

Halprin Estate

The Sea Ranch, California



For sale by

Liisberg & Company

COASTAL REAL ESTATE

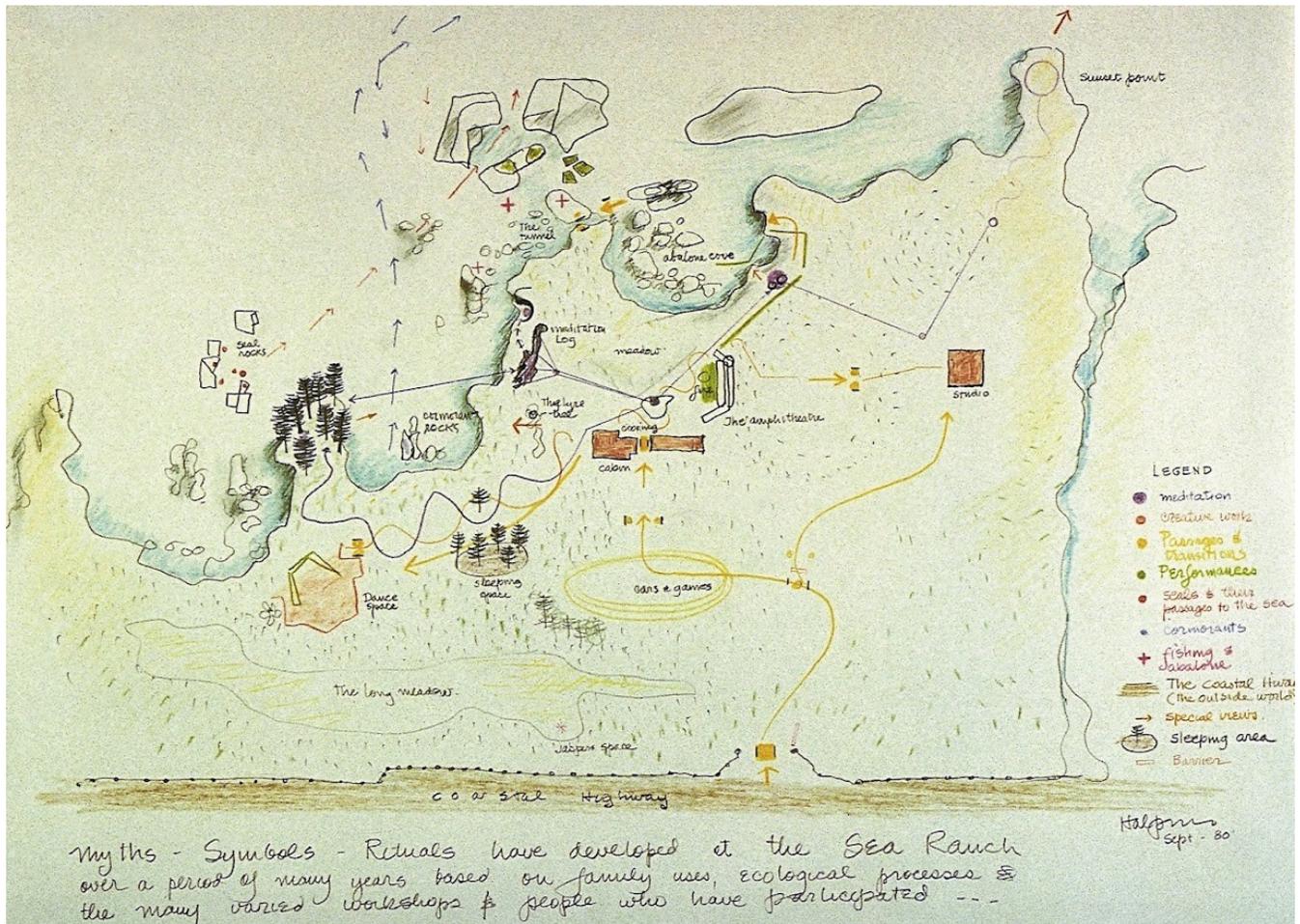
INTRODUCTION TO THE HALPRIN PLACE: "FORTY YEARS ON SITE"

By Lawrence Halprin in 2003

I had known the area north of Fort Ross quite well before I was introduced to the Olhson Ranch in 1962. Professor Leland ("Punk") Vaughn, chairman of the landscape department at UC Berkeley, owned a place south of The Ohlsons' and we often camped there during the summers. So when Al Boeke invited me to start a master plan for the ranch, I felt knowledgeable about the north coast and delighted to be able to study it.

