

 The Sea Ranch

SOUNDINGS

Issue 159 • Spring 2024

A look back:
Favorite articles from 2021-2024

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Condo One and the Milky Way

Photo by Paul Kozal



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From Redwood Rise

George Calys, Editor


Over the last seven years, I have served as editor of *Soundings* and for the last four years, I produced a series of video interviews with candidates for the Board of Directors. Both efforts were generally well received by Sea Ranchers and every Board candidate over those four years voluntarily participated in the videos.

In 2023, however, I was the subject of an extremely vicious series of communications regarding my roles in *Soundings*, the Communication Committee, and the video interviews. I responded only in a minimal way to this attack; sadly, the Community Manager, to whom *Soundings* reports, did not intervene.

Instead, I was informed by the Community Manager that a legal opinion had been requested by a Board member who had frequently criticized my activities. I was told that the opinion, which I have never seen, stated that I could not be permitted to interview candidates at the same time I held the editor position at *Soundings*. It was stated that the aforementioned Board member was “going to get her pound of flesh.” In other words, the legal argu-

ment was really a pretext to force me to cease the candidate interviews.

A few weeks ago, I was asked by the Community Manager whether I would be conducting candidate interviews again this year. My response was that I was under no obligation to inform the Association who I chose to converse with or what I might choose to say about such a conversation. I found myself, like Captain Yossarian, in a *Catch 22*. I was pressed to make a decision. My choices? Continue my candidate interviews and relinquish editing *Soundings* or continue *Soundings* and relinquish my free speech rights.

It is indeed unfortunate that after so many years of honest service to the Sea Ranch community, that my motives have been questioned and I find myself being “kicked to the curb.” Relinquishing my freedom of speech under such circumstances is something I simply refuse to do: the very thought is abhorrent to me. Therefore, as of this issue of *Soundings*, I have resigned the editorship of *Soundings* and all other volunteer activities with the Association. 

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Beyond All That



"Dust to Rust" by Suzan Friedland

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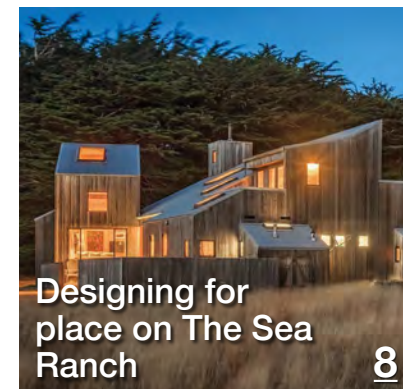
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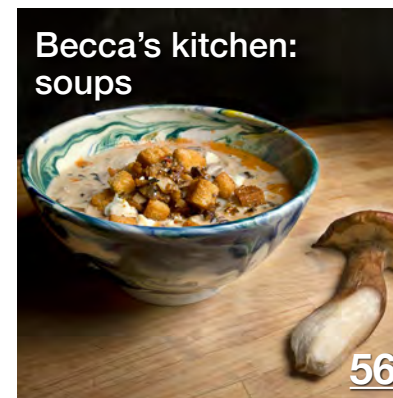
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Contributors

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



Alison Owings's latest book is *Indian Voices: Listening to Native Americans*. An (almost) full time resident at Sea Ranch, she is also a freelance editor, particularly of non-fiction.

Rachel Gagnon is a writer and editor whose career has spanned both art museums and tech. She currently splits her time between Gualala and Oakland, and volunteers with the Redwood Coast Land Conservancy.



Maureen Simons is a short story and nonfiction writer whose work has appeared in several literary journals. Her short story, "Remains," published in *Soundings* (Winter 2018) continues to haunt readers.

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.



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

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.



Craig Tooley is a wildlife and nature fine art photographer and long-time Sea Ranch resident. He is the co-author of the book *Mendonoma Sightings Throughout The Year* with local author Jeanne Jackson, available at the Four Eyed Frog.

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



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.

Designing for place at The Sea Ranch

Donlyn Lyndon

Summer, 2022

The Munger House designed by
Donlyn Lyndon.

Photo by Paul Kozal

*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

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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Nature journaling

Find your inner child, naturalist, and artist on The Sea Ranch

Tempra Board

Summer, 2021

Look as though you are looking for the first time. If you can do that, you are seeing the tree, the bush, the blade of grass for the first time. Then you can see your teacher, your mother and father, your brother and sister, for the first time. There is an extraordinary feeling about that, like the wonder, the strangeness, the miracle of a fresh morning that has never been before, never will be again.

-J. Krishnamurti

I went for a walk the other afternoon on a calm, foggy day. The light was beautiful, shadowless, perfect for taking photos. I started out on my normal trail around the back of Tallgrass, and looking down, noticed the tiniest little California poppy buds trying to survive in the middle of the trail. I got down on my hands and knees, affixed my macro lens to my iPhone, and attempted to capture the delicate buds, only about a centimeter wide.

Then I noticed other wildflowers . . . beautiful light blue five-petaled flax blooms perched proudly on the end of their tall, lance-leaved stalks. Everywhere was bursting blossoms and seed heads. So many methods of seed dispersal, from airy puff balls that escape upward in the breeze, to the barbed corkscrew of the storksbill driving downward into the soil (the storksbill is a tiny, non-native member of the geranium family, of which you are likely familiar if you have a fur-bearing animal companion with you on The Sea Ranch).

Later, I transferred the photos to my laptop and began to sketch. The excitement of hunting for a good photo gave way to focused attention of every nuance of light, shadow, and texture of stem, petal, and seed. Or in the case of a goldenrod crab spider I found clinging to a lupine blossom, how its front two legs fuse together

and spread out to form a crab claw, which it appears is how it hunts, lying motionless on its back, “claws” akimbo, inside a flower petal.

As I draw, my brain focuses on the minutia, and how to capture it with my Pigma Micron pens. And I think about that crab claw. I wouldn’t have known anything about crab spiders or how they hunt had I not spent 15 minutes on the ground, trying to get this particular spider in focus, having my mind blown over the miniature world of my front yard meadow. I got so obsessed that I actually thought for a minute, did I somehow drug myself?

“It can be a problem,” acknowledges Sea Rancher Karen Wilkinson, who cofounded and directs the San Francisco Exploratorium’s Tinkering Studio with her husband Mike Petrich. When asked what is currently exciting her, Karen just said, “Everything! Spring is crazy. I wish I could be outside 24/7 right now.” Karen’s excitement (and obsession) for exploring and learning about the natural world is contagious. Luckily for Sea Ranchers and others on the Mendonoma coast, she’s been channeling that energy into a nature journaling group she started at the beginning of 2021, called Mendonoma Sketches (you can find and join the group on Facebook or by emailing Karen at karenw@exploratorium.edu).



Suited up and ready to explore: Karen and Mike and (some) of their gear heading towards Bihler Point.

(below) It’s all about the sharing.

Photos by David Yager Photography



“I’m usually obsessing over what’s right in front of me and Mike’s always considering the long view.”

Karen Wilkinson

Nature journaling

Starting out via Zoom, Karen and Mike hosted free meet-ups focused on a different theme each month. January was about Stengel Beach and everything there was to see there. At this meet-up, Karen introduced us to the concept of nature journaling and shared some tools and resources (from her favorite fountain pen to nature journalist and teacher John Muir Laws—johnmuirlaws.com—and his online tutorials). February was “In Search of Slink Pods” (also called fetid adder’s tongue, a diminutive, early blooming, redwood forest-dwelling wildflower). March was tide pools. April was “Wild about Wildflowers.” And in May we finally got to do an outdoor, socially-distanced in-person “Noticing Tour” at the Hot Spot, one of seven biodiversity areas on The Sea Ranch.

Karen and Mike met in art school in Minneapolis in 1991. Karen was a sculptor and majored in Environmental Design as an undergrad. Mike was

studying fine arts, filmmaking, and photography. Ultimately they both earned graduate degrees in Education. They began collaborating, winning design awards, and then getting hired to teach art and science workshops to children at the Science Museum of Minnesota. Having never worked with kids, Mike says, “we started researching activity books for children on science, art, and architecture.” They were disappointed in what they found.

“They were all set ups—every child was supposed to end up with the same outcome. But we had discovered as young art students that learning happens through each individual’s pathway. So we went home and invented new activities, and for the last 30 years that’s all we’ve done!”

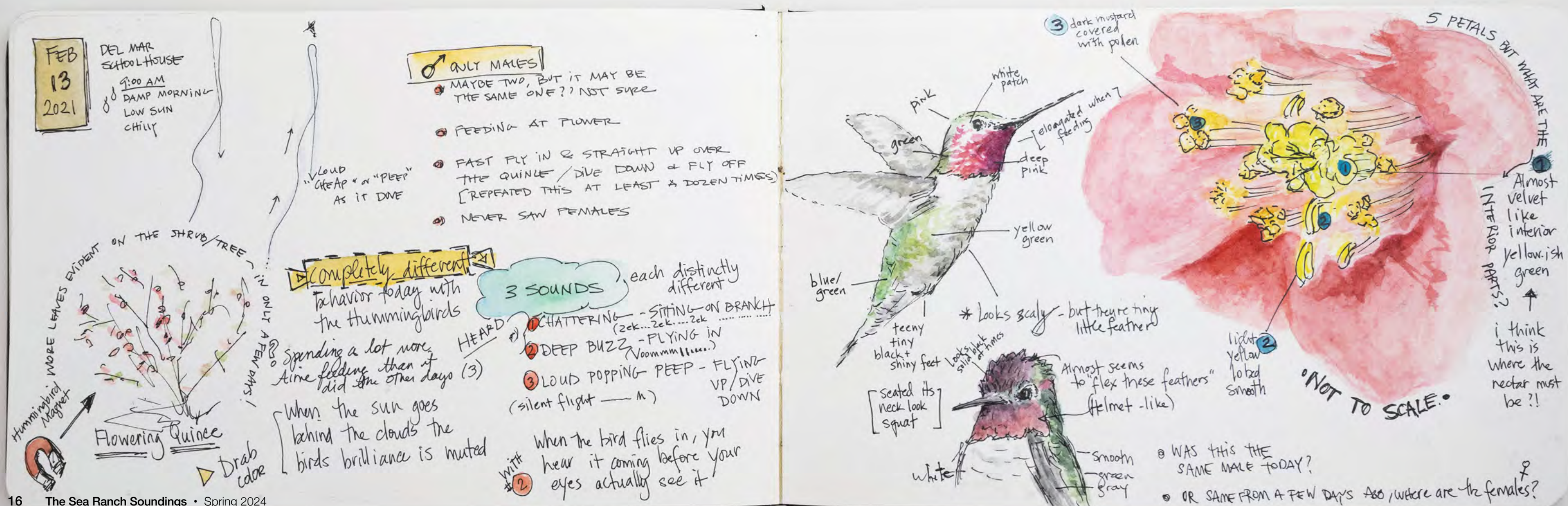
And thankfully they did, for so many people, not just visitors to the Exploratorium, but around the world. Karen and Mike authored a book called

(below and left) Sketches from one of Karen’s journals: Sights, sounds, birds, and flowers at the Del Mar Schoolhouse.

