

UNDER THE GABLES

Volume XXIII, Number 4

Fall/Winter 2019



An Incomplete History of Community Publishing at the Edge of the Earth

Exhibit on display November 10, 2019 – February 28, 2020

JACK MASON MUSEUM OF WEST MARIN HISTORY

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

NEW EXHIBIT AT THE JACK MASON MUSEUM
An Incomplete History of Community Publishing
at the Edge of the Earth

There will be an open house for this exhibit on Sunday afternoon, November 10, from 1–3pm.

There will also be a panel discussion on November 10, from 3-4pm. Moderated by Nicole Lavelle, the panel will convene Ben Livingston (*Inverness Almanac* / Mount Vision Press), Deadline Stu (*Bolinas Hearsay News*), Elizabeth Whitney (*Tomales Bay Times*, *Inverness Daily News*, *New Weather Observer*), and Michael Sykes (*Floating Island*.)

The exhibit dates are November 10, 2019–February 28, 2020.

The next exhibit, starting in March of 2020, will be about the historic W Ranch at Olema, also known as the Bear Valley Ranch and now the headquarters for Point Reyes National Seashore.

Point Reyes Station Historical Walking Tours

Special group tours available for 8 – 12 people.

Email info@jackmasonmuseum.org or leave message at 415-669-1099 to arrange a walk for your group.

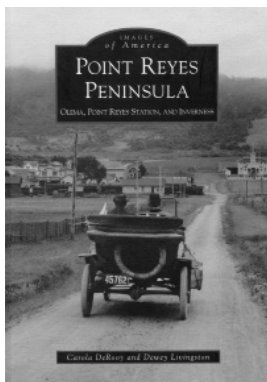
RESEARCH IN THE MUSEUM ARCHIVES

An appointment is needed to do research at the museum.

Please call 415-669-1099 to set up a visit.

IS YOUR MEMBERSHIP UP TO DATE?

If you are not sure whether your dues (museum dues are separate from Inverness Foundation dues) are up to date, please leave a message on the Archives phone number 415-669-1099. We will check and get back to you. 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. or by mailing your check to Box 94 Inverness, CA 94937.



“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:

Cover of *Outlaw Building News: Making a Place in the Country*. Spring 1972, Inverness. Learn more on page 6!

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An Incomplete History of Community Publishing at the Edge of the Earth

Nicole Lavelle

An Incomplete History of Community Publishing at the Edge of the Earth surveys the teeming lineage of hyper-local collective publishing endeavors in West Marin.

This collection presents a kaleidoscopic range of perspectives emblematic of the exact locale that is West Marin: a place, like many places, unlike any other place. These publications serve as the manifestation of community energy. They are documents of specific moments in time and place, spanning 1903 to today, and focusing on local audiences and issues in specific coastal villages as well as greater West Marin.

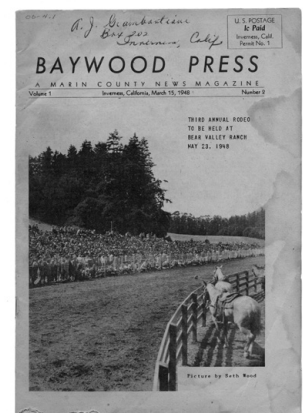
These publications served their purpose in their time, as paper stages upon which local public life played out. Today, they are connections to our shared past: pieces of evidence of West Marin's cultural lineage. Community publications from West Marin have influenced subsequent generations of residents, as well as helped to form a public narrative of this place digested by regional, national, and international visitors.

For the scope of this exhibit, I consider "community publishing" to be publication projects with a multitude of voices. Accessibility of language and appeal to a broad audience is another marker of the

publications included in this exhibit. For this reason you might miss some of your favorite poetry chapbooks or novels; though this place has hosted an abundance of brilliant poets and authors, we'll save those for the next investigation into publishing in West Marin. I've also left out many community newsletters published by institutions or organizations—they are important records, but I wanted to focus more on the grassroots, people-powered publications that emerged from groups of friends or neighbors.

Some, like the *Bolinas Hearsay News* and the *Point Reyes Light*, are alive and well after decades of operation.

