

United States Department of the Interior
National Park Service**National Register of Historic Places Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of PropertyHistoric name: Hines House

Other names/site number: _____

Name of related multiple property listing: N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. LocationStreet & number: 301 Chinquapin LaneCity or town: Sea Ranch State: California County: SonomaNot For Publication: ☐ Vicinity: ☐**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local

Applicable National Register Criteria:

 A B X C D


State Historic Preservation Officer May 18, 2021

Signature of certifying official/Title:

Date

California State Office of Historic Preservation

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- ☐ entered in the National Register
☐ determined eligible for the National Register
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private: ☒
- Public – Local ☐
- Public – State ☐
- Public – Federal ☐

Category of Property

(Check only **one** box.)

- Building(s) ☒
- District ☐
- Site ☐
- Structure ☐
- Object ☐

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u> </u>	structures
<u> </u>	<u> </u>	objects
<u>2</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

Current Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Redwood

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

Located in The Sea Ranch, a planned community in unincorporated Sonoma County, Hines House is an approximately 1,977-square-foot, two-story dwelling known as the “big house,” with an adjacent approximately 405-square-foot, two-story-plus-loft guest house known as the “bunk house.” Both Modern Movement Shed Style buildings are constructed of timber framing over a concrete perimeter foundation, with vertical redwood siding and redwood shingle roofing materials. The plan of the big house is generally linear and rectangular, with a primary shed roof and secondary flat roof forms, large picture windows and skylights, and sliding glass and solid wood doors. The plan of the bunk house, located about fifteen feet south of the big house, is rectangular, with a primary shed roof and secondary flat roof forms, large picture windows, and solid wood doors. The houses are separated by a pedestrian pathway that steps down the sloping site from the entry drive, first to an entry landing, and then descends to an outdoor courtyard framing westerly views through the trees to the Pacific Ocean beyond. The setting is a wooded one-acre lot sloping from east to west. The property, comprising the two contributing buildings, retains historic integrity.

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Narrative Description

Big House

One Contributing Building

Exterior

Completed in 1968, the big house is a two-bedroom, two-bath single family residence with approximately 1,977 square feet of interior space on two levels, and a generally rectangular plan with primary shed roof and secondary flat roof forms clad in redwood shingles. Exterior cladding consists of 1" x 8" tongue-and-groove vertically oriented redwood siding stained a light gray color. The roof does not have overhangs and is clipped close to the wall and trimmed with copper flashing. Construction is wood framing supported by a concrete perimeter foundation. Fenestration throughout the house is varied, consisting of fixed, sliding, awning, and casement-sash windows of different dimensions and orientations, all in black metal frames. Both peaked or pyramidal, as well as flat or flush skylights are placed on the roof in strategic locations to create volumes of light for the various rooms and circulation areas below. The main entry, located on the south elevation, consists of a solid wood door set in a wood frame. Various bays with trapezoidal plans and shed roof forms project from the building envelope's central, rectilinear spine on both the north and south elevations. The central skylit spine runs east-west through the entire length of the house and acts as a hallway that organizes the principal rooms located to either side and at the ends.

The front or south elevation, clad entirely in vertical redwood siding, descends from one story on the east to two stories on the west due to the east-west slope of the hill upon which the house is built. From east to west, this elevation contains a two-car garage with a metal roll-up door, and two parallel wood framed walls with square and rectangular openings, which physically and visually connect the garage with the main portion of the house. Further to the west and within the main portion of the house is a projecting bay with a shed roof and two fixed-sash metal frame windows illuminating the master bedroom, and the solid wood front door stained a light gray color. Further to the west is a sliding glass door in a metal frame that provides access to the interior hallway and dining area, and a second projecting bay with a shed roof and two square, fixed-frame windows that illuminate a portion of the southern end of the living room.

Directly above the front door on the second floor of this southern elevation are two large, rectangular, fixed-frame windows that illuminate the vaulted interior entry hall. Centered directly above the sliding glass door are a pair of square awning-sash windows that illuminate the second-floor bedroom. Two large, rectangular, punched openings without glazing can be found on the second floor of the south elevation, providing views from an external balcony accessed off the second-floor bedroom. These punched openings are generally centered above the projecting bay that forms a portion of the southern end of the living room. These large openings are also sized in proportion to the double-height window found on the east elevation in a way that helps set the scale of the house from one end to the other, further emphasizing its relationship to its natural setting.

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The north elevation is also clad in vertical redwood siding, and like the south elevation, it too descends from one story on the east to two stories on the west due to the east-west slope of the hill. From east to west, this elevation consists of the rear of the two-car garage that contains two square, fixed-sash windows. A crawlspace area and supporting structural members beneath the garage are exposed on this elevation. The garage is connected to the main portion of the big house with two parallel wood framed walls containing two large openings. Further to the west on this elevation is a projecting bay with a shed roof and two fixed frame windows that illuminate the interior study. A wood frame door with a single pane of fixed glazing provides access from the study to a wood framed deck located just to the west of this volume.

The deck has vertical redwood siding, redwood flooring, integrated seating, and redwood steps leading to the yard below. Further to the west of the study and deck is a smaller, secondary projecting bay with a shed roof and three fixed-sash windows consisting of an extension of the interior kitchen. Directly above this projection is a sliding-sash window that illuminates the second-floor bedroom. A third projecting bay with a shed roof and two large vertically stacked, fixed-sash picture windows that illuminate a portion of the interior living room provides northerly and westerly views of the forest and Pacific Ocean beyond.

The west elevation is two stories in height and consists of vertical redwood siding and primary shed roof and secondary flat roof forms. Offset from the center of this elevation is an external chimney consisting of two cylindrical metal stacks, which rise from a wood framed base. To the left of the chimney are two large, vertically stacked, fixed-sash picture windows, which form a continuation of the projecting bay that wraps around from the north elevation. To the right of the chimney is a single sliding-sash window, which forms a continuation of the projecting bay that wraps around from the south elevation.

The east elevation of the main portion of the big house is two stories in height and consists of vertical redwood siding with primary shed roof and secondary flat roof forms. Fenestration on this elevation consists of a large, vertically oriented, fixed-sash, metal frame window that illuminates the interior master bedroom and is centered on the eastern end of the interior hallway. This double-height window is sized in proportion to the punched openings found further to the south and west. A second, smaller, fixed-sash window on this elevation illuminates a portion of the interior study.

Interior

The interior of the big house is organized around a central spine that runs from east to west, and acts as a hallway providing access to most of the interior rooms generally arranged to either side and at the ends. The central hallway also descends as one moves from east to west with two sets of stairs. One set provides access from the entry to the dining area and kitchen in the approximate center of the house, and a second set of stairs provides access from the dining area and kitchen to the living room at the lowest level of the house. The hallway visually terminates at the living room fireplace located at the western end of the house. A third set of stairs located

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directly opposite of the front door provides access to a bedroom, bathroom, and exterior deck located on the second floor.

The dining area and L-shaped kitchen with a central island are open to the living room below. The living room has a vaulted ceiling and a prominent window seat set within double height glazing that wraps around the northwest corner of the room providing expansive views of the forest and Pacific Ocean beyond. A row of fixed-frame clerestory windows facing south, as well as a large skylight, provide additional natural light into the living room. Other prominent features of the interior include the dramatic use of a vaulted ceiling over the central and eastern sections of the hallway illuminated by two large skylights and exposed wood-framed walls that provide display shelves; the large study, which steps down from the master bedroom and contains built-in wood frame shelves and an L-shaped desk; and the enclosed deck off the upstairs bedroom, which provide expansive views through the large, unglazed openings to the south and west.

Interior finishes throughout include 1" x 8" tongue-and-groove vertically oriented redwood paneling on the walls and ceilings, Douglas fir exposed framing on the central hall shelving and portions of the living room ceiling, and oak flooring. The second-floor bedroom and bathroom have stained plywood flooring.

Bunk House

One Contributing Building

Exterior

Located approximately fifteen feet south of the big house is the bunk house. Also completed in 1968, this building is a two-bedroom, one-bath guest house with approximately 405 square feet of interior space on three levels, and a rectangular plan with primary shed roof and secondary flat roof forms clad in redwood shingles. Like the big house, exterior cladding on the bunk house consists of 1" x 8" tongue-and-groove vertically oriented redwood siding stained a light gray color, and a roof clipped close to the wall and trimmed with copper flashing. Construction is wood framing supported by a concrete perimeter foundation. Fenestration consists of fixed- and sliding-sash windows in various sizes and orientations, all in black metal frames. The entry, located in a recessed section of the north elevation, consists of a solid wood door set in a wood frame, and is accessed by a set of exterior wood framed stairs leading from the courtyard to the second floor of the building. The entry door and staircase are covered by a large, rectilinear overhang, which forms an architectural volume of the third level.

The west elevation of the ground floor contains two recessed entries that lead to mechanical and storage spaces accessed by sliding wood doors with stained redwood siding matching that found throughout the building. An exterior wood framed wall with matching siding projects from the southwest corner of the building for about fifteen feet, providing added privacy for the courtyard area formed between the two buildings. The second floor of the west elevation contains two windows: one fixed-sash window and a second, large, fixed- and casement-sash picture window. The third floor also contains a fixed- and awning-sash window illuminating the loft area on the

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third level. Fenestration on the other elevations is limited to a single sliding-sash window on the east elevation, and a single fixed-sash window on the south elevation.