(right) Have paint; will travel. Karen’s well-used traveling watercolor palette.

The Art of Tinkering in 2014, which features various artists and scientists, sharing how and why they “tinker.” They have traveled the world teaching the concept of tinkering, or as Karen puts it, “advocating for making as a way of knowing.” This included a month spent in Sarnath, India with the Science for Monks program, started by the Dalai Lama to bring science education to Tibetan monks and nuns.

“When we first talked to the Geshe about building things, they started laughing,” remembers Mike. “They didn’t think that they could be creative.” (Geshe monks are high scholars of the Gelug lineage of Tibetan Buddhism; a Geshe degree can take two decades to attain.) But ultimately, Mike found that these monks were “some of the best scientific minds we’d worked with.” They tended to slow



Nature journaling

down and delve deeply into the subject at hand, something our society's fast-paced, multi-tasking environment doesn't seem to allow.

And this is where nature journaling fits in. The idea is not to give "a lecture on what things are called." Rather, Karen shares her experience and models it for others, and your job is to let your interest and attention take you where it wants. Studying nature is not unlike tinkering with materials. You notice something (say, a whimbrel through binoculars on the shore), you try something (sketching what you see), and you start noticing and questioning and learning (what's that bird eating as it digs around? Where's its nest?).

For Karen, and those of us following her lead, nature journaling was an unintended consequence of the pandemic and sheltering in place. Mike and Karen used to be weekenders at TSR, spending about half their time in the Bay Area and the other half traveling around the world. Since March 2020, they have been here full-time—and it's changed them. "Our wanderlust has turned to wonderlust," Karen says. "I can be deeply engaged on the land around us. It's actually been much more rewarding. I feel like something deep has really changed for both of us."

One journaling method is to sit and notice. Take a one by one-foot square and study everything you see in it. There's a meditative quality to this. I spent six mesmerizing hours creating an ink drawing of a Douglas iris and felt like a new person when I was done. We know that meditation can change your brain, quieting its noisy, worrying thoughts. Numerous studies have shown that time spent in nature, too, can dramatically improve our mental health, reducing stress, anxiety, depression, and negative self-talk, while simultaneously improving heart health, creativity, and empathy. Put art and nature together and prepare to have your life change for the better.

The Sea Ranch is an incredible place to sit and watch, or walk and discover. We've got 50 miles



Winecup clarkia at The Hot Spot via macro-lens.

Photo by Karen Wilkinson

of trails, constantly changing microclimates and habitats, and biodiversity hot spots. On one of the loops from my house, I traverse through meadows, redwood forests, riparian zones, pine groves, and bluffs in a little more than an hour. But lately, that loop has taken far longer as I stop and stoop, and snap photos that I will draw from later. The examination of one plant and its flower leads to another right next to or behind it that I didn't see at first, and suddenly I'm sliding down the rabbit hole of flower obsession.

That level of focus does require time, though with anything you truly love doing, it flies. In addition to their jobs, Karen and Mike are active with TSR committees, including the Ecology Subcommittee of TSRA's Planning Committee, which seeks to study, protect, and educate the community about TSR's and the larger region's natural environment. Its members regularly perform plant and wildlife surveys that contribute to a data set about our region's biodiversity. In fact, at our meet-up at the Hot Spot, Karen, with help from another Ecology Subcommittee member, Pat Friedman, identified two new species for TSR's Biotic Database: a Wine-

"Our wanderlust has turned to wonderlust. I can be deeply engaged on the land around us. It's actually been much more rewarding. I feel like something deep has really changed for both of us."

cup clarkia (*clarkia purpurea*) and a relative of the Siberian candy flower (*claytonia sibirica*), which is related to miner's lettuce.

"People on different committees ask me, 'how do you find the time to do nature journaling?'" Karen adds. "But it's my lifeline. The Sea Ranch for me represents a place and a mindset that is about life-long learning."

Karen's advice for anyone who wants to try nature journaling? Start wherever you're comfortable. "If you can get words on a page, do that. Or numbers." And most importantly, "silence the inner critic as soon as possible." This was one of the biggest incentives for me. Though we are around the same age, Karen has been like an uber-supportive parent. This kept me going when my inner critic was telling me that my drawings sucked. And with time and practice, they got better.

Though it's a great by-product, artistic talent and "pretty pictures" aren't the goals of nature journaling. According to John Muir Laws, discovery, mental peace and calm, and a closer connection with nature are what you'll gain from this practice. "A nature journal is a lens that focuses our attention and crystalizes our observations, thoughts, and experiences," his website describes. Mike suggests spending five minutes in one spot and just noticing. "The more time you spend looking, the more you see."

I've already realized just how much more I'm noticing on my daily walks. The various hues of green, and the layers of texture, as I look out across a spring meadow. The elegant lacy hairs coming out of the pistil of a California phacelia (also known as Rock phacelia, *phacelia californica*) blossom at Bihler Point, half the width of my pinky finger, and visible only through my macro lens. Karen showed me where to find these little gems, and we compared them with Bolander's Phacelia (*phacelia bolanderi*) that we saw at the Hot Spot. But they are so differ-

ent! Bolander's are much larger blossoms, about an inch in diameter, but with those same strange hairs. They both have a subtle lavender hue, and maybe those little hairs are the key to their connection.

This is what I mean about the rabbit hole of flower-obsessing. The concerted focus is intoxicating, and no matter what my mood was like before, it's always better after such an outing. In some ways, Mendonoma Sketches opened a door to a second childhood. Karen's excitement is so infectious, that it suddenly seems perfectly normal to crawl around in the dirt looking at bugs and whatever else I come across, and then to play with pens and paint. Weren't these the best parts of kindergarten?

Luckily for us, Karen and Mike want to share these kinds of experiences and help others gain from it. The history, architecture, and ethos of TSR initially drew them here, but actually living here and studying this environment has deepened their connection. As Mike puts it, "We sign a bunch of paperwork that says that we won't paint the house blue, but the other things that are intangible are, how are we going to share the environment with each other and how do we actually become stewards of this place in a way that will allow it to become something still meaningful for the next occupants?"

I couldn't agree more. 📌



From Temptra's nature journal: A yellow bush lupine budding in the meadow.

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Full circle: Anna Halprin, 1920-2021

Christine Kreyling

Fall, 2021

On September 1, 2014, Sea Ranchers performed a score on Ohlson Beach. The prompting occasion for Halprin's "Score for Building Community" was The Sea Ranch's 50th anniversary, celebrated with a year-long series of events. No one did anything to meet conventional expectations of what happens at a performance. That's because the score we followed was by avant-garde dancer, choreographer, teacher—and long-time Sea Ranch resident—Anna Halprin, who spent her life upending such expectations.

"Building Community" was an open call. Anyone who could walk the 43 vertiginous steps to the beach was invited. Anna, assisted by Donlyn Lyndon, collected those who showed up to the west side of Ohlson pool and explained—her voice strong despite her 94 years—the score text and graphics outlined on large sheets of paper. We were to FORM COUPLES and WALK SLOWLY through the cypress tunnel and down the steps leading to the beach. [PAUSE] PERIODICALLY. LOOK. LISTEN. BREATHE. SMELL. TOUCH. Once past the rocks at the foot of the stairs, REMOVE SHOES. Explore the ELEMENTS: SAND, ROCK, WATER, SKY.

Some of us felt the textures of the bluff's walls. Others sifted sand through their fingers. Pattern-makers fit together limbs of driftwood, shaped rings of dried kelp, stacked rock cairns, inscribed circles of sand with their hands. Children ran through the edge of the surf. Anna stretched out flat on the beach, arms wide, and gazed at the sky.

Anna then gathered us together into a circle, holding hands. A young child broke free and raced towards the center; we laughed. We moved counter-clockwise, then clockwise. The circle contracted, listened to Anna's instructions, then once again stepped outward. We raised our arms to the sky, sucked in air and breathed out a collective "pouf!"

Finally, we made a line on the water's edge, raised our arms, and exhaled another "pouf!"

Anna once described dance as "breath made visible," which became the title of a 2009 documentary about her. "That covers about everything because once you stop breathing and the breath is no longer visible, you stop moving." Until she died last May at age 100, she never stopped moving.

Scores and circles for all

Several themes and concepts central to Anna's life and work were embodied in that Labor Day performance. First, what Anna meant by "score." The term is appropriated from the world of music, but she used it in a less prescriptive way. A musical score tells the performer exact notes to play, at what tempo and degree of loudness. Anna's score, she said, "just tells you what activity to do. It doesn't necessarily tell you how to do it. The space tells you how to do it." Some of us stacked rocks, others sifted sand.

