UNDER THE GABLES

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Voices of Tamal Liwa

Family Stories from the Descendants of Támal-Ko/Coast Miwok Ancestors

A new exhibit on display December 6, 2025 through February 2026

JACK MASON MUSEUM OF WEST MARIN HISTORY

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

NEW EXHIBIT:
Voices of Tamal Liwa

YOU'RE INVITED to Voices of Tamal Liwa, an immersive exhibition exploring Coast Miwok stories, family histories, sacred places, and contemporary Indigenous life across Tomales Bay, Marin, and Sonoma territories. Through historical and contemporary photos, digital storytelling, personal documentaries, audio recordings, and archival materials, this exhibit bridges past and present Coast Miwok voices. The Voices of Tamal Liwa exhibition is open for viewing at the museum to March.

PARTICIPANTS: Elissa Simons—Olamentko Band of the Coast Miwok Tribe, Councilwoman, Coast Miwok Tribal Council of Marin—a multi-talented independent artist who offers her production, videography and photography expertise for organizations such as the Museum of the American Indian and Huukuiko, Inc., a tribal organization formed by The Coast Miwok Tribal Council of Marin.

Joe Sanchez—Elder of the Coast Miwok Tribal Council of Marin and Hoipu, Rancho Nicasio—a lineal descendant of the Huukuiko Band of Coast Miwok of Marin County on his material side and the Dinè people on his paternal side. He makes regular presentations on Coast Miwok history to schools and community groups throughout the County.

Theresa Harlan—Jemez Pueblo and an enrolled member of Kewa Pueblo of New Mexico—Theresa is the daughter of her adopted parents Elizabeth Campigli Harlan (Támal-ko/Coast Miwok) and John Harlan (Euro-American). As an advocate for Indigenous ancestral lands and the Director of the Alliance for Felix Cove, she works to rematriate her mother's Felix family home at Point Reyes National Seashore. Theresa and her family are featured in the Emergence Magazine podcast, "Coming Home to the Cove: A Story of Family, Memory and Stolen Land." Published essays include, "A View of Our Home, Tomales Bay, Calif.: Portrait of a Coast Miwok Family, 1930-1945" in *Our People, Our Land, Our Images: Indigenous Photographers*, Heyday Books, 2006.

Do you have old pictures or documents to share with the Jack Mason Museum of West Marin History? All subjects and periods are welcome, especially those from the 1960s on. Your photos will be carefully preserved and you will receive nice sharp copies in exchange. As an alternative, we would be happy to scan your photos and return them safely.

RESEARCH IN THE MUSEUM ARCHIVES
Email research questions to research@jackmasonmuseum.org.

IS YOUR MEMBERSHIP UP TO DATE?
If you are not sure whether you are up to date, please leave a message on the Archives phone 415-669-1099. You can renew on our website or by mailing your check to Box 94 Inverness, CA 94937.

ON THE COVER:
Joe Sanchez, Elissa Simons and Theresa Harlan stand under an 1860 map of Tomales Bay showing Tamal-ko settlements on the east and west shores.

This edition of
Under the Gables
is edited by Lynn Axelrod and written by Theresa Harlan, Dewey Livingston, Carol Acquaviva and Meg Linden,
and designed
by Dewey Livingston.

