

SOUNDINGS

Issue 153 • Summer 2022

The built environment

The Campen-Ruiz house loft.
See article on page 22.

Photo by Klopf Architecture

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From Redwood Rise

George Calys, Editor

You can design and create and build the most wonderful place in the world. But it takes people to make the dream a reality.

-Walt Disney

I'm guessing that Disney was thinking of Disneyland when he made that statement, but the same could be said of The Sea Ranch. As we all feel, The Sea Ranch is a wonderful place and we've all heard visitors here offer similar opinions. Of course, this ten-mile stretch of coast is not Disneyland (nor would we want it to be!), but the observation that it takes people to make a reality still holds.

One group of people who made The Sea Ranch a reality are the many architects and designers who crafted our built environment. Included is the canon of now-notable architects that were recently honored at the Distinguished Architect Awards covered in this issue. Of particular note, Donlyn Lyndon's essay, *Designing for Place*, captures the underlying concepts that are embodied in our buildings. Other equally accomplished architects are undertaking their first projects here too and we've showcased two of the dreams they realized.

Other people have made The Sea Ranch dream a reality. So much of what we take for granted is operated, maintained, and administered by our Association staff. Much of what they do is behind the scenes, but that doesn't mean it's not important. Next time you encounter a staff

person, doing their job on our behalf, take a moment and tell them "thanks."

Volunteer Sea Ranchers also give of their time, on and off the Ranch, to make our reality. The Disaster Response Team, the various committees like Vision, Archives, and Trails, Sea Ranch Kids, Neighborhood Network, the Thespians, and, yes, the Board of Directors, are just a few components that depend on volunteers. Apart from The Sea Ranch, Redwood Coast Medical Services, Coastal Seniors, Gualala Arts Center, Redwood Coast Land Conservancy, KGUA, North Sonoma Coast Fire Protection District, and many other organizations receive thousands of volunteer hours from the community. Imagine our reality without those groups!

Perhaps my favorite illustration of people making a dream reality, is just plain neighborliness. The neighbor who invites you over to dinner "just because." The neighbor who runs an errand for someone who isn't feeling well. The neighbor who loans you an extension ladder, so you don't have to go buy one. The neighbor who finds a lost piece of jewelry on the trail and goes to the effort to find out who lost it. Great neighbors make a dream reality.


When I reflect on all those who make The Sea Ranch dream real, I ask myself, "how can I make a better reality here?" Collectively, we should all ask ourselves that question. 

Photo by Bill Oxford



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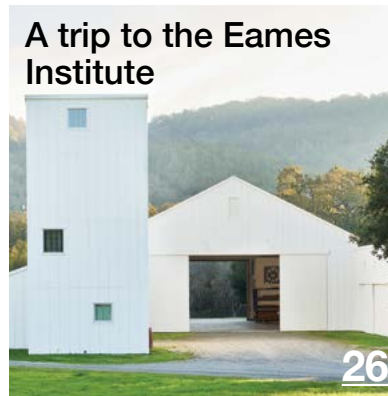
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Contributors

Tempra Board is a grant writer and publication designer for nonprofit organizations, lives in her Sea Ranch home she constructed in 2018, and both writes and creates the graphic layout for *Soundings*.



Donlyn Lyndon, as a partner at Moore, Lyndon, Turnbull, Whitaker (MLTW), was one of the founding architects of The Sea Ranch.

Kenneth Caldwell was a communication consultant to the Bay Area architecture community. He and his husband, Paul, were married in The Sea Ranch Chapel.



Rebecca Stewart has been a chef-owner of several restaurants on the West Coast. She was formerly the executive chef at The Sea Ranch Lodge and is now the new Executive Director of Coastal Seniors.

Paul Kozal, a Sea Ranch resident and proprietor of Studio 391 in Gualala, has been a fine-art photographer for over 30 years. His work has been featured in leading photographic and art publications, and in various collections internationally.




David Yager is a professional photographer specializing in portraits, including of families, weddings, and other events. He's also an accomplished ceramic artist and lives on The Sea Ranch.

Christine Kreyling, an experienced art and architecture journalist, lives both at The Sea Ranch and in Tucson, AZ. She has been highly active with Redwood Coast Medical Center and sits on the TSR Archives committee.



Designing for place at The Sea Ranch

Donlyn Lyndon



*Buildings can dance, but they don't always:
some are too shy to engage,
some hope that simple routine poses will carry the day;
but they don't qualify.*

Designing for Place at the Sea Ranch means understanding that buildings can dance. They need not be stolid impositions on the land, they need not fear being lyrical. Buildings can dance with each other, buildings can dance in their space, buildings can join in creating a magic ring.

Designing for Place at The Sea Ranch means paying close attention to the specifics of the site, registering the particularities of everything that makes up the domain. Highlighting the particular and the local

has broad cultural value, for we need to pay close attention to the immediate world we live in and the people we live among if we are to resist stupefying abstractions that can be manipulated by others, and reach instead into the real essence of life

The Sea Ranch is a place, set carefully into the natural world, where we can have the vital moment brought to our attention. It is in landscapes that we can most clearly read the intricacy and intensity of change and the interconnectedness that characterize natural processes. In nature the different rhythms of the life cycle are played out in front of us... lending urgency to the moments as they pass

Designing for Place at The Sea Ranch means making forms that remind us not only of nature and its processes but of the presence of inhabitants. We need to be reminded of the ingenuity that people



The Munger House designed by
Donlyn Lyndon.

Photo by Paul Kozal

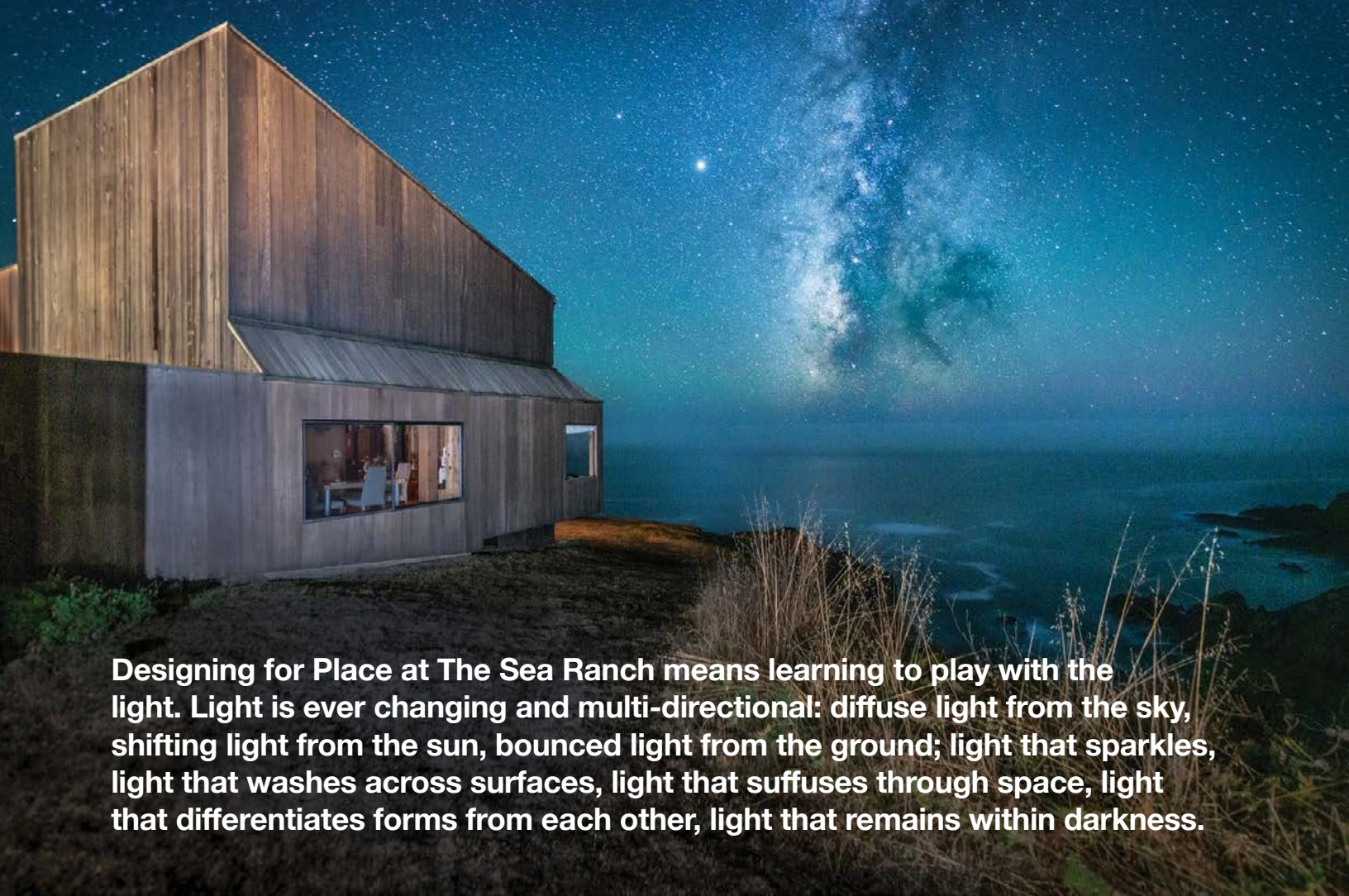
can bring to place; their need to find significance in what is their own, as well as their ability to find common cause and care for each other. Buildings can have forms and parts that call to mind the presence of people. They can be sized so that we can easily imagine inhabiting them, they can have forms that record directly the way people move through them, stairs that are revealed in the pattern of windows, bays that invoke the presence of people taking a sheltered position on the edge of the outdoors, terraces and shelters that invite dwelling in the sun, balconies that suggest the special pleasures of overlook, aedicular structures inside and out that prompt multiple associations with other places and people..

Designing for Place at The Sea Ranch means accepting that buildings weather and age, then controlling that weathering so that it happens with

grace and does not damage the integrity of the structures. Building should be able to be renewed and altered over time, not frozen in the “look” of a moment. They should also be secure.