Then there's her egalitarian vision that dance can be anything, even everyday movement. That dance can be performed anywhere, not just on a stage. That anyone who desires to dance can be a dancer. This vision represents a rebellion against the "modern" dance pioneered by Martha Graham (with whom Anna briefly studied), Doris Humphrey and others. Anna thought their choreography "autocratic" because the dancers in these troops all imitated the choreographer's style, which she likened to "armor." She wanted freedom to find her own, and to enable others to do likewise.

The motif of the circle—a line with no beginning and no end, standing for the cycles of nature and the non-hierarchical community gathering—recurs again and again in Anna's work. Circles are one of the oldest forms of group process, still used by



Sea Ranch Circle, Ohlson Beach. Photo by Jim Alinder

The motif of the circle—a line with no beginning and no end, standing for the cycles of nature and the non-hierarchical community gathering—recurs again and again in Anna's work. Circles are one of the oldest forms of group process, still used by indigenous peoples to facilitate community rituals and conversations.

Full circle: Anna Halprin

indigenous peoples to facilitate community rituals and conversations. Anna studied indigenous practices and, during stays at The Sea Ranch, frequently participated in healing ceremonies at the roundhouse—another circle—of the Kashia Band of the Pomo Indians.

Roots and growth

It was a long way to the roundhouse from the Chicago suburb where Anna Schuman was born in 1920, the daughter of Russian-Jewish immigrants. She began dancing as a child of five, first ballet, then in a class utilizing the freer, more natural rhythms and movements of Isadora Duncan, where Anna felt more at ease. In many interviews she described being inspired watching her grandfather praying at shul on Saturdays, swaying back and forth, jumping up and down, throwing his arms in the air while circling the Torah. “Because he had long white hair and a beard, I thought he looked like God, and that God was a dancer,” she told the San Francisco Chronicle. “All my life I’ve been searching for a dance that meant as much to me as Grandfather’s did to him.”

Anna attended the University of Wisconsin, which, under the direction of Margaret D’Houbler, offered the first university-level dance program in the country. D’Houbler taught dance with scientific method. Her classroom featured a human skeleton that she used to school her students on how the parts of the human body worked together to create movement. Her classes gave Anna the literal structure around which all her work evolved.

In 1939 Anna met Lawrence Halprin at the university—he was studying horticulture—and the couple began their long partnership in the creative arts; they married the following year. In 1942 he attained a scholarship to Harvard’s Graduate School of Design, dominated by the multidisciplinary, nature-based approach of the Bauhaus, where he studied landscape architecture. Anna taught dance

classes and gave presentations on “dance and architecture.” In December 1943 Lawrence enlisted in the Navy. A kamikaze plane hit his destroyer during the battle of Okinawa; he was lucky enough to get survivor’s leave in San Francisco, where Anna joined him. Enthralled by the climate and the landscape, the couple decided to settle there, despite the fact that the dance world nerve center was in New York. Reflecting on the move decades later, she said, “I’m accused of being touchy-feely. Well, I am. California is a very sensual place, and its landscape has become my theater. I’ve found much inspiration in the way nature operates.”

The partnership

It’s impossible to overestimate how much Anna and Lawrence Halprin fed each other’s creativity. An early example is the famous “dance deck,” built among large redwoods down a curving stair from their home in Kentfield, on the slopes of Mount Tamalpais. Designed in the early 1950s by Lawrence and stage architect Arch Lauterer, the deck provided Anna a place for teaching, performance, and personal expression unconstrained by walls or ceiling, where she could “inhale nature, and exhale it in dance,” as Jeannette Catsoulis described Anna’s methodology in a 2010 *New York Times* article.

Anna used the deck as studio space for the San Francisco Dancers’ Workshop (SFDW), which she founded in 1955 to create dances that explored body movement and the feelings thus engendered, as well as the role of myth and ritual. Lawrence was a frequent observer who drew the groups’ activities, often designed costumes and sets, and, in Anna’s words, “advised and collaborated on everything,” according to Kenneth Helphand in *Lawrence Halprin*. The deck became “a landmark in the history of avant-garde dance.” Such eminences as Trisha Brown, Merce Cunningham, Simone Forti, Meredith Monk, Yvonne Rainer, and Bob Morris trod those boards.

Anna Halprin in 2014.
Photo by Jim Alinder



In the 1960s, under Anna’s influence, Lawrence began to key his designs to movement through the landscape, as wandering journeys of discovery, an approach that contributed to his reinvention of the public space of cities, most famously in the Portland Open Space Sequence of four fountain plazas in Oregon. “I designed this score for one of his fountains,” Anna recalled in 2014. “But I didn’t anticipate that they would go in the fountain. Within five minutes they were in the water.”

In the same period, Anna was breaking the boundaries of dance in such works as the “Five-Legged Stool” (1962), which featured dancers in unconventional juxtapositions of everyday movements—combing hair, eating grapes, climbing and descending stairs—not only on the stage but in aisles, on ceilings, and outside the theater entirely. A section of “Parades and Changes” (1965) presented dancers ritualistically undressing and dressing. The dance drew acclaim when it premiered in Stock-

holm, and a summons for violating local blue laws when later performed in New York. In “Myth” (1967) she gave a score to the audience, making them performers as well.

While Lawrence was working through urban renewal projects that benefited rather than decimated communities, Anna was working through her own efforts at social healing. After the Watts riots of 1968 in Los Angeles, she created, through a year-long process, an interracial dance encounter between the Studio Watts Workshop and her own company, SFDW, called “Ceremony of Us.” She would do similar workshops and performances during the AIDS crisis, and with cancer patients, in response to her own encounter with cancer in 1972. Cancer “was like enlightenment at gunpoint,” she explained. “My recovery inspired me to direct my dances toward healing,” a specific goal of the Tamalpa Institute that she founded with daughter Daria in 1978.

Continued on page 27

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Anna Halprin

Continued from page 25

Anna went on to blur the distinction between performers and spectators by creating communal rituals in which everyone present participated, among them “Planetary Dance” (1987), promoting peace among people and peace with the Earth. It has been performed in more than 50 countries, including in Germany to mark the end of World War II.

Art as process

It was in the creative process that Anna contributed the most to the Halprins’ desire for public involvement and a democratization of actions that affected people’s lives, whether that meant taking dance to the streets or participatory planning of public spaces. Together they developed methods of generating collective creativity that have become widely used in the arts, design, and civic planning. The Halprins devised and practiced these methods in urban, domestic, and rural settings. Their rural site was The Sea Ranch.

The initial master planning of the Sea Ranch site was one such collaborative effort, although it didn’t involve the community because there were no residents in 1963. Al Boeke of Oceanic Properties, the developer, and a team of consultants headed by Lawrence and including an ecologist, architects, engineers, and land use attorneys, created the plan in an early exercise of what Lawrence would formalize as the “RSVP Cycles.”

Anna, who had been staging creative workshops with her dance group since the 1950s, brought her expertise to The Sea Ranch after the couple built a house here in 1964. The property included a dance deck smaller than the one in Kentfield; she had the broad beaches to use as a floor.

During the late 1960s and early ‘70s, Anna and Lawrence led a series of workshops called “Experiments in Environment,” combining architects, dancers, and other artists to explore group creativity on the common “stage” of their two professions:

the environment. The “experiments” at The Sea Ranch most famously included the construction, deconstruction, and reconstruction of “Driftwood Village” (1968). Photos of the village became icons of the design counterculture.

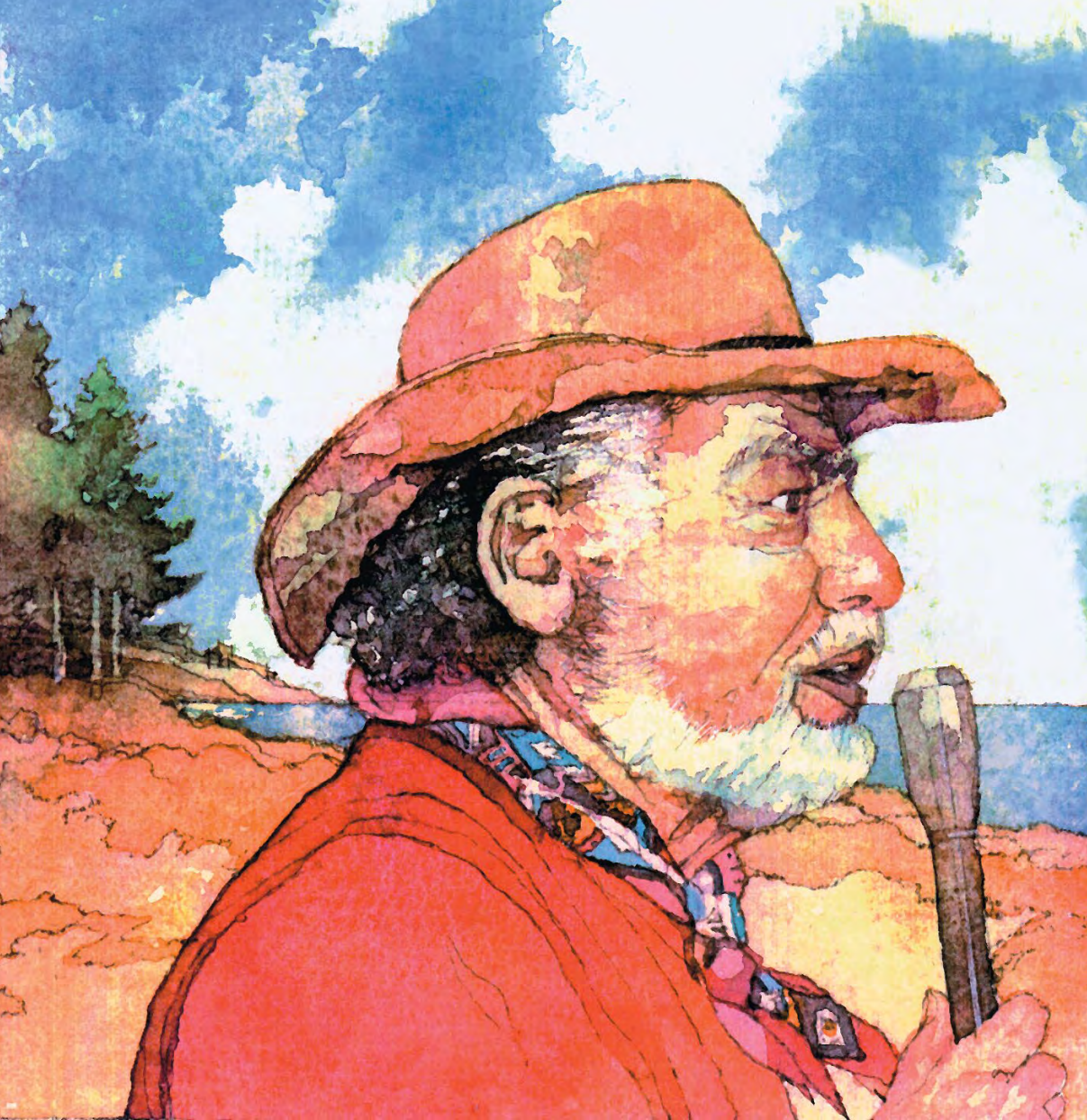
Lawrence organized and systematized Anna’s processes in the “RSVP Cycles” (1969). The letters suggest responding to an invitation but are an acronym for Resources—the background information related to a project, whether it be a dance or design site—Score, Valuation—a term he established to represent the analytic phase—and Performance. He diagrammed the process as a circle with all the components interacting and of equal importance. He intended the formula to have broad applicability, functioning at the personal level as well as with groups or communities.