I started the planning process by hiking the eleven miles from Stewarts Point to Gualala several times, crisscrossing its width over and over, and camping with my family, particularly at the southern end. It was a difficult site for living. The flat western side of the Ranch was wide open to the strong winds blowing in constantly from the northwest, and I soon realized that we would have to protect the house sites.

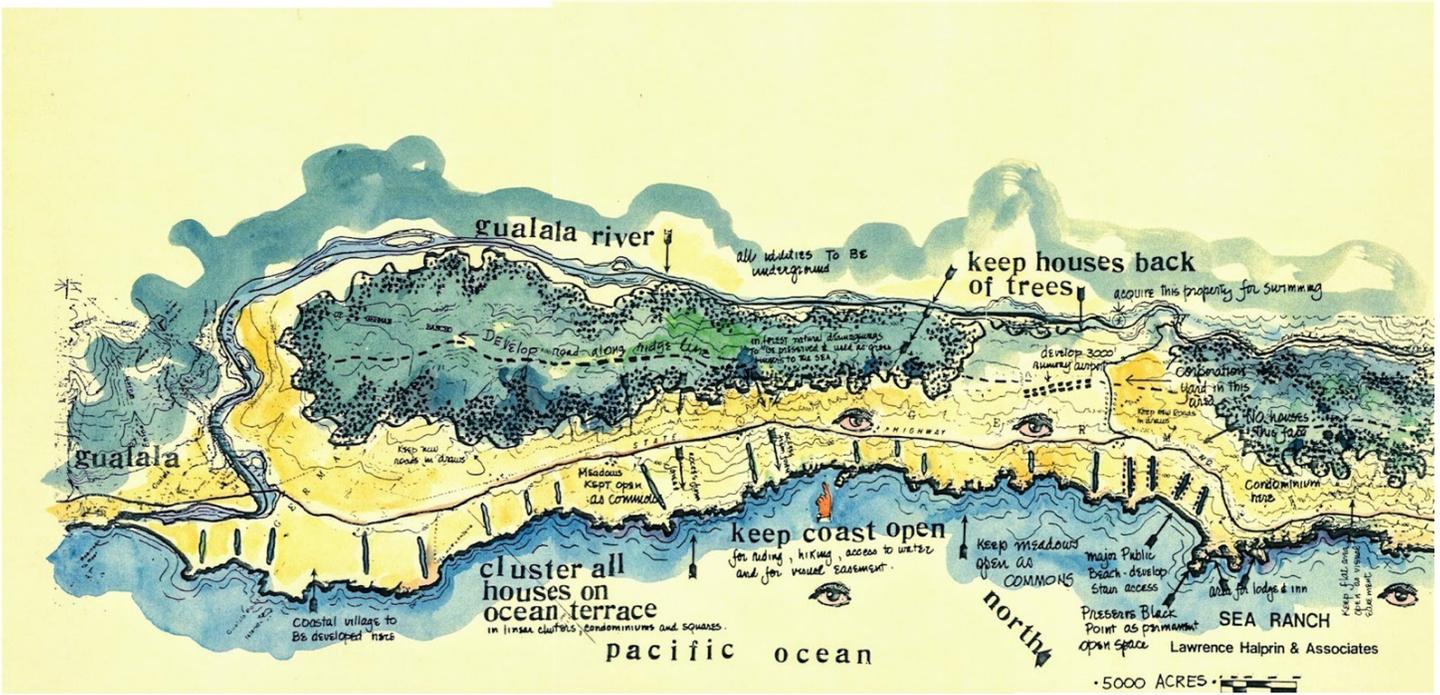
I decided on planting local bishop pines throughout the ranch, and in addition determined that we would have to develop an ecological approach to the land. I felt that this could become a wonderful experiment in ecological planning. I was convinced that we could avoid another suburbia and instead develop a social community for people of like minds, with a love of nature and of this site in particular, for whom "living lightly on the land" would be the governing principle.