Designing for Place at The Sea Ranch means making room for peoples’ collections—for things and images and books and gardens and tools. These are not the detritus of the undiscarded, (which may also need storing, along with boxes, vacuums etc.) but items that are purposefully chosen and displayed as cherished reminders of value and as means for connecting inner and outer worlds. It means learning to let buildings acquire soul within the frames that define them.

Designing for Place at The Sea Ranch means considering windows as actors on a communal stage, projecting on the buildings’ faces something of the



Designing for Place at The Sea Ranch means learning to play with the light. Light is ever changing and multi-directional: diffuse light from the sky, shifting light from the sun, bounced light from the ground; light that sparkles, light that washes across surfaces, light that suffuses through space, light that differentiates forms from each other, light that remains within darkness.

Condo One, designed by Moore Lyndon Turnbull Whitaker, and the Milky Way, designed by the Universe.
Photo by Paul Kozal

life within and signs of their owners' aspirations. The tales they spin should be informative and lively, adding to the lore of the place. Cultural patterns lead to differing expectations for how windows should be arranged—styles of architecture are often determined in considerable part by how windows are treated. As with other inherited standards, these patterns can make useful starting points; but when they are simply copied and used generically, unmodified by the circumstances of use and the particularities of the site and its outlook, they can quickly seem dim-witted and tiresome. Playing purposeful improvisations and variations on such standards can bring multiple associations to the place and invest it with spirit.

Designing for Place at The Sea Ranch means learning to play with the light. Light is ever changing and multi-directional: diffuse light from the sky, shifting light from the sun, bounced light from the ground; light that sparkles, light that washes across surfaces, light that suffuses through space, light that differentiates forms from each other, light that remains within darkness. Light gives presence to time. The colors of surfaces and their relative lightness and darkness should relate to their surroundings: designers should be mindful always of the larger order of the landscape (which means usually that buildings at The Sea Ranch should be dark) and attentive always to appropriately enlivening

the prospects for dwelling within (which means usually that they should be light inside.)

Designing for Place at The Sea Ranch means learning that there are views all about, not just panoramas of the ocean. It means making it possible to explore foliage, vary outlook, discover birds in the sky as well as whales in the sea, to watch the grasses wave in the wind, then wither, be reborn and become abundant. It includes revealing over years the growth of the foliage, managing it carefully, adapting to the changing circumstances that nature inevitably brings. It means learning to cope with what nature affords and giving the means to enjoy it.

Designing for Place at The Sea Ranch means reaching beyond convention to make works that genuinely bring creative energy to the place...not in flamboyant displays, but through the constructive energy of imagination that gives great pleasure when we recognize it, but which does not demand that we pay attention. The most fruitful creative energy shows possibilities that others might explore as well, leading to new understandings of how this place might evolve.

Designing for Place at The Sea Ranch means thinking in three dimensions...absorbing the slope of the land, the vault of the sky, the reach of the horizon and the undulations underfoot into our consciousness and enhancing the experience of the place. It is essential to incorporate these dimensions into the places where people live, not letting the flat drawing board restrict supplant and suppress the reality of the site.

Designing for Place at The Sea Ranch means building with materials that are of the place and tracing the acts of building within the structures created.

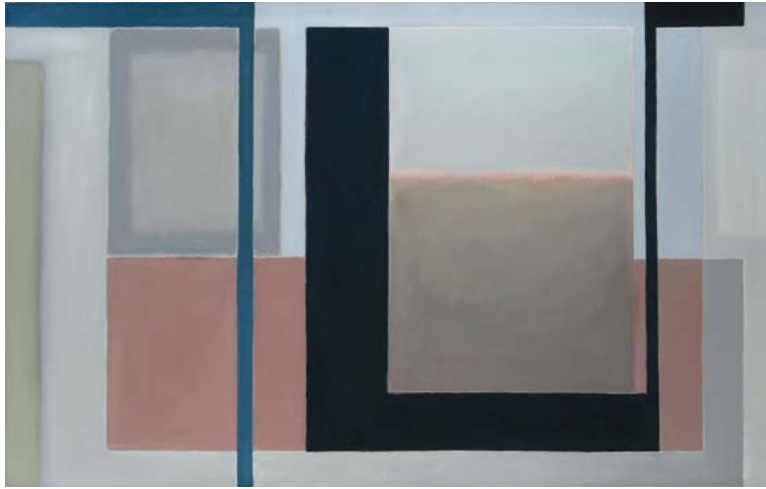
This is timber land, the place has known lumbering since the nineteenth century and there are still forests all around, as well as in the locale and the region. that harvest and replant materials with which to build. Using those resources wisely, and others available nearby, can both achieve and demonstrate the value of sustainable practices. Building with materials that are directly a part of the surroundings and allowed to read so, adds another dimension of connection to the place.

Designing for Place at The Sea Ranch means knowing your place—and knowing it well. It requires building its contours into your fingers (or keyboard) as you draw, feeling the wind as it passes, knowing precisely the course of the sun, acknowledging the presence of your neighbors—both those who have already built and those yet to come—and thinking of the building and grounds that you make as a part of a larger, encompassing landscape. It is a precious landscape, a landscape that is not accidental, but one that has evolved through design and through the investments of many. It depends on continuing care and ingenuity.

Designing for Place at The Sea Ranch means learning to be a part...even while being distinct. It means being a part of a larger landscape or grouping of buildings, being a part of a way of building that has roots in the place, being a part of a community that has a covenant to care for its setting...being a part of a community that is continually searching and finding its way, evolving a place that is its own.

This essay, originally penned in 2003, was offered by Donlyn Lyndon at the 2022 Distinguished Architect Awards. Lyndon, as a partner in Moore Lyndon Turnbull Whitaker, was one of the founding architects of The Sea Ranch.





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Architects rule!

Distinguished architect awards

Christine Kreyline and George Calys

In a revival of a past Sea Ranch tradition, the Distinguished Architect Awards was held April 16 at the Del Mar Center. The following are excerpts from that program.

From the wealth of outstanding architects whose designs grace our land, these three have been chosen to inaugurate The Sea Ranch Distinguished Architect Awards. All are Fellows of the American

Institute of Architects, an honor bestowed on only three percent of AIA members, which recognizes architects who have made significant contributions to their profession and to society in general, and who exemplify architectural excellence. These three, through their long histories of exemplary designs that evince a consistent commitment to the high design standards upon which The Sea Ranch was founded, are especially worthy of this award.

Donlyn Lyndon has been involved with architecture at The Sea Ranch since 1963, when MLTW—Moore, Lyndon, Turnbull, Whitaker—was selected to design Condominium One and later Moonraker Athletic Center. Working on the Condominium led Lyndon to write “Sea Ranch: the Process of Design,” for *World Architecture 2* (1965). Condominium One subsequently received the “Twenty-five Year Award” from the American Institute of Architects and was placed on the National Register of Historic Places.

Since then Lyndon has designed houses and additions on various sites on The Sea Ranch and continued writing about its architecture, including *The Sea Ranch: Fifty Years of Architecture; Landscape, Place and Community on the Northern California Coast*, co-authored with Jim Alinder (2nd edition 2013); and *Place at The Sea Ranch: Architecture/Landscape Markers on Our Trails* (2021).

Lyndon served as the founding chair of the volunteer Commons Landscape Committee that has developed landscape management plans to guide the stewardship of the commons, which comprise half of The Sea Ranch site. In 2015 he received the annual Sea Ranch Award.



Donlyn Lyndon. Photo by George Calys

Don Jacobs
Photo by George Calys


Don Jacobs graduated in 1967 from the University of Cincinnati and started his career in the offices of Skidmore, Owings & Merrill in San Francisco. He began designing homes on The Sea Ranch in 1969 and moved here full time in 1970. In 1986 he relocated to Southern California, where he engaged with an international roster of clients.

Jacobs is the recipient of dozens of awards for his professional work and dedication to community service. While at The Sea Ranch, he was an active member of the Volunteer Fire Department for 14 years. He served as Design Committee chair from 1974 to 1978. He has designed more than 100 custom Sea Ranch homes that won 27 local and national awards.

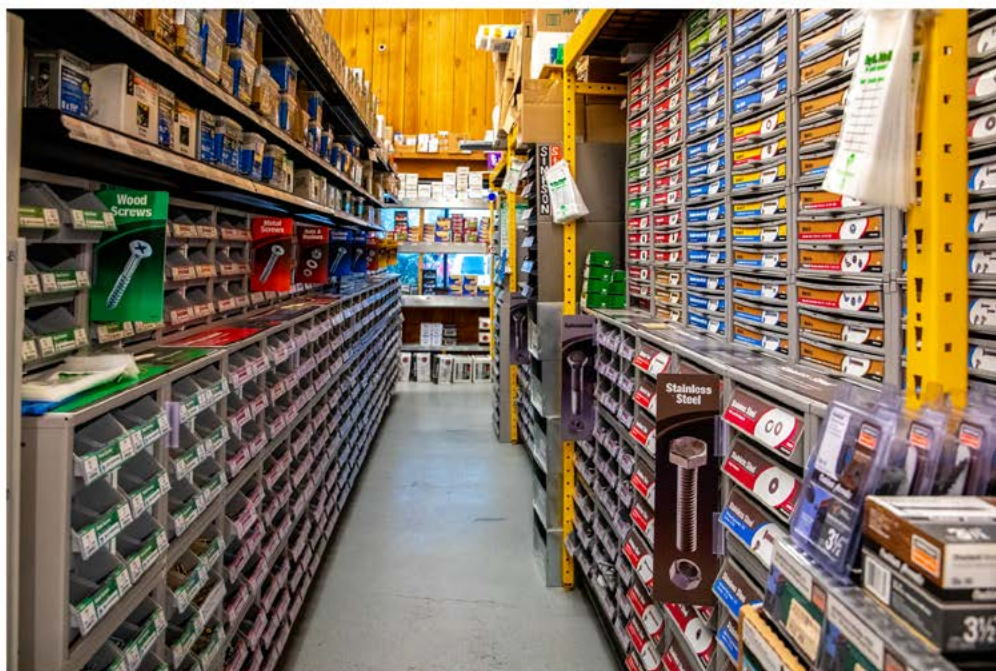
In 2008 Jacobs and his wife, Julie Brinkerhoff-Jacobs, were inducted into the Building Industry Association's Hall of Fame. He was named "Alumnus of the Year" by the University of Cincinnati's school of Design, Architecture, Art and Planning in 2018.