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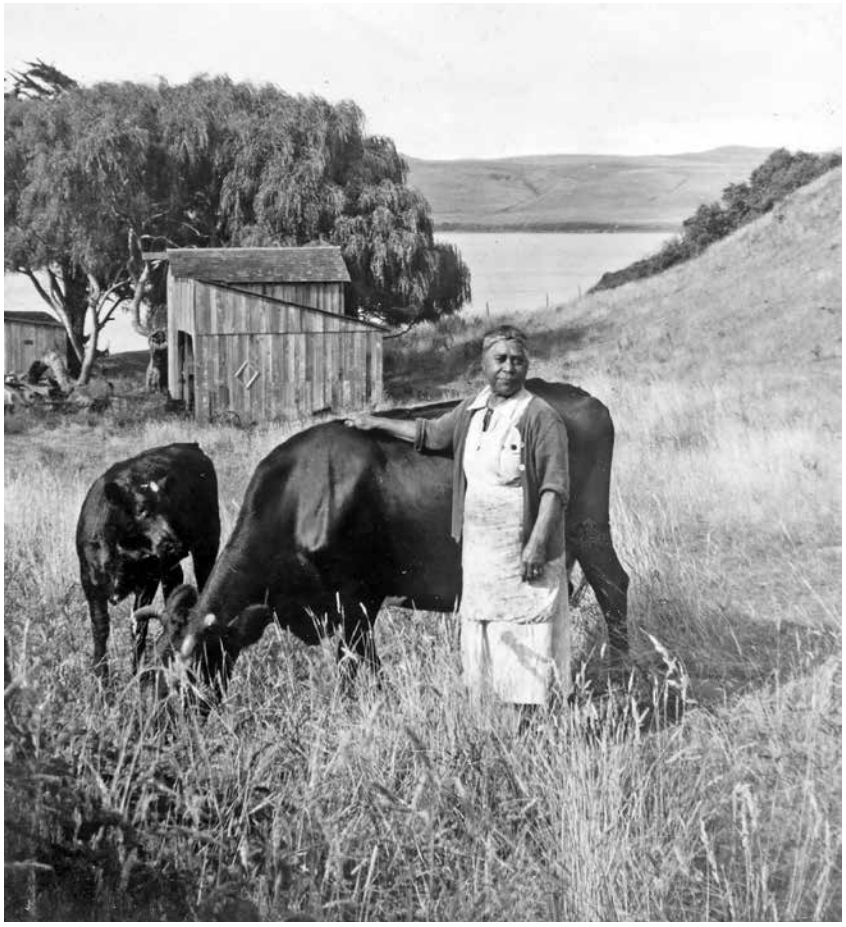
Voices of Tamal Liwa:

Family Stories from the Descendants of Támal-Ko/Coast Miwok Ancestors

Article by Theresa Harlan

"Voices of Tamal Liwa: Family Stories" is a multi-media storytelling project that centers Coast Miwok/Támal-ko (people of the coast) descendants, their family stories and ancestors, and relationship to Weya, the Támal-ko world. This exhibition will be at the Jack Mason Museum from December through February 2026. This project would not be possible without the descendants–daughters, sons, grandchildren, and great grandchildren–stepping forward to honor their ancestors. The ancestors, a people once considered extinct, are remembered by their descendants through stories, cultural ways, language, and song for future generations.



Bertha Felix posed with her cow at Felix Cove—commonly called Laird's Landing—around 1940. Bertha's oldest son Victor was evicted from their family home in the mid-1950s by the landowner of the adjacent dairy ranch. Felix family collection.

This project began when Theresa Harlan (founder/director Alliance for Felix Cove) took a story map class with The Story Center. She wanted to take this experience and create an opportunity for more Coast Miwok/Támal-ko family and community members to share the untold stories, the intimate stories from one generation to the next. The Story Center's process engages everyday people in sharing their own stories and building community through video production and documentation of lived experience.

Existing community relationships among Indigenous groups and allies was key to the successful completion of the project. For many years, Dewey Livingston, of the Jack Mason Museum, worked with the Coast Miwok Tribal Council of Marin and the Alliance for Felix Cove. Dewey provided archival news clippings and maps to the participants. Joe Sanchez and the Coast Miwok Tribal Council of Marin have a long partnership with Louis Knecht and Emily Wu from Dominican University of California. Both the Alliance and Coast Miwok Tribal Council of Marin have relationships with the exhibit venues, California Indian Museum and Cultural Center (Santa Rosa), the Dance Palace Community and Cultural Center (Point Reyes Station) and the Jack Mason Museum.

This storytelling project began with participants sharing memories and stories as a group. Story Center instructor Amy Hill taught the group how to use WeVideo to create videos that included family photographs and existing film. A lot of the crucial work was for each individual storyteller

to look through family photographs and talk to family members. Often threads of commonalities came through the sharing of story and family photographs within the group. The storytellers wrote and narrated the script for their stories. For some, digital storytelling was a new experience, and time was spent getting comfortable with the technology to digitize photographs and edit video.

