EASTER HILL VILLAGE
Bordered by South Twenty-sixth Street, South Twenty-eighth Street,
Hinkley Avenue, Foothill Avenue & Corto Square
Richmond
Contra Costa
California

HABS CA-2783
CA-2783

HABS
CA-2783

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

FIELD RECORDS

HISTORIC AMERICAN BUILDINGS SURVEY
PACIFIC GREAT BASIN SUPPORT OFFICE
National Park Service
U.S. Department of the Interior
1111 Jackson Street
Oakland, CA 94607

HISTORIC AMERICAN BUILDINGS SURVEY

Easter Hill Village District
(Buildings Numbers 8-48)
Bordered by South 26th Street, South 28th Street, Foothill Avenue, and Hinkley ~~Boulevard~~ Avenue
Richmond
Contra Costa County
California

HABS No. CA-2783

HABS
CA-2783
(page 1)

Location: South 26th Street, South 28th Street, Foothill Avenue, and Hinkley ~~Boulevard~~ Avenue (five city blocks bounded by Cutting Boulevard on the north and Interstate 580 on the south)

U.S.G.S. Richmond Quadrangle (7.5'), Universal Transverse Mercater Coordinates: northwest corner 10.4197417.557557; northernmost point 10.4197464.557687; northeast corner 10.4197354.557875; southeast corner 10.4197235.557872; southwest 10.4197233.557673.

Present owner: Richmond Housing Authority

Present use: Demolished 2004.

Most recent use: Public housing project (until late 2003)

Significance: Easter Hill Village has been determined eligible for the National Register under Criteria A and C. Easter Hill is eligible under Criterion A because of its local significance as part of the effort to address the critical Post-World War II housing shortage in City of Richmond. Easter Hill Village was the most significant public effort to provide affordable permanent housing for many families displaced by the demolition of temporary war housing. Easter Hill Village is eligible under Criterion C because it had significant influence on the design of multi-unit housing. Easter Hill Village was the first multi-unit residential development to combine the twin themes of the planned unit development with the individuation of units. The design was also unique for its time in the care given to integrating a multi-unit residential development to its site. Easter Hill Village also is an important design by master architects Donald Hardison and Vernon DeMars, and landscape architect Laurence Halprin. The design of Easter Hill Village had at least statewide, if not national significance and influence. The period of significance under Criteria A and C is 1953 to 1954. The

boundary of the eligible resource is the boundaries of the original Easter Hill Village project except Buildings 2, 3, 4 and 6 that have lost their historic integrity.

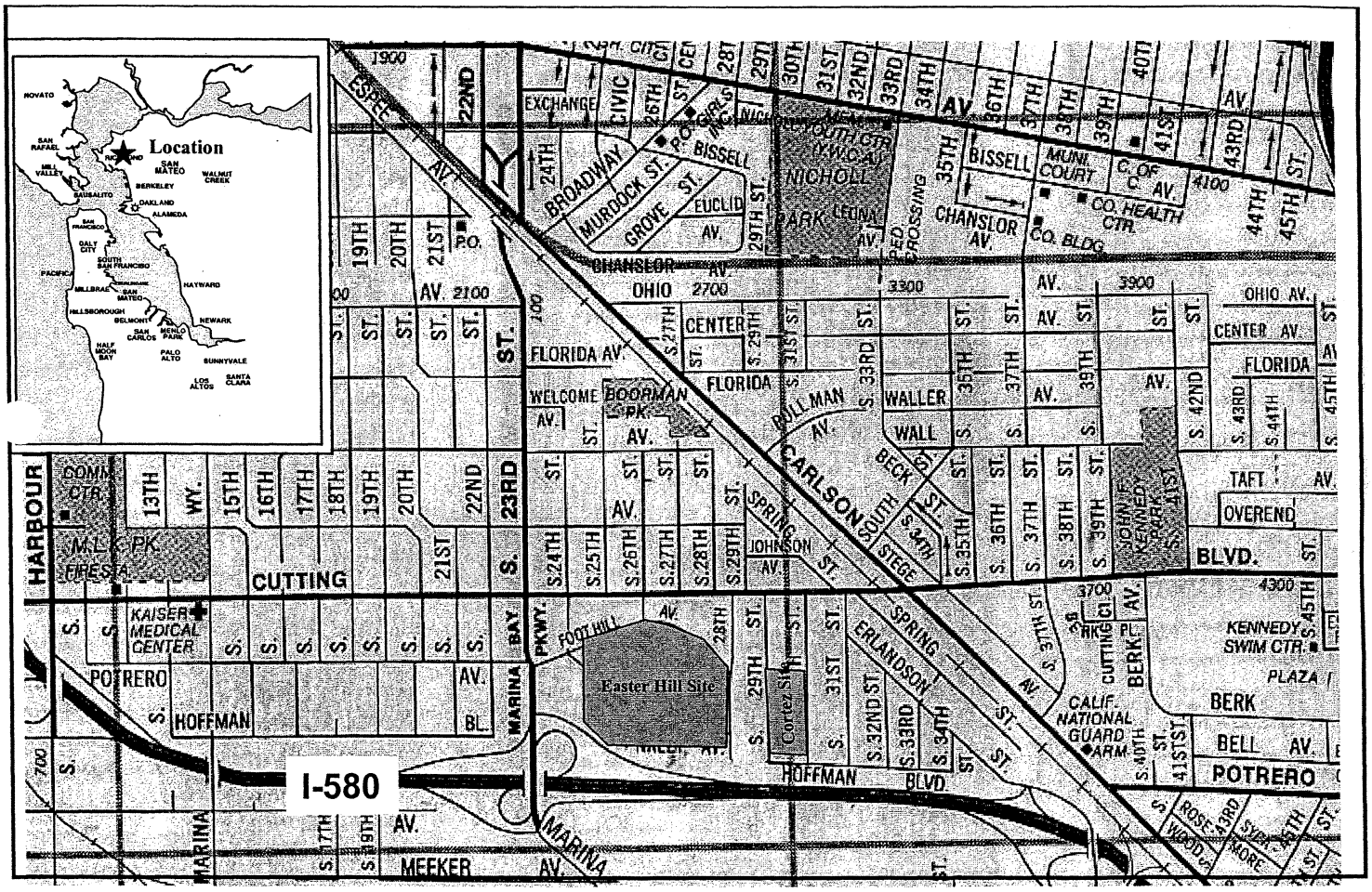

Figure 1: Location & Vicinity Map

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Not to Scale

I. PHYSICAL CONTEXT OF THE SITE

Easter Hill, originally about 150' high, was given its name because during the early 1900s it was the site of an annual Easter sunrise service. It is a prominent geographical feature in the otherwise flat landscape of the city of Richmond in Contra Costa County, California.

The first substantial development in the area of Easter Hill was tied to railroads. In the mid-1890s the Southern Pacific Railroad was located about a quarter mile to the northeast of Easter Hill, at a place labeled as Cerrito on the 1899 U.S.G.S. map. The rail stops of San Pablo and Barrett were located 1.5 miles and three miles to the north, respectively, of Cerrito (Easter Hill). Stege, a stop on the rail-line, was located 1.5 miles to the southeast. The area surrounding Easter Hill was undeveloped and was probably used for grazing or growing hay. However, on the 1899 U.S.G.S. map of the area, there were three buildings located at the base of Easter Hill on its northeast side (U.S. Geological Survey 1899).

By this time, the road system on the Richmond peninsula was already developing into a grid pattern, with north-to-south and east-to-west oriented roads. There were three north-to-south oriented roads within the vicinity of Easter Hill. The first road was located a quarter mile to the east of Easter Hill; this road corresponds to the location of present-day 32nd Street. The next road was located at the base of Easter Hill on its west side; it continued north for approximately 1.25 miles to Barrett and then another 1.75 miles north to San Pablo; this road corresponds to present-day 23rd Street. The third road was located three quarters of a mile west of the hill; this road continued south for a half mile to the bay and north for approximately two miles; it corresponds to present-day Harbor Way/10th Street. There was one east-to-west oriented road; it began at the road located a quarter mile east of Easter Hill (today's 32nd Street) and continued west, curved around the base of Easter Hill on its south side, and ended at the road that today is Harbor Way/10th Street; this road evolved into present-day Potrero Avenue (U.S. Geological Survey 1899).

Industrial development fueled the development of the Richmond vicinity in the early 1900s. As Richmond's industries grew, housing and commercial facilities were built to provide the services for the people working at these facilities. In 1915, the concentration of this development was still north of Easter Hill. However, the basic road grid, that continues to exist today, was in place. These roads provided the structure for future development in Richmond. East-to-west oriented streets within the vicinity of Easter Hill included: Cutting Boulevard, located just north of the hill; Potrero Avenue, that curved around the hill's base on its south side; and Hoffman Boulevard, located one block south of Potrero Avenue. North-to-south oriented streets, located between the east side of Easter Hill and the Southern Pacific Railroad, included 28th, 29th, 39th, 31st, and 32nd streets. The topography of Easter Hill blocked 25th, 26th, and 27th streets, and these streets existed north of Cutting Boulevard and south of Potrero Avenue. In 1915, 24th Street began at Cutting Boulevard and connected south for a half block until it intersected the road that was located around the base of the north side of Easter Hill (this road generally corresponds to

the location of Foothill Avenue). By 1915, the north-to-south oriented grid streets from 23rd street and west was in place (U.S.G.S. 1915). This basic street pattern continued until the construction of Easter Hill Village began in the late fall of 1953 (U.S.G.S. 1941, 1942, and 1949).

Construction began on the Kaiser Shipyards, on Richmond's southern waterfront, in January 1941. Easter Hill was located only a half mile north of the shoreline harbor area, where the Kaiser Shipyards were built. The construction of the shipyard facilities required an extensive filling of these tidal lands. Easter Hill was a conveniently located source for fill material for the Richmond Kaiser Shipyards 1 and 2, and the hill was quarried during 1941. The quarrying operations removed the soil and underlying rocks transforming Easter Hill into a series of uneven terraces that ran roughly northwest to southeast with elevations from 58', in the northeast portion of the site, to 25', along the southwest portion of the site. Before the quarrying, the highest point of the hill had been located to the southwest of what would be the center of the Easter Hill Village project site and was approximately 125-150' high. After the quarrying, its elevation was reduced to 56' (Richmond California Housing Authority 1953, Sheet S-12).

When the quarrying operations ended, the site was left vacant to grow weeds and collect litter blowing off the busy stretch of adjacent Hoffman Boulevard (Cooper 1975:1). Piles of rocks not used by the Kaiser shipyards were left on the site. There was a garage (35' x 30') and shed (15' x 7') located along the north side of the property line just east of South 26th Street, a house located on the east side of the property just west of where South 28th Street entered the property, and a shed (50' x 12') located on the east side of the property (Richmond California Housing Authority 1953, Sheet S-12).

The area adjacent to Easter Hill Village today is primarily developed with residential uses, i.e. modest 1950s and 1960s single-family houses and small apartment buildings. Directly north of Easter Hill Village are single-family houses and small apartment buildings. To the north of these is Cutting Boulevard, which is lined with residences, commercial buildings, and churches. West of the Easter Hill site are single-family houses and a church. Beyond these uses is 23rd Street, which is lined with commercial uses. South of the Easter Hill development and Cortez Site is Interstate 580. Along South 29th Street is a series of single-family residences, small apartment buildings, and a vacant church. To the east is a mix of industrial and residential uses, including single-family homes and small apartment buildings.

II. HISTORICAL CONTEXT OF THE SITE

Introduction

The Historical Context related to Easter Hill Village is divided into two sections. The first sections focuses on the importance of mass housing in the modern movement in Architecture, the development of national housing programs in the United States in the 1930s and 1940s, and the regional Modernist movement in Bay Area residential architecture known as the "Bay Area Tradition". The second section focuses on general historical background on the City of Richmond, the housing crisis in Richmond during World War II, and housing development and racial politics during the Post-War period of the late 1940s and 1950s.

Easter Hill Village – Housing, Architecture and Planning

Mass Housing and the Modern Movement in Architecture

The first movement demanding a greater government role in housing, specifically to clear slums and house the poor, occurred in the United States during the years after World War I. The Regional Planning Association of America (RPAA) played an important role in creating a national debate about housing in the 1920s. RPAA members included Catherine Bauer, Lewis Mumford and the architects Clarence Stein and Henry Wright. The RPAA members were strongly influenced by the English Garden City Movement, large-scale post-war housing developments in Europe, and the work of the European Modern architects. The Englishman Ebenezer Howard popularized the Garden City Movement in his 1898 book *Garden Cities of Tomorrow* that proposed providing affordable housing by building self-sufficient non-speculative towns outside the established urban areas. Several Garden City towns, such as Letchworth, were constructed in England. The Garden City plans of winding streets, large areas of open space, building blocks closed to vehicular traffic and a clear hierarchy of major and secondary streets had a huge influence on residential planning in America, the most notable early example being Stein and Wright's 1928 plan for Radburn, New Jersey, a development financed by the City Housing Corporation, a company created by the RPAA.

From 1926-1930, housing planner and activist Catherine Bauer had, while living in Paris, been exposed to new developments in European housing and architecture, including the leading Modernist architects like Le Corbusier, Walter Gropius and Ernst May. The egalitarian, social democratic, ideal of the Modernists focused on the welfare of poor and working class people. The practice of architecture, formerly based on the interests of aristocratic or wealthy clients, sought what Montgomery calls a "mass clientele among workers. Public housing became a more respectable kind of work than villas for the rich" (Montgomery 1976: 230). One of the seminal events in the Modern Movement was the Weissenhof "seidlung" (or housing community) exhibition near Stuttgart, Germany in 1926. Weissenhof, which had a huge impact on planners committed to developing design prototypes for urban affordable housing and large-scale housing

planning schemes, included classic Modernist designs by architects J.J.P. Oud, Le Corbusier, Mies Von de Rohe and others major architects of the early modern period.

Catherine Bauer, who lived in Paris from 1926-27 where she became familiar with Le Corbusier's work, played a seminal role in publicizing the work of the European Modernists in America. Bauer wrote a *New York Times Magazine* article in April, 1928, one of the first about the European Modern Movement in a major national American publication (Oberlander 1993:44). In the article, Bauer admired Le Corbusier's work for his "sociological interests" and his interest in designing "good and economic houses for ordinary people" (Oberlander 1993: 45). Modern Movement ideas and designs were also disseminated in the United States by the Museum of Modern Art, which organized the landmark "International Style" exhibition in the spring of 1932, focusing on the related themes of architecture and housing. After opening in New York, the exhibition toured the country (Robinson 1997: 13). Bauer, Mumford, Stein and Wright organized the housing section of the exhibit.

The housing activists failed to get the federal government to form any housing programs during the boom years of the 1920s, although some states created programs to help stimulate housing production or assist home buying (Robinson 1997:16). The Great Depression, however, of the 1930s created an entirely new focus on the nation's housing needs as the economic collapse decimated the residential construction industry. One third of the unemployed in 1933 were from the building trades. Many people also lost their homes in foreclosures.

Bauer wrote the enormously influential 1934 book, *Modern Housing,* criticizing the Roosevelt's administration's lack of commitment to replacement housing for those displaced by slum clearance. In her book, Bauer defined modern housing as "built for efficient use over a period of years and not built for primarily for quick profits… it is planned, one part related to another, and each part serves a predestined use… each dwelling has certain minimum amenities and it is affordable to citizens of an average income or less" (Oberlander 1993:110). Based on this definition, hardly any "modern housing" existed in the United States at the time. Although Bauer clearly considered European architects and planners as the pioneers in creating "modern housing," she thought America could develop its own modern housing based on designs, financing and policy particular to this country (Trieb 1995:189).

Bauer worked for several years as a housing lobbyist in Washington during the 1930s. She is credited as one of the authors of the landmark 1937 U.S. Housing Act that created the first public housing program in this country (Montgomery 1976: 232). Public housing first developed in urban areas of California after passage of the Housing Act of 1937 creating the United States Housing Authority (USHA). Bauer's influence was strongly felt in the Bay Area when University of California, Berkeley hired her as a lecturer in 1938-39. Professor Roger Montgomery describes her as a "catalytic personality who played a major role in social housing from then on" in the Bay Area (Montgomery 1976: 232; Robinson 1997: 12-13). Bauer moved to San Francisco after marrying architect William Wurster in 1940, their friends Vernon DeMars

and his wife Betty acting as witnesses. Bauer had often praised the work of the Farm Security Administration (where DeMars was District Architect) for the "economy, good sense and technical brilliance" of its community design (Trieb 1995: 145). The DeMars innovative 1937 design for farm worker in Yuba City was considered to stand at "the forefront of American architectural ideas of its time" (Trieb 1995: 53)[1].

Bauer and Wurster subsequently lived in Cambridge, Massachusetts for several years in the 1940s where Wurster studied City Planning at Harvard, later becoming the Dean of the Architecture School at M.I.T., while Bauer taught at Harvard. Returning to the Bay Area in 1950, Catherine Bauer became a lecturer (and the first woman) in the Department of City and Regional Planning at U.C. Berkeley and William Wurster became dean of the School of Architecture. The U.C. Berkeley Architecture and Planning Departments became a national center for the study of the social role of design under the influence of Bauer, Wurster and architect Vernon De Mars among others, and later with Claire Cooper's groundbreaking work, beginning with her study of Easter Hill Village[2].

The work of Bauer, Wurster and DeMars was part of the larger ferment in the design profession during the years after World War II, when there were many efforts to promote modern design through publications, demonstration homes, academic symposiums and design competitions. Many California architects of the generation that matured during the post-war period, such Hardison and DeMars, became avid followers of the social ideals of the modern movement. They realized that the movement addressed some of the most pressing social issues of their time. Progressive architecture was typically not accessible to the person of moderate means. Many progressive architects in the post-war period felt their work should be focused on designs for mass produced housing. The new architecture satisfied a desire of many to begin a new era after the protracted depression of the 1930s and the hardships of the war years. The new architecture could improve the quality of everyday life.

Federal Housing Policy 1930-1950

In the 1930s, Roosevelt's New Deal housing policy had grown out of the Depression and the plight of the nation's urban poor. The Federal Emergency Administration of Public Works formed in 1933 developed a number of publicly financed housing developments in the eastern

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[1] Two of DeMars' projects for the Farm Security Administration were included in the New York Museum of Modern Art exhibit "Built in the USA: 1932- 1944. " The exhibit's curator, Elizabeth Bauer Mock, Catherine Bauer's sister, was also a significant figure in proselytizing the ideals of the Modern Movement.

[2] Cooper's study, *Easter Hill Village – Some Social Implications of Design* (1975), is considered to be one of the first efforts to apply the methods of the social sciences to architectural design. As a result of this study and Cooper's later work, collaborations of sociologists and architects are now common, especially for the design of housing and health-care facilities (Montgomery 2003). In 1959, Wurster had joined the various U.C. Berkeley design and planning disciplines together into one department, the College of Environment Design, to encourage a more multi-disciplinary approach to architecture.

United States. The earliest federal housing projects in California originated under the Farm Security Administration (FSA) as rural migrant worker housing. Public housing developed in urban areas of California after passage of the Housing Act of 1937 creating the United States Housing Authority (USHA). The actual building and management of public housing was by local public housing authorities while USHA acted as a financial agent. 370 housing projects were built under the USHA (Robinson 1997:61). The 1937 Act was a three-year mandate that Congress decided not to renew in 1939 as the economy improved. The federal government did not renew its commitment to housing until the 1949 Housing Act.

San Francisco and Oakland were the first northern California cities to request USHA funding. The Peralta Villa and Campbell Village initiated in Oakland in 1938 were the earliest California projects funded under the 1937 Housing Act. The reinforced concrete Peralta Villa units were designed according to the latest rationalist Modernist design ideas with its flat roof, plain unornamented walls and super block planning. Peralta Villa was determined eligible for the National Register in 1990 (Oakland Cultural Heritage Survey: 1990). In 1939, architect William Wurster (with landscape architect Thomas Church) designed Valencia Gardens project in San Francisco Mission District, the only early project funded by the new Housing Act of architectural interest (although the buildings were quite simple and severe because of the low budget). The Potrero Terrace (Potrero Hill) and Sunnydale (Visitacion Valley) projects were built in San Francisco in 1940. These projects were considerably less distinguished architecturally, resembling army barracks.