During her many visits to The Sea Ranch, Anna continued to stage workshops using “RSVP,” devising scores for members of SFDW or Tamalpa graduates that utilized all aspects of the site: forest, meadow and beach. Lawrence used “RSVP” as the framework for his “Taking Part” workshops here—in 1983, 1993, and 2003—to involve members who wanted to be creatively involved in charting the community’s course as measured against the Sea Ranch value system. In February 1994, Anna scored a performance on Black Point Beach in memory of Sea Ranch founding architect Charles Moore.

The gift that the Halprins gave to The Sea Ranch was one jointly made, woven of threads ultimately impossible to disentangle. Anna couldn’t, even after Lawrence’s death in 2009. In an interview with Elisa Isaacson, she said, “I can’t talk about my life and influences without talking about Larry. It’s hard for me to know where my work ends and his begins.”

Just like a circle.





Al Forster's watercolor of Lawrence Halprin during one of his Sea Ranch workshops.

The Sea Ranch as an Intentional Community

Spring, 2022

The following excerpts are from a conversation that took place in late September 1983, between Sea Ranchers Bill Platt and Lawrence Halprin, the environmental planner whose vision and imagination launched “The Sea Ranch concept” almost 60 years ago.

These excerpts offer some insights into Halprin’s concept of community. The entire conversation was originally published in the *Ridge Review*, no longer in print.

Platt: Many intentional communities are somewhat utopian. How would you describe the Intent that guided you and the developer in creating the Sea Ranch?

Halprin: For many years before I was asked to plan The Sea Ranch I had been coming to this area with the children. The landscapes here had moved me a great deal— more so than the Big Sur where we also used to go. Unlike The Sea Ranch, Big Sur is “pretty.”

I believed that we could make a community in which the interaction between people living here and the natural quality of the environment could be meshed.

Utopianism for a community of people is possible here because, unlike the High Sierra (which evokes similar reactions in me), people can live here. You can’t really live in the High Sierra. So, I believed that we could make a community in which the interaction between people living here and the natural quality of the environment could be meshed. And it wouldn’t be just a park; it would be a place like those in which primitive peoples lived in a landscape without destroying it, were sustained by it, and made a life interactively with it.

A key part of the Intent was to establish a sense of community. This is different from, say, Timber Cove, where people are living isolated from each other and there is no attempt to make a central community. I remember the developer’s Public Relations group at the beginning asking me “Why don’t you go the simple way—have each owner take five or ten acres isolated from others, and that’s the end of that. Then you wouldn’t have to worry about clustering and community road systems and all those complicated things.” But that’s not how you build a community; rather, it’s the suburban idea.

Al [Al Boeke, developer of Sea Ranch] and I talked about establishing relations with neighboring communities, but we didn’t make a determined effort. It didn’t seem possible. But it is now more important than ever that we not become a self-contained enclave. And the rental program and resortism work against healthy links with our neighbors.

Platt: Did you expect residents to be second home part-timers or permanent?

Halprin: I visualized it as both. I knew that when we started out it would be mainly second home, but Al and I hoped gradually it would shift over to predominantly permanent, full-time residents. We weren’t sure how. One of the ways we visualized making that transition didn’t work out. We explored creating a commercial village within the Ranch, at the north end. Gualala had very little then. Employment for the commercial village

would have speeded the transition to permanent residents. But that part of the development was dropped.

Platt: Now the “community “ also includes weekend and other short-term renters, as well as some owners who have become absentee landlords. What effect has this had upon realizing the Intent?

Halprin: I’m ambivalent about what has turned out to be a large-scale rental program. I’m at the same time resentful and grateful: resentful because many renters are transients and too “resort” oriented; grateful because it does help us to avoid elitism—it does get young people here and others who can’t afford to become owners. The Sea Ranch is not really a resort community. The difference between a resort and The Sea Ranch is that the former implies you have no responsibility—you are just there for fun—to escape responsibility. Responsibility, particularly to the environment and to the rest of the community, is inherent in The Sea Ranch concept.

Platt: What were the roots of your vision of The Sea Ranch Intent?

Halprin: I’ve never revealed before where important parts of my concept came from. When I was 16 I went to Israel and helped found a kibbutz. I spent three years there. It was one of the great experiences of my life—still is. I’m still a member of the kibbutz and I revisit Israel about once a year to attend meetings, even though I’m not a live-in member. In contrast with kibbutzim, American utopian communities, for example the Shaker villages and others, never really lasted. Many of them were based on the idea of a single, often charismatic person. Guruism doesn’t work. The kibbutz movement has transcended that. In talking about the kibbutz, I don’t want to sound as though I hoped to establish at The Sea Ranch a socialist utopia. Rather the concepts that I did draw from my kibbutz experience were the appreciation of the land, the sense of community, and the quality of how the community and land are integrated in a holistic approach. ■



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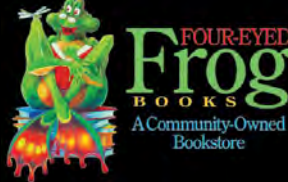
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Meadow living in the plague year

Christine Kreyling

Spring, 2021

On the December evening of the 2020 winter solstice, my husband and I went into the commons just outside our windows to watch what NASA was billing as “the great conjunction” of Jupiter and Saturn. As Michael sited the spotting scope, I looked over my shoulder. At my back I saw our home and those of my neighbors, a row closely aligned at the southern edge of the Madrone Meadow Clusters. The golden glow from lights inside—some on Christmas trees—contrasted clearly with the icy white of Jupiter/Saturn in the sky above. The distinction seemed significant.

What I think of as “Big Nature”—astronomy, geology, and the like—is indifferent to human affairs. The forces that move the planets and tectonic plates do their thing whether or not the people living on the planet or along the fault lines are ravaged by a pandemic, or huddling in their houses to escape one. Unless you take consolation from contemplating your insignificance in the overall scheme of things—I’ve met geologists who do—there’s cold comfort here.

Ever since the first Covid-19 lockdown, however, the people living in the houses on our row have formed the only actual—as opposed to virtual—social hearth at which we can metaphorically warm our hands. Our neighbors have had our backs, and we’ve had theirs.

We began gathering in the meadow shortly after the March lockdown began. Missing the ritual of pizza night at Two Fish, we staged a socially-distanced equivalent outdoors, with take-out, our own drinks, plates, and cutlery. As weeks turned into months, we met each Friday. We dropped the pizza for varied menus, exchanged recipes for cocktails and recommendations for wines. We reviewed our readings and streamings. We shared tips about hair cutting via dog clippers and beard trimmers. Anne decided to forego trimming and shaved her head entirely. In the late fall, when days shortened and Fridays-at-5 saw us shivering in the gloaming, we switched to weekend daylight hours. Leslie named our assemblies “meadow madness,” an ironic title since they were helping to keep us sane.

We learned a lot about each other: details of where we were from—East Coast, Midwest, West Coast—where we’d gone to school, where we’d lived, what jobs we’d had, what trips we’d taken before travel became a health risk. We discovered each other’s quirks: Leslie abhors olives; George stands up wearing his most solemn face just before telling a really bad joke. We teased John about his beret. And we laughed—a lot.

We also cared for each other. We shared batches of sweet and savory eats once the fear of viral contagion through food abated. During a business trip by Michael, the chef in our household, a dinner plate appeared every evening on our door step to keep me from resorting to peanut butter sandwiches. When our dog of 13+ years died, we received in sympathy a chili feast—complete with grated cheese, oyster crackers and wine—an armful of camellia blooms, and a photo of the dear departed meadow walking with Michael and our cat. Our neighborhood had become a real community.

The Clusters—White Fir and Madrone Meadow—along with the Walk-In Cabins, make up Unit 29-A on the Sea Ranch map. They represent the last of the spec housing developed by Oceanic Properties as demonstrations of how one might design for this land in keeping with the original Sea Ranch vision. Making a



Madrone Meadow Clusters
Photo by George Calys.

**Leslie named our assemblies “meadow madness,”
an ironic title since they were helping to keep us sane.**

community, not just houses, was a key goal of Lawrence Halprin, the landscape architect who laid out the concept plan for The Sea Ranch and did more detailed planning for the south end.

Halprin planned to cluster houses “in order that we could preserve as much open space as possible,” he writes in “The Sea Ranch . . . Diary of an Idea.” That principle has served us well in the Madrone Clusters, where our expansive meadow—mowed and grazed for fire prevention—has become the staging ground for our pandemic common life. Halprin also envisioned that the close grouping of houses “could increase the quality of community and neighborliness.” I’ve no doubt that the physical proximity of our houses has enhanced our social and emotional togetherness during these trying times.

