

Where Women Will Venture
Jess Simpson, Emma Wong, Isa Lewis

UW Thesis

May 20, 2021

Preface

The exhibit “Where Women Will Venture”, was designed for Muir Woods National Monument in Mill Valley, CA. This unit is part of the National Parks Service whose mission “preserves unimpaired the natural and cultural resources and values of the National Park System for the enjoyment, education, and inspiration of this and future generations.” More specifically, the mission of Golden Gate National Recreation Area, which Muir Woods National Monument geographically falls within is to “preserve and enhance the natural, historic and scenic resources of the lands north and south of the Golden Gate for the education, recreation and inspiration of people today and in the future. In the spirit of bringing national parks to the people, we reach out to a diverse urban community, promote the richness and breadth of the national park system to many who are experiencing a national park for the first time and foster broad-based public stewardship through various volunteer and partnership programs.” (*Management - Golden Gate National Recreation Area (U.S. National Park Service)*, n.d.)

The University of Washington exhibit development team is excited to share this product following an unprecedented time. The UW team consists of Jess Simpson, Emma Wong, and Isa Lewis.

I. Introduction and Logistics

This brief is divided up into sections that will walk through all exhibit elements needed for interpretation, fabrication, and supporting deliverables. This introduction will ground the reader in the general idea of the exhibit, goals, and why Muir Woods.

a. Title

The title “Where Women Will Venture” is inspired by Ynes Mexia’s response to those who thought women couldn’t travel alone. The original quote reads: "I don't think there is any place in the world where a woman can't venture."(Ynes Mexia (U.S. National Park Service), n.d.) The spirit behind this quote shows the vast capacity for action and sense of the outdoors held by these great women. We hope it stands as an example to all those who enter and explore Muir Woods.

b. Concept

How women’s art, activism, and science have shaped, impacted, recorded, and safeguarded Muir Woods’ site since time immemorial.

c. Justification

Muir Woods is the appropriate host site for *Where Women Will Venture* as they have been involved with the development since the start. This work will recognize the multifaceted history of Muir Woods and highlight the intersections of science and history on site. Muir Woods was already asking tough questions of themselves about their site's history. This exhibit takes advantage of the park’s self-critical lens and the visitor’s excitement for public history following the centennial of the 19th Amendment. Ideally, with the new social consciousness coming about post pandemic, the exhibit will impact a more open audience than ever before.

d. Target Audience

The target audience of this exhibit matches with the general population of Muir woods visitors. This includes: multigenerational family groups, and large tourist groups. This exhibit is by women, for women, and women

powered therefore: storyline focuses on women, girls, and those self-identifying as such within the aforementioned visitor groups. Repeat monument visitors will appreciate a new exhibit and design story. This exhibit will encourage guests to explore and reflect further upon the space they are in.

e. Exhibit Goals

1. Inspire visitors to explore community impact and conservation work in their everyday lives.
2. Expose new histories, ideas, and heroines on site at Muir Woods.
3. Amplify and validate women's voices in public exhibit spaces.

II. Content, Storyline, and Research

This section will discuss the storyline in varying levels of detail and in the process show historical research collected. The exhibit team recommends that this storyline be reviewed by cultural community members identifying as Coast Miwok or part of FIGR before fabricating or displaying the exhibit. For a deeper understanding of our research refer to the Storyline (p 6-34)

a. Storyline Summary

Huimen Coast Miwok women and communities are the original people of this area. Their connection to land and community helped resilient Coast Miwok women survive European colonization. More well-known Muir Woods women and women's clubs inherited this colonial history and responsibility to safeguard Muir Woods. They worked together to advocate for women's rights and conservation. Other communities of artists, activists, and nature lovers worked indirectly with Muir Woods. They leveraged seemingly more "socially acceptable" roles to better suit their goals. Absent from the forest today are Coast Miwok peoples and their allies. However, outside of Muir Woods, they still maintain cultural, historical, and ancestral ties in different forms of resistance. Muir Woods lady scientists more directly challenged traditional gender roles. Their advancement of non-Indigenous scientific knowledge of Muir Woods continues on with current women in the NPS.

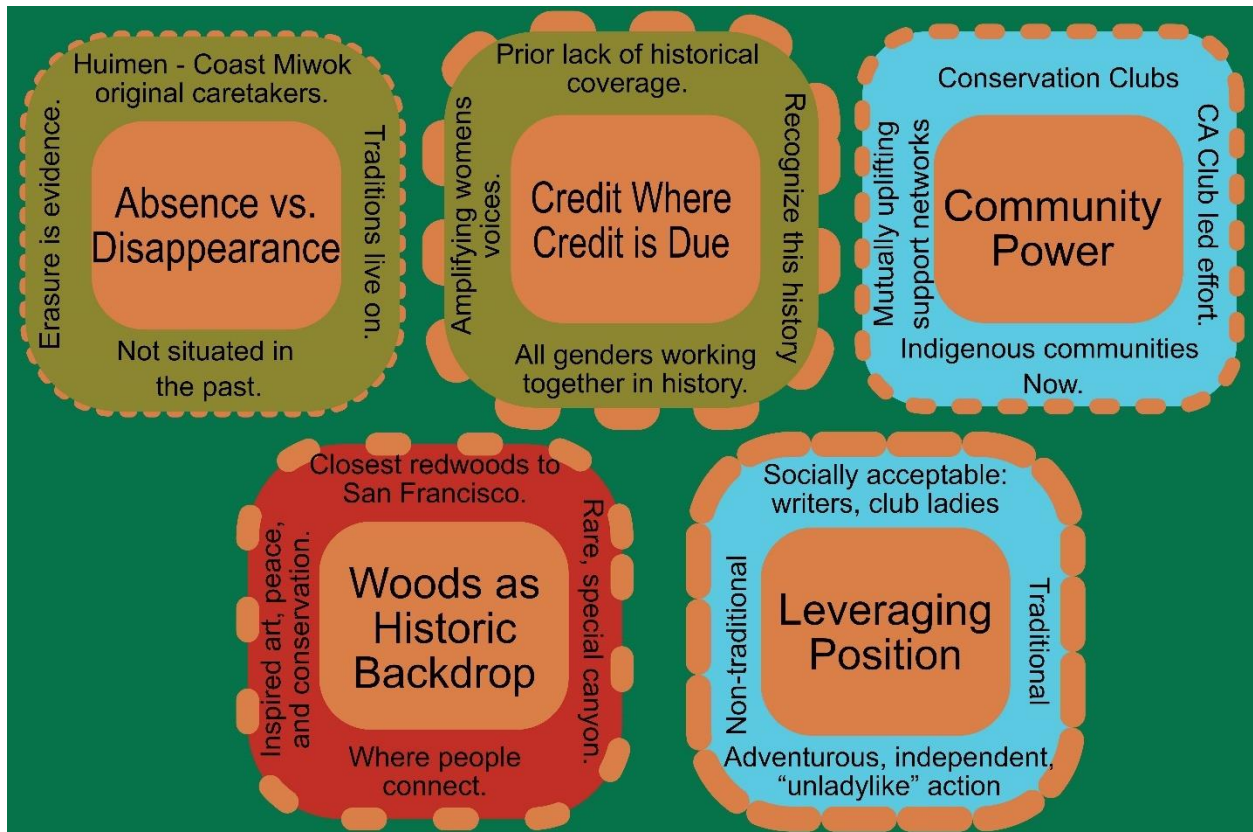
b. Thematic Concepts

How women's art, activism, and science have shaped, impacted, recorded, and safeguarded Muir Woods' site since time immemorial.

- Absence vs disappearance of communities

- Amplifying women & giving credit where credit is due
- Community power activated through conservation-based science groups, women’s clubs, camera club w/ men)
- How women leveraged their power in both traditional and non-traditional ways
- Muir Woods as the inspirational, historic backdrop for this work

c. Bubble Diagram



d. Storyline

Introduction

The narrative of this exhibit explains how women’s art, activism, and science have shaped, impacted, recorded, and safeguarded Muir Woods

National Monument. This exhibit focuses on the themes of how women have shaped the site, the domains in which they were active, and their future and continuing roles as caretakers, guardians, and explorers; the distinctions between absence and disappearance in relation to presence; and how women were not only uplifted by their male counterparts but by each other as well. Each section of the exhibit will showcase historical individuals and groups of women who have impacted the site in their many ways throughout time.

The exhibit team took a different approach to the timeline to challenge the dominant, linear, and patriarchal narrative of Muir Woods and other NPS sites. This “typical” narrative is a lasting result of the settler colonialism that has impacted this site’s history, those who lived here, and those who interacted with this space. In particular, the team has created two sections for Huimen Coast Miwok Muir Woods women. The "Indigenous Beginnings" section acknowledges these women and their communities as the original people of this site and establishes the foundation of this narrative for the women who follow. The "Indigenous Now" section recognizes that the Coast Miwok women and their peoples are still here, even if absent from Muir Woods, and situates their stories and work within the present. While the implications of both settler colonialism and a Eurocentric patriarchy remain deeply embedded in the current realities of this site and those connected to it, the exhibit team intends to offer this alternative narrative of Muir Woods and demonstrate the strength of the women of this site, both past and present.

Indigenous Beginnings

Since time immemorial the original caretakers of the lands now known as Muir Woods are the Huimen Coast Miwok. Long before the National Park Service and forestry practices were established, the Coast Miwok peoples used their knowledge of their land in daily life, travel, culture, and community building. The Coast Miwok people were connected to the land through practices of hunting, fishing, and gathering, ethnobotany and natural medicine-making, fire-based forest management, and the cultivation of basket and physical materials weaving culture (National Park Service, n.d.). The Huimen Coast Miwok likely burned the land in and surrounding Muir Woods every two or three decades to clear it for vegetation regrowth and the renewal of wildlife presence, such as that of deer (National Park Service, n.d.). Basketry wove Coast Miwok society together, existing both as an art form and a functional item to carry water, food, and other resources. Basketry culture was and continues to be practiced and maintained by Coast Miwok women. Similarly reflected in other Coast Miwok villages, the government of Petaluma village north of Muir Woods was fairly egalitarian; women were involved in important decision-making processes and power was divided between men and women leaders (Sarris, 2016a).

Yet, this deep and thriving history of the Coast Miwok is disrupted by the arrival and settlement of European colonizers in the late 1700s who displaced these women and their families from their homes, including the lands of Muir Woods. Spanish missions brought European diseases to the area, and between 1817-1840, the Coast Miwok population decreased by 90% (Federated Indians Graton Rancheria [FIGR], n.d.; Miliken, 2009).

Those remaining relocated to Spanish missions between 1783 and 1832, such as Mission San Francisco de Asisi (Mission Dolores), Mission San Rafael Archangel and Mission San Francisco Solano (FIGR, n.d.; Miliken, 2009). Although they were baptized, Coast Miwok lived at missions as sources of labor, often in inadequate conditions that resulted in high death tolls (Marcus, 2016). The mission system also eliminated Indigenous cultures as native peoples like the Coast Miwok were forced to adopt, emulate, and assimilate the imposed worldview and social behaviors of white settler colonizers (Colley, 1970). Even after missions were secularized by the Mexican government in the mid-1830s, many Indigenous peoples of California remained in servitude to Mexican land grant owners (Federated Indians Graton Rancheria, n.d.).

There are a few stories of resilience from this dark period of Muir Woods and Californian history that center around Coast Miwok women.

Sotoatijeium, or Juana, as she was baptized, was an Olompali Coast Miwok and the third wife of Chief Marin of the Huimen Coast Miwok (Goerke, 2007). Chief Marin, or Huicmuse as he was named before he was baptized as Marino (Goerke, 2007), is after whom Marin County and the Marin headlands are named. Both he and Juana served as godparents to newly baptized Indigenous peoples at Mission Dolores, a role that indicated their status in the mission system's hierarchy as recognized and influential leaders of the Indigenous community established there (Goerke, 2007).

Maria Antonia Ynita and her sister Maria Maxima were the last fully Huimen Coast Miwok women (Miwok Archeological Preserve of Marin [MAPOM], 2004). They were the daughters of Camillo Ynita, who was the first and only Coast Miwok man to receive a land grant (MAPOM, 2004). Maria

Ynita's husband, Joseph Knox, helped protect his father-in-law's land grant after California became a state (MAPOM, 2004). Tsupu of the Petaluma Coast Miwok was another significant woman in Coast Miwok history. Captured by Mexican soldiers and displaced from her village, Petaluma, and community (Sarris, 2016a), Tsupu navigated an increasingly colonized and hostile world by creatively leveraging her identity as an Indigenous woman to ensure both her and her family's survival. She was the mistress of American captain Stephen Smith, which provided her with a position and a last name that protected her children and husband, Comtechal (Sarris, 2016a). Tsupu also ensured the safety of other Indigenous servants who were part of Captain Smith's household (Sarris, 2016a). She maintained the basket weaving and acorn harvesting practices of Petaluma village and the Lekatuit nation by passing on these traditions to her descendants, of whom more than five hundred today can trace their ancestry back to Tsupu (Sarris, 2016a). While she is not the only woman from whom many Coast Miwok individuals and those of the Federated Indians Graton Rancheria (FIGR) trace their lineage, Tsupu remains an important figure in Coast Miwok history both before, during, and after the colonization of California. The stories of these courageous and resilient women reveal how the lands upon which they unfolded, including those of MuiWo, remain forever transformed into sites of colonial violence, loss, brokenness, and unresolved generational trauma.

The Story You Know

It is this stolen land and colonialist legacy that is passed down through immigrant groups before subsequently being inherited by more well-known Muir Woods women. Here is where we enter the typical Muir Woods

narrative you know with a twist...this time we're spotlighting the women who were involved!

Women's Clubs: California Club Efforts

The best avenue for women to use their agency in the early 20th century was through their collective voices! By networking between women's clubs, they built their own grassroots movements and a platform upon which they acted to protect Muir Woods and the redwoods for future generations of visitors to appreciate and experience. Politics, among many other social domains at this time, were incredibly gendered and racially exclusive. Progressive Era women were often those responsible for the civic action and public policy changes resulting from their leadership and organization of political campaigns (Binkley, 2005). The first movement of people to try to save Muir Woods was a group of wealthy white women with the California Club. Laura Lyon White helped found the California Club in 1897 (Binkley, 2005). Soon after its inception in 1904, the California Club started getting active about "Forestry". This section of the club "sought to unite some twenty-five men's and women's groups to protect a stand of coastal redwoods from logging in Marin county" (Binkley, 2005).

Work and Legacy of Women's Clubs

These women were prominent and (in some ways) the "loudest" available voices of the work being done for both conservation and women's rights, leading to so much information and documentation about them. What agency women lacked on their own, whether as the result of race, social, economic, gender biases, and expected societal roles, they could typically account for together through their community networks; money, marriage,

social status were highly regarded during this time. A common theme of women getting the work done in the early 20th century was through networking and siding with the group with the most perceived power to give their cause the best chance possible. In many states, including California, women were fighting for the environment even before they had the right to vote.

Race & Women's Conservation Movements

The aforementioned clubs, while initially established for anyone interested in natural preservation, still held exclusionary ideals close to their organizational models. Women's clubs were not only formed by and intended for wealthy white women. Black women established their own organizations, such as the National Association of Colored Women (NACW), which was "the largest federation of local black women's clubs" (Lange, 2015). However, while Beverly W. Jones (1982) states that the NACW and the GFWC functioned similarly, she also writes:

Both organizations provided social services to the community and worked for the betterment of the situation of women, but the black group also worked specifically for the betterment of the members of their race. White women generally had no need to vindicate their dignity in the midst of flagrant attacks [...] that they were wanton, immoral, and socially inferior. White women did not have the severe problems of racial discrimination that compounded the plight of black women in employment and education. Black women even encountered discrimination from white women in the GFWC. (p. 23)

As Jones (1982) demonstrates, the identity of black women during this time period was one shaped by intersecting forms of oppression because of Jim Crow legislation, segregation within cities, and a patriarchal society. At this time, the efforts of black women's clubs were more directed towards the environmental health and needs of their communities rather than overall environmental preservation. Wouldn't you also be more focused on racial violence, illness, and disenfranchisement in your community instead of redwood trees to which you did not have access?

Their contributions to the women's suffrage movements are often overlooked in favor of centering more visible white women, many of whom were part of clubs, conventions, and suffrage parades that excluded black women (Lange, 2015). While all women were forced to keep to their lane during this time, black women not only had to navigate sexism but also bridge the gap of privilege that scaffolded these other groups. Black women fighting for their rights were forced even further into intersecting gender and racial stereotypes. These women often had to emulate their white counterparts and avoid expressing themselves as extremely radical feminists. Ultimately, these black women were not allowed into the clubs until later. However, this section reveals that white women were not the only advocates for the environmentalism movement, and that women of different races tackled this issue in accordance to both the privileges and limitations that their individual identities offered.

It is important to note all of the work black women's clubs achieved for their communities even with the challenge of multiple societal disadvantages. Although more research is needed to paint a better and more complete picture of their activities, it is clear that black women's clubs had to

prioritize issues besides conservation related to race, class, and economic security in addition to gender, many of which white middle-class and elite female members of more well-known organizations did not also encounter.

Muir Woods Women

Laura Lyon White

Laura Lyon White once said, "...but the big trees- if they go- may never be reproduced on earth. How can we secure these groves for perpetuity? This is the question tormenting my soul" (Binkley, 2005).

Laura Lyon White began her life displaying what people then deemed as "unladylike behavior" – an adventurous and resourceful settler child of the Midwest, she was accustomed to her freedom (Binkley, 2005). After her education and marriage, she began her new life in a California Gold Rush mining camp where she suffered the deaths of two of her children. The traumatic deaths of her children may have led Laura to associate environmental conditions with underlying health problems (Binkley, 2005). Thankfully, their time in the camp set Lovell White up for success at San Francisco's Savings Union Bank. Moving in 1864, she knew that with their newfound position of power in the San Francisco area, she could make a difference.

Many women were pushing for the right to vote on the heels of Colorado's 1893 recent ratification and by 1896, Laura was working as a women's suffrage leader in the area. This is a critical point in history where the women's suffrage and conservation movements overlapped. When this

early attempt at suffrage failed, Laura Lyon White instead turned her focus to forest conservation and other civic beautification projects.

While her approach may have seemingly reinforced gender roles of the time, she used men's stereotypical ideas of women to her advantage to put into action projects where and when she could. Knowing that the battle for women's rights may have to wait for another day, she regrouped around a cause she thought would have more traction: forestry. In 1898, the California Club began actively organizing and collaborating around forestry efforts.

White was no stranger to environmental causes, and one of her early efforts was bringing widespread awareness to the potential harm coming to Yosemite's Calaveras big trees - and, surprisingly, she got more momentum for a cause that even John Muir couldn't inspire faith in back in 1877 (Binkley, 2005). Conservation forestry through the California Club wasn't her only access to this kind of work. She was a part of several other outdoors-oriented clubs, including The Sempervirens Club. While she had a devotion to forestry and wild outdoor spaces, she also saw the necessity of urban green spaces and her efforts of public beautification extended to outdoor art (Binkley, 2005).

When the community women of Mill Valley became worried about the canyon, they sought out White, who spent her summers in the area offering her help. One of her biggest acts of dedication to conservation was extending her power as a woman, activist, and conservationist when the fate of Redwood Canyon lay in the hands of her husband, Lovell White, a prominent banker. He was stuck between a rock and a hard place as his bank held the mortgage to the same land and trees that his wife was

fighting to save (Binkley, 2005). Lovell also desperately wanted an heir, and after losing two children to scarlet fever, Laura was unsure if she ever wanted to conceive again. However, because of her steadfast dedication to conservation, they reached an espousal accord where Laura would bear the heir to their family if Lovell supported her personal activism projects, such as the protection of Redwood Canyon. Although new to the scene, they made a good pair as he focused on money while she kept people and nature in mind.

Despite her lifelong devotion to the creation of supportive women's clubs and civic engagement through action, White would soon enter into a dispute with national women's groups over their decisions about admittance into the national conference.