During World War II, the federal government's primary goal shifted from housing low-income families to housing defense workers on the home front. The Richmond Housing Authority, founded in January 1941 by the local Chamber of Commerce, has been described by historian Marilyn Johnson as an attempt by local business leaders "to exercise control over pending federal construction" (Johnson 1993:97).

The United States Housing Act of 1949 "began a new era of public housing construction," linking it to urban redevelopment projects of the 1950s and 1960s. Public housing had languished just after World War II; but through the 1949 Act, the federal government restored federal support to local housing authorities, providing funding for 135,000 public housing units nationwide (Robinson & Assoc. 1997:xiii, 52-69).

The United States Housing Act of 1950 transferred title of all war housing projects from federal to local authorities. Local housing authorities were given the option of either continuing the operation of the projects or clearing the land for redevelopment. The federal government would demolish any projects not claimed by the local housing authorities; remaining tenants would have to move out by July 1, 1952. The act also required federal and local authorities to assist in the relocation of displaced tenants (Johnson 1993:218).

The Bay Region Tradition in the 1930s and 1940s

The design of Easter Hill Village was inspired by the work of contemporary architects like William Wurster and Gardner Dailey, who architectural historians consider today to part of the Second Bay Region Tradition, a design idiom sharing the elements of simplicity of form, natural materials and a sensitive orientation of the house to site and the surrounding natural environment (Woodbridge 1976:3-22). The noted urban historian Lewis Mumford was reportedly the first to refer to houses by these architects as a "Bay Region Style" in a October, 1947 *New Yorker* article (Trieb 1996:58). A 1942 *Time* magazine article referred to the houses by Wurster and others included in a 1942 San Francisco Museum of Art exhibit as "perhaps the most advanced and progressive in the world today." The houses by these architects were typically built for upper middle-class clients in rural/suburban parts of the Bay Area like Marin County or Woodside in San Mateo County.

This group of California architects became famous for combining the geometric clarity and unornamented surfaces of the European Modernist architects, like Le Corbusier and Walter Gropius, with the warmth, fine detailing and natural materials of early twentieth Bay Area architects like Bernard Maybeck and others, influenced by the Arts and Crafts Movement[3]. This group of architects - including Hervey Parke Clark, William Wurster and Gardner Dailey - in the 1930s especially admired Maybeck's woodsy Berkeley houses. Unlike the modernists, the California architects also sought inspiration in regional vernacular buildings from the State's Spanish and Mexican past, such as the mission and rancho buildings, and old wood plank barns and mining buildings. The use of vernacular design sources complemented another important ideal of this group of architects: integrating the house with its surrounding gardens and landscape.

Not surprisingly, the houses designed by architects during this period usually involved collaborating with a landscape architect (mostly Thomas Church). The combination of these design elements produced a regional idiom freed from any literal reference to standard historic styles (like English Tudor or Colonial Revival) typical of traditionalist architects of the 1930s and 1940s. Architectural historian David Gebhard has referred to the work of the Bay Region Tradition architects of this period as "soft modernism," that is a modernism humanized by regional traditions, materials, climate and landscape (in contrast to the more abstract hard-line modernists). Architect Marc Trieb's following description of the "deceptive simplicity" of William Wurster's houses is apropos to the aesthetic ideals of other designers in this idiom and period:

> No single element caught the attention of the visitor but quietly contributed to the presence of the whole. And despite its common means of construction, each piece was carefully considered and

[3] A standard work on this period of Bay Area architecture is Richard Longstreth's *On the Edge of the World – Four Architects in San Francisco at the Turn of the Century* (MIT Press, 1983).

> detailed. The fireplace with its simple surround, the doors made to Wurster's specifications, and the prevalence of the half-round molding all achieved a simplicity through reduction and condensation, not by inattention (Trieb 1996:22).

Given this ideal of reduction and simplicity, historians now recognize the smaller houses built with modest budgets as the greatest buildings of the 1930s Bay Region Style. The houses are admired because they depend on "brilliant planning" to make "the most out of what the budget and land had to offer" (Trieb 1996:34). The most successful of the Bay Region Style dwellings resulted in an architecture appearing "almost effortless" in its response to the client's needs, the character of its site, the local climate and the technical constraints of building. Architect Gardner Dailey considered this ideal of the "large-small house" as one where economical planning yielded a greater quantity of quality usable space, a house that felt spacious even if limited in volume. The use of the glazed corridor and the enclosed porch enhanced this sense of spaciousness. In a 1949 essay, Dailey indicated the "large-small house" typically has one large room, and the balance of the house has been compressed wherever possible to eliminate wasted space, long halls, and stairs" (Woodbridge 1976:169).

The design of Easter Hill Village reflects many of the ideals of Bay Region Tradition in its rejection of the dogmas of the early Modern Movement. Architect Vernon DeMars believed that he no longer had to prove that he was a "modern architect" and he felt comfortable with his emphasis on variety and individuation at Easter Hill, a departure from the "purism" of the early Modern Movement. The sensitivity to site planning and architectural variety, and economical space planning would make the project more intimate and livable, and would 'rescue the row house from the reputation it had got in public housing, as a barracks and a hated way to live.

HISTORICAL BACKGROUND: THE CITY OF RICHMOND

Spanish and Mexican Period

During the Spanish Period, Mission Dolores in San Francisco, founded in 1776, may have grazed livestock in the East Bay. Mission San Jose, the earliest European settlement in the East Bay, was about 35 miles to the south of Richmond. After Mexico seceded from Spain in 1822, grants of land to private citizens began. After the secularization of the missions began in 1833, the number of land grants increased substantially. Governor Arguello made a provisional grant for *Rancho San Pablo* on April 15, 1823. During the Mexican Period (1822 to 1846) and into the early American Period, most of the Richmond area was within the boundaries of *Rancho San Pablo*. In June of 1834, the grant in fee for 17,754 acres was made by Governor Figueroa to Joaquin I. Castro, son of Francisco Castro, and still later, in August 1835, to the heirs of Francisco Castro. Joaquin I. Castro received a final patent for the land in January 1873.

American Period

In 1848, California became a United States territory as a result of the Treaty of Guadalupe Hidalgo that ended the war with Mexico. California was not formally admitted as a state until 1850. After California was admitted as a state, Contra Costa County, one of the original 27 counties created by the California legislature, included what is today Contra Costa and Alameda Counties. In 1853, Alameda County was created from the western and southern sections of Contra Costa County.

1848 was also the year of the Gold Rush that brought a massive influx of immigrants to California from all parts of the world. California's 1848 population of less than 14,000 (exclusive of Indians) increased to 224,000 in four years. In 1847, the ferry service across Carquinez Straits from Martinez to Benicia became an important route to the gold fields for those traveling from San Francisco.

In the mid-19th century, most of the rancho and pueblo lands in California were subdivided as the result of population growth, the American takeover, and the confirmation of property titles throughout California. Prior to the confirmation of titles, the transfer of real estate was extremely risky. The initial explosion in population was associated with the Gold Rush, followed later by the construction of the transcontinental railroad (1869). Still later, the development of the refrigerator railroad car (ca. 1880s) used for the transport of agricultural produce to distant markets had a major impact on population growth.

Early farmers in the Richmond area were initially Portuguese immigrants in the 1880s, followed by the Irish and the Italians in the 1890s-1990s, and Japanese in the 1910s. With the beginning of the American period, the population explosion resulting from the Gold Rush created a market for a wide range of agricultural products. As more and more gold seekers became discouraged with mining, they turned to farming as a livelihood. Farmers started to raise crops and livestock for sale, not just to be self-sufficient. Although California started to develop a more diversified farm economy, starting in the 1860's, wheat cultivation dominated California agriculture for nearly thirty years (Jelinek 1979; Hilkert & Lewis 1984). Port Costa at Carquinez Straits north of the project area was a major shipping port for wheat grown in Contra Costa County.

A major early property owner in the Richmond area was Captain Ellis, who bought hundreds of acres of swamp and tidal lands before 1860. From the landing he established, where he built two warehouses, most of the hay and grain grown in the area and any passengers destined for San Francisco embarked. The Richmond Inner Harbor, the Ford Motor Company, the F & P Cannery and others occupy the Ellis land.

The high land in the Point Richmond area, Nicholl Knob, was originally an island, separated from the mainland by sloughs and marshland. At high tide the freight boats sailed through the channel from San Pablo Bay and through the site of the present Chevron refinery to Ellis

Landing on San Francisco Bay. Soil washing down the hills and silt deposited by floods gradually began to fill this area.

Dr. Jacob M. Tewksbury, who came to Contra Costa County in the 1860s, accumulated 2,214 acres by the time he died in 1878. Dr. Tewksbury constructed dikes, one at the mouth of San Pablo Bay, and the other starting at Ellis Landing. These dikes destroyed the usefulness of the channel, making Point Richmond a peninsula. In 1895, real estate entrepreneur A.S. Macdonald began promoting the idea of building a railroad terminal at Point Richmond, so that the railroad freight arriving from the north to San Francisco would not have to go all the way to Oakland. In 1897, Robert Watt, a vice president of the San Francisco and San Joaquin Valley Railroad (later part of the Santa Fe Railroad) paid John Nicholl $80,000 for fifty-seven acres on Point Richmond. The Santa Fe Railroad started carrying passengers to Point Richmond where they took a ferry across San Francisco Bay. The railroad later moved its shops here from Stockton. A. S. Macdonald bought the 450-acre Barrett farm and subdivided it for housing for the railroad employees. This area later became central Richmond.

The community at the base of the Point Richmond hills became known as "Eastyard." In August 1905, the town became known as Richmond when its 2,115 citizens incorporated their town. The easterly city limit became 23rd Street. John Nicholl built the first City Hall in Point Richmond, at the Washington Avenue and West Richmond Boulevard corner.

The Pacific Coast Oil Company left its Alameda refinery and moved to Richmond in 1901. Pacific Coast Oil became part of the Standard Oil Company in July 1906. The oil pipeline from Coalinga and Kern County started delivering oil to Richmond in July 1903, carrying 3,000 barrels a day. The oil company built twenty-five steel tanks on 165 acres known as Point Orient, two miles northwest of Richmond.

In 1904, William S. Rheem, then head of the Standard Oil Company, formed the East Shore and Suburban Railway to serve the need for transportation to and from the Santa Fe passenger station. Service began, within Richmond only, on July 7, 1904. In 1905, the cars were running south along San Pablo Avenue to the county line. Several branch lines served segments of the community. One ran from Macdonald and San Pablo Avenue out San Pablo to McBryde, where it turned east as far as Grand Canyon Park, an amusement and recreation park complete with bandstand and dance platform. Grand Canyon Park today is Alvarado Park. In 1910, F.M. "Borax" Smith combined his Oakland Traction Company (Key System) with the East Shore and Suburban, permitting travelers to remain in one car when crossing the county line. In 1910, the Fast Shore and Suburban carried 2.7 million passengers.

By 1907, Richmond's industrial development included a chemical plant, a shipyard and the Richmond Manufacturing Company. The Berkeley Steel Company, the Richmond Pottery Company, and four large brick works also started in Richmond. Around Point Molate, the California Wine Association built "Winehaven," an immense brick winery and storage

warehouse for the largest wine maker in the world. In 1910, the Pullman Car Company opened its plant in Richmond and refurbished railroad and sleeping cars until the 1950s. 1910 was also the year the *Richmond Independent* newspaper commenced publication. Richmond's first hospital opened in 1908. In 1905 the railroad built a small station and in 1915 replaced it with a more modern facility.

The Mechanics Bank, organized in 1907 with its first office at Eighth and Macdonald, took over the assets of a family owned independent bank, the Iverson Banking Company, founded in 1905. In 1915, new stockholders joined the Mechanics Bank. One of them, E. M. Downer, was elected second vice president. In 1919, Downer purchased the controlling interest and became the bank's president.

In 1927, the Parr Terminal Company was formed to bring new industry to the Richmond waterfront. The Ford Motor Company opened its assembly plant in 1931, building 400 cars a day. Between 1931 and 1941 Ford assembled 390,000 cars and trucks in Richmond and then built jeeps during World War II. Other industries followed Ford to the new port, among them the Felice and Perrelli Canning Company.

The year before Pearl Harbor, Henry J. Kaiser and S. D. Bechtel received a contract to build thirty freighters for Great Britain. Construction began in January 1941 on seven shipways. Yard #2 opened in April 1941, building ships for the United States government. Kaiser Shipyards hired and trained men and women to weld, rivet, and learn other shipbuilding skills. Richmond's World War II shipyards drew 90,000 new workers to the area. Because of an extreme shortage of housing, the first arrivals slept in cars or parks, rooms in private homes and dormitories. The Richmond Housing Authority initiated the largest housing program in the country in January 1941 when they spent $35 million for 31,743 units. By the middle of 1944 the Richmond yards had turned out 519 cargo vessels, troop transports, and frigates. Then Kaiser built Victory ships like the Robert Peary, launched in only four days, fifteen hours. By the end of the war, Kaiser's four Richmond yards had built 747 ships.

Though the population declined after the war, Richmond continued to remain a major industrial and commercial center (Emanuels 1986). Richmond's central district was still on Macdonald Avenue between Fourth and Twenty-third streets. The Central Valley Bank stood at Sixth Street. Richmond Hardware's large store commanded the corner at Seventh, Penney's was at Eighth, and the Mechanics Bank head office was on the comer of Ninth Street. The handsome Don Hotel and Macy's Department Store both operated a block away at Harbor Way and Nevin Avenue.

The City of Richmond has expanded north to San Pablo. Richmond's over fifty-five square miles remains a significant center for a number of industrial and commercial activities in the Bay Area. Among them are the Safeway Stores and United Grocers distribution centers; the United States Bulk Mail Distribution Center at Point Isabel; Chevron's refinery cracking unit completed in 1984 at a cost of over half a billion dollars; the Port of Richmond's new computerized

container-handling facility and on the University of California Field Research Station. In 1975 Hilltop Mall opened, drawing customers from areas far beyond Richmond.

Encouraged by Richmond's excellent port and rail facilities, additional industries have come to take advantage of them: Black and Decker, Eastman Tag and Label Company, Gar Wood, General Chemical, Hall-Scott, Montgomery Ward, Pacific Vegetable Oil and the Texas Company. The Richmond Harbor continues today to be a major shipping port in the East Bay.

Richmond: World War II Boomtown & Post-War Housing Crisis

Richmond's post-war housing crisis had its roots in the dramatic social change that re-shaped the city during World War II. Historian Marilyn Johnson, drawing on contemporary newspaper accounts, has described the World War II period as a "second gold rush" in the San Francisco Bay Area, a huge explosion of economic and population growth propelled by federal defense spending.

A small industrial city before the war, Richmond was transformed into a world-famous boomtown through development of the Kaiser shipyards, a top performer in the federal shipbuilding program. In the peak production year of 1943, the shipyards employed over one hundred thousand people, most of them newly arrived defense migrants from southern, southwestern and mid-western states. Richmond's population grew from 23,642 in 1940 to over 93,738 in 1943.

By 1943, more than 60% of the city's population lived in war housing projects built on an emergency basis by private and public funding, primarily the Federal Public Housing Agency or the U.S. Maritime Commission. Richmond's public housing program was the largest in the nation to be controlled by a single housing authority. The south side of Richmond near the shipyards became a "shipyard ghetto" of war worker housing, part of what Johnson describes as an East Bay "waterfront corridor of federal facilities and migrant neighborhoods" (Johnson 1993: 98-99). Federal design and safety standards were often sacrificed during the rapid construction of tens of thousands of temporary war housing units, mostly wood frame, two-story row houses with plasterboard siding and tar and gravel roofs (Johnson 1993:109).

During the peak war housing years, the Housing Authority managed about 28,000 units. There were thirteen war-related housing locations in south Richmond, the area where Easter Hill Village was later built (Dietz 2003).

There were four fundamental factors in Richmond's postwar housing crisis circa 1949: 1) the existence of a temporary war housing program administered by the Federal government with local management 2) the presence of tens of thousands of temporary residents who lived in temporary war housing 3) the critical shortage of private housing in Richmond 4) the existence of slums and blighted districts (Hamachi 1954).

Easter Hill Village, built in 1953-1954, was funded through the United States Housing Act of 1949, and reflected both the goals of federal legislation and the social context of Richmond, a World War II boomtown in the midst of a postwar housing crisis. From 1950-1955, the demolition of war worker housing, mandated by federal law, was displacing thousands of Richmond residents, many of them shunted from one temporary project to another. Under the 1949 Housing Act program, Richmond applied for 4,230 units of new housing – far fewer units than existing war housing, but a partial remedy for the most urgent cases among thousands of displaced families (Johnson 1993:218).

With the nation's largest war housing program, Richmond was considered a prime site for urban redevelopment. During the late 1940s and 1950s the removal of war housing was the number one redevelopment issue in Richmond and other East Bay cities (Johnson 1993:216). Federal law required that temporary war housing be removed after the war, but the federal government postponed demolition for several years because of the housing shortage. By the late 1940s, local officials in Richmond and other East Bay cities had grown impatient, claiming such projects were blighting their communities (Johnson 1993:217).

In Richmond and other overcrowded West Coast cities, new public housing units were desperately needed to replace deteriorating and often substandard war housing. The federal public housing program, however, was stymied by a series of delays and challenges in the early 1950s. The outbreak of the Korean War, and the wartime conservation of building supplies, led to a reduction of federally allocated units for Richmond and most other cities. The war also prompted the United States Congress to postpone transfer of war housing for another two years, until July 1, 1954 (Johnson 1993:218).

The most serious challenge to postwar public housing development in Richmond, and California as a whole, came from the National Association of Real Estate Boards (NAREB). NAREB, the main opponent of public housing since the 1930s, feared any competition to the private housing market. Although it lost the battle at the national level against the Housing Act of 1949, NAREB altered its strategy and began to search for a test case at the state level. California, with more federally owned public housing than any other state in the country, became the focus of NAREB's anti-public housing campaign (Johnson 1993:218).

NAREB formed the Committee for Home Protection (CHP) led by Fred D. Parr, the East Bay developer who had been the prime mover in the construction of the Port of Richmond in the 1920s and later helped bring Henry Kaiser to Richmond in World War II. In 1947, the CHP sponsored California State Proposition 10, to require local voter approval of any low-rent housing project. After Proposition 10 won, "construction of public housing in California required a protracted and costly electoral campaign, an effort that few localities were willing or able to make" (Johnson 1993:221).

The housing problem for poor and working class residents in Richmond and other East Bay boomtowns did not improve after the war and not surprisingly got worse. An unexpected surge in population contributed to soaring rates of unemployment during demobilization of shipyards and other defense industries (Johnson 1993:213). East Bay officials had drafted postwar planning measures based on significant levels of out-migration: the city manager of Richmond had based his 1944 report on a probable out-migration rate of 50 % (Johnson 1993:199-200).

However, most defense migrants chose to remain in Richmond and other East Bay cities after the war, to look for new work and housing opportunities. Instead of a postwar pattern of out-migration, there was actually a trend to in-migration after the war. The largest single group of new arrivals was war veterans, motivated in part by educational opportunities under the G.I. bill (Johnson 1993: 99). In Richmond, temporary housing projects had accepted only migrant war workers and their families during the war; by 1950, two-thirds of all tenants in public housing were the families of veterans or of those still in active service (Johnson 1993:213). By 1950, 50.5 percent of Richmond's population (and 78% of its black population) still lived in war housing.

Despite declining defense employment, the East Bay cities all experienced population gains of anywhere from 6 percent to 46 percent from 1944 to 1950. The greatest increases occurred among the black population. Richmond's black population grew by about 135% during this period, and Oakland's by more than 118 percent (Johnson 1993:200-201).

Closure of the Kaiser shipyards and other defense industries left thousands of people unemployed in Richmond. All the Bay Area's defense centers suffered the effects of postwar unemployment and economic contraction, but small boomtowns like Richmond were particularly vulnerable. By 1946, Richmond had the highest proportion of unemployment claimants anywhere in the Bay Area (Johnson 1993:199). Some pre-war Richmond residents had little sympathy for the newcomers seeking unemployment benefits, urging migrants to "go back wherever they came from and get in their own breadlines" (Johnson 1993:199).

Following the initial postwar recession, the Bay Area economy began to recover in the late 1940s. As the Cold War intensified, expanding U.S. military commitments around the world fueled the local defense economy.