Obie G. Bowman grew up in the San Fernando Valley, where as a youth he witnessed the replacement of the agrarian landscape and Los Angeles River with desolate suburbanization and a concrete flood channel. This experience crystallized a conundrum with which he has struggled ever since: a passion for architecture and a quest for compatibility with the natural landscape.

After receiving his degree from Arizona State University in 1967 and working for Los Angeles architects, Bowman moved to the Mendonoma Coast in 1971 and began practicing architecture at The Sea Ranch. Since 1993 his studio has been located in the Dry Creek Valley near Healdsburg, where he continues to work thoughtfully and creatively and has received more than 40 design awards. 

Obie Bowman
Photo by George Calys



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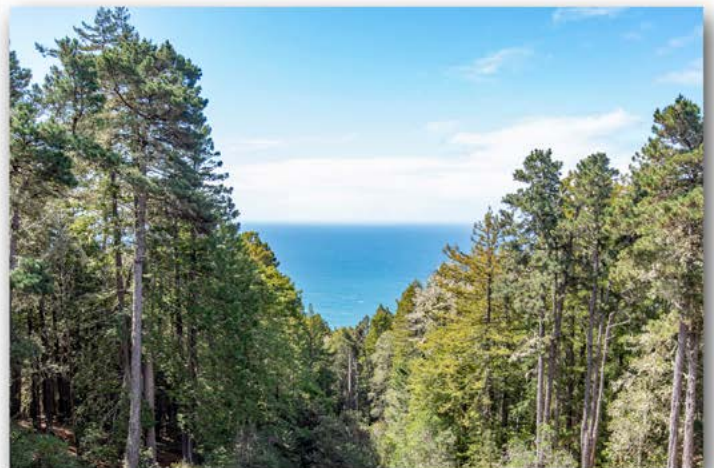
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▲ **Campen-Ruiz house:** The kitchen features Ikea cabinets customized with white oak shelving and black-waxed steel counters. The tiles are Heath outlet, with accent tiles by painter-sculptor Brendan Monroe in collaboration with Heath.

◀ The “black box” slopes from back to front, forest to meadow, mimicking the shape of the landscape. The ridge of the roofline runs from corner to corner rather than the centralized ridge of the typical gable roof common to TSR.

Photos by Klopf Architecture



Four architects. Two couples. Two houses.

Christine Kreyling

Most design-fixated Sea Ranchers are familiar with the architects who designed seminal structures here. April's "Distinguished Architect Awards" recognized three of them: Donlyn Lyndon, Don Jacobs, and Obie Bowman. Others equally formative include Joseph Esherick, Charles Moore, William Turnbull, and Richard Whitaker.

But The Sea Ranch isn't merely a scattering of "gold star" buildings done in the 1960s and 70s. Ever since then architects have been coming here to work and to live, infilling the landscape with carefully crafted houses that "converse" with what came before. *Soundings* takes a look at two recent examples. Both were designed by architect-couples as their personal homes. Both are of the modest size envisioned by the founders as appropriate to "living lightly on the land" and equally appropriate to materials and construction costs never dreamt of by their predecessors.

Guthrie-Buresh house

When Danelle Guthrie and Tom Buresh returned to California in 2010 to take up faculty positions—he as chair—at UC Berkeley's Architecture Department in the College of Environmental Design, they knew they wanted to design and build at The Sea Ranch "a retreat from the business of teaching," Guthrie says. But they first bought an existing house in the Madrone Meadow Clusters, because "we recognized it would

take a long time" to deal with new construction. "Tom was always looking at lots online." They finally bought one just west of Highway One in 2018 and began designing a house for it the following year. "We weren't in a big hurry."

The couple, who met in grad school at UCLA, had been vacationing at TSR "since 1979 or 80," Guthrie says. "We spent one week a year at Sea Ranch," even during the years—2001-2009—that they served on the faculty at the University of Michigan, where Tom was Architecture Chair at Taubman College of Architecture and Urban Planning. "We stayed in lots of different houses by different architects. That gave us a rich background of alternatives" when they came to design a place of their own.

During their rental years, Guthrie and Buresh weren't memorizing direct architectural quotations but analyzing "how various architects determined to work" at TSR, she says. "The aspect we learned, from where we went to school and our entire practice of 30+ years, was the kind of architecture we gravitate to, which we call 'formal informality': how things are organized to form spaces on a site, how to use all the ground in productive ways, how architecture defines the outside world and how the outside world defines the architecture," Guthrie explains. "The better architecture at The Sea Ranch shows how this can be done."

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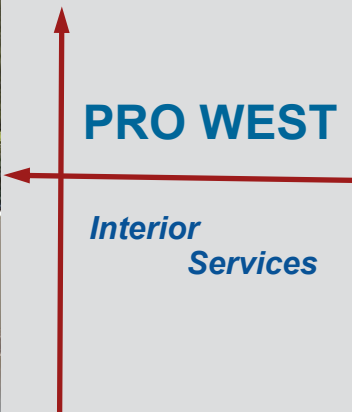

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Guthrie-Buresh house: The western windows open the house to meadow and sea. The projecting bays were inspired by what Guthrie and Buresh call the “barn bits” of William Turnbull, who punched shed fragments through exterior walls to enliven facades and enhance views into the landscape.

Rendering courtesy of Guthrie Buresh Architects

Guthrie and Buresh applied these principles and strategies to their 1/3-acre site. The 1,600-square-foot house, which is currently emerging from the ground, is composed of three simple shed-roofed volumes, largely closed to the street and open to meadow and sea to the west. The central “main hall” contains the public spaces for living, dining, and a kitchen whose kiosk-like form distinguishes the food-prep function. A step down from dining to living, another functional distinction, allows views over the furniture and brings the projecting hall closer to the land.

The perpendicular master wing lies to the south and the guest wing with office/studio flanks the northern side of the hall. These three forms define a protected courtyard to the east, with the detached garage shielding this outdoor space from the street.

In the “L” formed by hall and master wing, a south-west-facing deck, sheltered from northwest winds, offers views down the coast. The exterior will be clad with Japanese cypress, “charred” to a dark brown to inhibit insect infiltration, and provide fire protection and longevity.

Interior finishes will be “super simple,” Guthrie says. The long wall between hall and guest wing will be uncovered plywood, with the few other walls economical chip board. Flooring is pre-finished manufactured wood. “We don’t feel the need to be fancy. We’ve always had projects with tight budgets, so we’ve learned how, rather than spending on materials, to get the best out of a project architecturally. We like constraints; they force us to be clever.”

Continued on next page

“We didn’t build with resale in mind.”

Geoff Campen

Campen-Ruiz house

The black house on Lupine Close nestles into the shadow line of the forest, the dark greens of the trees a harmonious backdrop for the darker stained cedar of the structure. The roofline slopes downward from back to front, forest to meadow. Vertical windows at the rear of the building mimic the tree columns; horizontal glazing out front echoes the planes of meadow and seascape to the west.

All this takes a page out of Lawrence Halprin’s book. In *The Sea Ranch: Diary of an Idea* (1995), Halprin describes the genesis of the concept of TSR. The key principle: “allowing existing ecosystems to dominate our aesthetic language.” The Sea Ranch “vernacular” would be one of “simplicity, appropriate scale, modest sized houses and basic materials.” More particularly, Halprin describes “materials which would automatically weather well and merge into the natural colors of the site. We hoped to encourage talented designers who would work creatively with the basic principle of merging with the landscape, not confronting it.”

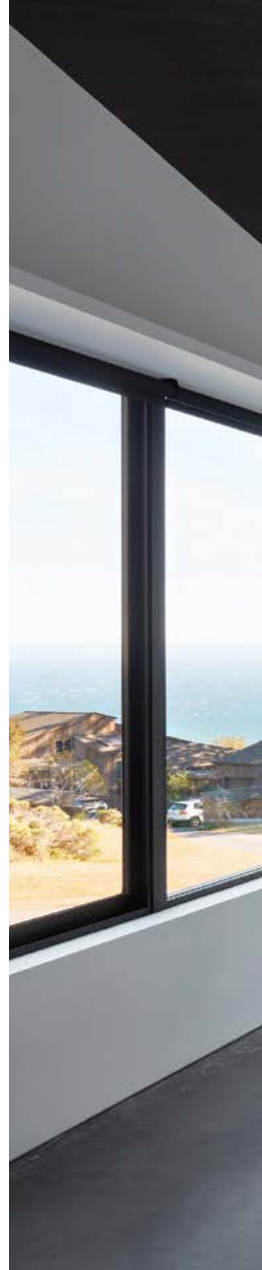
The “page-takers” are Geoff Campen and Diana Ruiz. The two San Francisco-based designers—he with Klop Architecture, she with Architecture Allure—first experienced TSR as weekend renters. In 2014 they stayed for two weeks, “when we really calmed down and decided we wanted to do that more,” Campen says. They began looking at houses to remodel. “We saw a small Obie Bowman, but it would

have cost a lot to add the two studio spaces we needed,” for their professional design work and individual art projects.

“And it would still have been an Obie, which is great, but we wanted it to be our house,” Ruiz explains. The couple found an out-of-the-wind, just under half-acre lot with views of forest and ocean that comprise “the two parts of the Sea Ranch experience.” They bought it in 2015 and went to their drafting tables.

The result, completed in 2018, is 1,600 square feet specifically tailored to their needs. “We didn’t build with resale in mind,” Campen explains. The front of the house is living and dining space, divided by a central kitchen from a multi-purpose area to the rear that’s primarily for TV watching, but with a pull-down bed for the occasional guests.

“Guest rooms tend to be used less frequently than you anticipate,” Campen explains. “We wanted all the spaces to be useful for everyday life.” For similar spatial-economy, the house has two half baths with a separate large shower room rather than two conventional bathrooms. The couple’s separate studios flank the multipurpose area. Flooring is concrete with radiant heat. The plan is completely open, offering visual connection to the outdoor environment throughout. The only interior doors sequester the half baths and shower room; pull-out curtains provide flexible spatial divisions as necessary.