As noted by on-site research done by Kayla Solsbak, there were local, state, and national women's clubs and groups of clubs that acted as a support network for suffrage and other activism. At the turn of the century, the statewide California Federation of Women's Clubs (CFWC) made the decision to admit black women's groups to the state network. The California Club, and each individual club under the CFWC, was responsible for its own vote on the matter when it came to membership. The California Club's members wanted women of color to join. However, legacy-building and future leaders such as Laura Lyon White were not on the right side of history. Feeling as though she couldn't appropriately lobby for these women's groups' inclusion moving forward, she left both the California Club that she founded AND the CFWC. The inclusion of colored women's groups ultimately led Laura Lyon White to forsake the very clubs and progress she had built. It didn't matter that these groups held similar

causes close to their hearts, such as illness due to poor environmental health conditions. She herself had surpassed this issue with the privilege of living in San Francisco and should have been more empathetic towards these women based on her own experiences of losing children in the mining camp. Instead, Laura Lyon White went on to work with other conservation groups away from the women's club sphere to continue her environmental projects.

The Kents

Elizabeth Thatcher Kent and William Kent left Illinois after the Great Chicago Fire and wanted to continue their political career in California (Nash, 1967). He wanted to make an entrance on the political scene, hoping that it would help him secure a Congressional seat where he would go on to be a vocal proponent of anti-Asian, exclusionary immigration policies.

Elizabeth and William Kent lived near Mt. Tamalpais where they were involved in the railways and enjoyed an outdoorsy lifestyle in the locality. As a result, Laura White's husband Lovell White invited William Kent to the bank to discuss the fate of the land. As they would both be listed on the deed to Redwood Canyon as legal co-owners, the Kents decided "If [they] lost all the money, [they] have and saved those trees it would be worthwhile, wouldn't it?" (Nash, 1967). Elizabeth Thatcher Kent was active in the local women's clubs and helped see the larger value of this area as a park and the scientific understanding needed to support that effort. As a family in the area, they recognized the necessity of formal preservation of the backcountry if any was going to be left (Nash, 1967).

Muir Woods was in a predicament as the timber industry was eager to harvest its old growth forests. By 1849, the Gold Rush's need for materials led to increased logging in the state, and widespread clearcutting was seen in favor of industry and growth. By the 1850s, most of the coastal redwoods and old growth forests in the area were gone. In 1890, locals, women's groups, and outdoors enthusiasts became worried as expansion encroached on Redwood Canyon. In 1904, a lumber company offered to buy the canyon, also inciting the combined interest of 25 men's and women's groups to protect the canyon. The property of Muir Woods was mortgaged by the San Francisco Savings Union, where Lovell White worked. As the property was already foreclosed upon multiple times and parceled off to dairy farmers, the need to save the canyon for its watershed motivated William Kent to meet with Lovell White at the bank and discuss a land deal (Binkley, 2005). Lovell ended up offering the canyon for below market price for timber there and ultimately the price was lowered more than half of the sale price (Binkley, 2005), enough so that stakeholders, watersheds, and wives would be kept happy. In 1905, the Kent family purchased the land from the San Francisco Savings Union, ultimately making Elizabeth Thatcher Kent the first woman with her name on a land deed in the county (MM). Unfortunately, this deed did not hold the water rights, and by 1907, Redwood Canyon was threatened yet again when the North Coast Water Company proposed a reservoir. Many were in favor of the additional water resource close to San Francisco following the earthquake and subsequent fires of 1906. In an effort to protect the land further, the Kent family donated 295 of the original 600 purchased acres to the federal government. This is a historically unprecedented action for park

establishment. Muir Woods was declared a national monument on January 9, 1908, via the Antiquities Act of 1906.

This act of conservation in the name of both preservation and profit made Kent famous, got him an honorary Sierra Club membership, and paved his way to the congressional stage (Nash, 1967). Ultimately, this was a victory he owed to everyone who did the work and didn't just swoop in with a paycheck. Kent offered that the park be named after John Muir, a family friend of Elizabeth Thatcher Kent's and an influential voice in the conservation and creation of National Parks at the time. By 1910, William and Elizabeth had moved to DC for their congressional duty. Once the family moved to Washington DC for William Kent's congressional term, Elizabeth became involved in women's suffrage (Nash, 1967).

Little did the Kents know that Muir would end up their enemy after William Kent supported the Hetch Hetchy flooding northwest of Yosemite National Park. He ultimately pushed what would have happened to Redwood Canyon elsewhere, and this environmental issue split many conservationists and preservationists.

Without the legacy of women's clubs, collaborative conservation efforts, and financial contributions of the Kents and the Whites, Muir Woods would not exist. Despite the early history of Muir Woods, these women were active in both conservation and the women's suffrage movements, using what power and interpersonal connections they had to preserve the land for the future. It is important to note that while these key players were pro-conservation, they also prioritized their own political interests, financial echelons, and race above others. These people all had the determination to work, sacrifice, and save the trees, but unfortunately, it was sometimes

at the expense of other people. Many people in this story with racist views practiced exclusionary activism, including Teddy Roosevelt, William Kent, John Muir, and Laura Lyon White. It is important to remember that humans are multifaceted, and can do both good and bad things: suffragettes, conservationists, politicians, and racists alike.

Outside NPS, Outdoor Beauty

What began as Laura Lyon White's Mill Valley Outdoor Art Club was eventually folded into the progressive idealism of the California Club in 1907. This group focused on the inherent art within nature, its benefits for people, and city beautification projects. These projects included the "artistic development of parks, gardens, streets, and of all objects which go to the construction and embellishments of cities and towns...In line with White's interest in trees however, the league also stepped beyond the urban boundary by promoting the creation of natural parks and forest reserves" (Binkley, 2005).

Once the space was safe from logging, the area faced an entirely different problem at the turn of the century: modern civilization encroaching in other ways on these groves. The California Club "fought every improvement, even streetlights, to keep Mill Valley the way it was" (Binkley, 2005). Unfortunately, opening the monument led to heavy tourism and high environmental impact in the area. On the other hand, Muir Woods has historically had a high impact on anyone who comes through, environmentally and artistically. Their connection was fostered through

conservation of this space and has produced artistic interpretations of its impact on these women times over.

Throughout the history of this place these strong redwood groves have inspired not only entire movements of activism but also entire bodies of artwork. Once protection of the park was established, opportunities opened up for people within the park boundaries, including Muir Woods women who were not experienced outdoors goers or associated with the NPS. Instead, they used their own personal connections to communicate the special nature of this place. For these other, less well-known Muir Woods women who may not have had opportunities to create a platform for their work, they used their individual voices to connect to Muir Woods by leveraging the power of more socially acceptable spaces.

Art inspired by the groves has been prominent throughout history and captured in the creative works of many women grounded in Muir Woods, Mount Tamalpais, and the surrounding lands. Much has been written about the redwood trees, and poems have since sprouted amongst the groves. Two contemporary women who carried on this legacy were Mary Elizabeth Webber Balazs and June Beisch. Born in Ohio in 1939, Balazs was a writer, poet, academic, and educator with numerous publications and awards in poetry and literature (Europa Publications, 2004). In her poems written about Muir Woods, Balazs draws inspiration from the “Redwood Creek Nature Trail Guide to Muir Woods” and includes an excerpt from the guide as a preface for each poem (Balazs, 1981a; Balazs, 1981b). She

explores the human perception of time and life through the connection visitors form with the redwood trees of Muir Woods, whether it be one of silent awe and admiration or a comparison between similarities and differences (Balazs, 1981a; Balazs, 1981b). Beisch similarly uses redwoods in her poem included in the *Harvard Review* 30, “In Muir Woods” (Beisch, 2006). A poet after traveling down many career paths as a model, actress, journalist, and teacher (Marquard, 2010), Beisch explores the passage of time and concepts of memory and death through her imagery and personification of the redwood trees in Muir Woods (Beisch, 2006). Like the creative artists gone before them, whether they were of paint or words, neither poet was the first to wander Muir Woods, nor the last.

The arts were not the only form of creative expression resulting from sources of inspiration that women found in Muir Woods. Elana Rozenman is the founder and executive director of Trust-Emun, an organization that has brought together women of different faiths to foster relationships and trust in working for peace in the Middle East and Israel (United Religions Initiative [URI], n.d.; Marshall, 2010). Her interfaith work of community-building among women continued further when she co-founded Women's Interfaith Network of the URI (WIN-URI) in 2006, through which she has hosted Women's Walks for Peace at sites all over the globe (URI, n.d.; Marshall, 2010).

One such site was Muir Woods where Rozenman and WIN-URI held annual, meditative walks through the redwood forest. Park Ranger Mia Monroe (personal communication, May 15, 2021) says that in 2003, Wendy Johnson, who lives in the Redwood Creek Watershed and serves as a

priest at the Green Gulch Zen Center, reached out to Muir Woods to ask if they would be willing to let Rozenman host a peace walk. During this peace walk and subsequent ones, Rozenman incorporated the practice of Buddhist monk Thich Nhat Hanh “of walking slowly and meditatively with each foot intentionally connecting with the Earth” while also bringing together women of different faiths (Monroe, personal communication, May 15, 2021). Park Ranger Monore highlights how a visitor’s journey through Muir Woods parallels a “classic ‘pilgrim’ or meditation experience” in that a visitor enters by one route and returns by another (personal communication, May 15, 2021). With women of different religions and backgrounds participating in the peace walks, Muir Woods served as the backdrop of Rozenman’s work to encourage unity between these women through the commonality of their deep faith and desire for peace, shared together along this journey under the redwood canopy (Rozenman, 2010; United Religions Initiative, 2017).

This site is also historically famous as a gathering place for peace. Rozenman and her companions walked in the footsteps of delegates from the United Nations Conference on International Organization held in San Francisco in 1945. These delegates paused the conference that would establish much of the framework for the United Nations to hold a memorial service in Muir Woods’ Cathedral Grove for the late President Franklin D. Roosevelt (National Park Service, n.d.). Although Park Ranger Monroe (personal communication, May 15, 2021) states that Rozenman’s last peace walk in Muir Woods occurred in 2018, she is hopeful that Rozenman will return to continue them. Similar to the women’s clubs of the early twentieth century, Rozenman’s organizations are examples of how women

have worked together to establish their own communities of support for one another that are grounded within Muir Woods.

The Muir Woods women who indirectly worked in this space also found allies and community with men. One prominent example of this was the California Camera Club. An alternative to women's clubs and the NPS, the California Camera Club was a community of men and women photographers, both amateurs and professionals, located in San Francisco. Carolin Görgen (2018), whose dissertation explores the club's activities, writes that the California Camera Club was most active from 1890 to 1915. With increased accessibility to and mobility of the camera, paired with a growing community of photographers in San Francisco, the California Camera Club was the largest club in the U.S. with 425 members in 1900 before its demise in the 1930s (Görgen, 2018). Membership was offered to women, who could also become associates as wives of members active in the California Camera Club, and Görgen (2018) states:

By 1892, the CCC had some 400 members, 250 of whom were subscribers, that is, attendants of monthly lectures rather than active practitioners. However, more than one hundred of these subscribers were female. Among the 163 active and associate members, 23 were women, and male members expressed the explicit wish to have a female representative on the board (which did not happen). These numbers would also be advertised in brochures distributed at monthly lectures, inciting women to join (fig. 3.1). The Club's female membership accounted for some 14%, which represents almost the double of the total estimate of women's participation in American camera clubs at the time. (p. 123)

The majority of members were also young and white, with enough time and money to travel together to different shooting locations. Such sites included Muir Woods, Mount Tamalpais, Mill Valley, Yosemite Valley and Yosemite National Park, and other areas in and around the Bay Area and throughout California (Görge, 2020; Stalker, 2001). Capturing their experiences together in the great outdoors through the practice of photography, the California Camera Club were also invested in conservation efforts, and even collaborated with the Sierra Club (Görge, 2018). The sequoia was a recurring image in the California Camera Club's photography and promotional material as well as more generally in Californian photography, standing as a symbol of regional yet ancient history and of a national future full of endurance and prosperity (Görge, 2018).

However, the club's use of the redwood tree as a symbol of growing local identity and national relevance was also indicative of a larger narrative being crafted here, in part by the California Camera Club. In photographing scenes of the Californian great outdoors in addition to Spanish missions, Indigenous reservations in Arizona, and San Francisco's Chinatown, Görge (2018, 2019) argues that the club presented a romanticized history of settler colonialism in California and the West. She writes that their photographs cultivated a distinct Californian culture rooted in the presence of missions and immigrants and the disappearance of Indigenous peoples in these "empty" landscapes (Görge, 2018, 2019). Their work fed into a larger national narrative of U.S. settlement, expansion, and empire-building in the West that rested on the club's popularization of California as an appealing destination with a distinct regional identity, regardless of how this

perception was achieved through the othering of Chinese immigrants and situating of Indigenous peoples as those of the past who were now content with their lives on reservations (Görger, 2018, 2019).

These Muir Woods women found opportunities to further express their voices and redefine what it meant to be a woman within more socially acceptable roles. By taking ownership of such roles, they exercised their agency in different yet no less powerful and effective ways than those who worked directly in Muir Woods and with the NPS. They also heavily shaped the public's perception of Muir Woods through their involvement in art, writing, interfaith communities, and photography, which profoundly impacted those who engaged with their work and were the subjects of it.

Indigenous Now

Similarly, and by necessity for their continued survival, Coast Miwok women and their communities also cultivated their agency outside of Muir Woods. Although they were forcefully removed from their ancestral homes, as is the case with many other Indigenous peoples today and the result of colonial perceptions influenced by the work of those like the California Camera Club, the absence of the Coast Miwok from Muir Woods is not indicative of their present communities' physical and cultural well-being. Although the impacts of colonialism are undeniably interwoven in the larger Coast Miwok story, they have also maintained connections to their cultural heritages and peoples' histories that keep it alive and vibrant to this day.

The Coast Miwok specifically preserve and nurture their practices and knowledge systems through basket weaving. Lucy Telles, also known as Pa-ma-has, was one such basket weaver who learned the craft from her mother (Yosemite National Park, n.d.). Of Coast Miwok and Paiute descent, Telles was renowned for her innovative and intricate designs. She won several Yosemite Indian Field Days basket competitions and demonstrated basket weaving to visitors at Yosemite National Park (Yosemite National Park, n.d.). Telles passed her knowledge of basket weaving on to her granddaughter-in-law, Julia Parker, who herself is famous for her woven baskets (Spark, 2004), which combine Pomo, Miwok, and Paiute styles (Yosemite National Park, n.d.). Following in Telles' footsteps, Parker worked as a cultural demonstrator at the Yosemite Museum and taught workshops in basket weaving as her way of preserving and sharing cultural knowledge of the Coast Miwok before retiring in 2015 (Yosemite National Park, n.d.). Her daughter, Lucy Parker, continues the family legacy as another basket weaving demonstrator at Yosemite National Park (Tang, 2019). Other Coast Miwok basket weavers include sisters Leanna and Louisa Tom (Yosemite National Park, n.d.) as well as mother and daughter duo, Dorothy Stanley and Jennifer Bates (Miwok 2 | American Indian Film Gallery, 1976), the latter of whom was also a mentee of Parker (Alliance for California Traditional Arts, n.d.). Many of these spotlighted Coast Miwok basket weavers, in addition to others of different Northern California Indigenous peoples, were active at Yosemite throughout the 20th century and remain so today. Yosemite National Park had a greater focus on connecting with these basket weavers as well as more readily available resources to collaborate with them in preserving their distinct cultures, art, and practices. Muir Woods, on the other hand,

focused more on the work of the Civilian Conservation Corps during this time around natural resource management and establishing visitor facilities (National Park Service, n.d.).

Coast Miwok culture and knowledge was also preserved in the less tangible, yet equally powerful, form of oral storytelling. This storytelling and cultural praxis has been historically conducted by “Grandmothers” both due to the traditional role of Elders performing intellectual child rearing and also the matrilineal nature of many contemporary Coast Miwoks’ heritage. A descendant of Juana and Chief Marin (Goerke, 2007), Maria Copas Frias was raised in the Huimen culture and dialect of Miwok (Kelley, 1991). She learned the stories and songs of Coast Miwok lore, many of which depict mythic relationships between animist characters, from her grandmother, Maria Nicolasa (Kelley, 1991). Ethnographer Dr. Isabel Kelley (1991) documented Frias’ oral history alongside the stories of Tom Smith, who was one of Tsupu’s sons and a member of the Bodega Miwok Smith family (Sarris, 2016a).

The Smiths are direct descendants of Tsupu, and many women and men from this family still carry forth the legacy of their foremother in their current activism and work of preserving Coast Miwok traditions, crafts, and history. Sarah Smith-Ballard, who was “one of the last fluent Coast Miwok speakers” (FIGR, n.d.), worked with linguist Catherine Callaghan to preserve the Bodega Miwok language in their published Bodega Miwok Dictionary (Ortiz, 2020). Smith-Ballard’s granddaughter, Carolyn Dale Peri

McNulty, continued her work with the creation of TAMAL MACHCHAWKO: Normalized Coast Miwok Dictionary (Ortiz, 2020). Both linguistic resources are used by the Federated Indians Graton Rancheria (FIGR) in their efforts to preserve Coast Miwok languages. Geraldine Lucille “June” Dollar and Rosalie Smith are activists, and Kathleen Rose Smith has done work as a cultural demonstrator, cultural interpreter, author and instructor on Indigenous foods, and archeological technician alongside her niece, Cynthia “Cyndee” Smith (Ortiz, 2020). She and McNulty have served as members of the FIGR’s Tribal Lands Committee (Ortiz, 2020).

The Coast Miwok women maintain and continue to develop their community through leaders, scholars, and community allies. Alongside the Smith Family, Lucina Vidaur shines brightly as a Coast Miwok community leader, advocate, and activist. Her work focuses on the visibility of Coast Miwok history in Marin county, from which this history has been violently erased. She is an active member of the Miwok Archeological Preserve of Marin and runs the Coast Miwok of Marin page where she shares resources and conducts discourse about various local Indigenous issues (Marin Coast Miwok Monument Project, n.d.).

Prominent Tamalko Scholar, Diveena S. Marcus has done invaluable scholarly work to highlight the ongoing culture-making, grounded in her experience as a Coast Miwok woman. Using ethno-autobiographical accounts and her own experience, Marcus (2016) weaves a framework for living and actively practicing Indigenous cultural and ethical consciousness

in her dissertation “Hiya 'Aa Ma Pichas 'Ope Ma Hammako He Ma Pap'oyyisko (Let Us Understand Again Our Grandmothers and Our Grandfathers): Map of the Elders: Cultivating Indigenous North Central California Consciousness”. Another scholar cum advocate is Coast Miwok/Jenner Pomo Food Sovereignty leader Jacquelyn Ross, who focuses her work on the native right to abalone and how current protections for abalone necessitated by colonialism have prevented her people from taking part in their cultural right to harvest abalone (Nelson, 2018). This dynamic parallels the historical prioritization of Western ideals of conservation over Indigenous rights and traditional ecological knowledge within Muir Woods.

Female allies of the Coast Miwok peoples include the late Sylvia Thalman who was a pillar in the Miwok Archeological Preserve of Marin (Marinij, 2012). Similarly, Betty Goerke has increased visibility around Coast Miwok history in Marin county through her academic work and children’s books (Mill Valley Chamber of Commerce and Visitor Center, 2018).

The exhibit team also felt it crucial to highlight how the effects of settler colonialism remain an embedded part of the living realities of Indigenous peoples today, including those of the Huimen Coast Miwok of Muir Woods. This sobering truth was evident in the research process for both Indigenous sections of the exhibit. Although the exhibit team was able to (re)find and reconnect these Coast Miwok women and their stories to Muir Woods, countless other voices of Coast Miwok women and their communities have

been silenced, their lives erased within lacking documentation and destroyed evidence of their presence in these lands since time immemorial. However, while the Huimen Coast Miwok no longer reside on the lands of MuWo, they continue to renew their ties to each other and the land, remembering what written history has forgotten and reclaiming their rightful place in both the past and present as they look towards the future. It is because of their stewardship of the land that Muir Woods women and visitors may experience, study, and safeguard this place.

Women in Science

Women's clubs were not the only groups to have exclusionary principles underpinning their movement. Environmental conservation groups at the time were racist toward the Indigenous peoples who have stewarded this land since time immemorial. Removing people from their land is not THE way to protect it, especially when the people that come in to "save" the area also have vested economic interest in it - think of William Kent and his railroads running through the area. Inaction for and erasure of Indigenous peoples leaves environmental groups equally racially biased in their own ways.