On January 20, we gathered once again in our meadow, to toast the Inauguration. We dragged out our lawn chairs and raised glasses to the USA. We discussed who spoke the best words, wore the best clothes. (George picked Lady Gaga for “wearing the whole red carpet.”) We talked hopefully of a future in which we could meet in our homes instead of in a field, sit before a fire instead of wrapped in coats and blankets. When the sun was just a rosy line edging the Pacific, we packed up our gear, went into our homes, and turned on the lamps.





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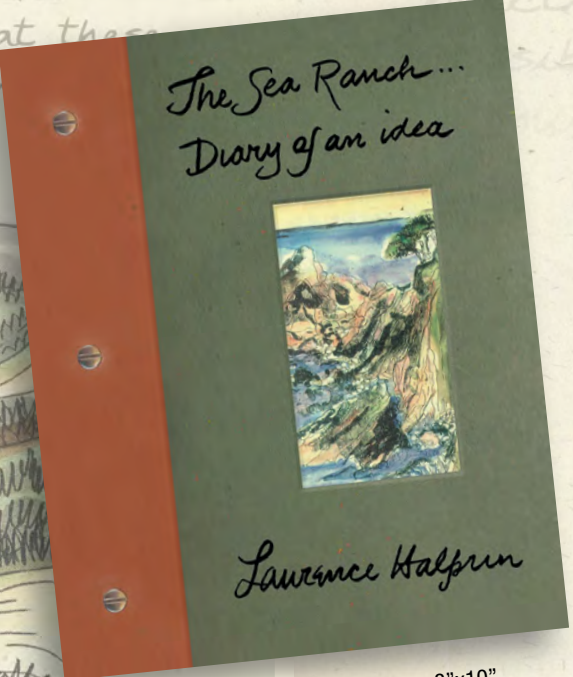
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Harbor seals who make The Sea Ranch home

Tempra Board

Spring, 2023

Being a Sea Ranch Harbor Seal Docent is not for the faint of heart. While on their typically two-hour shifts, docents (nearly 80 of them in 2022!) can be treated to our area's famously intense spring-time winds. When I visited at the beginning of April, just days after the very first pup was born at Tidepool Beach, the wind made it hard to stand still while holding binoculars up to my face. But I managed, in part because the harbor seal mama and her days-old pup had just arrived, sliding onto the beach in the wake of a receding wave, then flopping themselves forward, far enough to be out of the tide and able to rest. The mama continuously watched the small group of humans gawking from the bluff, and baby was single-minded about nursing. And good thing. It's a matter of life and death.

Pacific harbor seals have spotted coats and can be varying shades from whitish or silver to dark gray and brown. The males are slightly larger than the females and they can weigh 300 pounds. They are distinguished from sea lions by their shorter flippers and rounder, fatter bodies (my husband and I affectionately refer to harbor seals as "fatties"). Sea lions, which tend to be brown and are not spotted, have long flippers and longer heads and snouts—the kind of seal you think of when you think "circus seal," balancing a beach ball on its nose.

If you hear loud, ongoing barking, that's also a telltale sign of sea lions, not harbor seals. Harbor seals tend to be quiet, with a few intermittent vocalizations. As we've seen, they are wary of people, and when you see them hauled out on beaches or rocks, they tend to keep a watchful

eye on the humans (and especially our canine companions) standing or walking on the bluff.

Harbor seals spend about half their time on land and half in the water, and can dive to an impressive 1,500 feet, though typically they make shallower dives. You can often find them appearing to sleep in the water with only their snouts visible above the waterline for air, like pointy, whiskered periscopes. They are opportunistic feeders, eating a variety of fish, octopus, and squid.

According to Laura Cortright, coordinator of the Harbor Seal Docent Program for nine years, this past year was a tough one for our harbor seal pups. Witnessing the cycle of life—and often death—can be an intense experience. Docents counted 17 pup carcasses in the 2022 season (although some could have been duplicates). Several pups died immediately after being born. Two pups outside of the rookery were rescued by The Marine Mammal Center (TMMC) in Sausalito, but both died. A third pup was found at the Shell Beach boat ramp, and a fourth had been dragged—possibly by a coyote or mountain lion—onto a Sea Rancher's front lawn. Of these four, two had been found to have suffered from canine bites.

Although only 50% of each year's pups will survive the first year, as a whole, the species is doing well. According to TMMC, there are approximately 500,000 harbor seals worldwide, with about 7% of them—roughly 34,000—living on the California coast. What's special about Tidepool Beach, however, is that it's the second most productive rookery for harbor seals on



Pacific harbor seals on The Sea Ranch.
Photo by Craig Tooley

How many places can you go and watch a wild animal give birth? **Laura Cortright**

the Sonoma Coast. But our population appears to have declined in recent years. According to the Docent Seal Program's records, only 63 adults and 28 pups were observed at Tidepool Beach in the 2021 season, with slightly worse numbers last year (63 adults and 24 pups). This is compared with a high of 150 adults and 68 pups in 2014, and an average of 101 adults and 57 pups from 2014 to 2020.

In addition to humans climbing around near rookeries, there are other factors that can lead to more deaths, including things we can't control, like heavy surf, which can slam seals into rocks and result in stillborn pups. But other things we can address,

such as loud machinery and construction projects near rookeries, which can be a big problem. According to Laura, in Pacific Grove in 2022, they lost about a third of their pups in a nearby rookery, after the city approved road work at the wrong time of year. TSR should consider the habitat that could be affected by projects, such as tree removal, trail building, etc., that will bring in heavy equipment. Projects like this need to be thoughtfully planned because the pups and other nearby wildlife are so vulnerable.

Because of the decline at our rookery, Claire Nasr, a marine biologist and part-time Sea Rancher, is un



Marine biologist and Sea Rancher Claire Nasr is setting out to help determine what's behind the decline in seals at our rookery.

*Photo by David Yager
Photography*

undertaking a study in collaboration with local high school students to determine what's causing the decline, especially how much human recreational behavior and climate change may be affecting harbor seals and their pups. The Sea Ranch Foundation is providing a seed grant for Claire to develop a study protocol and standardized population monitoring plan to include weekly censusing from the public overlook and observation of human recreational behavior and other possible disturbances.

Claire has already met with Laura Cortright, as well as Sarah Codde from Point Reyes National Seashore, to help adopt a monitoring protocol that is consistent with other ongoing seal counts so that data can be shared across Sonoma and Mendocino counties. As we spoke on the Tidepool Beach overlook, she took a quick census of the dozen or so moms and pups hauled out on the north side during high tide. "Just seeing them always makes my heart feel big," she added.

Tidepool Beach is closed to visitors from April 1 through Labor Day during the pupping and rearing season in the spring, followed by the molting season in the summer, during which times the seals

haul out onto the reef-protected beach to give birth and to rest. This closure also protects black oystercatchers (or BLOYS in birder parlance), who nest at Tidepool and are extremely vulnerable to human interference. BLOYS are considered a "Species of Concern," with only approximately 10,000 to 12,000 left worldwide.

The Seal Docents are stationed at the bluff-top observation areas at Tidepool Beach (Unit 24) during the season to educate visitors about the harbor seals and BLOYS and make sure that people don't climb onto the rocks and disturb either species. When I was visiting, docents Jeanne and Nancy had to call TSRA Security after two teenagers climbing the rocks north of the rookery scared all of the seals that had been resting there into the water. Security came and educated the boys, who rejoined their family and observed from the bluff. We watched as the seals slowly began making their way back up to the rocks.

According to Laura, they are trying to keep docents there for 12 hours a day for the entire two-month pupping period. The program had nine new docents this year, and 15 last year. Some regulars will

take 15-20 shifts each season. "We will try and monitor the number of people on the bluff top. When there's a whole herd of people, the seals notice," she adds. "They see us as a potential threat." The docents try to limit the number of people who go down to the observation area from the upper trail to about eight.

Human intervention is one of the biggest causes of death to harbor seals. It's not unusual to see a pup on the beach by itself while it's mom is out fishing. If you see what you think is an abandoned pup, Do NOT pick it up, or put it in your hot tub or bath tub (this has happened), but call The Marine Mammal Center at 415-289-7325 (SEAL) with the location of the pup, and a photo if possible. Then TMMC will contact the local group for an assessment and to put a watch on the animal. It is illegal for anyone to enter a rookery to rescue an abandoned pup, unless no other animals are in sight of the pup. If the animal continues to get thinner, then a rescue *may* be authorized by TMMC or the National Oceanic and

Atmospheric Administration (NOAA) if no other animals are in sight of the pup.

For Laura and many docents and visitors, the births are the most exciting part of the season. "It took five years to see my first," remembers Laura. "Then the next year, I was out with docent Wilma Klagenberg, on duty for her very first shift, and on the south beach we witnessed this birth, and she had tears coming down her face. That's the amazing thing about this spot; how many places can you go and watch a wild animal give birth? Everyone gets so quiet. It's spiritual."

Laura's tip for catching a birth? "Don't look away; it happens quickly." It's hard to predict when a birth will happen. To Laura, the pregnant females seem to get restless, going in and out of the water. Then it happens. Unlike humans, harbor seals don't have to contend with hip bones, so it's more "like squeezing toothpaste out of a tube," and can happen in under one minute. Immediately after,

Continued on page 41

The very first harbor seal pup of 2023 and its mom captured by Karen Wilkinson.



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A newborn harbor seal pup and its mama establishing their bond, critical to the pup's survival.
Photo by Craig Tooley

Harbor seals

Continued from page 39

it's critical for mom and pup to touch noses and bond. A mother harbor seal won't care for any pup but her own.