Because of racial discrimination in hiring, however, black workers did not share in the postwar expansion of trade and services; for them, unemployment remained a serious problem (Moore 2000:96; Johnson 1993:210). While white residents found employment in the expanding service sector and new homes in federally financed suburbs, blacks competed for a shrinking number of manufacturing jobs and central city housing units (Johnson 1993:211; Moore 2000:96).

During the 1950s, the manufacturing sector, a traditional source of employment for the working-class in Richmond, declined. Richmond, along with San Francisco and Oakland, lost manufacturing jobs to the suburbs and newer cities in the South Bay. Perhaps the most dramatic

local example was the relocation of the Ford Motor Company plant, one of the city's largest pre-war employers, from Richmond to Milpitas in 1955 (Johnson 1993:212).

Richmond's Post-War Redevelopment Policy

Richmond's postwar redevelopment policies had several goals: to demolish temporary housing and reduce the housing project population (still at 50.6% in 1950) as part of an overall strategy to attract new industry. In 1950 Richmond city officials and Contra Costa County administrators proposed to tear down all wartime housing projects in south Richmond to make way for private commercial and residential developments projects (Moore 2000:97).

The director of the Richmond Redevelopment Agency, George P. Tobin, explained the city's postwar vision: "The density of population in Richmond is already too great for the size of the city... we need more jobs, we need more industry. Obviously, many people now living in Richmond are going to have to move." Tobin hoped to accomplish this phase of redevelopment through programs of "population attrition" and "orderly rebuilding" (Tobin quoted in Moore 2000:97-8).

In the early 1950s Richmond razed hundreds of acres of war housing to open up land for private development. By the mid-1950s, Richmond had disposed of most of its temporary war housing, but apart from three hundred units at Easter Hill Village, built almost no new housing to replace it. Richmond abandoned its original request for 4,230 public housing units. In 1956 Richmond planning officials concluded that the city had no further need of public housing. Richmond officials encouraged private contractors to build the thousands of units that were part of the city's original plan.

Richmond officials based their public housing policy on a city-commissioned survey of local housing conducted by Paul Wendt, a U.C. Berkeley Professor of Business Administration (Johnson 1993:277, note 37).

Wendt argued that only 20% to 25% of the families housed in Easter Hill Village in 1954 were employed in Richmond, while many others were employed in Oakland, San Francisco, Berkeley and other Bay Area cities. He claimed "no clearly defined housing market can be distinguished within the boundaries of Richmond or even within the East Bay. There is little reason for supposing, therefore that the present occupants of Richmond public housing will necessarily seek living quarters within the City of Richmond or its immediate area. The results of the Census survey indicate that there are probably only about 640 resident families in Richmond temporary public housing who are probably eligible and interested in occupying permanent low-rent public housing in Richmond. Of this total, only about one in five families or approximately 130 families work in the City of Richmond" (Wendt 1954:21, 29).

Historian Marilyn Johnson argues that the attempt to shift responsibility for low-income housing construction from the public to the private sector was doomed to failure (Johnson 1993:223). Johnson is scathing in her criticism of Richmond's redevelopment projects. "Even on its own terms, Richmond's redevelopment policy failed. Although aimed at attracting industry and middle-income whites at the expense of poor, black, and unskilled residents, redevelopment programs did not prevent whites from abandoning the city for the suburbs" (Johnson 1993:226). Johnson argues that the city's redevelopment policy opened the door to a disastrous period of racial strife: "In so doing, the city evicted thousands of minority and low-income tenants, sowing the seeds of racial discontent that would plague Richmond and other East Bay cities for decades" (Johnson 1993:209).

Post-War Racial Segregation in Richmond Public Housing,

Minority residents suffered the worst effects of public housing demolition, because they had the fewest options. With so little new public housing, and a racially restricted private housing market, black families often had no choice but to relocate in overcrowded minority neighborhoods (Johnson 1993:226, 231).

According to historian Shirley Ann Moore, black residents of Richmond in the postwar period were "squeezed on two fronts: they were confined to menial employment in the workplace and shut out of decent, permanent housing in the private sector" (Moore 2000:100-101). Federal law required that housing projects admit black tenants, but, according to Moore, "achieving that equal treatment was a different story" (Moore 2000: 84-85).

Whether locally or federally regulated, the wartime projects had been "completely segregated, certain units having been set aside for Negro tenants, others for Orientals and others for white." As late as the fall of 1952, "no Negro had lived in any of Richmond's permanent low-rent housing," namely Triangle Court and Nystrom Village. Atchison Village, the third project built for permanent low-rent occupancy but used for temporary occupancy, never had Negro tenants until 1953. Housing authority officials justified their policy of segregation by citing pressures from southern white residents (Moore 2000: 85).

From World War II until 1951, the Richmond Housing Authority maintained a four-to-one ratio between white and black residents and practiced the "patchwork pattern," segregating black residents by building and by area. For example, blacks were generally housed in the projects located south of Cutting Boulevard, a major east-west corridor leading to the shipyards (Moore 2000: 85, 97).

In south Richmond, housing officials concentrated black residents in poorly constructed housing along the shoreline areas near the shipyards and railroads, according to Johnson (Johnson 993:107):

> Canal War Apartments and other projects housing blacks in this area were among the most poorly constructed, offering greater fire hazard and frequent flooding. Flanking the inland northern edge of the public housing area were all-white units that buffered the downtown area and private residences along the south side. Also located inland were the prized permanent housing projects of Atchison Village, Triangle Court and Nystrom Village – all of which admitted whites only. Segregation patterns, then, were not arbitrary but served to allocate preferred housing stock to whites while minimizing the racial impact of war migration on prewar communities.

Housing officials routinely turned away black applicants despite an increasing number of vacancies in Richmond projects after 1949. This practice continued until 1952, when, under pressure from the federal Public Housing Authority, Richmond passed a resolution banning segregation in public housing. However, the permanent projects of Atchison Village, Nystrom Village, and Triangle Court remained heavily white with only token integration after 1952 (Johnson 1993:222; Moore 2000:99).

Demolition of Richmond War Housing Projects Spark Tenant Protests

Although no one was "kicked out" of Richmond, inadequate relocation arrangements forced many residents to leave the city. This became apparent in 1952 with the evacuation and demolition of Canal and Terrace War Apartments. The selection of Canal and Terrace as the first demolition sites was, Johnson believes, in itself an indication of racial bias. With a total of 911 units, these projects housed more than seven hundred black families and represented the heart of black settlement on the south side (Johnson 1993:223).

Johnson and Moore describe the eviction of tenants from Canal and Terrace as a case of mismanagement by city housing officials. The process was carried out "abruptly and callously, and offered little information on the actual mechanics of relocation of displaced tenants." Black residents and religious leaders began a grass-roots campaign to prevent what was widely seen as an attempt to force them out of the city:

Led by Father John Garcia, the Reverend W. Lee La Beaux, and other housing project religious leaders, black tenants staged a series of protests at city hall demanding priority in other public housing projects. With rumors of racial violence afoot, the Redevelopment Agency created a placement center downtown to assist residents in finding private housing. For those who could not find it, the agency would place them in public housing vacancies as required by state and federal law (Johnson 1993:224).

The Richmond Housing Authority found permanent homes for most of the 207 white families in the Canal and Terrace projects, but concentrated the majority of the 911 black families in temporary housing located along State Street and Fall Avenue, an undesirable area slated for early demolition. A few years later, they would have to move again, as south side redevelopment claimed their homes: "In effect, the city forced black housing residents into a holding pattern, moving them from one temporary project to another" (Johnson 1993:224; Moore 2000: 99).

In 1953, a second redevelopment conflict broke out when the city initiated plans to demolish Harbor Gate. In contrast to Canal and Terrace, Harbor Gate was considered one of the best of the wartime projects, and its residents were mostly skilled white workers, the most privileged sector of the shipyard labor force. The Richmond Housing Authority had originally intended to delay demolition of Harbor Gate and use it as backup housing for residents displaced from other demolished projects. Harbor Gate was put on the chopping block when the Safeway supermarket chain, supported by the Chamber of Commerce and the city of Richmond, expressed interest in the site for a new regional warehouse. Eviction of Harbor Gate residents began in March 1953 (Johnson 1993:224-5; Moore 2000: 99).

Harbor Gate residents rebelled against their relocation, and were far more successful than the tenants from Canal and Terrace had been. Considered among the most desirable of housing project residents, the protesters at Harbor Gate were offered replacement housing in Atchison Village, the city's largest permanent housing project which already housed hundreds of moderate income white residents (Johnson 1993:225). Despite a promise to convert Atchison Village to low-rent occupancy at a later date, Richmond instead sold the project to a private tenants' cooperative in 1957, eliminating the city's largest permanent public housing facility (Johnson 1993:226). The city's failure to convert Atchison to low-income housing led to a delay of federal funding for the new Easter Hill Village project, eventually completed in 1954, (Johnson 1993:226).

III. SPECIFIC HISTORY OF THE SITE

This section on the history of Easter Hill Village is divided into two parts. The first part focuses on the background and significance of the project designers, the history and ideals related to its design, the planning and construction of Easter Hill and its significance in the history of low-income housing and multi-unit residential architecture. The second part focuses on the project's social history, i.e. the profiles of the early tenants and their experience living at Easter Hill Village, the changes in tenant profiles over the years and the project's later maintenance and management problems.

The Easter Hill Village Design & its Significance

The Easter Hill Village Designers

The Easter Hill Village project in Richmond was a collaboration of three prominent Bay Area designers, who were working together for the first time. The success of this project led to several other collaborations in the 1950s and 1960s. More detailed background material on the careers of the three designers is included in Appendix I.

Donald Hardison, Fellow of the American Institute of Architects, was born in 1916 southern California. He received a Bachelor of Arts degree in Architecture in 1938 from the University of California, Berkeley. He worked as a designer at Richmond Kaiser ship yards during World War II, and established a private practice in Richmond, California, in 1948.

Donald Hardison received the contract for the Easter Hill Village project in 1950 from the Richmond Housing Authority, and invited the collaboration of Vernon DeMars, who in turn proposed Lawrence Halprin as landscape architect. During the 1950s Hardison associated in several projects with DeMars; the two produced pioneering work in social housing in Richmond, and also designed the Student Center at U.C. Berkeley: Student Union and Dining Commons (1961), Eshleman Hall (1965), and Zellerbach Hall (1969). His firm became Hardison and Komatsu in 1958 (Woodbridge 1988:363).

Donald Hardison credits **Vernon De Mars** as the chief designer of Easter Hill Village, describing his own role as that of practitioner, realist, and liaison with the client, the federal government (Hardison 2003). Hardison and De Mars assisted the Richmond Housing Authority in choosing the location of the housing project. They chose the Easter Hill site in part because of the topography offered a challenge to the designers, in an otherwise flat terrain, and, in part, because it was vacant. (Cooper 1975, p. 1)

Professor Roger Montgomery, a leading authority on urban planning in the San Francisco Bay Area[4], describes Vernon De Mars as "the region's best-known social housing designer, a "people's architect." De Mars brought to the Easter Hill Village project almost twenty years of prior experience in the design of public housing, starting with a position as District Architect at the Farm Security Administration's regional office in San Francisco from 1936-41, where he designed housing for migrant agricultural workers. In 1943 and 1944, De Mars was Chief of Housing Standards for the National Housing Agency in Washington, D.C. (Hardison 2003; Woodbridge1976:230, 362).

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[4] Professor Montgomery was the chairman of the Department of City and Regional Planning, then later Dean of the College of Environmental Studies, at the University of California, Berkeley.

The Farm Security Administration office in San Francisco, where De Mars worked from 1936-1941, was the Bay Area's first expression of the kind of "major social housing work" that had flourished in the eastern United States during the New Deal of the early 1930s. "The San Francisco Regional Office became a widely recognized leader in architecture and in New Deal social reform" (Woodbridge 1976:230-231):

> Today the spirit of hope infused by the New Deal in its managers and planners and designers seems exotic, almost unbelievable. The experience of working in these agencies clearly transformed their lives. The connection between architecture and justice, good environment and good health, the integral relationship between physical community and social-moral community – these ideas seemed self-evident and tremendously exciting.

Vernon DeMars, Fellow of the American Institute of Architects (1964) was born in 1908 and received the degree of Bachelor of Arts in Architecture from the University of California, Berkeley, in 1931. He won a special student prize in design under John Galen Howard.

As District Architect in the Farm Security Administration, De Mars was responsible for design of 40 Farm Workers' communities in the Western United States, including seasonal and permanent housing, schools, clinics, hospitals, farm buildings and site development. This Farm Security Administration office was widely recognized as a leader in the architecture related to the New Deal's social reform agenda and was also responsible for the Bay Area's first expression of the kind of major social housing work that had flourished in the eastern United States during the New Deal of the early 1930s. In 1940, he was a founding member of TELESIS in San Francisco; this city and regional planning organization was the predecessor of S.P.U.R. From 1943-44 he served as Chief of Housing Standards Section, Technical Division, National Housing Agency in Washington, D.C.

De Mars was Visiting Professor in Architecture at the MIT from 1947-1949 during the years when William Wurster was dean of the Architecture School. From 1945 to 1949 he was in private practice; from 1953 to 1965 in partnership with Donald Reay. After that the firm became DeMars and Wells. He associated with Donald Hardison in several post-war social housing projects. He was a Lecturer in Architecture at U.C. Berkeley in 1951-52, and served as Professor of Architecture at U.C. Berkeley from 1953 to 1975 (Woodbridge 1976:362).

DeMars designed many important projects in California, in addition to the Berkeley campus buildings he designed in partnership with Hardison (cited above). Most of these projects were collaborations with other architects. They include Capitol Towers Garden Apartments in Sacramento (1958-1965), and Marin City Redevelopment (1965), which both won Progressive Architecture national "First Design Award"; U.C. Berkeley's College of Environmental Design,

or Wurster Hall (1965) which won a national "Design Award" in Progressive Architecture; The Golden Gateway Redevelopment Project, San Francisco (1965); California College of Arts & Crafts, Oakland: Library and Classroom Buildings (1968); Historic Old Sacramento Waterfront Area Redevelopment (1963, 1968, 1972); U.C. Berkeley's Wheeler Hall Auditorium Redevelopment (1973).

Landscape architect **Lawrence Halprin**, the third member of the team, was rapidly building a reputation as one of the leading, post-war practitioners in California's modern style of landscape architecture.

Lawrence Halprin was born in 1916 and received a Bachelor of Science degree in Plant Science from Cornell University in 1939, a Master of Science degree from the University of Wisconsin in 1941, and a Bachelor of Science in Landscape Architecture from Harvard University in 1943. Halprin started work in San Francisco in the office of noted landscape architect Thomas Church in 1945, then in 1949 opened his own office. His early practice had focused on private gardens, but he was interested in applying his experience and ideas to larger projects. By 1950, he had started work on a master plan for the University of California, Davis with architect Robert Evans, and in 1952, he began work on the grounds for five United Miner Worker's Hospitals in the coal country of southeastern Kentucky and southwestern Virginia.

Halprin's notable residential designs after Easter Hill include Sea Ranch in Sonoma County and Westlake Village in San Mateo, California (both 1965). His practice shifted from an emphasis on residential landscape design to corporate and civic projects in the late 1960s (Woodbridge 1988:363). Halprin is perhaps best known in the Bay Area for his award winning landscape designs for Ghirardelli Square and Levi Plaza. Halprin was awarded the American Society of Landscape Architecture Gold Medal and he was elected to the American Academy of Arts and Sciences in 1978.

Chronology of Easter Hill Village Construction

At the time the project began, the 21-acre Easter Hill Village project site was undeveloped except for an unpaved road into the site. The site boundaries are Cutting Boulevard on the north, Hoffman Boulevard on the south, South 28th Street on the east, and South 24th Street on the west. Construction work, under the direction of Theo G. Meyer and Sons, San Francisco general contractor, began on 10 September 1953 (*Richmond Independent* 1 January 1954).

Theodore G. Meyer was one of the larger residential builders in San Francisco during the 1920s-1940s. He had worked as a carpenter during the 1910s and became a building contractor in 1919. In the 1920s he teamed up with his brother Roland, and as Meyer Brothers they built a number of residential tracts in the western part of the city. By far the largest of these was Miraloma Park, which encompassed about 2000 houses on Mount Davidson. These were begun

in 1925 and construction continued into the 1940s. Meyer Brothers also built a block of houses in West Portal during 1926-1927. In 1940, as Meyer Construction Company, Theo Meyer built 45 military barracks and associated buildings in the Presidio of San Francisco for the federal government. These large-scale construction projects prepared Meyer for the task of building Easter Hill Village.

During the first month of construction at Easter Hill site grading began, boulders were moved, roads were graded, and the terraces for the buildings were leveled. Site construction photographs showed that from November 1953 through January 1954, the boulders, left from the war-time quarrying operations, were moved into the general areas where they would be ultimately used (i.e. at ends of roads or parking lots or at the base of hills) and others were lined up off to the side of the site. These construction photographs show how the boulders looked before they were placed and partially buried. At this point in the construction process, the boulders were still lying on top of the ground and their full size could be seen. After the grading and planting were completed, the boulders, then partially buried, looked like they had always been in their new positions. It looked like the project had worked around them, and there was no visible indication of the actual, elaborate planning and moving process that had been required (Richmond Housing Authority Site 1953-1954, Construction Photographs).

During 1954, the construction of the units continued, and by early September 1954, the first family had moved into Easter Hill Village. By the first week of October 1954, there were about 90 families living in Easter Hill Village, and many others were applying for residences. Site construction photographs showed that by October 1954, the concrete curbs and sidewalks had been poured, shrubs and trees had been planted, fences had been installed, all of the boulders had been placed, and the finish grading had been done in the yards around the buildings (Richmond Housing Authority Site 1953-1954, Construction Photographs).

Characteristics and Goals for the Site Design

One of the key characteristics of the Easter Hill Village site design was the interaction of the designers' goals for the project and how they chose to express these in relationship to the existing topography of the site. The original topography of the site had been altered as a result of the World-War II-related quarrying operations. This change in topography was a crucial factor in the selection of the site for the Easter Hill Village project, and DeMars and Hardison had chosen the Easter Hill site in part because of its interesting topography. The designers used the site's quarry-modified topography as the basis for the site plan. Roads were laid out to fit within this topography and resulted in a site layout that consisted of gently curving roads and short cul-de-sacs differing from the existing grid street pattern of the surrounding area. The housing units were sited roughly parallel to the roads, again, in response to this topography. The grade changes of the topography required retaining walls in order to allow for the placement of the housing units. The designers' solution to creating these retaining walls using the onsite boulders

has remained one of the project's most recognizable traits. The boulders ended up being the most striking and enduring landscape feature at Easter Hill Village.

The design team wanted to provide a design for the project that would be suitable for families with children, who they believed would constitute the majority of the residents in the proposed housing development. The design decisions at Easter Hill Village that followed were founded on several assumptions. The first was the almost unexamined belief among designers of physical space (both architects and landscape architects) that good design would result in a good or desirable community. Another assumption was that the majority of people's objections to institutional housing was the general lack of amenities usually associated with private, single-family housing that provided a way to personalize, distinguish, and control private space. The designers also believed that single-family, detached housing was most people's ideal. Yet, they realized the need to provide moderately good housing for as many people as possible within the budget constraints of the Housing Authority ruled out this form of housing. They knew they would have to keep the costs of construction and materials, landscaping, and future maintenance to a minimum (Cooper 1975, pp. 194-198).

In the mid-1960s Clare Cooper, in her book, *Easter Hill Village: Some Social Implications of Design*, researched and wrote extensively about the design decisions, implications, and results at Easter Hill Village. She summarized the designers' social objectives for the project as being the following: to avoid the institutional image of existing public-housing projects; to provide each family with a home of its own; to give each family control over a piece of private outdoor space; to provide the means for the expression of individuality in and around the home; to foster neighborliness and casual encounters among residents; to fulfill children's needs for individual adventurous play and for group field sports; and to create self-identified subgroups in the community by the arrangement of clusters of the dwellings (Cooper 1975, pp. 186-194).

DeMars and Hardison decided that two-story town houses designed with some of the amenities of single-family housing would fulfill their project goals. As related to the landscape, this type of unit would provide residents with some measure of private space (both indoor and outdoors). Each unit would be on the ground; would have private, front and back doors; would have a semi-private front porch that connected to a front yard; and would have a backyard, which would provide each unit with an individual, private outdoor space (Cooper 1975, p. 3).