Drawings by Halprin



Anna Halprin resting at The Sea Ranch.
 Drawing by Lawrence Halprin. June 1970.



The original Halprin location score

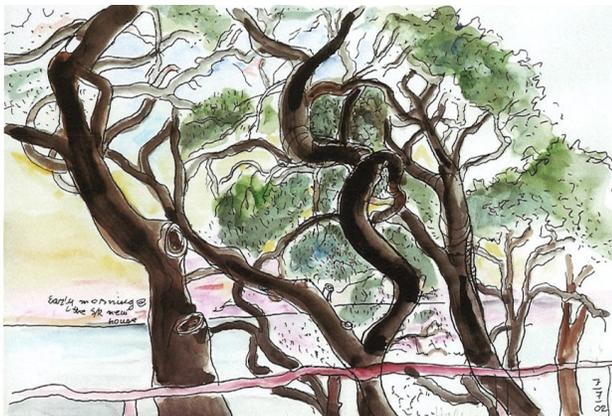


Following this concept as a basic idea, we decided to imagine the entire ranch as a community of people and design holistically. Instead of the usual developers' model of selling off five to ten acres with houses dotted here and there, we would cluster buildings densely as in a farm village; by doing so we could leave at least half the land open to nature, undisturbed. The large common areas around which the buildings would be grouped were to remain open forever and form the matrix of the community. In addition we would develop a vernacular that would use natural materials and whose roofs would slope in the same way that the land had been eroded over time by the winds. In order to maintain a regional character, I insisted that all planted materials be limited to those native to this area. This meant that mowed lawns so typical of suburbia would be outlawed. No palm trees, no flower beds, no prettiness.

I also realized that we would have to avoid lining the cliffs' edges with houses in what we termed a "Malibu Wall". So I held all houses away from the cliffs.

I soon realized that the plan for the exquisite site was evocative of our own lifestyle and that Anna and I should find a place here to develop our own cabin. This I hoped would become a place where we could experiment with our art and develop ideas for students, as well as for our own family, to participate in. We had camped several times on the five-acre piece of land near Stewarts Point at the southern end of the ranch and it seemed ideal to us. The place had all the characteristics I had ever hoped for: coastline swinging southward, shell mounds providing shelter from the northwestern winds, and a protected cove that would be relatively easy climb down to for fishing. There were seals and bird life, and, primarily, a constant opportunity for close contact with the ocean. Once we decided on the site, which was largely open meadow, we searched for the right spot to locate the house. We camped and ate in various locations. At the southern edge was a cluster of great bishop pines that framed the views; it was there that we would anchor the house, settling among the trees.

I developed our plan for the "cabin" together with Charles Moore and Bill Turnbull. Over a weekend, we drew all the necessary plans, elevations and simple details. They were all done freehand but adequately enough in



those years to hand over to Matt Sylvia for construction. The basic idea was simple; a small living and kitchen overlooking the ocean, with a modest sleeping nook above. The rest was a two-story, wall-like, narrow open corridor wide enough for the children's sleeping bags. It provided a wind wall and also protected us from Highway 1. The outside area was very important to Anna and me – it was here that we intended to spend most of our time barbecuing food and conducting workshops.

The little cabin was a great start. Once built, Charles enlivened the living area with a magnificent and colorful two-story series of shelflike boxes in which we would

display our collection of Southwest Indian Kachinas and Acoma pots. Our first few years at The Sea Ranch were wonderful. The house and its outdoor places enhanced our lives and released our creative juices. Anna and I both perceive nature's processes as an inspiration and mentor rather than a picturesque backdrop; and this place, embodying our mutual desire for interaction with nature, became a great resource for us and for our students.