Interior

The bunk house interior consists of a combined mechanical, laundry, and storage room on the ground floor with exposed wood framed walls and ceiling, and a concrete floor. The second floor consists of an entry hall, bedroom, bathroom, and living room or craft room—the latter with primary westerly views, a vaulted ceiling, and a built-in wood framed window seat in the northwest corner of the room. A wood ladder affixed to the wall within the entry hall provides access to a sleeping loft on the third level. Interior finishes on the second and third levels include painted drywall, stained redwood paneling on the ceiling, and some limited use of stained plywood in the bathroom and entry hall areas. Flooring consists primarily of stained plywood, with carpeting in the bedroom and loft. A large skylight illuminates a portion of the sleeping loft directly above the access ladder.

Alterations and Integrity

Hines House is one of the first custom-designed houses constructed at The Sea Ranch at the inception of this ground-breaking coastal development and retains an exceptionally high level of physical integrity throughout. Physical changes to the residence are entirely sympathetic to William Turnbull's original design, and most were designed by him.

Site Specific History and Alterations

A review of building plans, photographs, and memoranda in the possession of the William Turnbull, Jr./MLTW Collection at the UC Berkeley Environmental Design Archives, information about Hines House at The Sea Ranch Association Archives, permits on file with the Sonoma County Building Department, as well as discussions with former and current owners, provide a brief history of the original construction in 1968 as well as changes to the property that have occurred since.

Don Carlos and Anne Hines hired William Turnbull, Jr. of MLTW/Moore-Turnbull in early 1967 to design a house for them at The Sea Ranch on an elevated and wooded lot they had purchased that same year. Construction began in early 1968 and was completed by the fall of that year. The builder was Matthew D. Sylvia with Sylvia Construction.

Don Carlos and Anne Hines owned the house for the next ten years, using it first on weekends and holidays. In 1972, the couple decided to live in the house as their primary residence. To facilitate their fulltime residency, the couple engaged Turnbull again to design an expansion of the existing kitchen, a new study off the master bedroom, and a deck accessed from the study providing additional views as well as stairs to the yard below. The plans were completed in May 1972, were approved by The Sea Ranch Design Review Committee the following month, and the

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project was completed by the fall of that year.¹ As with the original construction of the house, the additions were built by Matthew D. Sylvia.

In 1978, the house was sold to Houston “Tex” Cummings and Mac Finley, who owned the house for the longest period of time, from 1978 to 2014. During their ownership, the couple made a number of relatively minor changes to the exteriors and interiors of both buildings, as well as some changes to the exterior hardscape materials. These changes include the following:

- Replacing two of the flat or flush skylights in the central hallway of the big house with pyramidal or peaked versions to prevent water leakage. These replacement skylights were designed by William Turnbull, installed in 1983.
- Staining the exterior of both buildings a light gray color.
- Installing a metal roll-up door in the original vehicular opening on the south elevation of the garage, as well as installing a solid wood door to the west elevation of the garage, which was originally a pedestrian-scale opening.
- Placing an approximately 50-square-foot woodshed to the east of the garage. This small, rectangular building—not counted as a resource due to its small size—has vertical redwood siding stained a light gray and a shed roof intended to match the forms and materials of the main buildings.
- Insulating portions of the interiors of both buildings, resulting in the installation of drywall in the bunk house that covered the original open wall framing, as well as in individual wood panels, which covered new insulation in the open grid in the big house hallway, intended to preserve the original appearance of the bookcases.
- Adding vent grilles to the risers of the stairs to the living room for HVAC purposes in the big house.
- Replacing the original countertops in the big house kitchen and bathrooms with Corian countertops.
- Recladding of the big house fireplace surround from stone to a sand-based treatment using a Japanese application method.
- Removal of a tall closet on the southern end of the big house study, allowing for more of the vaulted ceiling to be visible.
- Replacing the redwood blocks that once paved the courtyard and exterior stair treads with redwood bark chips due to deterioration.²

In 2014, the house was sold to Shev Rush and Kevin Lane. Lane, an advertising executive, and Rush, involved in public relations, owned an art and furniture gallery in Gualala named *Placewares*. The couple made no physical changes to the house during their ownership. In 2019,

¹ George W. Wickstead, Chairman, The Sea Ranch Design Review Committee, *Unit 5 – Block 5 – Lot 13 [Hines House]*, addition approval letter, June 30, 1972, located in the Inventory of the William Turnbull, Jr./MLTW Collection, 1959-1997; *Hines, Don Carlos & Anne Residence – Remodel – 1972*, William Turnbull-MLTW Correspondence Folder, The Regents of the University of California, UC Berkeley Environmental Design Archives.

² Telephone conversations and email correspondence among Tex Cummings, Kevin Lane, Phil Mercado, and Brad Brewster, Brewster Historic Preservation, November 20-30, 2020.

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the house was sold to Barney and Temple Schauble, who owned the house for only one year before selling it in mid-2020 to Philip Mercado and Todd Quinn.

Integrity

Location. The property has remained in its original location since 1968 when it was initially constructed. As such, the property retains integrity of location.

Design. The design of the residence, including the composition of elements that constitute its form, plan, space, structure, and style, remains nearly intact from the time when it was designed in 1967 by William Turnbull, Jr., with MLTW/Moore-Turnbull, and completed one year later. Changes to the house in 1972 were designed by Turnbull and are entirely sympathetic with the original design. The expansion of the kitchen, the study/office addition, and the redwood deck on the north elevation of the house echo the shed roof forms and trapezoidal plans of the projecting bays on the south elevation of the house. The vertical redwood siding and roofing materials, as well as the fixed-sash fenestration with black metal frames, are also in keeping with those found on the remainder of the house to such an extent that it is difficult to discern they are changes to the original design of the house.

The other changes to the design, including the installation of a roll-up metal vehicular door and a solid wood pedestrian door to the garage, the replacement of two large skylights in the big house that changed their form from flat or flush to pyramidal or peaked, and the staining of the exteriors of both buildings with a flat, gray color, do not substantially detract from the original design. The changes to the skylights were also designed by Turnbull and were completed in 1983. Alterations to the design of the buildings' interiors are also minor, including the changes made to improve the insulation of both buildings, alterations to the fireplace surround, replacement countertops, and the installation of HVAC grilles in the stair risers. Changes to the exterior hardscape materials from redwood blocks to redwood bark chips in the courtyard and stairway treads are also viewed as compatible design alterations. The property retains integrity of design.

Setting. The setting of the property is relatively unchanged since the house was built in 1968. At that time, the property was less wooded and had more open views of the Pacific Ocean in the distance. Dozens of Redwood trees and a substantial number of Rhododendron bushes have been established around the property, which have somewhat reduced views of the Pacific Ocean to the west and north. While other houses have been constructed on Chiquapin Lane since Hines House was built, these houses were constructed to the east and well behind the property and are entirely obscured by mature vegetation. The one-acre lot immediately to the south, which has been owned by all the Hines House property owners, remains undeveloped as it was in 1968. Hines House retains integrity of setting.

Materials. The exterior materials, including vertically oriented redwood siding, have remained intact since construction, although they were stained a light gray color. The gray color is very similar to the appearance of naturally weathered redwood and is highly compatible with that

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found on other houses in The Sea Ranch with weathered redwood siding. The redwood wall and ceiling cladding on the inside of the building has remained unstained, and as such it retains more of the red color tones that would have been found on the exterior of the house originally. Redwood blocks were originally used as paving materials in the courtyard and stair treads located between the big house and bunk house. As these materials deteriorated over time, they were replaced with redwood bark chips. These exterior changes to the original materials are relatively minor and do not substantially detract from the overall design or composition of the residence. The property retains integrity of materials.

Workmanship. Examples of workmanship exhibited by the exterior redwood siding with their crisp edges and corners have remained intact since the residence was completed in 1968. The workmanship exhibited by the redwood wall and ceiling cladding on the interior, as well as the exposed Douglas fir framing that forms open shelving areas along the central, vaulted section of the hallway, as well as portions of the living room ceiling, are also intact. The original building contractor, Matthew Sylvia, was well known and respected for his quality of workmanship and was considered a master of his craft. The residence retains integrity of workmanship.

Feeling. As the property remains largely unchanged since it was originally constructed in 1968, with compatible additions completed in 1972, it continues to evoke a respect for nature and harmony with the landscape. Mature vegetation around the property and a total lack of visible houses nearby lend a degree of privacy that has enhanced this feeling. The residence retains integrity of feeling.