There was an ongoing struggle between the designers and the federal bureaucracy as they tried to implement the project's design. At each step in the design process, plans had to be submitted to the Federal Housing Authority in Washington for approval. The federal design reviewers strongly balked at the idea of private yards, and at the proposal that each house have a semi-private front porch. The yards, they argued, were unnecessary luxuries in low-rent housing, while they had never before approved porches except where a very wet climate dictated them for

shelter purposes. The architects were insistent, and finally after much juggling of the budget, these features of the design were approved (Cooper 1975, pp. 3-4).

Hardison and DeMars were determined to provide each residence with a sense of individuality by providing variety of materials, colors, siting, etc. The designers' quest for variety went further than the house facades. In the overall layout and in the arrangements of units on the site, they took great pains to produce an environment that was attractive and like a village, and devoid of the image of a project. Curving streets and cul-de-sacs suggested a more informal and rural setting than the stereotyped grid-pattern streets in the rest of Richmond. Houses were set back from the streets and grouped in rows of four to seventeen units, according to the street curvature and the topography. Small communal parking areas between the rows broke up the building lines, and one-story units for large families were scattered about the site to afford variety in building height as well (Cooper 1975, p. 4).

The designers of Easter Hill had strong feelings about the psychological need for variety. In particular, they were anxious that the row house design, selected to fulfill certain basic objectives of low-cost construction and medium densities, would not give rise to the kind of monotonous, institutional look characteristic of so many row-house developments. They thus made great efforts to introduce variety into the visual scene at Easter Hill (Cooper 1975, p. 125).

There were four basic means by which the designers sought to introduce variety into the physical design of Easter Hill: 1) by creating an overall street layout which contrasted with the stereotyped grid pattern of the surrounding sections of Richmond; 2) by arranging front-door access so that some units had a more private entrance than others; 3) by varying many major and minor design elements in adjacent house facades so as to downplay their basic similarity; and 4) by arranging elements of the landscape notably, rocks, trees, and grass areas so that the public open spaces were attractive and varied in shape size and location (Cooper 1975, p. 125).

To promote social interaction and a feeling of community among neighbors, the designers clustered some housing units around courts or cul-de-sacs, and provided a network of pathways to weave architectural elements together (Cooper 1975:4; Dean 1975).

> The designers' quest for variety went further than the house facades. In the overall layout and in the arrangements of units on the site, they took great pains to produce an environment that was attractive and village-like, and devoid of the image of a "project." Curving streets and cul-de-sacs suggested a more informal and rural setting than the stereotyped grid-pattern streets in the rest of Richmond. Houses were set back from the streets and grouped in rows of four to seventeen units, according to the street curvature and the topography. Small communal parking areas between the

> rows broke up the building lines, and one-story units for large families were scattered about the site to afford variety in building height (Cooper 1975:4).
>
> To accommodate the needs of children, as well as to avoid a "project" image, the designers left much of the site between the houses as grassy common play-space, contrasting markedly with the drab asphalt courtyards and fenced-off lawns that are a familiar sight in so many low-rent schemes. While the site covered 21.5 acres, the coverage of buildings parking lots and streets comprised only 41% of this area. The remainder of the site comprised yard space (22%) and public open space (37%) (Cooper 1975:4).

DeMars credits Halprin as an equal partner in devising the Easter Hill Village site plan. DeMars recalls in his oral history how they collaborated on the project:

> When we did Easter Hill, Larry Halprin was not only involved in the landscaping, but we were really collaborating on the placement of buildings and trees, and the stones. This thing about rolling around these three thousand boulders was one aspect of it, but my recollection is that between the road layout and the relationship of the house types and so forth, that it was a collaboration, and he was in on all the site planning details (DeMars 1988-89:466).
>
> Halprin was very useful in the site planning and in the juggling of these spaces. We worked it out together, the streets, the actual layout of the street, and we had little models of the houses, little blocks and things. It was just a question of how many would fit in here, and then try it this way, and try it that way...We had a box full of blocks and things...And we had little pieces of cardboard cut in lengths for streets. The first thing we did was make a contour model, and then lay the streets out this way. It was all fluid; you could move it around (DeMars 1988-89:297).

Easter Hill Village: The Boulder Plan

Perhaps the most remarkable aspect of the project design was the "boulder placement plan" prepared by landscape architect Lawrence Halprin, a hallmark of his naturalistic landscape planning. The *Richmond Independent* described it in January 1954 as "the first of its kind ever developed." As noted above, the Easter Hill site was originally a hill that had been quarried for shipyard landfill during World War II. The design team had chosen this site among several

others in part because of the challenge of the topography. The boulders are also the only apparent indication that Lawrence Halprin was the involved in the design of Easter Hill Village. The decisions that he contributed to, resulting in the layout of the roads and site planning for the buildings, do not seem very distinctive since these types of decisions are routinely made today. However, the ingenious use of the boulders at Easter Hill Village can clearly be recognized as an early example of Halprin's affinity for expressing elements of the natural environment in his designs and in his concern for providing people with a stage for their everyday activities.

Donald Hardison, interviewed by the *Richmond Independent* in January, 1954, noted that there were several offers from local firms and organizations to remove the remaining 2,400 boulders from the site; one proposal called for the use of the boulders as landfill for railroad embankments.

Halprin was intrigued by the endogenous boulders -- both as design elements, and children's play structures -- and "devised an elaborate plan in which loose boulders were numbered, located on a siting plan, and then bulldozed into attractive groupings between the buildings. The hope was that these rocks, along with a cliff-face of the former quarry which traversed the center of the site, would provide interesting visual elements in the landscape and also make for imaginative children's games" (Cooper 1975:4). Their remaining presence, as the rest of the landscape deteriorated through the years, made the boulders seem like a natural feature that had been built around rather than deliberately placed.

In his oral history, Vernon DeMars recalled Halprin's interest in the boulders. DeMars recalled that the city suggested using them as a breakwater in the harbor, but Halprin intervened (*Richmond Independent* January 1, 1954):

> Now, Halprin was very much interested in this. The city was about to take them off our hands for nothing to make a breakwater. Halprin said, "No, we want them for the site."
>
> One of the plans which you usually don't have in a set of plans was the "boulder placement plan," which meant that we had to identify and draw in about 3,000 boulders, and the size would be starting from 3 feet by 4 feet up to a few of them the size of a Volkswagen…they were lying around in groups, piled up to get them out of the way a little bit.
>
> They were used for two things: at the edge of the bluffs we were going to have to erect fences or little parapet walls – that would be expensive – and at the bottom we'd probably have to put retaining walls to fill with dirt or something. So a lot of the boulders were

> used to make a little wall just by stringing them along the terrace edges. At the bottom of the hill, by piling some more dirt behind them, you sort of created a retaining wall. So we used a lot of them that way. Others were put in people's front lawns if the lawn wasn't too small.
>
> But the boulders, we didn't know how they were going to be moved around. We had an experiment one weekend with large bulldozers, and they just pushed them around without any trouble at all. Rolled them over and moved them quite far, some of them, and just kept going, and it was no problem at all. There weren't too many of them the size of Volkswagens. Four by six feet were the big ones (DeMars 1988-89:291-292).

Easter Hill Village: Individuation of Row Houses

Architectural historian Andrea Dean provides a succinct description of the design of Easter Hill in the *AIA Journal*, noting "Easter Hill Village started life in 1954 just about as auspiciously as any public housing project could":

> At a time when public housing generally meant high-rise filing cabinets for the poor, Easter Hill Village put its 300 units in pleasant, one- and two-story Bay Area style buildings, arranged around generous and well landscaped open spaces…the designers…had infused into their efforts an attitude of caring about the needs of low-income residents. More than once they had "fought city hall" to be able to include design features which they considered important to the 300 families who would at any one time live at Easter Hill… (Dean 1976).

The Easter Hill Village design was considered a triumph over the many constraints at work in subsidized low-rent housing, primarily the low construction budget imposed by the client, the Richmond Housing Authority. In addition, the designers were accountable to Federal Housing Authority reviewers in Washington who had to approve every stage of the design process.

The federal design reviewers raised strong objections to certain elements of the design – private yards and porches, for example – but the architects' insistence won the day, as DeMars recalls in his oral history. DeMars, who had served as Chief of Housing Standards for the National Housing Agency in Washington, D.C. in 1943-44, had the confidence and stature to challenge federal bureaucrats on the Easter Hill Village project, as he recalled in his oral history, conducted in 1988-89 by the Bancroft Library Regional Oral History Office (Cooper 1975:3-4):

> Hardison would go to the meetings with the feds in the city – Well, they were a little nervous. "A jog would cost so much," and a number of things. He'd come back and I'd say, "Oh, Don, after all, I was the head of the housing standards, I know how standards are made." They're made by human beings trying to make a generalized application, and the question is, can it be absorbed into the totality of the project? If it costs a few bucks more, or some other things a few bucks less, how much are we allowed to spend on these things, and let's try to keep it within the budget (DeMars 1988-89: 294).

DeMars' credo at Easter Hill was to "try to undo some of the things hated in public housing" (DeMars 1988-89:294). Clare Cooper, a professor in the College of Environmental Design at U.C. Berkeley who conducted a comprehensive study of Easter Hill Village in the mid 1960s, described the determination of the architects "to avoid at all costs the institutional and drab appearance that had stigmatized so many low-rent schemes in the past as 'projects.' "They chose two-story row housing for Easter Hill Village as the closest approximation of the house type they considered ideal for families with children -- the single-family, detached house that was beyond the reach of their limited budget. The two-story row houses at Easter Hill Village had ground floor entrances, with private front and back doors, "and had most of the appurtenances (if not the spatial advantages) of a private house" (Cooper 1975:3).

The private house ideal also informed the architects' emphasis on the individuality of the row houses at Easter Hill. DeMars recalled his thinking about the Easter Hill row houses in his oral history. He cited London row houses of the eighteenth and nineteenth centuries as influences in his design:

> After the Farm Security experience, and the wartime housing, I really felt that the row house did not have to be a bar of eight houses. And also in conception and theory that it wasn't eight people living in an apartment house jointly in a building; it really is a series of completely separate little domiciles sharing a party wall, that's all. Typically they're lined up, because streets are straight. And of course, a builder wouldn't jog them in and out along a straight street to give more identification to the thing…
>
> In London and other places where they lined up along the street, time, and the fact that no one builder in the eighteenth and nineteenth century probably could corral more than enough room for three or four houses at a time, means that when you get to the

> next group of houses, these become a little different. And then they paint them different colors because of different owners. I didn't see why some of this, or what one saw in fishing villages and so on, couldn't be tried here.
>
> At Easter Hill we had enough slight rises that these houses could step up the slope. We had enough situations where we could jog them a bit, sometimes forward and back, quite legitimately without lining up in the straight street and just arbitrarily doing that. So that was one thing. Then the other one, I didn't see why they couldn't be painted different colors.
>
> ...I thought this was the right track, and I thought it would rescue the row house from the reputation it had got in public housing, as a barracks and as a hated way to have to live. I didn't see why these couldn't be interesting little houses that people could identify with (DeMars 1988-89: 293-4).

Claire Cooper, who interviewed the architects at length, described their "individuation idea" in detail in her book:

> They very much wanted each resident to feel that hers was a unique, individual house that she could look upon as home. To convey this image, they proposed that each house have a slightly different façade from that of its neighbor, and that each have a front and back yard that was private or semiprivate territory...To provide individuality in the facades, adjacent units, where possible, had their windows arranged differently and their front doors located differently, and had porches which slightly varied in design. In addition, elaborate color charts were worked out so that each house had a unique combination of façade, door, window and porch colors (Cooper 1975:3).
>
> Since the designers also wanted to foster a feeling of community within the development as a whole, they planned the internal streets so that there were only four exit-entrances to the development, and arranged the units so that most turned their backs on the surrounding areas of Richmond and turned inward to face each other. In addition the very naming of the development constituted an effort to suggest that this was indeed a village with a

> visible identity and a sense of internal cohesiveness (Cooper 1975: 5-6).

Easter Hill Village: The Recognition & Significance of the Design

Easter Hill Village was celebrated as an innovation in public housing design in the years just after its completion. The acclaim was broad-based, emanating from several different sources -- the architecture profession, the federal Public Housing Administration, and the popular press. Easter Hill's designers – architects Donald Hardison and Vernon DeMars, and landscape architect Lawrence Halprin – were honored in 1957 by the citation of Easter Hill as one of the "Ten Buildings in America's Future," at the American Institute of Architects' (AIA) Centennial Meeting in Washington, D.C. *Life Magazine* included Easter Hill in an article on "Notable Modern Buildings in 1957, describing it as "ideal low-cost housing." The magazine *House and Home* featured Easter Hill in an article on row housing in 1955. In 1964, Easter Hill was given an Honor Award for Design Excellence by the Housing and Home Finance Agency of the Public Housing Administration.

While contemporaries bestowed honors on the design of Easter Hill Village in the 1950s and 1960s, scholars have, in more recent years, made even greater claims for its influence upon the field of public housing design. In the book *Bay Area Houses*, University of California Professor Roger Montgomery praised the Easter Hill Village design team of Hardison, DeMars and Halprin for having "produced a landmark in public housing design":

> Together the three produced a landmark in public housing design: the Easter Hill Village project. Few public housing projects in the history of the program have had the architectural impact of this cluster of 300 dwelling units perched on a small hill once quarried to fill the mud flats below. For the first time in a Bay Area public housing project, the twin themes of planned unit development and strong individuation appeared here intentionally combined (Montgomery 1976:246-7).

Montgomery argued that the 300-unit Easter Hill was a far more influential design than the tens of thousands of war housing units constructed in Richmond during World War II:

> Richmond, despite the magnitude of its wartime housing program, was not favored with works of major architects or with projects that had a wide influence on later events. Pure production motives dominated (Montgomery 1976: 237).

Montgomery cites both the site plan and the dwelling design at Easter Hill as "pioneering," a radical departure from the geometric rationalism of the social housing designs of the Farm Security (FSA) of the 1930s or war housing of the 1940s:

> Halprin's decision to leave the boulder-strewn land boulder-strewn, and the cluster site the group used to integrate buildings and open spaces into a larger planned unit disposed along the contours, broke sharply with the FSA-style geometric rationalism. Here the Bay Area architects put behind them International Style formal motives and chose an *ad hoc* directness. They responded to the personality of the site and their interpretation of social preferences of the residents, rather than in isolation, rationalized access systems, and construction economy (Montgomery 1976:247-8).

Montgomery emphasized that the architects' "individuation idea," first expressed at Easter Hill, was one that they would continue to refine in subsequent work in Richmond, generating a new prototype for both urban renewal projects and suburban housing. "Richmond, and DeMars and his colleagues, present one of the few American monuments to social housing ideas" (Montgomery 1976:248):

> Hardison and DeMars sought to build individual houses, not apartments. These individual units, though grouped into buildings of various sizes, read like individual dwellings. The architects used setbacks and offsets, paint schemes and roof colors, porches and fences to individuate them.
>
> [In Richmond] Easter Hill Village successfully kicked off a remarkable publicly stimulated cycle of group house building. Over the next fifteen years, a series of projects further refined these themes, especially the individuation idea. In the appropriately named Pilot Project, Hardison and DeMars developed a design vocabulary that would hold up through the succeeding years, after the designers had gone on to other things and merchant builders took over design responsibility.

The Pilot Project group (including the Plaza Project and the Potrero Project) was conceived as prototypes for the urban renewal to construct new housing on previous war housing sites. The Projects combined single-family residences with duplexes and triplexes in various configurations. According to Professor Montgomery, the Pilot Project represents "a very special

and impressive accomplishment in the mass production of Bay Area residential design" (Montgomery 1976:248).

The design of the Easter Hill Village landscape had a significant influence the on the future design of multi-unit housing. The Sea Ranch Condominiums in northern Sonoma County is one of the most significant later residential designs to develop the twin themes first seen at Easter Hill Village of planned unit clustering and distinct individuation. Charles Moore and his partners with landscape architect Lawrence Halprin designed the Sea Ranch development in 1965. The condominium was a community of ten dwellings organized around two common courtyards with each unit powerfully individuated and distinct. The Sea Ranch design "provided images that captured a national market" creating a "condominium vernacular" copied throughout the country in subsequent years (Montgomery 1976:253).

The Easter Hill Village design was also unique for its time in the care given to integrating a large number of buildings with their site. One measure of its influence is that the characteristics that were so striking in 1954 today seem commonplace. Easter Hill Village was also significant as one of the early non-single family residential projects of landscape architect Lawrence Halprin. It was during this period of the mid-1950s that Halprin began to branch out from his early garden design projects to begin to explore the integration of buildings and landscape within a site design. Easter Hill Village was also an early, if not the earliest, example of Halprin's use of rocks as a major feature and form within a landscape design.

Easter Hill Village Social History

Population Profile at Easter Hill Village in 1954

The discussion of Postwar Redevelopment Policy in Richmond, in an earlier section of this report, cited an influential, city-commissioned survey of housing in Richmond, prepared in November, 1954 by Paul Wendt, a U.C. Berkeley professor of business administration. Richmond planning officials relied on Wendt's study to buttress their opinion that postwar Richmond had no further need of public housing (Johnson 1993:277, note 37). Wendt's survey, on file in the Catherine Bauer Wurster papers at U.C. Berkeley's Bancroft Library, offers a rare profile of the first 200 families at Easter Hill Village.

Wendt's study includes a summary of information compiled by the Housing Authority of Richmond, October 12, 1954. The first residents of Easter Hill Village were predominantly white: of the first 100 families, there were 78 white families (353 white people) and 22 Negro families (97 Negro people); in the second group of 100 families, there were 78 white families (305 white people) 18 Negro families (54 Negroes) and four "other" families (23 "other" people) (Wendt 1954: Table VII). There were many more children than adults at Easter Hill Village in 1954. Of the first 100 families, 182 were adults and 268 were children under 18; in the second group of 100 families included 165 adults and 217 children (Wendt 1954: Table VII).

The vast majority of the first 200 families had moved to Easter Hill from other public housing projects in Richmond. However only eight of the first 100 had previously lived in the Canal Project, and none from Terrace Project; of the second 100, there were four families from Canal Project and one from Terrace Project (Wendt 1954: Table VII).

War veterans (including veteran's dependents or currently in armed forces) were 70% of the population among the first 200 families). In the first group of 100 families, there were only 30 families without veteran status in the second group of 100 families there were also only 30 non-veteran families (Wendt 1954: Table VII).

Employment statistics in 1954 show that in the first group of 100 families, 70 families were identified as gainfully employed, including eight G.I. students and eleven in the armed forces; in the second group of 100 families, 61 were identified as gainfully employed, with 13 headed by a G.I. student and 10 in the armed forces (Wendt 1954: Table VII).

Another U.C. Berkeley researcher, Morton Hoppenfeld, conducted a user study of Easter Hill Village entitled "Easter Hill: a pilot study of the effects of housing design and social structure" published in January, 1955. Clare Cooper developed this approach more fully in the mid 1960s, but Hoppenfeld's brief study offers a rare insight into Easter Hill during its first few months. All of the people in Hoppenfeld's survey were women, and all had moved to Easter Hill within the previous three months.

Hoppenfeld described the outdoor spaces, particularly the back yards and clothes drying yards, as settings for positive social interaction among women at Easter Hill Village. "The backyard, used primarily for clothes drying, garbage storage and other storage, is the area where most face to face meetings occur... The drying yard is located at the rear of each unit, easily reached through the kitchen door. The atmosphere of the yards is most pleasant, the floors are green grass, a slight fence separates one yard from another, planting, rock landscapes, and playing infants help to make enjoyable the task of hanging wash out to dry. The atmosphere is conducive and so evidently is the activity to some form of pleasant interaction between housewives (Hoppenfeld 1955:6,9).

Hoppenfeld paints a portrait of a very positive atmosphere at Easter Hill Village, with 95% of women surveyed responding that they liked the way their houses looked. About 80% of them had previously lived in temporary, barracks-like public housing. 90% of the women said they would like to live at Easter Hill Village for a "long time," (qualified by "until we get our own home") (Hoppenfeld 1955:10).

When asked what they liked about their own houses, the answers were varied. They liked the drying yard, the bedrooms upstairs, the large kitchen, the privacy and the fact that it was "almost like having your own home" (Hoppenfeld 1955:10).

Throughout the attitude questions, it was obvious that positive interest was the key note. Whether it was through the caring for the lawn, or painting the house, or planting flowers, the people almost unanimously demonstrated a desire to express themselves – to do it themselves. It seemed obvious to the interviewer that the ideal expressed by each in his own way was some concept of his "own house."