Gradually we began to develop enhancements. Around the barbecue area we added logs from the beaches to provide an amphitheater-like space for family gatherings, singing, dancing, and meeting with students to dialogue about our workshops. We found that the cabin space was too enclosed and needed to "break out of the box," so we made a small glassed-in transition zone on the way out to the terrace. We found that the meadow was too wide open and we were too vulnerable to the prevailing northwestern winds, and so we planted native bishop pine seedlings for enclosure and protection. We are now surrounded by a forest that has grown in height to forty to fifty feet. As we spent more and more time at The Sea Ranch, I felt the need for a place to work on my designs and paintings. That place became a small studio, separate from the main

cabin, where I could work seriously while away from the office in the city. In my office in San Francisco I had found that a twenty-by-twenty foot space with a high ceiling provided a natural and comfortable working space for me. A structure of that size fit easily on the east side of our site adjoining the northern drainage canyon, so I proposed to Bill that we build a twenty by twenty by twenty cube with a narrow mezzanine under which I could place my drafting board.

The walls would provide plenty of pinup space for my drawings, especially since I wanted to use sheetrock for the entire interior.



The sheetrock proved to be the cause of one of the few major arguments I had with Matt. He felt it would be too impermanent and saw no reason to waver from wood. I finally won him over, on the basis that the sheetrock's white color would constantly reflect the varying colors of nature from day to day and season to season. Indeed, watching the incredible wonderful and subtle color variations of the studio interior over time has been one of my great enjoyments in working here.

At the same time Anna felt a need to develop a dance space that would allow her to work while at The Sea Ranch. Since she preferred to work out of doors, we went southward into a clearing in the forest where we could develop a level area along the cliff's edge overlooking the seal rocks. This space not only provided a space for Anna but also gave students and workshopers opportunities to interact with Pomo friends in dance. Here, too, Anna continued her exploration with Loren Smith, who has guided Anna's students to find their own rituals based on his remarkable commitment to the rituals that play such an important role in Pomo Indian tribal culture.

By the mid-eighties, our family had begun to outgrow the sixteen-by-twenty-foot cabin area. It had become overworked as a combination living, kitchen, and sleeping area for grandchildren and guests. We decided to build a proper living space, which would be dropped to a lower level to hug the ground along the cliff's edge and avoid railings on the outdoor deck. The addition was not large but it was warm and hospitable. Its high roof linked it to our sleeping quarters on the second floor, and at night we could cluster around the new granite fireplace. We built the fireplace out of Carnellian granite, the material of the Franklin Delano Roosevelt Memorial, then underway. This gave me a feeling of continuity with all the intense years I had spent designing and building the memorial in Washington, D.C.

The new living room added a great deal to our lives, providing new space for us and a more intimate relationship to the sea, its rocks, and their inhabitants. These inhabitants included a community of twenty-one harbor seals, cormorants, occasional nesting ospreys, and a large field of kelp, which rose and fell with the tide. Inside, we used the new walls to display some of Leonard Baskin's remarkable watercolors, Indian graphics, and wooden kachinas. From the ceiling we hung a fine wooden candelabra carved by my son-in-law, Jasper. It was based on one from his grandfather's Bar X Ranch in Montana.



This all came to an end over the New Year's holiday 2001. We left The Sea Ranch for a doctor's appointment in Marin County, and on our return that evening we were stopped at our gate by The Sea Ranch fire truck and back-ups from all around. They gathered around and told us that our house was gone. The impact on Anna and me was devastating, but it also affected our whole family. For almost forty

years the family and the house, with its various additions, had grown together. In many ways it was a symbiotic relationship. We grew the house and the house in turn expanded us, generating creative adventures that led to ideas, projects, and events beyond the limits of The Sea Ranch.