First known as the *Baywood Press*, the *Point Reyes Light* began in 1948 and has changed hands a number of times, sometimes with great controversy, but for the most part has remained steady as West Marin's paper of record. Its local approach to reportage and advertising, as well as its relative lack of competitors, allows it to thrive as the area's single weekly. It has



Baywood Press, March 15, 1948. Courtesy Jack Mason Museum.

become known for quirky features like the poetic weekly Sheriff's calls and the annual Heavy Zucchini Contest. In 1979, under the leadership of publishers Cathy and Dave Mitchell, the *Light* was awarded a Pulitzer Prize for Meritorious Public Service for their muckraking coverage of the violent Synanon cult who had taken residence in Marshall. For a brief period between 2007 and 2015, the region had another weekly paper called the *West Marin Citizen*, started in response by citizens unhappy with the then-publisher's leadership of the *Light*. The *Citizen* covered local news and eventually turned towards features and reader-submitted content. In 2015 the *Light*, then owned by Marin Media Institute with Tess Elliott and David Briggs at the helm, purchased and absorbed the *Citizen*, and their ownership remains to this day. Many of the individuals who went on to staff other publications in West Marin worked for the *Light* at one time or another.

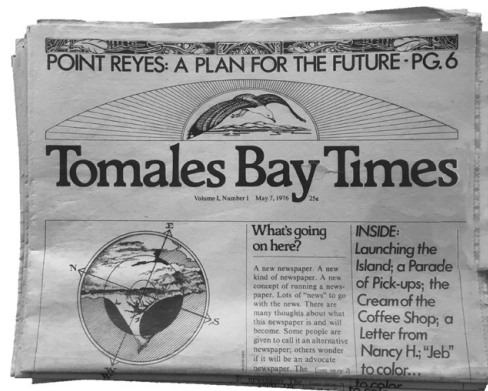


Bolinas Hearsay News masthead by Patte, date unknown. Courtesy Hearsay News.

The *Bolinas Hearsay News* is the second-longest continuously running publication in West Marin, and has been printed three times weekly since 1974. Founded by Michael Rafferty behind the town butcher counter, the *Hearsay* is hyper-focused on Bolinas, prioritizing submissions from local people on local topics. Its motto is "Everyone is a Reporter," and every Monday, Wednesday, and Friday, it is distributed to select businesses in downtown Bolinas.

Some, like the *Tomales Bay Times*, burned bright for a short time, forging forward in the moment, issue by issue, until their logical end.

The *Tomales Bay Times* began publishing in May 1976, and was published every other week, and lasted just a year; it had a short ride, but oh, what a ride it was. Like the *Citizen*, it was founded by a group of locals who were frustrated with the leadership and editorial vision at the Point Reyes Light. The *TBT's* first office was a borrowed room inside the Old Western Saloon, and eventually relocated to the Bank of America building on Highway One in Point Reyes Station. Elizabeth Whitney, previously assistant editor at the *Light*, was the coordinating editor. Other central staff members included Art Rogers, Howard Jacobsen, David Bunnett, and Wendy Friefeld. In many ways, the *Tomales Bay Times* embodied the enmeshment of cultures occurring in West Marin at the time. Young newcomers from San Francisco and elsewhere arrived with their radical politics and urban sensibilities, in often stark contrast to the working-class ranching community that was already here. The *TBT*, in its human-interest profiles and coverage of arts, politics, and culture, aimed to unravel assumptions and connect people. A notable issue was the coverage of Christo's *Running Fence*, a public artwork



Tomales Bay Times, May 7, 1976. Courtesy Jack Mason Museum.

that spanned pastureland in Sonoma and Marin counties. The issue sold out and was reprinted, and received national acclaim. It went out with a bang (huge party) in 1977, but returned ten and twenty years later for two anniversary issues.

Others, like *The Inverness Almanac*, were designed to be temporal, short-term experiments in community publishing which had a duration from the time of inception.

The Inverness Almanac published four issues spanning two years, the first in 2015 and the final in 2017. Full of photographs, illustrations, essays, poetry, and prose, each issue corresponded to seasons, and contained tide charts and planting times calibrated to this specific region. In this way it was deeply tied to place, perhaps more than a typical literary magazine. The publishing collective responsible for the *Almanac* eventually became known as Mount Vision Press, and though the *Almanac* has ended, they continue to publish other titles.

