

POINT LOBOS RESERVE

MASTER PLAN REPORT

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Part II

RECORDS OF OBSERVATIONS ON ESTHETICALLY SIGNIFICANT FEATURES
IN THE SCENERY OF THE POINT LOBOS RESERVE

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Most of the observations recorded, and to some extent discussed in the following notes, and in the more extensive files of field notes from which they are derived, and which are held at the disposal of the Committee, were made by F. L. Olmsted and G. B. Vaughan in the course of preparation for reaching the conclusions set forth elsewhere in this report (in Part I as to Fundamental Considerations, and in Part III as to Specific Recommendations for Preservation and Utilization); by Mr. Vaughan during continuous residence on the Reserve for that purpose for 17 months during 1934 and 1935, and by Mr. Olmsted during frequent and prolonged visits during the same period and briefer occasional visits for some years previously. As such they have served their immediate purpose. But it seems desirable to preserve the records of them permanently, and to include some of these records here as Part II of this report for the sake of their possible value in various other ways.

For anyone willing to study them with care, these records may provide, along with other recorded observations, a broad factual basis for the intelligent reconsideration of any of the conclusions stated in the other parts of this report. They should also help future students of the area to determine and to understand significant changes taking place in the area from this time onward, both for the large scientific and inspirational values which a clearer understanding of the true course of such changes may bring, and as a basis for periodic comprehensive review of the Master Plan leading either to its

reaffirmation or to its intelligent amendment.

Especially for the last reason mentioned, it would be very desirable to add to the permanent files much more extensive and authentically expressed records than we have thus far been able to assemble of the observations on esthetically significant features in the scenery of the Reserve by competent observers other than the authors of these notes, particularly so as to periods prior to 1930. These records should certainly contain references to and copies of the most significant and notable graphic records made by painters, and by other keen observers, of features of the scenery which they have found inspiring.

It is also hoped that these notes and records may be of real help in the preparation of leaflets or pamphlets or other devices for assisting visitors to the Reserve with a limited time for exploration, to find and appreciate those places and things in it that are most likely to be inspiring and valuable to each.

In the following notes it has been attempted to arrange the observations in a manner that will help to make more clear the relationship between the outstanding landscapes or scenes to be found at Point Lobos, and the landscape features or elements of which they are composed. It is chiefly when this relationship is lost sight of and an area is thought of as a conglomeration of comparatively independent features that serious mistakes are made in its administration. The material is first of all grouped and itemized according

to the types of landscapes listed below and in the succeeding pages each type group is discussed and some of its notable esthetic effects and features creating those effects are mentioned.

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A, B, C, D. Cypress Areas

Without a doubt the outstanding feature of Point Lobos, the one which inspired the far-sighted care of Mr. A. M. Allan, in keeping this area intact from exploitation throughout the years of his ownership, the one which led to the purchase of this area by the State and which has made possible the study of all the other values of the area, and undoubtedly the principal one for which the area will be maintained in the future, regardless of what is recommended by the Advisory Committee, is the combination of the very dramatic and beautiful remnant of the ancient forest and its setting on the picturesque sea-carved rocks above the dashing breakers of the Pacific. The landscapes in which this combination dominates is first discussed below.

A. Cypress Seaward Margins.

The most dramatic and outstanding landscape effect, in fact the supreme effect of the whole Reserve, is found on the outer ends of the cypress covered points, and principally of Cypress Headland. Here, as on a mountain top, one feels oneself in a battleground of natural forces where the influence of man is negligible. Here, where the cypress tree comes in contact with sea winds and blowing fog and spray, clinging singly or in small groups to the very edge of the continent, one feels the power of the elements in the rolling surf churning against the jagged rocks, in the outlines of these rocks sloping upward and away from the sea, this same slope taken up by the surfaces of wind sheared cypress foliage and carried back to the crest of the forest, beyond which there is comparative

shelter. If, on a windy day, there be driving fog to make the wind visible, this effect is many times intensified by the fog driving up along these same lines, flowing over the sloping rocks and smoothed foliage and through the bleached and naked limbs of any tree that has dared to raise itself above this general slope. The trunks of the individual trees leaning from the wind, foliage clinging in dense masses to the sheltered side of the branches, the strong buttress formations supporting trunks and limbs on the lee side, and the anchor roots holding fast in crevasses in the granite to windward, combine to give the impression of frequent high winds and flying spume that other trees in far more stormy parts of the world fail to equal.