Campen-Ruiz house: The open plan of the main floor provides transparency to the outside environment.
Photo by Klop Architecture

Upstairs is the suspended master loft, with “knee walls” enabling sightlines to the studio spaces below and through tall windows to the forest beyond. This design for sleeping space recalls “the aedicule” created by Charles Moore for Condo One. Scandinavian teak shelving rescued from an Eichler that Campen’s firm was renovating adds a vintage touch.

The exterior respects architectural precedent, but tweaks it. Gable roofs are common at TSR, but the

ridge line on this one runs diagonally from corner to corner rather than down the middle. This configuration produces eaves—relatively rare at TSR—over some windows and walls. A deck out front offers panoramic views of the coastline.

“We followed The Sea Ranch philosophically, so our house is very ‘of the site,’” Campen says. “But it’s also very much ‘us.’” 

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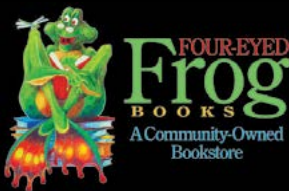
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Spirits in the material world: A trip to the Eames Institute

Kenneth Caldwell

The following article first appeared in Metropolis magazine. Edited for space, it is reprinted with permission from the publisher and author.

To borrow from the words of the English rock band, The Police: “We are spirits in the material world.” It is a good time to look back and reexamine the ideas that will help us move forward beyond the objects, beyond style or worse, fetishization, and use Charles and Ray Eames’ thinking as inspiration for solving all kinds of economic, social, and ecological challenges. Now that the Eames Institute is up and running, I thought it would be a good time to pay a visit to the homes of all things “Eamesian.”

A few months before visiting the Eames Ranch, I toured Charles and Ray’s Eames House in Pacific Palisades. Nestled into a hillside overlooking a meadow and the distant Pacific Ocean, it’s not visible from the road, and a gate now discourages visitors without reservations. Most registered visitors are only allowed to peek inside the open front door and sliding patio doors. Everything is precious—you observe more than engage. It is now a museum house. The landscape is still impressive and the house feels intimate, scaled for a couple and their visiting grandchildren. But all of the Eames objects and experiments once housed in their office building (known by its address number as “901”) in nearby Venice are not to be found there.

A lot of the treasures from 901 are now at the Eames Ranch such as a family compound, studio, and archive opened by daughter

Lucia Eames in 1996. It’s several hundred miles north of Los Angeles in Petaluma, an agricultural town an hour’s drive from San Francisco. Petaluma stretches over rolling farms west towards the sea. Dotting the landscape are a few modest houses, metal sheds, barns, cows, horses, and sheep. Somehow it has not been overrun by the Bay Area’s northward sprawl and it looks much as it did when we took Sunday drives in the 1960s.

Approaching the Ranch, you can see a collection of white barn-like structures in the open field. The gate is open, and a curving drive concludes with a number of parked vehicles. This certainly isn’t a formal house museum. It feels like a design ranch. But it’s not clear what is being grown. The full name is the Eames Institute of Infinite Curiosity, but there is no sign. What’s stored in these barn-like buildings are seeds, but not seeds that grow plants. After the visit, I figured it out: seeds for curiosity seekers. Within a few minutes, I meet some of the staff, including Sam Grawe, the former editor of Dwell and most recently editor and brand director at Herman Miller. Llisa Demetrios, Lucia’s daughter and the Institute’s chief curator, takes me on a tour of the compound and archive. Lucia oversaw the donation of slides and printed matter to the Library of Congress, sold 901, and stored most of the other Eames archives in the Bay Area.

The compound, designed by renowned Bay Area architect William Turnbull, now holds 40,000 to 50,000 items. Unlike most hous-





A glimpse inside. Photo courtesy of the Eames Institute of Infinite Curiosity.

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Eames Institute

es, this one required the floors to accommodate a forklift. Finished in 1996, the detached barn served as a studio that Lucia and her family could use for making large sculptures. Metal gates crafted by Lucia open onto a large courtyard with a segmented lawn, the perfect protected outdoor space for her visiting grandchildren. Beyond the courtyard, the fields change color throughout the year, but this space stays green.

Unlike the Eames House, these rural rectangles with pitched roofs are not about revealing structure.

Despite their solid white volumes, they are about disappearing into the landscape, which makes their contents even more magical. The arrangement of the spaces creates intimacy. Within the buildings, there are plentiful skylights and carefully selected views of the surrounding landscape.

The design cognoscenti associate the work of Charles and Ray Eames with Los Angeles. They moved there in 1941 because they could work without their clients looking over their shoulders. Likewise, Lucia and her family could work on their



art and their archive in the quiet fields of Petaluma. Instead of sliding steel glass doors to let in the ocean breeze, there are large wood barn doors to welcome the morning light.

It took several large trucks to move out of 901 the 750,000 images that the Eames generated along with a lot of two-dimensional materials that were donated to the Library of Congress. According to Demetrios, her mother went back into the office and it still felt full: "... it looked like very little had been removed," she says. "What she found when she was looking around was all about process." We still want to see all the prototypes, all the great things they collected, but now the Eames family are able


to do what Charles and Ray always advocated: connect and understand that a key constraint in any problem-solving process is to understand the benefit to society as a whole. We are all hosts, and we are all guests, to borrow a few more words from the Eames lexicon.

As I look around, I am struck by the paradox of order and informality. Demetrios casually hands me a paper mâché maquette for one of the chairs that is as light as a pastry; encourages me to pick up a piece of chalk from one of the small, thin drawers; gives me a marble to play the 15-foot-tall Musical Tower; invites me to look through a small piece of hexagonal metal tubing that doubles as a kaleidoscope; and gets me to play with another piece of metal that you dip into liquid soap to see a form that explains surface tension. And on a table of paper treats, we look at a colorful drawing of outfits that is actually Ray's packing list for a trip to England.

The first offering from the Institute is the website, which like any Eames process, will experiment, iterate, and be im-

proved. Demetrios says the team felt that a digital presence could reach a broad audience. When Lucia was alive, Demetrios and her mother would share the objects and stories in person. But now, thanks to donors, including the very generous founder of AirBnB, Joe Gebbia (who attributes some of his success to the Eames thinking), it's possible to take all of this online and beyond. The website is like an Eames chair: the result looks simple and the complexity takes a long time to understand.

The question of a museum comes up. Both Cary and Demetrios talk about the opportunity. While it clearly interests them, it seems like they don't want to get ahead of themselves. Maybe spread the word about the process more? Given how prescient the Eameses were about computers, communication, and interaction as ways to share information, I can only imagine that this museum, when it is developed, will be a very different kind of museum. Launching virtually first gives the Institute a good foundation for a structure in the material world.

Over the next few weeks, my visit to the Eames Ranch becomes like a dream and begins to blur, and I can't quite place in what space I experienced which treasure. Demetrios reminds me that there are treasures that no one outside the family and the Institute has ever seen. For me to get a personal tour was like being a kid in the proverbial candy store. I remember the brief time I spent with Lucia Eames next to the ghost of the Eames House in the 1989 Case Study show. That structure's dark lines felt like a haunting inspiration. At the time I wondered why this house was only partially reconstructed. It was like a ghost. Now I wonder if the museum curators knew that if they had actually rebuilt the Eames house and filled it with all their delights, the Eameses would have stolen the show. With the advent of technology and its riches, there will be new constraints to replace some of the old ones. New challenges. New solutions. New questions. New iterations. More searching for the Spirits in the Material World. 

The newly opened Eames Institute in Petaluma.

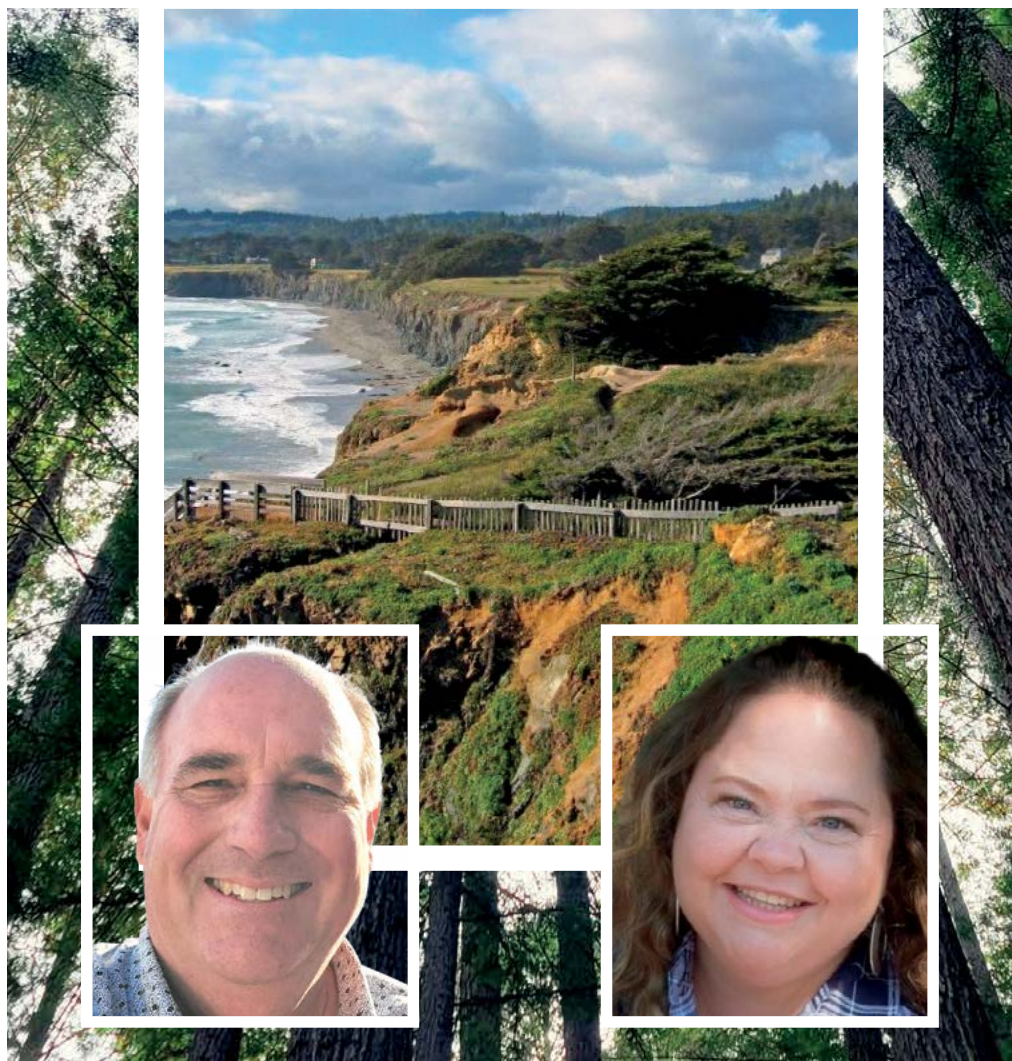
Photo courtesy of the Eames Institute of Infinite Curiosity.