Early Easter Hill Village Residents: Interviews 2003.

This section provides background on two of the early Easter Hill Village residents based on interviews conducted in 2003 by Donald Hardison's daughter, Jan Brown.

Easter Hill Resident Jim Melchert

Well-known Bay Area artist Jim Melchert, his wife Mary Ann, and their children lived at Easter Hill Village in the late 1950s. Jim Melchert was born in New Bremen, Ohio. He received a BA from Princeton University 1952, an MFA from the University of Chicago in 1957 and an MA from UC Berkeley in 1961. He has had a long and distinguished career as an artist, educator, and arts administrator. From 1961-1965, he taught at the San Francisco Art Institute, and was a professor at the University of California at Berkeley from 1965-1992. He was also the Director of the National Endowment for the Arts, Visual Art Program (1977-1981) and the American Academy of Rome (1984-1988).

Melchert has been the recipient of numerous prestigious awards and fellowships throughout his career including a Woodrow Wilson Fellowship; Louis Comfort Tiffany Fellowship; National Endowment for the Arts Artist Fellowship, and 1989 Award of Distinction from the National Council of Art Administrators. He is an Honorary Fellow of the National Conference of Educators and the American Craft Council, as well as holding Honorary Doctor of Fine Arts Degrees from the San Francisco Art Institute and the Maryland Institute College of Art.

Mary Ann Melchert and her husband Jim, lived in Easter Hill Village for six months in the late 1950s. They had come to California after Jim enrolled as a graduate student at U.C. Berkeley, studying pottery and ceramics. Mary Ann was a former grade school teacher. They had three very young children, aged four, three and six months. Before moving to Easter Hill Village they had lived briefly in downtown Berkeley, in an apartment above a funeral parlor. They borrowed the company hearse to go house hunting and then moved their possessions to Easter Hill Village (Melchert 2003:17-18).

Jim Melchert was working as an assistant in the university pottery shop, and the family lived on about $200 per month, "which was pretty good." Their rent at Easter Hill Village was $69 per month. After the first year of graduate school, her husband got a Woodrow Wilson Fellowship, which brought in enough income to make their lives a lot easier (Melchert 2003:22).

Mrs. Melchert recalled how grateful she was that Easter Hill Village was clean, and did not have cockroaches, like the wartime pre-fab housing project she had lived in while her husband was a student at the University of Chicago (Melchert 2003:18).

There was racial segregation in the residential pattern at Easter Hill Village in the 1950s. Mrs. Melchert recalls that black people at Easter Hill Village lived apart from whites and Latinos, in their own section of the housing project. "Over there, that line of houses, would have been all black people…They mixed up Latinos and us, but black people, they were in those houses over there" (Melchert 2003:27).

She described the social life with her neighbors at Easter Hill Village; it was an informal, day-time socializing among women, while their husbands were at work. Occasionally they would baby sit for each other, and shared recipes. But she said everybody was so busy with their own lives, that there was only a limited sense of community. If her children had been old enough to go to school, she is sure there would have been a lot more social interaction with other residents. Hoppenfeld mentioned the importance of clotheslines as a focal point for interaction among women residents at Easter Hill in 1954, but Mrs. Melchert preferred to dry her clothes indoors (Melchert 2003:19):

"We three women, Irene this side, and then on the other side was the young couple where the husband was going to mortuary school. And she was about my age, maybe a little younger. They had one little boy about two or three, and she was pregnant and the baby was born while she was here. And we often got together for coffee klatches and things like that, and borrowed sugar from each other…I baked bread in those days and Irene did too. You seldom ran across somebody else who baked bread. So that sort of got us going. But we never had anything, oh, come over for dinner or anything like that. It was strictly between the wives when the husbands were all off on their rounds."

On weekends, Mary Ann and her husband Pete and the children went exploring. "We were new to the Bay Area, so you just arm yourself with a map and there are umpteen places to go and visit and look at you know all up and down the coast. We picnicked everywhere from Russian River down to Half Moon Bay, various beaches and the like. Point Molate [in Richmond] they had the last whale that they brought into the whaling station there, and we went to see it…that was quite an adventure" (Melchert 2003:19).

The fences that are part of the Easter Hill Village landscape today were not there in Mrs. Melchert's day. Mrs. Melchert described the backyards at Easter Hill Village as a play area for her young children, where they had little trucks and other toys to play with, and occasionally, her kids would join other children "running around." But for the most part, because the children were so young, "we mostly just stayed to ourselves." (Melchert 2003:21).

She recalled that her older son, aged four, was captivated by Zorro, and had a Little Golden Book of Zorro. One day, she ran out of drawing paper for him, and because of the limited family budget, she couldn't afford to buy him another tablet. So he went all through the house, drawing

Z's everywhere, on the walls, even on the underside of the toilet. "Fortunately it was all pencil...And I thought, no matter what, let's get paper here." (Melchert 2003:21).

Mrs. Melchert described a very self-contained world at Easter Hill Village, with occasional trips to a nearby restaurant. "I just never ventured anywhere except to walk to Jack O'Noodles, as one of our kids always called it...And we'd go down there and pay his high prices" (Melchert 2003:28).

Life for a mother of young children at Easter Hill Village in those days was punctuated by the arrival of two different kinds of trucks: the library van and the ice cream truck. A library truck came to Easter Hill Village once a week "and we always went, borrowed tons of books. And I read to them a lot. And then, there was an ice cream truck that would come by every afternoon and it would be naptime. And of course, they'd hear it tinkling along and want ice cream. So, finally, I decided, alright, they get a nickel allowance a week, and then they may spend their nickel on the ice cream or whatever else. So, that worked out very well." (Melchert 2003:21-22).

Mrs. Melchert described her house at Easter Hill Village. She had cupboards and a counter in the kitchen, but made additional shelving out of orange crates "I was a great orange crate enthusiast in those days. They served us well." Her husband Jim, a potter, made some of the family dishes. They shipped their washing machine from Illinois, and the apartment came equipped with a refrigerator. She blocked the stairway to the second floor with furniture, so the baby would not hurt herself on the stairs. From the upstairs bedroom window, "there was just a little glimpse of Berkeley, a little bit of the Berkeley shoreline (Melchert 2003:24-25).

She liked the varied color scheme of the buildings at Easter Hill Village, and other aspects of the design individuation. "Well, every unit was painted a different color, so that it was easy to pick out where your unit was. They were shades of brown and things like that...The upstairs were usually a different color from the lower part, as I remember...But it gave you the feeling of some kind of individuality in it. You weren't in a cookie cutter kind of situation. And just the fact that they varied the line of the frontage...just having one sort of monolithic line is a bore. And you know to have variations in the line of the houses like this is so much nicer. And then, see the difference in materials and that kind of thing" (Melchert 2003:26).

Easter Hill Resident Elzy Luttrell

Elzy Luttrell, his parents, and four siblings moved to Easter Hill Village the year it opened, in 1954. They lived on Hinckley Circle at Easter Hill in the mid-1950s. Elzy was the oldest child, about twenty or twenty one at the time; he had graduated from El Cerrito High School in 1951, and the family lived in El Cerrito before moving to Easter Hill Village. His father had been a rigger in the Richmond shipyards when the family first moved to California from Oklahoma

during the war, in 1943. At the time the family moved to Easter Hill, his father worked at St. Regis Paper Company in San Leandro, and his mother was a housewife. Elzy had a job while living with his parents, and helped out with family expenses. Elzy had a '47 Plymouth convertible that he had bought for $150. "If I had it now, it would be worth a lot of money" (Luttrell 1-4, 7, 22).

One of his brothers, Jimmy Luttrell, is a famous Bay Area guitar player. Jimmy got his start as a musician when he was a thirteen -year old child living at Easter Hill. He began his professional career when he was sixteen, and went on to play with the Drifters, Lawrence Welk, Bobby Vinton, Bobby Rydell, Brenda Lee, and Jimi Hendrix, among others. He mastered surf music, jazz, western swing, and Latin jazz, and is also a well-known teacher. " When we moved here, Jim was still learning to play. And all he did, he'd practice every day, just for hours of practice, practice, practice. When we lived here, he was playing the guitar quite well. He was winning all the talent shows…He went to Hawaii. He went all over. And the first TV program come out of San Francisco…He had his name on the marquis, Jimmy Luttrell. I mean it was a big deal. It really was… " (Luttrell 2003: 9-10, 16).

Elzy played guitar as young man, but he said he knew that Jimmy was the "real musician" in the family. Elzy had a long career with Western Union's Berkeley and Richmond offices and now has a trucking business, called KWIK. He has towed the cars of many celebrities: Jay Leno, Goldy Hawn, Sean Penn, Dennis Richmond (Luttrell 2003:12).

Elzy Luttrell was struck by the changes he saw at Easter Hill in 2003: wrought iron fences in the back of the house, a cement retaining wall, fully grown trees instead of little saplings, new flower beds. "When we moved here, it was brand new, it was a brand new place, everything was nice. Upstairs and downstairs, it was nice" (Luttrell 2003:11, 20).

He noticed a change in racial composition too: when he lived there in the 1950s there were "very few black people." In 2003, "there's more black people than there are whites" (Luttrell 2003:21).

Luttrell recalls that he and his family had a happy social life with their neighbors at Easter Hill. "If you moved in here as strangers, a week later you knew everybody…We knew everybody in the court. Nice, nice bunch of people. Everything was nice, pleasant, and happy people. Brings back a lot of memories coming here" (Luttrell 2003:5-6).

Coming from a family of five children, it is not surprising that Luttrell recalls Easter Hill as a place full of kids. "There was kids everywhere you turned." His neighbor, Mary Baird, had four little girls. The social interaction as he recalls it, revolved around children. "The kids all knew each other," and were in each other's houses and yards "all day long, going back and

forth." Like Mary Ann Melchert, though, he believes that the parents at Easter Hill were on friendly terms, but did not "actually socialize with each other" (Luttrell 2003:17-18).

Luttrell got married while his family lived at Easter Hill Village in the 1950s, but his wife would not accompany him to the oral history interview in 2003, because of the bad public image at Easter Hill. "She thinks it's a dangerous place. She thinks there's drug dealing, and dope and stuff going on there." She tried to warn him not to go. "She said, you're taking a chance…you might get robbed. They might take your wallet" (Luttrell 2003: 3,18).

Luttrell's own opinion was that Easter Hill had changed, "but they still have a lot of decent people living here. A few bad apples don't ruin the whole basket" (Luttrell 2003:18).

In about 1960 or 1961, the Luttrell family left Easter Hill Village. They moved back to El Cerrito and bought their first house for $3,200, just down the block from their old apartment building. His mother sold that house a few years ago for over $100,000 (Luttrell 2003: 15).

Population Profile at Easter Hill Village in 1964

Housing expert Clare Cooper began fieldwork at Easter Hill Village in the summer of 1964, for a master's thesis that was later expanded and published as a highly influential book on Easter Hill Village, published in 1975. Her in-depth interviews of fifty-two residents in 1964 provide a detailed population profile, ten years after the project had opened. Two-thirds were in two-parent families, and one-third of residents were in families headed by women, receiving public financial assistance; there were also a few elderly residents living alone. The average family had 2.7 children (Cooper 1975:26).

In contrast to the population profile in 1954, cited above, when about 80% of residents were white, and about 20 % were black, by 1964, two-fifths of residents in 1964 were racial or ethnic minorities: about 25% were black (the same percentage as the city's population as a whole); the remainder were Chicanos, Asians and American Indians (Cooper 1975:27). Of the employed men, most worked in fairly low-paying occupations – as cannery workers, barbers, railroad-car loaders, service station attendants; some were low-ranking servicemen in the Navy, stationed at Treasure Island or Alameda. Fewer than one-fifth of the women were employed, about 10 % fewer than the U.S. average at the time. Women who were employed typically had low-paying jobs: nurse's aide, child-care worker playground supervisor, cashier or beautician (Cooper 1975: 27).

Almost half of Easter Hill Village residents had graduated from high school (similar to California average in 1960). About 14% had one or more years of college, much lower than the state average of 26% (Cooper 1975:27). Many residents -- one third -- had migrated to Richmond from the rural South and another third had grown up in Richmond. A third of

residents had lived there quite a long time, from five to ten years. Another group, about 1/3, were very short-term residents, such as servicemen, or young couples who tended to have a high turnover rate (Cooper 1975: 27).

Cooper found two broad categories of Easter Hill Village residents in 1964: 1) those semi-permanently dependent on subsidized rents because of poverty. 2) those with only a temporary low-earning capacity, such as students, servicemen, trainees. The second group was a lot more content with public housing than the first group, who felt trapped in poverty (Cooper 1975: 28).

When Cooper returned for a follow-up study in 1974, she found Easter Hill Village deteriorated to the status of "the worst possible housing alternative in Richmond." Architectural historian Andrea Dean summarized the transformation Cooper found by saying, "What happened to the project, she makes clear, has almost nothing to do with design and everything to do with social change" (Cooper 1975:204; Dean 1976:25).

Shortly after the completion of Cooper's initial study, in 1964-65, Richmond's Congress of Racial Equality (CORE) charged racial discrimination in selection of tenants at Easter Hill. CORE picketed the Richmond Housing Authority to demand that more blacks be housed at Easter Hill, since their needs were the greatest. Around the same time, the federal Department of Housing and Urban Development reversed its policy that a housing project had to charge rents sufficient for financial solvency. The Richmond Housing Authority then became a nonprofit corporation under the arm of the City of Richmond.

Although eligibility requirements were never changed, the Richmond Housing Authority began to accept tenants on a first come, first served basis. Families who had been on Easter Hill's waiting list the longest became immediately eligible for occupancy, whether or not they could pay enough rent to cover operating costs.

The new policy led to a dramatic shift in the racial and economic profile of Easter Hill Village. By the mid 1970s, Richmond as a whole was 36% black, while Easter Hill Village residents were 95-98% black, 90% welfare recipient, and 75% female headed households with an average of three children (Cooper 1975:27, 201-2).

When the Richmond Housing Authority came under the jurisdiction of the City of Richmond it was no longer served by its own maintenance team but was forced to draw from a city-wide labor pool assigned through the Department of Parks and Recreation. The result, according to residents and local officials, was a drastic decline in maintenance (Cooper 1975: 202).

Cooper painted a sad portrait of the changes she observed at Easter Hill Village from the mid 1960s to the mid 1970s:

> Ask any Richmond resident how Easter Hill Village has changed in the last ten years, and he or she will tell you that "it used to be a beautiful place to live but you wouldn't recognize it now." The neighborhood of the award-winning row houses, each with its proud patch of fenced back yard, was once the showpiece of the Richmond Housing Authority, the planner's favorite example of the healthy possibilities of public housing, and was considered a "unique addition" by the surrounding community. Today it is a place where most women are averse to raising their children. It is a last resort – for many, the only housing in Richmond that their welfare checks can afford...But the change in Easter Hill represents more than just run-down facades, patched, broken windows, litter-strewn yards, and a few surviving spots of green grass (Cooper 1975: 201).

The physical and social deterioration of Easter Hill Village has prompted a variety of remedies over the past twenty-five years: remodeling of housing unit interiors, formation of a tenants' council, and upgrades of police and social services.

The population profile of Easter Hill Village in early 2003 reflected the diversification of Richmond's population as a whole. Easter Hill was now 45% Hispanic (mostly Mexican) and 55% African American, with one Asian family and no white residents (Soriano 2003).

IV. PHYSICAL DESCRIPTION OF THE SITE

Introduction

The 17.3-acre Easter Hill Village parcel (Assessors Parcel Number 549-160-001) was originally developed with 300 multi-family housing units in 48 buildings. The center of Easter Hill Village street plan is the loop of curving streets formed by Foothill Avenue, South 28th Street and South 26th Street. The streets in the project have a clear hierarchy with Foothill Avenue, South 28th and Hinkley Avenue as the main circulation corridor, the other streets and the two cul-de-sacs as subsidiary. The many paths connecting together the various sections of Easter Hill also separate the areas for pedestrian from vehicular traffic. The layout of Easter Hill differed from most public or private multi-unit developments of its time in that a third of the overall site area is public open space. While the site covers 21.5 acres, the coverage of buildings, parking lots and streets comprises only 41% of this area. Public grassy areas, playgrounds and small communal parking lots separate the rows of houses. The remainder of the site comprised yard space (22%) and public open space (37%).

Between the back yards are long strips of common open space of varying width and size. In addition, the large playing field in the northwestern corner of the project, the court areas off Hinkley Avenue and 26th Street, and the rocky cliff in the center of the project provide open spaces of varying dimensions and potential use patterns. The many large boulders in these open areas and the cul-de-sacs are prominent landscape features. The varied elevations and grades within the site add to the spatial variety as one walks between one section of the project and another.

In the overall layout and in the arrangements of units on the site, the plan is village-like with the curving streets and cul-de-sacs suggesting a more informal and rural setting than the stereotyped grid-pattern streets in the adjacent Richmond neighborhood. Houses were set back from the streets and grouped in rows of four to seventeen units, according to the street curvature and the topography. Small communal parking areas between the rows break up the building lines, and one-story units for large families were scattered about the site to afford variety in building height. The majority of buildings face onto three curving streets. The buildings on the north side of Hinkley Avenue face onto court areas leading off the streets at right angles. The numbers assigned to each building (1-48) as part of the original development are indicated on the attached site plan.

Description of Site Features

Topography

One of the key characteristics of the Easter Hill site design was the interaction of the designers' goals for the project and their relationship to the existing topography of the site. The original topography of the site had been altered as a result of the World-War II-related quarrying operations. This change in topography was a crucial factor in the selection of the site for the Easter Hill Village project. As mentioned earlier, the two project architects, Vernon DeMars and Donald Hardison, had chosen the Easter Hill site in part because of its interesting topography. The designers used the site's quarry-modified topography as the basis for the site plan. Roads were laid out to fit within this topography and resulted in a site layout that consisted of gently curving roads and short cul-de-sacs that differed from the existing grid street pattern of the surrounding area. The housing units were sited roughly parallel to the roads, again, in response to this topography. The grade changes of the topography required retaining walls in order to allow for the placement of the housing units. The designers' solution to creating these retaining walls using the onsite boulders has remained one of the project's most recognizable traits.

Information on the site's pre-project topography is on the Topographical and Utility Map (Sheet S-12) of the project's construction drawings. Information on the site's general plan and layout

are found on the General Site plan (Sheet S-2), Grading Plan (Sheet S-4), and Utility Co. Gas & Electric Service plan (Sheet S-13) of the project's construction drawings.

Boulders

In addition to altering the topography of Easter Hill, the war-related quarrying left the site with approximately 2,400 large rocks or boulders. These boulders were a type of basalt. Initially, the Richmond Housing Authority assumed that these boulders were a problem that needed to be removed before the project-related grading and construction could begin. However, the designers had other ideas. Hardison, interviewed by the *Richmond Independent* in January 1954, noted that there were several offers from local firms and organizations to remove the remaining boulders from the site; one proposal called for the use of the boulders as landfill for railroad embankments. However, these boulders were destined to become one of the project's characteristic design features that would outlast the impact of the innovations in site layout, building placement, and building design. Lawrence Halprin had joined the Easter Hill Village design team as landscape architect. The boulders intrigued Halprin for their potential as design elements and as children's play structures.

The boulders lay scattered about the site, some in piles, some partially buried, and although the decision had been made to retain the boulders on site and use them in the design of the project, they still needed to be moved before the initial grading for the project could begin. Also a plan had to be developed on how to use the boulders, where to use them, and which boulders to move where. So Halprin devised an elaborate plan in which loose boulders were numbered, located on a site plan, and then bulldozed into attractive groupings between the buildings (Cooper 1975, p. 4).

Ten major groups of rocks were identified on the Topography and Utility Map (Sheet S-12) that showed the existing site conditions prior to the start of the Easter Hill Village project. Based on the table provided on the Boulder Placement Plan (Sheet S-5) entitled "Approx. Boulder Quantities in Existing Piles", there were 2,416 boulders left on site from the World War II quarrying operations. The Boulder Placement Plan identified where the boulders were to be placed and from which major group rocks were to be moved. Boulders were used at the top of steep grades to create a barrier. They were also used along the bottom of steep grades to create a retaining wall. Small groups of the boulders, made up of two to six rocks, were used as accents to mark the entrances to parking lots. Groupings were also used as focal points in the center planting islands of the two cul-de-sacs and in other key areas on the site. Small groupings were used in the front yards of the housing units along Foothill Avenue. A large grouping with 38 boulders was created in the northwest corner of the site.