Association. The property generally retains its period appearance and use as a single-family home. The residence retains integrity of association.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☐ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B. Property is associated with the lives of persons significant in our past.
- ☒ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1968

Significant Dates

1968

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Turnbull, Jr. William, FAIA

Sylvia Construction

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

Hines House is eligible for the National Register at the local level of significance under Criterion C in the area of Architecture as it embodies the distinctive characteristics of a type of construction known as the Shed Style, and represents the work of California master architect William Turnbull, Jr., FAIA, when he was a founding partner with the architecture firm of MLTW/Moore Turnbull. The property also represents the work of California master builder Matthew D. Sylvia, who constructed many buildings at The Sea Ranch throughout his career, and directly contributed to the early success of the community. The period of significance is 1968, the year of construction.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

The single-family residence with guest house was designed to emphasize connection with the landscape by using native redwood materials, as well as a sense of the great expanse of nature outdoors through the use of generous glazing often found in numerous bays that project into the landscape, primarily from the main volume of the big house. The axial orientation of the passageway and courtyard formed between the two buildings provides westerly vistas of the trees and Pacific Ocean beyond, further emphasizing the connection with its natural surroundings. The big house interior is organized around a dramatically high-volumed and skylit two-story central spine from which the various rooms are arranged, and which descends from east to west emphasizing the slope of the site. Winning many architectural design awards and general acclaim in local, national, and international publications, Hines House has become synonymous with the iconic image of The Sea Ranch. Its Shed Style architecture was widely imitated throughout the country in the 1960s and 1970s for both residential and commercial buildings. This property embodies the style and is representative of an important movement in Modern architecture.

The Sea Ranch is a residential development project begun in 1963 by Oceanic Properties, Inc., the Hawaiian real estate subsidiary of Castle & Cooke, to develop a radically innovative residential community on the California coast, one hundred miles north of San Francisco. The project was initiated by architect and developer Alfred Boeke, Vice-President and Planning Director for Oceanic Properties, after he flew over the ten-mile-long coastsides Ohlson sheep ranch, Rancho del Mar, which was then for sale. Boeke persuaded Oceanic Properties to purchase the property that became known as The Sea Ranch. As project director and client, he hired professionals of a then-unprecedented wide range of disciplines: foresters, grassland advisors, engineers, attorneys, hydrologists, climatologists, geologists, geographers, demographers, graphic artists, and public relations and marketing personnel. Together they formed a planning team that spent over a year developing the principles and plan that became The Sea Ranch. Monthly meetings were held to discuss the contributions of each consultant. These discussions gradually evolved into the concept and all the details of a completed project

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ready for construction, sales, management, and maintenance. Condominium One, designed by the emerging Berkeley firm of Moore Lyndon Turnbull Whitaker (MLTW), was to be the prototype building and foundational icon for Sea Ranch.³

Very early in his planning, Boeke hired landscape architect Lawrence Halprin, who had studied at Harvard University under Walter Gropius and Christopher Tunnard, and worked with Thomas Church, before opening his own firm in 1949. Boeke and Halprin agreed to take a whole new approach to land planning at The Sea Ranch, one which reflected the ecology and aesthetics of the region. What Boeke wanted most was to avoid suburbanization of the area. Boeke's next step was to hire Joseph Esherick, preeminent architect of the Second Bay Region style, and MLTW.

Charles Moore, Donlyn Lyndon, and William Turnbull met while architecture students at Princeton University in the 1950s and had formed a close friendship. In 1958, William Wurster, dean of the University of California (UC), Berkeley school of architecture, invited Moore to join the faculty. Turnbull, originally from New York, and Lyndon, from Los Angeles, soon joined Moore in California. Lyndon also taught at UC Berkeley; Turnbull worked in the San Francisco office of Skidmore, Owings & Merrill. Soon they began moonlighting on small projects, and joined by Richard Whitaker, a former Berkeley graduate student, they formed MLTW in 1962. The firm had designed only a few modest houses and some larger unbuilt projects when it came to Boeke's attention. Esherick was in charge of planning a model series of demonstration houses that were to be tucked into a cypress hedgerow, while Moore and his partners were in charge of designing a prototype condominium of clustered units on the ocean's edge. The two firms worked independently, and the results of their work were very similar in design. Together they helped establish the Sea Ranch design idiom.⁴

Ground was broken in The Sea Ranch beginning in 1964 with the construction of three example projects: the ten-unit condominium (Condominium One) by MLTW; a group of six Hedgerow Houses designed by architect Joseph Esherick in a cypress-lined meadow; and a store near the condominium, also by Esherick. The architects, while all individualists, shared a belief in the basic precepts of the Bay Region Style, one of the nation's strongest regional traditions. The precepts included a close relationship to nature and the use of natural materials, windows placed to maximize light and views, a strong indoor-outdoor flow, and a general emphasis on buildings as human habitation rather than as objects. While still at Princeton University, Moore, Lyndon and Turnbull had begun to develop a common set of imagery in which Moore stated:

Our work at MLTW was based on two ideas. The first was the idea of the four-columned canopy that delimited interior space by pinpointing a particular, precise, and central spot on the planet. The second was the saddlebag: a room, bay alcove, or window seat attached to the main spine or central space, making an extended place to inhabit with your body or imagination.⁵

³ Brad Brewster, "Baker House," National Register of Historic Places Nomination, 2018, 8-12; Pamela Joan Carlson, "Condominium One," National Register of Historic Places Nomination, 2005, 8-2.

⁴ Ibid.

⁵ Ibid.

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Hines House

One of the earliest custom-designed private houses to be built at The Sea Ranch was Hines House. William Turnbull, Jr., with the firm of MLTW/Moore-Turnbull, was engaged in the spring of 1967 by Don Carlos and Anne Hines, a retired couple from San Francisco, to design a house that the couple could use on the weekends, with enough room for visiting children and guests, and that would take advantage of the elevated and wooded hillside lots they had purchased to the east of Highway 1 with its dramatic views of the Pacific Ocean in the distance.

Don Carlos Hines (1908-1993) was a native of San Jose and a graduate of Stanford University with a degree in medicine. Hines did pharmacological research for Eli Lilly Company in Indianapolis before retiring to San Francisco and later to The Sea Ranch. Hines was one of the first presidents of The Sea Ranch Association and was named “Sea Rancher of the Year” in 1970.⁶

Turnbull’s design program for the living accommodations was organized to provide privacy from neighboring lots and a powerful sense of place and views, along with a respect for site grades and the existing forested landscape. The varied and changing population of the house also required a design for dual habitation zones: a big house for the immediate family, and a bunk house for transient members and other guests. Juxtaposition of the buildings were arranged to emphasize the sloping site and the axial westerly vista while simultaneously providing a sunny courtyard at the head of the dramatic ocean view. Exposed framing, skylights, and circulation spaces were used to reinforce the idea of the house as a “hollow wall” set in a forest.⁷ Specific living spaces were formed by shed roofs projecting as giant bays or “saddlebags” from the main hallway which acted as a central spine and were sized to accommodate the various needs and functions of the family. To further emphasize its siting and connection with nature, the main level of the big house would be at the same elevation as the outdoor terrace. Materials selected were vertical redwood tongue-and-groove exterior walls, redwood shingled roof surfaces, and Douglas fir interior walls, intended to blend in with the wooded landscape (**Figures 1-4**).

Turnbull completed a half-dozen architectural scale models (**Figure 5**) and prepared numerous schematic sketches of Hines House. The final architectural plans were completed by August 1967, and in September of that year, The Sea Ranch Design Review Committee approved the final working plans.⁸ Sonoma County granted a building permit for the septic system in February

⁶ “Obituary: Don Carlos Hines,” *Independent Coast Observer*, February 19, 1993.

⁷ According to Donlyn Lyndon, formerly with MLTW, “a hollow wall design is a light filled passage or spine which runs through the house tying the whole together and directing one’s attention with varying qualities of light filtering through it. In the Hines House, one is introduced to a vista through it from the top which becomes a reference for the other spaces of the house at varying levels that spread out as one proceeds down to lower levels.” Email correspondence between Donlyn Lyndon and Brad Brewster, Brewster Historic Preservation, October 27, 2020.

⁸ MLTW/Moore-Turnbull, *House for Dr. & Mrs. Don Carlos Hines*, Site Plan and Framing Plan, Floor Plans and Sections, and Elevations, August 15, 1967; Louis McLane, Planning Director, The Sea Ranch Design Review Committee, *Hines House* approval letter, September 8, 1967.

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1968, and construction commenced soon thereafter.⁹ Construction took place over the next eight months and was completed by October 1968. The builder was Matthew D. Sylvia with Sylvia Construction, who had also completed many of earliest buildings at The Sea Ranch including Condominium One.

As early as 1971, Hines House was recognized for its architectural significance when *Sunset, The Magazine for Western Living*, in collaboration with the American Institute of Architects (AIA), awarded the design with its coveted Honor Award in its October 1971 issue. The seven-member jury was comprised of prominent architects, landscape architects, and designers. Among them was landscape architect Thomas Church, Dean of the Landscape Architecture Department at UC Berkeley and considered the father of the Modernist landscape movement on the West Coast, as well as Barbara Staufacher Solomon, a graphic designer and innovator of the architectural supergraphics movement which began with the well-publicized interior design of the MLTW/Moore-Turnbull-designed Moonraker Athletic Club at The Sea Ranch, completed in 1968.