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▲ The Tesla roof on this Madrone Meadow cluster home blends seamlessly with the home's understated design. *(Photo by David Yager Photography)*

◀ “The Danish House” circa 2003 when it was newly built for Paul Erik and Inger Bach by Todd Verwers Architects.



Solar on The Sea Ranch

Tempra Board

As much as I can love a piece of electronics, I love our solar system. When my husband and I built our home in 2017-2018, we installed a 7kW, 24-panel system that has served us well. Luckily on our lot, we were able to build with our roof sloping down from north to south, and we have few trees to block the sun. That means we get the most out of our panels. And, wanting a fossil fuel-free home, we didn't plumb for propane. We have a hybrid hot water heater, all LED lighting, and other energy efficient appliances, along with a Nissan Leaf Electric Vehicle (EV). Our panels provide nearly all of our energy needs. On a budget, however, we opted not to install batteries, so we are still at the mercy of PG&E and occasional power outages.

I talked to David Leland, chair of The Sea Ranch Association's Energy Subcommittee, which is a subcommittee of our Utilities Committee and is charged with meeting a zero carbon goal for our community by 2030. According to Leland, roof-top solar is only one among many tools for achieving this goal.

He reminded me that in Sonoma County, we were all automatically signed up for Sonoma Clean Power (SCP), which is already pretty green. According to its website, "SCP is a customer-owned public agency" operating in several incorporated cities and towns, as well as the counties of Sonoma and Mendocino. As a CleanStart customer (all of us in SCP's service area were automatically enrolled in CleanStart last year), you purchase 49% of your energy from renewable sources, and 93% is carbon-free, including wind, solar, biomass, and geothermal, as well as large hydropower systems. If you opt in to the EverGreen program, you purchase 100% of your power from renewable sources, primarily geothermal (81%) and solar (19%).

Our region is unique in that we have access to The Geysers, an incredible geothermal power resource. According to the USGS, the Geysers (actually a steam field from hot springs activity rather than actual geysers) consists of 45 square miles located between Lake, Mendocino, and Sonoma counties. "On a clear day you can see the steam from here," adds Leland. The Geysers have been continuously providing power since 1960 and are "the largest complex of geothermal power plants in the world," producing 835 megawatts of electricity from 18 plants (Wikipedia puts the number at 22). This is accomplished through the process of pumping dry steam from geothermal reservoirs through turbines.

For those seeking to reduce their carbon footprint, energy usage needs to be part of the equation, specifically moving from gas appliances and heating to electric. For example, Leland notes that there are excellent heat pump products on the market that are three to five times more efficient than gas heaters. And not having to depend on getting propane deliveries and watching the fluctuating (or simply continuously rising) propane costs would be a relief. Transitioning to an EV is another consideration. "This should all go into the planning process," adds Leland. "Migrating energy demand is the real opportunity to improve a household's carbon footprint."

But being a part of SCP and especially the EverGreen program doesn't mean you shouldn't install solar panels. Rooftop solar "increases the overall renewables that are moving around the grid, and this is still a benefit as it improves the power mix and reduces the carbon intensity of power overall," Leland says. As you know if you've recently built a new home, you are required to install some solar power. Part

Rooftop solar “increases the overall renewables that are moving around the grid, and this is still a benefit as it improves the power mix and reduces the carbon intensity of power overall.”

David Leland

6 of California’s Title 24 requirements, which are updated every three years, outline the California Building Standards Energy Code. Since 2020, the code has required all new homes to include solar photovoltaic (PV) systems (with exceptions for properties with too much shade or too small a roof for installation). According to SimplySolar, the 2023 Title 24 updates will focus on new energy efficient technology and expanded solar PV systems with onsite battery storage.

But for existing homes, many ask if going solar is worth the expense. It all depends on how much electricity you use and what your goals are. For a while, government tax rebates helped to spur investment in solar, and the current climate of distrust of PG&E has led more people to install battery backup systems. However, the California Public Utilities Commission, under pressure from public utilities like PG&E, is seeking to update its California Net Energy Metering 3.0 (NEM3) policies this year.

Proposed updates would have cut the rebates that utility companies pay for customers who are returning power to the grid from their solar systems, and would have created an \$8/kW solar capacity charge per month. For a 7kW system (one that can typically cover most if not all of the energy of a typical household), this would result in a new \$56/month charge, or \$672 per year. For customers thinking they are doing the right thing by getting their energy from the sun, this feels like a slap, and would certainly help disincentivize people from adding PV systems to their homes (current solar customers on the NEM2 tariff are grandfathered into their rates for 20 years). However, public outrage has succeeded in the CPUC delaying NEM3 indefinitely, and it is going back to the drawing board.

The Sea Ranch (TSR) is known for its iconic architecture and we have an overrepresentation of architects and designers with homes here. And there are Tesla EVs seemingly everywhere. So what about the Tesla roof? The low profile roofs combine solar power with roofing material to create a seamless look. For those prioritizing aesthetics and simplicity, it would seem a no-brainer. But the process is not so simple or straightforward, and you can count the number of Tesla roofs at TSR on one hand.

Adam Gebler and Nicola Bach facilitated the installation of a Tesla roof on their parent’s cluster home on Madrone Meadow earlier this year. It was a long process. Paul Erik and Inger Bach built the affectionately known “Danish House” in 2003, designed by Todd Verwers Architects and featured in the *Contemporist*. The shingle-clad home on a sloping lot maintains TSR’s aesthetic, adding a Nordic sensibility for simplicity, clean lines, and natural light. It blends into the surrounding forest while maximizing ocean views to the south.

With Paul and Inger living more often in Denmark now, Adam and Nicola (and their son, Sebastian) have become the home’s caretakers. As the couple began to face the home’s growing maintenance needs, which included an eventual new roof, they sought to combine that with a reliable power supply that a solar array and battery backup could provide. You can’t argue with the streamlined look of the roof. You don’t even know the panels are there.

But the process, Gebler admits, took some time and finesse. The technology is spot on, and like Tesla EVs (which Adam and Nicola also own), the panels can be mass produced. “But you can’t mass produce installations,” he adds, “and that’s where the logistical problems happen.” Though the installers did a great job, managing that part of the process is,



A ground-mounted PV system can capture the best exposure when a roof-line is shaded or not south-facing.
Photo courtesy of M&D Electric.

in Gebler's view, under resourced. From his experience, the owner has to spend a lot of time in the driver's seat, which was hard to do for part-timers living in Marin.

Add to that TSR's stringent design review process (even more so for the Cluster homes, which have additional design constraints, particularly around their roofs), which put them and Tesla on opposite sides. Ultimately Gebler convened a meeting between Tesla and TSR design review. The biggest sticking point was the thickness of the flashing that the system uses, which ultimately got redesigned to be about half as thick as the original Tesla roofs, resolving the problem.

I love how the roof looks, but am still on the fence about the utility of a Tesla roof. Unless you have a

roof that is primarily or entirely south-facing and not blocked by trees, a potentially substantial portion of the roof tiles will not be producing much power. This is another way in which economics and efficiency may take a back seat to aesthetics, though that's nothing new on TSR. And is marrying photovoltaics with roofing material the way to go in the long run? As Peter DeSimone, of Pete and Sun, who installed our system asks, "If it's also your roof, and panels sometimes fail, then what do you do? How easy is it to replace a solar shingle in a roof?"

If you are looking for the most bang for your buck, along with a more simple design review process, a traditional solar array may still be the way to go. Mike Nelson, of M&D Electric, says his volume of solar installation continues to increase. In fact,

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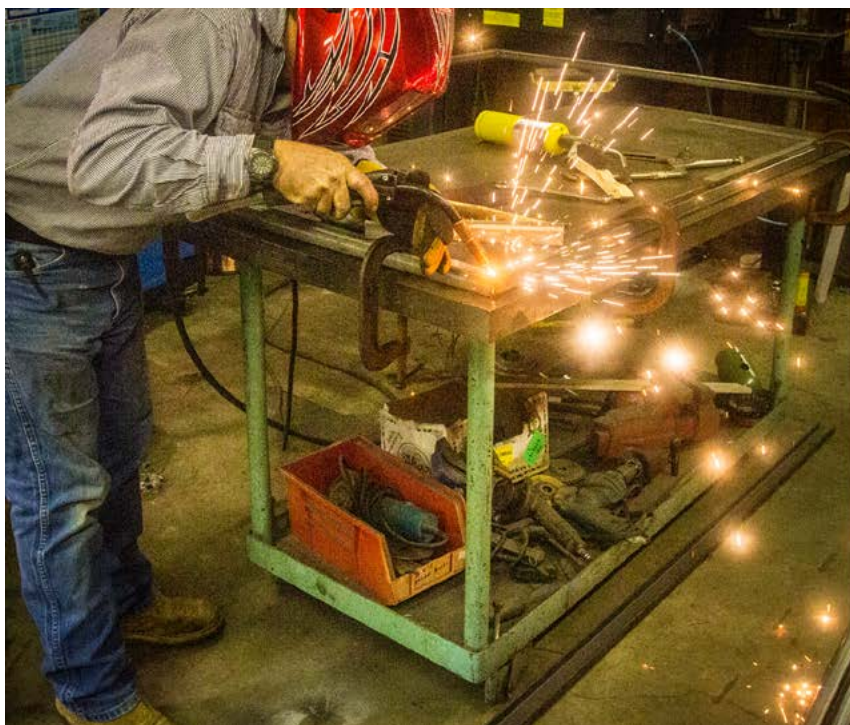
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Solar on The Sea Ranch

they are completely booked for the rest of 2022 and are now taking orders for the following year. He adds that the solar and battery backup technology continues to improve. "The lithium batteries and inverters...all the equipment we wished for is coming in a one box solution that does everything...charge controlling, critical load subpanel, and the batteries," Nelson notes, "rather than cobbling together a system." So that part of the process is getting better.