The Alliance for Felix Cove commissioned Indigenous photographers Haley Rains (Muscogee Creek) and Roxanne Best (Confederated Tribes of Colville) to video and photograph storytellers Joe Sanchez, Elissa Simons, and Theresa Harlan on location at their home sites. Family stories of Dean Hoaglin and Sharon Wilson with family photographs were included during the building of the story map. Elissa Simons, videographer/filmmaker, created the ArcGIS StoryMap that is the home for all the stories. The Alliance plans to add more family stories to the story map in 2026.

Telling and sharing Támal-ko/Coast Miwok family stories is a gift, and an act of resistance and survival. For over 250 years white-dominant settler society, their institutions and laws attempted to outlaw and erase the existence of Indigenous peoples on this continent. California has one of the bloodiest histories of genocide, enslavement, and stolen lands. As California continues its reckoning to address the wrongs committed against Indigenous peoples of the state, telling the stories of the first land stewards of this place, Tamal Huye (Point Reyes Peninsula), is crucial. Our project aims to unearth and make visible the lives and vitality of Támal-ko/Coast Miwok people, past and present.

The storytelling experience was impacted by settler colonialism. The weight of violence and assimilationist religions and schools (day and residential) caused some of our ancestors to seek invisibility. This deeply influenced Támal-ko/Coast Miwok ancestors to hold their stories closely and only tell their stories to their most trusted circles and, for some, not even those closest to them would learn of an experience. It was essential to create a safe space of acceptance and support for storytelling. Telling one's story of Indigenous, Támal-ko/Coast Miwok lived experiences is an act of liberation and trust in the ancestors.

For Joe Sanchez, "Telling my story is important to understanding myself and how I relate to my people. Letting other family members know is very rewarding. It made me realize how important it was. It brings a stronger feeling that I am recorded on my land. We are of this land, most people can't say that. It's our heritage of over thousands of years. No one can tell me they lived here longer than my family. It's important for people to understand the land was unceded. It was taken in the wrong way. It changed the ancestors' life ways. They tended the land and thanked the creator. They created a place of abundance for people to know."

Agnes Blanche Deschler (Coast Miwok), August 16, 1905 - May 12, 1978

This picture is of my grandmother, Agnes Sciallo, when she was 19 years old in San Francisco. She became the beloved matriarch of the family. The Sciallo house in Marconi was where the family resided for decades, and where we celebrated family reunions. — Joe Sanchez

Katie (Frescia) and Angelo Smith
My Great-great-grandma Katie (Frescia) Smith was Coast Miwok and born in Marshall. Her husband was Angelo Smith, Bill's son, from Bodega Bay. They look so sweet in this photo together. — Elissa Simons

Elissa Simons shared, "I have a background in photography and film. It was cool to bridge my artistic skills to tell my own story. I'm used to telling others' stories. The first meeting, I was not expecting to be vulnerable. It was intimidating. It was positive and healing to own my connection to Marin. I included quiet visuals of the ocean. It's central to me to continue to sing our songs. To tell my own story is healing to me. It boosted my confidence. My own story is important to share, definitely meaningful for my family. I feel good about it."

For myself, Theresa Harlan, sharing our family's life experiences ensures their lives will not be forgotten because they were deeply rooted to a Támal-ko, or, as my family identified, a Tomales Bay Indian world. It means my mom mattered, and the ancestors remain present to nourish and guide us.

Our project provides access to the history and life stories of ancestors who gifted us with life, culture and story while their very own histories

(Continued on page 11)

Victor Sousa, (1902-1969)
Victor was born on the west side of Tamal Liwa. I love this photograph of him as his determination and fortitude are present in his stance, as the son of Bertha Felix and living in his ancestral homelands. In the 1950s he was evicted by K Ranch owners. Uncle Vic fought hard in the courts to keep the family home. As a boy he was the helper to his great aunt who was blind, until authorities took him away, sending him to a boys school. — Theresa Harlan

The Carrio Family of Marconi

by Dewey Livingston, from *Point Reyes and Tomales Bay: A History of the Land and Its People*

The Carrio family lived for generations at Fishermen's. Frank P. "Sam" Carrio was interviewed by the Jack Mason Museum's volunteer Connie Morse in 1995, and Beverly R. Ortiz wrote a remembrance of him after his death in 1998. Sam was born at Marconi, was of Spanish and Coast Miwok ancestry. Sam's mother was Belle Felix, of the Indigenous family on the west shore. She married Joe Carrio in 1912 when he was 22 and she 27. The couple had four children, "Sam," Otis, John, and Clara. As of 1920, Belle worked as a maid in a local home.