That being said, California set the stage for early conservation actions after seeing the statewide impacts of logging on its unique, multiple biome ecosystem. Awareness of environmental interdependence came into the public eye and increased conservation consciousness (Moore, 1996). The conservation movement brought all genders together in amateur, educational, professional, outdoorsy, and genteel capacities. At the time,

this was a critical cross-section of people as higher education and professional opportunities were scarce, leaving lifelong learners to study on their own.

This was a unique time for women to join in as science fields evolved (Moore, 1996). Botany was beginning to gain traction as a new branch of scientific study in the early 1900s (Moore, 1996). It was considered a science that could be centered around women's specific interests and personal lives without confining them to one geographic location (Madsen-Brooks, 2006). Even so, because of this gendered view of plants, many of these early science groups were only seen as quasi-scientific. The line between hobby and profession wasn't as clear as it would become because opportunities to enter the field weren't widely available to women. (Madsen-Brooks, 2006) However, personal networks between women's clubs allowed women to connect to those outside of their own network and share expertise through collective action, ultimately bringing more scientific authority than they could get alone or from men (Moore, 1996).

Collectively, science enthusiasts had the power to preserve Muir Woods' uniqueness through a Western scientific lens. With these passion project-style clubs alongside knowledgeable working scientists, they became important outlets for women at the time as they "...aimed to elevate the intellectual status of women by showing women could understand, if not participate directly in, recent scientific developments and serve as conduits for science to reach the greater middle class" (Madsen-Brooks, 2006).

When Alice Eastwood and Ynes Mexia were working, women had long been active in groups such as the Sierra Club, Save the Redwoods League, Audubon Society, California Botanical Club, and more. Women

shared leadership roles with men, spearheaded campaigns to establish national parks and limit lumber harvesting, and founded the forestry school at Berkeley (Moore, 1996). Without the original conservation clubs, many of which were founded and run by women, there would be nowhere to study, protect, and preserve.

Alice Eastwood

Alice Eastwood is an ambassador for self-taught women in science who networked and helped anyone interested in field work. Eastwood instilled an appreciation of native plants in locals by beginning informal science education in their own gardens. At its core, Eastwood's work was all about safeguarding and recording environments – conserving national park sites from Colorado, to California, and beyond. But once she made it to the Muir Woods area, she became passionate about Redwood conservation on top of her overwhelming botanist and scientific curator jobs. The self-proclaimed 'botanical servant' of San Francisco by 1906, she acted as an educator to her community and state (Moore, 1996). A member of the CA Botanical Club, Save the Redwoods League, California Council for the Protection of Roadside Beauty, Tamalpais Conservation Club, and more, she advocated for every citizen's right to enjoy natural beauty through public parks (Madsen-Brooks, 2006).

In the 1890s, Eastwood led the California Botanical Club's strong community of women in science, and in return, the members provided her with any required resources (Moore, 1996). At the time, Eastwood experienced first-hand how the inflexibility of large institutions stalled progress but also how the fluidity and affluence of women's groups persisted. Her everyday work in science typically dealt with men - the

length and consistency of her career was a testament to her skill as many women were actively discouraged from the field when she would have been entering. To combat this, Eastwood “fused her social and intellectual skills” and made space for women (Moore, 1996). Always accessible, friendly, and knowledgeable, she connected people and kept money from the elite flowing into conservation projects (Madsen-Brooks, 2006).

By breaking down patriarchal boundaries for their volunteers, these clubs worked to “elevate the intellectual status of women by showing that women could understand, if not participate directly in, recent scientific developments and serve as conduits for science to reach the greater middle class” (Madsen-Brooks, 2006).

As a well-known member of the San Francisco scientific community and a leader of many environmental clubs, Eastwood often served as a mediator between groups. She was highly involved but by no means a one-woman advocacy show – after all, it takes a village! But with her specialized knowledge, she helped influence and push big issues over the finish line with scientific evidence. By working through women’s clubs’ avenues, her conservation causes were absorbed into the larger women’s club rhetoric. This City Beautiful ideal represented by clubs also included the “socializing or mainstreaming” of immigrant or working-class people (Madsen-Brooks, 2006).

Eastwood’s personal interests were in science and conservation, but she worked through avenues of women’s reform groups bent on beautification while trying to take action in a world of businessmen who preferred the economic value of land over anything else. She considered herself a scientist first but committed a good deal of her “... energy into interacting

with the club women by leading one day trips into the field, assisting with flower shows, giving lectures, and more” (Moore, 1996). On such trips, aside from providing physical resources, Eastwood recruited these upper middle-class ladies to help collect samples. Most people interacting in these clubs were enthusiasts who wanted to learn about flora but lacked formal education opportunities.

The network of people she interacted with ultimately shaped her body of work: instead of writing scientific papers, she organized exhibits and shows (Madsen-Brooks, 2006). She inspired many young, amateur researchers struggling with their own academic identities through informal science education.

“I love all those who love plants. They are the finest people in the world and are all my good friends.” – Alice Eastwood

Alice Eastwood was a keystone member of The Tamalpais Conservation Club, which originally admitted her on her hiking ability alone (Vignette > Alice Eastwood – Mill Valley Historical Society, n.d.). The Tamalpais Conservation Club was there “to outwit real estate promoters about to subdivide the wooded acres beloved by hikers and nature students” (Wilson, 1955). This is where Eastwood would meet William Kent, the eventual ‘savior’ of the area and publish an amateur pamphlet on plants of the area with the Tamalpais Conservation Club (Hart, n.d.).

Well aware of what was happening in the area, she spoke at a women’s club meeting on November 20th, 1904, that helped bring attention to the conservation of Redwood Creek Canyon, saying (National Park Service, n.d.): “There is only one reason why I wish I had \$1,000,000. The only

thing I want that amount of money for is to buy Redwood Park and Mount Tamalpais and present them to the State of California for a public reserve."

Conservation work is never done and Eastwood was one of the few that knew to stay vigilant regarding the danger Golden Gate Park was facing even after the establishment of Muir Woods (Madsen-Brooks, 2006). Her botanical work set a historical baseline of environmental preservation conditions in the area for those who would follow her in working towards conservation (Hart, n.d.). Years of changing park boundaries and policies have kept environmental activism alive in the area throughout time.

At age 90, Alice's work was honored by naming an area of Marin County after her, where others could enjoy nature: Camp Alice Eastwood. Visitors can still enjoy this camp by following her trail between Mt. Tamalpais and Muir Woods.

Ynes Mexia

As a solo woman, Ynes Mexia moved to California in 1909 for a new start and mental health care. Originally a local social worker, the redwoods quickly cast their spell on Mexia and as she observed industrial levels of clear cutting in the area, she decided to take action. She became a member of the Save the Redwoods League and other early environmentalist groups (Bracelin, 1938). It wouldn't be long before she joined the California Botanical Society, the local Sierra Club, and began taking academic science classes (Moore, 1996). Mexia is proof that you can always change your career path and learn new things. She was 51 years old when she started school at UC Berkeley, where she met Alice Eastwood. They became good friends, colleagues, and often exchanged

written accounts of their adventures with one another through letters (Moore, 1996).

As a working scientist, she was known for her “High level of detail and meticulous collecting in her body of work” (Bracelin, 1938). Mexia, in her work as a botanist, plant specimen collector, and conservationist, pushed for Indigenous rights and deferred to their knowledge of the local lands that they called home (National Park Service, n.d.). Ultimately, Mexia was a great addition to the network of female scientists in the area, and over her 13 years of working, she collected over about 150,000 specimens (Moore, 1996).

At the turn of the century, seen in the excited public eye as a lone woman adventurer, she was heavily relied upon by scientists of her time for samples. She straddled the professional botanical community and the conservation-minded public, often feeling like she had to tough it out on her own to make her mark (Moore, 1996). Most people expected men to conduct scientific work, especially in the outdoors, and so when writing to clients about work, Mexia often presented herself by just her name, with no indication of “Mrs.” It seems that most didn’t bother asking further and her work stands up for itself, even in the face of sexism. But, in truth, “Her thrill emanates from the hunt, the process. She loved being outdoors relying on her wits, resourcefulness and intuition” (Moore, 1996).

Mexia’s process in the field heavily relied on her field notebook. In it, she assigned each specimen a number and recorded where it was collected, environmental conditions, and the original colors of its foliage and fruit (Moore, 1996). Specimen collection included removing the entire plant from the ground for study, pressing and drying the specimens in a way that

preserved them (“Ynes Mexia,” 2020). Her skill in photography only helped her scientific work as she often added photos as supplementary evidence (Bracelin, 1938).

She knew that these field collection processes were important because, when done right, they could identify newly discovered species for generations to come. Despite this seemingly intense, perfectionistic process, Mexia felt that most formal scientists’ processes were too controlling, and by not taking risks they were limiting their work (Moore, 1996). Her philosophy:

“I will just collect everything I see and hope I strike them”

This may seem as though Mexia did not know what she was doing, but based on her discovery track record, it is doubtful she merely got lucky to the degree indicated by her success. In her career, Mexia was a trusted collector and was sent on excursions by many organizations and agencies, including the United States Government. By 1924, she was being paid for her photographs of plants for lectures and working to become a nature photographer (Moore, 1996). As Eastwood’s friend and mentee, Mexia supported Eastwood’s work by willing her funds for a research assistant after her death (Moore, 1996).

While they both had their own communities and worked with them in different ways, it is amazing that this worldwide traveler and local gardener’s botanist became friends and scientific supporters of each other’s work.

Women Working Today

The legacy of these scientific women continues today in the work of current Muir Woods women scientists. Although science has evolved for women, the following echo the work of their predecessors and embody the alternative narrative of Muir Woods women today, carrying the conservation of this space into the future. Protection and restoration of the area from industry, tourism, and environmental change are ongoing - as are the impacts. These women are now doing the work that sustains the parks for all to enjoy.

Mia Monroe

“It also made me realize when I went to Muir Woods: my family had camped in redwoods, and I always grew up with redwoods, that redwoods profoundly move me. I didn't want to do the classic move around to a lot of National Parks...I am very place based. I love Muir Woods; I wanted to engage with the communities; I wanted to spend every day walking the trails; I wanted to see the seasons change; I wanted to be part of plans for an even better park!” (Mia Monroe Interview 13:00)

Mia Monroe is the Marin Community Liaison and Outdoor Recreation Planner for GGNRA/NPS. A local growing up in the Bay Area, she was inspired by her mother and other female leaders involved in activism and groups like the Girl Scouts. Through her lifelong volunteering and subsequent network of female outdoor leaders, she got an internship with the Sierra Club. This internship introduced her to one of her mentors, Amy Meyer, who taught the power of volunteers in a new context. She was one of the many influential women who helped set the stage for Mia as a citizen leader advocating for the value of nature and scientific inquiry. This hard

work led to founding GGNRA, now about to celebrate its 50th anniversary next year and Mia's successful career afterwards.

"The other thing that struck me early on in Muir Woods is old growth so the trees, the forest, the stream, and the cycles of nature are the same ones that Miwok peoples walked among. The same ones that Elizabeth Kent fought hard to protect. The ones that so inspired John Muir... I feel their presence, their inspiration, their hope, and their hard work when I walk among them, the redwoods. "(Mia Monroe Interview 13:42)

Bringing people into these ancient processes, she worked up from a ranger, to manager, to community liaison - and her work has touched tens of thousands of people. Although she hasn't always dreamed of being a park ranger, her role just seemed to align with all of her interests both personally and professionally. A clear example of looking for callings in unexpected places while recognizing your personal wants and strengths! Mia's recent restoration work in the park includes the Redwood Creek Restoration, which ultimately affects the local watershed. Since the 1840s, heavy human impact has led to increased levels of sediment in the creek, therefore reducing the draining ability of the area. The health of this ecosystem affects Coho salmon spawning, reintroducing lagoon species, Muir Beach enjoyment, and public access to the area.

By joining forces with other local agencies for these restoration projects:

It was really an amazing new paradigm shift for most of us because until the 90s we all were working in isolation and then we began realizing that the creek flows through all of our agencies, the spotted owls move through all our different lands and we formed a vision, a redwood creek watershed

vision and we began tackling big projects together for a healthier environment and that more integrated visitor experience. (Mia Monroe Interview 26:26)

The Redwood Creek Watershed project also seeks to connect cultural resources to current restoration efforts. The Coast Miwok people hold history with this watershed spanning at least 9000 years. Due to this long-held relationship with the land, modern restoration practices can only benefit from the inclusion of Indigenous land management knowledge and practices. Throughout the process, Coast Miwok people have gathered where Redwood Creek meets the ocean to give their traditional salmon blessing (Reder, n.d.)

Mia has helped coordinate stakeholders in restoration project work throughout the area and has advice for anyone interested in helping!

- Try focusing on your favorite area, or even your backyard!
- By starting small and working up you can become an advocate too! Keep your fav beach clean, download an app for citizen science iNaturalist, etc.
- Help Mia put the public back in public lands by volunteering at a local national park
- Always be sure to make space for the important species in your life
- Tune in to nature in your local area!!! You know it better than anyone else - advocate within the system

We all have a role in our environments and can find something to level up and do: starting from your favorite beach or enjoying the morning fog, 1) try

sharing with friends and family, 2) try volunteering, and 3) from there, who knows what you will accomplish!

Monarch butterflies hold a special place in Mia's heart. She shared: "...a parallel thing with my parks service career has been the joy and wonder for decades of seeing monarchs, and I mentioned finding them when I was a child and going to the famous overwintering sites not only here in ca but also in Mexico and the increasing awareness that the spectacle that I saw as a young person was slowly diminishing. And what does one do when one sees the word changing? And for me with monarch butterflies I became involved in organizations that were interested in conservation, protection, research, and education. So that was the Xerces society which I'm now a volunteer of and I help stand up a community science program to help document the arrival and condition of the overwintering sites in coastal California so that's been really really rewarding being a part of the huge community of people who see the monarch butterfly as a symbol of the health of our world and the complexity of life - the relationship of a butterfly to the plant, the migration , the potential resilience, and yet all the potential challenges they face from the climate crises to pesticides to loss of habitat. And what I also love about the monarchs is they're on a grand scale, it's a continent-wide phenomenon and yet there's a way for us each personally to engage either to observe or to help. What do we do when we see the world challenged? And there's so many positive examples I've witnessed in my life from the return of the gray whale, peregrine falcon, pelican, and condor. But there's also many that just seem to be slipping away like the monarch butterfly or the salmon. So, what do you do in this world to help make a difference?"

Historically, women in science “forged personal power by speaking in many voices, [and] understanding the needs and desires of many constituencies. Scientific authority merged with their personal power in forms distinctive to their historical locations.” (Moore, 1996). Mexia was inspired by adventure and risk in science outdoors and many enjoyed working with her because she was not a “real” scientist (Moore, 1996). While Eastwood traveled wider on local hiking trails and amongst social spheres within museum walls, she took a more traditional curatorial role. Mia was born and bred into activism and the outdoors, and was even involved in some of the same groups as our historic ladies. No matter their paths into science, the importance of amateur enthusiasm in conservation movements goes to show that institutional flexibility and networks of support create opportunities for women in science.

Conclusion

It is easy to see the forest for the trees with a 21st century-biased lens. However, Muir Woods holds a complex intersection of conflicting narratives featuring many inspirational women who are rooted within this space.

These lands were subject to settler colonialism and hold a history of pain, violence, destruction, and displacement for Huimen Coast Miwok women and their communities, the descendants of whom today continue to creatively maintain and renew their connections to each other and their ancestral homes. These lands were a focal point for conservation movements led by women who proudly voiced and exercised their right to agency through such acts of protection and preservation. These lands have inspired women in the arts and activism as well as female scientists, both past and present, in their efforts to better understand and care for these

woods and its wildlife, continuing the work of Huimen Coast Miwok caretakers before them.

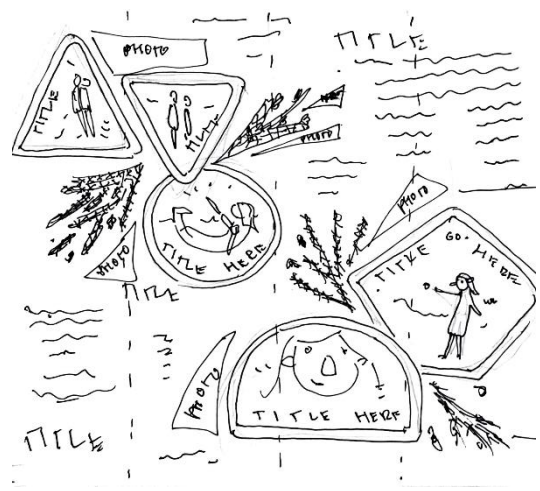
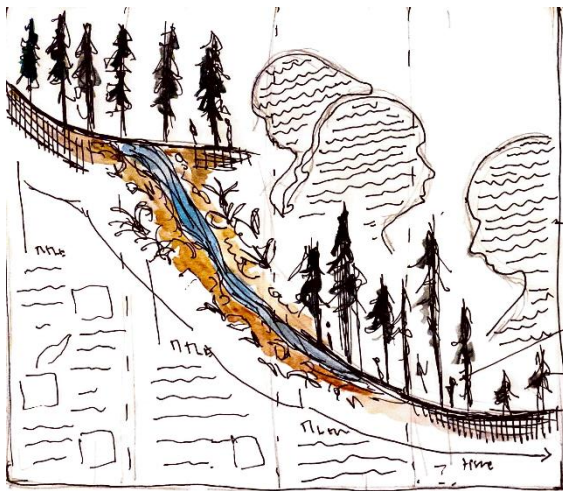
Whether they were the first protectors who cared for this “garden” (Sarris, 2016a), untrained amateurs with a passionate love for redwood trees, lovers of the arts and the serenity of the forest, or explorers of the science held within, each of these women has left their mark on Muir Woods, just as Muir Woods has left its mark on them. Once silenced, forgotten, or lost in the cacophony of much louder voices, these women and their remarkable stories may now be heard by you, who stand among the same ancient groves as these women once did.

Now that you know who they are, how will you connect with Muir Woods differently? Where do you see yourself in their stories? Like these women, what are the ways in which you can steward and safeguard Muir Woods and other places of nature for future generations to experience? How will you carry forth the legacy of these women in your activism for the environment, conservation and sustainability, Indigenous rights, and women's rights? What you are passionate about preserving now just might be a story rangers and exhibits will tell in the future.

