

Oral History Center
The Bancroft Library

University of California
Berkeley, California

Jeanne Rose

*Jeanne Rose:
Rock and Roll Couturière, Herbalist, Aromatherapist, Author, and Ecologist*

Interviews conducted by
Amanda Tewes
in 2018

Interviews sponsored by Ann Ash and Christine Suppes

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Jeanne Rose doing a television demonstration for KPIX Channel 5 with Helen Bentley, photo by Ken Howard, March 5, 1973

Jeanne Rose is an herbalist, aromatherapist, distiller, and was the couturière to rock and roll bands like Jefferson Airplane in the late 1960s. Rose grew up in Antioch, California, and graduated from San José State University in the 1950s before attending University of Miami Marine Laboratory for graduate school. She started a couturière business called New Age Creations in Cloth, and her fashions became emblematic of the hippie movement in San Francisco. Rose has written over twenty books about herbal remedies and uses, including the 1972 *Herbs and Things: A Compendium of Practical and Exotic Herb Lore*. She also owned and operated New Age Creations, the first natural cosmetic company in the United States. She continues to teach and lecture about herbalism in the Bay Area. In this interview, Rose discusses her early life and education in the sciences; living simultaneously in Big Sur and San Francisco in the 1960s; designing and making clothes for rock and roll bands in San Francisco, especially Jefferson Airplane; the hippie movement in California; researching and writing books on herbalism; making and selling natural products, including Bruise Juice; personal ecology and its relation to consumerism and environmentalism.

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Interview 1: April 23, 2018

01-00:00:02

Tewes: Okay. This is the first interview with Jeanne Rose for the Oral History Center of The Bancroft Library. The interview is being conducted by Amanda Tewes at Ms. Rose's home in San Francisco, California, on April 23, 2018. So thank you for sitting with me today.

01-00:00:20

Rose: And it's the day after Earth Day, is it not?

01-00:00:21

Tewes: A few days, I think.

01-00:00:22

Rose: Oh, was that Saturday? Two days.

01-00:00:24

Tewes: Yes, very close. So starting at the beginning, when and where were you born?

01-00:00:28

Rose: I was born in Stockton, California—but that's just the hospital. My dad and mom lived on an apricot ranch in Oakley, California. And it was for a few years, prior to the Second World War, before I moved to Antioch. I always tell people I was born and raised in Antioch, because it's just such a short time. You know, it was a really important time prior to that—that's 1937, '38, and '39. So yes, I grew up in Antioch, California.

01-00:01:09

Tewes: And that was January 9, [1937]?

01-00:01:10

Rose: Ninth, 1937.

01-00:01:13

Tewes: Excellent. And what was your birth name?

01-00:01:15

Rose: My birth name is Jean Alice Colón; however, because Colón was spelled C-O-L-O-N, nobody ever called me Jean Alice Colón. They used the other word, *colon*, which irritated me, no end, my whole life, until I had the opportunity to change it in 1969. [laughs]

01-00:01:41

Tewes: So it's one of the first things you changed?

01-00:01:44

Rose: No, my publisher asked me how I wanted my first book to be authored by, and I realized at that point that I could actually *really* change my name forever, so I did a numerological study of my real name and the name—I was trying to figure out a name that would work, and Jeanne Rose is a one, which is a year

of new beginnings; Jean Alice Colón is a nine, which is the end of something. So it worked out very well.

My whole life I was never called by any one name. I was called Jean Alice in school, Jean Alice, because my aunt's name is Alice, but not Jean Alice; *Jeanalice*, like it's one word.

01-00:02:37

Tewes:

One word. [laughs] I like it. So you mentioned you're born right in the years before World War II. What was it like growing up in the Oakley and Antioch area at the time?

01-00:02:47

Rose:

I don't have really excessive memories of Oakley. I have kind of snapshots memories. There was a windmill, a small windmill behind our small ranch house. I remember the sound of that. I remember climbing up to it as a one-year-old. My mother always said I was fearless. And I remember the smells, and I remember the screened-in front porch where we used to sleep because it was hot, very hot in Oakley. I don't know, there's certain idyllic—I think I only remember the good stuff. [laughs] There were certain snapshots that I remember. I remember having my tonsils out on the doctor's table, not a hospital. We didn't do hospitals then, I guess. I remember the colors too, occasional colors. I also remember the pigeon poop on the steps up to the windmill. My sister was mean to me. She made me eat it once.

01-00:03:57

Tewes:

Oh no!

01-00:03:59

Rose:

I thought it was, you know, food.

01-00:04:03

Tewes:

Was that windmill to grind anything?

01-00:04:05

Rose:

No, it was to bring water.

01-00:04:05

Tewes:

Oh, okay.

01-00:04:09

Rose:

It's to move water around. You still see them sometimes on old properties, but mostly they've been gotten rid of. Antioch and Oakley, I think in that time was pretty idyllic. I don't know, it was quiet; there weren't a lot of people. I don't know, it was idyllic. And you go back to places—like Antioch now, it's not a very nice place. It's very busy; it's a suburban community. There's violence there that wasn't even available at that time.

01-00:04:53

Tewes:

And not as agricultural, certainly.

01-00:04:53

Rose: Well, it's certainly not as agricultural, but apparently, where I get my fruits and vegetables [at the farmer's market] is literally across the street from where I was born. I think that's pretty amazing, so there is still—

01-00:05:08

Tewes: Yes, full circle.

01-00:05:08

Rose: There is still quite a bit of farming property in the Brentwood/Oakley area.

01-00:05:14

Tewes: Interesting.

01-00:05:15

Rose: It is, kind of.

01-00:05:16

Tewes: And tell me a bit about your parents.

01-00:05:19

Rose: My mother is French Canadian, born and raised in Quebec. There's a long story that I've never been able to get the whole history of. Parents never told you good stories in those days. They never talked about their past. My dad was born in Puerto Rico when—he was kind of an illegal alien that came across from Puerto Rico to New Orleans. I don't think that Puerto Ricans were automatic United States citizens until 1923 or something like that. I don't know the dates exactly.

01-00:05:58

Tewes: I think it's 1917, around there.

01-00:05:59

Rose: Okay. And my dad was already—he came here when he was twelve or thirteen years old, so he was born in 1892. He was quite a bit older than me—and older than my mother—1892, so that would have been 1900? Who knows; I don't know. And he was probably a farmworker, and he was in the First World War, and he had married and had a whole family back East that I didn't know about until I was fifteen years old. My mother and he met through the lovelorn column of a New York newspaper. So for some reason, my mother wanted to get the hell out of Canada. That's what I think. And it was many years later that I found out in the intermediary period, between the time she was twenty-five and thirty, she also had joined a Carmelite nunnery, and she was—I found a photo of her! And she was in a—I don't know what you call it, studying—

01-00:07:08

Tewes: Novitiate?

01-00:07:08

Rose: Yeah, something like that—to be a nun, and then wanted to escape and met my dad. Six weeks later, married my dad, and then I was born. [laughs] [brief technical interruption]

01-00:07:34

Tewes: Do you think the fact that this was the Depression when your parents met made for a difference in why your mother wanted to move?

01-00:07:40

Rose: Absolutely not. There's another whole story behind it. My mother had left the farm—her mother died. My grandmother died when my mother was fourteen, and so my mother ended up being the mother of six younger brothers and sisters. And then when my grandfather remarried, I think she's—a couple of years later, maybe four years later, she left and went to Quebec City and was a hostess at that beautiful, fabulous hotel in Quebec City. And she met an American who ended up—she didn't know it at the time, but he was some sort of secret agent for [OSS, the Office of Strategic Services, the precursor to the CIA], and flying all over [Middle Europe] and [finding good landing places for] oil. But this is all nothing I knew ever, until maybe ten or fifteen years ago. So I think, personally, it's much more interesting that she was trying to find where he lived or maybe find him again, this man, whose name was Linn Farish¹—you can actually look him up. He's got his story online. But anyway, she married my dad. Linn Farish lived down the road in Modesto, which was only twenty miles or so away. The two couples met and then life goes on from there. But I never had the opportunity to ask her any good questions about it.

We moved from Oakley, California, to one of those model homes for a subdivision that was never built. Also, I didn't know this either, until I started investigating a couple of years ago, but it was a brand-new house, a small brand-new house that was written about in the *Antioch Ledger*, which is the newspaper, and completely described room for room, with hardwood floors, the color of the linoleum, the color of the walls. And I have to tell you that when I read that I realized that many of those architectural features that are in this house, that I enjoy living in, I grew up with. It's kind of interesting—coved ceilings, patterned wallpapers, and things like that.²

01-00:10:17

Tewes: It was the model home.

¹ Sometimes also spelled Linn Farrish.

From the *Oakland Tribune*, September 21, 1944: "Linn mapped out the area and located many areas which, although dangerous, could be used as landing strips. He then flew in and out of Yugoslavia, rescuing hundreds of fliers who had bailed out of crippled planes in the Balkans. He spent three 90-day periods in Yugoslavia, each time parachuting in, and then surveying the area by plane, looking for appropriate landing strips. He was given the Distinguished Service Cross...He was buried at Arlington National Cemetery..."

² See image on page 128.

01-00:10:18

Rose: A model home. My dad did all the planting and the gardening and the roses and the trees and the grass. That was really kind of a paradise. I don't know why I think that, but I do.

01-00:10:31

Tewes: Lovely.

01-00:10:32

Rose: It was very enjoyable.

01-00:10:34

Tewes: And did your father continue in agriculture?

01-00:10:36

Rose: No, it was now 1941, the early part of '41. I don't think war, the Second World War, was declared until the end of 1941. And there was a camp begun or started called Camp Stoneman in Pittsburg, which was a major embarkation point for the Pacific Theater. At one point, when I was growing up, there were over 50,000 soldiers four miles away from my house. And both my mother and father went to work for the Department of Defense. My father actually moved to the [Bureau] of Reclamation and built many—was part of the force that built the dams and the trenches—not trenches, what are they called—canals in California. And my mother went to work at Camp Stoneman. She started as a GS-2 typist, and over her thirty-year period of time working for the Department of Defense she moved up to the highest levels of civilian service. And I have some of her commendation certificates upstairs, all of which, of course, I didn't know when I was growing up. Who knows those things—I don't know.

01-00:12:04

Tewes: Now, at the time, it would have been very common for a man like your father, who was older, to go into civil service at this point. But do you know how your mother came to work for Camp Stoneman?

01-00:12:15

Rose: Well, it was the Second World War. They were desperate! Some women were going to work in Richmond as welders—I mean, they were desperate for workers. How it exactly happened, I don't know. But I feel that my mother was—see, my mother was a really independent thinker. Even the relatives in Canada don't know why she did things. I actually went to several weddings later on and asked them about her—they knew nothing! They couldn't even figure out why she came to California from Canada, how she got there, how she—they didn't know anything. So that's why I began this kind of intensive search to find out more about her, and I wish I knew more about her—and I don't. But she applied for work as a typist. But Antioch, California, had a lot of Italian immigrants from Sicily too, and—I don't know, it just seemed normal, the whole thing was very normal to me. But she went to work as a GS-2 and had—

She had her own internal compass moving forward always. And she and my dad split up when I was eleven, and I'm the only child in my high school that came from divorced parents. My mother was really independent, but she wasn't independent in a loud sort of way. She just did her thing, and I liked the fact that she let me do mine without either encouraging or discouraging me. I don't know how that happened either, but I think she's *way* more interesting, and I wish I could find out more about her.

01-00:14:11

Tewes: Well, and for the record can you give me your parents' names?

01-00:14:14

Rose: My mother's name is Aline LaLancette. She has seven names actually, none of which I can remember at the moment. They were named after saints—I can't remember. It will come to me in a minute. My dad's name is Arsenio Mercurio Colón, and he called himself Arnold Colón. But his First World War papers say Arsenio M. Colón.

01-00:14:49

Tewes: Do you know where he was stationed during World War I?

01-00:14:51

Rose: I could go upstairs and look. It's on a picture up there.

01-00:14:55

Tewes: We'll add that in later.

01-00:14:56

Rose: [It was Wissahickon Barracks, Camp May, New Jersey.] And on some sort of ship in Philadelphia or Pennsylvania. No, I don't know off the top of my—

01-00:15:01

Tewes: So it was in the Navy?

01-00:15:02

Rose: Yes, he was in the Navy.

01-00:15:04

Tewes: Interesting!

01-00:15:05

Rose: I have his pants upstairs. They're about this big [indicates size] and wide. He must have been a small guy. I thought he was tall, but I guess not. Probably about five foot eight or five foot nine. But I do have his Navy thirteen-button bellbottoms, which I actually was able to wear at one point in my life. [laughs]

01-00:15:30

Tewes: That's amazing!

01-00:15:29

Rose: It is. That was kind of amazing, but that's all.

01-00:15:34

Tewes: And you mentioned your parents divorced when you were eleven.

01-00:15:37

Rose: About eleven or twelve, maybe.

01-00:15:40

Tewes: How did that change your life?

01-00:15:44

Rose: It made it really more happy. [laughs]

01-00:15:46

Tewes: Really?

01-00:15:47

Rose: Oh yeah! Yes. It did. Then there was only my mother and myself. On the other hand, my mother never made too much of a big deal out of it, so therefore I didn't. It's just not a big issue in my life.

01-00:16:08

Tewes: Did you live with your mother exclusively after that?

01-00:16:11

Rose: Yes. He was still with the Bureau of Reclamation, which means that he would be gone for two or three weeks at a time anyway. Now, the other thing is I don't know where he lived. I don't know what town he lived in. Gee, that puzzles me. See, I never thought about that part. I don't know where he lived when he—I don't know where he lived, period. I had an uncle, my Uncle Martin Colón lived in Antioch through my whole high school period, and I would go see them regularly. Isn't that funny, I don't know where my dad lived at all.

01-00:16:52

Tewes: But you did see him periodically through this time?

01-00:16:54

Rose: Periodically, yes. He always had cool cars. There's a car that they built in '52 or '53 that had two front ends. It was a really funny-looking car, a Studebaker maybe. I don't remember, but it was a very funny-looking car. I really wanted it at the time. In the fifties we were into cars. There were some really cool cars then.

01-00:17:20

Tewes: Thinking back to your home in Oakley, and even in Antioch, you mentioned your father's always working with plants, that he has these beautiful gardens out front. Did he teach you about how to work with plants?

01-00:17:30

Rose: He didn't teach me. But they were there, so I learned. And I do remember that through high school in Antioch, he would come periodically to prune the

grapes. We had grapes in the backyard—just probably twenty-five feet wide. We had these grapes called *Ladyfinger* grapes, and they're about this long, and they're long, green, delicious, sweet grapes. And he would prune the roses too. So that's something that he did until I left.

I graduated from high school when I was seventeen years old, and I used to work away from home as a livestock secretary for the California Fairs and Expositions. So I graduated from high school in May, and left and worked in the state of California a week here and a week there. And I was still young, so everybody was worried, and they would make sure that I didn't get to stay out late. But the job is a very temporary job. There's a lot of paperwork to handle when the cattle and the sheep and the goats and the pigs and the horses come and have to be shown in the show ring. They have eight-digit numbers—they used to have eight-digit numbers. So I learned how to read numbers side by side, because I had to match the exact paperwork with the numbers they had given on the paperwork. So it's not a hard job, but it is a job that takes somebody who's experienced with it to be able to do it. And if I understand correctly, I was only one of two or three traveling livestock secretaries back between about 1953 to 1958. It doesn't sound like a whole lot of time, but it seemed forever for me. My first job in high school was to work at the fair, so that had to be '52 probably.

01-00:19:44

Tewes:

Wow, and you were doing this over the summers?

01-00:19:46

Rose:

Just summer. Yeah, it ends around mid-September. Actually, Jerry Brown, our governor, his father was governor when—I think the last time I worked the Cow Palace livestock show he was there. He had a lot of security, if I recall, around him. But we had to teach him how to do the job. His father seemed to be very interesting. So anyway, that was my job. And I also did rodeo clerking, which meant—

01-00:20:25

Tewes:

What does that mean? [laughs]

01-00:20:26

Rose:

These are all odd jobs. I'm sure people do them to this day, but they're these small jobs that need somebody who knows how to do them, so I'm sure it's the same people every year that do them. But I was taught how to do this rodeo secretary work, and the office was on top of the bucking chutes. So you're sitting on top of this bucking chute, and you could see, through the slats, the bulls and the riders; and the creatures down there kicking the shit out of the fences, right? And what you have to do is the judges are judging the ride, and you have to write down all of the numbers and keep them straight for—it's *hard!* The first time you ever do it, it's really hard. When I was a livestock secretary I'd be in the ring, in the judging ring, and I was like only, what, fifteen, fourteen years old. I didn't know a goat from a sheep, pretty

much. So they'd always send some old rancher guy to sit next to me to say, "Now, these are the sheep that are six months old. Now, these are the *male* sheep." [laughs] And they would give me the vocabulary, and then I would have to mark the winners in my book. So I learned a lot about creatures at that time.

01-00:21:57

Tewes: Which comes in handy later on for you.

01-00:21:58

Rose: It all comes in handy. Everything you learn you eventually incorporate into your life. And I stood in a ring once with a Holstein bull—do you know how big they are? They're *terrifying*. I'm five foot three. Their nose ring is where my eyesight is, so they're these enormous creatures that are really big! They're so big, they're amazingly scary big. I would carry the ribbon in my back pocket, and I would pull it out of my back pocket and I was supposed to hang it on this creature's harness. Not for me! I would give it to the man carefully. But it was very interesting, and I learned a lot about animals, I learned a lot about breeds, I learned a lot about a lot of things. I also learned how to read with both eyes separately, which came in very handy when I went to college, so I could read *really* fast.

01-00:23:03

Tewes: Oh, that is impressive.

01-00:23:04

Rose: And match sentences. So as a proofreader, since I've written a lot of books, proofreading is really easy for me, because you have two things which you've written, and what they've sent you, and you can compare it by just merging the images. So it was a talent that I didn't know—it's not a talent, it's something you learn.

01-00:23:28

Tewes: A skill.

01-00:23:30

Rose: A skill; yes ma'am, that's what it is.

01-00:23:33

Tewes: Well, you're fourteen/fifteen years old, this is your first job. What was it like as an introduction to a working environment?

01-00:23:44

Rose: I don't know, exciting! So a fair and exposition is just—you go to work every day, there's a carnival, there are all these cowboys walking around, there were all these people walking around that, you know, it was fun. And there's food. Oh yeah, and then they had the fair building where they had the food that you got to try out as well, pies and jams—have you ever done anything like that, gone to a fair?

01-00:24:12

Tewes: No, I—I've been to a fair, yes.

01-00:24:14

Rose: But have you gone to the back of the fair where you see all the animals and the pies?

01-00:24:19

Tewes: No, that's a unique experience.

01-00:24:21

Rose: And the beautiful apricots, the perfect apricots? No. That's the fun part.

01-00:24:26

Tewes: What was it like being so young, a young girl in this environment with older men and people who were coming from all over the state?

01-00:24:34

Rose: I don't know. It just was a natural part of life. You know, going back a bit, when the war started—we had radios. I think one of my girlfriends had a TV, but I certainly never had one. My mother, working in the Department of Defense, Camp Stoneman—I had to be five years old—my mother sent me to nun school, [St. Catherine's Academy] in Benicia, California, for two years, because she was working fourteen, fifteen, sixteen, probably seventeen hours a day. To get that Camp Stoneman up and running everybody was working full on. And I think Antioch had a paper mill and a steel mill, as well—do I remember that—I don't know if I remember that correctly or not. But we did have some big mills on the river, plus Camp Stoneman with 50,000 soldiers. I remember many Christmases and Thanksgivings, going to Camp Stoneman to the chow hall, to have Thanksgiving dinner with the soldiers. Therefore, I was a child with 50,000 men around me. I don't know; it doesn't seem abnormal to me. It never seemed strange to me, because it was how I grew up.

And I ended up being a science major in a world of men, and I ended up really liking football and going to football games for twenty-five years with about ten men. I don't know, the only time I've ever been truly intimidated was the first month I spent at San José State University, going on campus and realizing that women were taller than five foot three. They terrified me! There were all these giant, beautiful women that were five foot ten. I'd never seen women that tall in my life! Probably in the movies, you know? So yes, that intimidated me more than anything else.

01-00:26:53

Tewes: [laughs] We'll get to San José in a little bit. I wanted to back up. So obviously, you have these great memories of Camp Stoneman during World War II. Do you remember anything else about the war and—

01-00:27:05

Rose: Well, of course! We listened to the radio. I can still hear Winston Churchill in my head. I can absolutely hear his speeches. And I was wildly fond of General

Patton, but I never heard his voice until about six months ago when I actually Googled it. I wanted to hear his voice, which is not nearly as powerful as his words were, but he was an interesting guy. But you know, when you grow up during a war like that, a real war—World War II, that’s all you see. You see those three-minute newsreels prior to movies. That’s what we did. We went to movies, movies, movies; we went to four movies a week maybe. We saw all those movies during the fifties. So you would hear the people speak. You’d hear Roosevelt speaking. So what I see now is that we were more familiar with the military and how it operates, and people aren’t anymore at all. Because, they don’t—it’s not something you’re with all the time. Like we saw, where I was growing up, we saw—what do they call them when, the military trucks, twenty, thirty, forty go down the road?

01-00:28:32

Tewes:

A parade?

01-00:28:32

Rose:

No, not parades, no. Troop movements is what they are, moving around. When I was a child, I was there when there was a terrible accident. So I don’t know, it was life; you know what I’m saying? It’s real life with—there were people that would get hurt that you would hear about, and then to have dinner, like Thanksgiving dinner, with 2,500 guys in a chow hall—I don’t know, it was just part of what my particular growing up was.

Now, that’s not to say that my friends in high school did the same thing as me, because their mothers all stayed home. They were home-bound mothers, you know, cooking. My Italian friend, who I would go see—and her dad ran a bar, and her mom stayed home and made gnocchi and yummy things for us to eat. So my mother was the only working mother. My mother was the only divorced mother. So even from the beginning, we were kind of separated. I don’t know, it’s just the way it was. I never think of it as anything new or interesting, because for me it’s what it was.

01-00:29:59

Tewes:

It was your normal.

01-00:30:00

Rose:

It was my normal. And also, I was a swimmer and a diver.

01-00:30:05

Tewes:

Oh yeah, tell me about that!

01-00:30:05

Rose:

Now, I wish I knew how—Charlie Sava is a very well-known coach here in San Francisco. There’s a swimming pool named after him, and he coached an Olympic champion. I do not know how I came to his attention at all. I cannot remember that part. But I was a really speedy and excellent swimmer, and also a diver. He said he wanted to train me. So my mother would put me on a Greyhound bus on Wednesdays and Saturdays, and I would come to San

Francisco by myself as a ten- and eleven-year-old. You have no idea how exciting that was! And I'd get to go to San Francisco here, get off the bus at the bus station, ignore—we didn't call them homeless then, we called them *bums*, I think—walk across Market St.—God, Market St. was great—and take the cable car up the hill to the top of Lombard, and walk down the street to the Crystal Plunge, where I would do my training with Charlie Sava, and diving, and then my mother would come pick me up. And on Saturday I would go both ways on the bus. She would come pick me up on Wednesday night. But I don't know, I had no fear. You wouldn't let a kid go from Antioch by bus by themselves to San Francisco, walking in the streets by themselves now, I don't think, would you? No, I don't think so.

San Francisco was like some magic city. When you crossed that Golden Gate Bridge, the smell of—the city had an odor, and it was coffee and it was beer, because they had breweries here, and they had coffee and they had bread. Oh my God! What an odor! And then when you hit the bridge over in Berkeley, there were the flats, you know? And again, that's all been protected—and there's no mud flats anymore where the tide would run out and you'd get that great odor of seaweed and mud and birds, and the noise and the sounds. It was really cool. [laughs] It was really cool!

01-00:32:47

Tewes:

So did you look at this as an adventure?

01-00:32:48

Rose:

Oh, my goodness, yes! Yes! My grammar school/high school friends, it was certainly not something that they were used to. Yes, it was like—it was magical, and the city was magical. It smelled really, really good. I think they scrub the smells out of cities now.

01-00:33:14

Tewes:

Desensitized. Well, what did your training entail with Charlie Sava? What kind of exercises and practice were you doing?

01-00:33:21

Rose:

Well, he should have told me not to start smoking, that's for sure. You know, just practicing, swimming up and down, up and down, just like they do now. Kickboards and backboards, and diving was—diving and diving and more diving. And actually, there was a couple of people in Antioch, California, that had private pools, where they realized I needed practice. So I practiced diving in private pools in Antioch. I can't remember where, it just was a thing that happened.

01-00:34:02

Tewes:

Did you have a goal for your training?

01-00:34:04

Rose:

The Olympics.

01-00:34:04

Tewes: Okay!

01-00:34:07

Rose: Charlie said I'd be the first person that had an opportunity to be both a speed swimmer and a diver, and I would have been the youngest one ever. But then I took up smoking, so that was kind of the end of that. I had no idea that smoking was a bad thing to do. That was the days, right? How old was I?

01-00:34:27

Tewes: Do you remember how you—

01-00:34:28

Rose: That was 1951 I started smoking probably.

01-00:34:33

Tewes: Do you remember how you picked that up?

01-00:34:36

Rose: Yeah, you pick up a cigarette and you start smoking. [laughs] Everybody smoked! My parents both smoked. My girlfriend's father was the mayor of Antioch, and we went into his room and stole a cigar, and we went under the bleachers at the high school and we were caught smoking under the bleachers. She was removed from Antioch and sent to a private school here in San Francisco, and I was put on probation, I believe. And in those days you weren't just put on probation, you had to do something. And I remember washing the windows of the junior high, washing the outside or the inside, I don't remember which windows. [laughs] YI have a ton of pictures where everybody's holding cigarettes and smoking cigarettes. It's really a nasty habit, you know? It's really terrible. So that was the end of my swimming career.

01-00:35:41

Tewes: And you also mentioned that you were involved in Cub Scouts and Girl Scouts?

01-00:35:46

Rose: Not Cub Scouts.

01-00:35:47

Tewes: Brownies?

01-00:35:48

Rose: Brownie Scouts.

01-00:35:49

Tewes: Okay. I was wondering how that worked.

01-00:35:51

Rose: No, no. Brownie Scouts and Girl Scouts.

01-00:35:53

Tewes: Well, tell me about that.

01-00:35:55

Rose: And I earned every single badge that I could possibly earn in Antioch. I have some of those badges—not the badges, but I have the cards. You get this card—that’s another thing I found! You know, when you’re hunting, it’s amazing what you find. And since I’ve lived in this house for about forty-five years, there’s a lot here. When I left high school, my uncle, who was in the Air Force, took one trunk or two trunks, and I didn’t find those trunks again—I thought they were lost. I don’t remember. So I graduate in 1954, and those trunks did not come back into my possession until I had lived in this house for about five years. So that has to be 1978ish—maybe even later. There’s a whole period of time—and so when the trunks came back, they were just loaded with all these goodies that I could find. So that is also part of the search. And then you know, it’s just too much stuff, so then you spend another ten years trying to throw it all away, and that’s how that goes. Where were we? I’ve totally lost track, I’m sorry.

01-00:37:14

Tewes: No problem. We were talking about your time in Girl Scouts.

01-00:37:18

Rose: I loved it! I loved all those things. I’m a doer. I like to accomplish things: reading, studying, working, whatever it was. I remember one of my badges probably was in architecture—whatever, who cares. It was all fascinating to me.

And so when I started high school, there was a class that all the boys took called mechanical drawing, that women—girls, I guess we were girls then—were not invited. Now, remember who my mother was. I said I wanted to take mechanical drawing. And she says, “Well, take it.” So I went to school, I said, “I want to sign up for mechanical drawing.” And they said, “Girls don’t take this class.” And I said, “Why not? Where’s the rules that say I can’t take it?” So they were kind of flummoxed by it, and so I took mechanical drawing in high school. And learning how to draw a screw in three dimensions is hard! But when I took botanical drawing later, it was—that’s a buildup to that. It’s all so interrelated, and in my personal life I was never told, “No, you can’t do these things.”

They did not let me take driving in high school, because I’d already been driving a car for about three years. My mother taught me how to drive our 1947 Buick. The first trip that I took out of Antioch was here to San Francisco. And if you want to be scared out of your wits, take a gigantic Buick, go through that Berkeley tunnel—and I couldn’t see in the tunnel. I’d never been in a tunnel, driving a car, in my life. And then crossing the bridge and coming up and parking on a hill? That was—with a stick-shift car? Think about it. That was a thrill! It’s actually very thrilling. Anyway, my mother never

thought of me not being able to do things, therefore I did them. Always. I think she was terrific. I never thought about that at that time in that way. She was just my mom.

01-00:39:47

Tewes: Sounds like a good role model.

01-00:39:51

Rose: The older I got, the more I realized what an excellent role model she was. Yes. She also was very attractive; she dressed very beautifully. She made a lot of her own clothes and taught me how to sew. She was a lady, which—she was always in great despair because I wasn't as ladylike as she was. I liked science and getting into things, and that was kind of beyond what she wanted to do. [laughs] But again, she never said I couldn't do it, you know? Also, I had a lot of support when I was in junior high and high school. I was somewhat of a troublemaker; nothing too bad, but I had things I liked to do on the side. We drank a lot then too, smoked and drank and drove cars really fast everywhere. [laughs] I forgot where I was going with it.

01-00:41:01

Tewes: You said you had a lot of support. Was this from your mother?

01-00:41:01

Rose: Oh! My teachers! The principal of the junior high was married to the English teacher in high school, and I was not the least bit interested in taking any science or math classes, and they said I had to, because I was going to college. And I said I didn't know anything about that. So they encouraged me. I had a lot of support. I was pushed gently into fourth-year English and first- and second-year Latin. Latin—can you imagine! I think I'm in the last class in our high school that took Latin. I loved Latin! What does Latin do as a background for science? It's just fantastic! And I think that we miss that type of education now. And even then our education system in California was considered kind of lacking. It has always been considered lacking. But just think: we took four years of English, two years of Latin, four years of math. I did not take chemistry or physics, by the way, in high school. And I wish I had, because then I had to take these serious math, physics, and chemistry classes when I got to college, and starting at zero really was difficult.

01-00:42:30

Tewes: Mm-hm.

01-00:42:31

Rose: Yes, we used slide rules then, by the way. Doesn't that sound like it's forever ago? [laughs] Really old. There was no calculators. The calculator was in your brain.

01-00:42:48

Tewes: Extra work. Were you still in Catholic school in high school?

01-00:42:51

Rose:

No, not at all. Just went for two years, first and second or second and third grade. I'd have to look—probably first and second grade. I started young because that was the war, so I was put into school over there in Benicia. Benicia was fabulous, by the way. It was so protected. I may be the only kid you've ever met that went to Catholic school that really enjoyed every minute of it. I thought it was so—it was like a secret garden. Benicia was a bit hotter than Antioch, if I recall, and there was a hill behind the convent school. The nuns all looked like nuns; they wore black and white. And I was a real cute kid then, at the time, so everybody liked me, I guess. I liked the school! My vision of the school is that instead of everything being in brilliant colors, in neon colors, the school is black and white: the nuns were black and white; the blackboard was black; the chalk was white; the school buildings themselves were very mildly painted, moderately painted. There was no color. Your color was in the natural world. Whenever you looked out the window, that was the natural world. And it was beautiful. In my memory it's a beautiful vision and a beautiful place. The only thing I didn't like was tongue for lunch, on Wednesdays, I believe. I hated it, I wouldn't eat it. In those days they didn't say, "Oh, you have to eat something." If you wouldn't eat it, you didn't eat it. That's all. And then you went hungry until dinner. But it wasn't a punishment. It actually would have been a punishment if anybody forced me to eat it.

01-00:44:48

Tewes:

[laughs] I understand that.

01-00:44:50

Rose:

So jump about fifty years and I'm in a restaurant, and they're serving—a high-end restaurant—and they're serving tongue, right? And I thought, look, I'm a grownup now. I can try anything. Surely I can get over this. And I had an appetizer of tongue something or other, and I realized that, no, I never had to eat it ever again. You know, I like to try things.

01-00:45:16

Tewes:

Sure.

01-00:45:18

Rose:

As a grownup, I can try them. Yeah, the nun school was great. It's called, let me think, St. Catherine's Academy, and it has been long, long closed in Benicia, California. And we went over there on a ferry boat in our car. I don't know, it was such an adventure. It's time to go to school, get on the ferry—you had all brand-new clothes, because you had a uniform. I cannot remember the uniform. I cannot find the uniform online, and I'd love to be able to try to remember that, but I can't.

01-00:45:55

Tewes:

This was boarding school for you then?

01-00:45:56

Rose:

Boarding school, yes.

01-00:45:57

Tewes: So did you go home during the weekend?

01-00:46:01

Rose: Not every weekend. I think I went home one weekend a month. We're right smack in the middle of the Second World War. It was very, very busy. I don't remember worrying about not seeing my parents. [laughs] I'm telling you, it was like being in a secret, happy garden space. Everything was laid out. You have breakfast; you go to school. You have lunch; you go to school; you go outside, you play, whatever; you study; go to bed. You have a schedule, you keep it; it's like being in the military, I guess. But it didn't seem harsh to me at all, it seemed fun. It was like really fun. But I was only five or six years old. Who knows. Anyway, I enjoyed it, let's put it that way. And my mother would come once in a while, I guess. That's the best I can give you for an answer.

01-00:46:56

Tewes: Was your family Catholic?

01-00:46:57

Rose: Of course!

01-00:47:01

Tewes: Was religion an important part of your childhood?

01-00:47:03

Rose: I think religion was an important part in our town. They had those secret societies, and the Masonics was really secretive, on Second Street, and they had this building that was private. But we had our church, so it was like this. We'd socialize, but yet they—every once in a while you'd see the Masonics in their long dresses going into the Masonic temple. But then they'd see us in our long dresses going to confirmation or whatever we did. It was kind of interesting.

I guess yes, of course religion was important. My mother was French Canadian. She'd come out of the nunnery, remember. We went to church every Sunday—probably went to confession too, periodically. [laughs] Wednesday afternoon was also when—let's see, I had to have been in high school then, when we had Catholic—I don't know what you call it—studies.

01-00:48:04

Tewes: Catechism?

01-00:48:05

Rose: Catechism. Are you Catholic? Do you know that?

01-00:48:07

Tewes: Have been. [laughs]

01-00:48:08

Rose: Okay, so we went to catechism. We'd smoke cigarettes from the high school to the church and be really dizzy when we got into catechism, and we'd laugh about it.