"My dad was Spanish and Indian, my mother was Indian and Filipino," Sam told Ms. Morse. "Try to figure that one out."

Sam's forebears included Maria Ygnacia Lopez de Carrillo, owner of the Rancho Cabeza de Santa Rosa land grant. Sam said the Mexican side of the family "disowned" their Indigenous relatives, who moved to Tomales Bay and changed the spelling of their name.

The Carrios and their neighbors worked all over: dairy labor, picking fruit at orchards outside of Marin, Works Progress Administration (WPA) work, fishing, clam digging, wood cutting on the Point Reyes side, and transporting visitors on boats. Many parents made wine, and some got involved in bootlegging. Sam's first job was picking fruit in Sonoma County, when he was six.

"[When we] turned 12, 13, and 14 we had to go to work cause we didn't have county aid, state aid or no help at all," said Sam, "and the government didn't recognize us as an Indian tribe so we didn't get any help from the government; we had to work like the white people." Joe Carrio joined onto the federal WPA program building roads. "They done that with pick and shovel and wheelbarrow," Sam said of his father's work.

Sam left school at fifteen to work on the McClure ranch at Point Reyes as a milker and laborer for $45 a month. "Back in them days we didn't have people down our neck all the time about being an Indian, and they took us on the ranches and treated us like they would their people," Sam said. "We ate in the same dining room, same food…we got treated good." On Sundays, he went home across the bay to visit family.

Food was not a problem, despite his family's poverty, Sam told Coast Miwok scholar Beverly Ortiz:

We weren't eating like rich people, but we ate what we liked. A lot of beans and tortillas and deer meat. Fish. Everything like that. And duck: mudhens and brants, brownheads and [mallards]…. [My father] hunted quail, and he hunted cottontail and jackrabbit. Now people won't eat that. But we lived on them…. We picked wild berries, blackberries and salmonberries and strawberries and huckleberry. And hazelnuts…. And everybody made a garden because that's how we ate.

Fishermen's, later named Marconi, south of Marshall.

Like in the summertime, [they] came up here [to Santa Rosa] to work in the prunes, hops, grapes, walnuts, and pears, and everybody would take fruit, and then they'd can them and take them home. So we always had fruit to eat in the wintertime.

He and a sibling or friend would row across the bay and hike a mile or so to gather abalone on the ocean side of Point Reyes. They'd pick wild strawberries on the beaches, and collect elderberries, which his mother dried and boiled for medicinal tea, a remedy for colds and fevers.

Closer to home, Sam and his brothers dug clams at low tide in the darkness before breakfast and school. Sometimes they brought back, in sacks, a hundred pounds that they would sell to local

stores for ten to fifteen cents a pound. The family ate perch, smelt, salmon, halibut, and sea bass. His father and fellow fishermen fished with seine nets 400 to 500 feet long.

Joe Carrio often rowed across the bay for food. "My dad was A-1 with a deer rifle and he didn't need but one bullet to kill a deer," said Sam.

"People would come from San Francisco… and they'd camp across the bay and stay there, and every once in a while my dad would get in his boat and he had the dog that would go up the hill and bring deer down to him."

Families gathered for All Soul's Day at the Mar-

Johnny Carrio worked on ranches all his life.

shall cemetery, where they placed candles on the graves. "We'd have to walk about a mile back over to our place there at Marconi Beach, and we'd look back and look at that," Sam recalled. "It was beautiful." He said that there was no time for dances: "Back in them days there wasn't much partying. Everybody worked. Everybody was poor."

During the Second World War, work was scarce, and most families left for Santa Rosa or other parts of California. Many men joined the military. Sam and his brother Otis did, but brother Johnny stayed home to work so that their widowed mother had support. After the war, Sam married Juanita Baca, who was also from Marconi. Sam returned to Marshall often to tend the cemetery.

Meanwhile, Johnny made a career of ranch work. "I wanted to be a cowboy," he said, referring to the work of gathering cows, breaking horses, fixing fence. "Outdoor work," he called it.