III. Exhibit Design

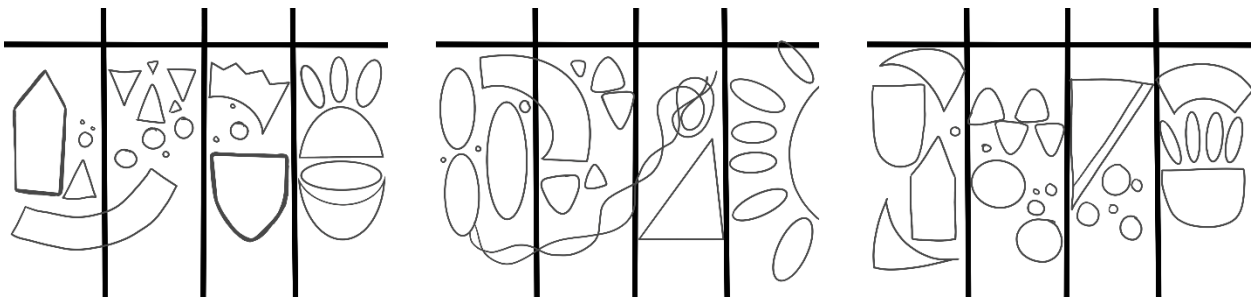
This section discusses the visual aesthetics of the exhibit and takes the reader along an abridged design process. It includes: preliminary sketches, ideations, prototypes, and final designs. It will also explain specifics about color codes, fonts, and more for fabricating the exhibit in the future.

a. Design Drawings





b. Prototypes

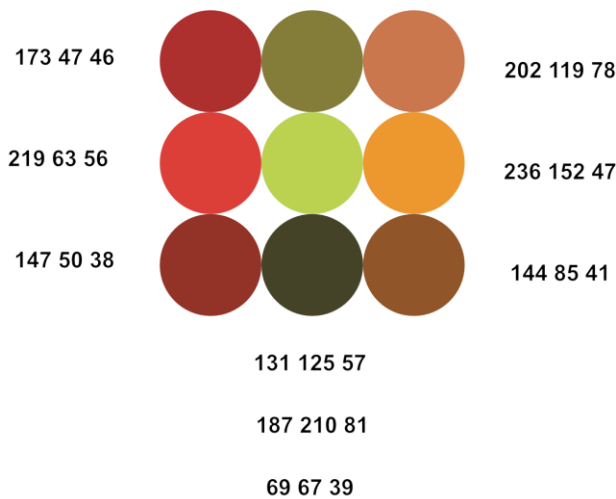


c. Women's Spotlights

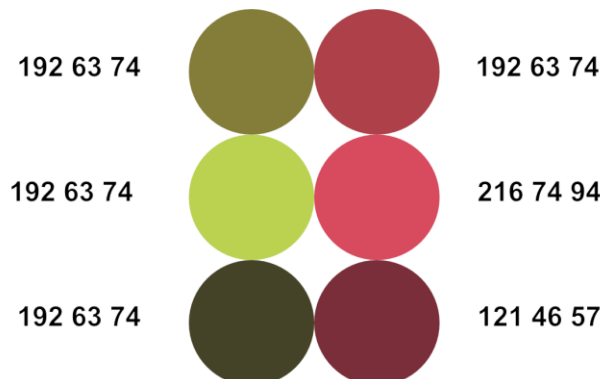
The Women's Spotlights are smaller posters highlighting specific women that are important to the story of Women in Muir Woods. Using collages, graphics, and illustrations these Spotlights use visual motifs to ground the women's stories in Muir Woods and in their specific contributions to the monument. The Spotlights are incorporated into the exhibit panels, but they could easily be laminated separately and attached to wayside signs for more in situ context.

creates a more cohesive palette on the whole and creates a softer effect on the eye. In addition to representing different physical or thematic elements from the site in the palette (e.g. salmon, stream), the palette also incorporates a usable value scale to more easily create depth with these colors alone. All of these considerations were explored and tested through Adobe Illustrator and Adobe Color.

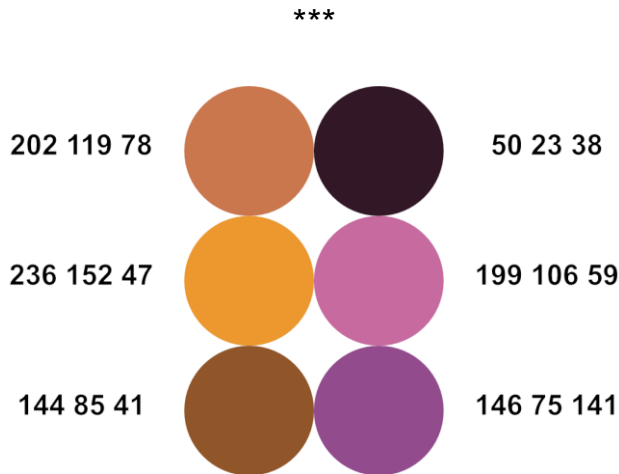
Mini Color Stories



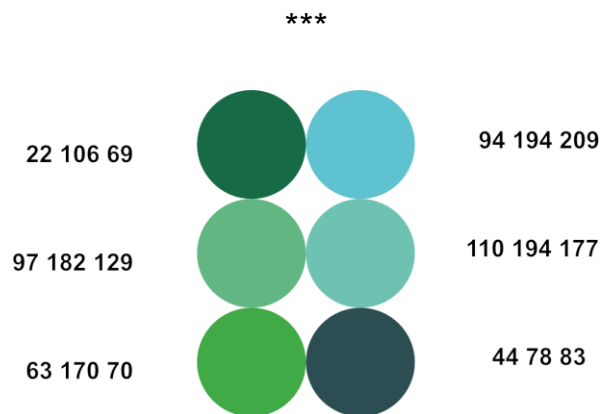
INTRODUCTION *Redwood, Tree Ring, and Moss:* This introductory palette emulating Coastal Redwoods sets the scene for the exhibit and the reason we're all visiting - the groves of ancient trees.



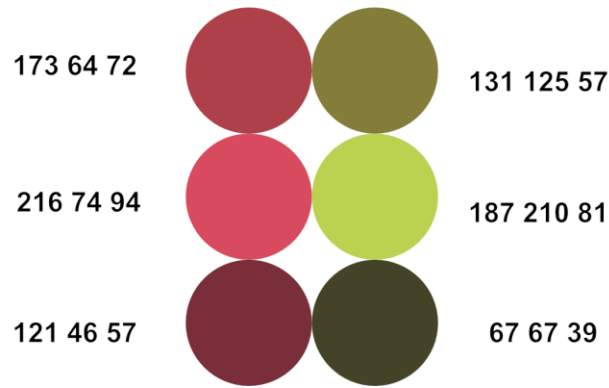
INDIGENOUS BEGINNINGS *Moss and Salmon*: Green like the grasses used for baskets and pink like the salmon flesh that helped sustain these first peoples. Knowledge gathered in this time will show itself in future generations and art.



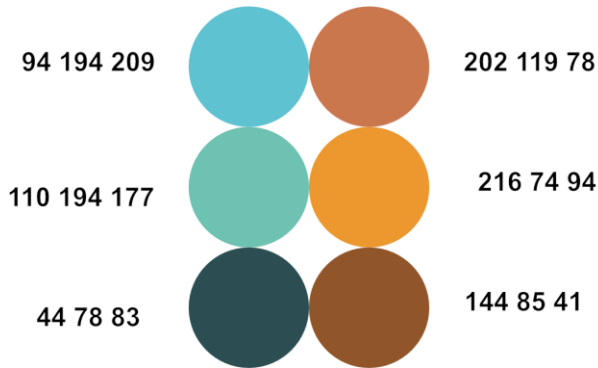
THE STORY YOU KNOW *Tree Ring and Shadow*: The colors in this palette are very similar to those used by suffragettes. They read as regal, refined, and organized while maintaining bright beauty.



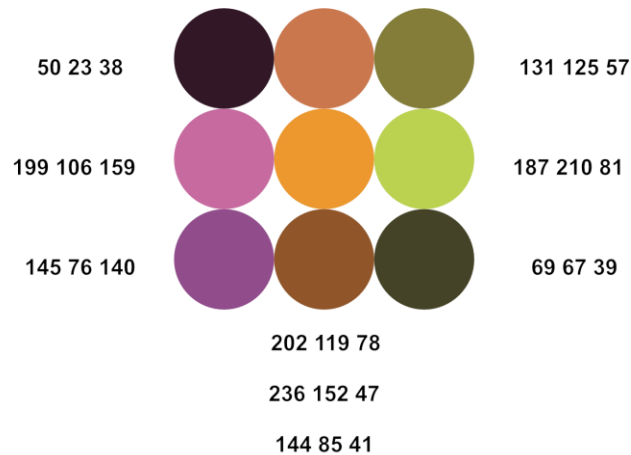
OUTSIDE NPS, OUTDOOR BEAUTY *Fern and Stream*: Peaceful blues and greens show the harmony and synergy felt in this place therefore producing art, a sense of belonging, etc.



INDIGENOUS PRESENCE *Salmon and Moss*: The colors from the Indigenous Beginnings section continue into the Indigenous Presence section. They are presented inversely to show the combined spirit and influence of ancestors as well as the strength of the modern community



WOMEN IN SCIENCE *Stream and Tree Ring*: This palette represents the bright sun and open blue sky under which these female scientists worked to collect and preserve samples for all to learn from.



CONCLUSION *Shadow, Tree Ring, Moss*: The concluding palette represents the golden sunset with purple highlights on the clouds seen just over and through the tree treetops.

e. Fonts

For the first round of this deliverable, the exhibit team decided to use Arial. It is an accessible font to use across all platforms and is very readable. With the understanding that NPS has a traditional font pack they have access to and can update for consistency and accessibility after the deliverable is handed off.

For a few highlights the team used the following licensed font:

Tetang Nanti is a font created by Edric Studio and sourced through Adobe Fonts. The use agreement for this font is as follows: "By installing or using this font, you have agreed to all terms and conditions of using this font : - This font is free for Personal Use only (non-profit) - If you want to use this font to make some profit, commercial use or buy a custom license contact us first:

gartype.studio@gmail.com - Using this

font with a "PERSONAL USE" license for any commercial purposes without our permission, a CORPORATE LICENSE fee will be charged

As seen above, the "PERSONAL USE" license extends to all non-profit material but does not cover for profit usage.

IV. Exhibit Workbook

a. Resource Plan

Staff will be able to develop the end product with typical on-site materials and expertise, using this exhibit workbook as your guide. There will be no physical artifacts included in the exhibit. However, the interpretive package associated with the exhibit includes scientist interviews, oral histories, and online interactives.

COVID-19 has greatly impacted who and what has been available during the development process, hopefully with everything opening up more in 2021 the collaborative process will continue and expand.

The exhibit's photos, text panels, and inspired design will communicate the story we have now. Pre-designed templates will allow the story to be added to later.

b. Administrative Plan

The administrative plan will be left to the host site to manage following hand off of the exhibit deliverable products. This allows Muir Woods to fabricate the exhibit at their discretion following further community review. Budget spent on the project will also be left up to the host site and the exhibit team would like to encourage minimizing production impact and budget and focus on community collaboration and consultant fees. Note: The exhibit team is happy to remain involved following the formal thesis process.

c. Duration

The Exhibit Team understands there is no current start date for the exhibit. This exhibit will be displayed at Muir Woods' discretion. The exhibit is designed in a Modular style which is intended to help install pieces wherever possible. Extending this flexible spirit, we are also providing templates for work they are already doing so the work of this project can live on.

The Exhibit Team recommends an exhibit run time of at least 3-6 months depending on the depth of oral history connections, continued work of women in science on site, etc. The Exhibit Team believes this is an exhibit that could make an impact year-round through field trips. Especially now that the cultural sector in general is relying more on virtual guest experiences.

d. Challenges

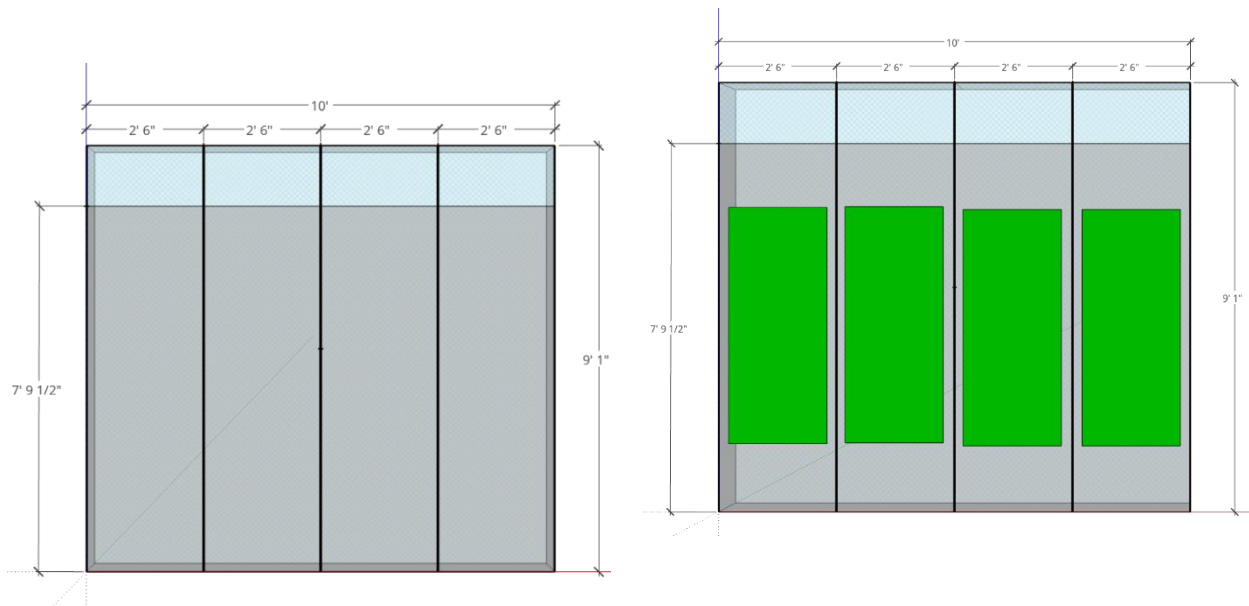
A few challenges experienced during the exhibit process include (but are not limited to): research wholeness, COVID-19 impacts, and thesis timeline.

The first challenge came about in the face of research; once we started developing the storyline we started to see where our original research had holes. Ultimately, the team recognizes our hard work but we also have to accept that we will always be working towards telling the complete story as authentically as possible. Something inherently stitched into this thesis is the impact of COVID-19 on the overall process. It affected: research item availability, cross institutional support, site visits, timelines, and more. Last but not least, the thesis timeline for this exhibit versus a typical museum

timeline. Exhibits typically take a long time, sometimes even years, and ideally more communities would be involved from the beginning, and stay involved, etc.

e. Space

The exhibit was designed with the outside window space in mind with potential extra space in the form of wayside signage. The area outside of the gift shop and cafe has 4 glass windows where the exhibit can be displayed as guests gather waiting for snacks, family, or amenities.



a. Labels

Introduction (167)

When you walk through the ancient groves of Muir Woods, who do you think of? Probably not the incredible women who have shaped this place in the past and present. In this exhibit, we'll look at some of these women and the ways their work continues to impact Muir Woods. Many of them found companionship and support from each other and their male allies. While

some of these names may sound familiar, most are being reinserted back into the narrative of Muir Woods.

This is not a patriarchal and colonial narrative that divides time and people into disconnected groups. Instead, *Where Women Will Venture* intends to show how these women influenced each other in good and bad ways. This exhibit also uses two sections to spotlight women of the Huimen Coast Miwok of these lands. While we must acknowledge their history here, we also must not forget their present-day reality. Their work carries on today, as it does for many of the women included in this exhibit.

Land Acknowledgement (44)

The exhibit would like to acknowledge that this work takes place on the unceded ancestral lands of the Coast Miwok people of present-day Mill Valley and southern Sonoma counties. Honoring with gratitude the land itself, and all of its ancestors: past, present, and emerging.

Positionality (~25)

This exhibit is made by women for anyone willing to join in uncovering new histories or beginning their stewardship journey.

Indigenous Beginnings (122)

Who are the Coast Miwok and why are they important to Muir Woods?
What do you know about the Coast Miwok?

Long before this place was called “Muir Woods,” the Huimen Coast Miwok were here. The Coast Miwok have safeguarded this place since time immemorial. Their knowledge of these lands helped them in daily life and community-building. They used this knowledge to identify plants. The Coast Miwok used these plants to make natural medicines and weave baskets. They also hunted, fished, and gathered food in this area. The land gave them what they needed to survive, and in return, the Coast Miwok gave back to the land. They used fire to manage and care for the land and wildlife that grew here.

Land Management + Basket Culture (98)

How is fire-based land management different from Western forestry techniques?

The Huimen Coast Miwok used fire to help manage forest and vegetation growth in Muir Woods. Likely every two or three decades, they would burn the land to clear it. This allowed new plants to grow and renewed the presence of wildlife, like deer. The Coast Miwok also used native grasses and sticks to weave baskets. Baskets functioned as tools to carry resources. They were also a cultural art form, helping to weave together Coast Miwok society. Many Coast Miwok women wove baskets and still do so today.

Colonization (155)

Why are the Coast Miwok not here anymore?

European colonizers arrived in the late 1700s with diseases that many Indigenous peoples died from. Survivors were forced out of their ancestral lands and moved to Spanish missions where they were baptized. The Coast Miwok peoples worked there as sources of labor. Many died from horrible living conditions, and missionaries tried to erase their cultures. The Coast Miwok were expected to have the same values and behaviors as those who stole their lands. Even after the mission system ended, they continued to work for Spanish landowners.

Both women and men served as leaders in many Coast Miwok villages. However, with colonization, communities had to adapt and survive targeted attacks on their lives, cultures, and ways of life. Stories of resilient Coast Miwok women still exist, such as Tsupu's. She was a Petaluma Coast Miwok who survived to be the ancestor of over five hundred Coast Miwok today.

Juana (84)

Juana was an Olompali Coast Miwok and the third wife of Chief Marin of the Huimen Coast Miwok, after whom Marin County and the Marin Headlands are named. They were married at Mission Dolores. Juana and Chief Marin served as godparents for just-baptized Indigenous peoples, indicating their high and influential status at the mission. It also reveals that

Juana and Chief Marin were well-respected leaders of the Indigenous community living there. Juana was likely close to the wives of other leaders in the community.

Continuing on... (24)

Settler colonialism forever changed Muir Woods. But this dark history also includes the stories of courageous and resilient Coast Miwok women and their communities.

The Story You Know (160)

If you've visited Muir Woods, or know the name, you hear names like: William Kent, Teddy Roosevelt, and John Muir (who had nothing to do with establishing this park)! Opposite these names are their wives, club women, and environmentalists that had rich lives championing activism, beautification, preservation, and coastal redwoods. These women inherited the colonial legacy of these stolen lands, they also inherited the responsibility to safeguard this place for generations to come. They sought networks out to preserve Muir Woods for future generations to experience.

1849 statewide material needs led to increased logging

1850s clearcutting of coastal redwoods in most CA old growth forests

1890 expansion nearing Redwood Canyon

1904 timber company bids on Redwood Canyon

1905 Kents purchase the land

1906 San Fran earthquake shakes community; Antiquities Act ratified

1907 proposed Redwood Canyon reservoir

1908 Kents donated land; declared a national monument on January 9

Women's Clubs (179)

Stronger together, women exercised power through clubs against 20th Century gender norms. Progressive Era women built networks, working within and against industry to achieve their goals. The California Club, founded by Laura Lyon White, was the first group campaigning to save Muir Woods. Although they did not secure suffrage, these Forestry-focused women fought to protect the redwoods.

Black women established their own clubs and networks, like the National Association of Colored Women. But they faced racial oppression against all black Americans that forced them to prioritize differently. They experienced discrimination from all sides, including from white women's clubs.

The California Club was in favor of allowing black women members! However, leaders such as Laura Lyon White refused to lobby for inclusion, and she left her club and all the progress she built. White refocused on outdoors groups away from women's clubs to continue her conservation projects. Active in both conservation and women's suffrage, clubs used

what power and interpersonal connections they had to progress. While being pro-conservation, they also prioritized their political interests, financial status, and race above others.

Muir Woods Women (35)

Opposite of the traditional players in the Muir Woods story are their wives and the multitudes of club women and environmentalists that had rich lives of their own championing activism, beautification, preservation, and coastal redwoods.

Laura Lyon White (139)

“...but the big trees- if they go- may never be reproduced on earth. How can we secure these groves for perpetuity?”

Laura Lyon White began her California life in a mining camp where she lost two children to illness. Once in San Francisco, White devoted herself to activism by founding the California Club. An early conservation champion, she popularized causes that even John Muir himself couldn't.

The Whites spent summers in the Mill Valley community. When Redwood Canyon was threatened, local women sought her help. Lovell White was caught in the middle: his employer, San Francisco's Savings Union Bank, held the land that his wife fought to save.

Lovell wanted another child. Laura agreed to have a new family if Lovell supported her activism projects. Her devotion and influence helped lower over half of the cost of the canyon.

Elizabeth Thatcher Kent (159)

The Kents were active in railroads and the outdoors near Mt. Tamalpais. As lumber companies threatened Redwood Canyon, William Kent met with Lovell White and bought the canyon for below half the market price of timber, pleasing stakeholders, watersheds, and wives.

The Kents recognized the need for backcountry preservation. Together, they decided, "If [they] lost all the money... and saved those trees, it would be worthwhile, wouldn't it?"

Through women's clubs Elizabeth Thatcher Kent helped the community see the value of this area as a park. As a legal co-owner of Redwood Canyon, Elizabeth became the first woman named on a land deed in the county. The Kents dedicated the park to Elizabeth's friend John Muir, an influential voice in early conservation.