01-00:48:21

Tewes: [laughs] Pulling one over on the nuns.

01-00:48:24

Rose: Probably you could *not* pull one over on the nuns, but we thought we were.

01-00:48:32

Tewes: You mentioned church as an area where you had friends and a community there. Were most of the people in town Catholic?

01-00:48:40

Rose: I don't know the answer to that. Our town was near an agricultural community. There were braceros and bracero kids, Mexican kids. And Sicilians who grew things or had bars. I don't even know what my friends' parents did. Who knows what your friends' parents do? No, I have no idea what they did, except for the one friend of mine whose family owned a restaurant on Second Street, and we would sneak in there at midnight and open up and have fries and burgers—that's in high school. Or my other girlfriend, whose dad had a sleazy bar on Second St. That was fun later on when I could go back and visit. Not in high school, you wouldn't go in there in high school. But basically, I do not know what my friends' parents did, at all. I only knew what my parents did. It seems protected, doesn't it? It seems a very protected environment. And later, as you look back on it, I feel like it was paradise, the late fifties—the mid-fifties rather. There was nothing wrong with the fifties, as far as I was concerned.

01-00:50:10

Tewes: When you're in high school, and you mentioned you have these mentors who are pushing you to go to college, was this something that was on your radar before that?

01-00:50:16

Rose: Not at all, not at all. I do not know how San José State was chosen. I considered myself, my grades to be average grades. On the other hand, when I look back on them—I do have my records—I was on the honor roll many times, but I don't remember that. I don't remember, in high school, being on the honor roll. I can only tell you I was, after the fact. Yes. And I was asked to leave one class when I was a senior in high school. It was in the chemistry class, but it wasn't an academic chemistry class. It was called chem-whatever for home ec majors. I don't know what it was. I'm making that up. I have no idea what it was. But we had a darkroom, and I brought the boys into—invited them into the darkroom, and I made them all get high on ether—not me, of course—and then I left them in there and I came out. Well, I caused a lot of grief in the class, and my teacher—his name was Mr. Stringari. I happened to

run into him when I was sixty, and he still remembered me. Anyway, I was asked to sit my chair in the hall, so that he could see me and I could see him, but nobody in the class could see me. So it was one of my—the thing is, I never got so bad that they had to call my parents, my mother. That was, to me, that was the line. Don't do anything so bad that they're going to call your mother. Keep your mother out of it. So no, I didn't do anything too bad.

I was vice president of my class. I've had other offices. [laughs] I was also the school secret mascot. We were the panthers, and I wore a panther uniform for two years. Supposedly nobody knew who I was. I saw a picture of that recently, too.

01-00:52:38

Tewes:

[laughs] That's great! No one knew you were missing at the school?

01-00:52:42

Rose:

In my memory, nobody knew that I was the panther, because that was a job that was given from one mascot to another, not through—you weren't voted in; you were appointed by the previous one. And all the previous ones had been guys, so yeah, there were some fun things that happened then, too. [laughs]

01-00:53:05

Tewes:

Wow!

01-00:53:06

Rose:

Let me tell you the most exciting thing that happened in our high school and compare it to what is happening now. One student in our high school, a girl, came to school with her hair in rollers—curlers—and she was expelled. That was the biggest thing that ever happened. I mean, think about it now, how innocent that is. Where now, children—little children—have to be worried about guns? And of course, at that time there were hunters. Guys had trucks with rifles, but they were hunting rifles. They had them mounted in the back of the truck. I don't know, I just think it was more—it was a time of peace. It was peaceful.

But I do believe the Korean War was going on in around '54, wasn't it, something like that?

01-00:54:12

Tewes:

[Fifty] to '53, I think.

01-00:54:13

Rose:

But somehow or another, I'm in that era of time where when I graduated from high school some of our high school boys went into the military. But I didn't know anybody in the between-time parts.

01-00:54:34

Tewes:

So it wasn't a concern for your friend group?

01-00:54:36

Rose: No, not at all. And I was surprised when a couple of these guys went into the Air Force. It was like, who suggested that? How did that happen? I don't have the answer to that, I don't know. It certainly wasn't going to be happening to me, that's for sure. But then again, how did I get to San Jose Staté University? I have no idea. But that's the one we went to, and that's the one I went to.

01-00:55:06

Tewes: So you graduate [from high school] in 1954?

01-00:55:09

Rose: June of 1954.

01-00:55:12

Tewes: And you're seventeen years old.

01-00:55:12

Rose: Seventeen.

01-00:55:13

Tewes: Young. And you're going to school in a different city—

01-00:55:16

Rose: I'm not even legal to smoke cigarettes—even though I was—at seventeen. And then I went off to college and stayed at—it was called the Catholic Women's Center in San José. It's now an old ladies' home, I think. But it's still there, right across the street from the library.

01-00:55:40

Tewes: Do you remember why you chose that place to stay?

01-00:55:42

Rose: Do I remember why my mother chose it?

01-00:55:43

Tewes: *Oh!* [laughs]

01-00:55:45

Rose: I have no idea how it was chosen. It was chosen because it was probably a safe place to be. And it was, as I said, it was intimidating to—not to go there, not to have a roommate, because we had small rooms. That isn't new, because my house was small.

I guess the most surprising thing about going off to college is that I graduated from high school, went to my summer jobs in the fairs and expositions as a livestock secretary, came back to Antioch, and came into my house and everything was packed! In other words, I'm sure my mother had told me that she had sold the house—I don't remember that part of it. But to come back after working, and I had all my clothes packed and my room was empty, and the house was sold. And my mother and I left Antioch. She went wherever she

went, and I went to school. So that was *boom!* That was the end of that part of a new life.

01-00:57:13

Tewes: Do you know why she chose to move at that point?

01-00:57:14

Rose: No, I don't remember where she moved, but she was still working for the Department of Defense. She went on from Camp Stoneman to another military base, but I don't remember where at all. I don't remember. And I was in college, and it was a new life. It's just like you cut this part off and then you start something new, and that's the way it has been for me *always*. I haven't had any depressive issues about it, it was just like okay, that's over. Turn the page and move on. That's how it has been.

01-00:57:58

Tewes: You're ready to get on with it.

01-00:57:58

Rose: Yes, and I didn't have any plans. I didn't plan to go to college. I didn't plan to be a science major. Nowadays, kids have to declare majors almost immediately, and I was very, very fortunate when I went to San José State. They had a new program called the exploratory curriculum, and I thought that was a really cool thing and I applied for it. And it was a special new program, where students would be tested in various ways, always, throughout the two years you were in the exploratory curriculum. So you would get all your basic—your English and your whatever, language, and all those things taken care of, but you could explore various disciplines. And that is when I realized I really, really enjoyed science. And that's when then I had to take a five-unit math course in college simultaneously with first-year chemistry and first-year physics. That was hard, that was really hard. [laughs] But it was challenging and it was good.

01-00:59:17

Tewes: Were there other women in this science track?

01-00:59:21

Rose: I have no idea. I never saw any women anywhere in the sciences. There were some—of course there were, because in the science department were the nurses, and they were all women, right? So sure, there were women that were taking anatomy labs and things like that. But in the first ecology class at San José State, I think there were three women and a hundred guys, and we would take field trips. Have you ever been on a bus with fifty-five to a hundred men? Trust me, this is not—you have to have a skin of steel to be able to be okay with that. It's okay, it's all just another page. It works fine, it worked fine for me.

01-01:00:12

Tewes: Did you know right away that you were going to track towards one discipline in science or the other?

01-01:00:20

Rose: Not at all. We had a woman teacher. She was this tiny, small person. I wish I knew her name, because she was very important to me. She liked marine biology, and she'd wear these hip boots that would be way up to her—almost to her waist. And she was so fascinated with the ocean and the tide pools, and she'd turn her back on the wave and we'd have to rescue her. We felt we had to rescue her out of the water, because if she had been pulled in, she was so small that she probably would have drowned—or at least that's what we said. Anyway, she was very, very important to me in my interest in marine biology, and she was very, very encouraging and helpful. And she's the one that helped me get a full scholarship to the University of Miami Marine Laboratory, which is now called the Rosenstiel School of Marine [and Atmospheric] Science. So I had a scholarship, a full scholarship to graduate school.

01-01:01:31

Tewes: That's very impressive.

01-01:01:34

Rose: And I still didn't know what I wanted to do, but it was interesting. It was fascinating.

01-01:01:40

Tewes: Well so, while you were at San José State, I think you also did some work at the Hopkins Marine Station?

01-01:01:48

Rose: I did take a summer at Hopkins Marine Station, yes, in marine ecology, which was just—that's where I've just been. I went to Monterey—that's why I keep going back to Monterey, because I can stay at the Spindrift Inn and look right at the Hopkins Marine Station, and it's just beautiful ocean. We have a great big drop off you know, in Monterey Bay, and we have lots and lots and lots of creatures there that go up and down the coast. It's really a cool place.

01-01:02:21

Tewes: What were you doing in your summer there in school? What kind of work?

01-01:02:25

Rose: I was going to school. They had a full-on summer program. I didn't do anything but go to school from eight in the morning to four in the afternoon.

01-01:02:35

Tewes: Were they taking you out on the beach to collect samples? Or are you in the classroom?

01-01:02:39

Rose:

If I recall—and I can't remember this that well—I had a wetsuit already by then, so I had a wetsuit and I had hip boots, just like my teacher, right? And we would do studies on the exposed shoreline versus the sheltered shoreline, and it was all marine ecology. And this is before computers and calculators again, so everything was visual, hands-on visual collecting. It wasn't studying graphs on paper, which most marine biology seems to be—well, everything seems to be now. It was really hands-on, get your hands dirty, get your feet wet in the water, in the ocean, and turning over rocks. And what could be better than being on Cannery Row in Monterey for three months? [laughs] I mean, come on! It was fabulous.

01-01:03:48

Tewes:

Well, actually that reminds me, since you were just in the area, how have you seen Monterey change since the fifties?

01-01:03:53

Rose:

Well, pretty much I don't go anywhere, but I still know all the back roads. So I can get from San Francisco to Monterey Bay Aquarium and down to Big Sur without getting—pretty much—on a freeway. And I still do it. It takes half an hour longer, but I still—if I'm in a hurry I'll get on the freeway, but I like to take the back roads around, and that's what I do. And I look at it—Big Sur, you know, Big Sur is protected, so it looks the same, in many respects, as it did fifty/fifty-five years ago. And the Cannery Row has got hotels on it, but it still has got tourists and it's still got the same buildings. And the rest[aurants]—there's just a couple restaurants that are still there, I think with the same waiters, because when I was there they all look as old as me almost.

01-01:04:59

Tewes:

Did you recognize each other? [laughs]

01-01:05:00

Rose:

No, no, no. Actually, we went to The Sardine Factory, and I don't think it was opened until '68, 1968, so it was not open in '57 when I went to graduate school at Hopkins Marine Station. But you know, everything to me was like an adventure. It was so fun! It was fun, and yes, it was fun to study the guts of a jellyfish. [laughs] I don't know. It was fun for me to do things like that. It *still* is fun, except it's not creatures anymore, it's more plantlike.

01-01:05:39

Tewes:

Yeah, did you see a connection between your childhood and being out in—a part of nature?

01-01:05:44

Rose:

Not *then*.

01-01:05:44

Tewes:

No?

01-01:05:45

Rose:

I hated botany. I hated botany in college, I hated it. On the other hand, my job in San José State was to correct papers for the botany professor, so even though I didn't like it, I was still doing it. And this man was so intense, he was really serious. He would put his back to the students, and he'd take a piece of chalk in each hand. And he could draw a plant—he could draw one side of the plant with one hand, and a completely different part of the plant with the left hand. It's like he had two brains. And he'd be up there drawing like this, with his back—talking into the chalkboard with his back to all the students who were desperately, desperately trying to keep up with the notes! And so I got to take his class. He was an interesting man. I hope there are professors like that even now. I really hope there are professors like that, crazy people that you really enjoy being with or studying with that are serious. My comparative anatomy professor in college loved mead, you know, the drink, the Christmas drink and those other things that you drink at Christmas, the weird ones. And we thought he was crazy, because he'd invite us to Christmas, to his house for a Christmas afternoon party, and we'd have all these weird Christmas drinks. What do you think I did for ten years afterwards, is study all the strange drinks that were made in medieval times! So everything fits together beautifully. I think it's a mistake to spend time—is that yours? [phone vibrates]

01-01:07:50

Tewes:

Unfortunately.

01-01:07:51

Rose:

There's an off button, you know? [laughs] But I think it's a mistake now to focus too directly on one subject or one part of one subject, because if you have a more general study program you don't know what you're going to like when you're fifteen years old or you're seventeen years old or nineteen years old. Think of all these techie guys that are just focused on this one computer thing; they're not forced to stretch their minds. Hey, maybe you should take an opera class, because opera is mathematically—it's music, it's mathematics, it's architecture, it's geography, it's science, it's everything. But they're not forced to do anything, and I think they have very narrow skills. And I think if you can generate interest—maybe you're *not* interested—make kids take these other classes, because you don't know what's going to be important to you as a grownup. I have a degree in marine biology, for God's sake, and what am I? A writer of herbalism. But to me it's all connected, it's all part of the same path. It's like a giant spider web. You get one strand that you follow, and then you come to an intersection and you go off on another path. It's still the same spider web, it's all part of the same big picture. And then if you can back off, you can see the forest instead of the tree and you realize it's the same life, it's the same thing.

01-01:09:40

Tewes:

Well, to that end, you decided to follow this path in science after having these different experiences.

01-01:09:50

Rose: Excellent teachers.

01-01:09:52

Tewes: Yes. Well actually, before we do that, you worked in the animal room. Can you tell me about that?

01-01:10:01

Rose: I loved the animal room. One of my jobs in college was to take care of the body parts, and I worked for Dr. Shrewsbury, who I happened to know, who happens to live in Maui right now. If I'm eighty, what, he's got to be ninety-three. I'm hoping he's still alive. I communicated with him for years, by mail, found him, and we wrote letters. But anyway, I worked for him, and he was doing comparative anatomy of hands, fingers, monkey paws, things like that. His lab, where he was, he had installed kind of a barrier, and he had a bed in the rear corner. Well, the lab next door was called the animal rooms, where the bodies were kept for the nursing students. It's where big ceramic jars of parts like "left shoulder" were kept. It was a kind of creepy place in a fascinating sort of way. And my job was to make sure that the human parts were put away with dignity and with care. Well, sometimes I was in the lab taking care of his experiments at the end, where I'd have to turn things off and do calculations, or whatever—but it was late at night.

By the way, you don't know this about me. When I was in high school I used to read *Tales of the Crypt*, which was a comic book that was not—you weren't allowed to read it as a child, but again, my mother—I read it. It was just stuff, and I liked reading creepy things. My girlfriends read true romance, and I read *Dracula*. There was the difference between them. And I loved reading—I read *everything*, and I'm the kind of person, even to this day, that reads can labels or package labels down to the last detail. And when I'm in the car, I'll read billboards—if I'm not driving, of course. I read everything. I'm an academic enthusiast. [laughs]

But my job was to take care of the body parts, and if I had to be in that lab after dark, it creeped me out so bad that I would sleep in that room, that little, tiny side room, and I would put barricades up on the door so that the zombies wouldn't come get me. Honest to God. This is the truth, I'm not kidding you. And it was creepy! We had a bank of windows, and out the windows there was a ledge. So my thing was that body there was going to get out of that, off its [slab] and come out the window and come in the windows and get me. So I was always really careful—by the way, I had the keys to the science department, so I would close all these windows and lock them, and then I'd barricade myself in this sleeping area and I'd spend about five hours sleeping. And Dr. Shrewsbury would always say, "You know, you're not allowed to sleep in here." And I went, "Oh no, I didn't sleep here. I just came in really early this morning." [laughs] But there was no way you were going to get me to walk down the hall past the body room when it was dark and nobody was in the place, this huge science building, you know?

On the other hand, it has always been fascinating to me that I was able to do that. So I took care of these bodies when—so I took care of the bodies to make sure that they were respectfully taken care of, which I didn't realize how important that would be. Jump to 19-whatever—it's got to be 1978 or '79—my mother died, and she left her body to science. I didn't know this, and I'm in Richmond, Virginia, and these two ladies come in with a package about this big [indicating size] and they said, "You have to leave now. We're going to wrap the body up." And I went, "No, this is my mother. I'm going to stay here." So they get their booklet out, and they go, step one—honest—this is the truth. Take out the—I guess it was called a *shroud*—and unfold it in this way. Turn the left side, open, turn the right side—and it tells you step by step how to pack up the body. [laughs] Well, I was glad that I'd had this experience way back in 1957 or '58 or '59, because I don't know, it just tied it all together. The only thing—I never did like looking at heads. Heads are creepy.

And now my son is in the military; he tells me other stories.

01-01:15:23

Tewes: Of bodies?

01-01:15:24

Rose: He tells me stories, yes—he was in Afghanistan for two years.

01-01:15:32

Tewes: Do you feel like you can relate on that level to him?

01-01:15:34

Rose: No. Taking care of bodies that have been given to science versus bodies that have been shot up is two different matters entirely. I feel a connection to him, though, because I grew up near this military base, and I feel—remember, I was a hippie. How do you have a kid that joins the military, you know? The whole thing is—again, it's just like reading a book. It's one page after another, and you don't know what's going to happen ever.

01-01:16:11

Tewes: Well, certainly we're going to talk more about your son later.

01-01:16:13

Rose: Yeah, but not today.

01-01:16:15

Tewes: Not today, not quite yet. So you mentioned you had a professor who really pushed you to apply to graduate school at the University of Miami Marine Biology School, and—

01-01:16:27

Rose: I don't know if *pushed*—*encouraged* is a better phrase.

01-01:16:30

Tewes: Okay.

01-01:16:32

Rose: And I did apply to the one on Martha's Vineyard that I can't remember the name of. [It was Woods Hole Oceanographic Institution.] Then I found out that was in Massachusetts, and that it snows in the winter. And that was a—no, no, no. I was accepted there too, but I did not choose—I chose the one in Florida because—I don't know, I've never been around snow. Anyway—

01-01:16:59

Tewes: Right. I don't blame you! [laughs]

01-01:17:02

Rose: What is the name of that school?

01-01:17:05

Tewes: It's not off Nantucket.

01-01:17:06

Rose: I can't remember.

01-01:17:10

Tewes: Well, I'm not sure I understand the timing here correctly, because you're in college, and you don't go to Florida until 1960.

01-01:17:21

Rose: January of 1960, January.

01-01:17:21

Tewes: But between then you got married and moved to Hawaii.

01-01:17:24

Rose: I did.

01-01:17:25

Tewes: Can you tell me about that experience? How did you meet your first husband?

01-01:17:28

Rose: I have no idea. [laughs] I don't, I really don't, but he was Hawaiian. We went to Hawaii—I think I also was tired. I was really exhausted in May of [1957]. When you are taking fifteen or twenty units, up to twenty units of science with labs, it's really, really exhausting, because I didn't have—I put myself through college financially. I didn't have any grants or money; I had to earn all that myself. So I was working, as well. And my summer jobs, I could save that money and that would pay for part of—anyway, it was hard, and I was exhausted. Yes, I got married and I went to Hawaii, and then immediately enrolled at the University of Hawaii, a cultural anthropology—a Hawaiian culture class, and took a big study program in Hawaiian culture, which I enjoyed a lot. The minute that class was over, I was out of there, and I came home to California [in January 1958]. California is paradise, as far as I'm concerned. That's the whole story, and I'm sticking to it. [laughs]

01-01:19:01

Tewes: So you got divorced and moved back?

01-01:19:04

Rose: No, I left, divorced when I got back here.

01-01:19:10

Tewes: And you hadn't finished your degree at San José yet?

01-01:19:11

Rose: No.

01-01:19:11

Tewes: Okay.

01-01:19:12

Rose: So I had another year or year-and-a-half at San José, and I graduated in January 1960. I think we still were in quarters then, I can't remember. Too long ago. That's a long time ago, you know?

01-01:19:30

Tewes: But you remembered the year and the date, and that's good! That's better than I would! [laughs]

01-01:19:33

Rose: Well, I mean, I've done a lot of homework. I've been reviewing the dates and times, because some of it seems so compressed to me, that I did so much in such a short period of time, particularly between 1957 and '67. That ten-year period is just *jam-packed* with stuff! I don't know how it happened. I can't picture it. I can't even remember it. Nobody remembers; it just was, it just happened.

Yes, so I graduate in January of 1960. When I got on that airplane to go to Florida, we were diverted to, I think, St. Louis, Missouri. And this is the first time that I'd ever experienced prejudice, serious prejudice. I got off the airplane—and remember, I was young. I'd always been very suntanned at that time, and I had hair down to my hips. And I got off the airplane and I had to go to the ladies' room, and they directed me to the black bathroom, "colored people only." I didn't know. I never thought about it, it never even occurred to me. And I went, "I don't know what you mean." I didn't know what they meant. I went to the bathroom; it didn't matter to me what color it was. I didn't know what that *meant*, really.

And I think one of the reasons I despised Florida is that it was probably—part of the South—that when I worked in Florida, in graduate research, after graduate school and at the University of Florida Agricultural Experiment Station, that one of my jobs was in the field to collect insects in the morning, early in the morning to see what kind of insects were flying around. I didn't like entomology in college either, by the way, and there I was working to collect insects. That was fun. It was fun. And the men that were working in

the field were convicts, and they still had chain gangs. We're talking 1962! I was appalled. It was like being in a part of the world I personally didn't want to be. And the woman who worked for me, at my house—I had a Thunderbird, a two-seater Thunderbird—well, she was black. So yeah, she sat in the front seat; where else would she sit? And I would drive around this tiny town, Leesburg, Florida, she in the [front] seat of my car—I thought it was cool, you know? I just couldn't stand that, I can't stand it. To this day, I can't stand [the prejudice]. So I left.

01-01:22:53

Tewes: Interesting. Well, so you were collecting insects—

01-01:23:01

Rose: That's one of my jobs.

01-01:23:03

Tewes: One of the jobs. What was your other—

01-01:23:04

Rose: Just, you know, general assistant, science assistant, doing whatever they wanted me to do. But that's one of the jobs. I can't remember the rest of it. I was looking up—the man I worked for was Dr. [Norman C.] Schenck. I looked him up, and all these people are scientists, so they all have papers that they've written. So I looked up some of their work, and I can remember it. I did honeybee research—one of my coolest jobs was I was given—they were doing, how many honeybees does it take to pollinate a cucurbit, a watermelon field? Not how many you need, but how little you need to do the job properly. So one of my jobs was to—you have to realize, this is the South. There's a lot of social construct in the South, and I went to work in men's shirts, white shirts and torn jeans—because I worked out in the field. I was literally a field hand, a highly educated field hand. [laughs] And one of my jobs was to find a female watermelon blossom and wait and wait until a bee hit it, and follow that bee for three minutes. Now, it sounds difficult, but those bees are really fat and lazy. They don't move that fast. The hardest thing was to be able to eyeball the watermelon plants, which are about four feet high by then, and be able to determine the female blossoms from male blossoms, at ten feet. That's hard! But after you can do it, then it's fun to do. And so I'd follow bees and take notes. I love science like that, it's really interesting to do. It's weird jobs that are really interesting. And I'd follow the bees and keep the notes, keep the records, type up the records, give them to the professors who then did whatever the hell they did with them. [laughs]

01-01:25:20

Tewes: Were you looking at other jobs that were specifically about marine biology, or were you happy with this position?

01-01:25:26

Rose: I don't think I've ever looked for a job in my life, really. No, I mean it. The jobs I took were the jobs that were available at the time. And the only job-job

I ever held, that I hunted for—I knew a woman in Monterey, and she worked for the phone company. And when I eventually got to Big Sur, and then—I needed a job. I figured I needed a job. I was very highly educated, and I didn't have a job. And so she got me a job at the phone company for six weeks, and that was horrible. But other than that, I never considered that I ever had a job, even though I've worked nonstop since I was about thirteen.

01-01:26:12

Tewes:

Oh boy. Well yeah, we'll talk about the phone company in a bit.

01-01:26:14

Rose:

We're talking about them next time.

01-01:26:18

Tewes:

[laughs] Yeah, that's a good topic for next time. But while you were in Florida, I think you met your second husband?

01-01:26:24

Rose:

I did.

01-01:26:26

Tewes:

Do you remember how you met him?

01-01:26:27

Rose:

Nope. I don't. I don't know how you meet people, particularly when you're going to school. How do you meet anybody who's not in school? I have no idea. Because I certainly wasn't going out. I wasn't clubbing or—I didn't do any of that ever. When I was in college in San José I was kind of nerdy. I was a science major, for godsakes, you know? And the only people you see are other science majors in the halls. So when I got to Florida, I don't have any idea—but it turned out that he was a very high-end social whatever, outcast from his own family. He was actually an alcoholic, but I didn't know it then. He was an alcoholic in the binge sense. He would be non-drinking for months and months and months, and then he would have a beer. And the next day he'd have two beers, and pretty soon he was on a full-on one-week binge, like the lost weekend kind of binge. But I didn't know that then, when I met him. And then I met him, and then I finished school and I married him, and we went home to his social family, and they had *me* for a daughter-in-law, right? And they probably were Baptists, and then I was working at the Agricultural Experiment Station, and then I'd go to afternoon tea in my jeans and man shirts on, with all these ladies dressed in tea dresses. And also, I'm left-handed, so when you're pouring tea, the spout is on the left side, so you have to pour backwards as a left-handed person. See, it's all an interesting progression.

01-01:28:22

Tewes:

Yeah, well—

01-01:28:24

Rose:

And I taught swimming when I was in Leesburg, Florida.

01-01:28:27

Tewes: That's fascinating.

01-01:28:28

Rose: That was my social obligation, and I would do it for fun.

01-01:28:36

Tewes: Social obligation in the sense that your husband's family wanted you to—?

01-01:28:39

Rose: They didn't want—and I didn't know what they wanted, but we all volunteered for this and that. That was what I did.

01-01:28:47

Tewes: All right. Wow. That's quite the double life there you're living.

01-01:28:51

Rose: I seem to have had a double life for a long, long time. It does seem like a double life. I would literally go to afternoon tea parties in torn jeans and tennis shoes, when all these ladies were completely socially dressed correctly. And they had phrases for me that were really fun, and I can't remember them, but—oh, "Miss Griffis, she's [eccentric]." It was a wonderful thing. She didn't say, "She does her own thing," but whatever the *graceful* way of saying that was.

01-01:29:36

Tewes: Did you feel ostracized by the family?

01-01:29:38

Rose: Not at all. Why? I was from California. When I wanted to go home, I wanted to go visit my family—my mother, by then, had moved to Richmond, Virginia, but my dad still lived in California. Not to mention, I—my heart lived in California, and I wanted to fly home to California, and my mother-in-law said, [imitating her accent] "Well, how are you going to get there, honey?" I said, "I'm going to take an airplane." "But you can't go flying by yourself across the country." I said, "I got here by myself." "Oh no, but now you're married. You're going to have to go with Jock when he's ready." This is the same woman, you know, who would greet you—this is a great southern phrase, by the way. "Honey, have you had your BM [bowel movement] today yet?" If you were a little grouchy. "You're a little grouchy today. Have you had your BM?" And you go, "Uh, hm, it's none of your business." [laughs] It's unique. The South is unique, and Florida is not really the South anymore, I don't think. But it's not my favorite part of the world, and I don't want to go there. Not to mention, it's flat, Florida is flat—you know that, right? Flat! It's flat as a pancake. The highest thing in Florida when I was there, between 1960 and June of 1963, when I escaped, was a 300-foot tower—that was it. So, I didn't last—

01-01:31:22

Tewes: Hadn't quite developed yet.

01-01:31:22

Rose:

No. And they had cockroaches and wood roaches this big, that would slither under the door. They smelled, too. I don't even know if they have bugs—I don't know if anybody has bugs anymore. We've poisoned everything. I worked in pesticide research at that lab as well, in 2,4,5-T and 2,4-D, [which make up Agent Orange], which is a terrible drug, caused me a lot of physical problems that I didn't know it had caused me until much later on. I had sequential miscarriages there.

01-01:32:04

Tewes:

In the years following—

01-01:32:04

Rose:

There. In Florida. I have a child buried in Florida. So yeah, I wanted to get out of there. That was not my favorite place. But I did have a Thunderbird I drove, a white '56 Thunderbird convertible. And I'd haul ass down the freeway to Miami sometimes. I also had a Great Dane dog there that I brought back to California with me. [laughs]

01-01:32:35

Tewes:

Is [this] George?

01-01:32:35

Rose:

George. George was born in Georgia. Maybe that's why I called him George. He was born in Georgia, shipped to me in Leesburg, Florida. We had him—and part of my divorce agreement was, I'm taking the dog, which I took the dog and I lived together for ten years until he died.

01-01:33:00

Tewes:

Was there any discussion or a thought about staying in Florida after your divorce?

01-01:33:04

Rose:

Absolutely not. [laughs]

01-01:33:07

Tewes:

You were ready.

01-01:33:08

Rose:

I was ready, yes. Maybe that's why, exactly right now, today, I don't even want to get on an airplane to leave San Francisco. If I can't drive to it, I'm not going, pretty much. I don't know, I have no desire to visit any place, I don't want to go anywhere. I'm really happy here.

01-01:33:31

Tewes:

That's good. You've found your place.

01-01:33:34

Rose:

My son thinks I'm stuck, but I think I've done about as much adventure as I possibly can take.

01-01:33:44

Tewes:

I like that phrase, “as you can possibly take.” So you left Florida around 1963?

01-01:33:53

Rose:

I was in Sanibel Island, Florida—it’s funny, certain dates I absolutely can remember—on the fourth of July, 1963. I left Leesburg, Florida, on the third of July, 1963, and I drove south to Sanibel Island, because it’s one of the premier shell-collecting places in the world. Shells just float in on the waves, and it’s just amazing. And the morning of the Fourth of July, I was walking down the beach on Sanibel Island with my dog, and there was a woman there picking up shells, and she was a professor of marine biology from some Northeastern fancy college. So we chatted it up a lot, and that’s why I remember it so specifically.

And then from there I left Sanibel Island to go visit a friend in Orlando, Florida, which is north—and that’s the fourth of July, mind you, so I’m driving up the central part of Florida when all the fireworks are going off in both directions; it’s flat, so you see fireworks north, fireworks south, fireworks east, fireworks west. Really interesting.

And I went to Orlando; my mother’s in Richmond, Virginia, and drove from there, Orlando, to Richmond, Virginia and visited my mother. I visited a friend in Washington, DC, met him—he was one of my science friends from college—at the Marine Memorial in Washington, DC. I had also come up the Blue Ridge Parkway—took five weeks across the country, it was fabulous. And went from Washington, DC, to Madison, Wisconsin, I think—and I think they have a zoo there. I took my Great Dane dog walking through the zoo, made all the lions go crazy. And then went from there and drove due west through North Dakota and Montana to Laramie, Wyoming. One of my Canadian relatives is named Jacques LaRamée—Laramie, and it was named after him. So I went to Laramie, Wyoming, and then whatever, turned due south to the Grand Canyon, and then again due west into Los Angeles and California, and I was home! It was a great trip.

01-01:36:43

Tewes:

That’s quite the route.

01-01:36:45

Rose:

Yeah.

01-01:36:46

Tewes:

Were you looking to take advantage of this trip to see these different places?

01-01:36:48

Rose:

Oh yeah, yes! But the thing is, there again, I don’t know where I stayed. Where does one stay? I remember once camping out—I must have camped out every night, right? I don’t remember. How can you not remember stuff like that? What did I do for dog food? Did I stop at the grocery store and buy dog food? I had a red Comet station wagon by then, I didn’t have the

Thunderbird anymore. So the dog and I were traveling in this car, but we had to stop to eat, don't you think? But I can't remember. I just think that's weird, that one's memory is just like snapshots rather than a flow. I don't understand it. But I was on the road for about five weeks.

01-01:37:42

Tewes: And you return to California through Los Angeles.

01-01:37:46

Rose: I went to a lot of national parks. There's a national park—I went through the [Black] Canyon of the Gunnison, I know that. I went to the Grand Canyon. I went through that isolated park that's in—that's to the east of Los Angeles.

01-01:38:06

Tewes: Joshua Tree?

01-01:38:08

Rose: That's it. That's a cool place. And I was on the road; it was dark, it was nighttime. And I slept in the sheriff's [department] parking lot with my dog, because I couldn't get to wherever the camping was, whatever. And then I drove up the coast, and I looked up my girlfriend's boyfriend, and he said, "I want you to drive me to Big Sur. I have to go see a friend." I had my dog, all the gear I owned in the world, this man named Hunter, and we drove through the Palo Colorado Canyon, up the hill into the Garrapata Canyon, down the isolated one-path road, parked at the base of this house—cabin, not house—and that's it. That started a new part of my life, just like that.

01-01:39:16

Tewes: Just like that. Well, that's a great place to end for today. Is there anything you want to fill in that we've discussed earlier today?

01-01:39:22

Rose: I might think about it.

01-01:39:24

Tewes: Okay.

01-01:39:26

Rose: I like to remember names—I want to make sure that the names I gave you are correct. I can do that.

01-01:39:32

Tewes: We'll keep adding them as we go.

01-01:39:33

Rose: You'll do that—okay.

01-01:39:34

Tewes: No worries. Well, thank you, Jeanne.

Interview 2: April 30, 2018

02-00:00:01

Tewes:

Okay, are we ready? This is the second interview with Jeanne Rose for the Oral History Center of The Bancroft Library. The interview is being conducted by Amanda Tewes at Ms. Rose's home in San Francisco, California, on April 30, 2018. So, thank you for meeting with me again today.

02-00:00:22

Rose:

It's a pleasure!

02-00:00:23

Tewes:

The last session we spoke a lot about your early life and your educational background. But I just wanted to follow up with a few questions, specifically about your mother. You mentioned she was born in Quebec and was French Canadian.

02-00:00:39

Rose:

Correct, yes.

02-00:00:39

Tewes:

But I think she was also indigenous heritage, too, correct?

02-00:00:44

Rose:

Everybody would like to think so, but when I had my DNA done—yes, obviously, she had some northern Native American in her somewhere, because I have at least 6 percent, which isn't a lot, but we're talking probably four generations ago. And my son has some, too, and his is 4 percent. So whatever that background is, I think it's powerful. And of course, the French Canadians were a group of people that came in the 1700s from the Normandy area of France, and that particular area has a lot of Viking in it, which I find it all fascinating. I love that DNA business, too. And when I had my DNA done, it was perfectly obvious that there was—60 percent is my mother; 40 percent was my dad, because they came from pretty much two separate parts of the world, and it was pretty easy to see the difference. And yes, my mother—wouldn't we love to have—I have her teeth. I could have her DNA done, right? I do. I'm cuckoo that way. [laughs] I have teeth. Anyway, I should avoid that. Sorry.