The *Sunset* article noted the following:

The jury thought [Hines House] would be a splendid year-around dwelling, so it was shifted to family custom [house] where it won its Honor Award. There is a “big house” to accommodate the owners and a “bunk house” for children, grandchildren, and other guests. The two structures are built parallel to each other down a slope with a sunny space in between. Both structures are sited for tree-framed views of the rocky coast. Space in the big house is defined by giant bays protruding from the central spine. Indoors the spine is a long, descending hallway. The interior is finished with both resawn Douglas fir and exposed framing which doubles as shelving until it rises to unreachable heights. The architects were MLTW/Moore-Turnbull for Dr. and Mrs. Don Carlos Hines.¹⁰

In a rare move, the *Sunset*/AIA jury also bestowed a second Honor Award to the Turnbull-designed Binker Barns in the same 1971 issue, noting the barn style reflected the agrarian heritage of California’s northern coast, offered a sense of escape from the city, and its interior spaces provided a sense of playfulness and discovery. A total of seventeen Binker Barns were constructed throughout The Sea Ranch between 1968 and 1972.¹¹

Hines House achieved international recognition in 1975 when the Japanese language edition of *Houses by MLTW, Vol. 1, 1959-1975*, published by Global Architecture, printed numerous

⁹ County of Sonoma Department of Health Services, Application for a Private Sewage Disposal Permit, 301 Chiquapin Lane, approved February 2, 1968.

¹⁰ “HONOR AWARD, It’s a down-the-hill house,” *Sunset, The Magazine for Western Living*, October 1971.

¹¹ These houses gained the nickname “Binker Barn” for their barn-like appearance, as well as for Sea Ranch real estate agent Sanford “Snap” Binker who is credited with the idea of a repetitive house type and sold many of the first ones built. Baker House, one of the Binker Barns at The Sea Ranch completed in 1968, was listed in the National Register of Historic Places under Criterion C in the area of Architecture in 2018.

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photos and plans of the house and succinctly described its unique siting and hollow wall or void design:

The site is located on a hilly forest with a wonderful view of the ocean.... The main corridor that connects the two structures follows the slope of the site while orienting towards the outside view [and] locating the outdoor space at the bottom of the corridor where it gets the most sun. Building structures are exposed. The main circulation corridor with a skylight mounted high up in the ceiling creates a “void” wall effect that appears to hold up the entire house. The main living space is enclosed by a sloped roof off the void wall. Douglas Fir was used on structures and the interior finishes [and redwood] was used on exterior finishes and roofing.¹²

In March 1976, Hines House was recognized more locally for its architectural significance and as a strong example of The Sea Ranch aesthetic design in the Environment and Recreation section of the *San Francisco Examiner*. The article published a full-page photograph of the west elevation of the house (**Figure 6**), and stated:

The San Francisco architectural firm of Moore, Lyndon, Turnbull, and Whitaker has been responsible for many of the striking, contemporary homes that dot the landscape of Sea Ranch. Here, the shed roofs of a redwood board house project from a central spine to delineate various living areas. As with almost all the homes at Sea Ranch, the redwood siding has been left untreated to weather naturally.¹³

In 2000, a circa 1970 image of Hines House by professional photographer Morely Baer was selected for the cover of the book *William Turnbull Jr., Buildings in the Landscape*, by William Stout Publishers (**Figure 7**). According to Turnbull’s widow, Mary Griffin, with the architecture firm of Turnbull Griffin Haesloop and instrumental in the book’s contents, the Hines House image was selected because it represented a clear example of the architect’s design aesthetic and exemplified his commitment of integrating it into the site. Turnbull’s biographical sketch noted the following about the Hines House design:

The Hines House, one of the first MLTW/Moore-Turnbull private houses at Sea Ranch, simultaneously claims and is claimed by the landscape, a strategy Turnbull carried throughout each subsequent Sea Ranch project.... The courtyard in the slot between the two buildings provides strong axial vistas of the water. Turnbull emphasized the steepness of the hillside by orienting the long, narrow main house across contours and designing the interior so that changes of the level inside the house coincide with the exterior slope. Specific living areas are delineated by shed roofs projecting as giant bays from the central spine that Turnbull described as “an encompassing roof eroded away.” Exposed structural framing, critically placed skylights, and a variety of spaces devoted to

¹² Donlyn Lyndon, *MLTW, Houses by MLTW, Moore, Lyndon, Turnbull & Whitaker, vol. 1, 1959 – 1975*, Japan: Global Architecture Publishers, 1975.

¹³ “Hines House,” *San Francisco Examiner*, March 14, 1976.

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circulation reinforce the idea of the house an unobtrusive “hollow wall” set in the forest.¹⁴

In 2018, Hines House was recognized by *Dwell Magazine* for its architectural significance (**Figures 10-13**). The article noted the following:

The Hines House, designed by renowned Sea Ranch architect William Turnbull Jr. in 1968, is an award-winning property overlooking the Pacific.... [Hines House] is one of the first private residences designed with architect William Turnbull Jr. of the firm MLTW at the helm.... Turnbull preserved the natural hillside by designing the levels of interior spaces to coincide with the slope. A vertical terrace between the two buildings affords both the private courtyard and stairway with views of the sea and the forest. The timber-clad exterior of the Hines House projects a strong sense of place, and old growth Redwood and Douglas fir interiors, combined with large picture windows, convey a sense of unity with nature throughout the living space.¹⁵

Due to widespread readership of these and other design publications, especially during the late-1960s to the mid-1970s, the architectural style exemplified by Hines House, Binker Barns, Condominium One, Moonraker Athletic Club, and Hedgerow Houses at The Sea Ranch became known collectively as Shed Style architecture, a style which became widely imitated throughout the country for both residential and commercial buildings from circa 1965 to circa 1980.

William Turnbull, Jr., FAIA (1935-1997)

William Turnbull, Jr., was born in New York on April 1, 1935 and raised on a farm in Far Hills, New Jersey. Both his father and grandfather were architects. The latter, George B. Post, was the architect of the New York Stock Exchange and planner of Forest Hills Gardens, and in 1911 won the Gold Medal from the American Institute of Architects. Turnbull studied architecture at Princeton and the École des Beaux Arts in Paris. He returned to Princeton to receive his master’s degree in 1959, studying under Louis I. Kahn and producing a thesis exploring the redevelopment of Ellis Island. For this thesis, he received the AIA Student Medal. While at Princeton, Turnbull formed a deep friendship with Charles Moore, a teaching assistant in Kahn’s thesis studio, and Donlyn Lyndon, who was in the same class. In 1960, Turnbull moved to San Francisco where he began working at Skidmore, Owings and Merrill (SOM). One of his achievements at SOM was the design of the Big Sur Coast Master Plan, which has been written into law and protects nearly one hundred miles of pristine California coastline from development.

The San Francisco-based architectural firm of MLTW was formed in 1962. The firm was relatively short-lived, and by 1965, Donlyn Lyndon left to become chairman of the school of architecture at the University of Oregon in Eugene, and Richard Whitaker left to take on an

¹⁴ William Turnbull, Jr., *William Turnbull, Jr., Buildings in the Landscape* Architectural Monograph vol. 3 (San Francisco: William Stout Publishers, 2000).

¹⁵ “A Historic Sea Ranch Stunner is on the Market for 2.45M,” *Dwell Magazine*, March 2018.

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appointment with the AIA in Washington, D.C. That same year, Moore and Turnbull formed the architectural firm of MLTW/Moore-Turnbull, and the pair continued to work on numerous projects together. By 1970, the firm of MLTW/Turnbull Associates was formed, which evolved into William Turnbull Associates by 1984.

One of Turnbull's most well-known projects at The Sea Ranch was Condominium One (1964), on which he collaborated with Charles Moore, Donlyn Lyndon, and Richard Whitaker. Condominium One was listed on the National Register of Historic Places in 2005 under Criterion C in the area of Architecture for its demonstration of how to build in harmony with the landscape by borrowing from local vernacular forms and native materials while remaining entirely Modern in style. Revolutionary in design and widely imitated, Condominium One helped redirect the course of contemporary architectural design in the United States and represented a breakthrough in the Modern movement of the 1960s with its bold and innovative interpretation of Shed Style architecture. The condominium drew high praise from critics and the general public alike, and the firm rapidly became well known.

In addition to Hines House completed in 1968, other prominent Turnbull designs at The Sea Ranch include Moonraker Athletic Club (1965) and Spec II House/Binker Barns (1968), as well as many of the earliest individual custom residences, including Johnson House (1965-73), Lawrence House (1967), Caygill House (1969), and Rush House (1970). Turnbull continued to design projects at The Sea Ranch for the rest of his career, including total of fifty individual custom house designs and additions, and concluding with the design for The Sea Ranch Employee Housing (1986) which won a National AIA Design Award.

In addition to his work at The Sea Ranch, Turnbull completed several other significant projects in the early 1970s, including Kresge College at UC Santa Cruz (1973), and the Faculty Club at UC Santa Barbara (1971). Turnbull taught throughout his career at several architectural schools, including Yale University, the University of Oregon, and the University of California, Berkeley.

Turnbull's residential designs were featured in *Architectural Record* five times between 1967 and 1973, including the cover of the 1972 Record House issue for his design of a seaside house in Aptos, California, as well as the detailed article in the 1973 Record House issue on his design for the Sea Ranch Binker Barns. Turnbull's designs also received three Honor Awards or Awards of Merit in *Sunset's* AIA Western Home Awards issues during the same time period, including the four-level Lawrence House at Sea Ranch in the 1967 issue, and Hines House and the Binker Barns in the 1971 issue.

Turnbull was elected a Fellow of the American Institute of Architects in 1976 and attended the American Academy in Rome in 1980. He was a sought-after speaker due to his quiet rejection of architectural fads such as Postmodernism and Deconstructionism, and he lectured at architecture schools throughout the country. At ease with projects of any scale, he continued to design modest, regionally inspired houses while also taking on large international projects, such as the American Club in Hong Kong.