Their donation prepared the Kents for the national stage. In 1910, William's congressional term began in Washington DC where he supported anti-Asian, exclusionary immigration policies. Simultaneously, Elizabeth Thatcher Kent became heavily involved in the women's suffrage movement.

Outside NPS, Outdoor Beauty (32)

Many women's groups around the turn of the century saw the importance of nature in individual's lives. This goes beyond exposure to nature and turns into artistic interpretation of this inspiring place.

Art (84)

Community roots in Muir Woods run deeper than just those of the Women's Clubs that saved this place. The California Camera Club had both female and male members. They hiked the area frequently, recording the nature they observed.

Mary Elizabeth Webber Balazs and June Beisch wrote poetry about Muir Woods. Using words to invoke a connection between humans and redwood trees, these poets explore the concepts of life, death, and time. Like the California Camera Club, they helped shape public perception of Muir Woods.

Elana Rozenman (94)

In the present day, building communities of support for women continues with Elana Rozenman. She started the organizations Trust-Emun and the Women's Interfaith Network of the United Religious Initiative. With these two organizations, Rozenman envisions a path towards peace by bringing together women of all different religions. She has done peace walks all over the world with these women, including at Muir Woods. Their trust and support for each other are rooted in the forest. Under a canopy of inspiring redwoods, these women bond over their shared love of faith and desire for peace.

Impact of Working Outside NPS (29)

Like their sisters in women's clubs and the NPS, these women helped shape the public's perception of Muir Woods. They creatively expressed themselves and redefined traditionally limited gender roles.

Indigenous Presence (136)

Absence is evidence of something... Just because the Huimen Coast Miwok are no longer in Muir Woods does not mean that they have disappeared from the narrative. The Coast Miwok peoples survived having their homes taken from them. They endured Spanish missions and landowners. They continued connecting to their history and found strength in culture and community. They also still keep their cultural heritage alive today with basket weaving, storytelling, and activism. The Coast Miwok have held onto their power and put it to good use to protect and uplift their communities. The work currently being done by the Coast Miwok and other Indigenous people continues a legacy of resistance that was always here.

What are some cultural practices that you or your family have? How do they connect you to your culture, family, and community?

Basket Weavers (47)

Coast Miwok women practiced the art of basketry. In addition to their complexity and beauty, Coast Miwok baskets were essential for carrying

water, food, and other items. This art form continues to be developed and practiced by prominent female artists in the local Indigenous community.

Julia Parker (54)

Julia Parker is a renowned basket weaver, famous for combining Pomo, Miwok, and Paiute styles. Her work has been displayed in the Smithsonian and the Yosemite Museum, where she conducted workshops and cultural demonstrations. She continues to weave complex baskets, a shining example of someone who could have been thriving in Muir Woods today.

Oral Storytellers (35)

For many Coast Miwok, cultural knowledge stems from their grandmothers through oral storytelling.

Maria Copas Frias (51)

Maria Copas Frias was a storyteller raised in the Huimen culture. She learned the stories and songs of Coast Miwok lore, many of which depict mythic relationships between animist characters, from her grandmother, Maria Nicolasa. Her oral history was documented by ethnographer Dr. Isabel Kelley and is one of the most heavily referenced pieces of Coast Miwok knowledge.

Leaders + Academics (114)

Coast Miwok communities are also brought together by leaders and academics. They practice Indigenous activism and encourage more public awareness and knowledge of the Coast Miwok. Lucina Vidaur is a local Coast Miwok leader in Marin County. The Smith family, who are direct descendants of Tsupu, are also well-known in the broader Coast Miwok community. Women from the Smith family have led efforts in preserving Coast Miwok languages, knowledge of traditional foods, archaeology, and activism. Their work is carried on today by Coast Miwok academics Diveena S. Marcus and Jacquelyn Ross. Joining together with voices from other communities and spaces, these women help ensure the active and vibrant presence of the Coast Miwok today.

Allies (89)

How can you ally with the Coast Miwok and other Indigenous communities?

Sometimes we all need support from our communities... Rewriting the narrative to include Coast Miwok voices is also supported by non-Indigenous people. Betty Goerke and the late Sylvia Thalman worked to increase Coast Miwok visibility in archaeology, history, academia, and books. Their involvement shows that this work shouldn't only be done by Indigenous peoples. However, these women also made sure to respect Coast Miwok peoples' right to choose how they want to (re)tell their own narrative.

Remaining Effects of Settler Colonialism (92)

Muir Woods exists today because of the Huimen Coast Miwok. Through their communities and allies, they have resisted the remaining effects of colonialism. Yet, we must also do our part, starting with recognizing their history here, which many don't know about because colonizers tried to erase it. The Coast Miwok did not simply vanish when colonizers arrived. Outside of Muir Woods, they remain connected to their communities, cultures, and lands. They continue to reinsert themselves into the past and the present, paving the way for future generations to carry on their stories.

Science! (100)

Communities of scientists at the turn of the century brought people together from all walks of life. California set the stage for early conservation efforts after statewide logging from the Gold Rush harvested most redwoods. Many of the clubs working at this time, such as the Sierra Club and the Sempervirens Club, are still active today.

New scientific movements, like botany, were established around this time. These new fields of study witnessed women take charge of their own career paths and journeys to success. Collectively, science enthusiasts had the power to preserve Muir Woods' uniqueness through a Western scientific lens.

Ynes Mexia (155)

Moving to California in 1909, the redwoods cast their spell on Ynes Mexia. Aged 51, Mexia had an late introduction to science and began studying botany at UC Berkeley. Proof that you can always change your path and learn new things! She found mentors in school and outdoor conservation clubs, including her friend Alice Eastwood.

Heavily relied on by scientists of her time, she collected specimens by removing the entire plant, pressing, and drying them for preservation. She took notes in a field notebook and eventually her photography skills supported her scientific work with photos. When collected properly, specimens could help identify newly discovered species and be studied for generations to come.

Her work spoke for itself - over 13 years, as a trusted collector, she sourced over 150,000 specimens. By 1924, she was known for her intercontinental adventures, collecting skills, plant photos for lectures, and was working to be a nature photographer.

Alice Eastwood (130)

Alice Eastwood is an ambassador for self-taught women in science. She cultivated appreciation of native plants through club work, field studies, garden talks, and educational plant exhibits. Most people interacting in these clubs were botany enthusiasts who lacked formal education opportunities.

“I love all those who love plants. They are the finest people in the world and are all my good friends.”

As members of The Tamalpais Conservation Club, Eastwood and William Kent crossed paths, working to save Redwood Canyon through speeches, and educating people through botanical pamphlets. Her work preserving the area set a historical baseline of environmental conditions for those who come after her to work towards conservation. Her vigilance is honored at Camp Alice Eastwood, where others enjoy nature, following her trail between Mt Tam and Muir Woods.

Working Women Today (~25)

Women are still doing work throughout the park in many different capacities. It takes people working in all positions - paid, volunteer, scientific, artistic, and recreational - to continue the function of the park.

Active Restoration in Park (162)

How can you help your local environment? Are there any restoration projects happening in your community?

Since the 1840s, heavy human impact has increased sediment in the creek, therefore reducing its holding capacity for water and guests. In the 1990s, all the environmental agencies working individually realized that together they could tackle more complex projects. The collaborative Redwood Creek Restoration vision addressed that nature did not rest within agency borders but instead moved throughout the watershed's larger

area. The health of this ecosystem affects coho salmon spawning, the reintroduction of lagoon species, enjoyment of Muir Beach, and public access to the area.

Mia's collaborative watershed work seeks to connect cultural resources and current restoration efforts. The Coast Miwok people share (at least) 9000 years of history with this watershed. Modern restoration practices can only benefit from the inclusion of Indigenous land knowledge and management practices. Throughout the restoration, Coast Miwok people have gathered where Redwood Creek meets the ocean to give their traditional salmon blessing.

Mia's Active Advice (153)

Mia coordinates stakeholders in restoration project work throughout the area and has advice for anyone interested in helping!

- We all play a role in our environment, if you don't know where to start try visiting your favorite area or even your backyard! From there, find something deeper to do 1) share with friends and family 2) volunteer 3) from there who knows what you can accomplish!
- You can become an advocate too: start small and level up! Keep your fav beach clean, download an app for citizen science inaturalist, etc.
- Help Mia put "public" back in "public lands" by volunteering at a local park!
- Be sure to make time and space for the important species in your life!

- Tune in to nature in your local area: you know it better than anyone else and can advocate for it better than anyone else.

Mia Monroe (182 with quote; 124 without)

“...Muir Woods is old growth so the trees, the forest, the stream, and the cycles of nature are the same ones that Miwok peoples walked among. The same ones that Elizabeth Kent fought hard to protect... I feel their presence, their inspiration, their hope, and their hard work when I walk among them, the redwoods. “ (13:42)

Mia Monroe works in the Golden Gate National Recreation Area, combining scientific knowledge and cultural networks as the Marin Community Liaison. She grew up in the Bay Area learning the value of female leadership through her mother’s activism, Girl Scouts, and the Sierra Club. Here, she would meet her mentor Amy Meyer and learn about centering volunteer power and advocating for the value of nature-based scientific inquiry. Their hard work founded the GGNRA, which is celebrating its 50th Anniversary in 2022!

Mia, like many that came before her, explained how redwoods profoundly move her. She finds inspiration in daily trail walks with communities, witnessing seasonal changes, and activating plans for a better park as she impacts, in the process, tens of thousands of visitors.

Conclusion (142)

Muir Woods holds many intersecting narratives of inspirational women who are rooted in this place. Each of these women has left her own mark on

Muir Woods, just like Muir Woods has impacted them. Their talents, skills, and strengths have helped document, safeguard, and shape Muir Woods since time immemorial. As scientists, activists, artists, and guardians, these women tirelessly worked both individually and collectively to save this place for future generations.

As you stand amongst the ancient redwood groves that these women once regarded, where do you see yourself within their stories? How has their work inspired you to experience Muir Woods differently? How can you carry on their legacy, not just in Muir Woods but in your activism for the environment, conservation and sustainability, Indigenous rights, and women's rights? Perhaps your story will also end up alongside those of these women!

V. Online Interactives

The online interactive portion uses exhibit information as a jumping off point and combines information from the exhibit, Junior Ranger activities, NPS websites, art prompts, recorded sounds, and more.

a. Prototype Links

The online interactives will be divided into 3 trails: Art, History, and Science.



b. Activity Maps & Grids


Please find plain text and image versions of each room showing which button goes to which activity, and the associated prompt




ART


<https://docs.google.com/presentation/d/1nhK8rIYMEfTFz4CpDbV3KI6zchDPhmyo34TOasquw9s/edit?usp=sharing>



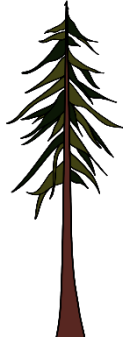



<p><u>1</u></p>		<p>Draw your favorite thing about Muir Woods!</p> <p>If you're feeling adventurous: Try a blind contour drawing by following these rules!</p> <p>DO NOT look at your paper KEEP looking at your subject</p> <p>DO NOT lift up your pen KEEP your pen touching the paper the entire drawing</p>
<p><u>2</u></p>		<p>Feeling Inspired? Write a Poem!</p> <p>Here's a poem about Muir Woods from Mary Balazs!</p> <p>"The tenacity of life in the redwood is great, and trees which have been badly damaged by forest fires struggle for life, put on new foliage, and attempt to heal their gaping scars." Redwood Creek Nature Trail Guide to Muir Woods</p>

		<p>We see them victors still, three-hundred- foot giants of a thousand years. /</p> <p>With equal awe we note their wounds: /</p> <p>charred, crusting, or absent bark. /</p> <p>Where heartwood, there now grow great cavities of cold.</p> <p>MUIR WOODS: POST 15</p> <p>By Mary Balazs</p>
<p><u>3</u></p>		<p>Basket Weaving</p> <p>For the Coast Miwok, basket weaving is one way to connect with family, history, and culture.</p> <p>What are some cultural things that are important to you or your family that you can "weave" into your own basket?</p> <p>One possible basket shape is shown here, but “weave” any patterns, words, or stories however you feel inspired.</p>



<p><u>4</u></p>		<p>See the Forest for the Greens!</p> <p>When you walk through Muir Woods: How many different colors of green do you see around you?</p> <p>How many different colors of green do you see in the Muir Woods photos? Where do you observe which shades of green? Which shade of green is your favorite?</p>
<p><u>5</u></p>		<p>Rings of Life</p> <p>You can tell how old a fallen redwood tree is by looking at the rings of the cross section. A cross section is a slice of tree - as pictures. Each ring equals one year of the tree's life.</p> <p>Draw a cross section of your life. There should be as many rings as your age. Include any important details and dates from your life.</p>
<p><u>6</u></p>		<p>Written Wood</p> <p>Find somewhere along the trail to write something creative about the redwood trees. You might want to write about the size, shape, or color of the trees.</p>

		<p>Try including a line (or more) that uses a sense other than sight. Write about what you hear, smell, or feel around you.</p>
<p><u>7</u></p>		<p>Natural Paints</p> <p>Mixing some rubbing alcohol or oil with soil makes brown, with grass makes a green-yellow, and berries make pink. But wherever you are, most leaves, soil, and flower petals will create a color when rubbed against a white page.</p> <p>Before modern paints, people created colors using different natural objects.</p> <p>You can also use mushrooms to make distinct patterns by removing the top and placing the top gills facing down onto a paper. Let it sit for several hours to see the unique print it leaves behind!</p>

<p><u>8</u></p>		<p>Pressing Plant Specimens</p> <p>Researchers like Alice Eastwood and Ynes Mexia collected and preserved plants as scientific specimens.</p> <p>Press your own by placing a leaf or flower you find outside of the National Park between layers of parchment paper and a few heavy, flat objects. Let dry for 2-4 weeks and come back to a botanical surprise!</p> <p>Explore natural textures through rubbings! Take paper, and chalk, charcoal, or crayon. Place the specimen under the paper and rub with the flat side of your writing utensil. An imprint of whatever you rubbed will appear!</p>
<p><u>9</u></p>		<p><u>Redwood Forest Puppet Show</u></p> <p><u>https://www.nps.gov/media/video/view.htm?id=DE9A0913-D478-4B17-887E-FF5A6C6022DA</u></p>
<p><u>1</u> <u>0</u></p>		<p style="text-align: center;">CONGRATS</p> <p style="text-align: center;">YOU'VE EARNED YOUR JR RANGER BADGE!</p> <div style="text-align: center;">  </div>

HISTORY<https://docs.google.com/presentation/d/1ug76wh8ZmBLwrVDAQLjbIAZzTHPMVce10NHSGj3qM6Y/edit?usp=sharing>



<p><u>1</u></p>		<p>Reflection Prompt</p> <p>How have women shaped your personal history? What about history overall?</p> <p>What do the women in your life do for you? How will you honor their stories in the future?</p>
<p><u>2</u></p>		<p>Land Acknowledgement</p> <p>Our story discusses colonization in Muir Woods- we mean that the Coast Miwoks, who were here long</p>

before everyone else, were forced out of their homes by settlers. These new people arrived in the Bay Area and took over the Coast Miwoks' lands.

It is time for all of us, including the National Parks, to reflect on this and the physical place around us.

Who lived here before you? What happened to them? Use the following website to explore whose land your home is on.

<https://native-land.ca/>

3



Historic Redwoods Crossword Puzzle


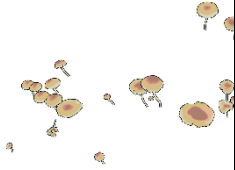


<https://crosswordlabs.com/embed/historic-redwoods-crossword>





Down

1. Local women's suffrage leader and her husband co-owned Redwood Canyon before donating it to the government
2. Local women's suffrage leader and founder of the California Club who helped save Redwood Canyon
6. Coast Miwok woman who acted as a godparent at Indigenous baptisms at Mission Dolores, wife of Chief Marin

Across




3. Mexican-American scientist, conservationist, and Indigenous rights activist
4. Type of tree that is a historic symbol of Muir Woods
9. Used by the Coast Miwok to carry resources and maintain cultural connections

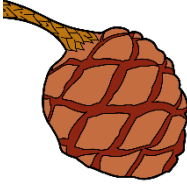

<p><u>4</u></p>		<p>https://www.nps.gov/muwo/learn/nature/ferns.htm</p>
<p><u>5</u></p>		<p>“Fern”-dly Yours</p> <p>Write a letter to a woman who inspires you!</p> <p>They could be someone historic They could be your mother They could be your best friend You may have read about them Or heard their stories first hand</p>
<p><u>6</u></p>		<p>https://www.nps.gov/people/alice-eastwood.htm</p>
<p><u>7</u></p>		<p>https://www.nps.gov/people/ynes-mexia.htm</p>


<p><u>8</u></p>		<p><u>LLW VIDEO</u></p> <p>https://www.nps.gov/media/video/view.htm%3Fid%3D4D8D41C3-F237-EDEE-4BACDB70AF9E0B62</p>
<p><u>9</u></p>		<p>https://www.nps.gov/people/elizabeththacherkent.htm</p>
<p><u>1</u> <u>0</u></p>		<p>CONGRATS</p> <p>YOU'VE EARNED YOUR JR RANGER BADGE!</p> 


SCIENCE https://docs.google.com/presentation/d/1jCXmJUuz4037S1g5c-VPdgGcvMNb91b2j8_XZR2fag/edit?usp=sharing







<u>1</u>		https://www.nps.gov/muwo/learn/nature/mushrooms.htm
<u>2</u>		https://www.nps.gov/muwo/learn/nature/ferns.htm
<u>3</u>		https://www.nps.gov/goga/learn/nature/muir-beach.htm

<p><u>4</u></p>		<p>Adventure Reflection Journal</p> <p>What do you observe in this Muir Woods that is different from the environment you live in?</p> <p>Please reflect on how you have made an impact on your environment.</p> <p>Was your impact small or big?</p> <p>Was your impact positive or negative?</p> <p>Was your impact short-term or long-term?</p>
<p><u>5</u></p>		<p><u>Rings of Life</u></p> <p>You can tell how old a fallen redwood tree is by looking at the rings of the cross section. A cross section is a slice of tree - as pictures.</p> <p>Each ring equals one year of the tree's life.</p> <p>Draw a cross section of your life. There should be as many rings as your age.</p>

		<p>Include any important details and dates from your life.</p>
<p><u>6</u></p>		<p>Feeling Inspired? Write a Poem!</p> <p>Here's a poem about Muir Woods from Mary Balazs!</p> <p>"The tenacity of life in the redwood is great, and trees which have been badly damaged by forest fires struggle for life, put on new foliage, and attempt to heal their gaping scars." Redwood Creek Nature Trail Guide to Muir Woods</p>

		<p>We see them victors still, three-hundred- foot giants of a thousand years. /</p> <p>With equal awe we note their wounds: /</p> <p>charred, crusting, or absent bark. /</p> <p>Where heartwood, there now grow great cavities of cold.</p> <p>MUIR WOODS: POST 15</p> <p>By Mary Balazs</p>
<p><u>7</u></p>		<p><u>Explore Species Lists!</u></p> <p><u>At Muir Woods:</u></p> <p><u>Muir Woods' Wildlife Checklist</u></p> <p>https://www.nps.gov/muwo/learn/nature/upload/2010-Wildlife-Checklist.pdf</p> <p><u>Throughout the GGNRA:</u></p> <p><u>Species Lists - Golden Gate National Recreation Area (US National Park Service)</u></p> <p>https://www.nps.gov/goga/learn/nature/species-lists.htm</p>

<p><u>8</u></p>		<p>Deer Ears Listening Prompt</p> <p>What can you learn about your environment from listening?</p> <p>Can you tell who or what is around you?</p> <p>Try to listen with eyes open</p> <p>Try to listen with eyes closed</p> <p>Cup your hands around your ears to make deer ears</p> <p>How does it change your hearing?</p>
<p><u>9</u></p>		<p>Pressing Plant Specimens</p> <p>Researchers like Alice Eastwood and Ynes Mexia collected and preserved plants as scientific specimens.</p> <p>Press your own by placing a leaf or flower you find outside of the National Park between layers of parchment paper and a few heavy, flat objects. Let dry for 2-4 weeks and come back to a botanical surprise!</p> <p>Explore natural textures through rubbings! Take paper, and chalk, charcoal, or crayon. Place the</p>

		specimen under the paper and rub with the flat side of your writing utensil. An imprint of whatever you rubbed will appear!
<p><u>1</u> <u>0</u></p>		<p style="text-align: center;">CONGRATS YOU'VE EARNED YOUR JR RANGER BADGE!</p> 

c. Futures

The original functioning prototype was made in Google Slides and incorporated original photos, sounds, and art taken directly from the host site. Future options for implementation should the prototype format not be supported include:

1. Transforming Product into NPS Friendly Product such as a Story Map or Junior Ranger website as recommended by GGNRA staff.