02-00:02:10

Tewes:

Do you know which tribe at all?

02-00:02:11

Rose:

No, I don't. And I think that when the French Canadians came, they sent over, around 1700, something like 700 single women from that particular area to actually populate New France. And there were some men, but I know that my grandfather had two wives. His first wife died shortly after childbirth, so he had a second wife. The LaLancettes, which is my family, there's actually a written genealogical history done by one of the LaLancettes in the same area where they're all born. It's a very small area, from around the Three Rivers area, and everybody's related and they all look alike. I don't look—my mother

looked like them. But I seem to be some sort of strange—I always thought I was an alien, by the way—I guess a lot of kids think so—because I didn't look like anybody. And the older I get, however, the more I'm beginning to look like my mother.

So your question is Native American heritage? Yes, there is some. It wasn't spoken about. My mother never talked about it, except once or twice in passing, and it probably wasn't something that was considered very special, I would think, in 1850.

02-00:03:42

Tewes:

I'm just curious, because you mentioned going to the St. Louis airport, and experiencing prejudice for the first time because someone assumed you were black. I'm wondering if you know [if] your mother experienced anything like that.

02-00:03:53

Rose:

My mother is whiter than you are, and my mother and father had naturally curly hair. I have hair straight as a stick. And then, when I was younger, I had a lot more of it, in that it was really thicker and longer. I think it was because I looked—the word is “exotic” then. I was doing a lot of invertebrate work out on the seashore, so I was very—I had more color in my skin. I don't know how to explain it. It was shocking and surprising, and it was—I don't know, I did not follow their directions. It's because I wasn't born and raised in the area, and I had no fear. I just probably pretty much said, “screw you,” and did what I wanted to do. [laughs] I went to the bathroom where I wanted, drank out of the fountain I wanted, worked in the fields of Florida in field hand clothes, as I called them then. It was an interesting experience, but I was happy to leave the South behind.

02-00:05:11

Tewes:

All right. Well, that's a great transition. You spoke last time about traveling across the country in your car with your Great Dane George.

02-00:05:21

Rose:

Yeah, I had a red Comet station wagon.

02-00:05:22

Tewes:

And you ended up in Big Sur.

02-00:05:25

Rose:

I ended up in Monterey, picking up my girlfriend's boyfriend, and he wanted to go to Big Sur. So yes, I ended up pretty much the second day I was in California, in Big Sur, in the redwoods and on the top of a hill, up two dirt roads—way back in there where nobody lived. It was a memorable experience that, I see now, was the first day of the next part of my life. It was just an amazingly abrupt transition. [technical interruption for microphone adjustment]

02-00:06:52

Tewes: So you mentioned this was a memorable experience for you.

02-00:06:54

Rose: Very much so.

02-00:06:56

Tewes: What made it memorable?

02-00:06:58

Rose: I remember that I had driven down that particular part of the coast with my mom, probably when I was thirteen or fourteen years old, and there was a road off that Highway 1. I remember this! And then to go up this road that I had seen, what, ten or fifteen years before, and then go up and then turn and go way up, and then do kind of a U to go down the dirt road and then to park. And now it was dark—it was just amazing! The trees are beautiful, the redwoods are gorgeous. It had to be in late summer 1963. So it was probably dry, drier than it would be, of course, when winter came. And you leave the coast, which is hot or foggy—and that day it happened to be hot and clear—and you go under the redwoods and it's this immediate physical sensation of cooling, with the cool air and the fragrance of the redwoods is spectacular. And there were no people and no cars, so it was pretty. It's just a powerful place to be anyway, and it's particularly powerful if you can bring all your senses into play. And that's it!

02-00:08:36

Tewes: The picture you paint is such a striking contrast to Florida and the environment there.

02-00:08:43

Rose: What, the six-foot cockroaches?

02-00:08:46

Tewes: [laughs] Well, in terms of the landscape and the smells.

02-00:08:48

Rose: Yes.

02-00:08:50

Tewes: Did you decide right away you wanted to stay there, or was there a process?

02-00:08:54

Rose: I don't think I ever made conscious decisions. Again, I rather let fate steer my path. I didn't think about it too much. I didn't do anything that was negative or hard—I don't mean hard, I mean negative or really difficult to do. I just allowed fate to place me in one place after another. I made the decision to go to graduate school. I made the decision to choose Florida over Massachusetts—that is, the University of Miami Marine Lab over Woods Hole [Oceanographic Institution], because I had scholarships to both. I *made* those decisions, but when I left, my leaving Florida was to *get back home*

basically, and there I was. Because my mother was living in Richmond, Virginia, the only person who represents home—because there was no home/house anymore—was the central part of California, the coast. It's about a hundred-mile radius. I'm really stuck here. I love it. I'm happy, I choose to be stuck right here. And I don't fly anymore at all, because I don't want to leave. That's all.

02-00:10:26

Tewes: You mentioned you were just going to let fate guide you here.

02-00:10:30

Rose: I don't think I thought about it though.

02-00:10:31

Tewes: Oh.

02-00:10:32

Rose: I just didn't think that way at the time. Every day was a different day, and I let it play it out before I decided what to do the next day. There were a few times of inconsequential non-decision-making times, but mostly it was one day after another, let it play out. But I didn't *think* about it. I had a lot more things to think about, like how in the world would I get that money to feed that dog, you know? That's really important! If you have a 150-pound dog, they don't understand not eating every day. [laughs]

02-00:11:17

Tewes: Well, that's a great question. How were you making money at this point?

02-00:11:21

Rose: I have no idea! That's another thing I've thought about. I've told you I have no idea how I got the dog, the baby—I didn't have the baby at that time—but the baby, the clothes, the laundry, the groceries into that Porsche. I can't figure it out for the life of me! I've even asked people what they remember, and it's—I have no idea. What was I living on: air? I have no idea. Although, when I left Florida I had a certain amount of money that I had saved up, of course. And that's '63—maybe it was early '64, some short period in there—there's a lot crammed up into one year. I worked for the phone company for six weeks, for six whole weeks, and that was a good sum of money at the time.

02-00:12:26

Tewes: Was that in Big Sur?

02-00:12:27

Rose: It was. I lived in Big Sur, and that was in Monterey. It was a woman that I had met, and she said, "You know you're not going to last with the phone company because you're too independent. You think too independently, and we have rules to follow." And sure enough, I used to extrapolate—they were training us how to do long-distance phone calls, which meant that somebody would call you and say, "How much does it cost to call New York?" What part of New York?" you had to ask, and then you would call your supervisor

to see how much it cost. Well, I had the math skills; I could do it in my head, it wasn't that hard. So I would extrapolate these answers—of course I was always right—and they said I couldn't do that, and I probably wasn't going to work out with the phone company, blah, blah, blah. So six weeks later, I was gone, but it was fine with me. Commuting is not my idea of a good time.

02-00:13:30

Tewes:

And where were you living in Big Sur during this time, '63, '64?

02-00:13:34

Rose:

I moved in to a cabin in upper Garrapata Canyon. I moved out from there in six months to the cabin just below it. Then I rented for, I know, a year. I also lived in San Francisco, you know, on Page St. I lived in a flat that housed, I think, four or five girls of ill repute, because their apartment, which was right above ours, was making a lot of racket between midnight and 6:00 a.m. So I'm assuming—maybe I'm wrong—but I was assuming that they had some sort of entertainment value up the stairs there. They were all really nice people. I didn't ever have any problem with that, I don't understand why not. I come from a small town. There's no reason I should have been so open-minded, but I was. And then, in the flat that I lived in, there was a front bedroom that was accessed by a front stairway. It was connected to the whole flat. It was a three-bedroom, big, big three-bedroom flat on Page St., and there were heroin addicts there. They were so harmless. They're much more terrifying now than they were then. I don't know why that is.

02-00:15:03

Tewes:

Do you think because you were young and—

02-00:15:03

Rose:

Stupid? Maybe. [laughs] Yes. You know, I was twenty-six at the time. I had no experience. I had been in science, and we stayed up all night to study, and probably we took amphetamines, too. You know, 1963, '64 starts—Big Sur was full of drugs, just full of them. So everybody smoked pot, and it was illegal. By '65 people were taking LSD, which was legal, but there were a lot of other—there were many other drugs as well. Everybody took drugs. It just seemed normal. Not to me, because by '64 I had a child. You can't stay up all night if you have a baby that you have to care for, not to mention the dog. So between the two of those, I pretty much held a straight and narrow path in the midst of chaos and wildness.

02-00:16:11

Tewes:

Well, do you think that made you stand out amongst your peers at that time?

02-00:16:14

Rose:

I don't know. You'd have to ask them. I have no idea. Again, I liked to keep a low profile even then. I don't know how I could have, but I did—tried to.

And yes, when you live in the cabin near a rushing creek, the sound of the creek is extremely relaxing and meditating and you hear—at that time, it was

full of nature, of creatures crackling through the bushes. It was full of so many beautiful things. I would hope that it's still there, but I don't know. That's where I first saw a gigantic—I don't know what they call them—when the monarchs collect, [a flutter]. They were in all the eucalyptus trees around Big Sur—I'm sorry, around Esalen Big Sur. When you see a million monarchs moving in a tree, it's like the tree—well, the tree is definitely alive. There was another time when I was walking in the hills near Garrapata and I came upon a moving carpet, and the carpet was composed of—I think it's called a *congregation* in this case—of ladybird beetles. Millions of them, millions! It's just amazing to see life in that sort of excess. And then to walk near the waters and, I don't know, to see the sea urchins and the—to me it was really special.

And of course by then, '64, I had taken LSD, which totally changed my life in every respect. So getting to Big Sur, and then the commute back and forth between San Francisco and Garrapata, and then having a child and then—I don't know, taking the drug when she was six weeks old was really—it was a revelation. It was an incredibly important part of my life.

02-00:18:51

Tewes:

How so?

02-00:18:53

Rose:

Well, nature mostly. That's when I developed nature first, in my own feelings. [coughs] Excuse me. I like natural things. I liked the way they felt on me. I liked clothes that felt good, and somewhere around the middle part of the sixties they starting getting into something called ciré, which is this shiny synthetic fabric, and it looked alien to me. It looked weird, like—it didn't look like anything. I wanted to look like nature. I made one outfit once that was brown velvet, not bellbottoms, the flared pants. Bellbottoms is kind of a different look. But they were a nice flared pair of pants that were brown velvet, and the top was green.³ I wanted to look like a redwood tree or a sequoia tree. So you know, and I have this long, black hair, so—I only have a picture of the back, but it's really very—I like it a lot. So I wanted all my clothes to be natural.

I wanted my food to be clean. And that's when the food business started, somewhere around the sixties, natural food, health food. I'd taken LSD a couple of times already, and I was somewhere—I don't know where I was. I do know where I was; I was in one of the parks in Big Sur, and I was invited to eat barbecued chicken, and to taste, "This chicken came from Safeway. This chicken we grew," blah, blah, blah, "and plucked the feathers ourselves. It's home-grown." And I was asked to taste both of them. And to me that flavor profile was amazingly a learning experience. It was a fantastic moment of food knowledge.

³ See image on page 136.

And I'd grown up [with] my dad with a victory garden, so I'd always eaten clean and simple. I was thinking, what in the world did I eat in Florida? I have no idea. It's probably a lost time of my life. I have no idea, except oranges and grapefruits and lemons and all of that. But other than that, I have no idea. You could ask me all day long, and I wouldn't—but I have no idea in Florida what I ate, at all. I know what I ate back in Hawaii, because I was married to a Hawaiian guy, and he did a lot of fishing and picking off the seashore and coconuts and pineapples, you know, so that was pretty easy. Raw fish.

02-00:21:51

Tewes: Did you consider starting your own garden in Big Sur?

02-00:21:54

Rose: No. I lived under the redwoods. You can't grow anything under the redwood trees.

02-00:21:59

Tewes: That's fair.

02-00:22:01

Rose: But that's where the eat natural, live natural, eat local, organically sourced started, so that's fifty-five years I've been doing that. But even today, people don't look at me and think—because I like going out to restaurants, but I'm really picky about it. They don't understand that part. And I pick restaurants that are local source and organically grown. And when I was teaching for a while—for forty years—when I was traveling all over the country, it was horrible the way I saw people eat. They live in the bread basket of the world, you know, in the Midwest. And to go there and get off the airplane, and go through fields of soybeans and alcohol corn—corn that's used for alcohol rather than food, and see what people eat, which is nothing that seems to grow in the earth at all, was kind of a horrible revelation. And I always love coming back to San Francisco or Big Sur and eating real foods, grown in somebody's yard probably.

02-00:23:22

Tewes: Were you bringing food with you on these trips?

02-00:23:24

Rose: Always! Absolutely. You mean when I was teaching and traveling?

02-00:23:29

Tewes: Right.

02-00:23:29

Rose: Yes. I brought my own Graffeo coffee from San Francisco, I brought apples, I brought—whatever was locally grown, whatever was in season at the time I would bring. Often I would bring a lot of items, including the best—the granola bars I like best, and things like that.

02-00:23:59

Tewes:

Interesting. Well, thinking back to Big Sur, you were living in cabins under the redwoods. Was there running water or electricity?

02-00:24:08

Rose:

I mean, you ask me that like I should remember. [Tewes laughs] And I've tried to. There was running water in the lower cabin, because there was a creek right there, and when I moved in—we had a pump that we'd pump—we'd use it to pump water up to the holding tank. So yes, we had running water from the creek. I don't think that water is available to drink at this time because it has too many people living upstream, and they also have parasites in those creeks up there now—not all of them, I hope, but I know that some of them [do]. But at that time, which is fifty-five years ago, yes, running water from the creek. There's a picture of me washing clothes in that creek, like a native person, and I realize that wouldn't have been a good idea for the people lower down. I took ecology, remember, in college, so those revelations, you do something wrong and then you go, oh my goodness, this is not right, so then you stop doing it. Running water. So did we have flush toilets? Well, that's another interesting point, and I can't remember. I mean, if we had flush toilets we would have had to have septic tanks, right? I think so, yes, but I wouldn't swear to it. [laughs]

02-00:25:42

Tewes:

I'm just thinking that these conditions—that you're using the creek water, you're around nature—if that influenced your turn back to nature and your natural foods? You're living in a place that's not consumed by the outside world, for the most part, but then you're going to San Francisco. Why the two different homes?

02-00:26:05

Rose:

Well, there's electricity in San Francisco. My houses in Big Sur had no electricity. They had telephone lines. I don't understand why the telephone lines came first, but there was a telephone line in my lower cabin. I don't think there was—I don't remember if we had electricity there. I know that when I worked for Dr. Linus Pauling around '67 or thereabouts, that he had electricity but not a phone line, because he paid, I think, for a couple of poles to be put in so that he could have a phone line. When he got his first Nobel Prize, somebody apparently had to drive to his house to tell him, because they couldn't call him up. So what, that's '67 or '68, something like that.

02-00:27:07

Tewes:

Very remote.

02-00:27:08

Rose:

I didn't think so.

02-00:27:09

Tewes:

No?

02-00:27:09

Rose:

But yes. I used to commute, do the commute in the Porsche. It was about a three-hour-and-fifteen-minute trip at my fastest speed. Right now, the way I drive now, I can't—I can get to Monterey maybe in three hours. Certainly not to Gorda, which is south of Big Sur town, about fifty miles—not fifty miles, whatever, it seems like fifty miles, probably is only thirty.

02-00:27:39

Tewes:

How often, or how many days a week would you be in Big Sur versus San Francisco?

02-00:27:43

Rose:

I have no idea. I imagine it was ruled—in the beginning it would have been—I can't answer the question. I just—

02-00:27:57

Tewes:

That's okay.

02-00:27:57

Rose:

I could make something up, but I can't remember why—maybe getting tired of San Francisco, to go back to Big Sur, and then needing to come back to the city, maybe to do laundry? I don't know. That's a joke. I don't know.

02-00:28:16

Tewes:

Well, you've mentioned after you stopped doing laundry in the river, you had to do it somewhere.

02-00:28:20

Rose:

I remember taking it into Monterey, and I was there last week and went by the street where I used to do the laundry and the grocery shopping. It's still all there. Now though, of course, they have the Monterey Bay Aquarium instead of—and Hopkins Marine Station. But it looks exactly the same as it did. It feels the same to me. I went in during the middle of the week, and there were not that many tourists last week. It was very peaceful.

02-00:28:58

Tewes:

It sounds nice. You lucked out.

02-00:29:00

Rose:

I always choose the middle of the week. I always travel Tuesdays, Wednesdays, and Thursdays now. And by the way, when I came back to San Francisco, it was at 4:20 on 4/20—and trying to get by the park to get to my house was amazingly—it was the same feeling, you know, to go from this quiet place into this bursting-at-the-seams-with-humanity place. And there were two helicopters hovering over my house for an hour around 4:20 to 5:20. And I knew you were coming, so I had this kind of same feeling of, wow, that must have been the way it felt, from peace and quiet to then coming into San Francisco for a rock and roll concert. Because I went—maybe two rock and roll concerts a night on Friday, Saturday, and Sunday. I'd go to every single one, so it was wild. And then you need a little rest. [laughs]

02-00:30:08

Tewes:

I'm thinking about the fact that you grew up in the Bay Area and you visited San Francisco regularly as a child. But when you came back after living in Florida and you're older, twenty-six at this time, did you see a difference in the city itself?

02-00:30:27

Rose:

When I came back I wasn't—when I was in high school coming to San Francisco I came in via bus over the bridge, through a bus station and then through the downtown part of San Francisco. And then later, when I drove from Big Sur here I was coming into this area right here, right now. So it's a different pathway. Did I see any difference? I saw the skyline. I don't know, there was this feeling of coming home every time I came here. It felt very comfortable to me, in coming home. And when I went back to Big Sur, that was coming home as well. Both of them felt very comfortable to me, in different ways. When my mother came to visit me at the house in Gorda, she said to me that it was comfortable to her as well. It was just like going back home to the farm, because they did not have—they pumped water, but they had no electricity or phones. And in Gorda I had no electricity or phones, but I had water—now, how did I get water? I don't know. I had a kitchen with a water faucet and a septic tank, so we must have had a toilet there somewhere. I don't remember. I find the lack of memory that I have for certain situations to be surprising.

02-00:32:04

Tewes:

Well, certainly you were moving a few times around there, I understand, that are the—

02-00:32:09

Rose:

No, but in Gorda I was there over three years, the Gorda house. And the house around the corner on Stanyan St., I was there three years. I can remember everything about the house around the corner on Stanyan. I can still see the back steps from my house, from this house in the back. So I didn't move far, you know?

02-00:32:36

Tewes:

That's interesting.

02-00:32:38

Rose:

It's just that it's like two lives, two people. It's that person and this person.

02-00:32:44

Tewes:

Yes, you mentioned that you felt like you had separate lives and you had an alter ego.

02-00:32:48

Rose:

It's kind of an alter—it was like two, yes. I was the same person, but there are people—and I think I mentioned this before—who knew me there that didn't know I had a place here. And people here didn't know that I also had a place

there. I like keeping things separate like that. It keeps your life maybe compartmentalized and separate.

02-00:33:18

Tewes: What do you think you were trying to compartmentalize? Business/personal?

02-00:33:22

Rose: Maybe business. Maybe I don't want people to know what the heck I'm doing all the time, you know? If you are in a small town, people know what you're doing all—and San Francisco can be really small. If you have 600 people that you know and see on the streets every day, the hippies, for instance, who may not know you by name but they certainly know you by face. And I was going to all those rock and roll concerts, and I could get in because everybody knew me. I wasn't famous, but everybody knew me then. I like to say that there was that brief moment, about two-and-a-half seconds long, where there's a picture of my clothes in the [*San Francisco*] *Chronicle* [and *Examiner*] with Janis Joplin as one of my models, that I was probably, in that brief moment, more famous than she was. And then, of course, she took off as a rock and roll singer. But it was fun.

02-00:34:26

Tewes: That's so interesting. That's an interesting way to think about that. Well, we'll definitely be talking about her a little bit later. So, you get to Big Sur in 1963; your daughter is born in 1964. How did you meet her father?

02-00:34:45

Rose: He's the first person I met when I drove into that canyon and parked and walked up the hill. The first person. He was like the devil. He was very curious. He was very—there's a word for that. I wish I could think of it right now. But he was the first person that I saw, and he also had a big dog and he lived in a cabin. It was sort of romantic with candlelight behind, you know? He looked like the devil to me. It was exciting. [laughs] So that's how I met him. End of story. I don't want to go there anymore.

02-00:35:26

Tewes: Well, I'm wondering—you mentioned in Florida you were working with chemicals, and you thought they were responsible for your miscarriages there. Were you concerned about being able to conceive?

02-00:35:39

Rose: Not at all. Never thought about it. [laughs]

02-00:35:43

Tewes: Just a happy moment for you?

02-00:35:47

Rose: Which?

02-00:35:47

Tewes: Your daughter.

02-00:35:50

Rose:

I'm very accepting of things, you know? It wasn't that it was a happy moment. It happened, and it was. I think that has to do with a Catholic background. But yeah, it was another part of my life. It *is* a part of my life even today. I didn't quite think of it as a fifty- or sixty-year project, but it was—yes, it was what it was. I'm kind of very pragmatic about things. Things happen, and you accept them; you don't fight them. And if you need to make them better, you make them better—or if you need to get rid of them you try to do that. I'm very pragmatic. I realize I don't, emotionally, have high emotions like a lot of people seem to have. I don't fall over backwards with joy or sorrow. I become sorrowful or I become joyful, but it's more important for me to be content than it is to be *happy*. And I always thought that phrase “don't worry, be happy” was stupid and irresponsible, because you *have* to worry to take care of yourself, but try to be content with your life and how you live it, and try to make it better. I don't know if you've noticed, but I've put signs all over my doors. You might not have noticed. [laughs]

02-00:37:26

Tewes:

I didn't.

02-00:37:26

Rose:

Well, they're all over. I have them on the kitchen, I have them on the door here, so that when I'm sitting here talking on the phone I am constantly reminded to try to be a better person.

02-00:37:41

Tewes:

That is a good segue. I want to talk about your forays into spiritualism during this time. Were you following a certain philosophy, or were you experimenting with your own?

02-00:37:55

Rose:

The Goddess of Nature. There was a lot of the *I Ching*; there was a lot of Buddhist thought. There was a lot of talking, which was in consequence to me, personally. I realized after I'd taken LSD, it was so mind-boggling and opening to what was going on up here, this inner life that one leads, and it definitely changed my life forever. And it made everything that I'd thought about seem—I thought more deeply about it, in that—how do trees grow? Why are we cutting them down? Why are we dumping shit into the ocean from boats? All of that stuff became an inner dialogue in my head, and I tried to live continually ever more lightly on the earth. So I say that when I'm sitting here in a four-story house, pretty much by myself, right? Which is kind of greedy, I would think. But I'm not a consumer, I'm definitely not a consumer; I'm not a shopper.

I try to buy things from humans. All of this has to do with taking LSD. I try to support *people* in what they do, instead of big corporations. I have never stepped foot, for instance, in some of the big box stores—ever, in my life. I found myself in a Home Depot about ten years ago. I started to cry! I started

to laugh—first of all, I started laughing because it seemed so insane, and then I started crying that I was even there. And my daughter found me and had to take me outside and sit me on a bench. But why did I get so emotional? I felt—what a horrible place it is, with not enough people in the store to take care of customers—it's just a big, greedy box of junk is how I felt about it. And in my neighborhood I think we have a Walgreens on the corner that I may have been, in fifteen or twenty years, possibly maybe been in there once. I can't *bear* it. And I will go to a small personally owned store and purchase things. And yes, maybe it's five cents more, but so what? I would prefer to support a human than to support some billionaire, even though I have a telephone that supports a billionaire, right? But we can't get around that part. But you know, like this was hand-painted for me by a woman that I found was hand-painting silk, so I had a lot of these made seasonally. [refers to scarf] This is my spring one.

02-00:41:28

Tewes:

Lovely. Well, as an aside, where did you get your LSD?

02-00:41:36

Rose:

Now, that's an interesting question, isn't it? Let me think. Let me tell you the whole truth without telling you the whole truth. It came from Sandoz Laboratory in Switzerland, the first LSD, through a person who went to Mexico to do that very thing. There were three men, four men maybe, that I know, who went there in '64 and set up house, their home there, for three or four months to set up an address and they could buy it from Sandoz. Anyway, they shipped it from Sandoz Laboratory to their places in Mexico, and then they drove home. And thus, in or about September of 1964, these four men came back from Mexico, four separate people, and each one of them had a gram of acid that they made smaller and smaller, into smaller amounts. So the thing, I think, that made LSD take—I don't know this for a fact—but I think that what made LSD so important so quickly is that 3,000 people got high in the same week when it was like what, a dollar apiece? Something really cheap—five dollars, which was not even much then—say a dollar. I don't know how much it was. But everybody took it all at once, at the same time, within a week's period of time. So you'd go to the concert, and everybody's stoned out of their minds, looking at the light show and rocking to the music. [laughs] You're all together in one place, in one mind.

02-00:43:34

Tewes:

So was it like a communal experience?

02-00:43:36

Rose:

No, we didn't do it because *you* took it. It just happened that everybody had it at the same time. These people came back from Mexico, dispersed this LSD, and everybody—who *knew* how much you were supposed to take? I know that people take tiny, tiny amounts now. We took 250 to 300 micrograms—or more—at a time.

So if you were going to get—by the way, when I took it in '64, at that time, you would get somebody who wasn't going to be high to babysit you so you wouldn't get stupid or do something dumb, because you would go totally out of mind and body. You could literally walk through that glass door—not physically—you could walk through it, and you'd come back through it—and you'd know that you had gone through the wood or through the glass. And I can't tell you or describe to you how that feels. I remember walking over a wooden bridge across a creek, and every footfall that I put down would go through layers of the wood, year by year by year. It's an amazing experience! [laughs]

At that time we only took LSD in the daytime. You made sure your house—well, after the first couple of times you realize you need a clean house, a clean and tidy environment with—I mean all of this stuff would have to go if I were going to do it here. And you get a keeper, somebody to take it with you. And you take it at nine o'clock in the morning, so that by five you can function again, and by ten you can go to sleep. And then you learn from the experience over the next week/month/year. And at a certain point of time I stopped taking it, probably around 1968.

02-00:45:47

Tewes:

Do you remember why?

02-00:45:47

Rose:

I didn't need to anymore? I don't know why. I think it's because it was over for me. Yes, I've done that. Yes, I've had the best. I started with Sandoz Laboratory LSD and ended with Owsley's LSD. His was pretty good too. [laughs] I made an unfortunate error at a Jimi Hendrix concert. I was snorting LSD—shocking, it was a shocking moment, because you get high so fast. I had to be led backstage. I lay down for hours backstage. I remember the floor vibrating in my head because of the music.

02-00:46:39

Tewes:

Wow.

02-00:46:40

Rose:

Probably that might have been the last time. But I didn't like it at night. I liked it in the daytime. Actually, I can pretty much remember at least twenty times I took it that I can tell you what happened, but it was the opening of the mind and the body to this inner self. It's this expansiveness that you feel inside. And it's amazing, I can tell you. I don't think that I would like to take it the way people take it now, which is fifty milligrams just to feel a little high to listen to music. I'm not even interested anymore. I don't even play music in my house, at all. I know that it's not—music is more satisfying than listening to them build a house next door. On the other hand, they're building the house next door. I kind of like listening to it. There's a progression that goes on. And if I listen to music, I listen to what I used to listen to fifty-five years ago, which is Vivaldi, for instance. I still do.

02-00:48:02

Tewes:

I want to talk now about your—well, actually no—I want to talk about the hippie movement. First of all, do you like the term “hippie”? Does that encompass things for you?

02-00:48:14

Rose:

I’ve gotten used to it. Because of the art show last year, and because I had to review my history of fifty years—and because it was pointed out to me that I was one of the first of something like 500 here in the Haight-Ashbury, the original 500, I never called myself a hippie. I was insulted by it, because to me hippies were kind of funky and—I don’t even want to say these things because they’ll show my prejudice. I just really disliked the hairy faces, the unkempt hairy faces. It was horrible to me. And sandals, oh my God! I have such a hatred for sandals. I don’t know why—don’t ask me why. [laughs] I don’t know. Weird, funny things like that. So no, I did not like being called a hippie, but two years ago when that book *Hippie, Inc.* came out and I read it, I realized it was okay, and I actually call myself a hippie now.

02-00:49:27

Tewes:

Do you remember what you called yourself then?

02-00:49:28

Rose:

No! I was a person. I was a very forward-thinking, progressive person that was different than everybody else. Natural clothes, made my own clothes on a treadle sewing machine out of cotton homespun, silk, and linen. Most people didn’t even know what linen was, that it was—it’s a special fabric. Also, you know, I have that interest in plants, so I knew it was from a different plant than the cotton plant. I also knew that cotton was a very destructive plant when it first came into the United States, and it harmed people. And things like denim, where the—dyeing those fabrics they used to dig little pits and dye them with indigo. Indigo was toxic and poisonous to people, particularly the slaves and the black people that had to do the dyeing and the making, so there’s this history for some plants that’s not very positive. But I stuck with linen, cotton, and silk—not wool so much, but I do have wool clothes from the past. And I’m crazy fond of cashmere. That probably comes from my high school days, because it was a special thing when we could get a cashmere sweater, you know? I wear the same stuff I’ve worn for fifty, sixty years, by the way.

I have to tell you something about clothes. Clothes are funny. I told somebody this, and they did not believe me, so I’m going to tell you. I had this outfit, blue velvet—I might have told you this already, because I’ve been interviewed before. But it’s a two-piece blue velvet outfit with a top that comes mid-thigh and slightly flared pants that I made for a concert and wore. And I was invited to dinner, and I went to the restaurant and they wouldn’t let me into the restaurant. This is 1968, 1968. They wouldn’t let me into the restaurant because I had pants on. Women weren’t allowed to go to fine restaurants with pants on, do you understand? The ladies’ room was right across the way, and I said, “I’ll be right back.” I went into the ladies’ room,

took my pants off, rolled them up, folded them up, and came out with this super-short dress, mid-thigh dress, which people wore. We also wore stockings underneath. And I had stockings and some high-heeled shoes that I still have today. And came out, and all of a sudden I was perfectly accepted to go to this restaurant, which I thought—it's odd! Don't you think that's odd? You take your clothes *off* so you can get into a restaurant, instead of covering yourself up? I thought it was pretty weird. Well, I told this girl that a couple of years ago and she says, "I don't believe you. Women have always been able to wear pants." And it was like funny to hear her say that.

02-00:52:45

Tewes: [laughs] Wow!

02-00:52:49

Rose: So yes, things like that happened.

02-00:52:52

Tewes: Before we talk more about fashion and the clothing you were making, I wanted to talk about the *Death of Money* eulogy. Can you tell me about that?

02-00:53:03

Rose: It was '66, wasn't it? [September 16, 1966.] I think Peter Coyote is the person who's narrating that particular film. I'd heard about it for years, and I didn't really see it until two years ago. But in the experience, I lived around the corner on Stanyan St., and I wore this gorgeous white silk blouse that I had made in a very old style that had dozens of little pintucks—I think I still have that blouse around here somewhere. It's about this big, which amazes me that I was ever once that size, you know? I was told about it, and I appeared with whatever I had on, that white blouse, and I remember being given money. I remember pulling money out of my pocket, and we burned it. I burned it on camera, and it's forever memorialized. I remember the moment, it's like a photographic moment. It was just a moment, but I definitely remember it, and it was called the *Death of Money*. [In the film, Peter Coyote said, "The pursuit of money will not lead to a fulfilling life."]

02-00:54:26

Tewes: Was it meant to be anti-capitalism or anything of the sort?

02-00:54:31

Rose: I have no idea. Again, I wasn't too knowledgeable about the politics around the situation. I'm also not very comfortable in crowds of people—that might sound funny to you. But the reason I probably enjoyed making clothes for rock and roll stars is that I got backstage instead of having to stand in front of the stage with thousands of people touching me. I hate, I dislike being touched, being mauled. I don't like it at all. I've never liked it, and thus, I avoid marches, parades, all kind of situations where there are a lot of people. Not that I'm afraid, it's just I'm short, number one; I'm five foot three—I never called that short until recently. But I am five foot three; I can't see over people. So why go to a parade if you can only see the back of people's heads? Or

concerts, for that matter, as well. So I always was able to see concerts from either backstage or onstage, where I would sit on the amplifiers. Now *that* is an LSD experience.

02-00:55:49

Tewes:

[laughs] Well, I'm wondering if your aversion to big crowds—did that mean you weren't very involved with, I guess, the political aspect of the hippie movement?

02-00:55:59

Rose:

I was definitely not involved. I was not involved. I'm a reader. I read everything. But I'm not a—and I vote. I've been voting for a very long time. I don't just talk about something negatively. I actually try to do the right thing.

I really don't know where I have developed this dislike of crowds—maybe because I love Big Sur and I like being alone in a cabin. I like listening to birds. I like listening to individual things. I like to hear what's going on around me and see—I like to see the small distance as well as the large distance. The large distance is the forest; the small distance is the tree. I have gone up to many trees, just as close as I could get, to look at them. That's how you see, for instance, redwoods, particularly sequoias, have an outer bark that's eighteen inches thick. It's pretty spectacular to look at a tree and realize it's wider and bigger than my whole footprint of my house. And then to walk up to it, closer and closer, and realize there's thousands of things going on in these layers that are stacked on each other, it's pretty spectacular actually. But no, I don't like crowds. [laughs]

02-00:57:45

Tewes:

Let's talk about the Summer of Love.

02-00:57:48

Rose:

Nineteen sixty-seven is what the journalists term the Summer of Love, and what was termed the Summer of Love even then. But the good times were over by '66. By the time summer 1967 came along, now children were running away from home to be here. There was no *here* for them. There was probably—I would like to see the statistics that showed how many kids were living on the street or being taken advantage of, living in places—they had the open love movement, blah, blah, blah, which was mostly, I think, very popularized and made happy by all the single men around, right? I would think that was part of it. And again, that's not part of my life. Not to say that I didn't do what I did, but I'm just saying it was not part of my life. Again, I had responsibilities that most people didn't have.