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William Turnbull designed nearly 300 buildings throughout the country during his prolific career spanning over forty years. Known primarily for the design of high-end and meticulously crafted single-family residences that are sensitively rooted to their site, the vast majority of Turnbull's designs were constructed and still stand as a testament to his skill as a master architect.

In a 1996 letter to the Board of Directors of the AIA, Lawrence Halprin recommended that Turnbull receive the AIA Gold Medal by stating the following:

When he works in landscape, Bill goes way beyond the often token acknowledgment some architects give to siting and ecological awareness. He empathizes with the land—it becomes part of his program and his architecture, and then becomes part of his solution. He avoids the usual building-land formulas which treat the land as a platform for architecture. For Bill, the land, the architecture, and the people are part of a gestalt whole. Bill is very profound in the making of places—for him this includes land, landscape, community and life patterns as well as relationships to regional and cultural backgrounds. He immerses himself into the holism of sites, whatever their size or complexity, and fits them into the context of people's lives. His work has spanned the country from coast to coast. I believe that Bill would be a wonderful recipient for your AIA Gold Medal. He is not only well deserving of it for his design and professionalism but also because he will symbolize for young people a profound example of all that architecture needs to encompass.¹⁶

William Turnbull passed away in 1997 at the relatively young age of 62 without having received the AIA Gold Medal. Turnbull's legacy remains with the San Francisco-based architectural firm of Turnbull Griffin Haesloop, led by his widow, Mary Griffin, FAIA, and Eric Haesloop, FAIA. The firm has designed award-winning houses at The Sea Ranch and beyond. Their most recent house won a California AIA design award in 2020. Turnbull's drawings were featured in the 2018 San Francisco Museum of Modern Art exhibition entitled, *The Sea Ranch, Architecture, Environment, and Idealism*, and his body of work is maintained at the Environmental Design Archives at the University of California, Berkeley.

Turnbull Design Recognitions, *Architectural Record* and *Sunset* (1967-1973)

Architectural Record, Record Houses

Karas House, Monterey, CA by architects MLTW/Moore-Turnbull, Mid-May 1967
McElrath House, Santa Cruz, CA, by architects MLTW/Moore-Turnbull, Mid-May 1969
Naff House, Pajaro Dunes House, Santa Cruz County, by architects MLTW/Moore-Turnbull, Mid-May 1970
Private Residence, Aptos, CA, by architects MLTW/Moore-Turnbull, Mid-May 1972
Private Residence, Sea Ranch, CA, by architects MLTW/Moore-Turnbull, Mid-May 1973

¹⁶ Lawrence Halprin, Letter to the Board of Directors of the American Institute of Architects, re: William Turnbull, Jr., October 17, 1996.

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Sunset, The Magazine for Western Living, AIA Western Home Awards

Award of Merit, "The Floor Rises in Four Levels," Sea Ranch, CA, Lawrence House, by architects MLTW/Moore-Turnbull, October 1967

Honor Award, "It's a Down-the-Hill House," by architects MLTW/Moore-Turnbull October 1971

Honor Award, "Name for it is Barn-House," by architects MLTW/Moore-Turnbull, October 1971

Award of Merit, "Sea Ranch Award Continues in All-Wood House," Whiteside House, by architects MLTW/Moore-Turnbull, October 1973

Matthew D. Sylvia (1932 – 2001)

Matthew D. Sylvia was born in Taunton, Massachusetts in 1932, and by the mid-1950s, he was married to Helen A. Dillavou and living in Los Angeles, where he worked as a construction foreman for the famous modernist architect, Richard Neutra. Architect and developer Alfred Boeke, Vice-President and Planning Director for Oceanic Properties when that firm purchased The Sea Ranch, had previously worked for Richard Neutra in the firm of Neutra/Alexander. According to Donlyn Lydon of MLTW, Boeke asked Neutra to recommend a builder for their new development at The Sea Ranch, and Neutra suggested he hire Sylvia:

Al [Boeke] brought him up for the first buildings [at The Sea Ranch]. He was so very good that he became central to the effort. [Sylvia] was brilliant, resourceful, and inventive. One of the things he brought with him was an understanding of how to do minimized detail as Neutra had. He was essential to us in making joints and intersections that were so precisely made that they didn't require being covered by moldings and trim pieces that most contractors used to cover the gaps between materials. This skill contributed mightily to the way the Condominium [One] was made and so many other buildings and houses that he made, including all that I designed later and before his death.¹⁷

Sylvia was a master craftsman who was instrumental in the early success of The Sea Ranch, having built many of the first buildings, including Condominium One (1964), the Binker Barns (1968-1972), and Hines House (1968), among many individual private houses and other buildings. Sylvia formed close professional and personal relationships with Turnbull, and they enhanced one another's work through a mutual understanding of the building site requirements, the creative use of natural wood materials, and a willingness to experiment.

Sylvia founded the Matthew D. Sylvia Construction Company and was active as a general contractor in The Sea Ranch for over forty years. In addition to building many of the houses, he is also credited with building the winery and horse stables at The Sea Ranch. Sylvia was also a

¹⁷ Email communication between Donlyn Lyndon and Brad Brewster, Brewster Historic Preservation, October 18, 2018.

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long-time horse-racing owner/breeder. Sylvia died in Santa Rosa, California, in 2001 at the age of 69.¹⁸ The Matthew D. Sylvia Construction Company continues to operate at The Sea Ranch.

¹⁸ "Obituary: Matt Sylvia," *Press Democrat*, September 30, 2001.

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"Obituary: Don Carlos Hines," *Independent Coast Observer*, February 19, 1993.

"Obituary: Matt Sylvia," *Press Democrat*, September 30, 2001.

"William L. Turnbull, Jr. Architect, 62, Dies," *New York Times*, June 30, 1997.

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MLTW/Moore-Turnbull. *House for Dr. & Mrs. Don Carlos Hines*. Site Plan and Framing Plan, Floor Plans and Sections, and Elevations. August 15, 1967.

McLane, Louis, Planning Director, The Sea Ranch Design Review Committee, *Hines House*, approval letter, September 8, 1967.

Wickstead, George W., Chairman, The Sea Ranch Design Review Committee, *Unit 5 – Block 5 – Lot 13 [Hines House]*, approval letter, June 30, 1972.

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____
- ☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- ☐ State Historic Preservation Office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☒ University
- ☐ Other

Name of repository: UC Berkeley Environmental Design Archives

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Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property one acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 38.692080 Longitude: -123.425210

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary includes the entire 1.0-acre property at 301 Chinquapin Lane, APN 155-040-008, as recorded in the Sonoma County Recorder's Office. See Sketch and APN Maps.

Boundary Justification (Explain why the boundaries were selected.)

As drawn on the map filed with the Sonoma County Recorder's office. See APN Map.

11. Form Prepared By

name/title: Brad Brewster
organization: Brewster Historic Preservation
street & number: 141 Pierce Street
city or town: San Francisco state: CA zip code: 94117
e-mail: brad.brewster@brewsterpreservation.com
telephone: (415) 519-0254
date: January 2021; Revised February 2021

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Hines House
City or Vicinity: The Sea Ranch
County: Sonoma County
State: California
Photographer: Brad Brewster
Date Photographed: November 2020

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 14 Big House and Bunk House, looking northeast
- 2 of 14 Big House, looking northeast
- 3 of 14 Bunk House, looking east
- 4 of 14 Big House, looking south
- 5 of 14 Big House, looking west
- 6 of 14 Big House garage and partial hollow wall, looking southeast
- 7 of 14 Driveway entrance, looking northwest
- 8 of 14 Bunk House, looking southwest
- 9 of 14 Big House and Bunk House, looking north
- 10 of 14 Passageway between Big House and Bunk House, looking west
- 11 of 14 Passageway between Big House and Bunk House, looking east
- 12 of 14 Big House partial hollow wall, looking north
- 13 of 14 Big House living room from kitchen, looking northwest

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14 of 14 Big House central hall skylight, looking up

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

Tier 1 – 60-100 hours
Tier 2 – 120 hours
Tier 3 – 230 hours
Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