For a highly interactive option, please explore this page:

[\(https://www.nps.gov/features/azru/\)](https://www.nps.gov/features/azru/)

For a more static experience:

[\(https://www.nps.gov/grca/learn/education/geology.htm\)](https://www.nps.gov/grca/learn/education/geology.htm)

2. Another option for online interactive fabrication, especially when thinking about physical installation of a digital interactive, is open-source coding. One of such examples is CLIO, developed by another UW Museology graduate:

- <https://www.washington.edu/museology/2021/04/06/designing-and-deploying-an-open-source-exhibit-kiosk/>
- <https://mw20.museweb.net/paper/designing-clio-an-open-source-toolkit-for-museum-pop-up-digital-interactives/>
- https://drive.google.com/drive/folders/1op4x_MXFhyNSSeAB6A5nU9vOoLXqG9vg?usp=sharing

VI. Personal Narratives

This Interview guide seeks to support the *Where Women Will Venture* exhibit by recording the stories of modern women in science. Further impacts include connecting the park to the surrounding scientific community. The intention of the interviews is to 1) Create scientist connections and open up a line of communication between them and the park (if not pre-existing) 2) Let the public know about their hard work by including them in the exhibit features, and 3) record their thoughts and potentially expand to oral histories.

a. Recruiting

Recruiting participants for the modern science spotlight in particular were discovered in the research process, some made through personal connections, and subsequently contacted by email.

b. Methods

The interview questions came about in a variety of ways and were researched, brainstormed, iterated, reviewed, and edited down to the versions below.

Collecting the data from the first round of interviews was done online through google forms. This format allows for editability, easy survey dissemination, and data visualization/comprehension. Please find the google form used for the first iteration of this project below.

From the google form the exhibit team received two out of eight surveys sent. One participant opted to move forward with the interview process and

record an oral history. The oral history will be made through zoom for simple recording and splitting of video and audio.

c. Google Form <https://forms.gle/4Jm1napwM7t41SVL7>

Name

Preferred pronouns

Associated Parks

- What did you study in school/in life? When did you become interested in this work/subject?
- Is there any advice you wish you'd gotten as you built your career?
- What makes you a good scientist?
- Do you have an analogy to help me understand your work?
- If you had free reign/unlimited funding, what passion project would you pursue?
- If you were a plant or animal at Muir Woods, what would you be and why?
- Is there anything I've forgotten? Is there anything you want to add?
- Would you like to be involved in an oral history?

d. Oral History

These will be tailored to each respondent but the general flow of questions will be prompting, storytelling questions as opposed to concrete,

answerable ones in the survey. The following is the example of the instrument used with Mia Monroe:

Thank you for your interest in participating in this follow-up interview with me. Your participation is voluntary, and you are able to stop this interview at any time. During this hour-long conversational interview, we will be talking more in depth about your life experiences with science and how Muir Woods as a site has impacted you.

During the interview, I would love for you to have your camera on but am completely respectful of your personal preference and camera fatigue capacity. I will have my camera on to help facilitate this oral history as a conversation but will have the participant spotlighted so the recording focuses on them and their voice. The participant will have access to the intended questions so they stay fresh in your mind but I am open to the conversation going where it may.

I will be recording our conversation today for the purpose of retaining as much information as possible. The recording will be used for the Where Women Will Venture exhibit and interactive. This oral history piece is key to our deliverable and represents women's modern connection to science and this place. As in the google form survey, there are no right or wrong answers we'd just like to hear about your experiences.

Do you have any questions before we begin the interview?

>>If questions are asked: answer thoroughly<<

Are you comfortable with me recording our conversation today?

>>If yes: *start recording* <<

Based on the information I provided before I began recording, are you agreeing to participate in my study and agree to being recorded?

>> Subject must verbally and/or physically (i.e. nod head) consent before proceeding <<

Land acknowledgement: This thesis project acknowledges that its work and narrative discusses the history of and takes place in the un-ceded ancestral lands of the Coast Miwok people of present-day Marin County who have stewarded this land throughout the generations. We honor with gratitude the land itself, and all of its ancestors: past, present, and emerging. We thank them for their strength and resilience in protecting this land, and aspire to uphold our responsibilities according to their example.

Hello this is Jess Simpson I use she/her pronouns and I am a Master's candidate from the University of Washington. I am here with Mia Monroe recording an oral history for the Where Women Will Venture exhibit. Hi Mia, thanks for being with us today. Could you please introduce yourself (preferred name, pronouns, title, current park)?

- When did you first become interested in your subject or thought about this as a potential career for yourself?
- So, you studied Conservation of Natural Resources in college, and park resource practices and the NPS mission in your professional life. How did the life experience differ from formal training? Did one suit you more than another?
- How did you specifically get started at Muir Woods National Monument and Golden Gate National Recreation Area? What is a typical day for you?/ What is an atypical day for you?
- As someone who is lucky enough to experience these woods on a daily basis, where do you like to go in the park when you're not working? Is there a specific part of MuWo's park or history you particularly enjoy?
- What is one of your favorite experiences or stories that came from sharing old growth and the value of all life with the public?
- What is a recent problem you solved/are working to solve? What challenges do you face in your work? What challenge are you addressing with this work?

- You mentioned your passion for protecting not only old growth forests and creeks but also butterflies. How can people get involved with their local passion projects thinking globally, acting locally and simply changing the paradigm?

Mia Monroe Oral History recording link:

https://drive.google.com/file/d/1vh3H2DFHkuGyMopbn2uDfFnB7_slpfVk/view?usp=sharing

Conclusion

Team Roles

Jess Team Lead: Concept Creation, Exhibit Labels, Exhibit Panel Design, Online Working Interactive Prototype, Hand Drawn Designs, Original Historic Research, Oral History Interviewer

Emma Research Lead: Interpretative Content Writer and Editor, Storyline, Exhibit Labels, Thematic Concepts and Bubble Diagram

Isa Design Lead: Isa Design Lead: Creative Design Ideation and Development, Spotlight Design, Folder Design, Color Palette Development

Share Drive

Please find the exhibit shared drive with all resources available for download here:

<https://drive.google.com/drive/folders/1BSUpzsNFiiGY0y5PRL3soreOmywB6JVQ?usp=sharing>

Research:

https://drive.google.com/drive/folders/1gJY3vtAgbxmIMTYO6LGcDJ7Z_DsHgseN?usp=sharing

Design:

<https://drive.google.com/drive/folders/1v5lc6AGIDHHkbHiUJjZP9irkuUPHiHL1?usp=sharing>

Online Interactive:

<https://drive.google.com/drive/folders/17l8BgwAwRtV-wfbEZPaDopZQe60VFqns?usp=sharing>

Personal Narrative:

<https://drive.google.com/drive/folders/1pXjjCefzUR0K5yqO28Czf4Y5McmDAisK?usp=sharing>

VII. Appendix

a. APA Sources

Alliance for California Traditional Arts. (n.d.). Jennifer Bates. Alliance for California Traditional Arts. Retrieved April 24, 2021, from <https://www.actaonline.org/profile/jennifer-bates/>

Balazs, M. (1981a). MUIR WOODS: POST 9. *Christianity and Literature*, 30(2), 132.

Balazs, M. (1981b). MUIR WOODS: POST 15. *Christianity and Literature*, 30(2), 133.

Barmann, J. (2020, July 22). Muir Woods Might Want To Look For a New Name As The Sierra Club Reckons With Its Founder's Racism. *SFist - San Francisco News, Restaurants, Events, & Sports*. <https://sfist.com/2020/07/22/muir-woods-could-get-renamed-next-as-sierra-club-reckons-with-founders-racism/>

Beisch, J. (2006). In *Muir Woods*. *Harvard Review*, 30, 114–116.

Binkley, C. (2005). A cult of beauty: The public life and civic work of Laura Lyon White. *California History*, 83(2), 40–66.

Bolen, J. S. (2011). Like a Tree: How Trees, Women, and Tree People Can Save the Planet. Mango Media Inc.

Bracelin, H. P. (1938). YNES MEXIA. *Madroño*, 4(8), 273–275.

Brown, M. (1997a). A Woman's View 19th Century San Francisco Women Photographers.

https://www.foundsf.org/index.php?title=A_Woman%27s_View_19th_Century_San_Francisco_Women_Photographers

Brown, M. (1997b). Women's Photography After the Gold Rush.

https://www.foundsf.org/index.php?title=Women%27s_Photography_After_the_Gold_Rush

California Camera Club. (1914). California Camera Club group portraits.

Case, Sr., W. E. (1903). California Camera Club Brochure | Queens Public Library Digital. <http://digitalarchives.queenslibrary.org/browse/california-camera-club-brochure-0>

Charles C. Colley. (1970). The Missionization of the Coast Miwok Indians of California. *California Historical Society Quarterly*, 49(2), 143-162.

<https://doi-org.offcampus.lib.washington.edu/10.2307/25154451>

The Cultural Conservancy. (2018, December 27). A Feast of Food Stories with Abalone, Salmon and Wild Rice. The Native Seed Pod.

<https://www.nativeseedpod.org/podcast/2018/12/27/ep-8-feasts-and-food-stories>

Deutsche Börse Photography Foundation. (n.d.). Academic dialogue.

Retrieved May 18, 2021, from

<https://www.deutscheboersephotographyfoundation.org/en/support/academic-dialogue.php>

Engle, M. (2017). Bravo!: Poems about amazing Hispanics (First edition.). Godwin Books, Henry Holt and Company.

Europa Publications. (2004). International Who's Who in Poetry 2005.

Taylor and Francis. <https://doi.org/10.4324/9780203325803>

Federated Indians of Graton Rancheria. (n.d.). History | Federated Indians

Graton Rancheria. Retrieved April 22, 2021, from

<https://gratonrancheria.com/culture/history/>

Goerke, B. (2007). Chief Marin : Leader, rebel, and legend. Berkeley, Calif.:

Heyday Books. <https://catalog.hathitrust.org/Record/005654047>

Görge, C. (2018). Out here it is different—The California Camera Club and community imagination through collective photographic practices: Toward a critical historiography, 1890-1915.

Görge, C. (2019). “Bring Your Camera” The Western American Landscape Through California Camera Club Practice in the Early 1900s. In *Journal of the LUCAS Graduate Conference* (Issue 7, pp. 19–37).
<https://hdl.handle.net/1887/69713>

Görge, C. (2020, June 23). In the Library: Uncovering History, The Pacific Coast Photographer – A Treasure of Early Western Photo History. California Historical Society. <https://californiahistoricalsociety.org/blog/in-the-library-uncovering-history-the-pacific-coast-photographer-a-treasure-of-early-western-photo-history/>

Görge, C. (2020, August 24). Women and Outdoor Promotion: The Los Angeles Camera Club ca. 1900. <http://photofriends.org/tag/los-angeles-camera-club/>

GuideStar. (n.d.). NATIONAL ASSOCIATION OF COLORED WOMENS CLUBS - GuideStar Profile. GuideStar by Candid. Retrieved May 20, 2021, from <https://www.guidestar.org/profile/53-0182943>

Jones, B. W. (1982). Mary Church Terrell and the National Association of Colored Women, 1896 to 1901. *The Journal of Negro History*, 67(1), 20–33. <https://doi.org/10.2307/2717758>

Kelly, I. T., Collier, M. E. T., Thalman, S. B., Smith, T., & Copa, M. (1991). Interviews with Tom Smith and Maria Copa: Isabel Kelly's ethnographic notes on the coast Miwok Indians of Marin and southern Sonoma counties, California ; edited by Mary E.T. Collier and Sylvia Barker Thalman. Miwok Archaeological Preserve of Marin.
<http://archive.org/details/interviewswittho00kell>

Kemp, J. A. (1905). Photographing in the Hopi Land.
<https://cla.purdue.edu/academic/rueffschool/waaw/palmquist/Photographers/Kemp.htm>

Lange, A. (2015). National Association of Colored Women. History of U.S. Woman's Suffrage. <http://www.crusadeforthevote.org/nacw>

Madsen-Brooks, L. (2006). To study, to control, and to love: Women scientists in American natural history institutions, 1880–1950 [Ph.D., University of California, Davis].
<https://search.proquest.com/docview/305356433/abstract/1270539C4DBE4E63PQ/1>

Management—Golden Gate National Recreation Area (U.S. National Park Service). (n.d.). Retrieved May 10, 2021, from <https://www.nps.gov/goga/learn/management/index.htm>

Marcus, Diveena S. (2016). *Hiya 'Aa Ma Pichas 'Ope Ma Hammako He Ma Pap'oyyisko (Let Us Understand Again Our Grandmothers and Our Grandfathers): Map of the Elders: Cultivating Indigenous North Central California Consciousness* (Order No. 10126653). [Doctoral dissertation, Trent University]. ProQuest Dissertations Publishing. <https://search.proquest.com/dissertations-theses/i-hiya-aa-ma-pichas-ope-hammako-he-papoyyisko-let/docview/1808906176/se-2?accountid=14784>

Marin Coast Miwok Monument Project. (n.d.). Monument Statue (MarinCoastMiwok). Retrieved May 19, 2021, from <https://www.marinmiwok.com/meet-the-artist>.

Marin Independent Journal. (2012, July 10). *Since You Asked: Forging bonds of sisterhood and understanding* – Marin Independent Journal. <https://www.marinij.com/2012/07/10/since-you-asked-forging-bonds-of-sisterhood-and-understanding/>

Marinij. (2012, February 5). SYLVIA THALMAN Obituary (2012) - Novato, CA - Marin Independent Journal. (Legacy.com). Retrieved May 19, 2021,

from <https://www.legacy.com/obituaries/marinij/obituary.aspx?n=sylvia-b-thalman&pid=155755843>.

Marquard, B. (2010, June 6). June Beisch, 70; launched new career after discovering poetry in her 40s. *The Boston Globe*.

http://archive.boston.com/bostonglobe/obituaries/articles/2010/06/06/june_beisch_70_launched_new_career_after_discovering_poetry_in_her_40s/?page=full

Marshall, K. (2010, June 30). A Discussion with Elana Rozenman, founder and executive director of Trust-Emun. Berkley Center for Religion, Peace, and World Affairs. <https://berkeleycenter.georgetown.edu/interviews/a-discussion-with-elana-rozenman-founder-and-executive-director-of-trust-emun>

Merchant, C. (2003). Shades of Darkness: Race and Environmental History. *Environmental History*, 8(3), 380–394.

<https://doi.org/10.2307/3986200>

Milliken, R. (2009). ETHNOHISTORY AND ETHNOGEOGRAPHY OF THE COAST MIWOK AND THEIR NEIGHBORS, 1783-1840. 125.

Mill Valley Chamber of Commerce and Visitor Center. (2018, November 15). Author and Longtime MV Resident Betty Goerke Talks 'A Broken Propeller' at Depot Bookstore & Cafe (Enjoy Mill Valley). Retrieved May 19, 2021, from <https://www.enjoymillvalley.com/blog/author-and-longtime-mv-resident-betty-goerke-talks-a-broken-propeller-at-depot-bookstore-cafe-nov-15>.

Miwok 2 | American Indian Film Gallery. (1976).
<https://aifg.arizona.edu/film/miwok-2>

Miwok Archeological Preserve of Marin. (2004). Photography exhibit in Marin documents Coast Miwok families. *The Acorn*, 35(3). 4.

Moore, D. (1906). The Work of the Women's Clubs in California. *The Annals of the American Academy of Political and Social Science*, 28, 59–62.

Moore, P. A. (1996). Cultivating science in the field: Alice Eastwood, Ynes Mexia and California botany, 1890-1940 [Ph.D., University of California, Los Angeles].

<http://search.proquest.com/docview/304226987/abstract/EA4E42A09BC74FD6PQ/1>

Nash, R. (1967). John Muir, William Kent, and the Conservation Schism. *Pacific Historical Review*, 36(4), 423–433. <https://doi.org/10.2307/3636776>

National Park Service. (n.d.). Civilian Conservation Corps Work at Muir Woods (U.S. National Park Service). Retrieved April 30, 2021, from <https://www.nps.gov/articles/000/civilian-conservation-corps.htm>

National Park Service. (n.d.). Coast Miwok at Muir Woods (U.S. National Park Service). Retrieved April 22, 2021, from <https://www.nps.gov/articles/coast-miwok-at-muir-woods.htm>

National Park Service. (n.d.). The United Nations Memorial Service at Muir Woods (U.S. National Park Service). Retrieved May 18, 2021, from <https://www.nps.gov/articles/the-united-nations-memorial-service-at-muir-woods.htm>

National Park Service. (n.d.). Ynes Mexia (U.S. National Park Service). Retrieved May 18, 2021, from <https://www.nps.gov/people/ynes-mexia.htm>

National Park Service. (n.d.). Yosemite National Park Basketry Exhibit (U.S. National Parks Service). Retrieved May 19, 2021, from https://www.nps.gov/museum/exhibits/yosemite_basketry/weavers.html?fbclid

lid=lwAR08nVb1nVljN4WNMYk_k7-wH0HrotzBwgjqpuJ0Y_R-
SokQHKL4Fy1CiCM#telles

Nelson, M. K. (Host). (2018, December 27). A Feast of Food Stories with Abalone, Salmon and Wild Rice (No. 8) [Audio podcast episode]. In The Native Seed Pod. The Cultural Conservancy.

<https://www.nativeseedpod.org/podcast/2018/12/27/ep-8-feasts-and-food-stories>

9DotSquareTV. (2015, June 5). June Beisch poetry reading at Concord Library. <https://www.youtube.com/watch?v=0N5CYx4nqvo>

Online Archive of California. (n.d.). Guide to the Colored Women's Clubs Associations Collection. Retrieved May 20, 2021, from

<https://oac.cdlib.org/findaid/ark:/13030/c8tt4rrq/>

Ortiz, B. R. (2020, January 17). Carolyn Dale McNulty and the Bodega Miwok Smiths – News from Native California.

<http://newsfromnativecalifornia.com/carolyn-dale-mcnulty-and-the-bodega-miwok-smiths/>

Photographers' Association of California. (1900). Camera craft. 19(1).

<https://catalog.hathitrust.org/Record/000541432>

Poblete, D. (2018, November 15). The Ancient Ones: Redwoods Through the Eyes of a Southern Pomo and Coast Miwok Native. Save the Redwoods League. <https://www.savetheredwoods.org/blog/the-ancient-ones-redwoods-through-the-eyes-of-a-southern-pomo-and-coast-miwok-native/>

Rancho Bodega Historical Society. (n.d.). Rancho Bodega Historical Society. Retrieved May 20, 2021, from <http://ranchobodega.org/archives.html>

Roanoke Review. (n.d.). Mary Balazs. Roanoke Review. Retrieved May 18, 2021, from <http://www.roanokereview.org/anthology-thennow/mary-balazs>

Robbins, S. (Host). (2011, April 4). Women Rising IV: International Changemakers – Women as Religious Activists (No. 4) [Audio podcast episode]. In Women Rising Radio. <http://www.womenrisingradio.com/2011/04/04/women-rising-iv-international-changemakers-%e2%80%93-women-as-religious-activists/>

Rozenman, E. (1993, March 19). Women Are Natural Networkers. Jerusalem Post, 02.

Rozenman, E. (1994, November 18). WOMEN AT WORK: [Daily Edition].
Jerusalem Post, 6A.

Rozenman, E. (1997, October 13). DISPLAY OF UNITY: [Daily Edition].
Jerusalem Post, 06.

Rozenman, E. (2010, March 31). Peace Walk in Muir Woods for
International Women's Day. United Religions Initiative.
<https://www.uri.org/uri-story/20100331-peace-walk-muir-woods-international-womens-day>

San Francisco Photographic Salon. (1902). Catalogue of the second San
Francisco Photographic Salon at the Mark Hopkins Institute of Art, January
ninth to twenty-third, 1902.