The feeling of being far removed from the influence of man is an important element in the inspirational value of this part of the Reserve, and is due to a combination of elements not the least of which is that one does not here notice any conscious efforts for improvement. Trees carry dead branches and twigs and whole dead trees stand or lie undisturbed. What trails one sees appear to be but casually worn tracks, made, as animals make a trail, simply by people walking where they wish to go. Also important is the seclusion of these areas at the end of wooded points facing the sea, and the approach, in which one must progressively shed civilized conveniences as one leaves behind first, the high speed highway, then the last house, at the gate, and finally ones automobile, and arrive walking through the cypress forest with ones face toward the ocean and the end

of the land. A third element would appear to lie in the broken and tumbled topography, particularly on the Cypress Headland, making it impossible to see all at once; but anywhere one stands there are hidden coves and corners providing the always inspiring quality of mystery. Also impressive is the almost bewildering intricacy of detail in the worn and broken rocks, in the tapestries of flowers, and in the maze of limbs and twigs of the cypress trees.

It has been noted above that much of the strength of the feeling of the stress and flow of the elements comes from a repetition of form: the slope of the rocks being repeated again and again and echoed in the wind-blow trees and in the movements of the fog; and if one stand on the open end of Cypress Headland on North Point looking south or South Point looking north, this repetition is increased by the view of three or four rocky points, one beyond the other, each presenting a variation of the same theme. (See Photo No. 1-50) Another interesting repetition of form contributing strongly to the effectiveness of this area, and in fact conspicuous throughout all the granitic portions of the Reserve and adjoining coast, is due to the various angles and directions of faulting of the granite which produce a repetition of steep slopes facing northeasterly and southwesterly, and where a point is being cut off from the mainland by the grinding of the sea there is also a steep slope to the southeast. Thus the form toward which each point and island is tending as the sea carves away its base is a pyramid, typified by

the ^{fl} Pinnacle at the outer end of Cypress Headland. (See Photo No. 1-38)

Combined with this strong harmony of form is a remarkable richness of color. The sea is, of course, a strong contributor, and the most changeable, reflecting from afar every color of light thrown upon it: rich blue under a sunny sky, shot with white or lead grey from a bank of fog according to whether it is facing or against the sun, or the brilliant reds and yellows of a sunset. Close inshore, however, the plunging views from bluffs and cliffs, that are so characteristic of Point Lobos penetrate the surface reflections and catch light reflected from things beneath: the brilliant emerald greens of sunlit sand, the warm red-browns of waving kelp and ^{the} lavenders and crimsons of life encrusted on the rocks, the rich olive-greens of deep water and the pale blue-greens of submerged clouds of air close to the foaming white breakers with perhaps a black and white Guillemot with orange red feet swimming around its edge. These are things one remembers, and when overlaid with swirls of creamy froth and broken here and there by reflected glints of grey rocks, of overhanging green foliage or bright orange alga or blue sky, the riot-out symphony of changing color becomes a challenge to every artist to see how much of it he can catch. Then add to these the red-browns of the granite below the spray line and above, blue-greys and buffs, the blue and pink trailing rosettes of Cotoledons with their pale yellow flowers making a soft rich tapestry over the steep bluffs and above these a zone of green cover with fiery orange

Castilleja, bright yellow *Ericameria* and soft blue *Erigeron* going back into the shade of the cypress woods where rise trunks, red-brown, or bleached to the light grey of the granite rock naked and dead or supporting dark dense heads of twiggage washed beneath with the rich orange-red and silver of the alga and crowned against the sky with bright green foliage. This is rich material from which to paint an artist's picture, and even painters who care little for the manifestations of nature come here day after day and year after year for inspiration. Infinite are the variations of this effect, varying with the weather, the time of day, the condition of the sea and the position of the observer, so that with each succeeding visit, no matter how many, a discerning observer learns more about Point Lobos and gains new inspiration.