Some rose up as a response to a moment in earth time, like the *Inverness Daily News* and *The New Weather Observer* following the megastorm of 1982.

The Inverness Daily News published its first issue on January 6, just two days after the big storm of January 4. Inverness was struck with record rains, epic mudslides, and flooring that effectively rendered the village of Inverness an island. Founded and published by Elizabeth Whitney from her office above what was then Inverness Pizza Company, the paper ran for 18 consecutive days, and is widely believed to be the first and only time that any village in West Marin has had a daily paper. *The Inverness Daily News* documented the

tremendous outpouring of community cooperation, at the same time it facilitated much connection and support. In the paper, residents of Inverness's isolated neighborhoods, tucked into valleys and atop ridges, could learn the status of services, meals, supplies, utilities, and financial assistance offered by aid organizations and even neighbors. They even threw a de-stressing party at the Dance Palace a few weeks into recovery efforts.



Art from *Inverness Daily News* by David Bunnett, 1982. Courtesy Elizabeth Whitney.

The New Weather Observer also emerged from the 1982 storm, a few months later. Of the encompassing storm, editors Elizabeth Whitney and Susan Claire Peaslee wrote, "From that moment on, weather was the news and helping each other out was the only way that anything worked." *The New Weather Observer* was born from "the context of our insatiable appetite for weather news." The paper brought together meteorology, art,



The New Weather Observer, November 1, 1982. Courtesy Elizabeth Whitney.

reader-submitted weather observations. It mulled on forecasting, visions of our far and nebulous global future, from weather scientists and psychics alike. It ran sporadically for more than a year, through the fall of 1983.

Some publications focused their attention on philosophies around homesteading, building, and living in harmony with the earth, like titles from Shelter Publications and the *Outlaw Building News*.

We know Shelter Publications as Lloyd Kahn's homegrown publishing house and dispersed network of DIY builders inspired by global vernacular architecture and drawn together by a determination to build practically, affordably, and in harmony with the local ecology. But in the early days, simultaneously with publishing Shelter books through Random House to global audiences, Kahn was making smaller-distribution booklets and contributing his voice to other local publishing endeavors. *Pamphlet #1* and *Pamphlet #2* were early booklets that advocated for self-sufficiency in food production, argued specifically for Bolinas in its inevitable struggle against tourism: "If we don't become agricultural, they'll make us recreational." Shelter also produced a spring equinox edition of the Hearsay News in 1972,

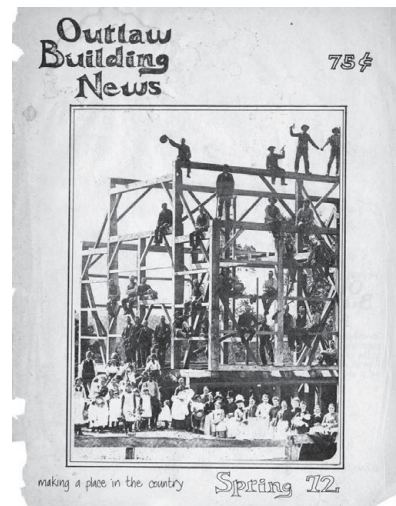
IT'S IN THE INTERESTS OF CITY POLITICIANS TO KEEP CITIES COOLED OUT, TO RELIEVE BUILT-UP URBANITE ANXIETIES BY SENDING THEM OUT TO THE COUNTRY IN CARS FOR THE WEEKEND. WALKS ALONG MARKED PATHS WITH PRINTED GUIDES, ADMINISTERED FROM WASHINGTON D.C., RANGERS IMPORTED FROM OTHER PLACES TO REGULATE LAND & ANIMALS THEY DON'T KNOW

IF WE DON'T BECOME AGRICULTURAL, THEY'LL MAKE US RECREATIONAL. WE HAVE TO BE OF SOME USE TO THE 2 MILLION PEOPLE OVER THE WATER. IF WE CAN BEGIN SENDING THEM FOOD, WE'LL BE IN A FAR BETTER POSITION TO TALK TO THEM AS WE'RE ATTACKED WITH MORE TOURISM.