But the Summer of Love was an extraordinary time here, and all of the streets were packed. I remember walking down the streets and it was just packed with people and joy. People seemed to be really happy, except when you look in the corners and you realize there was sadness, and probably kids not knowing where they were going to eat their next meal, and the Diggers were there

feeding people at the end of the park. But I always had a home, you know? I had my apartment, and I would stay away from the crowds pretty much. It was an interesting time. Specifically, what is your interest?

02-00:59:50

Tewes:

I'm interested: why San Francisco, why 1966, '67, why was this such a destination for everyone?

02-00:59:58

Rose:

That's where LSD came the first time, remember? Sixty-four, probably by '65 a lot of people had taken it. Definitely when it became illegal it was much more fun to do. And then there were people making it now in thousands, hundreds of thousands of tablets that were available. So it was a big deal! It was like a lot—it was happening here. I don't know about other cities. I wasn't in other cities. But here it was: '66 was LSD and pot; '67 it changed to alcohol and drugs. There was this big shift, and once it became alcohol and drugs, on into '68, there was an unpleasantness to it as time began to move on.

02-01:01:02

Tewes:

As someone who'd been back in the area since 1963—

02-01:01:07

Rose:

[Sixty-] four, '63. Three, you're right!

02-01:01:12

Tewes:

How did that make you feel about this area that you called home?

02-01:01:16

Rose:

Well, they were kids. Again, now by then, by '67 I was thirty, so I was five or more years older than most people. Also, I had an education. A lot of these kids were high school kids that probably didn't go further than that. They were twenty-one years old in '67, whereas I was thirty. It's a really big difference. I had responsibilities, and they just wanted to get high on the street. And people were more colorful too, you know, then. They wore colorful clothing in the mid-sixties, whereas if you walk down there now, it's all black, it's darker. It's almost like the Beatnik time when people wore black on black on black.

I can't really talk about other people, because I'm not a social—that sounds funny, I know, but I'm really not a very social person. My mind is busy with more interesting things than—I can't bear to go out with women who talk about clothing all the time or shopping, for instance. That's definitely not my interest. Right now, right this minute and for the last three months I've been writing about resins, so I'm lost in the biblical world of frankincense and myrrh. And when you're thinking night and day about things like that, there's a lot of unimportance around.

02-01:03:02

Tewes:

I'm wondering if you remember the Diggers' performance, I guess you would call it, the *Death of Hippie*?

02-01:03:08

Rose:

Yeah, I sort of do. Peter Coyote was a friend of mine and my husband's, and he's been here in this very house, right here in this very room, in the seventies, talking to my husband Michael [S.] Moore—ex-husband, please. But anyway, I remember it, but not well enough to discuss it.

02-01:03:39

Tewes:

Do you remember having a sense that the journalists came in, the Summer of Love was over—did you think hippies were over, or do have of those sorts of thoughts?

02-01:03:47

Rose:

I had no thoughts about that whatsoever, on any level. And also, I didn't realize how the journalists had affected the reality until I began to see it in the newspapers. You know, I would see one thing in the newspapers and then I would see—I'd say, "Whoa! That didn't really happen like that." And then it became true—the more you write about it and the more you say that, the more true it becomes, until it's what happened then.

But there was no—people didn't dress very well really. It's just like now. There are certain women that wear name-brand fashions, clothes made to order for themselves; certain men who have clothes, bespoke clothes made that actually fit them and they look good in them, or bespoke shoes. And there's a big—there seems to be a big revival in San Francisco, there's bootmakers and shoemakers here that are well established, and I like that. I wish that we would go back to: buy less but buy better, buy less/buy better.

So no, I didn't think about a lot of things that other people thought about. I stayed home and worked. I had to work for a living. By then I was sewing pretty much all the time. Nineteen sixty-nine was when I was writing my first book, *Herbs and Things*. And that was another moment of complete change, March 30, 1969 went from hippie days/rock and roll days to herbs days. And I mean it literally happened overnight.

02-01:05:45

Tewes:

Oh yeah, certainly we're going to be talking about that at the end today. But this is a good time to move back in time, actually, to talk about your clothing and your fashion. You mentioned in our last session that your mother taught you to sew.

02-01:06:00

Rose:

She did.

02-01:06:02

Tewes:

Had you been making your clothes all along?

02-01:06:06

Rose:

You know, I think we mentioned that the last time, and I don't believe I did anything in the clothes-making—that can't be, though—in Florida, because I know I came from Florida with clothes that I had made. Thus, I must have sewn them somewhere. [I made a beautiful top and dress that had big flowers.] But the physical act of doing it, I can't remember. I can even remember some of the things that I made, but where did I make them, and on what, I have no idea. I think that's strange.

I can even remember my typewriters more than I can remember my sewing back then. Because I always had a typewriter made for me, with the fonts I wanted. I always kind of custom designed my typewriters. I'd do anything to have the typewriter that I had in college, a little portable that had this great font on it with mathematical symbols; that wasn't normal for most typewriters. Those are the days you could go and say, "Yes, I want that typewriter, but I want you to change that key to a different key." You don't even think about that—typewriter—people don't even know what typewriters are! When I mimic writing, I always do this—which is throw the carriage [return lever]. And it took me forever to learn how to use—I didn't learn how to use a computer until 1999? [laughs] Which means that a lot of my books were written on a typewriter and then transcribed by a secretary.

02-01:07:49

Tewes:

Oh, that's interesting! We can talk about that in our next interview. That is interesting. So you don't remember, necessarily, what you were making over the years. But do you remember when you started to sell your clothing?

02-01:08:06

Rose:

Yes, I do. I was at the Gorda house, which is two miles south of Gorda town in a place called the Sun Gallery. I had my treadle sewing machine, and I was making—I had already made Amber clothes for when she was little. By the way, there is a picture of me in a bunch of clothes from the house the year before that, so my memory is unclear, it's not perfect on that. I sold baby clothes before I sold adult clothes. I was commuting, again, to Berkeley/San Francisco/Big Sur, this loop. And I had a place in Berkeley and San Francisco simultaneously for a very, very short period of time before I moved into the San Francisco place. I have to go back in time. But I did make Amber's clothing, and people liked them, and I put them in the shop at Nepenthes, and they were selling. And then I got the names of a woman who owned, the Red Square I think it was called, in Berkeley. Her name is Liane Chu. The reason I know her name right now is that I was interviewed by a young woman from the University of California who's twenty, and who had just interviewed Liane Chu, so my memory [clapping] all of a sudden came back to life on that level. And so my clothes were in her shop on consignment.

The rock and roll clothes started because a drummer named Jeffrey [Stewart], for a band called The New Age, liked something that I made, and could I make something for him? And I said yes. I did, and he came and played on the

stage at the Fillmore. Some band saw whatever I had made, wanted to know where he got it, and boom! All of a sudden I had a reputation. My answer to everything is always yes. “Can you write a book?” “Sure!” [laughs] “Can you make a shirt for me?” “Sure.” I’d never made a man’s shirt in my life. But men are so much easier to dress than women, because their young bodies are really a nice shape. [laughs] And they don’t have boobs and curves that you have to work with. Darts—darts are really horrible. So yeah, I was able to express what I’d like to see somebody wear, and I was able to rebuild the patterns, look at a pattern and lay it out maybe, and alter it so it was the kind of pattern I really wanted to make.

And then in San Francisco there was this great shop that sold homespun, fifty-six-inch-wide fabric, which is, I think, almost as tall as I am. It’s wide, so it’s a lot easier to work with wide fabric. They sold it for curtains. I don’t have it anymore in the house. It’s a really nice, soft homespun, which washes beautifully, and I wanted clothes that you could put on, take off, throw in the laundry, and would wash and not shrink and not do weird things. My men’s clothes were really strong, and I didn’t believe in zippers for a while. So everything was either buttoned or looped or pull-on, or in some way easy to wear and did not need ironing. So I started making clothes that way.

02-01:12:11

Tewes:

Why were zippers not a good idea for you?

02-01:12:14

Rose:

Because I didn’t like them, I don’t know why. I like the old denims with the button denims. And if they were good 150 years ago, they were good for me fifty years ago. And also, they probably hold better. Zippers always—zippers are better now, but zippers are plastic now, anyway. Zippers then were metal, and metal zippers are stronger and will hold better. Also, it’s possible that on a treadle sewing machine it’s hard to put in a zipper. Maybe that’s part of it. There are probably a lot of factors I’ve forgotten. [laughs]

02-01:12:53

Tewes:

If we can get a date around this, was it around 1965 that you were selling to Jeffrey?

02-01:13:02

Rose:

It has to [do with] where I lived. In ’64, when I was pregnant, I lived on Broadway Street and then moved to Sacramento [St.]. And then Amber was born in ’64, and then moved out into The Castro. Also, I had the house in Big Sur—never forget the other life. And the treadle sewing machine went with me everywhere. So I can’t remember though—it’s the setup. I remember the setup in Broadway Street. That house is gone, by the way. I don’t remember how it was set up in Sacramento—I can’t pull it up, nor in the Castro, but it might be because I had brought the treadle down to the Big Sur house. I forgot your question, I’m sorry.

02-01:14:02

Tewes: Oh, we're trying to figure out when you started selling the men's clothing portion.

02-01:14:07

Rose: Well, I have dates on some of the pictures, fortunately. I had really good photographers taking pictures often, so not only do I know the photographer, I do know the dates. And I think the earliest date is '66.

02-01:14:24

Tewes: Sixty-six.

02-01:14:25

Rose: The child clothing is '65.

02-01:14:28

Tewes: Okay. What made you think to bring a photographer in to take pictures of your clothing?

02-01:14:35

Rose: I probably didn't think that way at all. They probably asked. I don't have the answer to that! It's a good question. I wish I had the answer to it. Now, when I finally started making clothes for rock and roll stars, one of the earliest photographers was Baron Wolman, who is very, very well-known and was a very important photographer. He was the first photographer for the *Rolling Stone* magazine. He was the one who photographed me for the *Rolling Stone* article which appeared—I can't remember when—October something or other. You probably know the date. October—

02-01:15:12

Tewes: Nineteen sixty-eight, May 1968 there was a *Rolling Stone* spread.⁴

02-01:15:18

Rose: Yeah, but so that was photographed earlier that year, so '67 he photographed me. And also his photographs are—that he did of some of the Grateful Dead and the clothes I made is in a book that he has published. I remember being asked if they could photograph me, and I was, "Sure!" I said, "Of course, yes." And I don't know why—I guess the photographs came back from them with the photographer's name on the back, which is why I know. And in the flash drive from the show last year I tried to acknowledge every photographer and every year, because it was so crammed up with stuff happening. You know, '65, '66, '67, '68 is like: four houses, two houses at the same time. All this activity was—it was very crammed up. It was a big part of my life, and yet it's a short part. When you're eighty, four years is one fortieth—is that correct? Something like that.

02-01:16:27

Tewes: Sounds about right.

⁴ See image on page 141.

02-01:16:29

Rose: Yeah, it's like not a lot of time, but it was a very important part.

02-01:16:36

Tewes: How did you turn your—what was a hobby for you, making clothes for yourself and your daughter, into a business? Do you remember what the process was?

02-01:16:44

Rose: Number one, I would never have called it a *hobby*. It was something I did because maybe I couldn't buy clothes. Again, it's this reacting to situations rather than—a hobby means something you do when you don't have anything else to do. Definitely that was not a hobby of mine. And again, I'm very able to accept a new path. I have had about five different, completely different lives that have pretty much changed, remarkably, basically overnight. Okay, that's over, now we move on.

But the clothing, I just followed the right path of the spider web, you know? "I like that, and why don't you take it to the Red Square in Berkeley?" So I did, they bought it, and thus it started. And businesswise, it's because I'm not—I think of consequences, I believe I think of consequences. So how much are you going to value what you *do*? You want to value it to the point where you make money on it, but you don't want to value it so high that nobody will buy it. And I tried to put value on my *time*.

And even in herbalism, by the way, in aromatherapy *now*, I see women wanting to have a business, but they don't understand what things *cost*. They think—well, they're at home, they make a cream or a lotion. They forget to take into account the lights, the electricity, the water, the cleaning, the storage, the bottles, how about the tops to the bottles? They do things like thinking that weight and volume are the same, in that [the] European style of selling essential oils or liquid products is by liter or by weight, by gram. And we think of everything—that ounces are both volume and weight.

And clothingwise, how long did it take me to make a man's shirt, from start to finish? Three hours, which is about one naptime's worth of time. And I could pretty much do everything but the handwork in three hours, after I got going. By the way, a treadle sewing machine is just a joy to work with. It's strong and it just—and you get exercise, you know? You have to operate your feet to move the motor, so you stay in good shape at the same time. You definitely don't have to get on a treadmill ever.

02-01:20:27

Tewes: [laughs] Well, I'm thinking, you're making a lot of these bespoke pieces.

02-01:20:34

Rose: Well, first I was making in general, that I would sell in stores. So you have to find a general size of a person, and everybody seemed to be the same size then. I don't understand that, but in my collection of measurements, after I started

taking measurements, they were all about the same size, all about five foot ten or eleven, nineteen-inch thighs—you know, that that's about this big around. And thirty-five in the chest—that's the way women are. So it wasn't that hard. You know, you take a piece of fabric and you just angle it—anyway, it was pretty simple. It was pretty easy. And so I started making clothes, and they were purchased in stores.

And then as I became known individually, then I would begin to make clothes for rock and roll people. And then once the Jefferson Airplane found, or started getting me to make clothes, they didn't *want* their clothes on anybody else, you know? So therefore, they used up all my time for about two years, so I stopped making clothes for other people. I actually made a list of rock and roll bands that I made clothes for, and I did a few on Big Brother and the Holding Company. I did some for the Butterfield Blues Band. One of my earliest model men, clothing guys, still a dear friend of mine, it was Ron McClure of the Charles Lloyd band. He's in jazz. And it goes on to about twenty more, including The Rascals. They were fun, because they would ship me to New York periodically, and then I got to shop in the [Garment] District of New York, [and] try it on me. That's *fun*!

02-01:22:29

Tewes:

Were the offerings in New York different than in San Francisco, clothingwise?

02-01:22:34

Rose:

Well, if I recall, at that time we had some fabric stores down by the Embarcadero, on a street that's right across the street from the Embarcadero where there were fabric houses. You needed a wholesale business license to get in. And when I first found that out, of course then I immediately went and got a wholesale business license. And my business license dates from 1966, and I still use it today, and it's called New Age Creations. In the beginning, it was called New Age Creations in Cloth. And when I then changed over to herbs, making herbal things, it just became New Age Creations. So it's still my—I still pay taxes, too, under that name. That's a longstanding name. And New Age Creations came from—was not started, but I was influenced by that band, The New Age band, because they were doing something completely new and different. And that's what I was doing, something completely new and different. So I called it New Age Creations in Cloth. You have seen my business card, haven't you?⁵

02-01:23:49

Tewes:

I have! It's fabulous. Why don't you describe it for us?

02-01:23:53

Rose:

This one right here? It's right there. It's green. That's the front part.

02-01:23:56

Tewes:

Right. So you're named on here as just *Jeanne*.

⁵ See image on page 131.

02-01:24:00

Rose: Well, if you look at it it says—now this is funny to me—I decided to change my name, so I changed it to Farout, Jeanne Farout [pronounced *fahroo*]. But if you look at it, Farout is spelled—

02-01:24:18

Tewes: Far out.

02-01:24:19

Rose: Far out, right.

02-01:24:19

Tewes: [laughs] Was that intentional?

02-01:24:20

Rose: Absolutely. So I was playing with my name for a long time, and already I had changed it to J-E-A-N-N-E from Jean. So there was a Jean Colón—there's an earlier funny-looking business card, blue, that I can't find, where I'm Jean Colón, and then there's this one. But that's what it says, "Jeanne Farout, clothes made to order for men." And of course there's the naked Jeanne Rose inside. [laughs] But not really; you can't see anything.

02-01:24:56

Tewes: Well, at that point you'd already decided, it sounds like, that men were going to be your main clientele?

02-01:25:01

Rose: Babies and then men. I love making baby clothes, because you can do so much with them. And you learn all the—there are certain sewing techniques that really work well—smocking, for one. There are some really nice things you can do. The smocking, that really was cool. But you only need to smock one garment before you never have to do it again, things like that. I liked experimenting with things. And then I would do it, and then I was done with it. I never wanted to do it again. The same with men's clothes. There was a couple of things I made for the Jefferson Airplane that were open-sleeved here, so their arms were free, all natural fabrics, so when they moved, this was open. It wouldn't catch on things. For instance, when I walk through the house with this [sweater], this will catch on doorknobs. But if it's not connected at the bottom, it just doesn't.

02-01:26:02

Tewes: Was that a consideration you made for instruments?

02-01:26:03

Rose: Yes. Yeah, you have to think about if somebody's playing an instrument on stage for three hours or two hours or an hour, and then rests and then go back on. That's why sometimes they have to change clothes. They sweat, you know? And that's why natural fabrics work so well, because you can sweat in them.

I did something really funny—I think you might enjoy this. I made this shirt—we called it Navajo velvet, and it's this really luscious kind of velvet. And I made this great shirt; it looked beautiful. I'm not going to tell you who I made it for. And he was wearing it on stage, and I was watching him play the guitar. And I had to really kind of start looking at him, because it started shrinking on stage! [laughs] That shirt, because I hadn't prewashed the velvet, shrunk right up. He had to literally take it off and put something else on. But anyway, yes, I made mistakes, terrible, horrible, funny, that I thought were extremely hilarious, funny mistakes. And I was embarrassed by them, but that was a good one. [laughs] That thing just shrunk right up in front of me.

02-01:27:19

Tewes:

Well, that begs the question of how you're learning these new techniques and learning to use fabrics of the age. How did you, I don't know, learn all of this?

02-01:27:31

Rose:

Make it, do it, learn from it, yes. There are certain things I would never make. I think one band asked me to make—they had an old Victorian house. They wanted me to make Victorian bed curtains. Now, that sounds really simple, because they're really long, I don't know. I didn't want to even think about it, so I said—I put it off and put it off. Although I did make a very long curtain for one of the members of Crosby, Stills & Nash that had potpourri in them. That was later on in their career, I would guess. I had potpourri in the bottom of the curtain, so when the wind blew in, it would blow the bottom of this curtain and the fragrance would scent the house. But he didn't listen to me, which is you have to change out the herbal part at least once a year, because it grows bugs. So I understand that he didn't listen and something terrible happened—it was just house—flour beetles. They're not a big deal. [laughs] But things like that happen. I don't like making things like that. Gosh, I hope you don't use that, that's embarrassing. [laughs] Take out the name of the band, please!

02-01:28:55

Tewes:

That is very funny. What was the market for your clothing in the Bay Area? You had Red Square, you mentioned.

02-01:29:09

Rose:

Nepenthes, the Phoenix Shop in Big Sur.

02-01:29:12

Tewes:

The Phoenix Shop?

02-01:29:13

Rose:

And the others I'd have to look up. There were a couple of other stores, and some on Haight St., that I made for them. But once again, once I started making things for the Jefferson Airplane, I pretty much never, ever did a consignment ever again. I don't remember doing any after '68, I would say.

02-01:29:38

Tewes: But you were also making for other bands, so you're concentrating with the Jefferson Airplane—

02-01:29:42

Rose: Remember, it's a really compressed time, so I made all—twenty or so bands, band managers, groupies, hangers-on, hippies, roadies, whatever—but it was a really compressed period of time. I made a pair of rabbit skin pants for a roadie for the Jefferson Airplane. God, that's a really cool picture I have. That's the night before I had the accident that changed my life, and that was at the country club at Seventeen Mile Drive—what's it called? Now I can't remember anything.

02-01:30:25

Tewes: Pebble Beach?

02-01:30:26

Rose: Pebble Beach Country Club, yes. That was a fashion show with music, lights and my fashions there. And I would assume that if I had continued, I might have ended up getting into the high-end fashion world, because I also did a fashion show in Tiburon, at the country club there.⁶ And that's all towards the end it when it occurred, but everything stopped as of March 30, 1969.

02-01:31:06

Tewes: Wow. Well, let's talk more about the fashion shows. You've mentioned this one in Pebble Beach, but there was also an earlier one, I think, called Fashion?⁷

02-01:31:18

Rose: That was at Pauley Ballroom, at UC, in Berkeley. That was the very, very, very first fashion show, rock and roll show, and light show—all three together. There were several people there making clothes. I was one of them. But the only one that got photographed or in the newspaper—here's again, how journalism can affect history, in that my clothes were the only ones photographed and put in a newspaper, so my clothes are the only ones that are remembered. And the other people that were there—and what does that mean exactly? Does it mean the other clothes weren't interesting, or does that mean mine were more interesting? I don't know what it means exactly. I do know that one of the gals that had her clothes at that particular show had on the plastic clothes. Remember, English fashion was very plasticky and A-shaped.

02-01:32:23

Tewes: The Mod style?

02-01:32:24

Rose: Kind of Mod. But anyway, those clothes were anathema to me. They were horrible. Natural, they were not. And maybe that's why my clothes were more

⁶ See image on page 143.

⁷ See image on page 138.

photographed, or more publicized, because they were different than what the English were doing.

02-01:32:48

Tewes: Interesting. Do you remember what kind of input you had to the music that was playing during your—

02-01:32:55

Rose: None, no. We had no input. I did know the light show guy. We had no input. The light show guy followed the music, and we just did what we did, and we were onstage with the music and the light show. No, no, no, I don't think—no, absolutely zero input on the music.

02-01:33:13

Tewes: Were you showing with other local designers or a larger—

02-01:33:16

Rose: I don't remember the other people. I remember one person, because she was one of my models in that *Chronicle* [and *Examiner*] spread, so I do remember her. Her name was Jana [Miles], and she was a professional model, and she was also dating, oh, I think the drummer for Country Joe and the Fish. So in that respect there was overlap and input. So no, I don't remember—but you know, journalism has a physical presence on history, which I never knew before. Because of my own personal experience, when I read the newspapers now, I believe maybe 60 percent of it, because I know it's what that particular person saw from his perspective or her perspective.

02-01:34:17

Tewes: That's a good insight. [laughs] I want to talk about your inspiration a little bit. What is your process for design? Are you looking at other designers? Are you looking at the natural world, as you mentioned? How do you get started on a piece?

02-01:34:44

Rose: How *did* I?

02-01:34:45

Tewes: Yes.

02-01:34:50

Rose: [sighs] There's one place where I can pretty much remember it from start to finish, and that is this long dress that I made that was at the show at the De Young Museum, where I went into a fabric shop—I had no idea. I'd just go into the fabric shops and start looking at fabrics and see what I liked. What was interesting to me? What did I like? I might have somebody in mind. In this case I had nothing in mind and I went to the store, and I found these panels called Persian Nights, and when I held them up to myself they came right to here and all the way to the ground. But I didn't want to cut into the panel, and I kept three panels for a really long time—meaning a week [laughs] or whatever it was. That was a long time then. And I thought about making a

dress with an empire waist line, and I made—this top is silk and there's an edging of a different kind of satin, and then it's lined with a cotton inside part and then these two panels. It's really simple. And long sleeves buttoned with a really interesting button. I love buttons; I love what buttons look like. I like braid; I like what braid looks like. And they're still making braid! They're still making this braid this old-fashioned way, weaving—and how it's woven is really interesting. So in this particular instance, the design was chronicled by—the design of the dress was motivated by the fabric itself.

But there were times that the linen shirt that I made, very fabulous, expensive linen shirts that I made for [one of the Everly Brothers]—it was like \$200 or \$300 worth of fabric.⁸ So you have to know ahead of time that somebody's going to pay for that. So that shirt probably cost—if it was \$200, that shirt probably cost that person \$500, and it's just gorgeous linen. And I had a piece of that linen for years, but I haven't been able to find it when I was looking. It's gorgeous, it's just linen with linen—not embroidery, but linen braid in between—not braid, what's it called—anyway, it's just really beautiful stuff. Just looking at it makes you high! [laughs]

02-01:37:45

Tewes: So it sounds like—

02-01:37:48

Rose: Maybe that's the point.

02-01:37:51

Tewes: [laughs] Yeah, maybe that was the inspiration.

02-01:37:53

Rose: But you know, the first things we did, we wore paisley, not tie-dye. We wore paisley, because in the world-of-getting-high part, you see these color swirls, and paisley has that shape. My goodness, how long has paisley been around? Hundreds of years? Paisley is really cool. If it's nice looking, it's really interesting.

02-01:38:18

Tewes: That is interesting. So we mentioned before we started taping that tie-dye is sort of a misnomer for hippie fashion. Can you—

⁸ The shirt was made of Irish linen and hand-crocheted lace copied from a 1780 French model. I made it for one of the Everly Brothers. It had textured white work, cutwork, lace and braid. This creamy white Irish linen was so elegant and beautiful. It had lace insets. It is an Edwardian white linen eyelet embroidered Irish crochet lace fabric with exquisite antique style lace. This fine white linen fabric has raised padded satin stitch embroidery work, eyelet drawn cut work and Irish crochet lace trim done in a floral leaf design patten.

Linen is made of flax, and plant and fabric dates back more than 5,000 years—one of the oldest textile fibers known to man, and weaving cloth is man's oldest manufacturing activity. Flax fiber is soft, lustrous and flexible. It is stronger than cotton fiber but less elastic. The best grades are now used for linen fabrics such as damasks, lace and sheeting. I adore linen.

See image on page 134.

02-01:38:31

Rose:

Just wasn't available in the sixties. There were people who made beautiful tie-dye, but it was not for sale. But people weren't wearing it. I think that what made tie-dye so vivid or obvious was that it was for sale at a booth at Woodstock, which is the beginning of 1969, I think, beginning of 1969. And when kids came here, they got rid of their white shirts and put on whatever they could find. So what was happening was that these white shirts were stacking up, and all of a sudden people said, "Well, we can tie-dye them, or dye them," and then they started dying clothes, making them colorful. And then this—the tie-dye started. But I never personally saw anybody that I knew personally ever wear a tie-dye anything, until the latter part of '68, probably not, but into 1969. And then again, by March 30, my rock and roll life was pretty much over at that time.

02-01:39:50

Tewes:

Right.

02-01:39:50

Rose:

And so tie-dye then was photographed by journalists in Woodstock. It was a fantastic event! By the way, I was not there. I went to Altamont instead.

02-01:40:02

Tewes:

Oh!

02-01:40:05

Rose:

I met Michael Moore in March—April, and brought him home, something like that. [laughs]

02-01:40:13

Tewes:

We'll talk about Michael. Back to your inspiration. You named your company New Age Creations in Cloth. It's supposed to be something different. Were you looking at vintage clothing, other cultures to—

02-01:40:29

Rose:

You know, you've asked me that. There was a book that I can't find in my house. I'm sure it's here somewhere. But there was this great book that I used to look at of fashion through the ages, and it was stimulating to me. It was very interesting to me, because men's pants—people have legs that hit the ground, and if you wear heels your pants should be one, two, three, or four inches longer. But if you do that and you have a straight-legged pant, it does funny-looking foldup stuff at the bottom. So I was looking at this book, and I saw that pants were slit up the center front about four inches so that the pant leg would drape beautifully on the side of the shoes. I *love* that! I loved it, so I did use that for some clothes. I also would do the same thing with the side seam so that they would open and the pant leg would drape straight down to the floor and be perfect. I always tried to make my clothes so that the pants were half an inch off the ground.

I think that there is a current style where women wear five-inch heels and drag their pants along the ground. In other words, they're not made for that particular-height person, and it looks terrible. It's raggedy looking. I still look at fashion, by the way. I was looking at that person who's getting married in a month. She has on spiky five-inch heels that—they're black, and she doesn't have stockings on, so you see all her veins in her feet—it's really kind of ugly. But the shoes themselves have been walking along on soft ground, so the heels have dirt and funky stuff two or three inches up these high heels. There is nothing attractive about that, nothing. No way is that attractive. So if you're going to walk on soft earth, you should be wearing flats. If you're going to walk into a ballroom, fine, heels are fine. But there are certain places that you need to, I believe, you need to change your shoes. Have you ever worn heels and walked across a graduation lawn?

02-01:43:02

Tewes: Oh yes.

02-01:43:02

Rose: And sunk into the ground, right?

02-01:43:05

Tewes: [laughs] Oh yes.

02-01:43:06

Rose: It's not fun! I don't understand why we, as women, will even go for that. We know it's going to sink into the ground, and that every step we take is like pulling your hoof out of mud. Anyway, those are my personal feelings on certain aspects of fashion.

02-01:43:28

Tewes: Yes.

02-01:43:30

Rose: Did I answer the question? Probably not.

02-01:43:31

Tewes: Yes! Well, but I think you also mentioned to me in an earlier visit that you visited Mexico around this time that you were creating fashion. Is that correct?

02-01:43:43

Rose: Yes.

02-01:43:43

Tewes: Did that influence the style?

02-01:43:46

Rose: No.

02-01:43:48

Tewes: No?

02-01:43:49

Rose:

I'll tell you what did influence—one of the first things that I ever—the first thing I ever made was a poncho, and I made it out of Guatemalan—I have it upstairs, by the way. The first thing, it's a Guatemalan handmade, hand-woven fabric, and then this homespun on the other side. It's just a simple, big square with a hole, a slit in the middle. I know when I made that because there's a picture of me in that, and my friend in hers that I made for her, and there's a picture of my daughter and my daughter isn't even a year old. So we know when that was, that was the latter part of '64, early part of '65. And that had to be with the treadle sewing machine. [rapping sound] Oh, sorry—yes, that had to be with the treadle sewing machine.

That is a Mexican garment or a South American garment, the poncho, so the style of South America did influence me, yes, with its comfort and ease and ability to be used in several different ways. You could wear it or you could take it off and use it as a blanket, or use it to wrap a child with, so it had value in that way. Not to mention, you could wash it in a washing machine. This is really all good stuff, you know? So that's early on. But as to going to Mexico and being influenced by what people wore *there*, the answer is no.

I went once to New York wearing the clothes that I had made with somebody that—I had made all the clothes he had on. And we were kind of—not attacked, but we were made fun of by this old man on a subway platform in New York. This has got to be '67. And we looked clean and neat and tidy. He looked like a messy old man, and I remember stepping on his foot with my high-heeled boots. [laughs] But you know, that's the way it is, isn't it, with all kinds of activities. You start something new and people don't understand, but instead of just allowing you to live, they have to say something about it.

But for me, moving into Big Sur with people doing drugs that I didn't use, I was very accepting. I'm still like that pretty much. I'm getting a little less liberal in my city of San Francisco, with all the activity on the street. Fifty years ago you would at least go in the back room to do it. I'm talking about the homeless on the street.

02-01:46:44

Tewes:

Oh.

02-01:46:46

Rose:

And the drug-taking on the street and the defecating on the street, which is shocking to me.

02-01:46:56

Tewes:

I think that's a good place to pause for right now.

02-01:46:56

Rose:

Please.

02-01:46:58

Tewes: Okay. [interruption in recording] [Returning] from a break with Jeanne Rose, and I wanted to continue on our thoughts about inspiration for—

02-01:47:09

Rose: Clothing.

02-01:47:09

Tewes: Clothing design. You mentioned that you had a bit of a South American interest, but you were also very interested in nature. You mentioned your Sequoia outfit. And I'm wondering, the 1960s, you already mentioned there was Mod going on. There's all sorts of—

02-01:47:30

Rose: I mentioned mud?

02-01:47:32

Tewes: [laughs] Mod.

02-01:47:34

Rose: Oh, Mod.

02-01:47:35

Tewes: They're different takes on what the 1960s fashion was. What did you think your realm was?

02-01:47:43

Rose: My realm was California. We were the Wild West. We were advanced. We were not copying—I didn't like the fact that people were just blindly copying things from England. You know, the Beatles came into town with pants that were too tight and too short. They looked stupid!

My clothes, I tried to make them organically to fit the body in a comfortable way. I liked my clothes to be comfortable, in the sense that you didn't feel like you had clothes on. I said it in a different way many years ago: I liked to feel naked in my clothes. And what that means is I like to feel, be able to move and feel air or be comfortable, and not—skintight jeans will never be comfortable. I don't know how people wear them, myself. Nowadays, my most-hated fashion is exactly what it was back in 1966, which is skin-tight pants. They call them skinny jeans now, but then they were a Mod look, these ultratight pants that were too short, with really funky-looking shoes at the bottom part. So yes, I chose clothing and styles that I liked, personally liked; nobody else liked them. I mean, I didn't choose from some other person. I just developed this kind of organic style that I made myself.

02-01:49:29

Tewes: You mentioned fashion, or the culture, was a little bit of the Wild West. Did you experiment with the western look at all?

02-01:49:37

Rose:

I actually do have my original leather fringed vest, upon which were hand-sewn, hand-embroidered—do you know what a doily is? Hand-embroidered doilies all over it, with quarters that I had mashed into buttons, smoothed out into buttons—I still have that one upstairs still.

02-01:50:00

Tewes:

That's interesting.

02-01:50:01

Rose:

And it weighs a ton! Why anybody would wear that is beyond me. It's just heavy, it's really heavy, with a tiny little top and leather vest and pants and boots. It's cool. [laughs]

02-01:50:19

Tewes:

Well, I'm also thinking—you mentioned you were looking at this book of history fashion.

02-01:50:24

Rose:

Historic.

02-01:50:26

Tewes:

Historic fashion. And you enjoyed the sleeves. Were you incorporating the things you were seeing in that book into your pieces?

02-01:50:34

Rose:

Once in a while. You know, that's the split leg at the bottom, I tried to incorporate that. There was another one, the double sleeve, the kind of sleeve that had bands, like had a sleeve and then the outside was a different color with bands of velvet. I made one of those. A picture of that is in Baron Wolman's book. That's an interesting shirt. I was doing a lot of dark colors, so oftentimes my clothes don't photograph that well, because they're black, you know? And the ones that photograph the best are the more colorful ones.

02-01:51:20

Tewes:

Was that a nod to the fact that these were going to be photographed that you changed your colors or design at all?

02-01:51:27

Rose:

No, I never even thought about that at all. It never, ever occurred to me, not one moment at any one time that whatever I made in 1966 was going to be photographed and re-asked about in 19—whatever. What year is this? I've got it right. I reversed my numbers—it's 2018 already, isn't it? No, it never occurred to me, never. But I kept my clothes, and I think probably I kept a historical record of the clothes because I've never moved from the house. I mean, I moved from around the corner to here, so it wasn't—and that move was in '69, so late, late, late 1969. So you know, you move your clothes over and then they just kind of grow a home. [laughs]

02-01:52:20

Tewes: They make themselves a home. Well, if you had to define your style from the 1960s, what would you describe your style as?