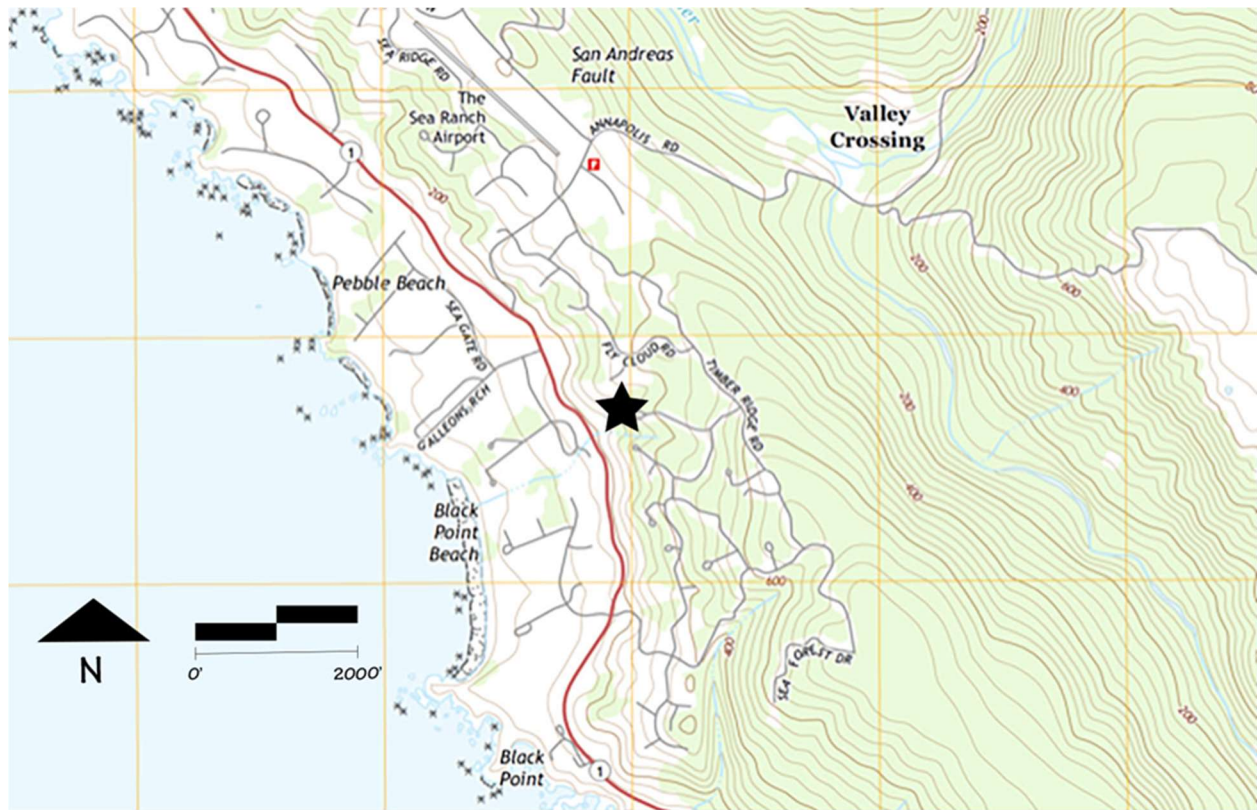
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Location Map (USGS 7.5' Quad Map. Stewart's Point, 2015)

Latitude: 38.692080

Longitude: -123.425210

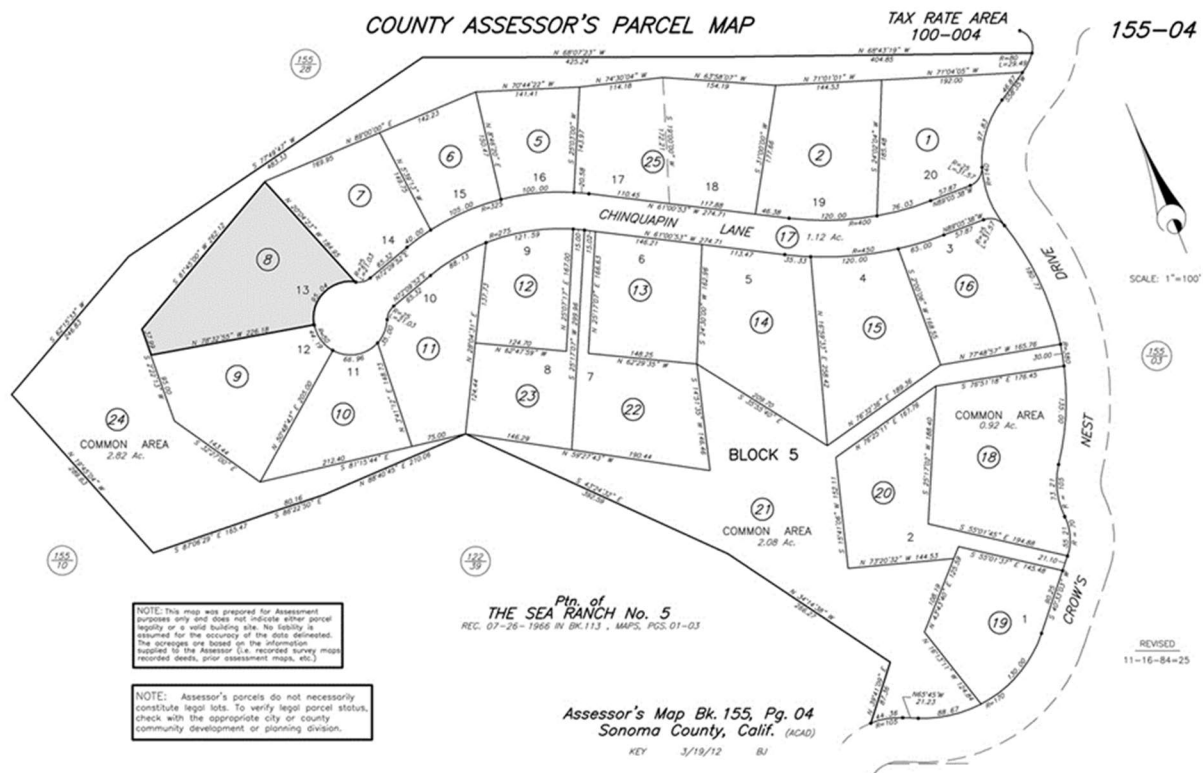


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County Assessor's Parcel Map