Information on the boulders in Easter Hill Village is found on the Boulder Placement Plan (Sheet S-5) and Boulder Placement - Sections and Details (Sheet S-6) of the project's construction drawings.

Circulation System

The Richmond area's first roads were laid either north-to-south or east-to-west. As the area grew and more roads were built, this orientation remained and the road system developed into a grid pattern. The streets that stopped at Easter Hill (25th, 26th, 27th, and 28th streets) or followed the base of its hill (Potrero Avenue) were exceptions to this grid pattern.

DeMars and Hardison chose the Easter Hill site, in part, due to its topography and, in doing so, made the decision that the street system within Easter Hill Village would not be a part of the grid of the surrounding area. They laid out the streets of the project in response to the site's topography for a variety of reasons. First, they wanted Easter Hill Village to look different from the surrounding neighborhoods. They believed that providing the development with a recognizable character would take remove some of the objections or stigma attached to public housing. They also wanted to provide variety to the internal layout to the site. Finally, the grading that would have been required to lay out streets to meet the surrounding grid would have been costly and would have severely limited the amount of land that was available for building. (Cooper 1975, p. 126).

The designers realized that the street system would provide the structure for the subsequent site development and the definition of exterior spaces. The circulation design resulted in a series of roads and parking lots to accommodate auto traffic and a hierarchy of sidewalks to provide for pedestrian circulation. The street pattern conformed to the post-World War II quarry topography and laid out three, gently curving, main streets that followed the general layout of the existing terraces. Buildings were sited on either side of these three streets. Two, short, dead-end streets or cul-de-sacs were included to provide access to the more internal portions of the site. There were four connection points from the project's streets to the existing streets of the surrounding neighborhood.

Streets

South 26th Street, on the northwest corner of the property, was the main entry into Easter Hill Village and connected to Cutting Boulevard on the north side of the development. Secondary entrances to the property were from South 28th Street on the northeast corner of the property, South 28th Street on the southeast corner, and from Corto Avenue at the southwest corner. The three main streets within the development included: Foothill Avenue (labeled Street AC on construction drawings), South 26th Street (labeled Street AB on construction drawings), and Hinkley Avenue (labeled Street AA on construction drawings). The two minor streets or cul-de-

sacs were Corto Square (labeled Street E on construction drawings) and Hinkley Circle (labeled Street AD on construction drawings). Information on the circulation system for Easter Hill Village is found on the Street & Parking Plan (Sheet S-3) of the project's construction drawings.

Foothill Avenue was the northernmost of the three major streets. It began at South 26th Street in the northwest corner of the site and, following the topography of the site's terraces, continued in a southeasterly direction, gently curving, until it exited the property as South 28th Street onto Hoffman Boulevard, at the southeast corner of the property. South 28th Street was a preexisting north-south street that connected Cutting Boulevard and Hoffman Boulevard, and a portion it intersected with Foothill Avenue in the northeast portion of the property and provided a secondary entrance into Easter Hill Village. Foothill Avenue was approximately one-quarter mile long.

South 26th Street was the middle of the three major streets. After entering the property at Cutting Boulevard, South 26th Street continued in a southerly direction for approximately 320', at which point it curved to the southeast, and following the topography of the site's terraces continued in a southeasterly direction, gently curving until it ended at Hinkley Street at the south side of the property. South 26th Street was approximately one-quarter mile long.

Hinkley Avenue was the southernmost of the three major streets. It began on the east side of the property at Foothill Avenue and continued west for about a quarter of a mile where it exited the property as Corto Avenue, a street that pre-existed the Easter Hill Village development, onto Potrero Avenue. This provided a secondary entrance to the property at its southwest corner.

Corto Square was a short cul-de-sac that began at the northern end of South 26th Street. Corto Square provided access to the central portion of the site. This street was 180' long and ended in a parking area that was roughly 125' x 95'. There was a 35'-wide, circular planting island in the middle of this area.

Hinkley Circle was the second cul-de-sac and began at the western end of Hinkley Avenue. Hinkley Circle was 40' long and ended in a parking area that was roughly 120' x 120'. There was a 26'-wide, circular planting island in the middle of this area.

The three main streets were two-laned, 30' wide, paved with asphalt; and had a continuous concrete gutter, rolled curb, and sidewalk on each side of the street. The two minor cul-de-sacs: were paved with asphalt and had a continuous concrete gutter, rolled curb, and sidewalk on each side of the street. Corto Square was 30' wide, but Hinkley Circle was only 15' wide. The concrete gutters and rolled curbs that were located on the sides of each street were 2'-6" wide.

Parking Lots

The designers provided for parking in a number of ways at Easter Hill Village. There were 41 parking lots or areas in the development.

The largest parking lots were placed throughout the site and were located off the street and between groups of buildings. These lots were rectilinear. They were 55 feet wide and varied in length, depending on the amount of space available between the buildings. The smaller ones accommodated eight cars, and the largest lot had space for up to 16 cars. The boulder generally marked the entries to these lots. Easter Hill had 15 parking lots of this type.

There were 24 lots along the streets that were placed either in front of a building or between two buildings. These lots accommodated a single row of cars that were parked perpendicular to the street (i.e. cars pulled directly off the road into a space, parking perpendicular to the street.) These parking areas were 18 feet deep and varied in length. The smallest ones provided space for two cars, and the largest one provided spaces for about eleven cars. Most of the parking lots provided space for four to five cars.

Both cul-de-sacs (Hinkley Circle and Corto Square) provided for parking in their circle areas: there were ten parking spaces provided in Hinkley Circle and 18 spaces in Corto Square.

Pedestrian Circulation

Pedestrian circulation throughout Easter Hill Village was provided by a series of concrete sidewalks. The primary paths were five-foot-wide sidewalks that bordered either side of all streets. Three-foot-wide sidewalks connected the front doors of each residence to these sidewalks, along the streets.

Service walks were located behind buildings and provided for movement through the interior portions of the site that is pedestrian circulation that was not along the side of one of the streets. These sidewalks were three feet wide and constructed with a slight slope toward the middle so that they could also function as drainage ditches. (This created a problem when it rained and these ditches were flooded and could not be used for walking.) Sidewalks connected the back doors of each residence to these service walks.

Additionally, there were a series steps to two different paths. These steps connected the Hinkley Circle area (the highest point on the site) to Hinkley Avenue, located to the south, and from Hinkley Circle to Corto Square, located to the southwest. These concrete steps were five feet wide and had pipe railings.

Private Outdoor Spaces

In addition to the streets layouts and building sites in relationship to the streets, private yards also defined the landscape character of Easter Hill Village. A key concept in the design of Easter Hill Village was the provision for various types of space that each family or resident could control or alter. The designers also wanted to provide outdoor living space for each unit. Towards these ends, the designers provided two, outdoor spaces for each unit a front and back yard in which the tenant had some control over how the space looked and how it was used.

Front Yards

Each residence had a front yard consisting of a grassed lawn area between the front of the building and the public sidewalk adjacent to the street in front of the building. Most of the front yards were 16 feet wide and varied in depth from ten feet to up to 30 feet, depending on how far back the building was set from the street. A concrete sidewalk, three feet wide, connected the public sidewalk to the front porch.

The front porch was a concrete slab that was typically five feet by eight feet. The front porches were covered and had wood slat railings. As with the backyards, the designers considered the front porches to be an extension of the private interior space, and as with the backyards, in practice, the front porches ended up being used as a transition space between the public outdoor space and private interior space.

The front yards had low shrubs planted along the foundation of the building in a straight line. The designers left a small, dirt area around the front porch unplanted so that the residents would have a place to individualize (and control) with plants of their choice. (Cooper 1975, p. 95.) The rest of the front yard, between the foundation planting bed and public sidewalk, was grass.

Backyards

The designers considered the backyard to be a very important appendage to the living space of the house, but [the backyards] were included in the final design only after some altercation with the Public Housing Administration in Washington, which considered them an unnecessary expense (Cooper 1975, p. 81). The designers intended that individual families have control over how their particular backyard looked and how it was used. With this goal in mind, they deliberately left the backyards as undeveloped as possible while providing each with features that they decided were necessary. The backyards varied in size from the minimum of 15' x 24' to the maximum of 35 feet x 40 feet. The fences defined the individual backyards (see description under Fences). There was a back porch, a concrete slab measuring five feet by eight feet attached to the back door (leading into the kitchen). A concrete sidewalk, three feet wide, connected the

back porch to the public sidewalks/drainage ditches that were located just outside of the backyard. All backyards had a clothesline.

In Clare Cooper's surveys of resident's attitudes towards Easter Hill Village in the 1960s, she found that the backyards were considered by most Easter Hill residents to be one of their most valued possessions (Cooper 1975, p. 81). Residents used these spaces for clothes drying, as play areas for children, to provide an outdoor space to eat meals, to store things, to undertake repair jobs, to keep a dog, to sit outside, and to grown plants or have a garden (Cooper 1975 pp. 83-87). Cooper concluded that the designers' assumption that the residents would use the backyards as a place to express personal preferences was validated by the ways in which the residents used the backyards and in their opinions expressed about these spaces in her interviews. However, rather than being truly private, the backyard functioned as a transitional space or buffer between the public outdoor space and the privacy of the interior of the residence. (This was due to the small size of the backyards and the fact that the fences did not block views into the backyards.) However, the backyards provided a sense of security to residents since the fence that surrounded it allowed them to limit control to the access of their backyard and to the back of their residence (Cooper 1975, p. 89).

Public or Shared Spaces

The Easter Hill Village site consisted of 21.5 acres. The buildings, parking lots, and streets took up 41 percent or a little over 8.8 acres of that area. The rest of the site was divided into public open spaces and private yards. The private yards took up over 4.7 acres, and the remaining public spaces accounted for almost eight acres. A large portion of this public space was located along the western edge of the site and in the northwest corner of the site. The area along the western side of the site was too steep for housing, so it was left open. The flat area in the northwest corner of the site was used for a ball field and basketball courts.

The public or shared open spaces in Easter Hill Village were considered to be less important to the character of the development than the private spaces (yards). Faced with the limits of the site's size and topography and the need to provide a certain number of buildings, the designers decided to place a greater emphasis on the design of the private spaces, and the public space was basically what was left over after siting the buildings, yards, and parking lots.

There was one courtyard area, and it was located between two buildings located on the north side of Hinkley Avenue. The courtyard was trapezoidal in shape. It was narrower at its north end, where there were stairs that led up the hillside and connected to Corto Square, and widened at its south end, that bordered Hinkley Avenue. The two buildings and their respective front yards were located on the east and west of the courtyard. The sidewalks defined the sides of the courtyard. The area inside the sidewalks was grass; there were three groupings of boulders (a grouping of four rocks, two rocks, and three rocks) and three eucalyptus trees planted here.

The remaining public spaces consisted of lawns planted in the areas left over at the end of buildings, most often used as informal play areas by the children who lived there.

Play Areas

When laying out the site, the designers were aware of the need to provide for children's social and play needs. They made the decision to site the buildings so that there were small open spaces left at the ends and between the row houses. Their idea was that these spaces would provide children with informal places to play. Lawrence Halprin also hoped that the boulders would provide the stage for children's informal play and exploration.[5] However, they provided only two areas with play equipment for the entire development of 300 housing units that had hundreds of children. (The location of these was not specified on the site plans.) The original equipment included two slides, eight swings, and two merry-go-rounds (Cooper 1975, p. 17). Additionally, there was a softball field and basketball court located in the northwest corner of the site. The designers had wanted to include a community building as part of the design, but this was one of the battles that they lost with the Public Housing Administration bureaucracy in Washington.

Fences

Originally, the architects thought of fencing in the front yards at Easter Hill, but they finally decided that this should be optional. Accordingly they provided a number of houses in the project with low picket fences such as they had observed in adjacent neighborhoods, with the thought that if residents wanted to copy this idea they could do so at a very low cost. But the Housing Authority, shortly after the opening of the project, took out the picket fences and introduced a rule forbidding tenants from fencing or delimiting their yard in anyway (Cooper 1975, p. 94). The prohibition fences around the front yards continued through the 1960s.

Fences in the backyards were made of wood posts with wood top and bottom slats between which was wire fencing. These fences were approximately 3'-0" to 3-1/2' high. The purpose of these fences was to delineate the back yards and not to provide privacy since they were basically transparent.

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[5] Halprin saw the landscape as a stage for the various activities of daily life (Halprin 1949), and given his interest in the choreography of movement and the creative process, it seems natural that he could see the possibility of the boulders becoming the stage for children's play, which involves both movement and creativity.

Plant Materials

Prior to the Easter Hill Village development, this windy, dry site had only sparse weeds and no trees. The site would have been green only in the winter or early spring months when the area received rain, and during the rest of the year, it would have been dusty and brown.

Whereas the layout or site design of Easter Hill Village and the use of the boulders were a creative response to site conditions and site requirements, the planting plan for the project was less inspired. Trees were planted along the roads, at key focal points (i.e. framing the end of buildings or entry into parking lots), and along the edges of the property. Shrubs were generally planted along the front foundations of the buildings or along the base of retaining walls. Grass was the main ground cover.

The limits on the project's budget were probably the driving force behind most of the decisions made regarding plants. The species and size of plants specified were consistent with the need to provide economical choices in the materials for the project. All the plant materials specified for the site were commonly available from commercial nurseries in 1954. The sizes of the plant materials also were commonly available and due to their small size were inexpensive. The trees were primarily 6-8' high and had a 3/4" caliper. The shrubs and vines were mainly in one-gallon containers, with the roses and wisterias specified as two-year stock.

Information on the planting plan and plant materials for Easter Hill Village is found on the Landscape Plan - Tree Planting (Sheet S-9), Landscape Plan - Shrubs, Vines, Grass Areas (Sheet S-10), and the Landscape Plan - Plant List and Details (Sheet S-11) of the project's construction drawings.

Tree species that were specified on the planting plan are included in the table below.

Trees Specified On Easter Hill Village Planting Plan		
Botanical Name	**Common Name**	**Quantity**
Acacia baileyana	Acacia	28
Acacia latifolia	Acacia	84
Betula alba	White Birch (in clumps)	5
Cinnamomum camphora	Camphor	45
Craetagus Paul Scarlet	Scarlet Thorn	3
Cupressus macrocarpa	Monterey Cypress	45
Eriobotrya japonica	Locquat	9
Eucalyptus ficifolia	Eucalyptus (also known as Red Flowering Gum)	3
Eucalyptus citriodora	Eucalyptus (also know as Lemon-scented Gum)	3
Eucalyptus polyanthemos	Eucalyptus (Also know as Silver Dollar Gum	13
Oleo europa	Olive	1
Pittosporum undulatum	Mock Orange	8
Pinus canariensis	Canary Island Pine	5
Pinus radiata	Monterey Pine	84
Platanus acerifolia	London Plane Tree	15
Populus nigra italica	Popular (also know as Lombardy Poplar)	89
Prunus cerasifera Pissardi	Purple Leaf Plum	18
Prunus cerasifera Bleriana	Purple Leaf Plum	17

Trees Specified On Easter Hill Village Planting Plan		
Botanical Name	**Common Name**	**Quantity**
Prunus cerasifera Thundercloud	Purple Leaf Plum	89
Quercus agrifolia	California Live Oak	3
Salix babylonica	Weeping Willow	22

Shrub species that were specified on the planting plan are included in the table below.

Shrubs Specified On Easter Hill Planting Plan		
Botanical Name	**Common Name**	**Quantity**
Ceanothus griseus horizontalis	Wild Lilac	16
Cortaderia selloana	Pampas Grass	76
Cotoneaster microphyllus	Cotoneaster	11
Cytisus australis	Dracena	7
Feijoa sellowiana	Pineapple Guava	4
Geranium Ruby King	Geranium (Red)	62
Juniperus chinensis Pfitzeriana	Pfitzer's Juniper	228
Ligustrum lucidum	Privet	240
Leptospermum laevigatum	Austrialian Tea Tree	18
Phormium tenax	New Zealand Flax	36
Phyllostachys aurea	Golden Bamboo	43
Photinia serrulata	Chinese Photinia	2
Pittosporum tobira	Mock Orange	222
Pittosporum tobira Variegata	Variegated Mock Orange	61
Pyracantha yunnanensis	Firethorn	41
Pyracantha coccinea Lalandei	Firethorn	18
Raphiolepis ovata	Raphiolepis	105
Teucrium fruticans	Bush Germander	268
Yucca aloifolia	Spanish Bayonet	38

Vine species that were specified on the planting plan are included in the table below.

Vines Specified On Easter Hill Planting Plan		
Botanical Name	**Common Name**	**Quantity**
Hedra canariensis variegata	Variegated Ivy	150
Jasminum grandiflorum	Jasmine	37
Rose Paul Scarlet	Climbing Rose (A red climbing rose introduced in 1916.)	46
Rose Talisman	Climbing Rose (It is listed as a climbing rose on the planting plan, but Talisman is actually a yellow hybrid tea introduced in 1929.)	45
Rose Cecile Brunner	Climbing Rose (A pink climbing rose introduced in 1904.)	47
Wisteria sinensis	Wisteria	57

Easter Hill Village Landscape in 2003

The landscape of Easter Hill had always looked different from that of the surrounding neighborhoods. It had always been a hill in an otherwise flat landscape. At the time of construction, in 1953-54, Easter Hill was surrounded on three sides (north, east, and west) by single-family housing that was divided into blocks by the grid street pattern. To the south was Potrero Avenue/Hermann Avenue, a major thoroughfare, and south of this road, the area became more industrial. In 2003, Easter Hill Village still looked different from its surrounding neighborhood in terrain, street patterns, and type of buildings.

By the fall of 2003, in preparation for the demolition of Easter Hill Village and the construction of a new housing development, all tenants at Easter Hill had moved out. The general organization of the site circulation system, buildings, public spaces, and private spaces (front yards and back yards) remained in place, and these key aspects of the landscape from the original design remained apparent in 2003.

However, landscapes are not static places. The landscape at Easter Hill Village had become much less hospitable and inviting place in 2003 than it was in 1954. Decisions and actions result

in conscious and unconscious consequences, and this certainly happened with regard to the landscape features at Easter Hill Village. The impacts of budget concerns were initially reflected in the types and numbers of plant materials used at Easter Hill. However, over the life of the complex, the continuing impact of limited budgets had detrimental effects on the landscape. Finally, the choices made to deal with security concerns adding more fences contributed to the disconnection between the indoor spaces and outdoor spaces that had been present in the original design.

The role of limited budget, maintenance, and security on the evolution of the Easter Hill Village landscape are discussed. Then, a description is provided of the changes to the key features (circulation, private space, public space, boulders, and plant materials) of the site.

Initial Impacts of the Limited Budget

One of the critical limitations during the development of Easter Hill Village was the need to minimize the costs of materials and construction[6]. Given the fact that almost 60 percent of the land in Easter Hill was open space (Cooper 1975, p. 145), the need to minimize costs related to the landscape was crucial. In fact, the Richmond Housing Authority, at the preliminary design stage, had opposed the provision of so much open space between the buildings on the grounds that the maintenance costs would be too high. The only way that the architects could persuade them to accept this feature was to argue that a considerable proportion of that open space was in private front and back yards (22 percent of the site area) would cost the Authority nothing to maintain (Cooper 1975, p. 145). Some compromises and decisions made as a result of this need affected the livability of the community in various ways and was at odds with the designers desire to provide a decent and distinct community.

The need to limit costs resulted in most of the open land being lawn since grass seed was a cheap commodity. The ways that trees and shrubs were used in the design were limited by the cost considerations. The numbers of trees that were planted were limited by this need. Also, only plant materials commonly available at local commercial nurseries (and thereby inexpensive) and in small sizes (i.e. young) were specified. Claire Cooper noted in her study of Easter Hill Village, in the mid-1960s, that planting more trees and more abundant plant materials could have

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[6] This need was reflected in the buildings in several ways: 1) space - the dwelling units were small; storage and luxury space (basements, dens, garages) was eliminated; 2) variety - units were relatively standardized; 3) materials - modestly priced construction materials were chosen; party walls between adjacent units were soundproofed; and 4) community building - none were provided (Cooper 1975, p. 194).

benefited the living conditions at Easter Hill Village in several ways. Easter Hill was a very windy place, and trees, planted in the correct areas, could have provided a windbreak and helped shelter the development. This wind also increased the evaporation rate of the soil and transpiration rate of the plants. Most of the plants used on site were dependent on irrigation to remain healthy, but, over the years, received limited maintenance. So, it should not be surprising that most of the original plant materials did not survive (Cooper 1975, pp.195-196).