As an example, after nearly a year's study of the area, it was one day realized that most of the steep granite slopes facing southward, not only lack the colorful plant cover of the north-facing slopes, but also have not become greyed by lichen growth and so retain the rusty yellow color of more freshly broken granite. Thus, views of granite looking northward are full of warm color apart from the lighting, while those toward the south are cool. For lack of space and time it cannot be attempted to go further into these variations.

For those artists and others who find inspiration in observing nature as a dynamic living organism, there is added to the thrill of this color and form a dramatization of two opposed processes, the disintegration of the rock by the plant cover and rain and sun, making of it food for the support of a richer and finer plant cover; and the other the sea eating slowly back into this headland, aided, strangely enough, by the cypress tree itself, which may be observed splitting off great chunks of granite by the pressure of growing roots in the seams of the rock. To such it is thrilling to go out into the long tongues of rock at the end of the Cypress Headland and find oneself in a wilderness of jagged clean washed granite ridges with sea water surging in the narrow chasms between, and feel oneself among the rocky ribs of the earth that once supported soil and flowers and trees like those seen in a fringe on the edge of this desert far inshore toward the higher mountain behind. The cycle of growth and decay of the cypress is worth while noting because of its influence on its esthetic effects. Where reproduction is very thin and scattered, such as on the outlying ridges at the end of the Cypress Headland, and in portions of the landward margins trees stand out as individuals through their entire history. Elsewhere, reproduction is apt to go in waves, creating thickets of young cypress that often present fascinating and beautiful continuous foliage surfaces modeled by the wind into smooth flowing contours. The most outstanding examples of this effect are to be found in the eastern

portion of the north shore. (Stas. #140-#143) A less extensive example is to be found at the head of the southern cove on the end of the Cypress Headland. (Stas. #14). As such a group matures, losing its lower limbs, it approaches the condition of the well known and much painted and photographed group of twisted and distorted trees on the outer south side of the Cypress Headland (Stas. #18) which is of added significance when one realizes that this represents a late stage in the life of this group. ^(see photo No. 1-32) The next stage must have been reached in the location farther northwest along the shore where there are now only cut stumps to show where Cypress trees have been. Where reproduction has been adequate to ensure the continuance of such groups, the young trees growing up and obscuring the old picturesque trees have hidden their appealing nakedness, rendering them of not unusual note. This great effect, then, depends upon a fluctuating forest margin.

Another of the outstanding Cypress forms is found also on the Seaward Margins of the Cypress, but on more sheltered portions of the shore, splendidly typified by the so-called "Old Veteran" at the head of the cove west of Little Dome. These are old flat topped trees that have matured without much distortion from wind, standing mostly alone at the seaward edge of open meadows where they form magnificent silhouettes against the sea beyond. On the south shore of the Cypress Headland, such

trees compose magnificently with the foreground meadow and the farther side of Point Cove and the Seal Rocks behind.

B. Glades and Meadows of the Cypress Landward Margins.

Open margins of the Cypress forest away from the sea and open spaces or glades within the woods, and sheltered from sea winds, whatever their cause, are very important to the total esthetic makeup of the Cypress areas. Views across these open spaces to the luxuriant green walls of Cypress foliage, and through openings in these walls to the sea with its surf-battered rocks crowned with wind-dwarfed Cypresses are among the finest inspirational effects in the Reserve, largely because of the contrast of the dramatic expression of Cypress withstanding the bleak spray and fog laden sea winds of the outer rocks with the same tree thriving richly on the edges of sheltered inland swales. This tree takes such amazingly different forms under different conditions that by looking at a tree one senses vividly the conditions under which it grew. All the landward margins of Cypress present walls of lush rich bright green, consisting of long tapering and delicately curved foliage clothed limbs which make beautiful silhouettes and cast interesting shadows when observed from nearby, but from a distance present a strongly characteristic pattern or texture of horizontal lights and shadows.