Excerpted introductory text from *Pamphlet #1*.
Courtesy Bolinas Hearsay News archives.

ballooning it to newsprint tabloid size, its content echoing a similar grow-your-own mentality as *Pamphlet*. Kahn is also listed as a contributor to *Compost Files*, a staple-bound booklet released in the fall of 1982 by Turkey Buzzard Publications of Bolinas.

The *Outlaw Building News* was published in 1972 as an outgrowth of a Berkeley course taught by architects Jim Campe and Sim Van der Ryn. In the course, commonly known as "Making a Place in the Country," students researched, designed, and built a communal village of funky structures premised on ideals of ecological integrity. The resulting publication documented their process, complete with photographs by students, Campe, and Van der Ryn, and text that was poetic, philosophical, and instructional. It sold out immediately, but will be reprinted and re-released in 2020.



Outlaw Building News, 1972.
Courtesy Jim Campe Collection.

Some publications serve as windows into specific moments in the social and political history of West Marin's coastal villages.

The *Paper* was the earliest community newsletter during the golden era of back-to-the-land Bolinas, that time of countercultural

insurgence spurred by the influx of environmentalists following the 1971 oil spill, and punctuated with the changeover of the BCPUD and the establishment of the water moratorium. *The Paper* was there for all of it, as the paper of record for the fast-moving changes in Bolinas during its run in 1973 and 1974. Founded and edited by Nancy Blanchard (then Borgstrom) and Bill Beckman, *The Paper* published 18 issues every two or three weeks. The publication emerged from a fast-forming community of people in their twenties and thirties, many with young families. *The Paper* was just one manifestation of this groundswell of community that Blanchard had a hand in organizing, others which included a network of womens' groups and the establishment of a community bulletin board in downtown Bolinas. It piloted the inclusive ethos that the *Hearsay* eventually emerged to carry on; in its first issue, *The Paper* proclaimed, "We want *The Paper* to be a true community paper, not the ravings of a minority element. In this paper everyone can rave." Eventually Blanchard left the paper, and Beckman changed the name to *Baulines* and continued to release it sporadically.

PRINTED BY MICKEY CUMMINGS
MESA PRESS, BOLINAS CALIFORNIA

A common inscription on many Bolinas-based publications of the time, this one from Pamphlet.

Another manifestation of this outburst of civic collectivism was Mesa Press, a Multilith 1250 offset press that was purchased around 1970 by a group of locals. In a *Hearsay* article titled "A History of Printing in Bolinas" from 1974, an unknown author writes that a brainstorm of poets had wondered: "wouldn't it be far out to have a printing press in Bolinas where local printing could be done for the cost of time and materials? It sounded like a great idea to everyone." The

poets formed a committee and raised the money through bakesales, spaghetti feeds, "folk jamming sessions," a wine and cheese party, and an artists and poets fair. The press cost \$1400. Mickey Cummings became the printer, having learned to print in the army. *The Paper* was the first publication to be printed on the Mesa Press, but not the last. *Baulines*, *Shelter's Pamphlets*, the *Coastal Post*, the *Hearsay*, dozens of one-off or short-run independent publications, and perhaps most notable, a plethora of poetry chapbooks, reviews, and broadsides produced by the community of poets who had started the whole thing. Occasionally, to this day, some of the side-projects and community publications printed on the *Hearsay's* press are noted as "Printed by Mesa Press."

THE ROGIE

BREEZY NEWS OF INVERNESS

Published by the Amalgamated Society of the Knockers.

INVERNESS, JULY 4TH, 1903.

*Masthead of The Rogie, July 4, 1903.
Courtesy Jack Mason Museum.*

Further north on the pacific plate, more than half a century earlier, *The Rogie* offers us a glimpse into the world of summer people in Inverness at the turn of the twentieth century. A single issue was published on July 4, 1903 by an anonymous group of teenage girls who called themselves "The Amalgamated Society of the Knockers." *The Rogie* poked fun at the gossiping tendencies of "the fair sex of Inverness who number their years above forty," a self-referential jab as they too embodied the spirit of super-local hearsay and social "news" among the summering crowd, many from Berkeley.