I asked a friend of mine, Harriet Pecot, who lives in Anchor Bay and is a docent, if she's ever seen a live birth and about being a docent in general:

"I have not seen a whole birth but I did come at the end of one and will never forget the mom and the pup bonding by rubbing noses. It was magical to watch. Just by doing my two hour shifts on a weekly basis, I experienced a stronger connection to nature than in all my years of living here. You don't only get to know the seals which is amazing in itself. The playfulness of the mom and pups in the water. The community of seals, which has its own rules. And the harshness of death when you watch an abandoned pup die because he was separated from his mom.

"You also get to know the pair of ospreys who always perch on the tree near the rookery to fish for their offspring. Or the oystercatchers protecting their nests on the other side of the big rock by the rookery. Or just listening to their calls which are so distinct. One day we saw a pod of dolphins go by and one day a gray whale came by very close to the shore. It is not all fun, especially the days you sit outside in what must be the windiest and coldest seat on the coast.

"The animals are amazing and most visitors are quick to get on board with protecting them, especially when you explain about the birthing process and what happens when the process gets interrupted."

For more information or to volunteer as a docent, contact Laura Cortright at 707-367-2611 or email her at lpkort@mcn.org.

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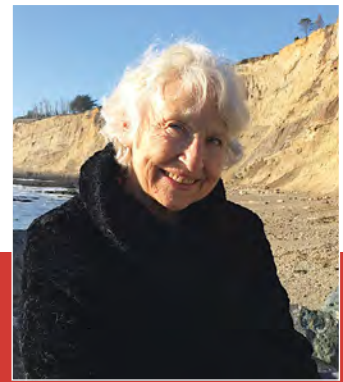
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A spirit of volunteerism

Rachel Gagnon

Spring, 2022

“Living on The Sea Ranch is about understanding its history and traditions as well as sharing opportunities and responsibilities with those who make up The Sea Ranch community.”

– The Sea Ranch Design Manual and Rules

Along with stewardship of the land, a spirit of volunteerism is deeply ingrained in life at The Sea Ranch and helps shape our experience of this place. As noted in the 2013 Comprehensive Environmental Plan, “this broad based grassroots participation cuts across all aspects of life at TSR, including finance, land use, planning, landscape, and vegetation management, community facilities, trails and recreation, infrastructure, communications, public safety and preservation of native biotic communities.” Without countless volunteer hours over the years, the amenities, policies, and opportunities for social connection that we associate with The Sea Ranch would not have been possible.

We can see signs of these efforts everywhere. We explore trails that are maintained by the Trails Committee along bluffs that are monitored for erosion by the Coastal Stewardship Task Force. The health of our forests are managed by the Forest Task Force and we know the safest evacuation route in the event of a wildfire, thanks to the preparations of the Fire Safe Council and the volunteer fire department. We get advice on drought-tolerant plants for our gardens from the Native Plant Committee and enjoy picnics in spaces that are cared for by the Commons Landscape Committee. The Knipp-Stengel Barn—now a historical landmark along Highway 1—wouldn’t exist without the financial, political, and physical efforts of Sea Ranchers. This literal and figurative barn-raising took over a decade to complete and stands as an example of the long history of volunteerism in our community. The structure, which seemed doomed on more than one occasion, was saved by passionate residents who knew little about construction or historic preservation, but saw the benefit of conserving a rare example of Western vernacular architecture and a special piece of Sea Ranch history.

“The Sea Ranch Association is driven by volunteers. I moved here from a large urban area, and it was interesting to me that, as an individual, you could contribute to the decision making here. It was an exciting way to be involved in a community—not just in a social way—but also in a way that helps you shape where you live,” shared Laurie Mueller, the recipient of the 2021 Community Spirit Award. Laurie has contributed to countless initiatives, including the Vision Committee, Communication Committee and The Sea Ranch Soundings, as well as the Redwood Coast Land Conservancy. “Volunteering is a great thing in terms of getting connected to the community. You get to meet a lot of different people. It’s satisfying—you have a sense of accomplishment, especially when you’re working on things that see results.”

Jim Nybaaken is another active volunteer who is on the board of Redwood Coast Medical Services and supports many other local efforts. On deciding where to invest his time, he says “I look at what’s important to me—medical services are critical to this community. Several years ago, RCMS was going through tough times in terms of finances, and I thought it would be good to get involved and provide what help I could. You pick the things that are of interest and are important, and you go from there and do what you can.”

Like many residents, Carolyn André rented at The Sea Ranch many times before buying a house here. Balancing a demanding career, she found ways to get involved when she could. “That first Christmas, I looked around at organizations in the area to donate to and found out about Coastal Seniors. They ran a Meals on Wheels program, so I signed up to be a delivery person.” After Carolyn moved to The Sea Ranch she was still running her business part-

“The Sea Ranch Association is driven by volunteers. I moved here from a large urban area, and it was interesting to me that, as an individual, you could contribute to the decision making here. It was an exciting way to be involved in a community—not just in a social way—but also in a way that helps you shape where you live.”


Laurie Mueller

time so had to arrange her travel schedule around doing the weekly meals delivery. Carolyn is now chair of the board for Coastal Seniors, advises the Coast Life Support District, and is a member of the TRSA Vision Committee.

For some, volunteering is an opportunity to share their strengths with the organizations that need it most. On the board of Coastal Seniors, Carolyn André pulls from the skills she developed throughout her career while deepening her interest in health-care research and planning. For others, it can be an opportunity to gain a new set of skills. Only a few of the people who restored the Knipp-Stengel Barn (known as the “Barnies”) had any idea how to stabilize the foundation of a century-old barn. With the guidance of a few experts, most of the volunteers learned on the job. As a book documenting the restoration, *The Barn Book*, describes it: “Saturday mornings at the barn became a way of life for dozens of men and women who faithfully appeared for work, the coffee breaks with homemade pastries, the gourmet lunches served on red-checked tablecloths, and for the camaraderie in their common cause. Their numbers included not only engineers but architects, academics, journalists, pilots, artists, business executives and physicians. They dug, poured concrete, bent rebar, hammered, painted, hauled, hoisted, baked coffee break goodies and cooked hot lunches.” (Ridley, 1999).

The spirit of volunteerism also extends beyond the boundaries of The Sea Ranch. Laurie Mueller noted, “A lot of Sea Ranchers contribute to the wider community too. Redwood Coast Medical Services, Friends of Gualala River, Coastal Seniors, Redwood Coast Land Conservancy...they see a need where their skills could be useful, or an opportu-

nity to meet others in the community, and they get involved. I think for a lot of TSR, there’s no barrier between communities.” That sentiment is shared by Carolyn André, “I am much more oriented towards the broader community. The service area for Coastal Seniors extends north to Irish Beach, south to Timber Cove, and inland 20 miles. When I am delivering meals, I am not always delivering to people I’d otherwise encounter in my daily life—I got to know many more people in the region.”

All of this might feel daunting to those of us who are new to the community, or part-time residents, or who already have very divided schedules. Luckily, there are varying levels of participation and different types of opportunities for community and social involvement. You can help weed TSR common spaces and gardens for a few hours, pick up trash on the trails, contribute to the annual bird count, or plug in to a social group that shares your interests. Jim Nybakken’s advice is to “Do a little research on what’s out there. If something interests you, dive in. You don’t need to join a committee right away, just sit in on a meeting or two and try to get involved in what you’re excited about. If you’re a hiker, the Trails Committee is a good place to get involved. Do you have a financial bend? There’s a committee for that too. There are so many opportunities for people to choose from, so I’d say, don’t be afraid. Check out the possibilities. And you’ll find that you’ll be better off for it.” So the next time you sit down at your computer and get on the internet (thanks to the Sea Ranch Connect Subcommittee), contact volunteer@tsra.org to find out how you can get involved. Jim sums it up well, “As a member of a community, people need to contribute. It enriches your life, it enriches the community. And you get personal satisfaction from it.” 



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Caroline Ducato

A lifelong passion for good food

Maureen Simons

Winter, 2023

A passion for cooking can develop in many different ways.

A case of the flu actually launched Caroline Ducato's lifelong fascination with food. When she was just six years old, she was home sick from school, burrowed in her parents' bed with a one-button remote. When the cartoon shows were over, Caroline's head was nodding when the rapid tat-tat of a knife on a cutting board roused her. She glanced up at the TV and was startled to see a disembodied pair of hands rapidly chopping onions and coming perilously close to adding fingertips to a pile of diced vegetables. The camera panned wide and Julia Child—an imposing woman with a lopsided smile and a boisterous singsong voice—filled the screen.

The French Chef TV series captured Caroline's heart and imagination. Julia Child made cooking seem like a joyful act that brought people together. Caroline's mother did not like to cook, and except for special occasions, she and her sister ate separately from their parents. The idea of cooking as a happy, communal event was a complete revelation. A seed was sown.

Caroline grew up curious about food and became an adventurous eater. In her first apartment in San Francisco, she befriended a local butcher with a PT Barnum streak, animated and excitable, just like her idol Julia. He became a good natured, irreverent mentor. She started cooking regularly for

friends and discovered it wasn't a black art—it was a disciplined process of asking questions, building knowledge, and experimenting. Even when a soufflé fell, or a chicken breast was dry, she learned something. She was smitten.

A few years later, Caroline was teaching elementary school in Marin, and fortuitously, her neighbor was Woody Biggs, who worked at the famed Chez Panisse. She and Woody threw together casual meals for friends—using fresh, seasonal, uncomplicated ingredients. Eventually Caroline got up the courage to ask if she could visit him at restaurant with year-long wait times.

“No, not yet,” Woody said. “But work on your skills and I'll see about an internship.” That was all the motivation she needed.

For the next six months, she pored over books by Richard Olney and Alice Waters and honed her technique. In May she survived an intensive interview by demonstrating mastery of routine tasks—like chopping onions—at the speed of light. She got the job.