02-01:52:32

Rose: I always described it as natural and organic, using naturally dyed fabrics and natural fabrics. I never thought about it too much. I just did what I wanted to do, and I'm pleased to say that people liked what I was doing.

But again, I had an education, and so I hadn't used my education, not in that rock and roll time very much, probably which is why I started using herbs after that.

02-01:53:10

Tewes: Oh! To bring back your science background?

02-01:53:13

Rose: Probably. I'm using my science background more now than I ever have in the past. And I respect it more. And also, you know, I worked for Dr. Pauling, and I felt so honored to be there, to work for him. I told you, I think, maybe that I didn't—in the year I worked for him, I was never able to construct one sentence to him originally, out of my mouth. The only way he got me to talk was to ask me questions and to talk to me. He's very, very important in my life, because he said I shouldn't be living in Big Sur, that I should be doing something with my education, is what he said. And he sent me to an attorney in Monterey who—I can't remember—it was Joan Baez's attorney, [Francis Heisler.] And the attorney sent me to the [American Civil Liberties Union, ACLU] office, where I met Marshall Krause, and there is my connection there. And all of those men in that journey were encouraging me to move forward, and I really am happy to respect that, but it started with Linus Pauling. I don't know if you could start with anybody better than that, a person who'd already won a Nobel Prize. He was big! And he lived just down the road from me.

02-01:54:57

Tewes: What kind of work were you doing with him?

02-01:55:00

Rose: I kept his bedroom clean. I cleaned his bathroom. I cleaned his bathtub—are you kidding? I stacked his books carefully. Whatever it was, I was happy to do it. Just being in the same room with that mind was thrilling to me. And then I had lunch with the family every day I worked, when I worked. It was a wonderful experience. But he said I shouldn't be there, and he just moved me forward.

02-01:55:36

Tewes: Not a wonderful transition, but I want to talk more about your fashion. Do you think you had a signature piece that customers kept coming to you for?

02-01:55:50

Rose:

They loved the collarless shirt. The men loved the collarless shirt. There was no buttons to it. It was slip on, slip off, throw in the machine. You couldn't ask for anything simpler. You didn't have to iron a collar or a lapel or anything, and it was soft, and I loved soft. I like clothes that feel good. I like to feel clothes that are soft. Maybe that's why I like cashmere. [laughs] believe that is a signature shirt, is that collarless shirt.⁹ And in fact, somebody—there's an article somewhere that posits the question, is that I invented the collarless shirt. But how can you invent something so simple? I don't think so. But I was interviewed at the time by a reporter for the *Village Voice*, Blair Sabol, who ended up being a very, very well-known interviewer, probably still is, and she said interesting things about me and what I was doing. I was just doing what I was doing. To have somebody write about it—*Women's Wear Daily* interviewed me, *Cosmopolitan* magazine did. It's interesting to see what people say about you in that perspective of over fifty years ago. I think it's fascinating.

02-01:57:24

Tewes:

Did that exposure in national magazines change your business at all?

02-01:57:32

Rose:

Let's see, if I start with *Women's Wear Daily*, *Rolling Stone* magazine—did it change? Well, of course, people read it, and then—but by then, by the time I did the *Rolling Stone* interview I was pretty much working only with the Jefferson Airplane. And I can see why, because I had my own style, and it was the same style all the time. It was my style, it's Jeanne's style. So they didn't want anybody else to have Jeanne's style. I can understand that. And that's when I stopped working for other bands. There was some clothes I made—oh golly, I made this great suit for a drummer—the name will come to me in a minute. He was in—I can't remember the band's name. I can remember if I think about it, if I look on my list probably.

02-01:58:33

Tewes:

Well, why don't you read some of the bands that you worked with?

02-01:58:36

Rose:

More?

02-01:58:36

Tewes:

Yeah.

02-01:58:38

Rose:

There was Cold Blood, with Larry Field; he was interesting. Country Joe and the Fish—Barry Melton. Elvin Bishop. I made this great—I made velvet overalls for Elvin Bishop. That was fun. I made clothes for the Flamin' Groovies I can't remember. Fourth Way, that's Ron McClure—and some of

⁹ See image on page 132.

the Charles Lloyd band. Some clothes for the Grateful Dead, the Jefferson Airplane, Quicksilver, Rascals—Steve Miller Band, that's who it was.

I made this suit for Tim Davis of the Steve Miller Band, and the suit came from the New York office, you know, the fabric stores I was telling you about. It was an upholstery fabric, so it held a really good stiffness without a lot of interlining. Because a lot of clothes, you know, like this, in order to hold a shape has to be lined. So this suit had no interlining. I always put lining in men's pants for comfort, and I always lined a man's jacket. And this one has a bunch of pockets and it looked really good. Well, there's a restaurant over in Sausalito that everybody went to, [The Trident]. And I was there with Tim Davis, and he sat down, and he melted into the furniture, because the furniture was the same upholstery fabric as the suit, which we thought was hysterically funny, because it means we could get away with all the things we were getting away with, like smoking pot and stuff like that. But he liked that suit. It fit him very well.

02-02:00:24

Tewes: Anyone else you want to add?

02-02:00:27

Rose: I pretty much did it. Band managers, groupies, hangers-on, roadies, and others. But mainly those are the bands I made clothes for. So it's not a big list, because I only made all those other bands in a two-year period of time. And then once Jefferson Airplane was there, that's pretty much, with their groupies and their roadies and their entourage, that's pretty much it.

02-02:00:54

Tewes: And were these mostly bands in and around the Bay Area?

02-02:00:57

Rose: Only San Francisco, please. [laughs] That's that prejudice again. San Francisco is the place where it was being created, the music was being created. And if you spent any time, if you would spend some time going back and just listening to some of this music, you can understand the words, the musical style is great. It's loud, but it doesn't—well, they're all deaf, all these guys now. I don't know, it's just different than music now. It was actually music. Often they were encouraged by rhythm and blues bands that they had heard. It's really interesting music. I liked it. It's five years, five years, that's it, '65 to '70 is the years that I like. Except for classical music, it's all I listen to now.

02-02:02:07

Tewes: Did the music of these bands that you were listening and designing for affect your design itself? Did that inspire you?

02-02:02:14

Rose: Well, remember, I took LSD. I was taking LSD all the time then, and yes, I think—LSD was a big deal then. And a lot of those bands played high, I

would think. I can't say what they did, but the music, the colors, the sound, the era was wonderful.

Well, you asked me about the Summer of Love. My feeling is that the good times stopped, really did stop at the end of 1966, as the kids came out of school in May of '67, and it really changed and it was more—it became negative for me, with the hordes of kids on the street who apparently had nowhere to go, and were often taken advantage of.

02-02:03:14

Tewes:

Tell me about this spread you got for "Out on a Limb." I think it was originally for the *California Sunday Magazine*?¹⁰

02-02:03:23

Rose:

Yes, it was a big spread in the middle of a *San Francisco*—

02-02:03:26

Tewes:

It was October.

02-02:03:26

Rose:

Of a *San Francisco Examiner*, I guess. It was the *Examiner*, wasn't it?

02-02:03:30

Tewes:

[The *San Francisco Chronicle* and the *Examiner*.] It was October 1967.

02-02:03:33

Rose:

Yes, ma'am. That was fun. I had no idea that that would be the one picture that was going to last fifty—over fifty years. I was living at the time—my roommate was Tracy Nelson of Mother Earth. I have no idea—maybe she was out of town—but I think if I could do it over again it would have been a great coup, I think, to have Tracy Nelson, Grace Slick, and Janis Joplin as three of my six models. Wouldn't that have been cool? That would have been great.

I wanted to do my men's clothes, because that's what I was known for. And the *Chronicle* reporter—this is another, see? This is how journalism changes history. The *Chronicle* reporter said, "No, men's clothes will never sell the newspaper. So do you have any women's clothes?" Well sure, I had mine, the ones I wore. Everything that's in that spread are *my* clothes, except for the linen lace shirt in the background, and then there's [Bard Dupont] from one of the bands that's in the left—that's the only men's clothes in there, is this wildly patterned paisley pull-on shirt and these pants. But all the other women had my clothes on, so I think it's interesting.

And it was fun. Yes, okay, I'll do that. Where do you want to go? Where do *you* want to go? Where do you want to go? We'll go to the park at the end of the Haight-Ashbury. The tree is still there, you know? And I was photographed there a year ago. It's going to be in a book that comes out next

¹⁰ See image on page 137.

year. I was photographed there, the same tree. We had to move the homeless out of the way, ask them politely to move to the side a little bit. The tree is still there. It was fun to do that. It was fun then. It was really interesting. I had my daughter with me. I had my Great Dane dog George. Janis's dog, Georgie, was in the picture, as well. It's a great shot! We had a real honest photographer that was a fashion photographer, which is a little different, and posed us, and we were all standing there in this great pose in the tree. It's a cool picture.

02-02:06:09

Tewes: How did you recruit your friends to be models?

02-02:06:11

Rose: You just call them up. "Do you want to be in a picture in the magazine?" "Sure." Smokes a joint and come on over, you know? It was easy. It wasn't something I thought about.

02-02:06:26

Tewes: And did you know Janis through your music connections at the time?

02-02:06:30

Rose: Well, yes. She was very approachable. She was just a person. This is before her big breakout years. She was an incredibly nice person, as well, and I called her up and she said sure. I think it's the only time she's ever, ever been photographed as a fashion model, and she's perfectly natural and perfectly easy to photograph. She was just part of the group. Yeah, it's a great picture.

02-02:07:10

Tewes: I'm interested in the work you did with other local designers and artisans.

02-02:07:21

Rose: I didn't work with anybody else.

02-02:07:23

Tewes: You mentioned that—like Marika Contompasis?

02-02:07:26

Rose: Oh, this is in the seventies. It was '69, seventies.

02-02:07:27

Tewes: Oh, it was that late? Okay.

02-02:07:30

Rose: Yes, I met Marika, and she—to this day she's very well known for her crochet knit items. Also, there was a gal across the street who would sit on the—she would sit on the front steps all day long in the sun, because that's the south side, and she would crochet these coats and clothes and sweaters for people. Golly, when would this have been? [pauses to think] Anyway, she was over there, I could see her, so I must have lived in this house. But I saw her kids first. Her kids were like wildlings, and she had these twins and then an older

daughter that would walk around the neighborhood, back in the day when your kids could be loose, you know? And then I saw them from my house around the corner. So I knew the children, and then I met the mother. And then I saw the mother sitting on the steps crocheting clothes. So she crocheted a coat for me, which I still have. She crocheted one for my baby—now, that's '73, so we're jumping a bunch of years. She knew Marika. Marika made my wedding dress in 19—whatever, 1972.¹¹ So that's a different era. That's the crochet handmade clothes, but I didn't know those people back in '65 and '66.

02-02:09:10

Tewes: Okay. Did she also do your Garden of Eden pants with the snakes?

02-02:09:13

Rose: Yes, I love that one.

02-02:09:15

Tewes: Were those later then, as well, the seventies?

02-02:09:17

Rose: All of that has to be seventies and on. That's a different style of clothes, too. And then we'd jump out of that, the natural comfy organic clothes that you could feel naked in, into more structured items—let's put it that way. Although all the clothes, I've had them on other women recently—they were photographed in my clothes, and I asked them if they were comfortable. Well, of course they're comfortable. They hang right on the hips. You have to have a waistline if you're going to wear a short top with it. You don't want pot bellies, you know? Yes, they're comfortable, because they hang on the hips and they just hang straight down with this great flair, and they were really beautiful.

02-02:10:11

Tewes: You mentioned earlier that you could make a man's shirt, most of it, in three hours, and that was the length of nap time, which reminds me that you are working in this industry and you're a single mother.

02-02:10:25

Rose: Right.

02-02:10:25

Tewes: How did that impact your professional life?

02-02:10:28

Rose: Well, you don't stay up all night listening to rock and roll, that's for sure. And I don't know how that worked. I'm thinking about it, because I did go to those concerts, but I know that I was always home relatively early. And this will be shocking, I'm sure. But I would take my daughter, and she would sleep in the back of the Porsche, in the parking garage underneath Fillmore Auditorium. I

¹¹ See image on page 144.

think that's crazy! Or she would come into the concerts where all the children were, and they'd all be playing under the lights, the black light, in a certain area of the concerts. It's kind of nuts, it's insanity! I would never have done it two years later with my son Bryan, you know? Never! So there's a naïveté and ignorance, even a stupidity that probably we suffered from at the time—and a trust. [laughs] Yes, so I would go to the concerts all the time and take Amber with me. She was part of my life. Yes, I was a single mother.

The dog stayed at home, although he was a cool dog. He could pretty much go anywhere, because he had traveled with me across the country. We camped out probably. He went to three or four different houses in the city. I remember once we let him out of the house on Sacramento Street, and he didn't come home, so we went out looking for him. We went back to Broadway where he had been living. Now, Sacramento and Broadway—Broadway near Van Ness versus Sacramento near Fillmore is a long, long distance, and he was sitting—the dog—was sitting on the front steps on the Broadway Street house, just waiting for somebody to let him in. He was a really easy dog to have.

02-02:12:41

Tewes: [laughs] That's too funny.

02-02:12:43

Rose: It is funny.

02-02:12:45

Tewes: Well, you mentioned in the "Out on a Limb" spread that Amber was a part of the photo shoot, as well, and then I think she was also in some of the *Rolling Stone* shots. Was—

02-02:12:59

Rose: She has a good quote, if I may quote her?

02-02:12:59

Tewes: Oh, please do.

02-02:13:01

Rose: That she has mentioned to me—oh golly, where was I? I had it available for you, and now I cannot find it, where in the picture with Janis [Joplin] and Amber, Amber was complaining that the blackberries were sticking to her feet, or sticking her feet, and she said—she was right in front of Janis. She says, "The blackberries are hurting my feet." And Janis says, "Well, you've got to keep moving your feet, because the world is like a blackberry bush and it just keeps on sticking you." I think that's very interesting that Janis said that. My daughter remembers that. So as soon as she told me that I wrote it down.

My clothes, the original label of my clothes was: "Who Makes the Clothes You Wear?" It's that blue label I can't find. And Blair Sabol saw that, and she mentioned that my clothes were innovative and made to order, while New York customers demanded ready-to-wear, things that were on a shelf already.

And that she thought that what we were doing was a very pure funk fashion, and it was the best in San Francisco, while the New Yorkers would try to look funky but it was entirely a plastic look. That's what one of those articles said that I liked a lot.

02-02:14:38

Tewes: Did you agree with that?

02-02:14:39

Rose: Absolutely! The few designers there were were really originators. It came out of *here*. It didn't come out of something that somebody else was wearing. Janis had a girlfriend that hand-embroidered clothes for her, hand-embroidered parts of clothes or big items, and she would take six months to do one piece. Well, you can't do that unless somebody's supporting you. You know, somebody has to support you. I couldn't afford to do something that exotic, and that woman made gorgeous embroidered items, just beautiful.

02-02:15:24

Tewes: So your business approach had to be smaller commissions?

02-02:15:28

Rose: But see, you keep thinking I thought about it. I never thought about it at all. I just went with the tide, whooshed in, whooshed out, whatever was happening. I kept moving along my path, which wasn't anybody else's path. I didn't look for anybody for help. I didn't look for ideas for anybody, except I kept my eyes open. Oh, that's interesting, and maybe I might incorporate an idea.

I loved buttons. Just the design of buttons. Everything is so much more interesting then. Whatever we're doing now is, the handwork, a lot of it, is gone. The handmade laces, the handmade, hand-designed buttons that are really designed. Or maybe I'm not traveling enough anymore that I don't see it anymore. But I loved buttons! There's one blouse that I made that had something like twenty-five buttons on it. The crocheted top that was made, the buttons I chose are different. Each button is different. They're the same, but different. Yeah, it's embellishments that I think really make—individualize some clothes.

02-02:16:48

Tewes: I'm wondering if you could speak a little bit more about your time with the Jefferson Airplane and working with the band itself, what that experience was like?

02-02:17:01

Rose: I don't like speaking about individual members of the bands. I think it's a private situation. I haven't asked permission, therefore I'm not going to really talk about it. I made a lot of clothes for Jorma Kaukonen. He was such a gentleman, a real gentleman. I think his father was in the political world, good manners, he was raised well. And he was a wonderful person to make clothes for. He also had a really great shape, you know? He had these great shoulders,

great squared-off shoulders. And his wife, Margareta, too; you could put a bag on that woman and she would look beautiful. And I made clothes for her, as well. But he was always kind and thoughtful to me. And that whole band, I thought, was kind and thoughtful. I never had a problem with them. I would call one of them up and say, "I think I have something that you would like." And they'd say, "What?" And I'd tell them. And they'd say, "How much?" And I'd tell them, and they'd say okay. It was pretty easy, you know? I made it and they bought it, and sometimes they wore it. I thought my clothes were day-to-day clothes, but they often wore them as stage clothes. But for me they were clothing, they weren't stage clothes. But you know, you wear them the way you want to.

02-02:18:40

Tewes:

So you weren't designing with a stage presence in mind?

02-02:18:44

Rose:

Well, comfort. The comfort part was important, because they're all playing music and they're sweating. You need to have something that—that's why the plastic clothes didn't make sense to me, because anybody who's perspired or sweated in that synthetic fabric, it smells. And also, smells were really important to me even then. I'm very offended by walking down the street and people wearing pineapple-scented underarm deodorant, for instance, and you can smell it. It's that fruity scent that you get when you just walk down the street in a big crowd. It's horrible, it's synthetic, it's unhealthy for the environment, as well. I'm still informed by my background in environmental ecology. And all of those plastic clothes, well, I call it shitting into the ocean. They end up being particles that are poisoning the sea creatures, and they must be poisoning birds, too, because the neighborhoods don't have as many birds as they used to have. Just ten years ago we had more birds.

Yeah, it really bothers me, the environmental aspects of excessive clothing, gear, stuff. I think is something we've got to get past, humans. If we're going to keep breeding like flies, we've got to get past this, so—we can't be wearing—I have a good experience with tenants, because I have a rental downstairs. And this time they're three girls. Do you know how many clothes three girls have? It's a huge amount, and really unnecessary. How many—does anybody really need 300 pairs of shoes, for instance, or anything like that? Anyway, I don't have any closets in this house, so that helps keeping my consumption down because I can't hang anything. That's why things are hanging all over, because there's literally, on this floor there's two closets maybe four feet long—*two*. That's it.

02-02:21:05

Tewes:

Wow.

02-02:21:05

Rose:

That's it for hanging clothes. So that's why black is really a good color, because I don't have to worry about it.

02-02:21:16

Tewes: You don't have to worry.

02-02:21:16

Rose: But you know, to me, the clothing was also—and this is important to me, in that it was an environmental thing, as well. Natural fabrics will break down, although you could tell me—well, we have linen that's 500 years old. We have linen wrapped around mummies that's 2,000 years old. But it was also wrapped in resin, so it's the resin that kept the linen—that keeps the bodies—but the environmental aspect of excessive stuff really has always bothered me.

02-02:21:54

Tewes: That's interesting. I was looking for a way to connect your scientific background with the design, and that's interesting.

02-02:22:03

Rose: And cotton comes from a plant; linen comes from a plant; silk comes—well, if you're a vegan it wouldn't be a very good thing, but silk comes from a cocoon unwrapped thread by thread, right? I think that's amazing! I think natural is better than something made from petroleum from the ground, you know, plastic—I think the whole thing about synthetic fabric bothers me to this *day*. It's not something I've forgotten about.

02-02:22:39

Tewes: Finishing up with the Jefferson Airplane, this sort of skips ahead for us, but you were commissioned to make a flag [for the band] in December of 1969?

02-02:22:47

Rose: Yes, indeed.

02-02:22:49

Tewes: Can you tell me about that?

02-02:22:51

Rose: Well, that's when Michael Moore was on the scene. He was a man I eventually married and had a son with. He was also—is, not was—is an artist, a fine arts artist. And they were changing their name from the Jefferson Airplane to the Jefferson Starship. So I did the sewing part, and Mike Moore did the painting part, and we worked together and we made this fabulous flag that had to be really long. It had to be really long—length, I can't remember. I'd like to say ten feet—but I think that's true, but I don't know. I do have pictures—a single picture of it—on the building. Oh golly, I can't remember. It's a starship coming up with a tiny biplane in the background. It's a really interesting flag. Of course it was stolen and is long lost, and that I made with Michael. That was pretty fun to do. This is after the accident when the life had changed into a new part.

02-02:24:13

Tewes: So we've mentioned a few times here that your designs were shown in the Summer of Love exhibit at the de Young—two years ago now?

02-02:24:22

Rose: Just last year.

02-02:24:23

Tewes: Just last year.

02-02:24:24

Rose: That was 2017. It was fifty years before, yes. Last year. It was fun. That was really fun. I also did a lecture there that—it was a sold-out audience, which made me very happy, and I made a thumb drive out of the lecture with notes. I think I sent you a copy. The show I thought was well done. I thought there was an excessive amount of seventies clothes in it. I mean, it wasn't really—that panel dress that I mentioned, that's from '66. There was a dress that I call the DMT dress, which has to do with taking DMT, because it's horrible; I hated that dress.¹² I love that dress, love that dress, but it was like every time I look at it I remember what I felt like when I wore it. There were my handmade boots, and that blue outfit where I took the pants off in the restaurant—that's a '68. And there was a '67—so it pretty much, for me personally, it spanned my life. And onstage, I had that original poncho, so it spanned from '65 all the way up to '70. For me, it was perfect. I loved that show. It was very interesting and I thought it was very well done, very colorful, lots of posters. The De Young Museum apparently has kept a collection of posters from the sixties, which a lot of them—you look at them and you remember. I still can't read them, by the way. Couldn't read them then, can't read them now.

02-02:26:19

Tewes: [laughs] That's too funny. Well, what did it mean to you to see your designs from fifty years ago up on display?

02-02:26:28

Rose: It was incredible! What it meant, I don't know. I think that what I got from it is that living an independent life, living to your own values, and keeping what's *important* has value, and somebody eventually will recognize it. But that's not why you do it, not for the eventual recognition. And to *be* recognized was thrilling! It was really—wow, it was really *thrilling*. [voice breaks with emotion]

02-02:27:13

Tewes: Did you see, through this exhibit, a return to some of your original ideas?

02-02:27:20

Rose: I liked doing the homework, the research, because it reminded me of how I felt fifty years ago. I wish everybody could do that. I wish you could—maybe when you're twenty-five—write a paper, a 250-word paper on what you feel, and then keep it forever, and then look at it fifty years later. It's a revelation, it's fascinating! And I was happy with some of these quotes that I had made,

¹² See image on page 133.

and it was exciting to review that part of the past, to look at the earrings, the handmade earrings, the handmade boots, and the clothing that I wore. And as I said, the only thing that I totally regret is no waistline, and I can't even model those clothes anymore.

02-02:28:17

Tewes:

I think it's fascinating that you kept so many of these pieces.

02-02:28:20

Rose:

I think that's amazing, but it's because of living in the same house. Moving them here, they were in the basement for *years*, hanging on a rack in the basement for years. I mean, twenty-five years. And then I had closets, inner closets built upstairs for—I have a hat closet, a shoe closet, and a clothes closet—just for the history. You can't even open those doors. Oh, you can open them if you move everything out in front of it, but basically, it was to put these clothes in a cedar closet and keep them—maybe—because some museum, some day would want to have the real thing, not the invented journalist tie-dye stuff. There were some beautiful clothes made at that time.

02-02:29:12

Tewes:

So the De Young gave you that—

02-02:29:14

Rose:

And they gave me the opportunity, yes! It was terribly exciting. And I enjoyed doing the lecture, that one-hour lecture, and writing the timeline. I think it's 7,500 words, something like that. Because the more I wrote about it, the more I found out about it. And the more I found out about it, the more I was amazed that I'd forgotten so much.

The house I lived in in Gorda, for instance, was the first community, the first hippie community that there ever was, on her property. She had this kind of Hawaiian style piece of property, from the sea to the mountain. And up on the mountain, Gorda Mountain, was this community of hippies that grew up to 200 people. And her name is Amelia Newell, and she said, "Yes, you can live on my property." At the bottom, on the Highway 1 side was this gallery called the Sun Gallery, and that's the one I lived in for three years and ran, operated, sold her jewelry and art out of the gallery. Very few pieces sold, but some did. People would stop because they'd already passed Big Sur. They'd already passed Coast Gallery; they'd already passed Lucia. They'd already passed almost everything, and now they were going farther south to Cambria, and it gets really, really windy. And the Sun Gallery was there on the east side of the road. And that's where I lived.¹³

¹³ A longtime Big Sur resident and art gallery owner (Sun Gallery) named Amelia Newell decided to create a community for anyone who desired to live there in Big Sur. The commune was started on Gorda Mountain (above the Sun Gallery and just south of Gorda town). This community started with a small number of people and grew to about 200 by 1967. This hippie commune attempted to show that it was possible to live without the laws enforced by the state. They did not believe in privately-owned property, which they believed followed their hippie ideals of love,

02-02:30:53

Tewes: So it was a live/work space? Would you call it a commune?

02-02:30:58

Rose: No, I wouldn't call it that. I lived there and happened to sell whatever people wanted to buy. That's another thing that confuses me, because I'd probably have to be there on the weekends, wouldn't you think? But I was always at the rock and roll concerts on the weekends, so I'm totally confused about the whole—that part of the history. I know that in the winter I stayed most—in the winter I didn't worry about leaving the Sun Gallery, because there were no tourists at that time. And that place burned down in '71 ish, or '70, 1970, and I'm, right now, on the hunt for a photograph of it. I don't even have a picture of that house at all, only a weed-covered area, and the sign that was in front. There's a picture of my mother and I in the back, but there's no picture of the building itself, and it was a wonderful place to be. It was right on Highway 1, right over the edge of the ocean in a curvy part of the road, in the sunny part where there was no redwoods, so you could see the stars at night, which is—you don't see in a redwood grove. And all those hippies lived up on the hill, all those hippies. [laughs]

02-02:32:28

Tewes: They were separate. Let's talk about your car crash now. You've mentioned March 30, 1969.

02-02:32:38

Rose: That's when it happened.

02-02:32:39

Tewes: What happened?

02-02:32:40

Rose: Well, I had packed the car with clothes, and we were going to do that fashion shoot at—tell me the name of it.

02-02:32:48

Tewes: Pebble Beach.

02-02:32:49

Rose: That is it. Pebble Beach Country Club. You remember. I just went by there last week, just to see what it looked like. It looks exactly the same, except there's a lot of new construction going on. Anyway, I went to do the fashion show at the Pebble Beach Country Club. It was a Saturday night, and I drove there and unpacked and got my guys into clothes. And that was all men, all the band—I don't know the name of the band. I looked it up once, but they had some of my clothes on. And my models, I had a handsome devil of a dog, over six feet tall guy in the rabbit pants and in some other clothes. He was a

peace and equality. I lived and worked the Sun Gallery for about three years—1996 to 1969—but was not part of the commune.

professional model. He was handsome, too. I don't know what happened to him after that night. But anyway, we did the fashion show, and I stayed somewhere that night. I'm not sure where.¹⁴

But the next day I was driving in Big Sur—I probably drove that night home to my Gorda house. But on that Sunday I was driving south from Nepenthes to Deetjen's Big Sur Inn, and I had a Porsche speedster, black—oh, I had it actually painted eggplant color. And I had also changed out the gearshift from its gearshift to a sterling silver gearshift with a pearl-handled knob. It was really fine, really a beauty. And I would shift at the base. Well, I had completely forgotten that most of that gearshift was hollow inside. It was kind of part of a cane that went on top of the cutoff gearshift, so you had to shift from the base. And I was downshifting, and it broke off in my hand, so I was in neutral in a speedy Porsche, going downhill as fast as I could. [laughs] And it goes off the cliff on one side and turns over a bridge that way, where there's this other road that goes up the hill to the right of the restaurant. I tried to hit the road that went uphill to Amelia Newell's house, but I missed and ran into the restaurant directly, and crashed into and damaged my car and a station wagon and a Mercedes, I'm told. And then we both flew—I had a passenger—we both flew out of the car. And that was the end, pretty much the end of my rock and roll career.

02-02:35:37

Tewes:

Why is that? Why did that change that for you?

02-02:35:39

Rose:

No car, no ability to travel. So I don't know how I—I was in the hospital for a couple of weeks, I think, because I had broken ribs and I had crushed the brachial plexus up here. And then I stayed at a friend's house near my house in Big Sur. And my car was abandoned on a hilltop in Big Sur. I think I sold the bumpers and the tires and the engine, but you know, the frame is all there. The seat's upstairs, by the way. I kept the seat, and we mounted it on a bell housing. [laughs] So it forever sits upstairs in my house. But the reason—because I couldn't travel anymore, back and forth. I didn't have a vehicle.

So I came back to the house in San Francisco with a dog and Amber and lived—that was right around the corner. And a friend of mine said, "We have to go to New Mexico for a trip. Why don't you drive with us?" I was paralyzed on the right side. And they were such horrible drivers—I mean, terrifyingly bad—that I asked to drive this van, and I had to shift with my left hand holding my right. But by the end of the couple of weeks, I had my arm back, you know? It was like either die or shift that car. There's another group of people that live in Colorado, [Anonymous Artists of America, AAA], that were coming down the mountain and were going to pick me up. So I went with my friends. They dropped me off somewhere in New Mexico, I don't know where, at an abandoned gas station, if I recall, with Amber. The dog was

¹⁴ See image on page 143.

in San Francisco. And then we sat there for hours until this group of vehicles came down off the mountain, picked me up, and brought me to San Francisco. So that was Michael. When I came home, my dog was gone, but I had Michael. So it was like literally—the accident was this amazingly complete change of life.

02-02:38:04

Tewes: Did you have interest beyond the rock and roll in maintaining the fashion business?

02-02:38:10

Rose: Not at all.

02-02:38:13

Tewes: Was it another sign for you?

02-02:38:14

Rose: What is done is done. What's done is done. Yeah. And then, I had people make clothes for *me* after that. That summer when I came home—how would that have happened? Blair Sabol had written about me in the *Village Voice* several times. And one of the things she wrote about, and I'd been photographed in my house over there standing in front of a shelf of herbal products that I had made to treat my paralyzed arm and other things—probably it's April or May or something like that.¹⁵ And a publisher called me up and said, "Can you write about these herbs?" Well, of course my answer [was], "Sure!" I mean, when I was in college I'd written up my own manual for fixing invertebrate animals. Of course I can write. Did I know what I was talking about? Probably not. But you know, as an academic you can do anything if you know how to research. So I wrote that in six weeks, on my typewriter, while I was watching *Dark Shadows* on TV. It's like two parts of your brain. The hands were just spitting out this information from the brain. The eyes were watching *Dark Shadows*. I watched *Dark Shadows* recently—it's horrible, but I was fascinated with it then. And I was smoking cigarettes at the time, and probably pot at the same time. So I wrote *Herbs and Things*.

But anyway, he asked me if I could write a book, I said, "Yes." He says, "How long will it take?" And I said, "Oh, probably about six weeks." [laughs] And he says, "Well, when you finish it, send it to us." I went, "No. If you want me to write you a book, you have to pay me to write it." Because I'd already seen all my rock and roll friends get cheated on their contracts by handshake agreements or not being clear, being too high, or whatever. So he sent me a contract, I signed it, and I wrote the book. [laughs]

02-02:40:30

Tewes: And it was the beginning of a whole new life.

¹⁵ See image on page 142.

02-02:40:31

Rose: Beginning of a whole new life, yes.

02-02:40:35

Tewes: Well, I think that's a good place to stop today.

02-02:40:37

Rose: Thank you.

02-02:40:38

Tewes: Is there anything you want to add, Jeanne, about these years?

02-02:40:40

Rose: I'd sure like to be able to give you this list [so] that you could add in my words.

02-02:40:45

Tewes: Okay. We can—

02-02:40:47

Rose: Because these are all the quotes from all the newspapers, and they're all fifty years old. And some of them I think are really good. "I like people to wear my clothes, rather than clothes wearing the people." Actually, this is what I find true today. In fashion you see the Met [Gala], the fashion show—no, it's an opening, I think. But they go there, and the clothes are literally walking the people. The people aren't in the clothes, comfortable; they look horribly uncomfortable. And those cutout clothes, I call them the naked clothes, where they have to be taped or glued to your skin in order to—not for you to be really naked. They look horribly uncomfortable. There are beautiful clothes that look beautiful and are worn well, but I think that most of them are the clothes wearing the people, rather than the people wearing the clothes. And yes, I definitely wanted to say that.

02-02:41:51

Tewes: Good. Well, thank you for your time today!

02-02:41:52

Rose: You're welcome.

Interview 3: May 14, 2018

03-00:00:00

Rose: I'm going to try to be more like the pope, and smile. Or I mean, not be so grim.

03-00:00:08

Tewes: [laughs] I think it'll be lovely. Well, this is the third interview with Jeanne Rose for the Oral History Center of The Bancroft Library. The interview is being conducted by Amanda Tewes at Ms. Rose's home in San Francisco, California, on May 14, 2018. So thank you for speaking with me again today.

03-00:00:24

Rose: Thank you.

03-00:00:26

Tewes: When we left off last time, you had mentioned attending the Altamont Speedway Music Festival in December of 1969, I believe?

03-00:00:36

Rose: Correct.

03-00:00:37

Tewes: Can you tell me about that experience?

03-00:00:38

Rose: I can, but I wanted to bring something up that happened way back in '63, '64—

03-00:00:44

Tewes: Okay.

03-00:00:45

Rose: —that I'd completely forgotten about. Is that okay?

03-00:00:49

Tewes: Oh sure! Let's do that first.

03-00:00:50

Rose: Remember, my whole life changed when I left graduate school and ended up in Big Sur. And when I was there, everybody was reading—*everybody* being whoever lived in this isolated canyon where I was—we were reading *The Glass Bead Game* by Hermann Hesse, and we started making beaded necklaces. And the necklaces were objects that were to represent your—each bead was to represent your past, your present, or your future, that you could use it as a meditative tool to correct or improve your life. Those beaded necklaces very quickly came to be called love beads. But I really wanted you to know the history of that. And how many people know about *The Glass Bead Game* and Hermann Hesse, and how they were originally made, these necklaces, I really don't know that. But I know that once they became called love beads, I never started—I never continued wearing them again, because it had lost all its—all the true meaning. But I had my own necklaces and bracelets at home that I would rather meditate on once in a while. So that was the beginning.