Some publications, like *Estero*, sought to capture less of the news, and more of the poetics of the ecological essence of this place.

Estero emerged in summer 1992. A small, slim quarterly, it brought together poetry, essays, fiction, photography, and illustration. In its first issue, the editors write, “Our focus will be mainly the West Marin environment, its natural beauty, and all the creatures that inhabit it, its people and their pastimes, and its history.” S. Claire Peaslee wrote a regular column called “Coyote Scat,” and Dewey Livingston often contributed essays on local history. *Estero* was edited by Gay Schecter and printed in downtown Point Reyes Station at Point Reyes Printing, which Schecter owned with her husband Stuart. Michael Sykes was a founding editor, and co-edited Volume 1. He was also the typesetter, as Archetype West, the business he ran out of an office above the Old Western Saloon.

While many of these publications—quarterlies, weeklies, monthlies, and that one short-lived daily—thrived on their frequency (if not always on their consistency) of release, others unfolded slowly, assembling expansive collections of content.

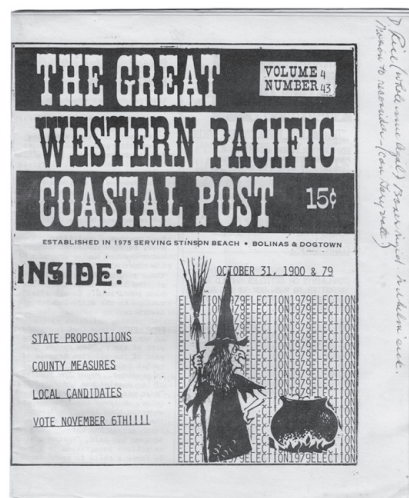


Floating Island started out thinking it was a quarterly, but quickly morphed into an annual. A literary magazine with a heavy focus on poetry and

photography, *Floating Island*, the magazine, was the start of Floating Island Press, a larger endeavor that to date has published more than 50 titles of poetry. Michael Sykes, editor and publisher, once owned the first bookstore in Point Reyes Station, Punta de los Reyes Books (though everyone just knew it as “the bookstore,” he said.) *Floating Island* published four issues, with each one expanding in scope: the first was mostly Bay Area contributors, the second expanded to

California, the third focused on the U.S., and the final one incorporated more international content. In 1995, Sykes moved to Cedarville, a small desert town in the northeast corner of California. He was drawn out of the Bay Area to a quieter, more sustainable place. He runs Floating Island Books, a used bookstore, in a brick building on Cedarville’s Main Street, which has become well-regarded as a regional treasure.

While most West Marin publications were generally inoffensive and shied away from controversy, there is one exception: *The Great Western Pacific Coastal Post*, which was unabashedly headstrong.



The Great Western Pacific Coastal Post, October 31, 1979. Courtesy Dewey Livingston.

Though the *Light* had its periods of controversy, *the Coastal Post* came to be known as unapologetically contentious, a platform for radical viewpoints and astute critique of mainstream politics and global social inequities. Begun in Bolinas in 1975, *the Coastal Post* was edited and published by Don Deane, who owned Smiley’s Saloon for many years and who some have called “the Mayor of Bolinas.” Deane started the paper as a small 15-cent weekly, and it eventually

came to be a tabloid-sized monthly, printed on newsprint, and distributed free all over Marin County. It was published on the internet starting in 1995. After a 35-year run, it shuttered in 2010 amidst a scandal; after publishing pro-Palestine sentiments, it was pegged by offended readers as anti-Zionist and lost most of its advertisers, never regaining financial solvency.

Most West Marin community publications rose from grassroots energy without the hassle of an institutional overlord. *Pacific Plate*, however, was the embodiment of a truly far out collaboration with county government and the public education system.

Pacific Plate was the resulting publication from a magazine class that was offered within the Faultline Institute, an adult education program held in Bolinas with institutional and financial support from Tamalpais High School and the state education board of California. The Faultline Institute made neighbors into teachers and students, subverting the paradigm of accreditation and academic hierarchy in favor of cooperative, collaborative community education. Beginning in 1976, *Pacific Plate* published just two issues: sprawling, enormous broadsheet-sized newspapers filled to the brim with contributions of many textures, flavors and persuasions. Its content was literary, opinionated, poetic, and sometimes downright psychedelic.