The distributional pattern of the Cypress, typically a crescent with its thick middle portion on

the outer end of a granitic point and the two tapering points trailing back toward the heads of coves on either side, being the pattern of fog penetration when being "burned off" by the sun over the heated land, and being also the pattern which one would expect a given density of salt from the breakers to penetrate under similar conditions of sea winds, provokes speculation as to what are the determining factors which have so reduced the once extensive Cypress forests to their present slight hold on the two granitic points which they occupy.

C. Cypress Forest Interior.

Of this there are at least two classifications: One, dense thickets of young trees, usually with much dead twiggage and of little esthetic value as seen from within. These thickets, as seen from without have been discussed under A. above. They are important inspirationally, however, as they are one link in the development cycle of the cypress. A second classification is that of heavy mature woods containing large trees. Such have considerable dignity if not too much cluttered up with small, young growth, although some inmixing of young trees gives interest to the grove, and by contrast, dignity to the big trees. Since these groves are very limited in extent, it is always possible to get glimpses of the bright sea out between the trunks, and many fine "window vistas". Therefore, within these groves while one feels sheltered from the sea winds and bright light, one is drawn toward the sea margins making them less restful and sufficient in

themselves than the depth of the pine forest. The principal interest is in the great variety of fine tree shapes and in the vistas out. (See Photo No. 1-56) Notable groups of large trees are scattered throughout the cypress areas, each with a character of its own. (See Photo No. 1-73) In several areas, the principal character and interest in the cypress woods is obtained from the trailing "moss" hanging pale green from every branch and twig, usually lighted from beyond through the filmy "moss". These are very effective in giving the atmosphere of "untouched wilderness". (See Photo No. 1-31). An undesirable character which pervades much of the cypress forest on the Cypress Headland is that of a cleaned up "picnic grove" due mostly to cleaning by men in past years. Clean-up work done by the State on the north shore, although unfortunate is better, in that some large down timber is left to break the even cleanness and to suggest the primeval condition that has been. (See Photos No. 1-60 and No. ~~_____~~.)

D. Big Dome Cliffs.

The north side of Big Dome and adjacent shore, while bearing cypress, is quite different in feeling from the other cypress shores, because of the dramatic cliffs rising almost sheer from the water seventy five feet to the narrow ledge where the trail is and then up again in bare faces of beautiful lichen-covered granite, with only narrow footholds here and there for trees, to the narrow summit at 260 feet. Here the cypress, while confined to the shelves where soil can stick, has propagated

continuously so that in any one location the trees range from magnificent tall straight-shafted giants to graceful pointed seedlings that one might step over. Here, instead of finding the trees distorted and dwarfed from battling with the salt laden wind, we find them high up above the sea thriving against the background of colorful rocks which shelter them from both sun and wind. Too, because of the northern exposure, these rocks are always a show of color from herbaceous material. Here too are a few pine trees that have seeded into a habitat where they can never thrive, and esthetically these sickly trees weaken the otherwise admirable effect created by the other plants which so well adapt themselves to these cool rocky shelves. Ecologically they are interesting, but can hardly be called inspiring. From the trail that zig-zags up from the end of the shore trail to the summit are obtained very lovely views of Cypress Headland and Blue Fish Cove, and in fact all Carmel Bay through and over the cypress trees clinging to the knoll.

E. Open Saddles.

The landscape of the various open saddles in the Reserve are quite varied in character, although because their views are enframed and the attention directed, they are by nature strong and direct in their effects.