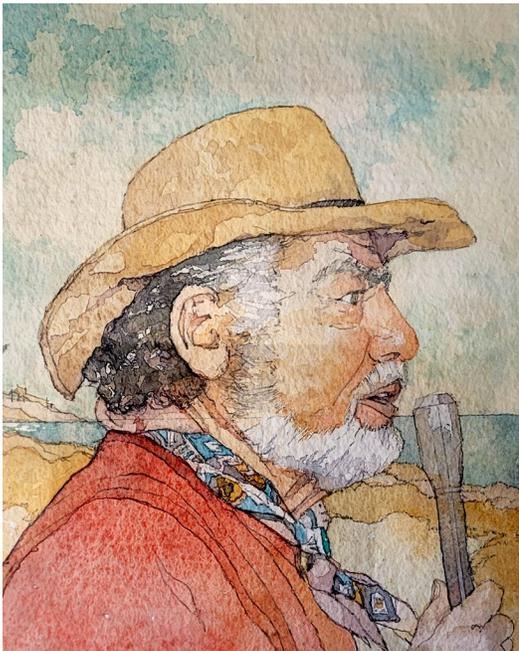
Planning for a new house to replace the old one was at once exciting and emotionally difficult and draining. We elected to build on the same footprint and used the old footings. We decided the new design should acknowledge our seniority by keeping all our major living spaces at one level. Our architect, Buzz Yudell, with whom we worked on the new house, suggested we add a few amenities: a dedicated guest room on the second floor for our children and grandchildren, a larger kitchen, and a study for Anna. Now that it is all built, we find that we need to grow into it. Instead of growing up with it in an organic way as we had with the old house, it has come to us as a complete new experience, no matter my intense involvement in its design. Its bare walls, empty shelves, and open spaces are waiting to be filled. What remains the same is our incredible remarkable site with its mature trees, its views, the sound of the surf, the great rock formations, the horizon line, and the gray whales passing through on their way south to Scammons Lagoon in Baja, California.



Anna and Lawrence Halprin at The Sea Ranch. 1960ties



Halprin paints at their home at Sea Ranch.