Pacific Plate was decidedly hyper-local, its first issue featuring this dreamy forecast that also explains its name: "In about 50 million years we can expect to find ourselves somewhere in the Gulf of Alaska. So ultimately the Bolinas dream of self-sufficiency will be achieved. We will live on

an island separated from North America, afar across the sea."

Though not a publication in its own right, Straight Talk Distributing was most certainly in the business of community publishing.

WHAT IF:

There were some way to increase the small number of people who read?

Although we live in a country where the literacy rate is very high (75%), only 20% of the population exercises that skill. Because of busy lives and technology people have gotten further and further from the sources of information and resources that can enrich our lives. There are many things for which we must depend on others simply because we do not have the information to do the job ourselves.

There was attractive and stimulating literature that could help people improve the quality of their lives?

Excerpt from Straight Talk Distributing promotional material, c. 1980. Courtesy Jack Mason Museum.

Counter to the inclination of many of West Marin's community publications to remain hyper-local, Straight Talk sought to find the best and brightest of radical publishing and spread it as far as possible. Begun in 1978 in Point Reyes Station by Robert Cooney, Sharon Mooney, and Kevin McVeigh, Straight Talk worked to distribute "public interest literature produced by small presses and independent publishers." They focused on non-book materials like pamphlets, booklets, kits, and other ephemeral and hard-to-distribute materials. Examples of top-selling titles of 1981 include: *Healing Yourself* and *The Power of the People: Active Nonviolence in the U.S.*, and focused on "information on hard-to-find topics — like men against sexism, the reality of work, hidden history, personal health and self-sufficiency."

Unable to secure financial stability, this radical distribution endeavor did not last much longer than 1981.

In each of these publications, paper, ink, and community energy came together to create powerful and persistent manifestations of place.

The conversation about place-based community publishing conjures for me an image of layered substrates, both literal and figurative. A substrate is defined as a substance or layer that underlies something, or on which some process occurs. In particular it refers to the surface or material on or from which an organism lives, grows, or obtains its nourishment.

I think first of the substrate of paper, ephemeral host to almost-living layers of inked ideas. I think of the substrate of landscape, the living host to an ecology of humans, plants, animals, wind, and water. And I think of community itself as a substrate, as the layer that underlies our

individual and collective lives, the thing that facilitates growth and nourishes us.

This exhibit is an investigation into the overlaps of those substrates—these papers, this landscape, and this community—in this special slice of earth we call home.

Community is necessarily emergent. It must rise up from human energy, and community publications are much the same. Every place needs its publications. I see local media as a bioindicator of a healthy ecosystem, as well as an critical contributor to its vigor. I believe that communities need publications. Communities need newspapers, magazines, mimeographed newsletters, literary compilations, and even contrarian rags full of rants and rumors. Communities need publications, as mirrors of themselves, spotlights on collective issues, and the stage upon which to wrestle with and uncover shared values. And, in this weird and wild world, we need publications as joyful evidence of that which is often so immaterial: the soft and powerful magic of community energy.

Thank you

Thank you to Elizabeth Whitney, Nancy Blanchard, Dewey Livingston, Lloyd Kahn, and Mount Vision Press for the loan of materials shown in this exhibit. Thank you Dewey for inviting me to make this exhibit in the first place!

Thank you Nancy Blanchard, Don Deane, Elizabeth Whitney, and Michael Sykes for taking the time to speak with me at length. Thank you to Michael Rafferty, Owen Gump, and Jim Campe. Thank you to the Jack Mason Museum for trusting me with a key to the archive and letting me dig around in the boxes. Thank you Hearsay News for trusting me with your archives. For every person who is recognized in this text for their contributions, I have likely left out a dozen more.

Thank you to all the people involved in producing these important cultural documents.