Of these, perhaps the saddle between Big Dome and Whalers Knoll known as "The Pass" is the most interesting. Looking through it in either direction, but particularly from the vicinity of stations 148 and 147, one gets much the feeling that one does from looking through

(See Photo No. 3-5⁻¹⁵⁻)

a high mountain pass. The bare rocky spur to the south, always colorful with flowers, descends to the strip of meadow in the bottom of the pass in a graceful sweep of lupine, and opposite, Big Dome rises in tiers of pine and cypress which reveal their craggy footing, while through the pass to the east only the tops of tall pines and cypresses are visible above the slope of lupine. Climbing up out of the woods from the east, Little Dome is interestingly enframed by the Pass with a glimpse of Cypress Headland and the open ocean beyond, and walking in either through direction, the scene is constantly changing and always full of interest. Ecologically, it is one of the most interesting spots in the Reserve; for here in a small area are tremendous differences in exposure to sun, to wind, and to seafog and in soil depth and runoff so that there are to be found in constant conflict, the two major trees, large and small shrubs, and several distinct meadow types. Here also is perhaps the finest specimen of mature cypress, neither crowded nor windblown; (labelled #252) a tree from which nurserymen have preferred to gather seed for propagation.

Among the other open saddles of the Reserve, the one to the south of Whalers Knoll is notable because of its broad sweeping views over meadows. These will be discussed under "H" below.

Another interesting saddle is that between Vierras Knoll and the knoll to the southwest, now used for the parking of cars. The saddle itself is here not the arresting thing, the topography being regular and the growth,

grassy and low bushy. However, two smashing views out are obtainable, and best, from within a few feet of the edges of the sea bluffs. Walking to the western brink, ones eye drops from the arresting and picturesque knobs of the Bird Rocks as seen between a group of pines on the left and flower decorated crags on the right, to the sudden and thrilling discovery of the bright white, and hitherto quite hidden, China Beach right beneath one, with the sea breaking on it from the pale emerald green water of the narrow granite-bordered cove. To the south, a similar effect is obtained, although broader and less sudden, and somewhat marred by the concrete retaining walls on the path from the Highlands at the farther end of Sandy Beach, by an ugly fireplace near the path, and less, by glimpses of the houses of the Highlands.

From the saddle east of Vierkas Knoll is obtained a fascinating sweeping view raking the whole south shore to Sand Hill and Whalers Knoll over a foreground of meadow which is rapidly filling up with bushes and young pines. This fine view, unless something soon arrests the growth, is doomed to soon disappear. (See photo No 22-3)

The open saddle south of Whalers Knoll is fine because of its open views over the meadows, with the foregrounds variously broken and made interesting by scattered shrubs and pines, the western view being terminated by the shore and the horizon, the eastern one, by pine woods and the mountains, with a glimpse of Carmelo Cove.

F. Open Points Jutting Out Into The Sea.

There are three such points of outstanding quality; Pelican Point, La Punta de los Lobos Marinos and Granite Point. From the two former the central theme is to be found in the nesting birds and in the Sea Lions. From Pelican Point, the effects are comparatively simple: The bare knobby islands with the wash of the sea about their feet, and several species of birds nesting, roosting, bathing and drying, and always birds departing and birds arriving making ever changing patterns in the sky. Morning is a time for zoological study. Evening is a time of silhouettes.

From La Punta de los Lobos Marinos the interest is more varied and the scene more changing. The great Sea Lions keep calling attention to themselves with their yelping and growling as they spar on the rocks or sport in the breakers. Here, during a high surf, the great seas crashing over the rocks and charging down on the outer end of the Point leap high into the air and fall back again in a drenching rain. Here, on a quiet day and a low tide, one may see tide pools as lovely as any garden with many living things. And here at close intervals all day long sea birds pass, flying north or south between the Point and the Seal Rocks, so that one could sit eternally watching the movement of the sea and the life of the sea.

In the north east corner of the Reserve, Granite Point presents quite a different appeal. All through the spring much of the area is covered with the most colorful

flower display to be found in the Reserve, both of the rocky meadow types and of the north facing sea bluffs. Over these, as a foreground, one gets raking views of the whole north shore with its picturesque knobs and bumps, outlying islands and its cypress and pine trees. To the east, against a background of curving beaches and of hills and valleys, is the string of rocky reefs close by across Moss Cove, where one may see as fine surf as any to be found in the Reserve. One may also be impressed by the fact that the topography of this point, the orientation, and the plant list, are surprisingly like that of Cypress Headland.