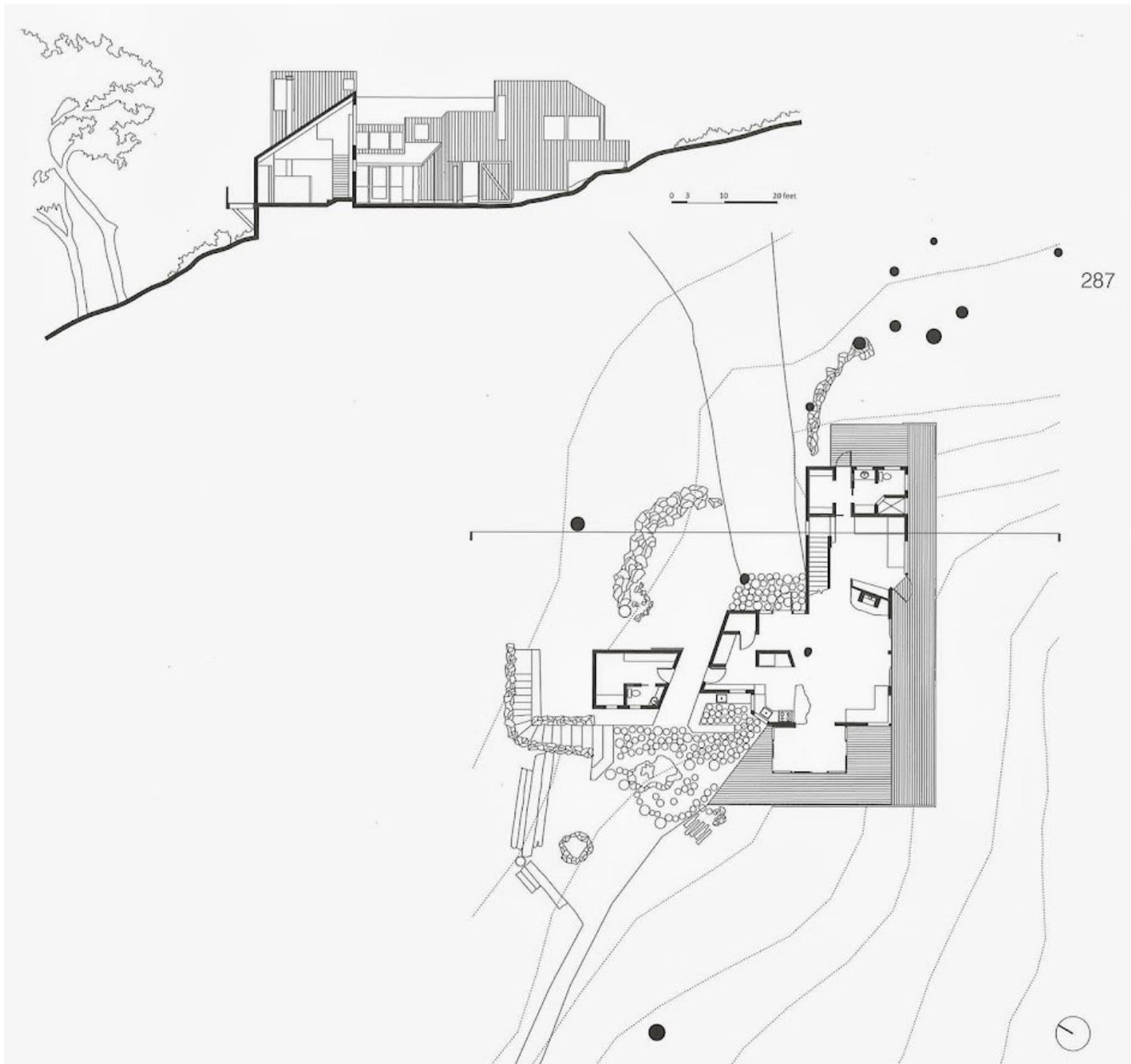


Lawrence Halprin
Watercolor by Al Forster.