Nicole Lavelle is an artist and researcher who lives in an uninsulated 1918 redwood summer cabin in Lagunitas. She works as a graphic designer in a studio on the second floor of the old Olema post office, built in 1859, and she's on staff at the Bolinas Hearsay News. She wrote a book called PAPER ROAD about her family's history in Lagunitas and is currently working on a project called Seashore Reality, about finding a sense of place in the visual vernacular on the Northern California coast.

nicolelavelle.com, PO Box 73, Lagunitas CA 94938

Inverness native Michael Mery, a treasured community member and longtime active participant at the Jack Mason Museum of West Marin History, died in September. As the Inverness Foundation liaison to the Museum Committee, he delightfully enlightened committee members about Inverness history at every monthly meeting, and Michael's retirement left a hole in the museum group. In Michael's honor, museum curator Meg Linden wrote this short history of the Mery family in Inverness.

THE MERY FAMILY IN INVERNESS: THE EARLY YEARS

by Meg Linden

THE MERY FAMILY had ties to Inverness going back more than a century. Michael Laurence Mery married Miss Olivia Spain Wright at St. Mark's Church, Berkeley, on September 15, 1909. She was from San Francisco and after completing her education went to teach at the Chico State Teachers' College. The Wright family had property on Cameron Way in Inverness, built about 1900, and had been associated with Inverness as early as 1895. There are records in the Chico Record of Mrs. Mery and her two children—Michael Laurence Mery Jr., born January 28, 1910, and Lloyd Wright Mery, born August 12, 1912—going to Inverness for the summer starting in 1916 and various years

after that. The elder son married Megan Maud Rees, who was born in Glamorgan, Wales in 1915 and moved to Chico when she was a small child, in 1935. The second son, Lloyd, married Helen Claire Lander, probably in 1932 and had two sons, Gordon born October 24, 1933 and Douglas born October 20, 1936.

Michael L. Mery Sr. moved permanently from Chico to Inverness some time after 1935. He bought Attilio Martinelli's Inverness Store in 1936 or 1937. He and Olivia owned the store and both his sons and their wives helped run it. On November 1, 1937 his son, also Michael Laurence but known as "Larry," was appointed Postmaster to succeed Jennie Martinelli. Larry Mery served in that capacity aided by his wife Megan as clerk, starting in 1948, until she was appointed Postmas-



(Top) Woman on right is Olivia Wright Mery in front of Inverness Store, with Jean and Jack Mason. Bottom is a view of Mery's Inverness Store in the 1940s.

ter on July 18, 1967. She served until 1972.

Their son Michael Laurence Mery was born on October 8, 1938. Daughter Megan May was born five years later. When the Inverness Yacht Club was reorganized and started up again, Mery Sr. became an honorary member, while his son Lloyd wrote to Admiral Nimitz to invite him to become an honorary member and Commodore. The Admiral accepted.

The senior Merys sold the store to Robert Cannon and his wife about 1952. Mrs. Mery died on January 15, 1955. Her obituary mentions her civic involvement, in which she had been an active member of the Inverness Garden Club and of P.E.O., an organization formed

in 1869 to celebrate, educate, and motivate women. Both she and her husband were active members of St. Columba's church. Mr. Mery died November 2, 1969 and both were buried in Chico. Their son Lloyd Wright Mery and his two sons eventually moved from Inverness, after an active life here. He died on July 5, 1998 in Hemet, California.

Michael Mery Jr. never became Senior since he died two years before his father, on August 12, 1967. His wife, Megan outlived him by many years, to January 30, 1996. Of their children, Megan married Tom Ryan and lives in Brooklyn. Michael graduated from college and served in the Peace Corps, and did not return to Inverness until 1974. Of his contribution to the community between that year and his death earlier this year a whole book could be written.

RETURN SERVICE REQUESTED

Jack Mason Museum of West Marin History
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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

Follow the Jack Mason Museum at www.jackmasonmuseum.org and on Facebook!



New Weather Observer, May 17, 1982.
Courtesy Elizabeth Whitney.

An Incomplete History of Community Publishing at the Edge of the Earth

A New Exhibit open November 10 through February 28, 2020

during Inverness Library hours

Join us for an open house reception

on November 10, from 1-3 pm,

followed by a panel discussion from 3-4pm. See page 2 for details.