The Felix Family

from *Point Reyes and Tomales Bay...*

THE FELIX FAMILY, whose descendants remain tied to their home at Felix Cove despite its ownership by the National Park Service, had the longest tenure on the west side of Tomales Bay.

Joseph Felix, a son of Domingo and Euphrasia Felix as noted earlier, married a woman of Tamal-ko and Mexican descent named Pauline Valensuela. Joseph and Pauline's children included Bertha, Rosie, Pauline, Perfecta or "Perfy," Ben, and Celestina. Rosie married Mexican immigrant John Sanchez and moved across the bay, while Bertha and Perfy stayed on the west shore. Joseph drowned in the bay, but one of his sisters remained living with Perfy and her nephew, Victor Sousa, at Felix Cove.

In a span of fifteen years Perfy Felix married at least four times, and all of these unions produced children. Three of her daughter Virginia Morris's children were killed in a boating accident in the 1950s, as you have read.

Meanwhile, Bertha Felix had nine children by four or five husbands. Her first marriage, to Tomales rancher Thomas McMahon, ended in divorce after their son was born. Tom's family and friends had objected to the marriage, and he apparently took the child away from her. Bertha's second child, Victor Sousa—one of thousands of Indigenous children in the country forced to attend Indian schools—and her last, Elizabeth Campigli, figure prominently in the narrative to come thanks to a firsthand interview with Elizabeth in the last years of her life.

Elizabeth's father was local ranch hand Arnold "Camp" Campigli, a man born and raised on U Ranch and Bertha's fifth and last husband. Ostracized by his Swiss-American family for marrying an Indigenous woman, Camp had moved to Felix Cove. He built new barns and sheds, supplementing the existing houses on the beach, and worked as a laborer on the nearby Shafter ranches. For a time, he was the maintenance man for the O.L. Shafter Estate. Elizabeth was born in 1925; her parents rowed over to Marshall for the birth. "Over there where we lived, it was hard to get a doctor to come down…you didn't have no telephones," Elizabeth recalled in a 1996 interview.

It was an isolated life at the Felix Cove. "We did all our grocery shopping in Marshall," Elizabeth said. "We used to have to row across the bay to do that, to get our mail, and we used to have to go early in the morning before the wind came up. Sometimes, I'd make two or three trips across… good exercise!"

Elizabeth and her father collected lumber on the beaches, where it washed up after falling from the decks of passing ships. They hauled it to their cove to use for building. The Campigli family was self-sufficient, according to Elizabeth:

Arnold Campigli and Bertha Felix, with daughter Elizabeth in the boat in distance. Felix family collection.

We never went without food. Never, never. We all dug clams, [and] had a boat and go out to fish with a line. Every time we said we wanted some fish, we'd go out and fish smelt and perch. We had a cow and a pig. Then, we had chickens and ducks and rabbits. We made our own butter. And [my father] planted a great big garden. He borrowed a team of horses from Jimmy McClure, plowed that all up, and he planted beans and potatoes. My dad had a beautiful vegetable garden there: tomatoes, string beans, carrots, radishes, lettuce, a little corn. He had a nice garden. He was awfully good.

While the Campiglis never wanted for food, other conveniences and luxuries were few. "No electricity. No telephone. No nothing," Elizabeth recalled. "We had an old radio that ran on batteries, [and] we had a crank-up phonograph we used to play the old records on. That was our entertainment." The family also made music:

I used to play the accordion and the harmonica also. We all sang. When I was a little girl, I used to sing in the bar in Marshall and then I sang in the bar in Point Reyes. When Angie [Amanze Angeli] had the bar there in Point Reyes, I used to sing there. I wasn't very old, I tell you. I'd take my mother there, and my mother drank, and she'd go to the bar. And I'd have to go with her. And every time I'd go, they'd make me sing. All western songs, country western…that's why I'm a country western freak!

It was a free life on Tomales Bay at that time in the 1930s, Elizabeth described. "We had all the hills we wanted to climb, [and] we used to walk all over those hills when we were kids," she said. Social life among family was rich. Elizabeth had cousins in a nearby Sacramento Landing—her godfather, Emilio Pensotti, and his grandchildren—and an extended family in Marshall across the bay.