<https://libmma.contentdm.oclc.org/digital/collection/p15324coll19/id/309/>

San Francisco Public Library. (2021, March 7). Nature Boost: Women of
the Marin Headlands w the Golden Gate National Recreation Area.

<https://www.youtube.com/watch?v=aq6wcUCOZkw>

Sarris, G. (2016a, September 29). The Last Woman From Petaluma.
KCET. <https://www.kcet.org/shows/tending-the-wild/the-last-woman-from-petaluma>

Sarris, G. (2016b, September 29). Tsupu, The Last Woman From Petaluma. Cal@170 by the California State Library.

<https://cal170.library.ca.gov/tsupu-the-last-woman-from-petaluma/>

Spark. (2004). Julia Parker. Spark. <https://ww2.kqed.org/spark/julia-parker/>

Stalker, L. (2001). Intramuralia Notes. Huntington Library Quarterly, 64(3/4), 568–570. <https://doi.org/10.2307/3817930>

Tang, T. (2019, October 31). Yosemite baskets are 'drawings with straw and grass'. Indian Country Today. Retrieved April 30, 2021, from <https://indiancountrytoday.com/news/yosemite-baskets-are-drawings-with-straw-and-grass>

United Religions Initiative. (n.d.). Elana Rozenman | URI. Retrieved May 1, 2021, from <https://www.uri.org/elana-rozenman>

United Religions Initiative. (2017, May 22). Women's Peace Walk in Muir Woods 2017 [Images attached] [Photo album]. Facebook. https://www.facebook.com/pg/unitedreligionsinitiative/photos/?tab=album&album_id=1573233342688939

Vercillo, K. (n.d.). Muir Woods – Ancient Redwood Forest. Retrieved April 11, 2021, from <https://www.sftodo.com/sanfrancisco/muir-woods-ancient-redwood-forest/>

Williams, L. S., Boehm, R., National Association of Colored Women's Clubs (U.S.), & University Publications of America (Firm) (Eds.). (1993). Records of the National Association of Colored Women's Clubs, 1895-1992 [Microform]. University Publications of America.

Wilson, J. D. (2011). Disunity in diversity: The controversy over the admission of black women to the General Federation of Women's Clubs, 1900-1902. *Journal of Women's History*, 23(2), 39–63.
<https://doi.org/10.1353/jowh.2011.0019>

WOMEN'S MULTI-FAITH PEACE WALK. (n.d.). Retrieved May 18, 2021, from <https://myemail.constantcontact.com/WOMEN-S--MULTI-FAITH-PEACE-WALK-.html?soid=1111462123300&aid=fgYYpNuealw>

Ynes Mexia (U.S. National Park Service). (n.d.). Retrieved May 5, 2021, from <https://www.nps.gov/people/ynex-mexia.htm>

Yosemite National Park. (n.d.). Yosemite National Park Basketry Exhibit. Retrieved April 24, 2021, from

https://www.nps.gov/museum/exhibits/yosemite_basketry/weavers.html?fbclid=IwAR08nVb1nVljN4WNMYk_k7-wH0HrotzBwgjqpuJ0Y_R-SokQHKL4Fy1CiCM#telles

YWCA Golden Gate Silicon Valley. (n.d.). ELIZABETH THACHER KENT. YWCA. Retrieved May 20, 2021, from <https://yourywca.org/honorees/elizabeth-thacher-kent/>

Zahniser, J. (n.d.). Biographical Sketch of Elizabeth Thacher Kent | Alexander Street Documents. Retrieved May 20, 2021, from <https://documents.alexanderstreet.com/d/1006939757>

b. Research

Future Research Options unable to be included can be found here in the shared drive:

c. Design

The accordion brochure mock-up included in the share drive serves as a companion to both the online and offline exhibits. The simplified map of Muir Woods featured on the front highlights relevant trails and sites throughout Muir Woods that connect women's history with the monument, like Kent Canyon, Alice Eastwood Camp, or Miwok Trail. Each spot corresponds to an overarching theme touched on in *Where Women Will Venture* and prompts the visitor to contemplate that theme while walking trails. The back of the brochure displays simplified versions of the Women's Spotlights and the name of the exhibit, lending itself as a memento of the exhibit that one could take home and hang as a poster.

WHERE WOMEN WILL VENTURE

JULIA PARKER

Julia Parker is a renowned basket weaver, famous for combining Pomo, Miwok, and Paide styles. Her work has been displayed in the Smithsonian and the Yosemite Museum, where she conducted workshops and cultural demonstrations. She continues to weave complex baskets, a shining example of someone who could have been thriving in Muir Woods today.

INDIGENOUS PRESENCE

What are some cultural practices that you or your family have? How do they connect to your culture, family, and community?

Absence is evidence of something... Just because the Hupa, Coast Miwok, or no longer in Muir Woods does not mean that they have disappeared from the narrative. The Coast Miwok peoples survived during their times taken from them. They endured Spanish missions and landowners.

They continued connecting to their history and found strength in culture and community. They also still have their cultural heritage alive today with basket weaving, storytelling, and activism. The Coast Miwok have held onto their power and put it to good use to protect and uplift their communities. The work currently being done by the Coast Miwok and other Indigenous people continues a legacy of resistance that we always here.

WHERE WOMEN WILL VENTURE

MARIA COPAS FRIAS

For many Coast Miwok, cultural knowledge stems from their grandmothers through oral storytelling.

Maria Copas Frias was a storyteller raised in the Huilmen culture. She learned the stories and songs of Coast Miwok lore, many of which depict mythic relationships between animist characters, from her grandmother, Maria Nicolasa. Her oral history was documented by ethnographer Dr. Isabel Kelley and is one of the most heavily referenced pieces of Coast Miwok knowledge.

Leaders & Academics

Coast Miwok communities are also brought together by leaders and activists. They practice indigenous wisdom and knowledge of the Coast Miwok. Leaders like a local Coast Miwok leader in Marin County, The Smith family, who are direct descendants of Hupa, are also well known in the broader Coast Miwok community. Women from the Smith family have led efforts in preserving Coast Miwok languages, knowledge of traditional foods, ethnology, and activism. Their work is carried on today by Coast Miwok academics Divina Marcus and Alejandra Rojas. Joining together with voices from other communities and spaces, these voices help anchor the active and vibrant presence of the Coast Miwok today.

Allies

Sometimes we all need support from our communities... Rewriting the narrative to include Coast Miwok voices is also supported by non-Indigenous people. Betty Crooks and the late Sylvia Thelman worked to increase Coast Miwok visibility in archeology, history, academia, and books. Their movement shows that this work shouldn't only be done by Indigenous peoples. However, these women also made sure to respect Coast Miwok peoples' right to choose how they want to tell their own narrative.

Maintaining Effects of Better Colonialism

Muir Woods exists today because of the Hupa Coast Miwok. Through their communities and allies, they have resisted the remaining effects of colonialism. Yet, we must also do our part, starting with recognizing their history here, which many don't know about because colonizers tried to erase it. The Coast Miwok did not simply vanish when colonizers arrived. Outside of Muir Woods, they remain connected to their communities, cultures, and lands. They continue to reinvent themselves into the past and the present, paving the way for future generations to carry on their stories.

WHERE WOMEN WILL VENTURE

YNES MEXIA

Moving to California in 1969, the redwoods cast their spell on Ynes Mexia. Aged 51, Mexia had an late introduction to science and began studying botany at UC Berkeley. She found mentors in school and outdoor conservation clubs, including her friend Alice Eastwood.

Heavily relied on by colleagues, she collected entire plants, pressing, and drying them for preservation. Her field notes and photography skills supported her scientific work. When collected properly, specimens could help identify newly discovered species and be studied for generations to come. Over 13 years, as a trusted collector, she sourced over 150,000 specimens. By 1926, she was known for her global adventures, her contribution to botany, and her nature photography.

WHERE WOMEN WILL VENTURE

ALICE EASTWOOD

Alice Eastwood is an ambassador for self-taught women in science. She cultivated appreciation of native plants through clubwork, field studies, garden talks, and educational plant exhibits. Most people attending in these clubs were botany enthusiasts who lacked formal education opportunities.

"I know all those who look back... They are the best people in the world and are all my good friends."

As members of The Tamalpais Conservation Club, Eastwood and William Kent crossed paths, working to save Redwood Canyon through speeches, and educating people through botanical pamphlets. Her work preserving the area set a historical baseline of environmental conditions for those who come after her to work towards conservation. Her vigilance is honored at Camp Alice Eastwood, enjoy nature, following trail between Mt. and Muir Woods.

Working Women Today

Women are still doing work throughout the park in many different capacities. It takes people working in all positions - paid, volunteer, scientific, artistic, and recreational - to continue the function of the park.

How can you help your local environment? Are there any restoration projects happening in your community?

Active Restoration in Park

How can you help your local environment? Are there any restoration projects happening in your community?

Since the 1940s, heavy human impact has increased sediment in the creek, therefore reducing its flooding capacity for water and plants. In the 1990s, all the environmental agencies working individually realized that together they could look to share common projects. The collaborative Redwood Creek Restoration Vision addressed that while not only solving money barriers but instead moved throughout the watershed's larger area. The reach of this ecosystem affects other watersheds, the reintroduction of riparian species, enjoyment of Muir Woods, and public access to the area.

Muir's collaborative watershed work seeks to connect cultural resources and current restoration efforts. The Coast Miwok people share (at least) 8000 years of history with this watershed. Modern restoration practices can only benefit from the inclusion of indigenous local knowledge and management practices. Throughout the restoration, Coast Miwok people have gathered where Redwood Creek meets the ocean to give their traditional wisdom blessing.

MA'S ACTIVE ADVICE

If you don't know what to do start by wearing your favorite apron or scarf.

- You can become an advocate too, start small and level up: Keep your a basin clean or download an app for citizen science.
- Help Muir get "back" back in "public lands" by volunteering at a local park!
- Be sure to make time and space for the important species in your life!
- Turn in to nature in your local area; you know it better than anyone else and can advocate for it better than anyone else.

WHERE WOMEN WILL VENTURE

MIA MONROE

"...Muir Woods is not growth on the trees, but in the shelter, and the system of relationships, the warm ones that Miwok people are working among." The same ones that Elizabeth Cook-Ferguson had to protect. I feel that Miwok people have been working, the same, and their heart, we do not let it work among them, like redwoods."

Mia Monroe works in the Golden Gate National Recreation Area, combining scientific knowledge and cultural networks as the Marin Community Liaison. She grew up in the Bay Area learning the value of female leadership through her mother's activism, Girl Scouts, and the Sierra Club. Here, she would meet her mentor Amy Meyer and learn about centering volunteer power and advocating for the value of nature-based scientific inquiry. Their hard work founded the GGNRA, which is celebrating its 50th Anniversary in 2022!

Mia, like many that came before her, explained how redwoods profoundly move her. She finds inspiration in daily trail walks with communities, witnessing seasonal changes, and advocating plans for a better park as the impacts, in the process, tens of thousands of visitors.

Muir Woods holds many intersecting narratives of inspirational women who are rooted in this place. Each of these women has left her own mark on Muir Woods, just like Muir Woods has impacted them.

Their talents, skills, and strengths have helped document, safeguard, and shape Muir Woods since time immemorial. As scientists, activists, artists, and guardians, these women tirelessly worked both individually and collectively to save this place for future generations.

Conclusion

As you stand among the ancient redwood groves that these women once guarded, where do you see yourself within their stories? How has their work inspired you to experience Muir Woods differently?

How can you carry on their legacy, not just in Muir Woods but in your activism for the environment, conservation and sustainability, indigenous rights, and women's rights? Perhaps your story will also end up alongside those of these women!

Exhibit Panels v2 June 7, 2021

WHERE WOMEN WILL VENTURE

When you walk through the ancient groves of Muir Woods, who do you think of? Probably not the incredible women who have shaped this place in the past and present. In this exhibit, we'll look at some of these women and the ways their work continues to impact Muir Woods. Many of them found companionship and support from each other and their male allies. While some of these names may sound familiar, most are being reinserted back into the narrative of Muir Woods.

This is not a patriarchal and colonial narrative that divides time and people into disconnected groups. Instead, Where Women Will Venture intends to show how these women influenced each other in good and bad ways. This exhibit also uses two sections to spotlight women of the Huimen Coast Miwok of these lands. While we must acknowledge their history here, we also must not forget their present-day reality. Their work carries on today, as it does for many of the women included in this exhibit.

This exhibit is made by women for anyone willing to join in uncovering new histories or beginning their stewardship journey.

The exhibit would like to acknowledge that this work takes place on the unceded ancestral lands of the Coast Miwok people of present-day Mill Valley and southern Sonoma counties. Honoring with gratitude the land itself, and all of its ancestors: past, present, and emerging.

INDIGENOUS BEGINNINGS

Who are the Coast Miwok and why are they important to Muir Woods? What do you know about the Coast Miwok?

Long before this place was called "Muir Woods," the Huimen Coast Miwok were here. The Coast Miwok have safeguarded this place since time immemorial. Their knowledge of these lands helped them in daily life and community-building. They used this knowledge to identify plants. The Coast Miwok used these plants to make natural medicines and weave baskets. They also hunted, fished, and gathered food in this area. The land gave them what they needed to survive, and in return, the Coast Miwok gave back to the land. They used fire to manage and care for the land and wildlife that grew here.

Land Management & Basket Culture

The Huimen Coast Miwok used fire to help manage forest and vegetation growth in Muir Woods. Likely every two or three decades, they would burn the land to clear it. This allowed new plants to grow and renewed the presence of wildlife, like deer. The Coast Miwok also used native grasses and sticks to weave baskets. Baskets functioned as tools to carry resources. They were also a cultural art form, helping to weave together Coast Miwok society. Many Coast Miwok women wove baskets and still do so today.

COLONIZATION & WOMEN LEADERS

European colonizers arrived in the late 1700s with diseases that many indigenous peoples did not have. Survivors were forced out of their ancestral lands and moved to Spanish missions where they were baptized. The Coast Miwok people worked there as sources of labor. Many died from horrible living conditions, and Miwok were expected to have the same values and behaviors as those who stole their lands. Even after the mission system ended, they continued to work for Spanish landowners.

Both women and men served as leaders in many Coast Miwok villages. However, with colonization, missionaries tried to erase their cultures, and stories of resilient Coast Miwok women still exist, such as Juana. She was a Petaluma Coast Miwok who survived to be the ancestor of over five hundred Coast Miwok today.

WHERE WOMEN WILL VENTURE

JUANA

Juana was an Olompali Coast Miwok and the third wife of Chief Marin of the Huimen Coast Miwok.

after whom Marin County and the Marin Headlands are named. They were married at Mission Dolores.

Juana and Chief Marin served as godparents for just-baptized indigenous peoples, indicating their high and influential status at the mission. It also reveals that Juana and Chief Marin were well-respected leaders of the indigenous community living there.

The Story You Know

- 1840 statewide material needs led to increased logging
- 1850s clear-cutting coastal redwoods in most CA old growth forests
- 1890 expansion nearing Redwood Canyon
- 1904 timber company bids on Redwood Canyon
- 1905 The Kents purchase the land
- 1906 San Fran earthquake shakes community; Antiquities Act ratified
- 1907 proposed Redwood Canyon reservoir
- 1908 The Kents donate land; declared a national monument on January 9, 1908

WHERE WOMEN WILL VENTURE

ELIZABETH THATCHER KENT

The Kents were active in railroads and the outdoors near Mt. Tamalpais. As timber companies threatened Redwood Canyon, William Kent met with Lovell White and bought the canyon for below fair market price of timber, pleasing stakeholders, watersheds, and wildlife. The Kents recognized the need for backcountry preservation. Together, they decided:

"If [they] cut all the trees... and moved [them] here, it would be as well as saving it."

Elizabeth Thatcher Kent, active in women's clubs, helped the community see the value of this area as a park. As a legal co-owner of Redwood Canyon, Elizabeth became the first woman named on a land deed in the county. The Kents named the park after Elizabeth's friend John Muir, an influential voice in early conservation.

Their conservation work prepared the Kents for congressional fame on the national stage. In 1910, William's congressional term began in Washington DC where he supported anti-Asian, exclusionary immigration policies. Simultaneously, Elizabeth Thatcher Kent became heavily involved in the women's suffrage movement.

WHERE WOMEN WILL VENTURE

LAURA L. WHITE

Laura Lyon White began her California life in a mining camp where she lost her children to illness. Once in San Francisco, White devoted herself to activism by founding the California Club. An early conservation champion, she popularized causes John Muir himself couldn't. Yosemite's nearby redwoods of Calaveras

The Whites spent summers in the Mill Valley community when Redwood Canyon was threatened, local women sought her help. Lovell White was caught in the middle: his employer, San Francisco's Savings Union Bank, held the land while his wife was fighting to save the trees.

Lovell wanted another child. Laura agreed to have a new family if Lovell supported her activism projects. Her devotion and influence helped lower the cost of the canyon over half.

If you've visited Muir Woods, or know the name, you may know the name of the man who established this park: John Muir (who had nothing to do with wives, club women, and environmentalists). Opposite these names are their champions, activists, and preservationists that had rich lives on stolen lands. They also inherited the colonial legacy of these places for generations to come. They sought networks out to preserve Muir Woods for future generations to experience.

Stronger together, women extended power through clubs against 20th Century gender norms. Progressive Era women built networks, meeting women and applied industry to achieve their goals. The California Club, founded by Laura Lyon White, was the first group campaigning to save Muir Woods. Although they did not secure suffrage, these forestry-focused women fought to protect the redwoods.

Black women established their own clubs and networks, like the National Association of Colored Women. But they faced racial oppression against all black Americans that forced them to prioritize differently. They experienced discrimination from all sides, resulting from white women's clubs.

The California Club was in favor of allowing black women members. However, club and all the progress she built. White refused to lobby for inclusion, and she left her conservation and women's suffrage clubs used what power and interpersonal connections they had to progress. While being progressive, they also organized their political interests, financial issues, and race above others.

Outside NPs, Outdoor Beauty

Many women's groups around the turn of the century saw the importance of nature in individual lives. This goes beyond exposure to nature and turns into artistic interpretation of this inspiring place.

Community roots in Muir Woods run deeper than just those of the Women's Clubs that saved this place. The California Camera Club had both female and male members. They hiked the area frequently, recording the nature they observed.

WHERE WOMEN WILL VENTURE

ELANA ROZENMAN

In the present day, building communities of support for women continues with Elana Rozenman. She started the organizations Trust Edmund and the Women's Interfaith Network of the United Religious Initiative. With these two organizations, Rozenman envisions a path towards peace by bringing together women of all different religions. She has done peace walks all over the world with these women, including at Muir Woods. Their trust and support for each other are rooted in the forest. Under a canopy of inspiring redwoods, these women bond over their shared love of faith and desire for peace.

Mary Elizabeth Webber Balazs and June Belsch wrote poetry about Muir Woods. Using words to invoke a connection between humans and redwood trees, these poets explore the concepts of life, death, and time. Like the California Camera Club, they helped shape public perception of Muir Woods.

Impact of Working Outside

Like their sisters in women's clubs and the NPS, these women helped shape the public's perception of Muir Woods. They creatively expressed themselves and redefined traditionally limited gender roles.

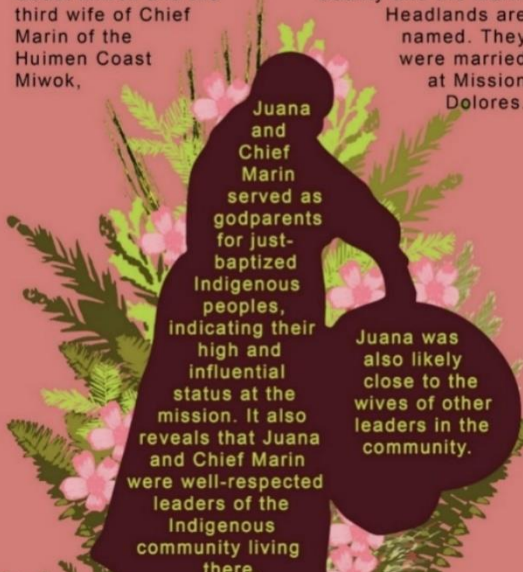
Women Spotlight Posters

WHERE WOMEN WILL VENTURE
JUANA

Juana was an Olompali Coast Miwok and the third wife of Chief Marin of the Huimen Coast Miwok, after whom Marin County and the Marin Headlands are named. They were married at Mission Dolores.