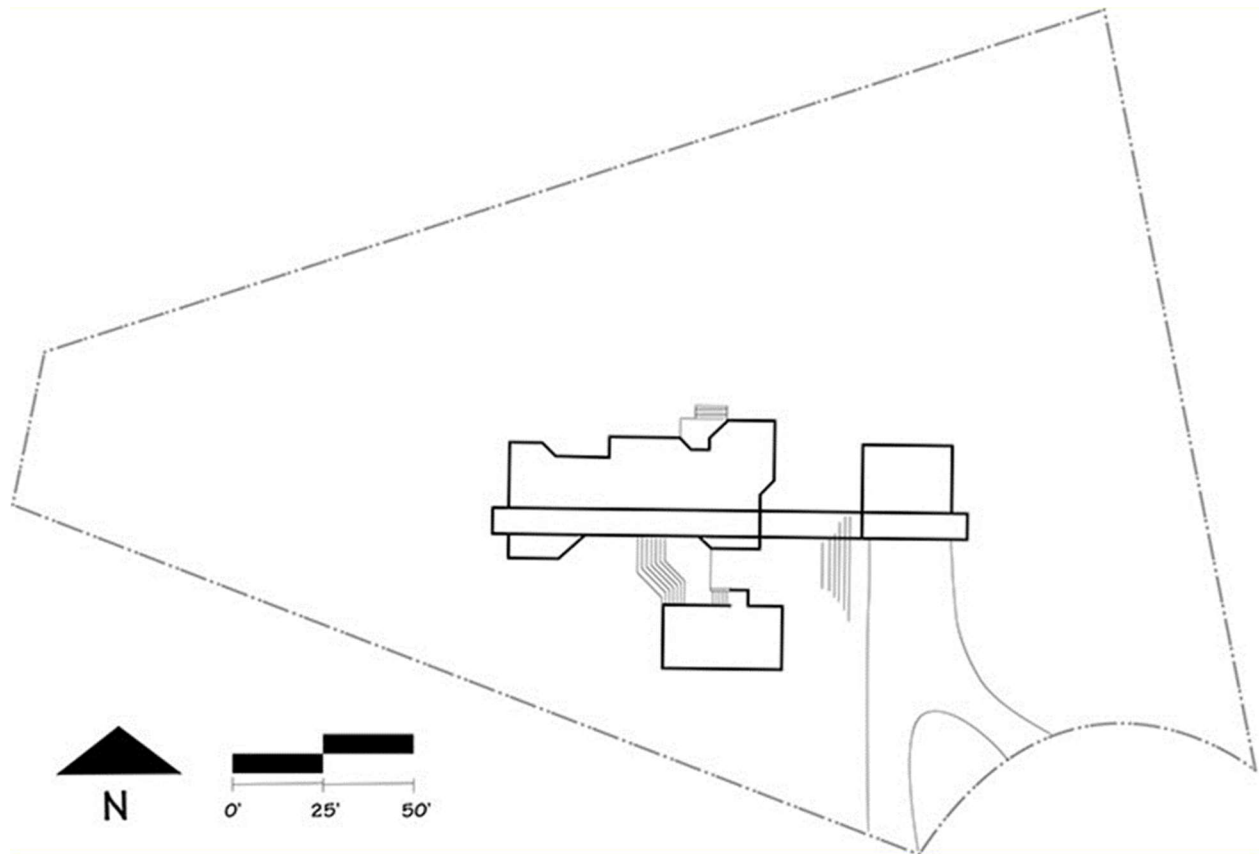
APN 155-040-008



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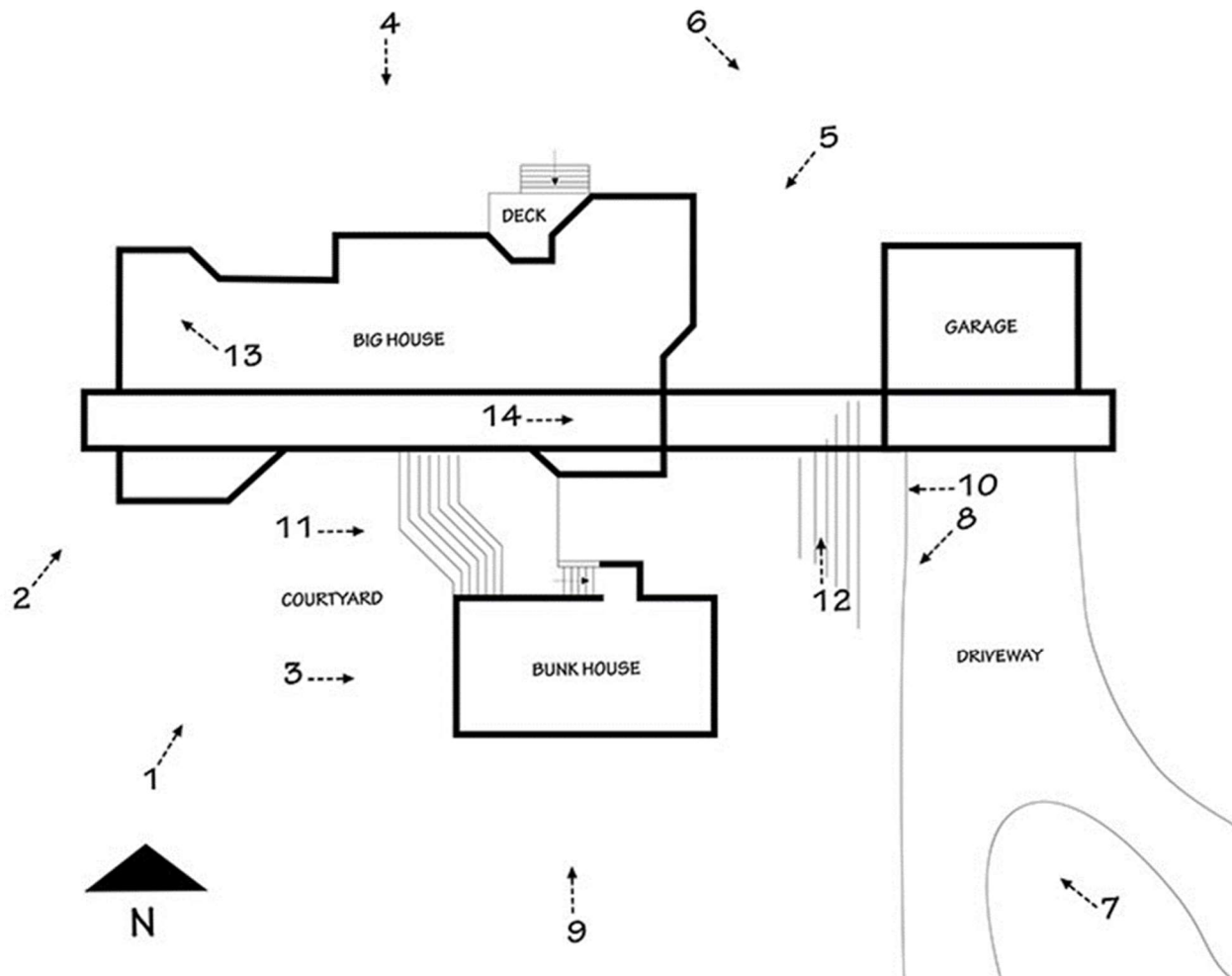
Site Map



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Sketch Map/Photo Key



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Figure 1 First Floor Plan; *Journey to the Sea Ranch, 1962-1970, Hines House*, The Regents of the University of California, UC Berkeley Environmental Design Archives

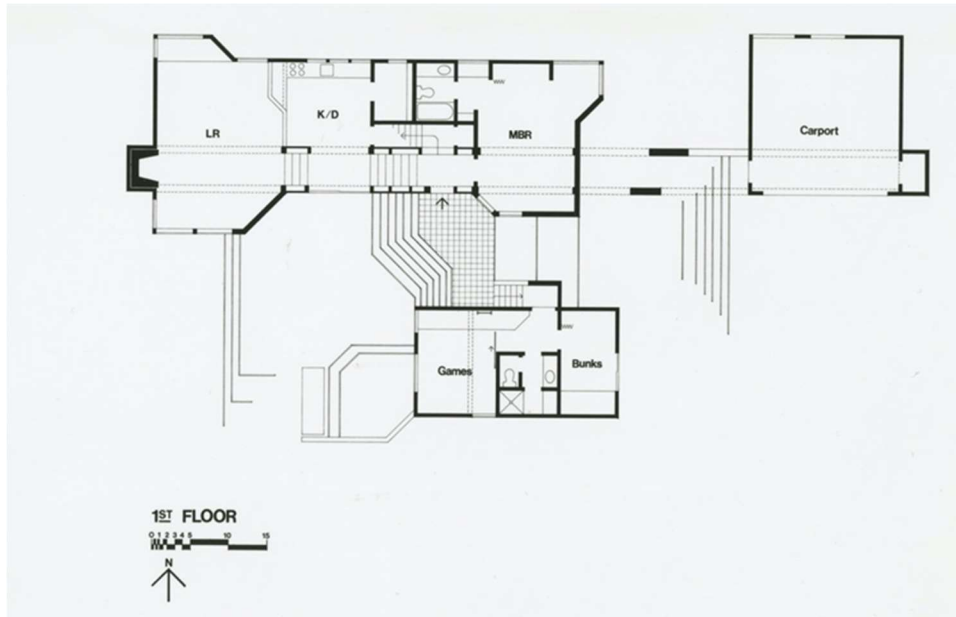
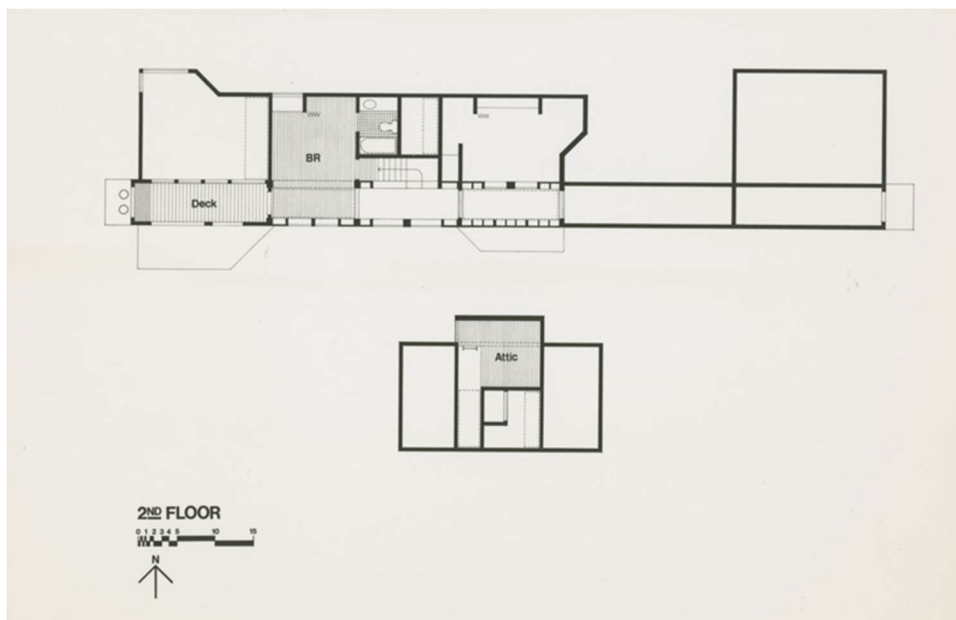


Figure 2 Second Floor Plan; *Journey to the Sea Ranch, 1962-1970, Hines House*, The Regents of the University of California, UC Berkeley Environmental Design Archives



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Figure 3 Transverse Section; *Journey to the Sea Ranch, 1962-1970, Hines House*, The Regents of the University of California, UC Berkeley Environmental Design Archives