If you are thinking of adding a solar PV system to your existing home, a solar installer will likely want to review with you your last 12 months of PG&E bills to determine your energy usage, as well as discuss future changes (say, if you are planning to purchase an EV), to determine what size system you need. You may be constrained by your home's sun exposure and siting. "On TSR, there are a lot of homes that don't have adequate roof space due to skylights, chimneys, etc.," adds Nelson. In that case, solar still may be possible, though the panels have to get fit in where they can, and you may not be able to maximize their output (if you have shade

from trees during part of the day or your roof is not exactly south-facing).

Remember, too, that TSR's Department of Design, Compliance, and Environmental Management (DCEM) has a set of guidelines for installing solar panels, including that they must be flush mount on and parallel with the rooftop (no "tilt up hardware" allowed), they must be black, bronze, or dark grey with low reflectivity, and all trim should be "an anodized finish or painted to match the roofing material," among other requirements.

M&D Electric currently charges \$4.25 per watt for a roof mount, grid tie system with no battery backup. So for a 6kW system, you are looking at \$25,000 to \$26,000 before tax credits. This year, there is a federal tax credit of 26%, though that will drop to 23% in 2023, and is supposed to expire in 2024 (though the Biden Administration may extend the deadline, which has already happened several times). If you are looking for battery backup, expect the cost of your system to double.

As far as manufacturers of solar panels, Nelson has always tried to use the best quality products that are also U.S.-made. Currently they are recommending Solaria (which is the company that made our panels, and we have been very happy with them in the four years they've been running).

I'm glad that solar has become a common part of California—and TSR—home building. Along with EVs, energy-efficient electric appliances, and conservation, residents and the Association can help lead the way in fighting climate change. 



A solar inverter installed in a utility shed.

Photo courtesy of M&D Electric.



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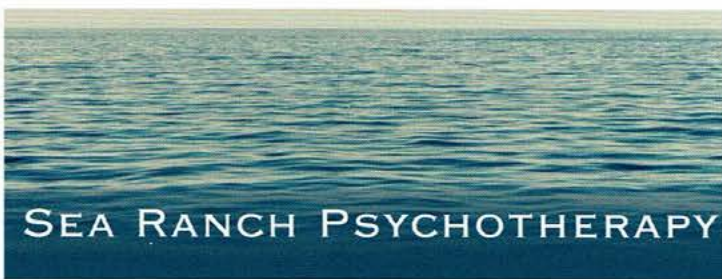
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Kelny Denebeim has been a Sea Ranch resident since 2015



Becca's kitchen: **Coastal Seniors'** **new exec**

Rebecca Stewart

Photo by David Yager Photography

Rebecca Stewart, former chef at The Sea Ranch Lodge and owner/chef of Spice Creek (Chico, CA), has joined Coastal Seniors as their new executive director. Soundings caught up with Rebecca on one of her slightly less busy days.

Soundings: Congratulations on your appointment as executive director at Coastal Seniors. How long have you been on the job?

Rebecca Stewart: Since March 2022. I'm still getting acclimated, there's so much to learn. We deal with many different agencies across both Sonoma and Mendocino counties. There are a lot of moving parts at Coastal Seniors!

Soundings: What services does Coastal Seniors provide?

RS: Meals on Wheels is a big part of what we do. Home-bound seniors receive a meal per day, hot meals on Monday through Wednesday and frozen meals the rest of the week. Our volunteers deliver those meals throughout our service area. For our seniors who can travel, we serve community lunches in Point Arena (Monday, Wednesday) and Gualala (Tuesday).

Soundings: Coastal Seniors provides quite a few meals, don't you?

RS: Today, we cooked nearly 400 meals. With the Memorial Day holiday approaching, we have to get ahead. We cook three fresh meals a week and service the coast from Irish Beach to Timber Cove.

Soundings: That's a lot of territory.

RS: It's over 60 square miles and includes Annapolis and three rancherias; we've got a lot of territory to cover.

Soundings: What other nutrition services do you provide?

RS: We distribute a variety of produce and other goods that are donated to Coastal Seniors every Wednesday. We offer a monthly food bank in Point Arena the second Tuesday of every month (our friends at Surf Market donate food to the food bank, too!) And we assist seniors in applying for CalFresh benefits where they receive a debit card that can be used at any grocery store.

Soundings: Transportation services are something you do as well, don't you?

RS: We have two buses that take seniors to and from community lunches, on errands, doctor visits, grocery stores, nearly anywhere, and then back home

again. Ron and Brian, our bus drivers, are fantastic! We also have scheduled bus service to Santa Rosa, Ft. Bragg, Ukiah, and occasionally to local cultural events.

Soundings: What other health-related services are there through Coastal Seniors?

RS: Our Community Fall Prevention Program is run in conjunction with several other agencies. Falls are the number one cause of Sonoma County seniors being hospitalized and the top reason for emergency room visits in Mendocino County. We educate seniors about their home environment, safe behavior, improving strength and balance, and a host of other issues all aimed at preventing falls.

Soundings: So many seniors, especially during COVID, experienced isolation and lack of social interaction, didn't they?

RS: Isolation of our senior population has been a major concern, even before COVID. Our Friendly Visitors program offers seniors frequent social interaction with our volunteers as often as once a week. For many of our seniors, this can be their main point of human contact.

Soundings: It sounds like Coastal Seniors is busy!

RS: We are! We help seniors with mental health issues, finding a caregiver, loaning medical equipment, tax preparation, you name it. If Coastal Seniors doesn't provide a service, we find someone who can.

Learn more about Coastal Seniors services or volunteer opportunities at www.coastalseniors.org. 

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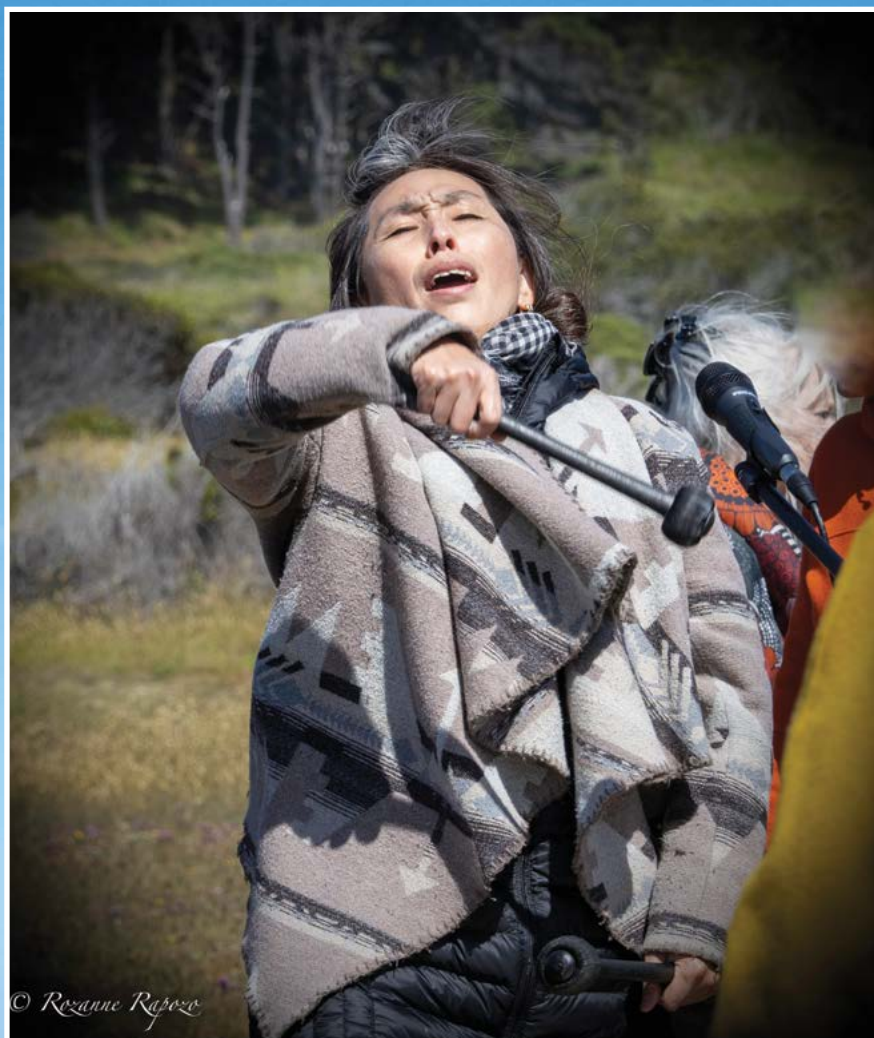
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Celebrating Anna Halprin

Planetary Dance, May 21, 2022





- ▲ Dohee Lee, Daria Halprin, and Jahan Khalighi (Larry Halprin's grandson) drumming the beat for the Planetary Dance
- ▼ Dohee Lee, drummer and dancer with Anna Halprin's dance group
- ◀ Learning the moves for Anna Halprin's Planetary Dance on the meadow north of the Black Point Public Access Trail.
- ▶ This 'score' was used by Anna Halprin as she led Sea Ranchers down to the beach at a 50th anniversary event. Daria found that it had been saved and used it at the beginning of the Planetary Dance event to explain what we would be doing. Jahan is with her.
- ▲ Daria Halprin stopping with group of participants to greet the ocean en route to the meadow where they performed the Planetary Dance.