Juana and Chief Marin served as godparents for just-baptized Indigenous peoples, indicating their high and influential status at the mission. It also reveals that Juana and Chief Marin were well-respected leaders of the Indigenous community living there.

Juana was also likely close to the wives of other leaders in the community.




WHERE WOMEN WILL VENTURE
ELIZABETH THATCHER KENT

The Kents were active in railroads and the outdoors near Mt. Tamalpais. As lumber companies threatened Redwood Canyon, William Kent met with Lovell White and bought the canyon for below half the market price of timber, pleasing stakeholders, watersheds, and wives. The Kents recognized the need for backcountry preservation. Together, they decided,

"If [they] lost all the money... and saved those trees, it would be worthwhile, wouldn't it?"

Elizabeth Thatcher Kent, active in women's clubs, helped the community see the value of this area as a park. As a legal co-owner of Redwood Canyon, Elizabeth became the first woman named on a land deed in the county. The Kents named the park after Elizabeth's friend John Muir, an influential voice in early conservation.

Their conservation work prepared the Kents for congressional fame on the national stage. In 1910, William's congressional term began in Washington DC where he supported anti-Asian, exclusionary immigration policies. Simultaneously, Elizabeth Thatcher Kent became heavily involved in the women's suffrage movement.



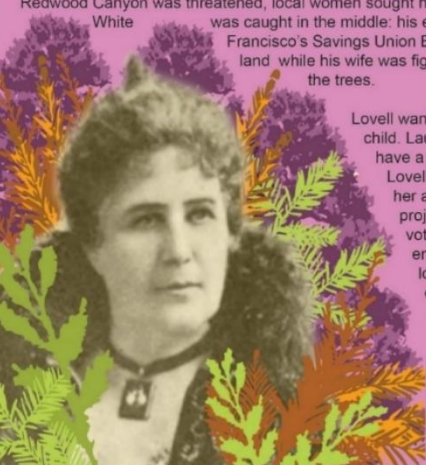
WHERE WOMEN WILL VENTURE
LAURA L. WHITE

Laura Lyon White began her California life in a mining camp where she lost two children to illness. Once in San Francisco, White devoted herself to activism by founding the California Club. An early conservation champion, she popularized causes John Muir himself couldn't: Yosemite's nearby redwoods of Calaveras.

"...but the big trees- if they go- may never be reproduced on earth. How can we secure these groves for perpetuity?"

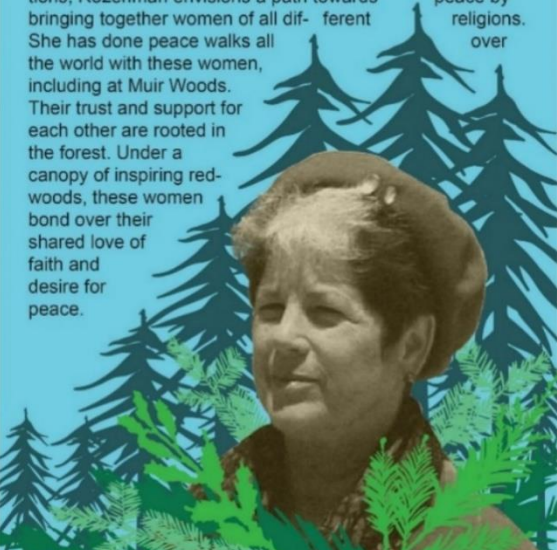
The Whites spent summers in the Mill Valley community; when Redwood Canyon was threatened, local women sought her help. Lovell White was caught in the middle: his employer, San Francisco's Savings Union Bank, held the land while his wife was fighting to save the trees.

Lovell wanted another child. Laura agreed to have a new family if Lovell supported her activism projects. Her devotion and influence helped lower the cost of the canyon over half.



WHERE WOMEN WILL VENTURE
ELANA ROZENMAN

In the present day, building communities of support for women continues with Elana Rozenman. She started the organizations Trust-Emun and the Women's Interfaith Network of the United Religious Initiative. With these two organizations, Rozenman envisions a path towards peace by bringing together women of all different religions. She has done peace walks all over the world with these women, including at Muir Woods. Their trust and support for each other are rooted in the forest. Under a canopy of inspiring redwoods, these women bond over their shared love of faith and desire for peace.



WHERE WOMEN WILL VENTURE

MARIA COPAS FRIAS

For many Coast Miwok, cultural knowledge stems from their grandmothers through oral storytelling.

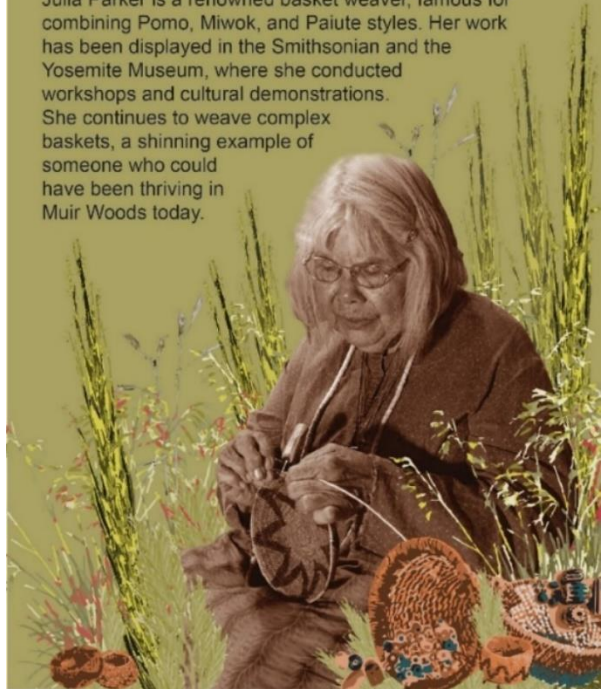
Maria Copas Frias was a storyteller raised in the Huimen culture. She learned the stories and songs of Coast Miwok lore, many of which depict mythic relationships between animist characters, from her grandmother, Maria Nicolasa. Her oral history was documented by ethnographer Dr. Isabel Kelley and is one of the most heavily referenced pieces of Coast Miwok knowledge.



WHERE WOMEN WILL VENTURE

JULIA PARKER

Julia Parker is a renowned basket weaver, famous for combining Pomo, Miwok, and Paiute styles. Her work has been displayed in the Smithsonian and the Yosemite Museum, where she conducted workshops and cultural demonstrations. She continues to weave complex baskets, a shining example of someone who could have been thriving in Muir Woods today.



WHERE WOMEN WILL VENTURE

YNES MEXIA

Moving to California in 1909, the redwoods cast their spell on Ynes Mexia. Aged 51, Mexia had an late introduction to science and began studying botany at UC Berkeley. She found mentors in school and outdoor conservation clubs, including her friend Alice Eastwood.

Heavily relied on by colleagues, she collected entire plants, pressing, and drying them for preservation. Her field notes and photography skills supported her scientific work. When collected properly, specimens could help identify newly discovered species and be studied for generations to come. Over 13 years, as a trusted collector, she sourced over 150,000 specimens. By 1924, she was known for her global adventures, her contribution to botany, and her nature photography.



WHERE WOMEN WILL VENTURE

ALICE EASTWOOD

Alice Eastwood is an ambassador for self-taught women in science. She cultivated appreciation of native plants through clubwork, field studies, garden talks, and educational plant exhibits. Most people interacting in these clubs were botany enthusiasts who lacked formal education opportunities.

"I love all those who love plants. They are the finest people in the world and are all my good friends."

As members of The Tamalpais Conservation Club, Eastwood and William Kent crossed paths, working to save Redwood Canyon through speeches, and educating people through botanical pamphlets. Her work preserving the area set a historical baseline of environmental conditions for those who come towards conservation. Her vigilance is honored at Camp Alice Eastwood, where others enjoy her nature, following her trail between Mt and Muir Woods.



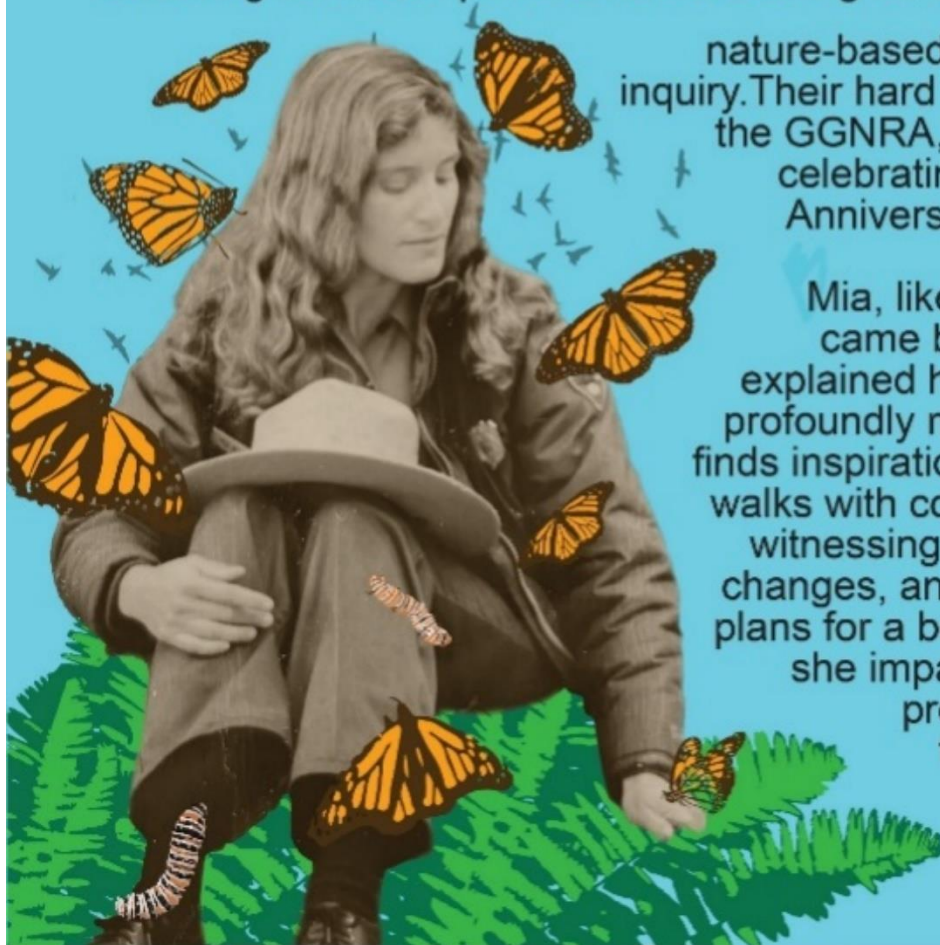
WHERE WOMEN WILL VENTURE MIA MONROE





“...Muir Woods is old growth so the trees, the forest, the stream, and the cycles of nature are the same ones that Miwok peoples walked among. The same ones that Elizabeth Kent fought hard to protect... I feel their presence, their inspiration, their hope, and their hard work when I walk among them, the redwoods. “





Mia Monroe works in the Golden Gate National Recreation Area, combining scientific knowledge and cultural networks as the Marin Community Liaison. She grew up in the Bay Area learning the value of female leadership through her mother’s activism, Girl Scouts, and the Sierra Club. Here, she would meet her mentor Amy Meyer and learn about centering volunteer power and advocating for the value of



nature-based scientific inquiry. Their hard work founded the GGNRA, which is celebrating its 50th Anniversary in 2022!


Mia, like many that came before her, explained how redwoods profoundly move her. She finds inspiration in daily trail walks with communities, witnessing seasonal changes, and activating plans for a better park as she impacts, in the process, tens of thousands of visitors.











<p><u>USED OR MODIFIED IMAGE</u></p>	<p><u>SOURCE AND LICENSING</u></p>
	<p>“Elizabeth Thatcher Kent” [Photograph], Unattributed, 1916, Bain at LOC https://en.m.wikipedia.org/wiki/File:Elizabeth_Thacher_Kent_(1868-1952)_in_1916.jpg) Public Domain.</p>
	<p>“Laura Lyon White” [Photograph], Bushnell, 1902, Sunset Journal (https://www.nps.gov/people/laura-lyon-white.htm) Public Domain.</p>
	<p>“JULIA PARKER DEMONSTRATING BASKETRY MAKING AT THE YOSEMITE MUSEUM, YOSEMITE NATIONAL PARK” [Photograph], NPS, 2016, National Parks</p>
	<p>Alice Eastwood” [Photograph], Unattributed, circa 1910, California Academy of Sciences https://en.wikipedia.org/wiki/File:Alice_eastwood.jpg) Public Domain.</p>

	<p>“Elana Rozenman” [Photograph], Unattributed, 2014, Torah of Reconciliation (http://www.torahofreconciliation.com/category/blog/) Public Domain.</p>
	<p>“A black and white photo of Ynes Mexia with her plant dryer under a tree” [Photograph], Unattributed, n.d., University of California Berkeley (https://www.nps.gov/people/ynes-mexia.htm) Public Domain.</p>
	<p>“Mia Monroe” [Photograph], Unattributed, 2013, Bay Nature (https://baynature.org/article/local-hero-mia-monroe-muir-woods-national-monument/)</p>
	<p>“ Tom Smith and Maria Copas Frias” [Photograph], Unattributed, circa 1920, The Journal of California Anthropology (https://escholarship.org/content/qt39t6s0kt/qt39t6s0kt.pdf?t=krnn8m) Public Domain.</p>



	<p>“Botanical Drawing by Alice Eastwood” [Scan], Unattributed, circa 1910, National Park Service https://www.nps.gov/goga/learn/education/upload/Alice-Eastwood-Lesson-Preservation-2.pptx) Public Domain.</p>
	<p>“Saurausia mexiae” [Photograph], Steere Herbarium, n.d., New York Botanical Garden (https://www.nps.gov/people/ynes-mexia.htm) Public Domain.</p>

<p><u>REFERENC</u> <u>E IMAGES</u></p>	<p><u>SOURCING AND LICENSING</u></p>
	<p>“Sierra fence lizard (<i>Sceloporus occidentalis</i> subsp. <i>taylori</i>)” [Photograph], Walter Seigmund, 2006, Wikimedia Commons (https://en.wikipedia.org/wiki/File:Sceloporus_occidentalis_08290.JPG) Creative Commons Attribution 2.5 Generic.</p>

 A photograph of a Western Fence Lizard (Urosaurus) perched on a weathered wooden log, appearing to be in a courting posture.	<p>“Western Fence Lizard Courting” [Photograph], Zab Milenko, 2007, Wikimedia Commons (https://en.wikipedia.org/wiki/File:Western_Fence_Lizard_Courting.jpg) Creative GNU Free Documentation License.</p>
 A photograph of a Lampropeltis zonata multicincta (Belted Rattlesnake) coiled on a rock surface, showing its characteristic black and white bands.	<p>“<i>Lampropeltis zonata multicincta</i> - Hetch Hetchy Reservoir, CA” [Photograph], Dawn Ellner, 2009, Wikimedia Commons (https://en.wikipedia.org/wiki/File:Lampropeltis_zonata_multicincta.jpg) Creative Commons Attribution 2.0 Generic.</p>
 A photograph of a black bear standing on a paved road, looking towards the left.	<p>“Black bear Quesnel Lake” [Photograph] Alan D. Wilson, 2006, Wikimedia Commons (https://en.wikipedia.org/wiki/File:Black_bear_Quesnel_Lake_BC.jpg) Creative Commons Attribution-Share Alike 3.0 Unported.</p>
 A photograph of a small, young Coast Redwood tree growing in a pot, set against a plain background.	<p>“Coast Redwood” [Photograph] Chris Light, 2015, Wikimedia Commons (https://en.wikipedia.org/wiki/File:Coast_Redwood_2015-06_103.jpg) Creative Commons Attribution-Share Alike 4.0 International.</p>

	<p>“Photograph of a Monarch Butterfly“ [Photograph] Kenneth Dawin Harrelson, 2007, Wikimedia Commons https://en.wikipedia.org/wiki/File:Monarch_In_May.jpg) GNU Free Documentation License.</p>
	<p>“Coast Redwood“ [Photograph] Michelle Kelley, 2016, Wikimedia Commons https://en.wikipedia.org/wiki/File:Swallowtail_Caterpillar,_Monarch_Caterpillar_%26_Queen_Caterpillar_in_Florida_(27224446333).jpg) Creative Commons Attribution 2.0 Generic</p>
	<p>“Danaus plexippus emerging from chrysalis“ [Photograph] Captain-tucker, 2006, Wikimedia Commons https://en.wikipedia.org/wiki/File:Danaus_plexippus_emerging_from_chrysalis_04.jpg) Creative Commons Attribution-Share Alike 3.0 Unported.</p>
	<p>“Vaux’s Swifts at Chapman Elementary School” [Photograph], Unattributed, 2009, Portland Audobon Society https://audubonportland.org/get-involved/community-science/vauxs-swift-count/) Public Domain.</p>

	<p>“Dense understory among redwoods in Muir Woods” [Photograph], Emma Wong, 2021</p>
	<p>“Ferns, young trees, and moss at the base of a tree in Muir Woods” [Photograph], Emma Wong, 2021</p>
	<p>“Redwood sorrel and mushrooms on soil in Muir Woods” [Photograph], Emma Wong, 2021</p>
	<p>“View of bridge over stream with diverse plant life in Muir Woods” [Photograph], Emma Wong, 2021</p>
	<p>“Carpet of Redwood Sorrel in Muir Woods” [Photograph], Emma Wong, 2021</p>
	<p>“Bracken Fern in Muir Woods” [Photograph], Emma Wong, 2021</p>

	<p>“Horse Tail in Muir Woods” [Photograph], Emma Wong, 2021</p>
	<p>“Redwood in Muir Woods” [Photograph], Emma Wong, 2021</p>

d. Narrative Package

A sample Letter of Interest used during the project follows:

Dear Interviewee,

My name is Jess Simpson and I am a Master’s Candidate from the University of Washington working in partnership with Muir Woods National Monument on my thesis project. My thesis deliverable will be an interpretive package amplifying women’s art, activism, and science. And how they have shaped, impacted, recorded, and safeguarded the land now known as Muir Woods National Monument.

A personal and professional goal of this project is to spotlight women working in STEM/STEAM - especially in the outdoors. The information, images, etc. shared in the interview process may be incorporated into the exhibit, online interactive, or wayside interpretation for NPS.

How I found your work/why I'm excited about having you

Feel free to reach out to me with any questions or comments you have! I look forward to collaborating with you and hearing more about your amazing work! If you are interested in being a part of this project please fill out this Scientist Storytelling Survey.

Thank you in advance for your time and consideration.
I hope to be in touch soon!

[Signature]

-

Full Question Bank

LIFE/PERSONAL

- What is a typical day for you?
- What is an atypical day for you?
- What do you like to do when you're not researching?
- When did you become interested in this work/subject?
- What makes you a good scientist?
- Greatest experience/achievement?
- What is a recent problem you solved?
- How does it feel to have helped make ____ happen?

SCHOOL/CAREER PLANNING

- What did you study in school/in life?
- Do you have any advice for those interested in STEAM careers?
- Is there any advice you wish you'd gotten as you built your career?
- Do you have a mentor?

- What do you look for in a teacher/mentor
- Who inspires you?

WORK/PRACTICE

- What do you do for work?
- Do you have an analogy to help me understand your work?
- What do you love most about what you do?
- What challenges do you face in your work?
- Favorite part of your job?
- What challenge are you addressing with this work?
- How is your work unique?
- What are future directions of this work
- What did we know before/after your work
- If you had free reign/unlimited funding what passion project would you pursue?

FUN/INTERESTING

- Famous last words?
- How would you define science?
- If you were a tree, what kind of tree would you be & why?
- If you were a plant or animal at Muir Woods, what would you be and why?
- How does science relate to art?

FINAL: Is there anything I've forgotten? Is there anything you want to add?