Her days at Chez Panisse began at 5:30 a.m. and her work as a prep cook—shelling fava beans, harvesting edible nasturtiums, filleting forty pounds of sardines—was supervised by two (soon to be famous) chefs, Russell Moore and Gilbert Pilgram. Her abilities, food vocabulary and confidence skyrocketed. But the true highlight of each exhaust-

Caroline Ducato in one of her favorite places: the kitchen.

ing, exhilarating day was the communal meal with the staff, always punctuated by raucous laughter. Caroline felt electrified by the profound, familial connections shared meals created. When she left at 4 p.m., she stopped at a market, then tried to recreate the dishes at home.

At the end of that magical summer, she received an open invitation to rejoin Chez Panisse but decided there were other worlds to explore. Over the next decade she taught cooking to adults and children, ran a successful catering business, worked as a recipe tester for food journalist Peggy Knickerbocker, developed a healthy alternative to Gatorade, and worked as a private chef for an Atherton family. Her meals were so good the uber-busy family of six managed to eat together almost every night.

Around this time, Caroline had another seminal experience. She took a winter holiday with some friends to Grenada, where they befriended a vivacious man who invited them to share Christmas dinner in a coconut grove on a beach. They sat on logs in front of a roaring fire and savored his spicy curry-coconut fish stew from chipped bowls. It was one of the most genuine and unselfish gifts she ever received - a spontaneous, makeshift family breaking bread together.

Caroline moved to the North Coast a dozen years ago. She's currently the Marketing Director & Artisan Food Buyer for Surf Market, a role she has reinvented several times over the last six years. She's a force in the community, a champion of small bakers, makers, growers, ranchers and chefs. She's known to be a fantastic cook and is a frequent guest on KGUA's *Peggy's Place "Talking Food."* (Search for recordings on YouTube and SoundCloud, where

Continued on page 53



Living with Charles

Alison Owings

Fall, 2021

The name Charles Moore did not mean a lot to me and my husband when we were shown the Breaker Reach house in 2001. We knew Moore was a famous post-modernist architect, that his M represented the first initial in the MLTW quartet of architects instrumental in designing early Sea Ranch structures. But we had no personal sense of his work.

Then, as soon as we walked inside what was known as the Shinefield House, we got it. Oh. This house is not like other Sea Ranch houses we had seen for sale. This one possessed some undefinable combination of verve, confidence, artistry, command, and control. I pictured a soprano who doesn't reach up for a high C, but, able to surpass it, reaches down to encompass it. Charles Moore knew what he was doing.

My husband, Jonathan Perdue, remembers my signaling a thumbs up behind the real estate agent's back. I remember thinking, this place is larger than we had sought, but look at the angles, the proportions. And, look at the view. The house, the only freestanding Sea Ranch Moore house on the ocean, features a cherished component of privacy; the great bluff trail goes behind the house.

We took deep breaths, did intimate math, and made an offer. The night we celebrated the close, at the Sea Ranch Lodge, a green flash confirmed our decision.

At one early point in our ownership, I found a phone number for Dr. Henry Shinefield in Oakland and called to ask him about Charles Moore. What was he like? How did the house evolve? Dr. Shinefield clearly had no interest in reminiscence. "The moving hand, once having writ, moves on," he told me, quoting Omar Khayyam. Meanwhile, a reporter for the *New York Times* wrote, or writ, a feature about The Sea Ranch and included our house.

We framed it in the entry along with other articles about it, one from a Japanese magazine. We better realized the significance of what we had when architecture students—from Japan, from Portugal, from Argentina—walked by, shyly, peeking behind the cypress for a glimpse of this house they had studied. A tour? Of course!

In lieu of learning from Dr. Shinefield about the development of the house, the house taught us. We realized, for example, why the entire east side of the house, the driveway and entrance side, with its light grey-stained façade of angles and planes, has no windows at all. When construction started in 1970, later artful additions primarily designed by Moore's associate Dmitri Vedensky, no other house was even within eyesight—as photographs clearly prove. Moore must have realized such privacy would not last. He was right. Other houses eventually appeared on Breaker Reach. But in the main, we do not see them. Our closest neighbors told us, smiling, they literally look at our house as a piece of outdoor sculpture. What they do not see, but we do, is a graceful berm, the work of the great landscape architect Lawrence Halprin, so we were told, that rises between the house and the ocean, giving visual definition to the land, as well as forming a windbreak for anyone sitting on the patio. Another feature generally unseen but known to the pelicans and us: skylights aplenty.

The Moore magic goes into full effect inside. The story may be apocryphal, but we like it; that when Charles Moore was conjuring the house, he sketched as its point of origin the view from the top of the bedroom stairs, a perfectly framed whitewater-breaking-on-rocks effulgence. His associate and friend Donlyn Lyndon remembers no such tale, but recalls, "It might well be that he made some drawings/watercolors on that site, and I might have gone on to note that he and I often mused about

the recurring pattern of waves and sprays along the coast and how inspiring it was that their shapes took repeating but always differing forms."

Whatever the origin, we sometimes take guests to the top of the stairs and point to the square window framing the living work of art.

Other windows, such as a low rectangular pair in the dining room, frame other carefully curated views. They are Zen windows, a photographer friend explained admiringly. You glimpse what is outside (in this case, the ocean) as you walk by, savoring a taste of what is there, rather than have enormous picture windows overwhelm you. In the upstairs original master bedroom, larger windows have their own charm; the sunset is visible, when visible, every day of the year.

There is reason Charles Moore won the Gold Medal (in 1991) from the American Institute of Architects. Books we have by and about him display his range, his writings. But candidly, we bought the books in part for visitors, including—for many years (hello Sea Ranch Escape!) renters, who waxed wildly enthusiastic in our guest books. (That is, almost always. Our coffee cups are "too large.")

The more we lived in Moore, the more we learned. How when one walks in the front door of the monochrome façade, wham, a world of light immediately opens. How sunlight plays like piano keys down the stairs from the living room to the dining room. How the original central core of the house corkscrews up, along with welcome evening heat. How, from one of the built-in living room

Continued on page 53



This house is not like other Sea Ranch houses we had seen for sale. This one possessed some undefinable combination of verve, confidence, artistry, command, and control. I pictured a soprano who doesn't reach up for a high C, but, able to surpass it, reaches down to encompass it. Charles Moore knew what he was doing.

The Breaker Reach house (formerly known as the Shinefield House) by Charles Moore.
Photo by Paul Kozal

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Caroline Ducato

Continued from page 49

Caroline's ebullient personality will have you giving up frozen pizza for good.)

There's one recipe in her repertoire that epitomizes her approach to simply beautiful food. It's Chez Panisse alum David Lebovitz's French tart dough. Three ingredients – butter, water and flour, no rolling pin and virtually no mess. It's delicious, light and buttery, but ample enough to host seasonal fillings – lemons or pears in the fall and winter, berries or fresh tomatoes in the summer. (Google David Lebovitz French Tart Dough Recipe.)

I was curious if she discerned a common theme through her varied life experiences.

"I guess there is a thread," she said. "My background as a teacher and a lover of good food – It comes down to the fact that I really like to learn, to motivate, and teach, and share something of value with others. What's better than bringing people together over good food? It's a unifier in a world full of uncertainty and division."

When I asked what her next chapter might be, she looked at me with great seriousness and whispered, "I hear there might be an opening in Duncan Mills for a rodeo clown." She threw her head back and laughed – and dared me to put it in this article.

You heard it here first.



Living with Charles

Continued from page 51

banquettes, one can look up into a rustic cathedral ceiling that belies the room's proportions; the floor can gracefully hold only a 5' by 8' rug. The living room also features Moore's famous whimsy. Lift up one banquette cushion and you see an enormous painted chess board, black and white on yellow. His whimsy extended to the original kitchen, in early photographs basically a dollhouse-like enclosure. Dick Whitaker, the W in MLTW, told us that of the early quartet, at the time only he was married, had a sense of kitchen utility, and suggested.... drawers! Moore—a fan of take-out food and catering—apparently was unconvinced of their necessity, but a later remodel thankfully includes them.

The living room fireplace—now a state of the art just installed fireplace box with a catalytic converter to minimize pollution—sensibly does not face the ocean and interrupt that view, but faces inward. Notice the two mirrors above it. A narrow rectangular one reflects the ocean, so you can see it while sitting on a western-side banquette. Above the rectangular mirror hangs (or rather is glued and

fastened) a triangular one, which, following the identical lines of the sculpted chimney, slopes to reflect the floor. The positioning puzzled us, until a veteran visitor explained, smiling, in the 1970's Sea Ranch, much action took place on the floor.

A few years ago, Jonathan and I sold our longtime house in Mill Valley, took Breaker Reach off the rental market, and made it our primary address. (We later rented a wee studio in San Francisco, too.) Increasingly, we feel like stewards of the sculpture we live in, replacing or upgrading whatever is needed. We also added a few elements, with the affirmation of a Moore colleague. And after a process, we won approval for a solar system, which has a battery backup. We also had copper gutters installed. Charles Moore surely would countenance the verdigris.

There have been times we consider selling—although Breaker Reach during COVID is about as safe a place as one could be—but for various reasons we waver. All we have to do is look outdoors, or in.



Photo by Bill Oxford



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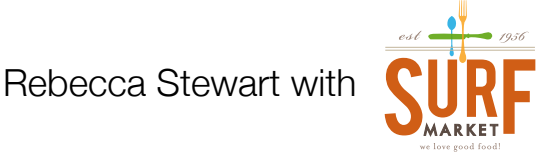
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Becca's kitchen: soups



Rebecca Stewart with

Winter, 2021

Soup, stews, and sauces are all related to my cooking world. I can always gauge a new cook in my kitchen by how they make any of these dishes. This is where method and technique come into play, where it's all about the ratio and treatment of ingredients. Most cooks go sideways when they are building a soup. You have to start by sautéing the aromatics first, then you start building the ingredients into the pot, and covering them with the proper amount of liquid.

A good example is mushroom soup. Never add raw mushrooms to the liquid! Mushrooms need to be sautéed and then seasoned to release their water, and to intensify their flavor. You want to add the sautéed mushrooms about halfway before the soup is done. This soup can make an excellent sauce for any protein, just by reducing the amount of liquid.