2017 Sea Ranch award.

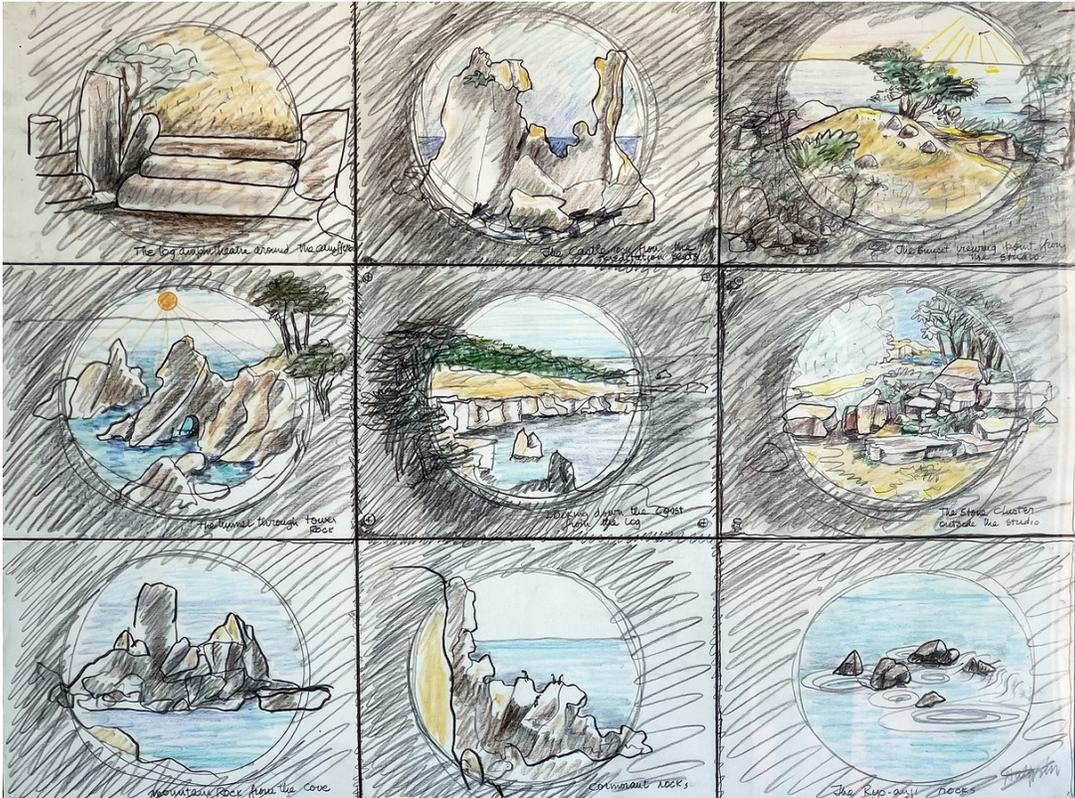
The property



Lawrence Halprin



2021 property photos by PaulKozal.com



Drawings by Halprin



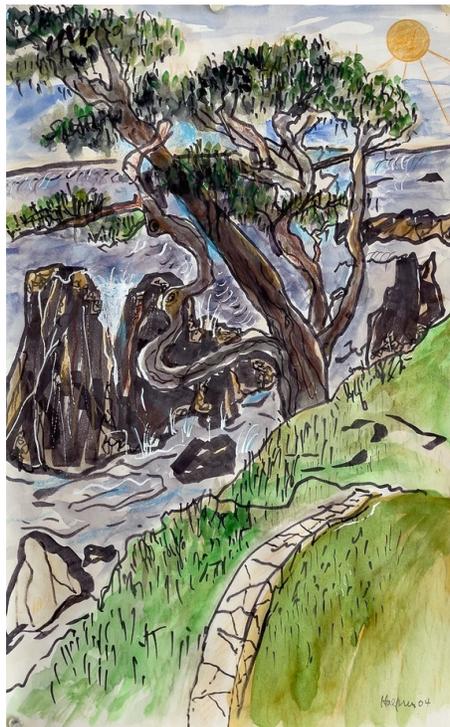












Watercolor by Larry Halprin, 2004
Rocks in front of property.



Facts and copyrights:

Property: 34050 Highway 1, The Sea Ranch, CA 95497
AP#: 122-200-014
UBL: 6-0-001 (Noted as Unit 6 on Sea Ranch maps)
Acreage: 5.1 acres or 222,156 sf

Main House: Completed in 2003 by AIA Buzz Yudell of Moore Ruble Yudell Architects
Interior details and coloring by Tina Beebe
Contractor was Matthew Sylvia for both 1966 and 2001 houses.
The original 1966 house by FAIA Charles Moore of MLTW burned down in 2001.
The new house was built on the original footprint.
Tax records info for 2003 house: 2123 sf with 2-bed, 2-bath + bonus spaces.

NOTE! House is not subject to Bane Bill restrictions and may possible be expanded. Liisberg & Company is not making any representation as to an expansion option and Buyers are encouraged to pursue this independently after the purchase.

Studio: Completed in 1979 by FAIA William Turnbull of MLTW
Contractor was Matthew Sylvia
Approx. size is 20 x 20 x 20 (per Halprin Essay in The Sea Ranch book).

NOTE! Studio is not subject to Bane Bill restrictions and may possible be expanded. Liisberg & Company is not making any representation as to an expansion option and Buyers are encouraged to pursue this independently after the purchase.

Lot study: The Halprin Estate investigated the option of sub-dividing the property into 3 lots of approx. 1-1.5 acres each. AIA Tomas Frank performed the research but it not available to do further work. He recommends the engineering firm Dimensions 4 to proceed. The Sea Ranch Department of Design, Compliance & Environmental Management has initially supported the split with the condition that each lot becomes subject to Bane Bill restrictions. The initial approval is valid for 2 years, ending October 31, 2022. Sonoma County has many conditions for an approval. The Estate is NOT pursuing the split further. PRELIMINARY maps are attached in the next 2 pages, as info only, for future use, by new owners.

NOTE! Liisberg & Company makes no representation of the split option and buyers are encouraged to discuss the option to hire Tomas Frank for further exploration after the purchase of the property. This option will not be accepted as a contingency for the sale of the estate.

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Preliminary map for future lot split.



Liisberg & Company

COASTAL REAL ESTATE



Hanne M. Liisberg
Broker/ Owner / Realtor
CELL: 707.888.4337
Hanne@LiisbergAndCompany.com
LiisbergAndCompany.com
DRE #01238745

Marianne Harder
Realtor
CELL: 707.328.4434
marianne@marianneharder.com
www.LiisbergAndCompany.com
DRE #01752153



FOR PROPERTY DETAILS AND APPOINTMENTS,
PLEASE CALL 707.785.3322
info@LiisbergAndCompany.com
www.LiisbergAndCompany.com
The Ranch Center on 35590 Verdant View,
The Sea Ranch.
Exit Highway 1 at Annapolis Road.
DRE #01822071

Graphic design by:
Liisberg@mcn.org