Cost concerns also meant that certain components of the landscape that would have been typical of the type of community environment that the designers desired to create were not provided for at Easter Hill Village. Initially, there were no benches and no public trashcans (Cooper 1975, p. 197). The community building was eliminated from the design due to costs. Probably more significantly, there were not sufficient play areas or play equipment for the number of children living at Easter Hill Village. Cooper estimated that in the mid-1960s there were probably over 800 children living in Easter Hill Village (Cooper 1975, p. 104). Yet, the original design had only two playgrounds, no playground or play area for preschool children, and no facilities for teenagers. The design for Easter Hill Village had to meet the requirements of Federal Housing Authority, and the needs for children at different stages of their development had not been a prime consideration. Claire Cooper noted that in the 495 pages of details related to design standards, the Federal Housing Authority devoted a mere one sentence to the needs of children (Cooper 1975, p. 103).

Role of Maintenance in the Evolution of the Landscape Changes

For a residential development such as Easter Hill Village, issues related to the ongoing maintenance continue long after the designer's input into the creation of a landscape are forgotten or unknown by the people who live there. The amount and type of maintenance provided to the site ultimately shapes the design of a place.

One of the ways that the Richmond Housing Authority tried to deal with landscape maintenance costs at Easter Hill Village was to shift the responsibility for upkeep of yards to residents. However, this arrangement did not work well over time. It was assumed that the residents would have equal desire, time, energy, and money to spend on yard maintenance, and this proved not to be the case. The Richmond Housing Authority also imposed a series of rules in an attempt to control the maintenance of the development. These were mainly directed at the public spaces of the development and ultimately thwarted the designer's intent to provide residents with a measure of control over their living spaces. Initially, residents were not allowed to alter their front yards. They could not add fences or change the plant materials (except in the small area around their front porches). The Housing Authority charged residents that did not maintain their yards to the standards set by Housing Authority. These regulations resulted in some ongoing friction among residents and between residents and the Housing Authority. (Cooper 1975, pp. 156-163.)

Impact of Fences

Probably the changes that made the most noticeable impact on the appearance and use of the landscape were the location and appearance of the fences. The designers had assumed fences were not necessary because the people living at Easter Hill Village would control the use of space or address security concerns. Fences were added were none originally existed. In other places where there may originally have been fences, the visual impact was increased due to changes in the height and materials of the fences. This proliferation of fences resulted in the balkanization of the outdoor areas.

In the early 1970s, Easter Hill Village received almost $2,000,000 in HUD modernization grants. The majority of this money was spent in remodeling and upgrading features inside the buildings. However, some of the money was designated, by the Easter Hill Village tenants council, for adding new fences to the front yards and replacing the fencing in the back yards that remained in place in 2003 (Cooper 1975, pp. 203-204). The new fences were unusually unattractive. They had metal poles with metal chain linking, both painted black, and redwood-colored, painted wood boards placed along the top and bottom of the fence. The fences were typically about three feet to 3-1/2' high in front yards, and in the backyards, some fences were as tall as seven feet high.

In 2003, the only areas within the entire development that were not enclosed by fences were the two cul-de-sacs at the end of Corto Square and Hinkley Circle, the group parking lots, the children's play area on Hinkley Avenue, and the courtyard area that was between two buildings on the north side of Hinkley Avenue. Fences subdivided the rest of the property.

Chain link fences were added along the property lines of the property. Concrete bollards were added to the ends or sides of parking areas and courtyard areas on Hinkley Avenue. These bollards were round, about eight inches in diameter, and 18 inches high. They were painted blue.

Additionally, fences were added to the front yards. These fences divided the front yard area into individual front yards for each unit in a building. The building on one side and fences on the other three sides defined the front yard. The sidewalks appeared to be walled off from the yards because the fences extended all the way from the sidewalks bordering the streets. The transition from the public or communal spaces to the front porch that the yard and sidewalks had provided in the original site design no longer existed. Fences were added along the tops and bases of the retaining walls. The paths that ran along the backyards of the buildings were hemmed in on both sides by fences that, due to their height and materials, were experienced as walls.

Circulation

The street connections from Easter Hill Village to the surrounding roads had been modified as a result of changes to the character and circulation system in the surrounding area. While residential areas still exist to the north and west, the areas to the east and especially to the south were now industrial. The connections from Easter Hill Village on the north from South 26th Avenue and on its northeast side from South 28th Street still existed. However, Cutting Boulevard, to the north of Easter Hill Village, had heavy traffic related to the industrial areas to the west (oil refinery, warehouses). Directly to the south, Interstate 580 bordered the site. Potrero Avenue evolved into this six-lane freeway, completed in 1990, that connects Interstate 80 to the Richmond-San Rafael Bridge. The street connections from Easter Hill on this south side, South 28th Street and Corto Avenue, were now dead ends. (The Interstate 580 freeway forms a wall or barrier between the parts of the city's north side, including Easter Hill, and the south side. The land to the south is now predominately commercial or industrial in use.)

Internally, the streets' and sidewalks' alignment, width, and paving materials remain unchanged. The concrete gutters and rolled curbs remain, and all of the parking lots remain. However, as might be expected over the course of almost 50 years, some of these features had been repaved or repaired.

Private Outdoor Spaces

The front and back yards areas continued to exist in 2003 much as they had in 1954. The front yards were now fenced, and the fencing in the backyards had been replaces, as described in the previous section. The changes to the fences probably did not alter the way in which a resident used the front and back yards. However, the field survey for the site in the fall of 2003 was undertaken after residents had moved out and so it was not possible to tell how these spaces were used.

In the front yards, the concrete front porch remained (although the roof had been altered), and a concrete sidewalk still connected the front porch to the public sidewalk, along the street. However, now with the addition of the fences, the sidewalk had a front gate across it. The concrete back porch and concrete sidewalk that connected the porch to the sidewalks remained, and there were still clotheslines in each yard.

Public Outdoor Spaces

Play Areas

The two small playgrounds that were part of the original design no longer existed in 2003. Their play equipment had been vandalized and destroyed soon after the project opened. The Housing

Authority, believing that any new equipment would also be destroyed, felt it was useless to purchase replacements (Cooper 1975, p. 192). In the mid-1960s, when Claire Cooper was conducting her research and interviews, the playground equipment consisted of one slide (Cooper 1975, p.192). She also commented, based on her interviews with residents, on the successes and failures of the design to provide for children's play needs.

Cooper noted that the lack of play areas with equipment, where parents could watch young children, was a major source of dissatisfaction among residents. And although there was a play field area on the northwest corner of the site, it did not equally serve all the project's children: those who lived nearby used it most, while children from the opposite side of the project rarely, if ever, used it their mothers thought the field was too far away and were afraid that older children would rough up their younger ones (Cooper 1975, p. 192). The lack of a community building (which the Public Housing Administration had ruled as being too expensive) was an ongoing problem. The designers' decision to site the buildings with small open spaces left at the end of the row houses and between the rows did provide children with informal places to play. However, these areas were not screened from the houses (through plantings or other means) and were so heavily used that some people complained about the noise from the presence of too many children (Cooper 1975, p. 193).

On the positive side, Cooper noted that the rocks were a constant source of enjoyment to the children as objects to climb on, hide behind, and dig around (Cooper 1975, pp. 192-193). And, although not designed expressly for children, the children used the walkway system to move around the site, for riding their bicycles, etc.

In 2003, there was a play area for young children located on Hinkley Avenue just east of the buildings that had been remodeled in the late 1990s. This play area was built or remodeled when these buildings were redone and had modern play equipment. There was a baseball field with chain link fence backstop and a chain-link-fenced, asphalt-paved, basketball court area located on the flat portion of the northwest corner of the property, off of South 26th Avenue.

Boulders

The boulders still provided the same practical and aesthetic functions as in 1954, and so in November 2003, just prior to the start of the demolition of the site, virtually all of the boulders were still in place. (Of course, removing the boulders would have required a great deal of expense and effort.) Erosion had covered some of the rocks that were used in the construction of the retaining walls. In the area along the base of the hill to the southeast of the Corto Square, the boulders had been covered by a concrete retaining wall. Several groupings of rocks had been removed related to the redesign of a parking lot into the children's play area, located on the north side of Hinkley Avenue.

The boulders gave the Easter Hill Village its most striking and enduring landscape feature. During Claire Cooper's interviews in the 1960s, the residents consistently identified the boulders as an attractive feature, giving Easter Hill Village distinction (by contrast many of the carefully planned design decisions related to the buildings were not apparent to residents). The boulders were played on by several generations of children, much as the designers had intended. Their remaining presence, as the rest of the landscape deteriorated, made the boulders seem like a natural feature that had been built around rather than deliberately placed. They were much more of an acknowledgment of the natural environment of the site than were the selection of plant materials (that were, characteristically, non-native species).

The boulders are also the only apparent indication that Lawrence Halprin was involved in the design of Easter Hill Village. The decisions that he contributed to that resulted in the layout of the roads and the building site planning do not seem very distinctive since these types of decisions are routinely made today. However, the ingenious use of the boulders at Easter Hill Village can clearly be recognized as an early example of Halprin's affinity for expressing elements of the natural environment in his designs and in his concern for providing people with a stage for their everyday activities.

Plant Materials

The shrubs and vines that were planted in 1954 were gone in 2003. This is not surprising given the life span of most shrub species, the issues related to maintenance on site, and the need for irrigation to maintain most species. One of the few places to maintain the original species of shrubs were the junipers in the center planting island in Hinkley Circle. In 2003, the foundation plantings around the buildings were sporadic. Where there were plantings it appeared to have been due to care from the residents living in the building rather than any overall plan of plant maintenance on the site (and these foundation plants were not the original plants or originally specified species).

As was the case with the foundation plantings, most of the trees that were planted in 1954 were gone in 2003. The stresses that affect all street trees combined with the particular microclimate conditions of Easter Hill (wind and hot summers and their related water loss) and lack of maintenance, no doubt took their toll on the trees in Easter Hill Village. Street trees that were present in 2003 were, for the most part, not the trees planted in 1954; they appeared to be either a different species than those specified in the 1954 planting plan and were too young to have been planted in 1954. In fact, compared to 1954, there were very few trees along the streets of Easter Hill Village in 2003.

A group of about seven trees remained on the south corner of South 26th Street and Foothill Avenue. There was a row of about nine trees on the south side of Foothill Avenue in the middle section of this street. Street trees were present along the south side of Hinkley Avenue, although

these were now sycamore trees rather than the purple leaf plum and camphor trees that were originally specified. Sycamore trees had also been planted in front of the building units that had been remodeled; these were located on the western end of Hinkley Avenue. Along the southern boundary of the property, that was next to the I-580 freeway, only about five of the original 67 acacias that marked the boundary remained; most of the original 15 Monterey pines that marked the end of the three parking lots remained; but only three of the Lombardy poplars that lined the sidewalk, that originally connected to Potrero Avenue, remained. Some of the groupings of Monterey pines and Monterey cypress, that had been used at the ends of parking lots or as accents (at the corners of buildings, end of stairs, or in courtyards) remained. Their presence probably attests to the hardiness of this species rather than to any special attention they received over the years.

Easter Hill Architecture

The following is a general description of the buildings at Easter Hill Village. More detailed descriptions of the 41 Easter Hill Village buildings retaining historic integrity are included in the attached Outline Format reports.

The Easter Hill Village buildings typically are two-stories with a steep gable roof with wide eaves. The only single-story buildings are four duplexes with a flat roof. Structurally, the buildings are stud-wall, wood-frame construction with a concrete slab foundation. The buildings have rectangular plans with similar widths – 26 to 33 feet approximately – but they vary greatly in length, ranging from 44 to almost 170 feet. The varying dimensions and setbacks create a wide variety of building configurations in Easter Hill Village. The buildings on the steep slope of South 28th Street generally do not have setbacks while all the buildings on the connecting street, Foothill Avenue, have several setbacks. The exterior cladding on the buildings also varies. The first floor of the two-story buildings is stucco covered, while the second floor exterior varies - board and batten, wood clapboard, or stucco. In some buildings, the second floor cladding varies for different units. The second floor has a slight overhang on some buildings, while in others the second floor is not articulated. The single-story duplexes are covered with vertical wood siding. The original wood-sash, two-over-two, double-hung windows in the buildings had been replaced with aluminum frame windows. The entrance porches for the townhouses originally had a flat or shed roof supported by four by four inch posts. The original color scheme for the buildings included coordinating colors for window trim, roof shingles and trim, first and second floor exteriors, including in some cases separate colors for front facades of individual townhouses. The original color scheme had been abandoned by the mid-1970s for a much simpler (and considerably duller) one where the wood siding was painted dark brown and the stucco is beige.

Of the original 300 units in Easter Hill Village, there were 36 one-bedroom units; 150 two-bedroom units for small families; and 90 three-bedroom and 24 four-bedroom units for larger families. Some of the largest four-bedroom units were at the end of a townhouse row, while others were in separate one-story, semi-detached units. Most of the smallest units were located on the hill in the center of the site (at the end of a cul-de-sac) in a number of buildings (30-32) made up only of one-bedroom units; the remainder were located at the ends of rows, with one unit above another, the upper unit being approached by a wooden exterior stairway. Apart from the one-bedrooms, all units had a private front and back door. The units originally had an unfenced front lawn and a front porch; the front lawns have since been enclosed with chain link fence and the covered porches removed. The small back yard is fenced with wood and chicken wire.

The units have compact interior plans, typically ranging in size from about 400 square feet for the one-bedroom units to 1,200 square feet for the four-bedroom units. The most common unit in

Easter Hill Village is the two-to-three bedroom row house. The façade of the two-bedroom row house is 16 feet wide with 820 square feet of interior space. One enters the unit through a small yard to the front porch and entrance door opening directly into the living room. A stair to the second floor is between the living room and kitchen. A door from the kitchen leads to the rear yard. The second floor joists are exposed on the first floor ceiling. A second floor stair landing provides access to the various bedrooms and the bathroom. A variation on this plan has the stair at one side of the living room rather than between the living room and kitchen. The semi-detached, single-story four-bedroom units have larger kitchens and living rooms. A hallway from the living room leads to the four bedrooms and single bath. The following on the building modules used in designing the Easter Hill Village building includes for more detailed descriptions of the floor plans of the various units.

Easter Hill Village Building Modules

The plans and elevations of the original 48 Easter Hill Village buildings are based on various combinations of five modules (A through E), described below, two units per module. Most of the buildings are combinations of Modules B and C, both of which include a pair of two or three bedroom, two-story townhouses. 240 of the original 300 (i.e. 80 %) units in Easter Hill Village were two and three bedroom townhouses. Modules A, D and E are used much less frequently (20 % of the total units) than Module B and C. The buildings follow the contours of the site and the curvature of the streets through the module's setbacks and their varying roof elevations, a feature also contributing to the individuation of the living units. Varying the second floor exterior siding (different types of wood siding or stucco), overhangs and colors, between different modules in a single building further accentuated the individuation of units.

Apart from the Module E duplexes, all of the Easter Hill Village buildings included more than one module. The Module E, a single-story duplex with two-four bedroom units, is the only module not combined with others in a single building (only four Module E buildings were in the complex). Given that the modules (except E) are similar in size, the buildings with the greatest length include the most modules. Building 41 has the largest number - seven modules (all C Modules). Only two buildings (1 and 4) have six modules and only four buildings have five modules. About 77 % of the Easter Hill Village buildings (37) include two to four modules, indicating the designer's preference for smaller scaled structures. There are twelve buildings with three modules, twelve with four modules, while the largest number of buildings in the complex included two modules (or only four units). The larger and smaller buildings are interspersed throughout the complex, tailored to fit into the contours of the topography, the circulation plan of curving streets, cul-de-sacs and pedestrian paths and the landscape/boulder plan.

Modules A-1 and A-2 are typically combined as four one-bedroom units in a single two-story building (see Buildings 30 – 32). In some buildings, Modules A-1 and A-2 are end units with

adjacent townhouses. The spatial configurations and elevations of the buildings that include two-story townhouses are based primarily on various combinations of the two, three and four bedroom-unit modules (Modules B, C & D). The five modules and their variations are described below.

Module A

Module A-1 and A2 (the reverse of A-1) is a two-story, two-unit module that includes first and second floor one-bedroom units (Figures 2 & 3). This is the only module including one-bedroom units. The module is 22 feet in length and 26 feet wide. When the modules were combined in one building, the entrances to the four units are at the opposite ends (such as Buildings 30 –32). Module A-1 and A-2 was also combined with the two-story townhouse modules (usually Modules B and C) as end units. The center first and second floor entrance doors have an adjacent single window to the left. A wooden stair with a solid balustrade led up to an entrance porch landing for the second floor unit. The porch landing was below an extension of the main roof gable. The first and second floor of one, side façade of Module A-1 and A-2 has evenly spaced pairs of double-hung windows. The opposite side façade has first and second floor center small, sliding, rectangular windows (for the bathroom) adjacent to a pair of double-hung windows. Inside, the one-bedroom units have the same floor plan, with A-1 units the mirror image of the A-2 units. The entrance door opens into a hall dividing the unit into two sections with the kitchen and bathroom on one side, the living room and bedroom on the other side of the hall. The bedroom and the living room are about 10 by 14 feet. A storage and coat closet is adjacent to the left side of the compact kitchen (12 by eight 8). To the right of the kitchen, the small bathroom (5 by 7 feet) opens off of the hallway.

Module B

Module B consists of a pair of two-bedroom townhouses, the plan of one the mirror image of the adjacent unit (Figures 4 & 5). The module for in-line units includes elevations only the front and rear façade designs. A Module B "reverse" (shown on plans as BR) also includes one sidewall with a single, center window on the first floor. Module B is 26 feet deep and a 32 feet (16-foot for each unit) wide front façade. Each townhouse has an entrance door on the left side of the first floor. The left unit of this Module has two adjacent double-hung windows next to the entrance door. The right unit has two double-hung windows 3 feet apart to the right of the entrance door.

The symmetrical back façade has for each unit a first floor, off-center rear door with an adjacent single double-hung window on the left or right. The second floor of the back facade has a pair of double-hung windows and an adjacent small, rectangular shaped sliding (bathroom) window for each unit.

Inside, the two townhouses have the same spatial configuration except for the placement of the interior stair. The main entrance into the left townhouse is directly into the living room. The stair is on the opposite side of the living room from the entrance door. The main entrance of the right townhouse is to a space directly in front of the stair. A small coat closet opens off the back wall of the living room. The living room opens directly into the kitchen on the first floor. A door in the kitchen opens out to the rear yard. The main stair leads to a second floor landing. The two bedrooms, a linen closet and the bathroom open out to the landing. Both bedrooms are about the same size (10 by 11 feet approximately). The front bedroom has a larger closet.

Module C

Module C is the most frequently used module in the Easter Hill Village buildings. Module C includes two units - a two-bedroom and a three-bedroom townhouse. The front of the module is 32 feet, the depth 29 feet (Figures 6 & 7). The Module has its basic version (C-1) for inline units, two variations (C-2 and C-3) for end units with different sidewalls (C-3 with the entrance on the side for the end unit) and the reverse of these two variations (C-2R and C-3R). The asymmetrical first floor of C-1 has the entrance doors to the two units on the opposite sides of the front facade. The front façade has one over one, double-hung windows. A double window is adjacent to the right side of the left unit's entrance door. The right unit has a single window left of the entrance door in addition to a second single window four feet from this window. The front façade second floor has three evenly spaced pairs of windows. The left unit has a single pair of second floor windows while the larger right unit has two pairs.

The Modules C-2 and C-3 has the three-bedroom townhouse as an end unit that includes a design for a side façade. The C-2 and C-3 Modules have the same floor plans as C-1. C-2 and C-3 also has a reversed version so the three-bedroom townhouse could be at the left or right end of a particular building. The front façade of Module C-2 is the same as C-1 except that the second floor left unit has one pair of windows and single window for rather than two pairs of windows. The C-2 side façade has two single windows asymmetrically arranged on the first and second floors. Module C-3 moves the entrance of the right unit to the side façade. C-3 side façade has a center entrance door with an adjacent window on the right. The second floor has two unevenly spaced second floor single windows. Another first floor single window is 3.5 feet to the left of the entrance door. The front façade of the right unit has two single windows unevenly spaced on the first floor and a pair of windows and a single window on the second floor. The C-3 left unit has the same window and door configuration as the C-1 and C-2 Modules.