Photos by Rozanne Rapozo and Craig Tooley

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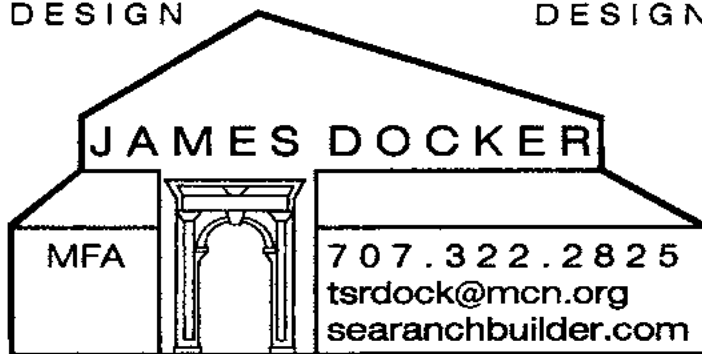
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Warren Salmons named interim Community Manager

In early June, The Sea Ranch Board of Directors announced the hiring of Warren Salmons as The Sea Ranch Association's interim Community Manager. Salmons offered the following remarks at the June 25 regular meeting of the Board:

Good afternoon. I am Warren Salmons. the Board has hired me to work with The Sea Ranch Association during this transition period. My objectives during these coming months are:

First: to help the Board navigate the process of recruiting and orienting a Community Manager.

Second: during the transition, providing a steady hand of leadership for the staff and, where I can be of help, to the Board and key committees.

Third: to do what I can to retain and reinvigorate provision of the basic Association services members have come to rely on.

This primarily involves building operational capacity by addressing workforce vacancies and following through with several initiated but as yet uncompleted management systems improvements.

Fourth: as time permits, to help move forward only the highest priority association projects and/or endeavors.

With regard to the fourth objective, I hope the Board will establish a clear definition of what the highest priority projects and endeavors are. Then we must collectively explain to the community that many of the initiatives members are very passionate about must be held in abeyance until organizational capacity has been restored and hopefully enhanced.

There is no single or simple explanation for why we are where we are in terms of organizational capacity. As we sit here today all I can tell you is that the workforce in some key areas has barely, and in



Warren Salmons. Photo by David Yager Photography

some cases not even, sufficient people to effectively meet routine needs. This also precludes us from completing implementation of management systems improvements already contemplated and/or begun.

We face a perfect storm relative to our recruitment / retention environment: COVID-era employment dynamics; current very low unemployment levels; intense wage rate, benefits and incentives competition among employers; our lack of area housing opportunities; and commuting challenges combine to severely limit our options.

To maintain our stature as the premier coastal community we need to be the premier employer. To do this we have to become more creative, competitive, and committed.

Just as a side note. you may find, and it will be evident today, that I'm not anywhere close to being conversant with the vast majority of all things Sea Ranch. I commit to learn as much as I can as rapidly as I can during my relatively short stay here. Please be patient. If you feel I am neglecting something you care a lot about, please refer back to my objectives: community manager recruitment, steady leadership, basic services through work force building, and focus only on high priority projects.

Thank you for the opportunity to work with you at this renowned community.





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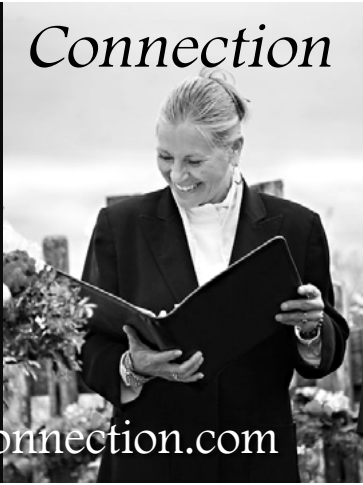
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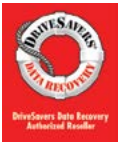
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Art beat

This fall: tour a studio, collect art, and make some too

Tempra Board

30th Annual Studio Discovery Tour: August 27-28 and September 3-5

Mark your calendars for the 30th Annual Studio Discovery Tour, put on by the North Coast Artists Guild. The Tour will be on August 27-28 and September 3-5 this year—that's Labor Day weekend and the preceding weekend, for five days to allow you to visit the studios of 38 participating artists. The event will be COVID-safe again this year, with many of the artists showcasing their work outdoors on patios and decks. With 21 studios from Moonraker on TSR's south end to Point Arena, many studios will feature multiple artists.

Included this year are painters and print makers, ceramicists, woodworkers, glass workers, those working in fabric, and jewelers. Some of my favorites from last year were Michael and Jennie Lee Henderson's studio, one of the farthest from TSR down a winding road in Point Arena, but it's worth the trek. Jennie's exquisite weavings are not to be missed, and her eco-dyeing on wool creates gorgeous wearable art.



Ceramics by Terry Green, Studio #10 on The Sea Ranch.
Photo by Terry Green

Another favorite on the opposite end of the map is woodworker John Stickney, who's three-dimensional wall pieces are full of joy and humor. I'm also a big fan of Jane Casner Mothersill's classic, bold oil still lifes, and Lisa Lauer's gigantic oil landscapes. Terry and Linda Green will feature their unique ceramic vases and sculptures, his in geometric, architectural forms, and hers full of flowing curves and shadows. My husband David and I are new to the tour, and excited to showcase David's swirly ceramic bowls, mugs, and vases, and my jewelry creations and sketches.

For more information on each of the artists and a map of the tour, visit:

www.studiorecoverytour.com

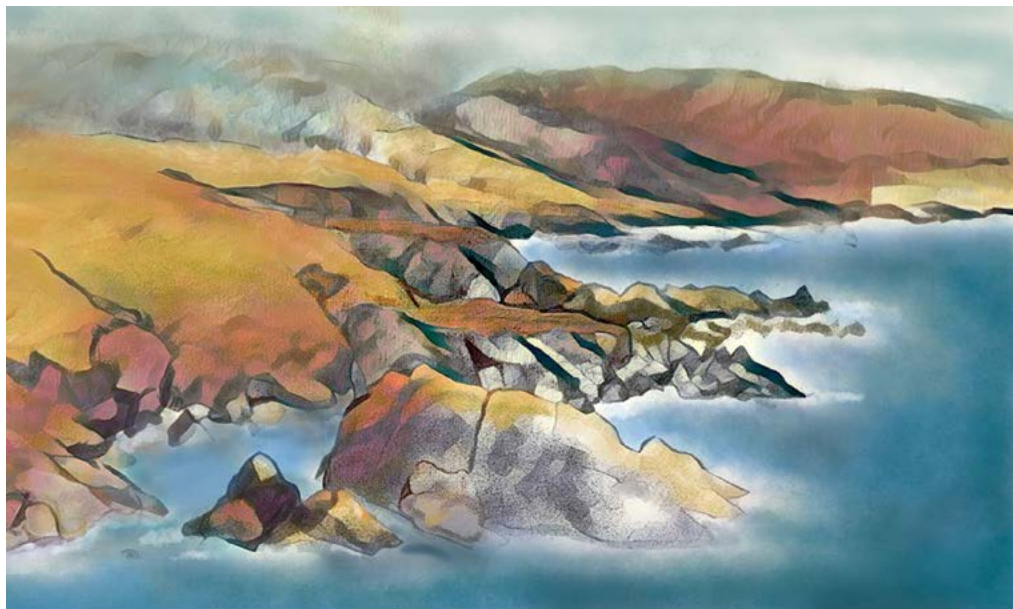
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Force of Nature • Lisa Lauer



Sea Ranch Coastal Cliffs by Anne Vernon

First Annual Plein Air Affair: August 23 - October 2

The Gualala Arts Center is hosting this unique inaugural event part fundraiser, part Paint Out August 23 through September 6, with an art opening in September and champagne brunch in October. The Plein Air Affair is being curated by Sonoma County resident, plein air painter, and graphic designer Anne Vernon (the creator of the delightfully silly Clover Sonoma cow pun marketing campaigns—you've seen the billboards), and Gualala Art Center's Kendra Stillman. It features a Plein Air Paint Out over a two-week period in locations from Jenner to Elk, where you can watch participating artists at work (an online schedule of locations will be updated by the artists as they move through our incredible Mendonoma landscape) or maybe you will be one of them!

At the conclusion of the Paint Out, artists will submit their works and be entered into a juried show with cash prizes (\$2,500 for Best of Show, \$1,500 First Place, and \$750 Second Place) (sponsors are Clover Sonoma, Timber Cove Resort, and VEVA Communications). On September 2-4, Thomas Prosek, plein air artist and architectural illustrator, will host a three-day plein air workshop (\$150 for GAC members and \$160 for non-members), and GAC will host an art opening and silent auction on September 9. The events conclude with a Champagne Brunch on October 2.

Hurry, as the deadline to sign up as a participating artist (\$75 entry fee), is August 15. To register and for more information about this fun, multi-week event, visit:

<https://gualalaarts.org/2022/09/plein-air-affaire>



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Image: Mendocino Dance Project - performers at Art in the Redwoods

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- Please check out all the new happenings at The Sea Ranch Links!



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Thespians fall production: **A Fish Story**

George Calys

Is there anyone who hasn't trudged through life, plugging away at their job, and wondered, "What would happen if I changed career direction? Tried something completely new?"

That's what happens to David, a senior ad agency copywriter, in The Sea Ranch Thespians fall production *A Fish Story*. Written by Richard Manley, *A Fish Story* is an autobiographic remake of Manley's own similar career shift. Manley's catalog is familiar to the Thespians who produced another of his plays, *A Question of Words*, in 2016.

David, played by Mark Erickson, has longed to be a playwright, and escape the huckstering world of corporate advertising. Contradictory thoughts plague him; maybe it's too late? Or maybe it's time to find out? Weighing the risks, his fears hold him back, until he is forced to choose by an unplanned event.

A Fish Story is directed by Kathye Hitt, long familiar to Sea Ranch audiences. As a co-founder of the Gualala Arts Center Theater, she directed, produced, and designed over 25 plays and musicals between 2003 and 2014. With The Sea Ranch Thespians, Hitt has directed six productions and acted in several more, including the popular favorite, *The Miracle Worker*.

"One of the things Carol (Carol Emory, Thespians founder) and I loved about *A Fish Story* was its fabulous word play, commented Hitt. "Really intelligent word play. Our audiences are going to love it. We have a highly literate audience, and they love that sort of dialogue."

Hitt has rounded out the cast with regular Thespian actors John Carlson, Drew Fagan, Paddy Batchelder, and newcomers Linda McCabe, Camille Campbell, Cora Yang, and Brian Holderman. As an



Director Kathye Hitt working with the set construction crew for *A Fish Story*. Photo by George Calys

added treat, playwright Manley will be available after each performance for an audience question and answer period.