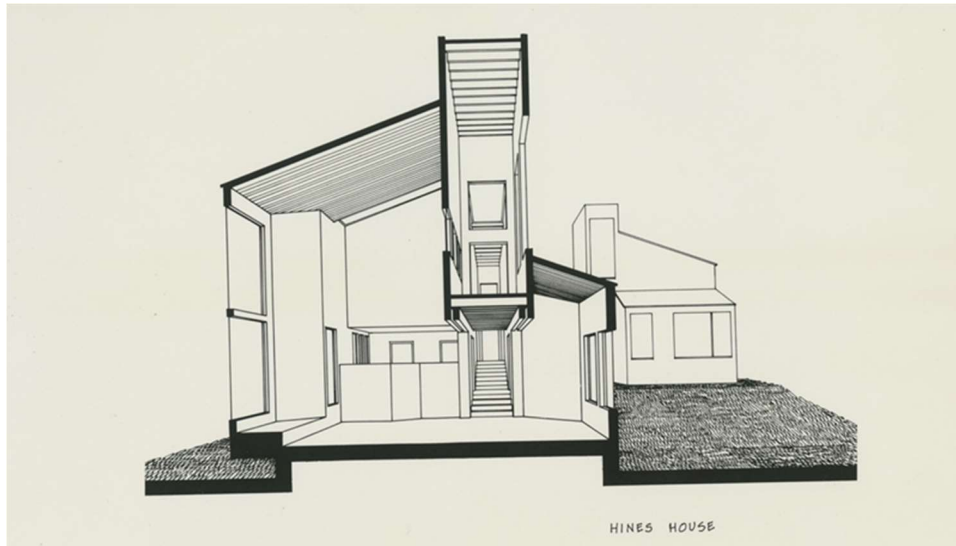
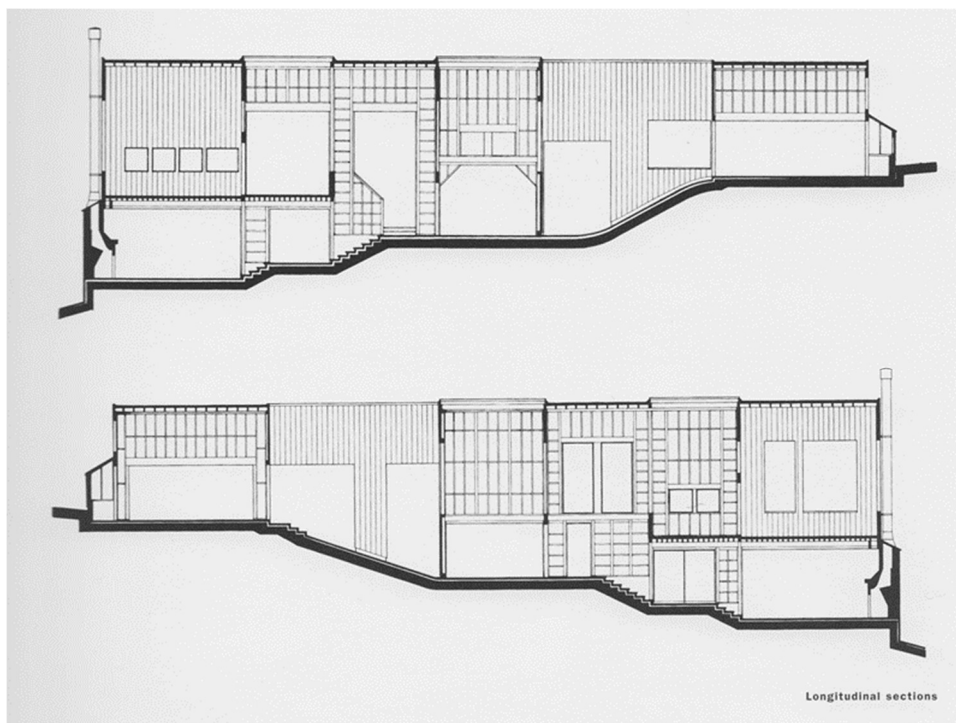


Figure 4 Longitudinal Sections; *Journey to the Sea Ranch, 1962-1970, Hines House*, The Regents of the University of California, UC Berkeley Environmental Design Archives



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Figure 5 Architectural Study Model; *Journey to the Sea Ranch, 1962-1970, Hines House*, The Regents of the University of California, UC Berkeley Environmental Design Archives

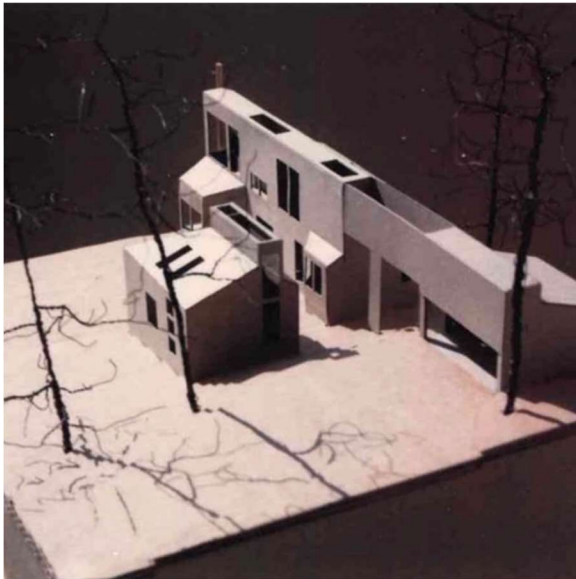


Figure 6 Exterior with Chimney, circa 1970, photographer Morely Baer; *Journey to the Sea Ranch, 1962-1970, Hines House*, The Regents of the University of California, UC Berkeley Environmental Design Archives



Hines House
Name of Property

Sonoma, California
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Figure 7 Exterior Photograph Towards Ocean, circa 1970, photographer Morely Baer; *Journey to the Sea Ranch, 1962-1970, Hines House*, The Regents of the University of California, UC Berkeley Environmental Design Archives



Figure 8 Interior Photograph With Stairs, circa 1970, photographer Morely Baer; *Journey to the Sea Ranch, 1962-1970, Hines House*, The Regents of the University of California, UC Berkeley Environmental Design Archives



Hines House
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Figure 9 Interior From Above, circa 1970, photographer Morely Baer; *Journey to the Sea Ranch, 1962-1970, Hines House*, The Regents of the University of California, UC Berkeley Environmental Design Archives



Figure 10 “This is a side view of the larger structure.” “A Historic Sea Ranch Stunner is on the Market for 2.45M,” *Dwell Magazine*, March 2018



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Figure 11 “Turnbull preserved the natural hillside by designing the levels of interior spaces to coincide with the slope.” “A Historic Sea Ranch Stunner is on the Market for 2.45M,” *Dwell Magazine*, March 2018



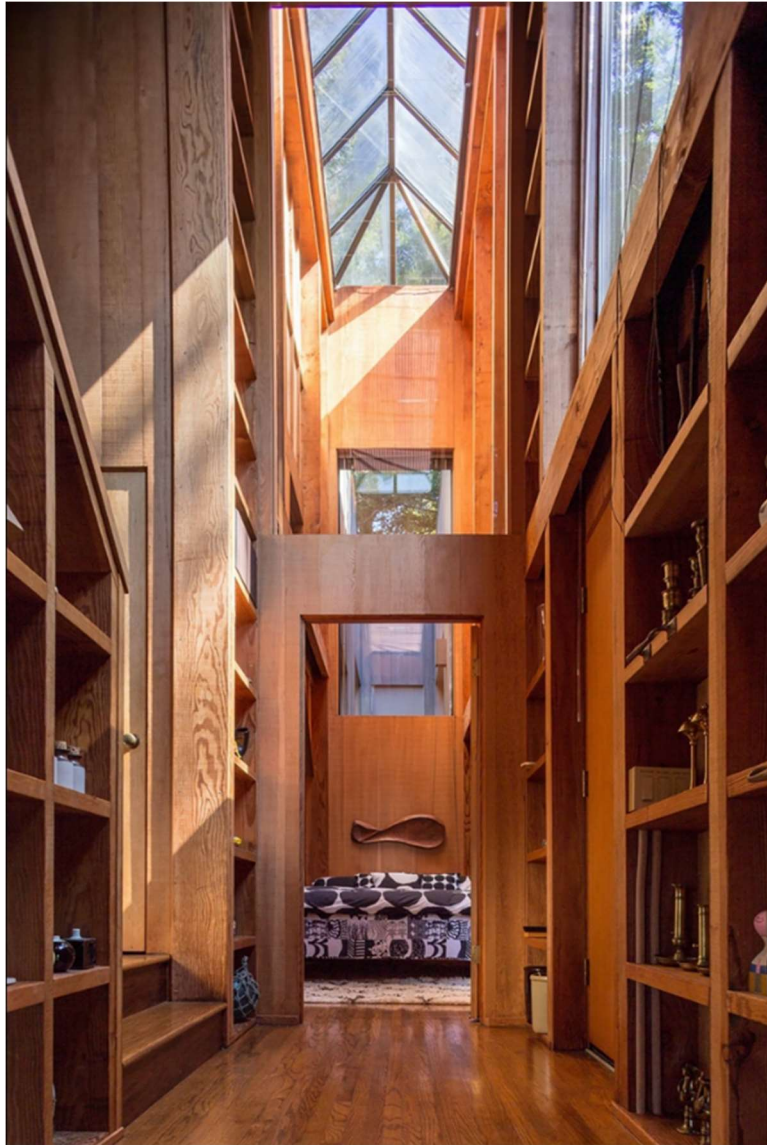
Figure 12 “Douglas fir interiors and ample glazing convey a oneness with nature throughout the living area.” “A Historic Sea Ranch Stunner is on the Market for 2.45M,” *Dwell Magazine*, March 2018



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Figure 13 “Six strategically placed skylights.” “A Historic Sea Ranch Stunner is on the Market for 2.45M,” *Dwell Magazine*, March 2018



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Photo 1 Big House and Bunk House, looking northeast



Photo 2 Big House, looking northeast



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Photo 3 Bunk House, looking east



Photo 4 Big House, looking south



Hines House
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Photo 5 Big House, looking west



Photo 6 Big House garage and partial hollow wall, looking southeast



Hines House
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Photo 7 Driveway entrance, looking northwest



Photo 8 Bunk House, looking southwest



Hines House
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Photo 9 Big House and Bunk House, looking north



Photo 10 Passageway between Big House and Bunk House, looking west



Hines House
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Photo 11 Passageway between Big House and Bunk House, looking east



Photo 12 Big House partial hollow wall, looking north



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Photo 13 Big House living room from kitchen, looking northwest



Photo 14 Big House central hall skylight, looking up