"When I was little, the tide would go out and that's when we used to walk around the beach and see my cousins and stuff in the other house where they lived," Elizabeth recounted. "A lot of times, I stayed too darn late, and then the tide would come in and I couldn't get home. I'd have to come back over the hill and hurry up and get home before dark."

Dairyman Ronald McClure, whose father employed Camp and loaned him equipment to tend to his land, remembered hearing music and festive sounds on the weekends from what he called "pow-wows." Until World War II, at least three of the nearby coves—Marshall Beach, Laird's Landing, and Sacramento Landing—were occupied by descendants of Domingo and Euphrasia Felix.

Bertha's family was friendly to most strangers and neighbors. "I remember we were fishing herring there, and they would always come down on the beach and ask if you wanted something to eat or have coffee or something like that," recalled east shore fisherman John Vilicich. "But [the coffee] was so damn, blooming strong that I never did have any. But my crew would go there!"

(Continued on page 10)

THE UNFORTUNATE DORRINGTON REPORT OF 1929

By Dewey Livingston

From *Point Reyes and Tomales Bay: A History of the Land and Its People* (2025)

In the late 1920s LaFayette A. Dorrington, who was the Superintendent of the Sacramento Agency of the Department of the Interior's Indian Field Service, was assigned by his superiors in Washington D.C. to assess the needs of homeless or landless Indigenous people in northern California and make recommendations for the expenditure of thousands of dollars appropriated by Congress to buy land for "Indian bands."

In his correspondence, it is apparent that Dorrington was not always doing his job. He was scolded repeatedly for not answering letters and requests for reports. His incompetence showed in his work for the Tamal-ko on Tomales Bay.

Writing in 1927 about the needs of the Tomales Bay families, Dorrington estimated the Indigenous population on Tomales Bay to be about 150. He had yet to visit the area but was of the opinion that "land will probably be required for their benefit." His superior, Commissioner E.B. Meritt replied, "Prompt efforts should be made to supply some of those bands with permanent home sites with the money now available...." Meritt added in a later letter, "The purpose is, if possible, to purchase small tracts suitable for home making so that the families of the wage earners will have a place to live without fear of being ejected as trespassers." He set a firm deadline for recommendations.

Dorrington dropped from sight. Finally, he wrote that he had been in an auto accident on the way to Tomales Bay and promised to complete the visit and report "at an early date...."

Meritt responded with a new deadline, writing angrily, "Valuable time has already been lost, and further delay is extremely undesirable." Months passed with no word from Dorrington. Finally, five months late, came Dorrington's report on the Coast Miwok of Tomales Bay, in a letter dated April 19, 1929, almost two years after its original deadline. He wrote:

This band is living on a beach south of Marshall, California, which is part of a privately owned land and used by the Indians for many years without objection to the various owners, nor are there any objections if they continue to live in the peaceful and appreciative manner of the past. The Whites of that community are friendly and apparently mingle with the Indians in perfect harmony. The Indian children attend Public School in the same status. This band of Indians find occupations throughout the year through fishing, plant digging, and as laborers on nearby ranches. They are all self-supporting, with the exceptions of the old and ageing, who are given some aid by the County. The fishing industry is quite extensive and is followed by both Indians and Whites, but mostly by Indians.

There is no necessity for the purchase of land by this band. They are quite happy and continue in their present status and there is no objection to their continued residence at their present site.

The children are welcome and attend the Marshall Public School. We pay a tuition of thirty cents per day per pupil. The average attendance for the quarter ending March 31st was twenty-three.

The surprisingly brief Dorrington report shows that he trusted whomever he talked to of the landowners—none documented, all unknown—that the Indigenous families would be secure as tenants for years to come. His evaluation didn't take into account any future changes in land ownership—hence landlords—or the sub-par conditions of the existing houses. One wonders if he visited the place at all. Also, a year after his recommendation, the railroad ended service and the highway was moved down to a widened grade along the shore, eventually eliminating the row of Indigenous peoples' houses across from the Miwok cemetery. That likely led to some Indigenous families leaving Tomales Bay.

In 1931, Dorrington's successor O.H. Lipps recommended that no more land be purchased, that instead there was a need to improve the conditions on existing rancherias elsewhere. The opportunity lost, the Tomales Bay families continued to live on the margins of the private lands, in houses on beaches and on the mudflats. In little over ten years, most left for other places. This was the beginning of the end on Tomales Bay.