Eight free performances will be offered at the Knipp-Stengel Barn (the White Barn) from September 22-25 and September 29 through October 2. All performances begin at 4 PM and reservations are required due to limited seating (visit www.searanchthespians.com). COVID protocols, including masking, will be observed.

The Sea Ranch Thespians is a 501(c)3 non-profit corporation supported by the Wingate Foundation and donations from the community.

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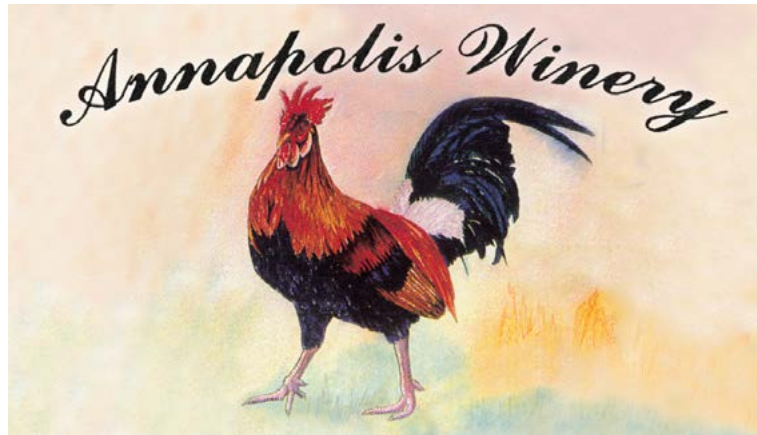
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EDITOR George Calys

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ADVERTISING MANAGER Maria Linker

SOUNDINGS welcomes ideas for articles from Sea Ranch members. Ideas, along with a proposed writer, should be submitted to the Editor at soundings@tsra.org prior to the Editorial Deadline for consideration. Article ideas are evaluated based on suitability, relevance to The Sea Ranch, and space considerations. Articles, if approved, are due by the Copy Deadline.

Soundings articles do not represent the official policy of The Sea Ranch Association or Board of Directors.

Editorial theme next issue:

Health & Wellness

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Classifieds

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CIVIL ENGINEERS & LAND SURVEYORS Dimensions 4 Engineering, Inc. Topographic Maps, Grading and Drainage Plans, Perc Tests, and Septic System Plans. Contact our Santa Rosa office by phone at 707-578-3433 or visit our website at www.d4e.net

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RESPONSIBLE, RETIRED NAPA COUPLE Seeks long term (one month or more) rental at TSR. Also open to pet sitting. References available. Please email me at: tsLibby3@gmail.com.

SHOP & SUPPORT LOCAL SMALL BUSINESSES: **Roots Herbal Apothecary**, 240 Main St., Point Arena Serving the Coast Community since 2004. We carry organic herbs, tea, & culinary spices, skin nurturing salves & balms and health care products for the entire family. Lots of great gift ideas! Stop by Mon-Fri 10-5pm, Sat 12-5pm or call in your order 707-882-2699. Gift certificates available.

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It must be assumed that all owners of property within The Sea Ranch by virtue of their purchase of such property are motivated by the character of the natural environment in which their property is located, and accept, for and among themselves, the principle that the development and use of The Sea Ranch must preserve that character for its present and future enjoyment by other owners.

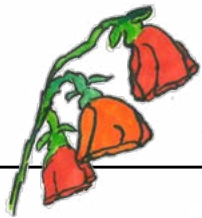
**From The Sea Ranch Declaration of Restrictions,
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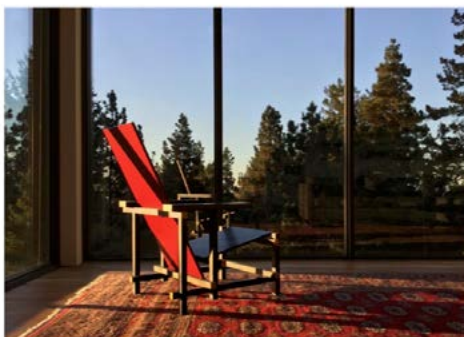
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Sea Ranch Real Estate Sales

Homes Sold – Last 120 days through April 30, 2022 (All Brokers, per MLS)

Address	Sold Date	Days on Market	Bedrooms	Bathrooms	Sold Price
315 Spinaker	3/15/22	67	1	1 1/2	\$635,000
42186 Leeward	2/12/22	64	2	2	\$860,000
354 Moonraker	3/29/22	24	2	2	\$900,000
38072 Foothill	3/01/22	1	2	2	\$1,200,000
35375 Fly Cloud	3/30/22	39	2	2	\$1,225,000
35447 Sea Gate	4/26/22	11	1	1	\$1,350,000
42070 Rock Cod	3/15/22	0	2	2	\$1,350,000
38216 Green Vale	1/07/22	7	2	2	\$1,375,000
104 Sea Drift	4/26/22	11	3	2	\$1,405,000
35429 Fly Cloud	4/12/22	72	3	3	\$1,635,000
41540 Equinox	3/24/22	13	2	2	\$1,661,000
193 Lupine	1/19/22	12	2	3	\$1,693,000
39439 Leeward	4/13/22	18	3	2 1/2	\$1,800,000
53 Fisherman's	3/04/22	46	1	1	\$1,812,000
255 Cormorant	3/11/22	12	3	2	\$1,834,250
40450 Leeward	3/03/22	19	3	3 1/2	\$1,850,000
36840 Greencroft	3/10/22	26	3	3	\$1,850,000
260 Whalebone	4/20/22	10	2	2 1/2	\$1,900,000
387 Grey Whale	2/04/22	173	3	3	\$2,112,500
92 Smugglers	3/14/22	14	3	2	\$2,425,000
84 Heron	4/06/22	11	4	4	\$2,500,000
Resale Averages		Days on Market: 32	Average Sales Price: \$1,728,259		
Data on Available Homes	5 Homes for Sale	Days on Market: 7	Average List Price: \$1,932,000		
Data on Pending Sales per MLS 4/30/22	4 Homes Pending	Days on Market: 19	Average List Price: \$1,378,700		

Data Presented by Kennedy & Associates
Your Sea Ranch Real Estate Specialists

This information is based on sales reported in Bay Area Real Estate Information Services, Inc. (BARES) and is not verified and is subject to change. Listings represented may not have been listed or sold by Kennedy & Associates.



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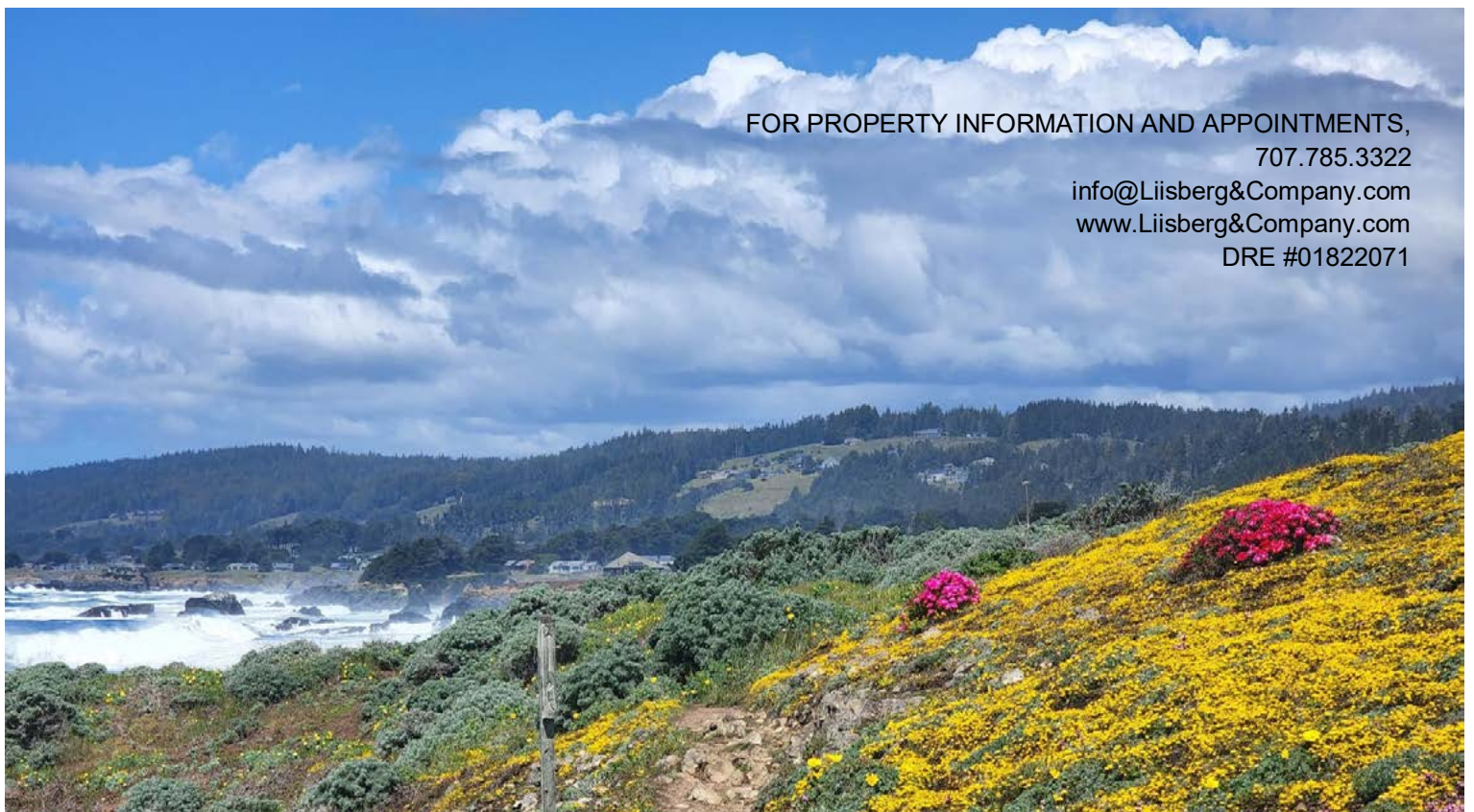
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