Sea Ranch porcini mushroom soup topped with calabrian chili, garlic, porcini & gorgonzola croutons

2 tbs olive oil
3 lbs fresh porcini mushrooms, cleaned, medium dice, or a mix of any kind of mushroom
1/4 cup marsala wine
2 leaves of sage chopped fine
1 small white onion diced
3 cloves garlic minced
1 tbs dried oregano
2 tbs paprika

In a large sauté pan, add the olive oil, over high heat add the mushrooms to the hot pan, lower the heat to a medium-high. DO NOT STIR, you want the mushrooms to reduce and caramelize a bit. Cook for about 8-10 minutes, add the marsala wine to deglaze the pan, salt, and pepper, take out of the pan in a bowl, set aside.

In the same pan add a bit more olive to cover the

The Gumbo is a holiday favorite at our house. As long as you follow the method the sky is the limit. We love seafood, but you can do an all-meat like chicken, Tasso, or regular ham, and one year we added smoked turkey from Willie Bird in Santa Rosa. I like my Gumbo a little thinner and I like okra, not everyone's favorite but you can always serve a side of green beans for a colorful addition to your meal.

I grew up with soup on our table at least once a week. Chicken, mushroom, seafood, split pea, borscht, you name it my mom made it! My mom did make a classic pureed borscht, which I just didn't like as a kid but now love! So to get us to eat borscht she'd fill it full of yummy vegetables and a tease of orange. It proved to be a winner! I hope these recipes warm you up on a cool winter day.

1 tbs dried basil
1 tsp fennel seed
pinch of chili flakes
1 fennel bulb white part only, cored & diced
1 leek white part only ~ washed and chopped
1 cup white wine
1 cups heavy cream
4 cups of water
salt and pepper

bottom of the pan, add the onion, garlic fennel, leeks, and all the spices, including the sage, sauté for about 3 minutes, now add the white wine, cream, and water. Let cook uncovered for about 20 minutes on medium heat.

Add the porcini, reserving about 1/4 cup for garnish, cook for about 12 more minutes on medium heat.



Becca's Sea Ranch porcini mushroom soup
David Yager Photography

Additions that I like: 1 tsp paprika, 1 tbs tomato paste, cooked with the onion fennel mixture. You can also add more water to extend. I'm not a big fan of using a flour roux. If you want to thicken, in a small bowl add 1 heaping tbs of cornstarch and mix in 1 cup of warm water slowly to make a slurry, add into the hot soup slowly, stirring constantly.

Topping

4 slices of sourdough or French bread cut into 1/2 in cubes
1/4 cup olive oil, 2 tbs unsalted butter
2 cloves of garlic minced
1 tbs Calabrian chili paste to taste (substitution sambal)
The reserved seasoned mushrooms

In a sauté pan add the olive oil, butter, and the bread, on medium-low heat, crisp the croutons slowly on all sides. When this is done add the garlic chili paste and mushrooms, sauté till the garlic is browning. Take off heat add the crumbled Gorgonzola and chopped parsley.

Mushroom soup is not usually the most attractive soup, so I like using a colorful bowl.

Spoon the crouton mixture on the middle of the top of the soup.

Becca's kitchen: soups

'Le Big Easy' gumbo (seems long but it's really easy!)

- 1/2 cup vegetable oil

1/2 cup flour

1 lb. andouille sausage cut-in-half long ways, then cut into 1/4 inch bites

1 yellow onion, diced

2 celery ribs, peeled and diced

1 red pepper diced

1 green pepper diced or yellow

1 jalapeño minced

2 cloves garlic minced

1 tsp each dried thyme, dried oregano, dried basil

1 tbs paprika

1 heaping tsp file powder, optional

2 tbs salt and fresh ground pepper

1 tsp cayenne pepper
- 2 cups diced tomatoes or 1 can of diced tomatoes

2 tbs Worcestershire sauce

2 cups seafood stock or clam stock

6 cups water

About 10 shakes of hot sauce to taste

Seafood options: can use 2 or all!!! YUMMY

1 jar oysters or 6 fresh shucked plus juice

12 large shrimp, shelled and cleaned

1 lb crab meat (Costco has canned lump crab, which is pretty good.)

12 clams

12 mussels

1/2 pound fresh okra sliced, optional

1/4 bunch or 1/4 cup chopped flat-leaf parsley

3 scallions chopped

In a large Dutch oven brown the sausages; brown over medium heat, take out, and reserve.

In the same large Dutch oven you cooked the sausages in, over medium-high heat warm the oil, whisk the flour into the oil, and cook, whisking, to make a very dark roux. The roux will take about 5+ minutes to reach this point but browns quickly once it gets going, so be especially vigilant towards the end. Switch to a spoon and immediately stir in the onion, peppers, celery, garlic, and spices. Cook until the vegetables are all incorporated, now add the sausage, tomatoes, Worcestershire, hot sauce add stock and water, stirring to prevent lumps. Simmer for about 30 minutes.

Add the clams and mussels, cover, and cook till they open, about 12 minutes, now add the rest of the seafood, cook for about 5 to 7 more minutes. You can now add the okra and cook for about 2 more minutes!

The thickness of the gumbo is up to you. I prefer my gumbo to be more soup-like, so I just add water. Right before serving stir in the parsley and scallions. Serve over rice. Garnish with lemon and more hot sauce on the side. I really like Crystal Hot Sauce.

Anna's borscht

- Olive oil

2 leeks white part cleaned and diced

1 yellow onion diced

2 stalks celery diced

2 medium parsnips peeled and diced

2 carrots peeled and diced

2 cloves garlic minced

1 tbs Italian seasoning

4 medium yellow potatoes diced

2 lbs. beets peeled and diced (you can bleach and peel)
- Beet greens, cut into 1-inch pieces

2 cups red cabbage cut into 1 inches pieces

1/4 cup red wine vinegar

1 can diced tomatoes

2 tbs brown sugar

1 tbs each salt and pepper

1 orange zested and the juice

1 tbs chili flakes, optional

Cover the bottom of a large stockpot with olive oil add the leeks, onion, garlic, Italian seasoning, celery, parsnips, carrots, sauté for about 10 minutes over medium-high heat. Now add the rest of the

ingredients; just cover ingredients with cold water, bring to a boil, reduce heat and cook uncovered for about 45 to 60 minutes. Serve with sour cream and chopped fresh dill!



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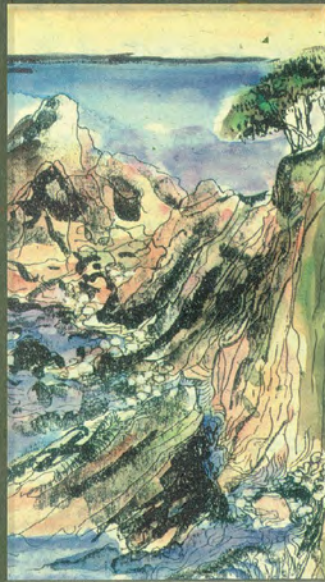






58 The Sea Ranch Soundings • Spring 2024

The Sea Ranch... Diary of an idea



Lawrence Halprin

Publication Reviews

Back in print!

Larry Halprin's *Diary of an Idea*

George Calys

Lawrence Halprin, master planner of The Sea Ranch, has been credited as one of the thought leaders from the 1960s and 70s of the design process. Wouldn't it be fascinating to follow along with his process as he planned and mapped out The Sea Ranch? *Diary of An Idea*, first published in 1995 and long out of print, has been reprinted through the efforts of The Sea Ranch Vision and Archives Committees.

Diary of An Idea offers Halprin's most personal and forthright look back thirty years after creating The Sea Ranch. Printed in Halprin's own handwriting, the book reads as though it was a diary. Halprin

restates his canon of Sea Ranch principles; he celebrates (rightfully) his concepts that diverged from the prevalent post-war approach to development. In a revealing recollection of honesty, he acknowledges where Sea Ranch failed to live up to his aspirations.

This important written monument to Halprin's design process is available at several local galleries and bookstores as well as The Sea Ranch Association office. Everyone interested in how The Sea Ranch became a once-celebrated residential development should own a copy.



Taking Part Workshop Report

George Calys

How do you capture, in written form, two days of discussion among nearly 200 Sea Ranchers? Architecture firm Moore, Ruble, Yudell (who facilitated Taking Part) managed to create a report that effectively condensed the workshop into a hundred page, graphically engaging booklet.

Held October 21-22, 2023, Taking Part is an every-decade exercise in consensus creativity. The MRY report was the final deliverable documenting the goals and thoughts that participants felt were important for the next ten years.

Opening statements from Donlyn Lyndon, one of the founding architects of The Sea Ranch, and Buzz

Yudell, principal of MRY and leading American architect, give context and history of Taking Part. The report details the thought process of 20 tables of breakout groups in text, photos, and graphics. Collecting and distilling the work of that many people was no small task; MRY's team was able to successfully encompass the work in a readable, easily accessible format.

Copies of the Taking Part 2023 report are available free of charge to Sea Ranchers at The Sea Ranch Association office (975 Annapolis Road) and the Lyndon Design Gallery (1000 Annapolis Road) while supplies last.



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The ICO will become a non-profit corporation as of April 1, and your donations will help it to thrive long into the future.

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Hearn Gulch Acquisition!!!



Congratulations to the Mendocino Land Trust, The Redwood Coast Land Conservancy and The Coastal Conservancy for their acquisition of the 12-acre Laboube property that adjoins Hearn Gulch just north of Iversen at mile marker 10.0.

This purchase was made possible through grants obtained through Cal Trans and will be added to the public access trail system along the Mendocino Coast. Please consider making a generous, tax-deductible contribution today! Your support will help ensure the preservation of our natural coastal landscapes and wildlife habitats for generations to come.

This transaction took 5 years to complete and was represented by Cindy Kennedy, Broker of Kennedy & Associates.



Cindy Kennedy, Broker, Cell: 707-326-0600 CRS, SRES CalBRE #00522478

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