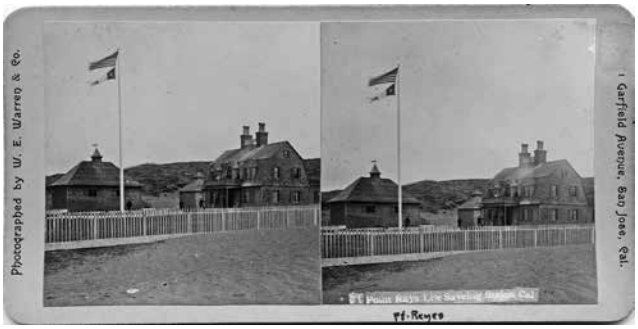
Elizabeth's mother, Bertha Felix Campigli, spoke only Spanish and English but retained her Tamalko heritage with healing practices. She made "wild tea" from local plants. "Every time I went home, I used to go pick it and make it," her daughter Elizabeth said. "I loved that kind of tea." She explained:

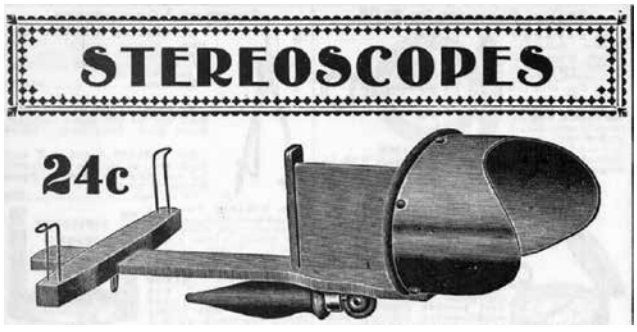
A lot of the little herbs, and stuff that used to grow around there and the gum tree leaves, my mother used to take whenever us kids got a real bad cold. She'd go pick off the leaves and make a tea out of that and make us drink that for a cough or bad cold. [She'd] take them and put them in the hot water and make a tea out of them. [She] boiled them, and we'd drink it hot. And then when we were young ladies and we had cramps, there was a little yellow button plant that grew out there, just out in the yard anyplace. She'd go pick that and make a tea out of that and make us drink that. It's a wonder we ain't dead from a lot of stuff she made us drink, but we're still here.

Despite the idyllic life at the cove, Elizabeth still experienced prejudice. "We got in a lot of fights for being Indians," she said of life at Pierce School. Other kids, whose parents were Irish tenant farmers, teased her, but not without consequences. "We almost killed [a classmate] one time, tore the shirt off his back," she said. *(Continued next page)*

Update from Archivist Consultant Carol Acquaviva

Our recent transition to an upgraded PastPerfect cataloging system has made the daily work at the Jack Mason Museum's archives even more exciting. The new ability to automatically and securely back up our data has provided the peace of mind to focus on cataloging the wonderful material donations that continue to enrich our collection. I've made significant progress with a backlog of new items, while accepting some new gems into the archives.





Among the items recently donated is a stereographic photograph of the Point Reyes Life-Saving Station. Stereographs are two nearly identical photos mounted side-by-side, and meant to be viewed through a stereoscope. Stereographs were popular from the mid-1800s to the early 1900s. Photographers captured two simultaneous exposures using a twin-lens camera, with the lenses spaced 2.5 inches apart, to match the distance between human eyes. This stereographic photo – mistakenly labeled as "Point Rays" – shows the station likely soon after its establishment in 1890. Much like the stereograph, the Life-Saving Station featured up-to-date technology in rescue apparatus to reach shipwreck victims. Located on the Great Beach at the northwest corner of the B Ranch, there are three buildings pictured here: the large, two-story keepers' quarters at right; an outbuilding behind this house; and the boathouse at left. The flagstaff shows both the nation's flag and a signal flag below it.

This photograph was generously donated to the Jack Mason Museum by Jeff Craemer.