And then I also wanted to mention one more thing. We talked about the fashion show at Pauley Ballroom, and I wanted you to understand that that was the very first rock and roll concert combination of light show/combo fashion show. And the last one of those items was that I was—or anybody was involved in—was the one that happened in 1969 at—

03-00:03:08

Tewes:

Pebble Beach?

03-00:03:08

Rose:

Pebble Beach. So I was in the first one, and I was the star in the very last one. And then after Pebble Beach I wrote *Herbs & Things*.

And at the very end of the year I was—we knew about Altamont, and I drove to Altamont with the man who would become my husband, in a camouflaged Ford, I think it was, whose seats—this is funny, because I was interviewed at the Mark Hopkins Hotel, and we arrived in this funny-looking car. But it was this camouflaged vehicle whose front seats had been removed and easy chairs had been put for the front seat and the passenger seat. And we actually got stopped on the way to Altamont, because it was a big concert happening. And the police looked inside and he goes, “I know this illegal, but I don’t know the correct number,” so he let us go.

Altamont was a very, very—it was very exciting to go to. The beginning of it was very interesting. At Altamont it was cold. When we drove there we had this funny car, and people recognized me at the time, which is interesting. We drove to the top of this hill, and to get to the stage we had to drive down through thousands of people to get to where we were parked. And people—the motorcycle guys, once they knew who I was, they moved the crowd aside and we drove this vehicle down this hill through this entire crowd. I had my hand out the window because it was hot. It was afternoonish. And people would drop drugs into my hand. [laughs] Well, I was not going to take strange drugs, you know? That’s the rule. Don’t do that. And I’d leave the hand out there, and the next person would take that and put something else in there. That was interesting! And the concert started out very well, and we were in a flatbed truck sort of behind the stage, so we had a high view of what was going on, from sort of a high part behind the stage. So we saw all of the things that happened.

I personally feel that there would have been no violence, or less violence, if the Rolling Stones had started their concert *on time*. But by the time they decided to walk on the stage, people were crazy! They’d been waiting and waiting. The Jefferson Airplane had played, and there was some sort of violence with them. And then another hour—a long time passed, a very, very long time before the Rolling Stones came on stage. And by the time they came on stage, people were mad with being high and stupid and crazy and cold—[coughs] excuse me—and crowded and—that was it. So the concert started out on a really nice high note and ended on a really low note. And that was kind of the end of rock and roll really, the kind of rock and roll where we had access to the musicians and could talk to them. And then they became just too fearful and famous—or maybe they weren’t fearful, just too famous. I don’t know. But to me, that was the end of it, the end of 1969.

03-00:07:03

Tewes: Wow. I'm wondering what you were feeling as you're watching—I think people died during this concert.

03-00:07:11

Rose: Oh yes, they did.

03-00:07:12

Tewes: You had this view of the audience.

03-00:07:13

Rose: Yes, it was terrifying. My daughter and I, and Michael, were in this flatbed with some other musicians and—oh, it was terrifying. That's all I can tell you. You didn't want to get off the truck to go to the bathroom, because you didn't want to get off this high place that was kind of immune to the swirling crowds around you. So it was terrifying. When we left, Rock Scully, who was a manager for one of the bands, [the Grateful Dead], told us of a back way to get out of Altamont, which we took, and we got out and we came home. But I think that was Michael's first—my soon-to-be husband—first experience with these huge crowds, rock and roll crowds. And I think he recently told me it was also his *last*. He was never going to be—and when I was making clothes for the Jefferson Airplane and the bands, I always was backstage, because I'm not fond of crowds, myself. I don't like to be touched and moved around. I'm five foot three, so everybody always seems to be taller than me. I couldn't see anyway. So I was always backstage. I did not like being pushed around, let's put it that way.

03-00:08:49

Tewes: So you had a very different experience than many rock-goers.

03-00:08:51

Rose: Always. Yes. And the one time I did go to the front of the stage—it had to be in 1970. I think the Rolling Stones came back to the auditorium at the Fillmore Auditorium—I'm not sure where exactly, but we had front-row tickets. This was before they had seats, so we were standing. Somehow again, we walked right to the front of the crowd. We were like right underneath the band, and that was fun, that was really fun! And that's probably the last time I ever went to a concert, so that was somewhere around 1970.

03-00:09:37

Tewes: Wow.

03-00:09:38

Rose: But it was a short, hot blast of time, you know, between the late summer of 1963 and 1969, the early part of '70. Then it was over. In 1969, I had been interviewed by *The Village Voice*, and I was still living on Stanyan St., which is around the corner from here. And they had asked me about these—I mentioned that I'd had this accident where I was paralyzed on the right side of my body, and the woman who interviewed me asked me about the bottles of

medicine and herbs that were behind me in the photograph.¹⁶ And I started telling her about my magic remedies, and she asked me specific questions—I refused to answer them or I avoided the question.

Mainly because I had been investigating the library up at UC San Francisco, which is two blocks from my house, because I'd been paralyzed. And I went up to the medical center, and they graced me with a library card. It was like a magic place up there! Having a library card has always been a really cool thing. I really—have really enjoyed it. But I had one to the medical library. So one of their books was this very old book called—Sir Kenelm Digby Knight—K-E-N-E-L-M. I don't know if I'm saying it correctly, but he was a knight and he had written this book in the 1600s. And in this book was a formula that was called *To Heal Wounds at a Far Distance*. Well, think about it, if you can put herbs together, things together, and if I can rub them on me, and if you call me up from Berkeley, and you say, "I broke my leg," and I can't visit you today, and I say, "That's no problem, I'll fix it," and I rub it on my leg and you get healed, well, that's kind of cool!

So it took me a while to learn how to make this formula, and I made it and I wrote about it in this first book that I wrote in 1969 called *Herbs & Things*, which was eventually published in 1972.

But many of these formulas that had been photographed behind me were these old formulas from this 400-hundred-year-old book. And so that was why I was a bit hesitant to talk about them. I actually made everything that I could in the book, and I actually used them on myself, and they were very, very strange formulas. One time—it's to heal a burn, but it was this herb that you let mold. So I had it in a glass jar, so it had this much mold on it, and I accidentally set fire to a book—remember books of matches?

03-00:13:01

Tewes:

Yes. [laughs]

03-00:13:04

Rose:

And it took fire in my hand, and it flash-burned my hand. I had made this burn formula, which was terrifying, because it had mold on it. When you think about it, penicillin is mold, so I don't know. I splashed it on my hand, and literally my hand visually healed as I was watching it. So I had confidence in these old formulas.

And because of the article that came out in New York in *The Village Voice*—half of it was about fashion and the other half was about herbal, magical/herbal formulas—I got a phone call in 1969, probably in the middle of summer, asking me if I could write a book. Well, of course I can! You know, I've always tried to say yes to things, then think about them and see if I can actually do it. But oh, I was completely confident that I could write a book;

¹⁶ See image on page 142.

nobody had ever said I *couldn't*. I didn't know how you wrote a book, but I had known how to write my essays. I knew how to write a book about preserving invertebrate creatures. I knew about glass-blowing—the slides and the containers that I'd learned in college. I knew that I could do it. And this is before the Internet, of course. And I said, "Sure, I can do that." And he said, "Well, send us what you can write, and we'll talk about a contract." I went, "Oh no, no, no, no. You send me the contract and an advance, and then I'll write your book for you." And there was some back-and-forth on that, and that's what happened.

He sent a contract, he sent money, and I sat down and in six weeks wrote this book called *Herbs & Things*. And then it took a while to be proofread—those were the days when a real, honest editor would proofread and edit and copyedit the book, so there's actually—and this book just went out of print a year ago, actually. So it came out in '72 and it went out of print in 2016, I believe. But that's a pretty good run for a book, and it was in print that entire time. And it has one error in it. And books nowadays, if you just look at them, they're just loaded with spelling and grammatical errors. But my first book has *one* error, and it's—the word that I was looking for, wanted to use was oak leaf, O-A-K, and it came out as oat, O-A-T leaf, which I didn't—I did not catch then, and I did not catch until about ten years ago! But there's that one mistake.

03-00:16:14

Tewes:

How interesting. Well, you had been experimenting with your own recipes, it sounds like, for a while. Was anyone else in your peer group interested in this kind of herbalism?

03-00:16:24

Rose:

Not at all. No. I moved from around the corner to this house. When we moved here, we were renters. I didn't use the backyard at all, except to—I can't remember when I started to use the backyard. Bryan, my son Bryan was born in 1973, and he was out there, so we must have cleaned the backyard out somewhere in—we might have done it immediately in 1970. But once we cleaned out the backyard or found out that there *was* a backyard—because we would go down the stairs, and nobody had touched it for probably twenty years, you know, it was just overgrown. I started putting in my herbs and plants and started using them. That original formula, Bruise Juice, which is still being sold on my website at this time—

03-00:17:17

Tewes:

Bruise Juice.

03-00:17:17

Rose:

It's called Bruise Juice, the one that heals at a far distance. I still have customers from 1970. I find that amazing that—probably all as old as me, people who started using it when they were twenty, so maybe they are ten years younger than me. But I still have orders from it, and I still make it four

times a year at the beginning of or the middle of each season, and we're having a new moon, I believe, today. So today is the day I'll go pick the plants. And I still make it in this kind of old-fashioned way with a lot of thought and a lot of care, and I handmake it myself. There was a time that a big company, [Smith and Hawken in Mill Valley,] asked me if I could make it for their company, and I did have other people bottle it for a while in one-ounce bottles. By the way, bottling and labeling was never my strong suit. So I made it consistently since 1969, and it's still magical, and it still works really well. The only difference between then and now is that I started using essential oils about twenty years ago in it to enhance the medicinal value of the herbs. But it's made in exactly the same way. Whatever's in season—it is purely an in-season product. So yes, it changes periodically in color, depth of color. In the spring, right now, it'll be really kind of a light, clear green. And then as it gets into winter you use more of the winter herbs and trees, and it becomes this darker, deeper green. But yes, it changes. Only people who understand that that's the way real products should be—they should not be exactly the same with every single batch you make them. That's almost abnormal, in a way.

And my product is completely harmless to the environment, which is still important to me after fifty-five years. Actually, sixty, because I started thinking about it when I was in college. And all the things that were very, very important to me back then are still important to me at this time. And what I did in the mid-sixties and the late sixties, and the consideration I thought about natural products, natural skincare, natural fabrics is still important. I just read in *Science News* magazine, by the way, that every time we wash clothing, for instance, that's made of polyester or plastics or synthetics, that little bits and pieces of it wash into the ocean, and that's part of the poisoning of the ocean. That we have to, I feel, that we have to get back to using natural fabrics—silk, cashmere, wool, linen, cotton—without messing with it, without adding plastic to it. Maybe that's one of the reasons I have an extraordinarily deep, unabiding dislike of yoga pants, because they're made of stretchy polyester. And that means every time that man or woman washes that skintight, horrible, stinking garment, that it's releasing toxins into our environment, and we're poisoning ourselves, and we have to change that. We have to change that part.

03-00:21:24

Tewes:

Well, you've answered the question I was going to ask about environmentalism. [laughs] I think it's something that you've been thinking about for a while and trying to live through.

03-00:21:32

Rose:

Well, I have! I think that we need to—if you're talking about being a consumer—and I did listen to the pope talk last night, and he was talking about consumerism, that it's—we're too focused on consuming. We have to consume less if we're going to save our planet. There's too many of us here. Somehow or another, we have to stop this wild effort to occupy every inch of

the planet, that, you know, the other creatures have a right to be there as—*more* of a right maybe than we do, that we should back off. And maybe that's why we should stay in a city [and leave the country to the wild things]. I don't know; I have no answers to this, except what I can do personally, which is use less, use better. Buy better products that are better made, that will last longer, and buy less of them, use less of them. And I don't sew anymore, but I'm almost—I still have all my machines, and all I have to do is pull them out. So maybe I'll start sewing again. That would be fun, wouldn't it? [laughs]

03-00:22:45

Tewes: That would be another turn for you!

03-00:22:47

Rose: Yes.

03-00:22:50

Tewes: It sounds like you started planting your garden out here around 1973 when your son was born.

03-00:22:54

Rose: Well, we moved here—it was either '69 or '70. No, if I went to Altamont in '69, I'm assuming I moved here in '70. For some unknown reason, I cannot remember exact years. You'd think it would be burned into my brain. [laughs] But I'm assuming we moved here in '70, and there was no garden. We rented this flat, which was empty—it's a two-story flat, and it was empty, and we put our keys down and we'd walk all over the house looking for where we put the keys, because it was so huge because it was empty. And when we first moved here, in here, Michael made furniture out of car parts that we used—I still have some of them upstairs. We slept in the hood of a truck, a truck hood that had the headlights turned into nightlights. And we had side tables. Automobile parts are heavy, so it was all really heavy furniture. And most of it's gone, but I still have one light fixture upstairs, and I still have the Porsche speedster seat that I had the accident with, that's on a base, so I can sit in it. And that's also upstairs.

03-00:24:16

Tewes: Wow.

03-00:24:17

Rose: [laughs] So you know, it's recycling and reusing, and not throwing things away that are perfectly good. Yeah, and I still have tables that Michael painted that—we used to pick all our furniture up off the street. I think I'm the only—I'm the only person that I know in my age group that still has funky, odd furniture. I've never been interested in furniture. Furniture, to me, is kind of dull and boring. I'm more interested in buying books. When I got my first royalty check from—actually, it was the second check. The first check was \$1.25, which I was so furious at that I tore it up and threw it away. But the second check was a pretty good-sized check, and I used that to buy

antiquarian books. So I bought my entire—a very large selection of very expensive books at that time, which I still have in my house now.

03-00:25:27

Tewes: What drew you to collecting those books?

03-00:25:28

Rose: Pardon?

03-00:25:30

Tewes: Why did you feel—

03-00:25:30

Rose: I'm an herbalist. I needed herbals, and the herbals—the San Francisco Public Library did not have them. The San Francisco—the University of California had a few old herbals. I wanted my own. I want them, mine, in my house, that I could read whenever I wanted to. So I purchased a two-volume Pliny's herbal. I purchased a couple of others that I still have that I read and look at. There's a deep pleasure about taking a book that's this big and it has a big, deep, leather cover, and you open it up and there's this essence and fragrance that comes out of it that's mesmerizing and hypnotic and wonderful! And there, in front of you—you have to learn how to read that Old English, though, but that's not too hard. The pages you turn, and sometimes you'll get to a page that has not yet been cut at the top, which means nobody has looked at that page but you! It's exciting, it's wonderful, it's delicious, it's terrific. And so I still get a great deal of pleasure in handling and looking at my old books that I bought in 1972 probably, when I got my second—that would have been '73 when I got my second royalty check, the big one. The first one was very irritating because it was so tiny.

03-00:27:13

Tewes: [laughs] Well, that begs the question of how you were researching your book on herbal—you said you went to the library over here. Were these just old books? Could you find any modern sources at all?

03-00:27:24

Rose: Well, I think we all learn in the same way, actually. I was an academic enthusiast in college. My degree was in zoology, but I also had to take botany. One of the professors I worked for was the two-handed man—I think I mentioned him—that could draw different sides of the plant, one with each hand simultaneously. He was kind of a magician. And so I didn't like botany at the time, and when I went to graduate school, I learned more about Latin binomials. In college they had taught me that all these words meant something interesting. And then when I got to graduate school I took this one class in taxonomy that became one of the most interesting classes I'd ever taken, because they explained the meaning, that it was all just Latin. All of a sudden—remember, I'd taken Latin in high school—boom! I could use my Latin. I don't know why I didn't put that together, but I didn't.

After healing myself with this Bruise Juice, I became fascinated with herbs, and then I'd been asked to write the book. And all of a sudden, I realized I knew a *lot*. I knew more about herbal medicine—nobody even used the word herbal medicine as far as I knew. But I knew more about herbs or plants—let's call them *plants*—than anybody else. And yes, I wrote a book, and I wrote it kind of freehand on a 1937 Smith Corona typewriter and watching *Dark Shadows*. So *Dark Shadows* is on TV on my left—the Jefferson Airplane had given me a small Sony Trinitron—and I had the TV here, and I had the typewriter here, and I would—I was smoking cigarettes at the time; it was 1969. I don't know, I would just watch TV and type. It would just come out of my hands. It was like diarrhea of the fingertips. It would just be flowing out—because my parents had talked about using various things. My mother had used almonds from our tree for facials, so it turned out that I knew a lot of basic information. And then I used the books that I purchased, some books I had purchased. There were no books—they were old books, so I started historically.

So we all learn the same way. We learn from books, we learn from our education, we learn from people who we talk to, and we learn from our own research. And I learn by hands-on, so everything that I had learned in books I actually tried on myself or my husband or my daughter. If you ever interview them they'll tell you some of the experiments I made on them. [laughs] Not all of them were successful, of course, and you learn both from the good parts and the bad parts. So I learned enough, I wrote the book, and then I—in 1973 I think I wrote my second book, and then the third, and then the fourth, and the fifth. So that's how I started in herbalism, by actually hurting myself, using plants to heal, using plants.

And then I started a company called New Age Creations. And my understanding is, again, it was the first natural cosmetic company ever made—there probably would have been other companies, but I don't know that. According to my knowledge, it's the first natural cosmetic company here in the United States. And I made formulas that I numbered from 1 to 209, I think. I started small. I started with Bruise Juice. When I was on that, back in the day, in '68 and '69 I was using herbs, as well I remember, because somebody had a—some singer I knew had a sore throat, and I recommended an inhalation of licorice root. So I was using herbs when I lived in Big Sur. It's not like you could go to the store and buy whatever. You used what you had available. Conifers' needles have a lot of vitamin C in them, so you make a tea out of that for your colds and your flu. It's not that hard.

It's amazing to me that people are terrified, often, to use herbs. They'll rather use these poisonous drugs that come in pills, but they won't—or are afraid to use lemon balm from the garden, or spearmint. “Oh, I don't want to use spearmint,” right? So you tell them, “Well, you use it every time you drink a mint julep.” “Oh, well, okay. Maybe I'll drink spearmint tea.” I'm surprised. I'm always amazed how nowadays—not back then, not in the sixties and

seventies, and maybe even the early part of the eighties—but people have become—some people that you talk to, they’re just terrified of using these green plants.

03-00:33:14

Tewes:

Do you think that’s fear of, I don’t know, getting the mixture wrong or not being able to do it correctly?

03-00:33:20

Rose:

It’s so easy! Yes, I do think it’s that. “Well, how much do you use?” “I don’t know, put some in a cup, add hot water and drink it. If it’s too strong, you used too much.” I don’t know, it seems really simple to me. But it’s been one of the most frustrating parts of my early career being an herbalist, in that I did make cosmetic skincare products for my friends. I remember doing this—oh, I don’t know, every friend I made a different type of product for. And then I remember going to their homes, and that product would still be on the shelf a year later or six months later, and I would take it and throw it away. Why? It was natural. It had no preservatives in it. And yes, you can use non-preserved product, as long as you have a when-it-was-made date, and as long as you take care of it. But they would always tell me, “Well, I didn’t want to use your hand cream, because it’s special.” “Well, now it’s really special, because it’s rotten, right?” [laughs] So some people liked them—anyway, I stopped giving away my products.

As I got involved, more deeply involved in herbalism, of course I knew—because remember, I started with historical texts, so of course I knew about what was called “waters of distillation.” The part of the product that was originally thrown away was kind of this thin layer on top of the water, and that was actually the essential oil that is released when you distill a plant. You distill, two things come off: a thin layer of essential oil, and a hundred times that in what was then called “waters.” If you read the old books now, that’s what they’re called: vegetable waters, or water of mango, or water of papaya, or water of apple, which only means that it went through a distillation [process], and that was what’s left over. Well, I got a still, back in—a long time ago. I can’t remember, probably the seventies. And it came here, and it was dented, a copper still. And I sent it back because I didn’t really understand—I understood the concept, academically understood it, but I didn’t understand that a dent was probably just fine. Neither did I know that there were copper repair people in this very city. Neither did I really understand at that time, in the seventies, that bourbon and beer is distilled in copper. I mean, all I had to do was—I don’t know what—but it was a slow understanding process.

And then I got my first still probably in the eighties, and then I started becoming fascinated with cognac. I met Hubert Germain-Robin, who is a many-generation cognac distiller of France. He lives here in Northern California, and he—I knew how to distill. By then I was already distilling. I

had a copper still, a big twenty-five gallon still. I was teaching classes, because up until about that time, distillation was still taught by a teacher to a student, who then learned how to distill. But it was kind of a secretive—the vocabulary is pretty weird, too. Anyway, I knew how to distill, but Hubert refined my skills, by just watching him make cognac—or brandy—and watching him distill lavender. He's got a refined nose. He's a Frenchman. He's very much taller than me. And when he would get that scent from the still, you could see it curling through the air, you know? And I would look at him, and his nose would start to twitch. His nostrils would start to twitch, and you knew he was—he could smell it.

So he taught me the fine art of—no, you do not have to drink the product in order to smell when it's ready. No, you do not have to drink the essential oil in order to know about when what you're doing is correct. Because you need to engage all your senses: your sight, sound—because, there's a lovely sound that comes from distillation, and it comes through the pipes; it's just really fantastic. So you engage all your senses, including the sense of smell and touch. I do hands-on distillation, with my hands on the still. I like to feel it. It has a vibration. So he taught me to do that, not specifically, but just by watching.

So I went through the process of being a rock and roll couturière, and then to heal myself from that accident, using herbs in herbal medicine. I had the company, New Age Creations, until 1980, and I gave it away to my employees. I just wanted to move on. I moved on to aromatherapy and distillation, and that was a process.

03-00:39:26

Tewes:

Before we talk about that, a quick question: where did you keep your copper still? Were you doing this in the kitchen?

03-00:39:34

Rose:

I kept the copper still—there's a house, an odd—it used to be a chicken coop—in the backyard. All the people in this block had chicken coops. They've all been changed into one thing or another, but that's where I kept my still, in the back. And that's where I had classes, in the back. I wish I had photographs of the garden as it changed through the years, but I do not, therefore I have no memory.

But just, I've always taken things—I think this goes back to my mom. She wasn't the kind of mother that patted you on the back and said, "Oh, good job." I just think that we've overdone that, and children become so desensitized. They think everything they do is wonderful, which it isn't, as you know. But my mother just—I don't know, things—she taught me just accept things as they come along. She never *told* me that, it's just the way her life went. And I watched it, and she worked tirelessly to become [accepted as] equal to men in the workplace where she was working.

And in the life I seem to have chosen, there was mostly men, and then I had to constantly battle kind of sexist attitudes. I didn't have too much trouble at San José. When I went to graduate school, I went to pick up all my equipment to start an experiment, and this person who was handing out the equipment, he said something to me that was so incredibly offensive, and he said, "Well, why would a lovely little girl like you want all these tubes and equipment?" I wanted to slap his head, but I'd never been talked to like that. So that's one of the reasons I was not fond of being in Florida. And that was a long time ago, you know? When did I go to graduate school, 1960, '61? I think President Kennedy became President Kennedy around—somewhere in the early sixties, and women wanted to be in science, and I *was* in science already, but there weren't very many women in that department.

So I think it has all just been a gradual path that was probably laid out there that I didn't really see at the time, but I've followed. It's like a spider web, you know? You get interested in something, and you come to a fork in the road, and then you go—wow, I think I'll go that way. [laughs]

03-00:42:33

Tewes:

Let me ask you: you mentioned that the sciences were dominated by men, at that time particularly.

03-00:42:38

Rose:

Still are, aren't they?

03-00:42:40

Tewes:

Probably close to, yes. But I'm wondering if you felt the same way about herbalism and aromatherapy?

03-00:42:47

Rose:

I was the first one to write a book that became popular. I'm definitely not the first herbalist, by the way. My teacher, who I never met, she wrote seven herbals, and her name is Hilda Leyel. She apparently died when I was in high school. She died around 1957. Her herbals were written during the Second World War and after. And I did not know about those until I started, as I said, going up to UC Medical Center, and some of her books were up there. Well, wow! She was fantastic! Not only was she a gorgeous, fabulous, interesting woman, but she had started an herbal company in London during the Second World War, and she used herbs as medicine. So that was pretty fantastic for me to learn! And around that time, there was a book I wrote called *The Herbal Guide to Food*. It might be in 1976 or thereabouts. I don't know the exact dates, because, you know, you write a book and then it's not published for two years.

I was a member of the Herb Society of America, and they actually kicked me out of this organization because I had talked about the medicinal uses of herbs in this book, *The Herbal Guide to Food*. Of course, within years, within two years probably, of them asking me to please relinquish my membership,

which I have talked about forever since, they became known as encouraging the use of herbs as medicine. Within three years or so.

03-00:44:36

Tewes:

Why do you think they were slow to accept that?

03-00:44:38

Rose:

I have no idea. You have to call them up. They've probably forgotten, happily forgotten, that incident. But I don't know, it kind of added to my luster, I think, to have been kicked out of this organization because of the medicinal use of herbs. I was still going to Herb Society of America in the latter part of the seventies, so maybe that book was written in '80ish, and then I was asked to leave. And I've been looking for that letter ever since. Of course I can't find it. It's a long time ago. [laughs]

But herbs came first, and once you start learning about herbs, you realize that there's another product to herbs, and that is the essential oil. And then you find out, of course, in the finding you realize that the essential oil is extracted by distillation. There was a company here in San Francisco for, what, eighty years, called Nature's Herb Company. It was here for a very long time, has a great history, and it was run by Nathan Podhurst. And he had had it since—I don't know, he used to talk about the Spanish-American War. That's two centuries ago, right? That's a long time ago. He was an old guy. When my book, *Herbs & Things*, came out, of course I talked about him a lot and Nature's Herb Company. But I had known about Nature's Herb Company when I lived in Big Sur, because—of course they'd been using essential oils in making vermouth and making other products, and restaurants had been buying their herbs from Nature's Herb for years! It all happened in layers, all at the same time it seemed.

So when my book, *Herbs & Things*, came out, Nathan was all uptight, because people would come in and ask for a half ounce of lavender. Well, he'd say—he would get really mad at me—he was never mad at me, but he'd get really mad and say, "Nobody uses half an ounce of lavender. Can't they just get *one* ounce?" Because you know it was very inexpensive. So at one time I had an entire herbal store in this very room, lined up against both walls with a long table down the middle, where I would put together my herbal mixtures and my cosmetics and my skin care products for New Age Creations, between the years of 1970 and 1980.

03-00:47:34

Tewes:

Was this because you wanted to have the ingredients close, on hand for your students?

03-00:47:37

Rose:

Well, I didn't have so many students then. I was mostly into cosmetics, making them. But I also know that my son, who was born in '73, this room was absolutely empty, completely empty, and he had blocks and a train set

covering the floor. And at that time we had moved the herb—my ex-husband moved things all over the house all the time. So it started here, and then it moved downstairs to the flat downstairs, because we had—by then, had rented the entire house. And then Bryan went to nursery school, but we didn't want him to go far, so we rented the front part for somebody who ran a nursery school, and the back part, just separated by this hall door, was my herb room. And then it moved from there down into the basement, and that's the progress. [telephone ringing in background] But I can't remember when all these things happened. It's a progression that went from one step to another step to another step.

03-00:48:47

Tewes:

I'm wondering, when you had New Age Creations and you were actively making your products, was your garden able to sustain the entire operation?

03-00:48:57

Rose:

Absolutely! I believe in natural, growing locally, getting what I could get. I did purchase some herbs, of course, for the medicinal teas—and at that time you could get anything you wanted. Now most of the herbs—many of the herbs that are used in my formulas are unavailable anywhere, unless you grow them yourself, because there are certain plants that are just not picked anymore. Our herbal roots are slowly being lost. There was another company—two others—that I purchased from for years. One was called Indiana Botanic [Gardens], and the other was Penn Herb in Pennsylvania. And I've been to both of those places when I was well known as an herbalist. And Penn Herb Company, I think is still in existence, but they don't have the incredible—I don't think anybody has the selection of herbs as one once did.

And after *Herbs & Things*, I wrote *Kitchen Cosmetics*, which was a simple—I call it the grandmothers' book, because if you've ever read *Herbs & Things*, there are kind of—I call it tacky tales. There are certain things probably your mother wouldn't want to read. Now it would be okay, but back then it wasn't. And I wrote *Kitchen Cosmetics*, which was only twenty-five herbs, and it was simple skin care products. It's still being used to this day. It's still in print. And then I wrote *The Herbal Body Book*, which is a big, fat book on skincare. And then I got tired of skincare and wrote *The Herbal Guide to Food*. And then wrote—there were other books. There's twenty-five now. [laughs]

03-00:50:46

Tewes:

Quite a few!

03-00:50:46

Rose:

Yes.

03-00:50:47

Tewes:

I'm wondering if you saw everything—every book you wrote after *Herbs & Things*—as sort of a progression of the same work? Or did you think you were going a different direction?

03-00:50:59

Rose:

No, no, no, no. You're correct. It was a progression from—my interests changed, and I never wanted to be stuck in doing anything. And I think that my academic background certainly helped, because if you're an academic of any subject, you know how to learn, you know how to study things, you know how to find information. And of course, now everybody finds information online, but most of it's incorrect, by the way. You have to learn—now you have to learn how to delineate what is good from what is bad. You don't go to the sites where somebody is selling—why would you go to a site—say you're buying a cold remedy. Why would you go to the site that's making the cold remedy, because they're only going to talk about what they know; they're not going to talk about the science. So my personal secret, which is not that big of a secret, is that if I'm looking up frankincense, I'll look up frankincense taxonomy or frankincense science, and that will take you to various better sites. But if you just look up frankincense, you're just going to go to people who are selling it, and they don't have your best interests at heart.

My most recent article that I just put up on my blog post happens to be called "Resins," and I got so fascinated with it, and I went into my own library, and I had the best book. I'd forgotten it! It's called *Plant Resins*, and it's by Professor [Jean H.] Langenheim from the University of California, Santa Cruz. She's retired now. She's probably older than me, which I always find amazing, somebody is older than me. Wow, what a great book! But people who study resins probably don't use that material. They use junk; they don't use good material. So anyway, that's my latest—was my latest fascinating interest. Now I'm writing a profile about each one of those resins. That will take me the rest of the year to finish. I don't know, it's fun to have these projects.

03-00:53:28

Tewes:

Well, I'm wondering when you decided to make a blog out of your interest in herbalism.

03-00:53:34

Rose:

When a very wonderful company said we want you to write this blog. We will pay you, and you don't need to mention us. Because you know, I've been self-employed—that was my big—I had a wonderful accountant years and years ago, and he said, "You're going to have to put money away for your old age." "Nah. I don't need to do that." So I did *not* listen to him. I did not take his advice. Thus, I have no retirement plan, which means I have to work. But on the other hand, I'm enjoying what I'm doing probably more—I'm really enjoying what I'm doing, let's put it that way. And I had lunch with the owner of this company recently and I said, "I want to mention your company more." And he says, "That's okay. You don't need to." So I think it's pretty fantastic that after many years of working without acknowledgement, that this company says, "Of course, we want to do this." They're not only supporting me, you know, they're supporting the science of aromatherapy by me writing this blog, which I've been doing now for two years.

So it goes herbs, and then aromatherapy, then distillation, and then writing individual blog posts. I'm kind of in the same business now since 1970.

03-00:55:10

Tewes: Are you able to mention the name of this company?

03-00:55:11

Rose: Oh sure. It's Eden Botanicals. And I actually did business with Eden Botanicals when they were owned by a different person, back in the day, when I first started buying—by the way, I've known about resins for a long time. We used Storax or Styrax back in, oh lord, 1957, to—when I was making those slides for my invertebrates, because Styrax is used to—it's called a fixative—to fix the creature in place on the slide before you put the cover slip on. So yes, I've been using resins since back then. So then they became fascinating to me, and then at Nature's Herb I would buy the resins. And I have resins here—actually, they're on the table upstairs, I forgot, I've got—dating back to 1970 that I've collected. And I would put dates on them and then I would collect them as time goes on. So I have a running history of these resins from 1970 to the present day.

And now companies are hiring me, and they're sending me their current product so that I can use my sense of smell to see if they're the same as they *were*. And unfortunately, that's where they're—it's not the same. Many, many basic essential oils are being—I don't know the problem—harvested incorrectly? Maybe the wrong part of the plant is being harvested? But something terrible is happening. This is what I think: too many of us, too many people are using too much, too often, incorrectly. That's what I personally think.

03-00:57:12

Tewes: But you're able to tell just through sense of smell?

03-00:57:14

Rose: Correct.

03-00:57:15

Tewes: Wow! You've certainly honed that skill.

03-00:57:19

Rose: Well, I don't know what my house smells like when you walk in, but you probably can smell a lot of things going on.

Oh, then of course there's the era of teaching perfumery, which lasted ten or so or more years. I'm not sure I'm going to continue with that. I'm kind of over it, too. I don't know, I go through these subjects, and I eat them up totally. And then I try to teach as much as I can, and then I move on to something else. That's yet to be seen, if I'm going to continue to teach perfumery.

03-00:57:59

Tewes: So you're looking for the next project. Going back a bit to *Herbs & Things*, you mentioned to me that the book was actually banned for a while?

03-00:58:09

Rose: Yes!

03-00:58:10

Tewes: Could you tell me about that?

03-00:58:11

Rose: Oh, that did great—that was a good thing! When the book came out, and it was—there was a man called “Lord Porn,” [Lord Frank Longford]. That’s what he was called, because his job was to read things and not allow them into England. And he said something that actually made my book famous. He said, “This book is—” oh God, turn that off for a minute.

03-00:58:44

Tewes: Sure, let’s pause. [interruption in recording] All right. We are back from a break. And, Jeanne, you were just going to tell me what “Lord Porn” had to say about your book.

03-00:58:54

Rose: Well, this book, my book, *Herbs & Things*, came out, and I guess it went to London. And “Lord Porn” was a person who decided what was pornography and what was not. And he said something about my book pandering—that’s what it was—pandering to the lowest type of drug fiend and sex addict. This is an herbal, mind you. Can you imagine what that did for the sales? It just boomed! It made my book very famous, and everybody was carrying *Herbs & Things* around in ’73 and ’74. And as my dad said, they would carry it around in their back pocket. And he knew a hippie when he saw one, because they’d have a copy of *Herbs & Things* in their back pocket. But “Lord Porn” was a big help to me, let’s put it that way.

03-00:59:49

Tewes: That’s too funny. Wasn’t there also a society of witches?

03-00:59:55

Rose: Oh yeah, they banned the book, too, and that was in Boston—or not Boston, Salem.

03-01:00:00

Tewes: Salem.