C. Open Hilltops.

Looking out from an open hilltop gives one an expansive and uplifted feeling the attainment of which, is the principal, if unconscious aim of the majority who climb hills for pleasure. That feeling, while it is a part of the uplift experienced by those who climb the hills of the Reserve, is certainly to be gained in greater degree elsewhere; and hence, those few people who do climb the hills of the Reserve find other recompenses. One of these is the typical cover of low bushy character full of color from the yellow and orange of its *Ericameria* and *Diplacus* in the spring to the summer display of Buckwheat. At the south end of the Reserve, perhaps the most worthwhile knolls to climb are those west of the road where not only is there a fine flower display but also good raking views of the shore both north and south, and very interesting

sights of the lumpy Bird Rocks nearby. From Whalers Knoll the outlooks are very various and quite outstanding. First of all, from the summit, one looks out to the south and east over a long expanse of Buckwheat, broken here and there by clumps of Ceanothus and a few scattered pines to the distant shores and islands, and over the pine woods to the mountains. The foreground, here, is formed by an ancient beach terrace so that the top of the hill is comparatively flat, breaking quite suddenly into steep sideslopes. To look down, therefore, on what lies close to the hill, one must make a tour of the edge of this terrace and if one does so he will be rewarded with a long series of fine plunging views. Of these, one will longest remember those looking down on Bluefish Cove, The Pass, Big Dome Cove, and on The Veteran. The Veteran from Whalers Knoll is seen against the water of Little Dome Cove far below, and seems suspended or poised with little to hold it up except air, and hence very light and fairylike.

H. Broad Sweeping Meadows Bounded by Varying Combinations of Pine Forest, Chaparral and the Sea.

The feeling of these meadows is one of peace and restfulness, large enough to give the eye room to wander, sufficiently contained by their barriers of forest so that one is not wondering what is over the hill; simple in texture, simple in topography, leading the eye inevitably, though gently, to the restful horizon of the sea.

Of pictorial material, the meadows are full, although not with the lavish richness of the north head-

land area. Color, there is in plenty, in bold splashes throughout the spring when most of the flowers are blooming, and in more subdued but still rich tones of browns and reds throughout the long dry summer, changing to lush bright green shot through with the red-brown of last year's stalks, with the winter rains; with the always little-changing foil of dull green pines, almost the dull-est green of all the pines, and the ever changing sky and sea. Pictorial depth, that separation of planes of relative distance into sufficiently simple terms to be easily grasped and enjoyed in a single view, is furnished here by the undulating forest margins and by specimens or islands of trees standing free in the meadows, between or beyond which more pines are seen at greater distances, carrying the eye through from group to group until it comes to rest on something adequate to stop it. This is lovely if the terminus is still more pines, but the striking views of this sort, and the ones most typical of Point Lobos, are those in which the interest is finally focussed on picturesque surf-washed shore or bold rocky islands. (See Photo No. 20-2B)

Beautiful as these sea-facing meadows are from a purely pictorial standpoint; they become infinitely more inspiring when one knows something of their significance in the long progression of natural change. One may be thrilled by the knowledge that the beautiful form of the meadow, gently sloping toward the sea represents

the cutting and building of a terrace by that same Pacific Ocean that now rolls against the rocks at its seaward margin, and that the surrounding slope on which perhaps stand pines, is the older line of shore cliff softened by erosion to gentle well-drained slopes where a succession of plants have built nourishing soil from the crumbling rocks until the forest now stands, stopped by the poorer drainage of the flat meadow on a line often closely following the line of the ancient sea cliffs.

For blazing colorful flower displays, the great meadow southeast of Whalers Knoll is the outstanding, in the golden poppies of March and the blue Ceanothus in the margins; in the show of solid splashes of red-brown Rumex in May, and the intermixed blue and pink and yellow of Sisyrinchium, Geranium and Oenothera, lovely close to, but perhaps most effective from the margins of the meadow, making vibrant variations in the reds and maroons of the Rumex. For interesting compositions, for a study of the old beach line and an undisturbed condition of forest margin and meadow flora and for the interesting mound formation that is typical of the wet meadows in the Reserve, the big Mound Meadow on the south shore is best adapted. Here the meadow has never been plowed and the evidence of forest clearing is small. There is, however, evidence of a natural advance of pine in successive stages down from the location of the present highway into this mounded area, with mounds, buried more or less deeply by woods soil, extending all the way up to the highway.