The Jack Mason Museum's volunteers are the backbone of the archives. Barbara Shapiro has been diligently looking at each of our 100 archival boxes and creating a new label format that makes retrieving material much easier. Lynn Axelrod has spent countless hours pouring over the Point Reyes Light from the 1970s and creating a database of every photo that appeared, and comparing published and unpublished photographic negatives. Our newest volunteer, Andrea Freedman, has begun work on a biographical name index to our large collection of obituaries and feature articles. Thank you, Barbara, Lynn, and Andrea!

Elizabeth attended Tomales High School and Tamalpais High in Mill Valley before she married and moved to Napa, where she raised a family.

After Bertha's death in 1949, her husband Arnold and son Victor Sousa continued to live at Felix Cove. In 1954, nearby ranch owners and dairy operators James Lundgren and Sayles Turney, asked the men to leave, claiming legal ownership of land in the cove. Victor and Arnold refused, so the eviction order went to court. Victor twice appealed the eviction and tried to prove his family's residence on the 15 acres since the 1830s. "They're trying to take my land," he was quoted as saying. "It has always belonged to my family. My mother gave it to me." His court-appointed attorney William Weissich, argued on Victor's behalf and called an elderly Tamal-ko witness whose testimony was disallowed. Victor lost the case since there were no tax records to prove his family's long-time residency. After they were evicted, Arnold and Victor moved to Point Reyes Station.

Victor Sousa was the last known Tamal-ko person to live in his traditional home on the west shore of Tomales Bay.

Voices *from page 5*

were buried and their lives considered insignificant by the dominant society. Their descendants hold their stories with love and honor.

"Voices of Tamal Lima: Family Stories" was made possible with the support of project advisors Amy Hill (Story Center), Dewey Livingston (Jack Mason Museum), Joe Sanchez (Coast Miwok Tribal Council of Marin), Louis Knecht (Dominican University of California), and Theresa Harlan (Alliance for Felix Cove) and our support team of Emily Wu and Julia van der Ryn (Dominican University of California), Ámate Pérez and Victoria Grace Canby (Alliance for Felix Cove Strawberry Sisters Leadership Circle), and photographers/videographers Haley Rains and Roxanne Best. Funding for this project is from the California Humanities and individual donors.

The Voices of Tamal Liwa story map can be found at https://storymaps.arcgis.com/stories/b14a38ea653844afaf36b65c718b8436

MILESTONES

compiled by Meg Linden

1875 - 150 years ago

The new narrow-gauge North Pacific Coast Railroad opened in January 1875 with stops in West Marin throughout San Geronimo Valley, what is now Samuel P. Taylor Park, and on, following Lagunitas (or Papermill) Creek to Olema Station about 2 miles north of Olema itself. People originally complained because there was nothing there. Within a year the Burdell family built a hotel and a bar and eventually the town which grew up around the train stop was called Point Reyes Station. The railroad continued to Tomales and the next year went further up the coast to Duncans Mills and Cazadero.

1925 - 100 years ago

San Anselmo Herald July 1925 – A new larger telephone switchboard was installed in Inverness due to growth needs.

Novato Advance Oct 1925 – Julia Shafter to sell 18,000 acre parcel between Olema and Inverness to a Los Angeles real estate company for a "millionaire colony." Later article referred to this as 2,000 acre parcel of the Payne Shafter ranch and that sales had already started. The company would install streets and other improvements, and the surrounding land would be stocked with game and fish. (This development never happened).

1975 - 50 years ago

Jack and Jean Mason moved from the Hotel Inverness Annex, which they owned, to the Gables, which they also owned.

Al Irish purchased the Inverness Store and operated it with his wife until 2003 when he sold it to Raj Singh.

An informal hiking group called The Tuesday Irregulars was formed. It eventually broke into two hikes each Tuesday, one shorter and easier and the other longer and/or more challenging. The group took trail length measurements for the Park and occasionally does trail repairs.

Volunteers created a garden around the old Inverness Library.

Jack Mason's book *Earthquake Bay,* which had been serialized in the *Point Reyes Light* during 1973 and 1974, came out in hardcopy.

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Jack Mason Museum of West Marin History
P. O. Box 94
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www.jackmasonmuseum.org

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

Voices of Tamal Liwa

Family Stories from the Descendants of Támal-Ko/Coast Miwok Ancestors

A new exhibit on display through February 2026

The exhibit can be enjoyed during Inverness Library hours.