03-01:00:01

Rose: They banned it because there were pictures of fat women in there. Those fat women happened to be me, by the way, so I didn’t find them offensive at all. But they found them offensive because I was negative about “fat, flabby flesh.” [laughs] I think that’s a phrase that I used. So you know, all of these things, they don’t harm sales at all; they actually encourage sales. *Herbs & Things*

was a great book to come out. Everybody read it, everybody used it. It sold a lot of copies, and I was on TV. I was on radio here.

I had worked for Dr. Pauling back in Big Sur, right? And Dr. Pauling had a broken leg. One of my jobs, because he had a broken leg and he was in bed—and if I remember correctly, his bedroom was pretty much empty, you know, a big room empty of stuff, except for his bed in the middle, which was a very, very high kind of Swedish bed. One of my jobs was to take care of his books. He would read a book and put it on a stack by his bed. So he had this bed in the middle of this empty room, and the memory I have of this stack, six-foot-high stack of books. And my job was to take the book that he'd just read and start a new stack down below. So his wife was very worried that anybody she hired would not understand the value of this man's thought process and his books. So she was very happy to hire me to take care of his books and vacuum his rug or whatever—swept, no, no, we swept those Turkish rugs. And I would have lunch with him.

That was a wonderful meeting, and it has influence on what happened later. He introduced me to Francis [Heisler]. He said, "You don't belong here. With your education, you should get out of Big Sur." I don't know what I said. I had a hard time even formulating a sentence, because I had such high regard for the man. And he introduced me to Francis Heisler, who was a very well-known attorney, his friend, and a well-known attorney in Carmel who said I should go to San Francisco. And he introduced me to the people at the ACLU. And that's where I met Marshall Krause, and they helped me settle into San Francisco. And later on, I was invited to speak many times in front of the Linus Pauling Institute, which is, I don't think, any longer in business. But they used to meet at a church downtown, and I would talk about herbal medicine. Because remember, Linus Pauling also was very vocal about orthomolecular medicine, vitamin C, nutritional health, and that—so I was not only—had taken LSD, which introduced me to what food really tastes like when it's real, but then I'd worked for this incredible Nobel Prize winner who also believed pretty much the same stuff, in a different way. And it's been part of my life ever since.

03-01:03:50

Tewes:

I'm interested in your definitions of herbalism and aromatherapy, particularly because you said in the beginning no one was saying *herbalism*. What does it mean to you, and how has that changed over the years?

03-01:04:06

Rose:

Well, then it was called herbs. But there's three definitions for the word herb if you look in a good dictionary. One of them is a culinary definition, which is the top of the plant versus the bottom. Like celery herb, celery seed, celery root. Another definition is the botanical definition, which is a semi-woody annual or perennial plant that does not develop persistent woody tissue. And the third definition is any plant, any plant used for its medicinal, cosmetic, or

aromatic part. Well, that means moss is an herb, that means a tree is an herb, that means every green thing that grows on the planet is an herb. And that is, to me, what herbs are. It's all the plants on the planet; every one of them is an herb based on that aromatic, culinary, medicinal, or cosmetic use. Because they all have uses. So herbal study probably should be called plant study or plant therapy. Herbalism, the use—not the study of—that would be herbology. By the way, the word herbology does not exist in the dictionary, in any of my dictionaries. It does not exist. It's not a real word. Herbal study, herbalism is. The use, using those herbs. But it maybe should be *plant* medicine instead of herbal medicine, or plant study, plant cosmetics. I don't know what people use now. I still use herbalism because I read the dictionary, and I know that there are those three definitions of it.

So herbalism includes—and Hilda Leyel, this person who wrote these fantastic herbals back in the fifties and forties on herbs—I have all her books, by the way. I made a serious journey to collect every one of her books. She also wrote about the entirety of the plant, not just the green stuff above the ground or the roots below the ground, but all parts of the plant, meaning its fragrance or scent or essential oil, as well. She talks about the essential oil in her books, and she was also the editor of one of the main books on herbs—who is that author whose name—Eleanour Sinclair Rohde, I believe, R-O-H-D-E. She was the editor of this main herb book that everybody started to use—oh, it's called *A Modern Herbal* [by Mrs. M. Grieve and edited by Hilda Leyel], of course. How could I forget? But I believe that book was probably written by Hilda Leyel, because it sounds like her. I've seen her notes, I've seen her corrections. She was probably the real author of that, or the one—anyway, she used herbs medicinally, and everybody has used *The Modern Herbal* as their research books. And Hilda also probably had access the British Library, right, with all the ancient herbals there, and she probably used all those. She should be well known, better known than she is. She's a fantastic resource.

I forgot your question! [laughs] What was your question?

03-01:08:13

Tewes:

Definitions.

03-01:08:14

Rose:

Oh, definitions. So to me herbalism is the use of plant materials for health and wellbeing. Simple.

03-01:08:23

Tewes:

And how does aromatherapy relate to that?

03-01:08:25

Rose:

Well, aromatherapy is the use of the essential oils of plants for health and wellbeing. So I believe that aromatherapy is like a surgeon is to a doctor. It's a refinement of herbalism, and it kind of saddens me that people are using

aromatic therapy or aromatherapy or essential oil therapy and not having a clue what the plant looks like! That would be like, would you go to a surgeon to cut out your, I don't know, liver cancer or whatever—that's probably a little extreme—would you go to a surgeon that had no study of medicine? Would you go to surgeon who was good with a knife but didn't know his anatomy? It kind of amazes me that people will use essential oils of rosemary and have no clue how it's extracted or anything about the plant. It amazes me that people don't understand that sometimes the *plant* is better to use than the essential oil. And the longer I'm here, and the more essential oils I collect for analysis, sensory analysis, probably the less I use them in my life. [laughs] I feel that the scent of plant is a medicinal experience, that I don't have to actually pour them on my body, because they're here. They're infusing forty years of my house. It's kind of strange, it's kind of magical. [laughs]

03-01:10:12

Tewes:

I like that. I'm wondering why you think herbalism in particular, but even aromatherapy, caught on in the Bay Area?

03-01:10:24

Rose:

It comes all from the hippie times. It all comes from the sixties, that we wanted to get into more natural ways of living. We wanted to do better, be better, be helpful, turn on, tune in, drop out—all that stuff, you know? I don't know whether it worked very well. I do know that human beings like simple things. I think that's why aromatherapy has taken off more than herbalism, because it's easier to go to a store and buy a quarter-inch-sized bottle and think that if you take three drops of that under your tongue somehow you're going to magically detoxify. It's ridiculous, it's ridiculous. It's not going to happen. It's not like an antibiotic. Sometimes you *need* an antibiotic. I think that herbs and aromatherapy *keep* you well; they don't make you well. And I've always felt that way.

03-01:11:29

Tewes:

That's an interesting distinction: they keep you well; they don't make you well.

03-01:11:34

Rose:

Correct. In order to be well, you have to pay attention to the details. You can't hit eighty years old and then decide, with tons of ailments and problems, all of a sudden you're going to become a healthful person, because you've already messed your life up. I think we have to really start training or teaching people. And that's what I liked about teaching, is I was teaching people: start now!

Why do I have black hair, by the way? My mother and father had black and white hair, but my dad lived until he was eighty-three, and he had way more white hair than he had black hair. But his hair was black and white, so I assumed that I would have black and white hair, but certainly more white hair than I have now. I don't dye my hair. I've been using and making my own shampoo since 1970, and I make—I got lazy after about thirty years and I

started buying shampoo, but I still make a base for it. In other words, I use rosemary herb—not the oil—I use rosemary herb, and I make an infusion, or a tea, whatever you want to call it, and I'll mix it with shampoo. Now I do store-bought shampoo. I'm lazy. But you know, I made my own shampoo for, what, thirty-five years? It's very basic, and I made it out of—my favorite was always rosemary maybe, and lemongrass—herb; I'm not talking about the oil. So then I got to the point where now, many companies have used some of my basic recipes for their big, large companies, so they always send me shampoo and creams and lotions, and what have you. And they have high standards, so I do use those products. And occasionally I still make my own products for certain reasons, but now I have a base of other people's products that I can start with.

And yes, I always change things up. Sometimes I ask, "I want only your basic unscented hand cream," but then I'll fix it—I call it *fixing it*—with what I want, and that can entail a hydrosol, which is the water extract of distillation. Because what I told you before, everything used to be called the water of—I named it in 1990—the hydrosol, water solution. And of course I had a dictionary. I do know that the word "hydrosol" was originally used in 1867 in the manufacture of gold. The first time the word "hydrosol" appears in a dictionary is in the manufacture of gold, but it seemed like a perfect word to use for the water solution of distillation. So I invented the word, I gave it a definition, and people use it all the time now and don't know anything about the history. They think all those 400-year-old books probably used the word "hydrosol," right? No, no, no. They used the word "water of."

By the way, back in the day, 200 years ago, all people, all manor homes had a still house. Women distilled medicine for the family, because it was sterile—number one, it was sterile. They'd distill all kinds of things. I have a great book on distillation that talks [about] how to distill mummies for old age, to heal yourself. Really strange things. I mean, people distilled everything. You can distill everything, anything you want. You can distill a football team's dirty t-shirts if you want that. It doesn't have to be just plants, but you can distill plants.

Now, I believe people are distilling irrationally and excessively, because sometimes the herb tea is better than the hydrosol or the essential oil, and it uses gallons and gallons of water to distill. And we have to understand that water is going to be more valuable than gold, that water is precious. Water is life, we *are* water. And we shouldn't be wasting it and throwing it down the drain. So when I used to teach distillation classes, I would collect all the water that went through the condenser, because it's a two-part thing: it's a tube inside of a container, and what you're distilling goes through the tube, but you cool it with this external jacket of water. But the water has to be changed, because it gets really very hot. So when I was teaching distillation, I would catch all the excess water in a five- or ten-gallon pot under my table, which I

would then use to water plants in the garden. So never waste it, you know? Waste not, want not.

Be careful [with] what you're doing. Don't just grab stuff and go, what am I going to do with—they distill everything, and before they know what they're going to do with it. They distill it before they know *if* they can do anything with it. People are distilling things that can't be distilled, like heavily fragrant flowers, like wisteria and lilac, narcissus, those things. If you distill them, you get stinking green vegetable smelly water, because the fragrance, the scent of these delicate plants, does not come over into the distillate waters that are at boiling temperatures, that there's other ways to extract the scent of thick-leaved, delicate flowers.

Anyway, I feel like I've been saying the same things for fifty years, and I'm tired. So that's one of the reasons I don't teach anymore, or don't teach very much anymore. I don't know, how do kindergarten teachers end up being kindergarten teachers for thirty years? There must be something more to it than saying the same stuff year after year after year. For me, personally, I can't do it! I get into a subject, and I'll get into it 100 percent, and into it for three years or four years or ten years. But at some point, I need to move on, you know?

From making rock-and-roll clothes—I could have done that. I probably could still do it. [laughs] It was very, very odd for me to see my clothing on display at that fine De Young Museum. I don't know, it was thrilling, you know? It was really thrilling! And then to write books that have been so well known, that's pretty thrilling, as well. And then to write my aromatherapy books, I started writing—I went from herbs to aromatherapy I think around 1990. Then I wrote a distillation book. So I just keep moving on.

03-01:19:28
Tewes:

Marching forward.

03-01:19:30
Rose:

Marching forward, finding the next cobweb path to follow. And the blog is really making me happy these days, because I can get into each plant as deep as I want. What I had forgotten when I first started writing the blog is the herbal information. So I'm now going back and trying to write a new blog post, as well as update an old blog post, and include the best of the herbal information, as well, so that people can use it. And you know, this is free. These are free. People can just read them, though some of them are a little long. The resin one was twenty-five pages. It's a little excessive. But, you know—

03-01:20:19
Tewes:

But well researched.

03-01:20:20

Rose: Well, I hope so.

03-01:20:23

Tewes: You mentioned that one of the reasons why herbalism took off in the Bay Area was the hippie lifestyle. Did it then surprise you that you would be called to travel across the country?

03-01:20:32

Rose: Yes! [laughs] It did. It was very surprising. I wrote a book—golly, let's see, I wrote *Herbs & Things*. In 1975 I was invited by the Fragrance Foundation to come [to New York] and to speak about perfumery and—so I must have been talking about it before then, right? I used to make sleep pillows. People know all about sleep pillows now, stuffed with herbs. But I made them a long time ago. I didn't invent that, those come from those ancient herbals. They made sleep pillows 400 years ago. They filled mattresses with herbs, you know? So I'm not going to say I invented it, but I brought it back to light. And I was invited to the Fragrance Foundation to speak in, I think it was, '75. It was about the time Patty Hearst was kidnapped, so a lot of activity was happening.

My publisher had asked me—I had written a book called *Inhalations and Applications*. It was called *Aroma*—not aromatherapy, but *Aroma: Inhalations and Applications*, and I brought the original document with me on the airplane. I got off the plane. I had accommodations. They had put me up at the Plaza Hotel, which was kind of cool. And when I got to the Plaza Hotel, my briefcase with this original manuscript was gone. It disappeared. So that book was gone. I did not write the aromatherapy book again. My book is now called, *The Aromatherapy Book: Applications and Inhalations*. All my original documentation—I had written, I had charts of hundreds of people—by then I'd been teaching a lot, all over the state—of hundreds of people's reactions to different aromas. It's all gone. I'll never get it back. Never got it back. It was tragic. That's why I'm telling you to always keep a copy of everything when you travel. You never know what's going to happen. So I did not write the first aromatherapy book. It was another person whose book came out before mine, which kind of broke my heart—I'm not going to tell you who it is either. It was shocking to me. But I learned a very good lesson: never take your originals with you. Always keep copies, only travel with the copies.

03-01:23:42

Tewes: Wow.

03-01:23:44

Rose: Gosh. I lost my original. I have had all these suitcases made, leather suitcases that look like Wells Fargo bags. They have all been stolen, too. It was a heavy-duty trip to—going to New York, speaking to the most important people in fragrance, and I had no idea it was going to be like that. I had never spoken to 400 people before! I was terrified, if you want to know the truth. Not to mention, I didn't know what to wear in New York. It was '73. I still

had my hippie clothes. Somebody later on told me that they were very—I wouldn't say impressed, but they certainly remembered the occasion. I did great. But I was quivering when I spoke in front of this high fashion, high perfumy people there. It was impressive! It was terrifying.

03-01:24:46

Tewes: But all the more impressive then that you made it through.

03-01:24:47

Rose: I made it through. Yes, I did. And staying at the Plaza was pretty cool, too.

03-01:24:56

Tewes: I'm wondering if you remember the first class you taught.

03-01:25:01

Rose: Yes.

03-01:25:01

Tewes: Was that in your home?

03-01:25:03

Rose: The first class I ever taught was around the corner on Stanyan St., and it was about witchcraft, I remember, and I started it at midnight. [laughs]

03-01:25:13

Tewes: Wow!

03-01:25:15

Rose: I only did that once. I couldn't stay up that late. I had a child, right? And I thought, lord, this is way too crazy. Many years later, somebody remembered the class and talked to me about it. There is a spell in *Herbs & Things*, if you ever read that book, it's probably the last thing in the book. It tells you all about the spell that I created. It took me a year to create it, to get all the pieces together to do it correctly, on the right day of the week at the right time, blah, blah, blah, all that stuff. And the last sentence is, "Well, I tried it, but it didn't work." That's why I tried all those things. Do they work or do they not work? And I believe—I think I've mentioned this—that I believe that magic is science not yet known. That's all it is, and you never know what's going to happen unless you try, like that moldy old formula. You know the *Outlander* series?

03-01:26:27

Tewes: Yes.

03-01:26:28

Rose: She makes her own penicillin in that book. When I made my moldy old fluid for my burnt hand, I didn't—that book wasn't out, but anyway, I just made it because obviously those people—I'm talking about 2 or 300 years ago—people made things that worked for them. So why wouldn't it work for us? So I would try a lot of things. Some things worked.

There was also a spell that I tried, something about galba, galbanum, something like that. It's in *Herbs & Things*, as well. It's about healing a sore tooth. Boy, I tried that excessively hard. I don't know if you can see it, but I have a blue tooth here. See that?

03-01:27:18

Tewes: Oh, uh-huh.

03-01:27:21

Rose: That's the tooth that the magic spell didn't work on, so I had to have it root canalled and a porcelain cover put on this. So this tooth comes from 1970.

03-01:27:37

Tewes: But the medicine did not turn it blue. [laughs]

03-01:27:38

Rose: The ritual, no. The ritual did not turn it blue, nor did it heal the cavity. So some things worked, and some things did not work.

03-01:27:48

Tewes: And when did you start teaching at UC Extension?

03-01:27:51

Rose: I loved UC Extension. This was, again, part of the seventies. They were so much more open then. I taught all kinds of classes there. I taught an aphrodisiac class there—or maybe it was part of the herbal class. But we got all the students together to make—we talked about the aphrodisiac foods and we talked—we gave recipes on how to make them. And the class, the last day of class, we had an aphrodisiac feast. [laughs] You know, and people got three units of credit for taking those classes. So it was much more open in the seventies, and I enjoyed teaching very much. They were herb classes, primarily herbal medicine. And I liked to keep it to the simple herbs that everybody would understand: oregano, marjoram, rosemary, of course, seaweed, lavender.

Lavender has never been one of my favorites. Actually, if you asked me what my favorite herbs were they would be: rosemary and comfrey and calendula, pretty much. You can do pretty much anything with those three, not to mention it's anti-aging.

03-01:29:17

Tewes: Doubly beneficial.

03-01:29:18

Rose: Doubly beneficial. But you know, you have to start now. It's simple. Make a—you either make an herb tea—you can make herb teas and drink them and then splash them on your face. That's called skincare, they're called toners. It's not that hard. I find it so simple, so easy, so much easier than spending twenty-five dollars for a tube of whatever it is, and supposedly it's going to take wrinkles away. You have to work on yourself from the inside out. You

have to eat right, live well—what did Pope Francis say? I think it was St. Francis. St. Francis said, “God, please give me good digestion, but also something to digest.” I mean, I just liked that interview last night very much. Live well, be well, stay well.

03-01:30:22

Tewes:

Well, that actually leads me to another question about personal ecology. Can you explain that, and how it relates to what you were just discussing?

03-01:30:30

Rose:

It’s everything. You have to be—my personal niche, my personal niche in this house, I try to keep things—I’m not a furniture person, as you might notice. I don’t want to buy stuff, I don’t want to buy new stuff, I don’t buy things. If I can’t get what I really want, which is a hundred-year-old table or a hundred-year-old sideboard that works for me, I don’t want anything. Why do I need new furniture? Why do I need a new rug? I don’t need any of that, so I don’t waste my money on that. Not to mention, I have to work for my own funds. It’s not like I have somebody that I can call up. [laughs]

My personal ecology is to locally source, locally grown, organically grown, or made-to-order, handmade, ask somebody to make things for you. Most of my scarves were handpainted by people I asked to make these things for. My clothes are still all at least 100 percent natural. There’s many, many clothes you can’t even buy anymore that are—because even the last time I purchased a suit, it was a black Armani suit, pants and top, and it was 90 percent wool and 10 percent whatever else. You can’t *buy* anything 100 percent cotton. My job is to find out and look. So I don’t buy clothes, and I try to buy canvas, cotton canvas or leather shoes. I like cotton clothes, I like linen clothes, and top to bottom, I try to keep within that personal lifestyle that I think is important.

Do not be a big consumer of stuff. I don’t have to! Look at all this stuff in my house. I’ve been getting—I have actually been on a big purge for ten/fifteen years. I’ve gotten rid of, what, 3,000 books that I donated to libraries. I’ve gotten rid of all my pop-up books that I loved to pieces, except for about twenty-five that I can’t bear to get rid of. I’ve kept my antiquarian books. Thank God I kept my rock-and-roll clothes. I can’t wear them anymore because I’m not the right size, but I keep them and enjoy them. And then, you know, thousands and thousands and thousands of other people got to enjoy them last year [at the De Young Museum]. So ecology is the study of small spaces and how you make them better, and how you live within them. And that’s my personal ecology.

03-01:33:29

Tewes:

Thank you. I’m wondering how you’ve seen the practice of herbalism and aromatherapy and distillation change over the years you’ve been practicing?

03-01:33:47

Rose:

Well, I used to go to the conferences, the herb conferences, and I haven't been to them in years. But they're becoming more medicinally oriented. In my personal practice of herbalism, I like the enjoyment of the herbs, the way they smell, the way they look, and I'm not interested in the exotics. I'm not interested in using marula oil from Africa. I want to use olive oil that grows twenty miles from here. I've always wanted to keep it within my personal area. I've never been into exotics. There's nothing exotic that I can't replace with something that's probably in my backyard. And I think that herbalism has changed—let's go into the rainforest and find that special mushroom that's going to cure cancer. Why? Why do you do that? Why don't you leave that rainforest alone to grow and be itself without you humans trafficking in there?

When I found out, for instance—like you know Mount Everest, do you know that everybody whose ever climbed Mount Everest has left their fecal products behind? I find that shockingly shameful. I think if you're going to go climb a pristine—it's no longer a pristine mountain—but if you're going to go climb something like that you should take your waste products out with you. That's how I really, really feel. That's why—one of the reasons I'm not a traveler anymore. I don't want to go out of this country. There's, within a hundred miles of where I'm sitting right now, in any direction—that includes the Farallones mind you, there's dozens of places that I have never seen or investigated or looked at. So my feeling is we should maybe start—instead of wasting all that oil and gasoline in vehicles or airplanes—staying home. Investigate your own area first. There's so much in the United States of America that's so beautiful.

Why do I want to support a strange country where women are abused? Why do I want to go there and support financially something that I don't believe in? Not only just women are abused, children are abused. Why do I want to buy cheap, crappy shoes made by a ten-year-old child? That is really important to me, is to *not* do those things. I would rather pay more and have less shoes. I mean, there are shoemakers. I do have handmade shoes, because I want to support humans individually rather than some gross product from somewhere else. I have really strong feelings about that. I hardly ever talk about them, but I do have very strong feelings about that.

03-01:37:03

Tewes:

Well, that seems to fit into the personal ecology, as well.

03-01:37:05

Rose:

Yes. I like to stay within my own environment. I took a historical trip in late 2016, right. Years ago, when I was married, we used to go out to the Great Owyhee Desert, which is on the border of Nevada and Idaho. It's huge. It's still empty of people, and I hadn't been there in a long time, so I took a teaching position up in Spokane, Washington, and I went a real roundabout method to get there, to drive back through the roads and places that I had been back in the seventies. And it was a great drive. I just enjoyed it so much. And

I took an assistant with me, because I don't like traveling alone anymore. But we were on this road for three days. Once we left the civilized parts of California, we were in the uncivilized parts of the Great Nevada and Owyhee Deserts, and it's really quite spectacular, and it smells fantastic. We didn't even play the radio for three days. [sound of sirens in distance] You just get into what birds and creatures and insects—and you pull off to the side of the road and you get this experience. It takes about five minutes to come down from a car trip, of course, and then you pull off and you're in nowhere. It's nowhere, it's absolutely nowhere, and you don't see anything for anywhere, as far as you can see, backwards, forwards, front, up, top—nowhere. But the sound and the smells and the colors are so fantastic.

When I made clothes, I wanted to fit into my environment. And one of the outfits I made, I called it Sequoia, because I had these boots made to order later on.¹⁷ But at that point I had made this pair of cotton velvet pants that were flared at the bottom, like the base of a giant sequoia tree—because I'm in love with the General Sherman Tree in Sequoia National Forest. And the top part was a green cotton velvet that from the back was open like the canopy of a sequoia tree, and then of course it goes back into this shape. So it was green and brown, and then I have long black hair, it was like kind of the moss on the tree. It's one of my favorite pictures, and it's this outfit that I made. It was beautiful and soft and comfy. You feel like you don't have clothes on if you wear the clothes, and they don't wear you.

03-01:40:05

Tewes:

So that's how you fit into Big Sur, it sounds like. Did you make clothes specifically for San Francisco?

03-01:40:11

Rose:

Yes, I did! I made city clothes and country clothes. It's interesting you bring that up. The one dress that I used to love—and I still have it. [laughs] I call it the DMT dress, because it's so—probably the only synthetic thing I ever made—because of the fabric and the design.¹⁸ But yes, I did make city clothes and country clothes. I liked my clothes to fit to where I was, which means that now that I live here in the city, I went to this party in Marin County Saturday, and I don't look like anybody else. I don't mean that physically, I mean they have—there's a style, you know, in the county next to us, across the bridge, that—I dress like a city person, and they dress like Marin people dress. It's kind of weird. It's funny. But still, to this day, I try to fit into my personal environment, which means I stand out like an orchid in a poppy field everywhere else, you know?

I taught a class in—where was it, not San José, some rich enclave down there. This was twenty years ago probably. I said, “We've got to downdress.” My assistant was tattooed, by the way, only on one side of her body, but from

¹⁷ See image on page 136.

¹⁸ See image on page 133.

head to toe. I said, “We’ve got to be kind of invisible.” So she wore something that was all the way down to here, so you couldn’t see—her tattoos started right there, and then she wore something that was kind of high so you couldn’t see that her tattoo went all the way up her neck. [laughs] This is twenty or thirty years ago. Anyway, we were wherever it was we went. We got there, we parked the car, we walked in and it was like—oh, we look exactly like what we are: from the city. It was kind of an interesting observation. [laughs]

03-01:42:13

Tewes:

That is interesting. You mentioned in 1980 you gave away New Age Creations. Why did you choose to give it away to your employees rather than just dissolve it?

03-01:42:31

Rose:

Because it was supporting them. So I said, “Okay, I don’t want to do this anymore. You can use my space; you can use the storage downstairs. But I don’t want to be involved anymore after 1980.” [telephone ringing in background] So I gave it to them, only they couldn’t hold it together, and they moved on after a year or two years. But anyway, I didn’t want to say—take their income away. So I just gave it to them to do it, and I moved on to aromatherapy more.

03-01:43:09

Tewes:

Backing up even more, you mentioned that your son was born in 1973.

03-01:43:14

Rose:

Seventy-three.

03-01:43:16

Tewes:

Bryan.

03-01:43:16

Rose:

Uh-huh. Bryan with a Y.

03-01:43:21

Tewes:

With a Y, good to know. I think it’s interesting, because when Amber was a child, you were also running this business then, fashion—

03-01:43:29

Rose:

Clothing.

03-01:43:30

Tewes:

—from the home. And she was always around. Was it the same with your son?

03-01:43:36

Rose:

I can’t remember! It had to be, because he was here, and his father was here, too. But you know, and he was in nursery school in the front, and this is the flat downstairs. Yes, so he was here all the time. And he still has a pretty good grasp of what I do, based on—he was a boy, he was a real boy. So he would kind of—I was going to say sneak, I don’t mean sneak—but there are always

women around here, lots of them. So he would kind of be on the edges listening in. But I don't think I involved either one of my children into my business, because I worked nonstop, and I think that's the bad thing I did. I wish now I had physically involved both kids into what I was doing. But Amber's dad lived in Big Sur, so she was often visiting down there. And there's ten years difference between the kids. [telephone ringing in background] You'd have to ask Bryan, I guess, what he remembers. My daughter described me once very well. Somebody asked her, "What does your mother do?" "Well, my mother grows things that look like weeds that she makes into shampoos and stuff." [laughs] Can we break this off? I need to hide that phone.

03-01:44:58

Tewes:

Sure, let's pause. [interruption in recording] Okay. We are back from a break, and Jeanne wanted to tell a story.

03-01:45:04

Rose:

Yes, I did. On our first interview you talked to me, we talked about my childhood. And I forgot to tell you about Girl Scouts, how important Girl Scouts was to me, and that I still, even then, had this kind of big view of things. I wanted to learn *everything*! Everything. And Girl Scouts was really important. I really hope that something like that is still important to kids.

But when I was young, fourteen or fifteen years old—hopefully it was more like fifteen or sixteen—I told you I was in love with San Francisco because I could see it out of my kitchen window. So I had a date with this guy, and he was—if I was sixteen, he was maybe [twenty-one. He just came back from Korea in 1953]. So there wasn't that much difference, but in those days, if you're in high school or out of high school there was a big difference. And he wanted to take me to San Francisco at night. Well, I thought that was thrilling, and my mother thought that was okay, as well, which amazes me today. And we went to San Francisco, and he took me to jazz clubs and Chinatown. And in Chinatown we drank Singapore Slings. Well, when I drove home, we had to pull off on the Bay Bridge, because I got violently sick and threw up, and that was Singapore Slings.

Well, I've thought about it forever, thought about these Singapore Slings forever, and never touched gin ever after that, until 1985 when I had been to—we went to Bali, Indonesia, and it was one of my out-of-country trips, of which I've only had maybe two or three. And we went to Bali, and this is 1985. And fortunately, I said, "I have to stay at the Raffles Hotel, where the Singapore Sling was invented." So I went there, and I went to the Long Bar and ordered a Singapore Sling, and fell in love with gin! So I'm a martini drinker ever since. But it was from 1955—thirty years later it took to get back to the Singapore Sling part, and to unpoison my recollection of gin and the Bay Bridge. But to this day, I don't like crossing the Bay Bridge. I don't mind crossing the Golden Gate Bridge, but the Bay Bridge is like, nope, I don't

want to go there. So that's one of my long-term experiences that I always like to tell people, and haven't ever told anybody.

In the cosmetic department, I still make—up until ten years ago I still made my own toothpaste out of rosemary charcoal. It's very hard to make rosemary charcoal, by the way—not hard, it just takes time. But I used to—neighbors, years ago, when I made it, once a month, people would say, “I don't know, I can smell rosemary all over the neighborhood.” Some of the things I made were highly fragrant, let's put it—not badly fragrant, but very strongly fragrant, and would smell up a whole block in every direction. And to this day, I still make my own detergent. And these are things that I think people could do for themselves, like a mix of soda ash—it's also called washing soda, is what it's called, washing soda, borax, and real soap—equal parts—make a gel, it makes a gel, and you can use it to wash your clothes. And it's harmless to the environment, harmless! Not to mention, whatever a detergent costs—a dollar every time you wash your clothes, right? One load, one dollar. Plus the soap, correct? Well, this costs about ten cents to wash a load of clothes. It's cheap! If families used their own homemade detergent they would save a fortune every year. Those are two things I really wanted to mention, yes. [laughs] Not important in the big picture, but—

03-01:49:45

Tewes:

That certainly have been a part of your life.

03-01:49:46

Rose:

Yes.

03-01:49:48

Tewes:

Well, thinking about your own garden again, I'm wondering if the particular weather of San Francisco affects what you can grow, how you can grow it, when.

03-01:50:02

Rose:

I've actually kept a garden record for twenty years. I have a book—or books, I should say—that tells the weather. My five-year-book is the most recent one. It will be over at the end of this year. And the weather is changing here, and we're getting less fog. We do not have the fog that we once had. We used to have rolling fogs down the front of this street. That is not happening anymore. Human beings are plundering the planet! We are bad for the environment. I don't understand—and when people come new to San Francisco, they don't know—they think it's Los Angeles, I guess. And if there's fog, they get all uptight, you know, oh, there's fog today. Well, we need fog. Fog is what keeps the redwood trees alive. It's not necessarily the rain; they need to be watered from the air, as well. And our environment is changing, the plants are changing. The wisteria bloomed in a shorter time, did not bloom over as long a period of time.

But mostly what I've learned is, from my personal garden, is that it's totally influenced, of course, by the gardens to the east and the west. And the neighbors don't like looking—listen, you're living in the city, you're going to see other buildings, right? Each neighbor on each side has put up trees that block the building, so they can't see the other buildings, which means that my morning sun is gone, because I don't get the east anymore, and my western sun is gone because of the fifteen-foot hedge. So I used to have giant roses. I used to have a rose that came right in through this window here, and the rose was a *Rosa moschata*, which is this beautiful musk rose. It's very, very fragrant, and it would make the whole neighborhood smell good. Well, when my neighbor put up the hedge next door, it blocked it and it died. It took a couple of years to die.

So my garden has changed from an open, sunny garden into what I call a fern garden, and it's a learning process for me. I have beautiful exotic ferns that at one time were used to kill parasites in people. You know, you eat the root, you get sick, and all the worms come flooding out all your orifices, some gross thing like that. But anyway, I have medicinal ferns, and I do have, still, this old rosemary bush that is still a relic, a cutting from my dad's rosemary bush. But I can grow a few things, but certainly not what I was able to grow twenty years ago.

There's a huge redwood tree that was planted about twenty years ago that's on the east, and that redwood tree is a redwood tree! It's huge. It's overtaking the neighborhood, and some day—I've heard the neighbors next door, by the way, even call it, "Oh, look at our hundred-year-old redwood tree." It's not a hundred years old, it's twenty years old! A former owner of the house put it in to block their view of humans. Why are you living in the city if you don't want to see humans? It doesn't make sense to me. So yes, my garden is changing, and I try to go with the flow and observe the change, and maybe plant new things that will grow better, but I've lost my roses.

03-01:53:55

Tewes:

That's unfortunate. Well, that leads me into thinking of how you've seen the Bay Area, the city around you change since you moved here—well, you've lived in the greater Bay Area your whole life.

03-01:54:08

Rose:

Pretty much.

03-01:54:10

Tewes:

I'm thinking specifically since the sixties.

03-01:54:13

Rose:

Well, I like the city. I like San Francisco because we actually have a respect for the old buildings. I do think there's laws on the books that you can't just willy-nilly tear the stuff down. And that's what's happening in some buildings, where they leave the front, but the rest of the house is all brand new, but you

have to leave it the way it was. So basically, this block, even though it has half a dozen absolutely brand new buildings, the backsides are brand new; the front side looks exactly the way it's looked since I moved here, which is nice. It's comforting to me that it hasn't changed. I believe it's going to change, because the neighbor across the street who—I no longer know who owns the building—they spent a year tearing that house apart, the back side of the house off, leaving the front. It just was a wall at one point.

I think that everybody's so desperate to have housing that they may change those laws, but I hope not, I hope not. Because I think that if we would reduce our need for largeness, instead of—who needs as much house as I have? And the reason I stay here is because I've lived here forever and I haven't changed it. But mostly people have a business elsewhere. I've also had my business in my house. But I don't think that the houses that are being built are very environmentally conscious. They're so huge, you know? They're too big. Who needs a six-bedroom, six-bathroom house? How many bathrooms can you go to the bathroom in at one time? I don't get it. And I don't think—I think families are getting smaller. I don't think we need big houses like that. What we need are small houses, maybe five small ten-foot ceilings. This is twelve, I think. But smaller ceilings, five—so that five times two, or five times three—fifteen people can live where two people used to live. I don't know, I have no answers. I can moan and complain, but I actually can't figure out any answers that were worthwhile working with.

