
www.invernessassociation.org

The Museum has a new website:
www.jackmasonmuseum.org.
Check it out!



"Now and Then" "De vez en cuando"

**A New Exhibit open April 6
through July 31, 2019
during Inverness Library hours**

**Join us for an open house reception
on Tuesday, April 23 from 3-5 pm
and Fourth of July, 10-1 pm.**