Each meadow has its peculiar character and its dominating focus of interest. About Carmel Cove and focusing on it is a low terrace meadow surrounded by an upper terrace largely open and also meadow, giving a fine opportunity to see the terraced formation. Northwest of Whalers Knoll is a narrow meadow contained on the sides mostly by brush covered slopes, and strongly guiding the attention down to the Old Veteran Cypress and the cypress enframed cove, one of the fine views of the Reserve. Another outstanding meadow view is that obtained from the north side of Vierras Knoll looking over the very lovely bushy meadow to the panorama of the south shore as far as Whaler Rock and the Sand Hill. This is, however, apparently in a stage of rapid transition from open meadow, where grain was once raised, to chaparral, or more probably pine forest. To the south of Vierras Knoll is a similar meadow looking toward the dramatic coast to the south, showing no evidence of losing its herbaceous character in which the chief color effects in the spring are from Rumex and pure yellow lupine. In both of these areas one is unpleasantly reminded of the close presence of man-dominated scenery by the unscreened presence of highway fence, cuts and traffic and by the Carmel Highlands subdivision, and the future might easily bring building developments on the hill east of the highway which would dominate this whole end of the "Natural" Reserve. Besides these areas are numerous little meadows full of a variety of interest tucked away all over the area and well worth exploring, every one, from the point of view of the artist, the naturalist or the less specialized nature lover.

I. High Chaparral.

While the narrow belts of high chaparral, made up principally of *Ceanothus*, are chiefly important esthetically in their relation to the broad meadow views, they have, nevertheless, for those who care to enter them, an interest and charm quite of their own. They constitute an "elfin forest" of wierdly formed "trees" full of small animal and bird life, where woodrat nests are quite a common feature. Their soil is a deep soft duff, at times so deep that it takes a lot of heavy rain to penetrate it, so that often there is little or no plant cover.

J. Pine Forest Interior.

In the pine forest there are three quite distinct types of character: One, where the trees are spaced quite wide and open, keeping a considerable quantity of low foliage here and there, and sufficient light to support grass and flowers. Pictorially this is the outstanding type, with its foliage masses contrasting with the ground cover and more distant views and composing an endless variety of vistas. The pine tree forms are of the most robust and healthy appearance in the area. The grass and flowers and poison rhus clumps, with their seasonal changes of color make these woods always colorful and interesting. The second type of character is apparently the more typical of Monterey Pine in its most favorable habitats although because crowded the trees usually average less vigor and health. This is the character of close continuous stands of tall bare-stemmed trees, which are progressively increasing their spacing through natural crowding.

Underbrush is almost entirely limited to occasional live oaks, and in a few places thickets of young pine where there has recently been an opening. Pictorially less interesting than more open and irregular stands, these areas nevertheless have their esthetic charm, particularly where the trees are fairly large and widespaced, and not too cluttered up with spindling suppressed trees, dying or dead or fallen and lying criss-cross on the forest floor. The grey shafts of the trees topped by a high crown of foliage, infinite in their variations of size and curve and spacing are in many places saved from the danger of monotony of color by here and there a poison rhus vine hung in lacy reds and greens high up in a grey pine trunk.

Young trees, suppressed trees, old flat headed veterans, dead and fallen trees large and small, in normal quantities, all help here to complete the picture of an unbroken life cycle which is in turn part of the longer progression of changes and evolution that lead up to what one is looking at, out of the dawn of all trees, and becomes part of the picture that includes the mound formations, marching through the trees, and the old strand terraces skirting their margins, often opening views out of the higher woods over the open meadows beneath. This type of scenery is not peculiar to Point Lobos, and in fact is seen at its best in forests of other trees larger and more graceful than the Monterey Pine. The principal inherent value of the pine forest at Point Lobos is to back up the meadow

margins and to increase the variety of conditions typical of the coastal shelf, and the thing which will make of it increasing value will be unbroken freedom from human interference.