So yeah, I've been here sixty years in the city. Really? Fifty-five years in the city, and in this very house since the 1970s, so that's forty-seven years. I've seen changes, but not excessively. The neighbor next door, they were Arabs when I first moved in. There was so much sun in our neighborhood that they grew food for their family. And now you can't grow corn or potatoes or apples or whatever they used to grow. They used to grow corn next door! And that needs a lot of sun. So there's less fog, more shade, and it's changing. I don't know if change is good or bad. I'm kind of a non-change person myself.

03-01:57:40

Tewes:

We mentioned off-tape that in an earlier interview we discussed that you were probably one of the first 500 people in the Haight-Ashbury.

03-01:57:48

Rose:

Yes, yes.

03-01:57:50

Tewes:

And I'm wondering—you've mentioned you've seen changes in this neighborhood. How do you think you've personally contributed to changes in this neighborhood?

03-01:58:00

Rose:

That's a good question! Oh, have I made any change in the neighborhood? No, I don't think so. Well, no, I haven't made any changes, because the people I

used to know don't live here anymore. There's a couple of people down the street that are—the dad is—he's owned his house before, so he must have lived there since the forties. I think he and his mother—I think the mother's dead, but the mother, the son—the grandkids are now fifty and sixty, and he still lives here and has owned that house forever. But most everybody else are second-time owners, that I know of. Wow, I didn't think about that, but yeah. And the people that I did know that I was friends with, they have moved on, elsewhere, mostly out of town. My neighbors next door have all moved to Marin, repeatedly. The house next door has sold five times in fifteen years, and they've all moved to Marin. The one to my west, he and I, we're still here. [laughs]

03-01:59:17

Tewes: Still holding on.

03-01:59:18

Rose: Holding on, yes. I don't think I answered your question, but I don't think I can.

03-01:59:24

Tewes: That's fine. I was more curious about what you felt about that. What do you think you have contributed to the fields of herbalism and aromatherapy and distillation?

03-01:59:39

Rose: I know that in my first book, *Herbs & Things*, it was very important to me, again, to use what was available here. And I put together a formula using indigenous plants: Echinacea, yellow dock, and golden seal, and it's in the *Herbs & Things* book. An herbalist followed—he wanted to know, about ten years ago, where that formula came from, and identified my book as the first one to use indigenous American herbs. That is now an extremely popular formula: Echinacea and golden seal, together. But apparently I'm the first one to have put that together. So that's herbalism.

And in aromatherapy, there's plenty of things that I've done first that nobody else has done, or they're doing now. But in distillation, I made up that word "hydrosol," and I made it up in 1990. And so that's kind of interesting, that it's in use all over, everywhere, and to see it being used. That's cool.

I think that I've made a difference in those fields as somebody who just continues to do my thing without asking or without—I want to use things that are local. It's really important to me to remind people over and over again that what is *here* is really pretty cool stuff! What does California do but grow, what, 95 percent of the world's almonds and 80 percent of the world's walnuts and 100 percent of this and 20 percent of that? We have everything in this state. I don't think that we need to really stretch our limits too much to pretty much get everything we want from this state. I think that at one time we grew more cotton than the South did, but I think that's moved to Texas. But I don't know the statistics on that at all.

03-02:02:01

Tewes: That sounds familiar actually. The nineteenth century maybe?

03-02:02:06

Rose: Well, I know that when I first went to the sequoias, we would go through field after field after field of cotton. And this time when I went to the sequoias—when was that, April? I don't remember, but it wasn't too long ago—six months maybe. October, it was October, so it was about six months ago. What used to be open fields of cotton are now manufacturing sites and other crops, which I can't remember, but they weren't cotton. So I think that we grow a lot less cotton. I think that man from Los Angeles has taken over, what, 150,000 acres to put pomegranates in? And it's using up a whole lot of the state's water, because pomegranates really aren't natural to this area. I don't know. I think water's going to be really important very, very soon, and that we have to stop and think about that.

03-02:03:13

Tewes: Particularly in California. I'm wondering if you think your teaching is—teaching your techniques to a new generation is what you think of as your contribution?

03-02:03:28

Rose: Well, I think I did contribute for a long time. I've been even teaching my original students' children! But again, my interests—I run out of juice after about ten or fifteen years. And I was teaching perfumery, and I'm about at the end of that. I wish I could say I was retired, but I'm really enjoying being here doing my own personal research and doing those blog posts. I hope I've been important to the fields of herbalism and aromatherapy. I don't know that. I don't think that's my place to say that. I think I was important in distillation. I know I certainly got it started, because I taught dozens, maybe hundreds of people. I used to do a lavender distillation class for twenty people on Saturday and twenty people on Sunday. So that's forty people a year for twenty years; that's four 400 different towns and cities throughout the country. I've even taught in Montana and Wyoming, back fifteen years ago. I mean, there was interest all over. I traveled a lot of different places.

03-02:04:52

Tewes: Wow.

03-02:04:53

Rose: I used to have this great map of the United States of America that was pretty large, and I had pins where I'd taught. I'm now sorry I got rid of that map, because it was really interesting. But anyway, I have to clean out things sometimes. I can't keep things forever.

03-02:05:10

Tewes: [laughs] True. Now, you've mentioned over the course of our interviews that you feel you've had several different lives, starting from childhood, your

education, fashion for rock and roll, herbalism and beyond. I'm wondering if you see a common thread through these different lives.

03-02:05:33

Rose:

I think it's been kind of an adventure. I don't know if it's a—well, you know—I started things that hadn't been done before. When I was in San Francisco in '63, living here, I lived in that mansion on Broadway for a while and then moved to that place on Page St., which was interesting. I don't know why I was—I don't consider it adventurous, I just followed the path, whatever my path was. I wish people were able to be more creative in their own lives. I don't know if I'm unique in that. I don't understand that part. But I know that my life seems to have been unique. I designed clothes for rock and roll stars, mostly men. I wrote books—many of them now. I was on radio. I've been on TV. I had my own show for a while, years and years ago.

03-02:06:56

Tewes:

Oh! I don't know about that one.

03-02:06:56

Rose:

Well, it's a long time ago. [laughs] But you know, I did a lot. I've done a lot. I've been up for doing a lot, too, as well. I'm not as adventurous as I was. I don't want to go anywhere anymore. I'm not interested. I'm not answering your question, because maybe I don't have the answer to it. I don't know.

I wish we were less, that is, humans were less. I wish that they weren't so greedy and plundery, and wanting to use up everything that they possibly could use up. The things that I read in *Science* magazine, which I get once every other month, is terrifying when I read it. I don't understand why people would deny climate change, for instance. In the seventies we talked about—we were able to use the words “population explosion.” Nobody mentions it anymore, but the problem is still there. And everybody, every human being on the planet has to be self-responsible for the excessive humanity that's here. It's not just one country or one area or one person, it's everybody. I think it should be absolutely—you shouldn't be able to have twenty children or ten children anymore. I know my grandmother had nine. Three of them died young, which is normal. You used to have a third of your children would die. But the French Canadians were sent over here from [France], a group of women, to populate this new country, the New World, up in Canada. And that's certainly what they did. Everybody had six, seven, eight, nine, ten children. It's not necessary anymore, and it should stop. I don't know what the rules are. I don't know who could possibly be able to make the rules. Except that each human being has to look inside and decide. No, we can't have this many people. It's not working. But I have no answers. I have plenty of questions, but no answers.

03-02:09:29

Tewes:

Finally, how would you like to be remembered?

03-02:09:35

Rose:

You know, you said you were going to ask me that, and I've been thinking about it, and you know, I don't know. I used to say I wanted to have a statue of me in the vineyards of Napa, because I started the hydrosols with lavender. I wanted everybody to be growing lavender. Well, I don't want that anymore. I used to tell people, "Oh yes, I wanted to be remembered because I encouraged women to learn more and to do more." And I don't think I even care about that anymore. [laughs] I have no answer to that, because you know why? What do I care? I'll be dead then.

03-02:10:23

Tewes:

[laughs] Very true.

03-02:10:24

Rose:

Well, it's true. What do I care? My books, I think, will be still around. They'll definitely be in libraries, if there are such things. The things that are important, hopefully I have a dozen, two dozen—many students that write to me all the time about how they're incorporating the things they learned from me. That's important.

You know, the understanding of getting involved in the small things. Being able to see the big picture of—being able to see the forest, but also being able to look at the tree. I remember one of my most physical experiences with taking LSD was to wrap my arms—you can't wrap them around it—but to walk up to a redwood tree, closer and closer and closer and see the many layers, the depth of the bark, and seeing all the life as you went, layer by layer in the bark. That's seeing the tree. I want people to be able to see the tree, but also to be able to see the big picture, which is the forest and the waterways and the birds and the sky, and to back off from it and realize: you're part of this, and it's important for you to understand that and to be a conscious part of it.

03-02:11:56

Tewes:

Is there anything you'd like to add that we have not discussed in our many hours together?

03-02:12:04

Rose:

No, I think that's it. I think that probably when you leave I'll probably start writing about it and send you pages of docu[ments]—more stuff. But no, right now I'm fine. Are you?

03-02:12:15

Tewes:

Well, that's okay! We've sparked the curiosity again.

03-02:12:18

Rose:

Yes.

03-02:12:19

Tewes:

Thank you so much for your time. I really appreciate it.

03-02:12:22

Rose: You're so welcome.

[End of Interview]

Jeanne Rose Timeline

September 1954-January 1960: San José State University, BA in Zoology

June 1957-January 1958: University of Hawaii, class on Hawaiian culture

Spring 1959: scholarship to study Death Valley

Summer 1959: Stanford University's Hopkins Marine Station, marine ecology

January 1960: Beta Beta Beta (TriBeta) National Biological Honor Society, TriBeta Honors

January 1960: September 1960- University of Miami Marine Laboratory, graduate school

June 1972: University of California Extension, taught the Herbalist Tradition

www.jeannerose.net

www.jeanne-blog.com

Jeanne Rose Honors and Awards

- 1957 – Goethe Scholarship, Desert Ecology
- 1957 – Hopkins Marine Station, Marine Biology
- 1957 – University of Hawaii, Ethnobotany of Ancient Hawaiians
- 1960 – Scholarship to University of Miami Marine Laboratory
- 1986 – Cover of the *Whole Life Monthly* as “Jeanne Rose, the Queen of Herbs”
- 1988 – Berkeley Art Center - crochet wedding dress in show called *Wearable Art*
- 1996 – Lifetime Membership in NAHA (National Association for Holistic Aromatherapy)
- 1996 – October 6 – Recognition of the donation of the Jeanne Rose Collection (1,500 herbal books), Lloyd Library and Museum, Cincinnati, Ohio
- 2005 – May 12 - Legion of Honor in San Francisco - crochet wedding dress at show called *Artwear: Fashion and Anti-Fashion*
- 2008 – Donation of the Jeanne Rose Pop-Up Book Collection to the SJSU Dr. MLK Jr. Library
- 2011 – Lifetime Achievement award for from the Natural Perfumers Guild in the first-ever Fleur Awards
- 2011 – Best Perfumer award from Perfume Pharmer
- 2017 – Six clothing items designed by Jeanne Rose between 1966 and 1970 on display at the *Summer of Love* show, De Young Museum

The Perfumers Guild says, “*Jeanne Rose is a valued Associate member of the Natural Perfumers Guild, and she is respected for her long career as an aromatherapist, author, educator and public works on behalf of natural aromatics and healing. She certainly was a Brave New Soul in the 1960s when she began her studies of herbalism and natural healing, and published one of America’s seminal herbal books. Herbs and Things was her first book about using herbs to heal, and aromatic plants for pleasure. A few years later her first books on aromatherapy were published. Her work with distilling aromatic and healing plants, and holding classes to educate the public on this art have combined to create a place for her in American history, because she was the first in modern times to accomplish such projects. She led the way for many of us to take up distilling, reviving a lost fragrant skill and adding to our artisan natural perfumeries. Jeanne teaches many courses, from herbalism to natural perfumery to aromatherapy, and travels the country giving seminars and workshops on these subjects.*”

Bands that Wore Jeanne Rose Clothes

Big Brother & the Holding Company

Butterfield Blues Band

Charles Lloyd Band (Keith Jarrett, Jack DeJohnette, Ron McClure, Charles Lloyd)

Cold Blood Band (Larry Field, Danny Hull)

Country Joe & the Fish (Barry Melton and others)

Donovan

Elvin Bishop

Everly Brothers

Flamin' Groovies

Fourth Way

Grateful Dead

Jefferson Airplane (Jorma Kaukonen, Jack Casady, Grace Slick)

Paul Butterfield Band (some members)

Quicksilver Messenger Service (some members)

Rascals (Young Rascals) (Felix Cavaliere, Eddie Brigati, and one other)

Steve Miller Band (Tim Davis)

And many others, including: band managers, groupies, hangers-on, and roadies.

Quotes

“In the Bay Area, we were more ‘into’ natural fabrics and feel-good clothing. I felt that natural fabrics made comfortable clothes and I used only cotton, silk and linen. At an interview, I said that I liked to feel naked in my clothes and did not like store-bought, as some of it was so strange looking to me – so artificial. Everything I made had to be natural, feel natural, and look real.”
– Jeanne Rose

“We wore Paisley – it was emblematic of the spiritual change some of us were trying to make.”
– Jeanne Rose

“In 1964 when I first took LSD I wanted to help change the world. And then soon enough, LSD became a thing to take to get high, and that’s not the way I ever took it.” – Jeanne Rose

“I’d like people to wear the clothes, rather than the clothes wearing the people.” – Jeanne Rose

“If you can free your body, you can free your mind.” – Jeanne Rose

“Simple shapes, knock-out fabrics.” – Jeanne Rose

“When I started making clothes, I had a 1910 treadle sewing machine. It was a physical act – sewing. Everything I made had to be through me – mind-body-spirit.” – Jeanne Rose

“I wanted natural fabrics, if it doesn’t feel good, I don’t want to wear it or anyone else for that matter.” – Jeanne Rose

“When I put clothes on me or anybody else, it was freeing, it freed the body and thus the mind. I grew up watching my mother get dressed in girdles and garter belts and stockings, and she was a working woman. Everybody dressed like that. It was complex. You didn’t want to jiggle.” – Jeanne Rose

“In 1967, I was 30 years old, wt. 130; 34-26-35; 5’3”; 40-inch waist to floor.” – Jeanne Rose

“I liked making the clothes for the men, they let me do whatever I wanted. They had simpler shapes, broad shoulders, flat man chest, and narrow waists.” – Jeanne Rose

“In those early days, if they ‘found’ you they did not want anyone else to ‘have’ you. Thus, certain bands would keep me very busy.” – Jeanne Rose

In that picture from “Out on a Limb” with Janis Joplin, my daughter, Amber, was complaining that the blackberries were sticking her feet and said, “The blackberries are hurting my feet.” Janis responded, “You got to keep moving your feet. The world is just like a blackberry bush, it just keeps sticking you!”

Who makes the clothes you wear? *Village Voice* writer Blair Sabol said we were innovative and made-to-order while New York customers demanded ready-to-wear or what everyone else had.

She called it funk fashion: “It was best in San Francisco; New Yorkers try to look funky, but it is entirely plastic.”

About Fash-In: “I’d like this show to turn people on to color and design and wearing groovy easy clothes,” said Jeanne Colón, “People ought to be Peacocks.”

“I like to make clothes that make you feel like nature when you’re in the country and clothes that are geometric for the city, so you fit in,” she philosophizes. “I like organic fibers. Living fibers feel good. But I don’t like wool – it makes me itch. And ciré cloth is slimy.” – Jeanne Rose

“I once made an outfit I called Sequoia of brown velvet pants and a green velvet top – it made me feel like the Sequoia tree looked.” – Jeanne Rose

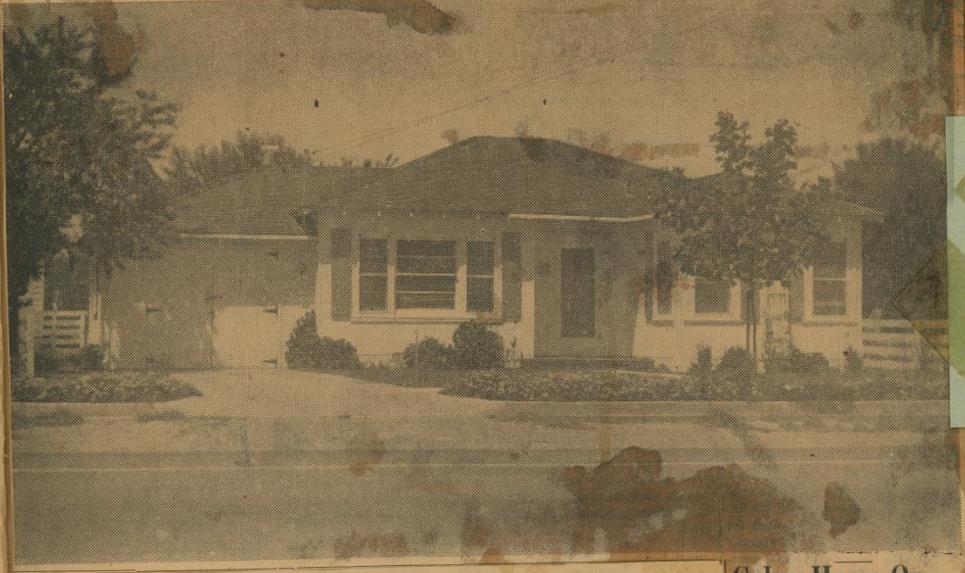
“The psychedelic experience participates significantly in the young’s most radical rejection of the parental society.” – Theodore Roszak

“Psychedelic experience is a counterculture when counterculture is defined as an exploration of the politics of consciousness. The psychedelic revolution was a small portion of the whole culture, but that they were trying to spread their counterculture to a larger portion of society.” – Theodore Roszak

TUESDAY, MAY 19, 1942

THE ANTIOCH DAILY LEDGER, ANTIOCH

ARNOLD COLON HOME IS WELL LANDSCAPED



Y. I. I. NEWS

Colon Home On A Street Has Victory Garden

Mr. and Mrs. Arnold Colon of 1520 A Street owns this home finished in white with yellow shutters and cedar shingle roof.

The woodwork throughout the home is painted white, the ceilings of a texture finish all except the kitchen and bath which are plaster. Steel venetian blinds are in every room.

The living room is to the left of the front entrance in the picture and has a plank hardwood floor. The ceiling has rounded corners.

Three bedrooms make up the sleeping quarters in the home with one to the right in the picture. This room is finished in green wall paper decorated with flowers and a white texture ceiling. The room has corner windows. The rear bedroom is finished in pale blue paper and also has a white ceiling and corner window. Another bedroom is finished in peach colored texture. Bunk beds and dressers with large round mirrors set in a ship's wheel make up a nautical atmosphere. The furnishings are early California style. All the bedroom closets have shoe racks.

In the hallway connecting the front and rear bedrooms are two linen closets located on each side of the bathroom door.

The bath has a dull finish blue floor with a smooth finished French blue wall around the bathtub. Curtains are blue, decorated with silver flowers. Tubular light fixtures stand at each side of the medicine cabinet over the bathroom sink. The dull finish on the floor is to prevent slipping which may cause an injury. Stencil drawings on each side of the medicine cabinet are water lilies with swans nestled in cattails between the bottom of

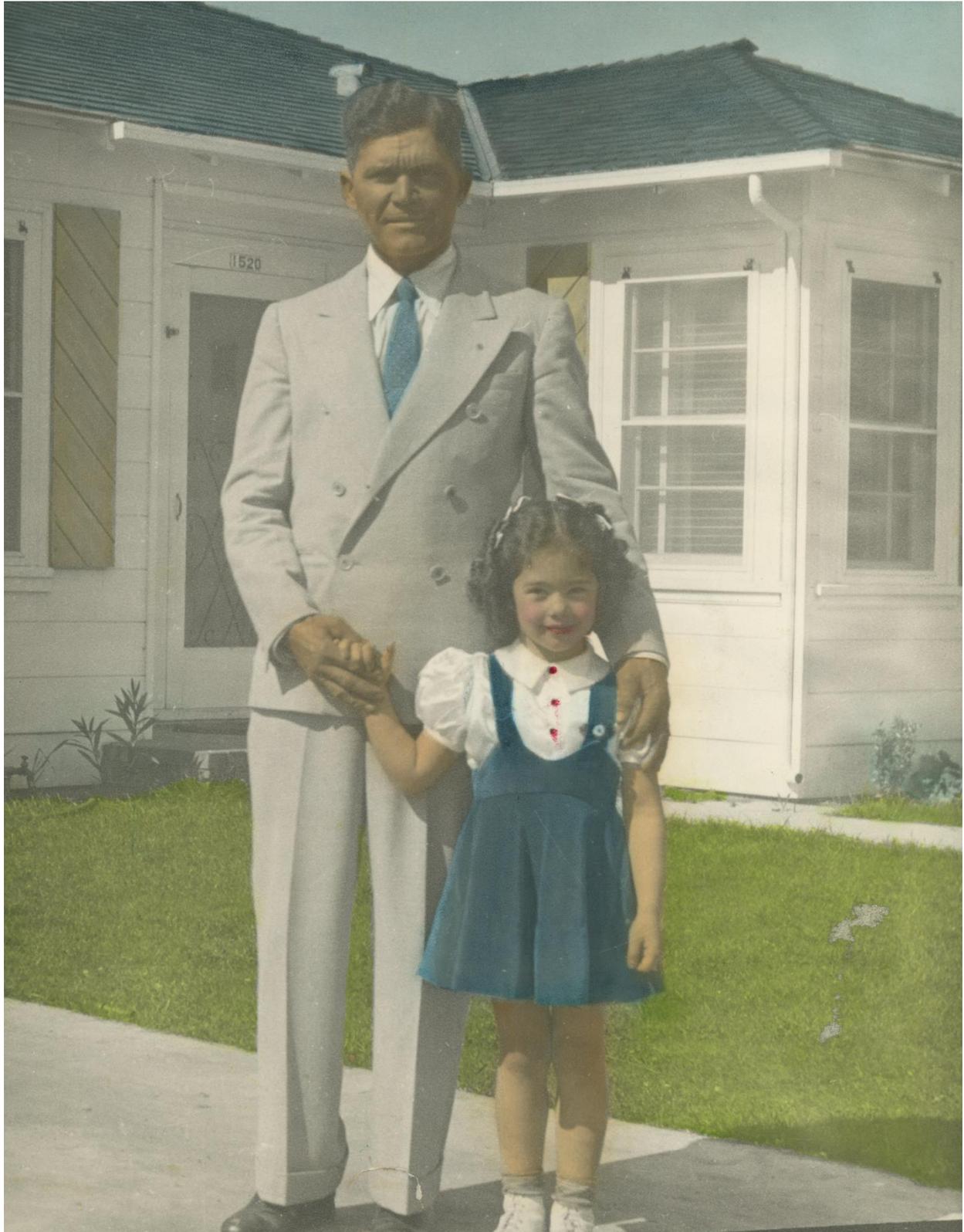
the cabinet and above the sink.

The home has an all white kitchen except for a peach inlaid linoleum floor with rolled edges and a blue striped border. Large cabinets are located above and below a cornered window sink with drains running at right angles to it. The drains are of white tile trimmed in blue. A refrigerator has been built in under cupboard space in the room. A kitchenette has a table made of chromium steel pipe-shaped legs with chairs to match that are covered with blue leather. The room has two lighting fixtures on the ceiling. One is located in the corner over the sink.

The garage is attached to the home with inside entrance being made to the kitchen. Laundry trays are in the garage. Gas heat is supplied in the home.

Mrs. Colon enjoys sewing for a hobby while Mr. Colon tends a victory garden in his backyard along with caring for flowers and shrubs seen in his front yard.

Article in the *Antioch Ledger* featuring Jeanne Rose's childhood home, 1942



Jeanne Rose and her father, Arnold M. Colón, c. 1942



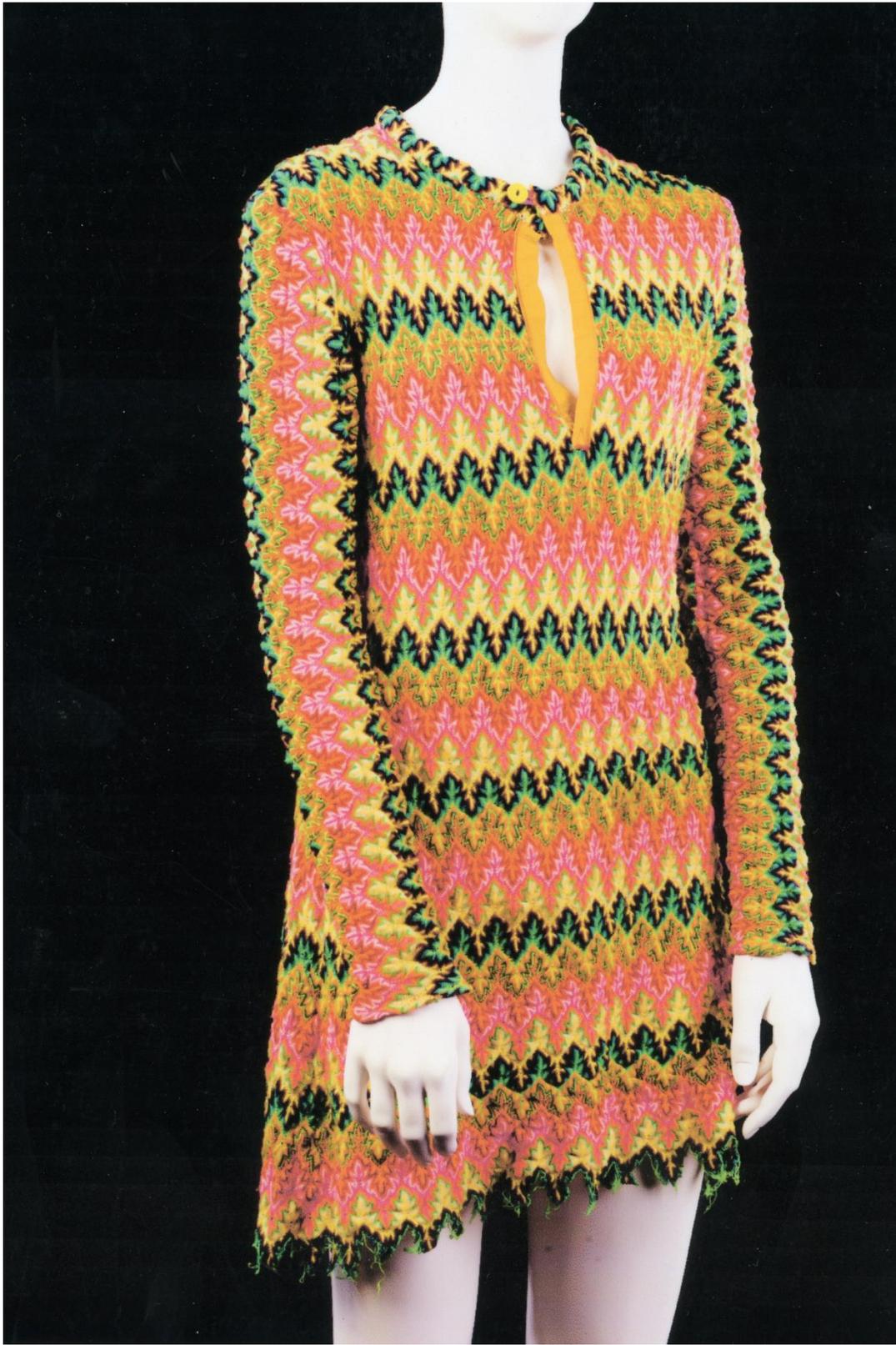
Jeanne Rose and her mother, Aline LaLancette, c. 1947



“Jeanne Farout’s” business cards for New Age Creations in Cloth, 1966



A selection of men's shirts by Jeanne Rose, photo by Jerry Beauchamp, 1966



DMT Dress by Jeanne Rose, made 1967, photo by Anton + Prehn, 2008



Linen shirt for one of the Everly Brothers by Jeanne Rose, c. 1967



Jeanne Rose in her San Francisco Fog Suit, photo by Jerry Beauchamp, 1967



Sequoia outfit by Jeanne Rose, August 1967



Photo from “Out on a Limb” spread in *California Sunday Magazine* for the *San Francisco Chronicle* and the *San Francisco Examiner*, featuring Jeanne Rose (center in “corduroy hip-hugger pants”) with her daughter, Amber (pink dress with white sleeves), and Janis Joplin (poncho), October 8, 1967

1967
Page 2 The Berkeley BARB

Berkeley First FASH-IN SET TO ROCK

"I don't like to feel that I have any clothes on," Jeanne Colon, a local designer, told BARB. "I make my dresses so the wearer feels free--unconfined by cloth."

The public will have a chance to see Jeanne's "organic" dresses in action this Sunday at Berkeley's first rock dance--fashion show.

The far out creations of ten local designers, music by Country Joe and the Fish with the New Age, and added visual stimulation by Head Lights, should result in an experience.

While the audience responds to

light and music the models will join the dancing on specially raised platforms so that they can be seen from all sides. Male models will wear had sewn pants and bold shirts.

Even Country Joe and the Fish will abandon thier usual cast-off attire for the bright tunics and shirts of designer Lyndall Erb.

The fantastic event is the brain child of Miss Erb.

"Girls in this area are doing wonderful, far-out things with clothes. I thought other people ought to see them," she explained.

The original, hand-made clothes are the work of girls in Berkeley, San Francisco, and Big Sur who sew mostly for themselves, their friends and a few special customers. Some of their fashions are sold on consignment in small hippy shops around the Bay Area. In all, models will strut the wares of 16 dress designers.

"We wanted to get away from the stilted atmosphere of most fashion shows," Lyndall Erb told BARB. "These clothes are active and fun." What could be more appropriate than to show them at a dance?

The creations range from phosphorescent and see-through dresses to mod pants for men based on the Mexican pantalones.

A white vinyl dress, by Michele Sevrin of San Francisco, has two large holes - center front and back - to hold the wearers favorite 45's.

A series of new African dresses have been contributed by Jeagny of Nepenthe.

"I'd like this show to turn people on to color and design and wearing groovy, easy clothes," said Jeanne Colon. "People ought to be peacocks."

The dance starts at 8:00 Sunday 25th of June in the Pauley Ballroom on Cal Campus. Admission is \$2. Advance sale tickets are available at Moe's and the ASUC bookstore in Berkeley; Town Squire and Mnasidika in San Francisco.

AFL DEFY

INDUCTEE

Article about Fashion show in Berkeley featuring Jeanne Rose, 1967



Charles Lloyd Quartet album cover in which the band is wearing clothes by Jeanne Rose, 1967



Jeanne Rose and her daughter, Amber, with Jefferson Airplane, all wearing clothes by Jeanne Rose, photo by Barry Wolman for *Rolling Stone Magazine*, 1968



Jeanne Rose with her herbal products, photo for a *Village Voice* article by Blair Sabol, 1969



Jeanne Rose and model wearing rabbit skin pants at her last fashion show at the Pebble Beach Country Club, photo by Ronald C. James, March 30, 1969



Jeanne Rose and her daughter, Amber, on Jeanne's wedding day, 1972.
Jeanne is wearing a crochet wedding dress by Marika Contompasis.



Jeanne Rose and her son, Bryan, in Yosemite, fall 1979

16 Part IV—Fri., Dec. 14, 1979 **Los Angeles Times**

KITCHEN CAPER—Jeanne Rose has written four books on the use of herbs for health and beauty. She also teaches, lectures, markets herbs through direct mail and stores.

Photo for The Times by Christopher Springmann

HEALTH AND BEAUTY USES

Promoting an Herbal Way of Life

By HARRIET STIX

SAN FRANCISCO—Herbalist Jeanne Rose likes to tell people her cosmetics are edible—the taste may not be too great, but at least they're not lethal. In fact, Rose says, "I'm thinking about writing a book about how you can get lost in the woods and live off your cosmetics." Holding up a hand cream, she says, "all it is is honey, oil, lecithin and herbs."

Most of the time, though, Rose talks about herbs in more conventional ways. She's written four books on their health and beauty uses, and she teaches, lectures and gives consultations besides marketing her cosmetics through direct mail and health food stores.

The Garlic Treatment

Rose became seriously interested in herbalism 10 years ago, when she was immobilized after an automobile accident. The combination of frustration and her slow medical progress and sheer boredom started her reading about herbal remedies and, eventually, practicing what she had learned.

She did something not generally suggested—she pitched out her medicine. "I cured myself," she says. "I used 25% food, 25% vitamins and minerals, 25% exercise and massage and 25% herbal remedies." In the process, she decided she knew more about herbs than most of the authors whose books she was reading.

"I'd learned from books, from people, from experience," she says. So she wrote her own book, "Herbs and Things." Her fourth and most recent book, "Jeanne Rose's Herbal Guide to Inner Health," zeroes in on "eating the herbal way."

Garlic is one of Rose's favorite remedies. "The most dramatic thing that ever happened to me," she says, "was when I treated a sinus infection with garlicked oil. It felt horrible, but in 10 minutes my nose started to clear. I used it three times a day for three days and I've never had trouble again. So I'm totally sold."

Although her automobile accident was the immediate prod to Rose's interest in herbalism, its real roots are in her childhood. She explains: "I grew up in Oakley, near Antioch, and we had a real country life even though it wasn't really country. Our neighbor had peacocks and pigeons, palm and fig trees, and a stagecoach in the barn. Mother was French Canadian and she never used anything frozen or in packets in her life."

Working in the Fields

"My father, who was Spanish, grew a lot of stuff. We had cherry, walnut, almond and apricot trees and he made raisins out of exotic grapes he grew. It was only when I went to college that I realized not everyone grew all these things."

She recalls using a mixture of almond and cornmeal to clean her hair when she was a child. She used to give herself almond facials, and conditioned her hair and skin with the remains of a scrambled egg breakfast. "A lot of these things are folklore, a lot go back to ancient Egypt," she says.

Please Turn to Page 17, Col. 1

Los Angeles Times article promoting Jeanne Rose's *The Herbal Body Book: The Herbal Way to Natural Beauty and Health for Men and Women*, December 14, 1979



Jeanne Rose at the San Francisco Conservatory of Flowers in a photo for *Whole Life Monthly Magazine*, photo by Steefenie Wicks, 1986