The third type of pine forest effect is that found on pine covered steep slopes facing north onto Carmel Bay. Here the principal esthetic effect depends on views out through the tree trunks over the Bay, and its value is at its best with a certain definite density of trees. If too thick the views are obscured, but not so completely that one is not still conscious that the view is there, and consequently resents the close obscuring trees. Because the trees on these slopes grow tall and leggy, if they are thin and scattered they have the appearance of a skeleton of a forest like that left by some of the better lumbering operations. The strongest esthetic effects in these areas depend upon strong contrasts between foreground pattern of trees and distant views, and therefore are best seen on clear sunny days. In the late spring there is considerable color on the floor from *Ericameria* and *Castilleja*, and in more open areas close to the shore there will also be found beds of *Erigeron*, giving pretty strong doses of the three primary colors against a background of greens.

As to locations: The two outstanding areas of the open forest type are in the long tongue of woods separating the north shore meadows from those of the south shore, and in the smaller low area just north of the Vierras Knoll plateau. The close standing type is best seen along the highway from Rat Hill south. The north sloping forest is most

typical in the bowl-like slope surrounding Bluefish Cove, although there it is thin and very much too full of dead and sickly trees to be at its best esthetically. Also, there is a very heavy new crop of seedlings growing up that are likely to not only smother the outlook but to obscure the rather fine effect of the bowl-like ground form, and will certainly result in another crop of too tall and weak trees. On the northeast side of Whalers Knoll is a variation of this type, of long standing, containing some sizable timber, living and dead, and perhaps representing the least tampered-with piece of pine woods in the Reserve. Here are always to be found squirrels and birds at work. This area contains some fine outlooks, particularly interesting because they look out over and between the cypress and pine covered knolls along the north shore. Big Dome is very striking enframed by these trees.

K. Littoral Area.

The principal esthetic values of the littoral or tidal area is not usually to be found in the broader outlooks but in the interest of details close at hand. This section will therefore consist largely of a catalogue of these details.

Of interesting tidal pools containing garden-like growths of plant and animal life, there are quite a number, notable ones being situated: 1. east of Big Dome near station 142; 2. northeast of station 11 on the north side of Cypress Headland; 3. on Punta de los Lobos Marinos, perhaps

the most accessible and beautiful; 4. a series of interesting pools scattered along the south shore from Sand Hill Cove to Pebbly Beach.

Of small sea caves there are a number, seven or eight of them accessible to bold climbers during times

of very low tide and calm sea. These are to be found mostly in Sand Hill Cove and 1000 to 1500 feet southwesterly. Some of these show very beautiful incrustations of lavender and scarlet growths, and most of them give interesting geologic exhibits in clean ground conglomerate surfaces often showing faults that have cracked and slipped the porphritic pebbles. Of tunnels, double ended caves, always dramatic evidence of the work of the sea in detaching islands, there are some fifteen in the Reserve, ^{one} one very interesting/being in East Grove with great cypress trees growing on its bridge. The others are mostly grouped near Pelican Point. A number of the beaches of the Reserve owe their appeal to the fact that they are tucked away between cliffs so that one is surprised in coming upon them. Sandy Beach, and particularly Hidden Beach and China Beach come under this category, and China Beach is particularly valuable because it is the safest and most sheltered place for swimming. Moss Beach, in the area to the east at present under option, while not in itself as esthetically satisfying, nevertheless has considerable value as a safe swimming place and as a safe and dramatic viewpoint for the surf tumbling over the ledges across its entrance.

The effects and features treated above are, of necessity skimmed over lightly and many worthwhile ones have undoubtedly been overlooked or omitted. However, the important value of the area is not to be found in any one feature, or effect produced by a combination of features

but in the cumulative effect of all these natural phenomena as long and as far as they are the product of natural forces. It is important to be able to see how the world may be organized without man's interference. The value of Point Lobos lies in the fact that the expression of this organization is so dramatic and so beautiful that few can fail to be impressed and inspired by it.