The symmetrical back façade of the C-1 Module has for each unit a first floor, off-center rear door with an adjacent single double-hung window on the left or right. The second floor of the back facade has a pair of double-hung windows and an adjacent small, rectangular shaped sliding (bathroom) window for each unit. The asymmetrical C-2 and C-2 back facades have the same

first floor openings but the second floor has a single window on the left rather than a pair of double-hung windows.

The interior plans of the C-Module variations are the same except for the position of the entrance door. The entrance door for the townhouses for the C-1 and C-2 Modules open directly into the living room. The C-3 Module entrance door opens into the small space in front of the stairs between the living room and kitchen. The stair to the second floor in the C-Module divides the width of the first floor plan into two primary spaces - the front living room and the kitchen area in back (the first floor rooms are somewhat wider in the three bedroom unit). A rear door in the kitchen opens out to the back yard. A storage room opens off of one side of the kitchen. The bedrooms and bathroom open to the second floor landing at the top of the stair. The bedrooms in both units are approximately the same size (about 10 by 12 feet). The C-1 to C-3 right unit has 3 bedrooms and the left two bedrooms.

Module D

Module D includes two townhouses - a two-bedroom unit on the left and a four-bedroom end unit on the right (Figures 8 & 9). The Module includes a reverse variation Module DR. Unlike the other townhouse Modules in Easter Hill Village, the Module D four-bedroom end unit has a side, single story gabled extension set back from the front façade. The gabled extension includes the main entrance, an entry hall and a first floor bedroom for the unit. The entrance to the adjacent unit is at the far left side of the front façade. A pair of double-hung windows is adjacent to the right of the entrance door. The second floor has a pair of double-hung windows above the entrance door. The adjacent unit has two single double-hung windows on the first floor front façade. The second floor has a pair of double-hung windows and a single double-hung window on the right. There is a single double-hung window on the side façade of the single story extension and a single double-hung window on the main side façade perpendicular to the entrance door. The second floor has a single double-hung window.

The asymmetrical back façade of the D-Module has for each unit a first floor, off-center rear door with an adjacent single double-hung window for one unit and two windows for the other. The second floor of the back facade has a pair of double-hung windows and an adjacent small, rectangular shaped sliding (bathroom) window for each unit.

Module E

Module E - a duplex with two, single-story, four-bedroom units - is a stand-alone building, not combined with other modules (Figure 10). Each unit in Module E measures 33 by 40 feet. The plan of one unit is the reverse of the adjacent unit. The exterior walls of the duplexes are covered with board and batten siding and the units have a gently pitched gable roof. Half of the asymmetrical front façade of each unit has an entrance porch with an off-center entrance door.

On one side of the entrance door is two, pairs of double-hung windows and a single pair of double-hung windows is on the other side. The side facades have two pairs of double-hung windows. The back façade has a single rear door on one side with adjacent windows including a single double-hung window, a small rectangular window, and two pairs of double-hung windows. The entrance door opens directly into the living room. The living room and kitchen with storage room are along one end of the unit. The living room and kitchen open to a central hall running the length of the house. Access to the bathroom and the four bedrooms is from the hallway. The bedrooms are about 10 by 12.5 feet and each has a closet.

Later Remodeling Work at Easter Hill Village

41 of the original 48 buildings in the development were extant in 2003. Buildings 1, 5 and 7 have been demolished and buildings 2, 3, 4 and 6 (in the vicinity of Hinkley Circle) had been extensively remodeled in 1998 with new materials. The four buildings remodeled in 1998 include 36 of the original 300 units. The interior of Building 32 had been remodeled as a childcare center. In 1976, two units in Building #24 were converted for use as a Community Center and Management office. In 1982, four units in Building #32 were converted for use as a child-care facility with a maximum capacity of twenty children. Also part of Building #39 was remodeled for a recreation center. The architectural firm of Hardison & Komatsu was in charge of remodeling work at Easter Hill Village during 1960-1980, including the design of the child-care center. From 1987-1998, the Oakland firm of Clark and Yates, Associates has been responsible for a series of remodeling projects, including the 1998 work described above. In addition, they carried out a series of minor remodeling projects, in collaboration with landscape architect Dillingham Associates, based in Berkeley:

Exterior: Site grading, landscaping & installation of sprinkler system, sidewalk and walkway replacement, concrete gutter replacement, installation of garbage dumpster pads, installation of concrete retaining walls, replacement of wood fencing with chain link fencing and installation of chain link at property lines, replacement clothes lines and posts, installation of tot lots and teen spots, resurfacing parking lots and concrete curbs, installation traffic markers, replacement water distribution system, sanitary sewer upgrade, replacement porches and exterior stairs, repair and replacement wood sidings & stucco, painting exterior and interior., re-roofing buildings, replacement exterior doors, replacement locksets on exterior doors, installation exterior storage for each unit, installation pad and enclosure for 30 trash containers, replacement wood stairs with prefab concrete & steel stairs. Some ground floor units were converted to handicapped use.

Interior: replacement kitchen cabinets and countertops and install bathroom vanities, replacement bathtub enclosures, replacement resilient flooring, installation new electrical system at each unit, replacement wall heaters, replacement water heaters, replacement exterior doors and interior closet doors, replacement gas ranges, replacement interior water piping, lead base paint abatement.

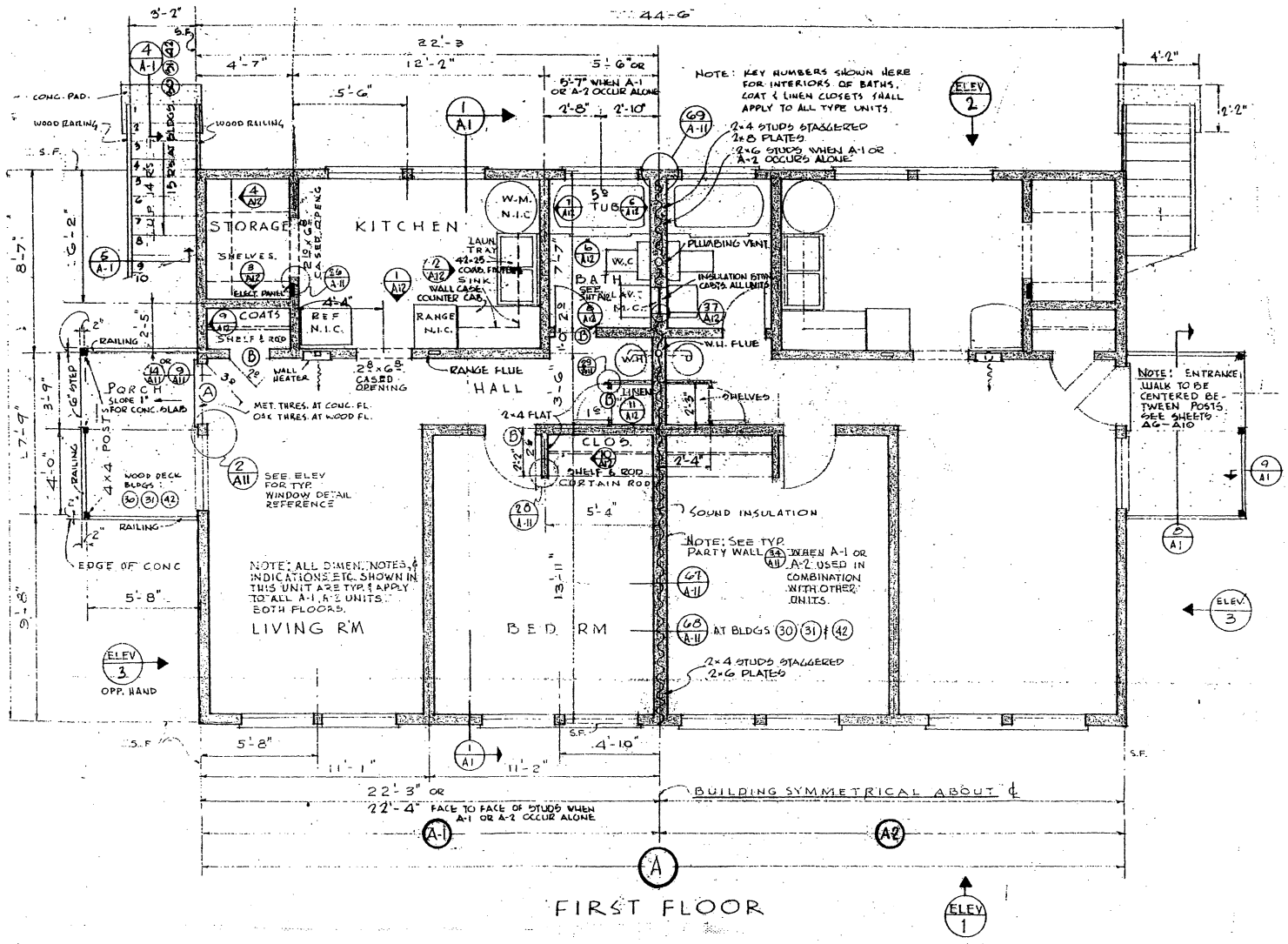
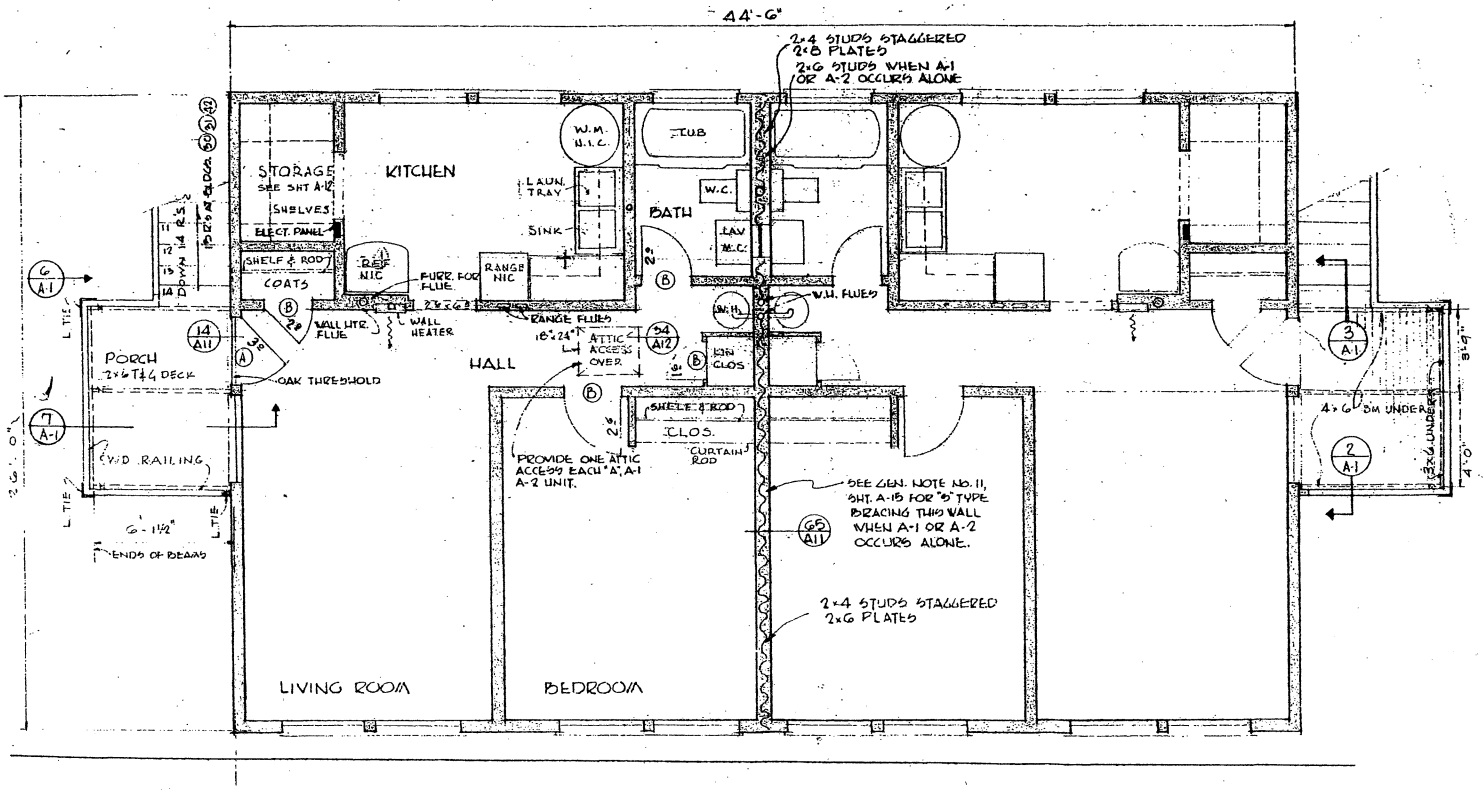


Figure 2: Module A Plan, First Floor.

Four buildings in Easter Hill Village utilized the Module A plan (one bedroom units) without combining it with other modules. The left or right units of Module A, referred to as Modules A-1 and A-2 respectively, were combined with other modules.



SECOND FLOOR
SIMILAR TO FIRST FLOOR

Figure 3: Module A Plan, Second Floor.

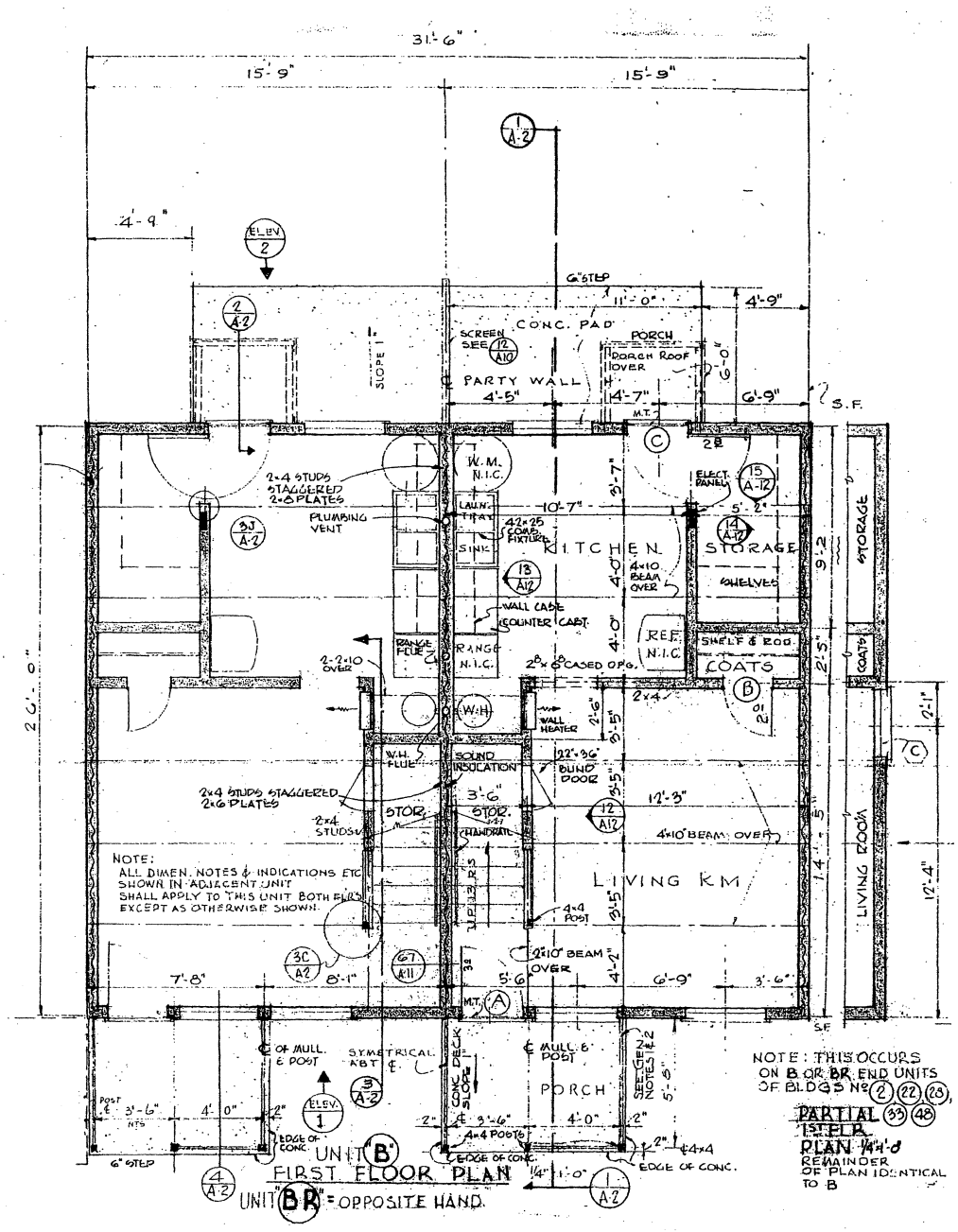
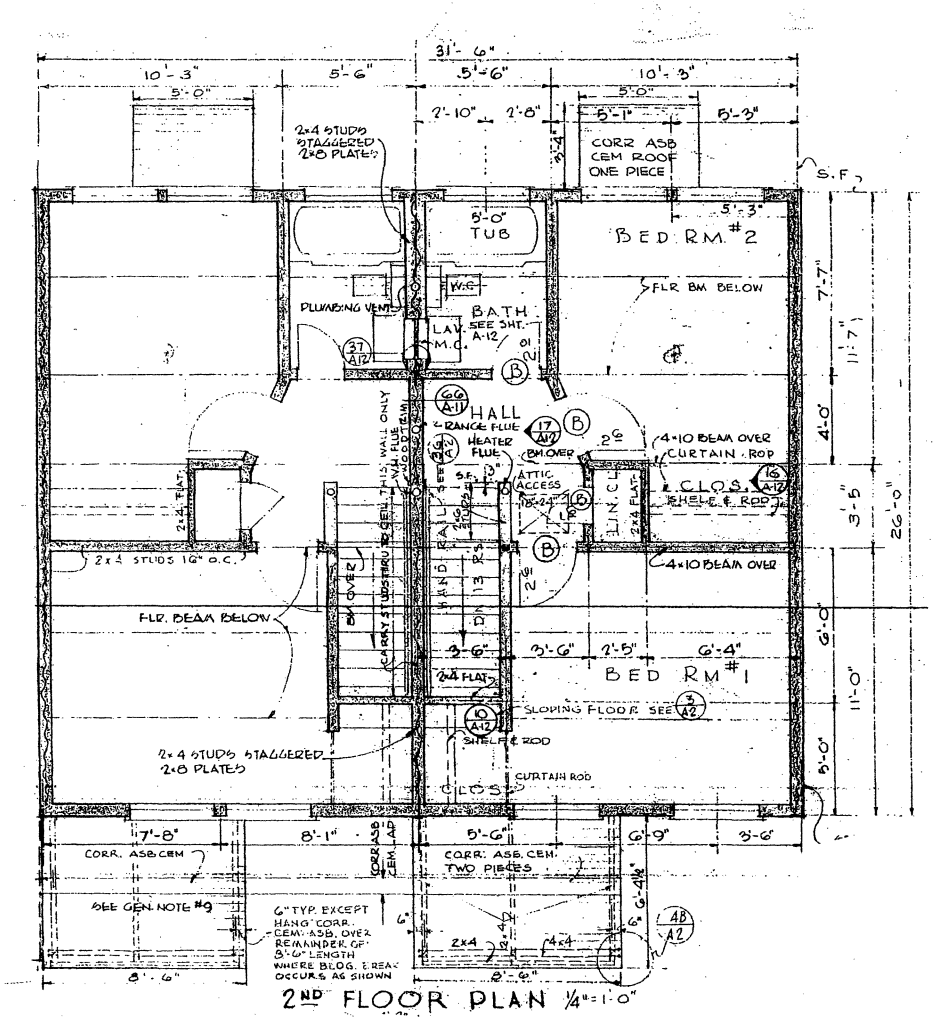


Figure 4: Module B Plan, First Floor, showing end wall variation. Module B-R is the reverse of this plan.



2ND FLOOR PLAN 1/4"=1'-0"

Figure 5: Module B Plan, Second Floor.

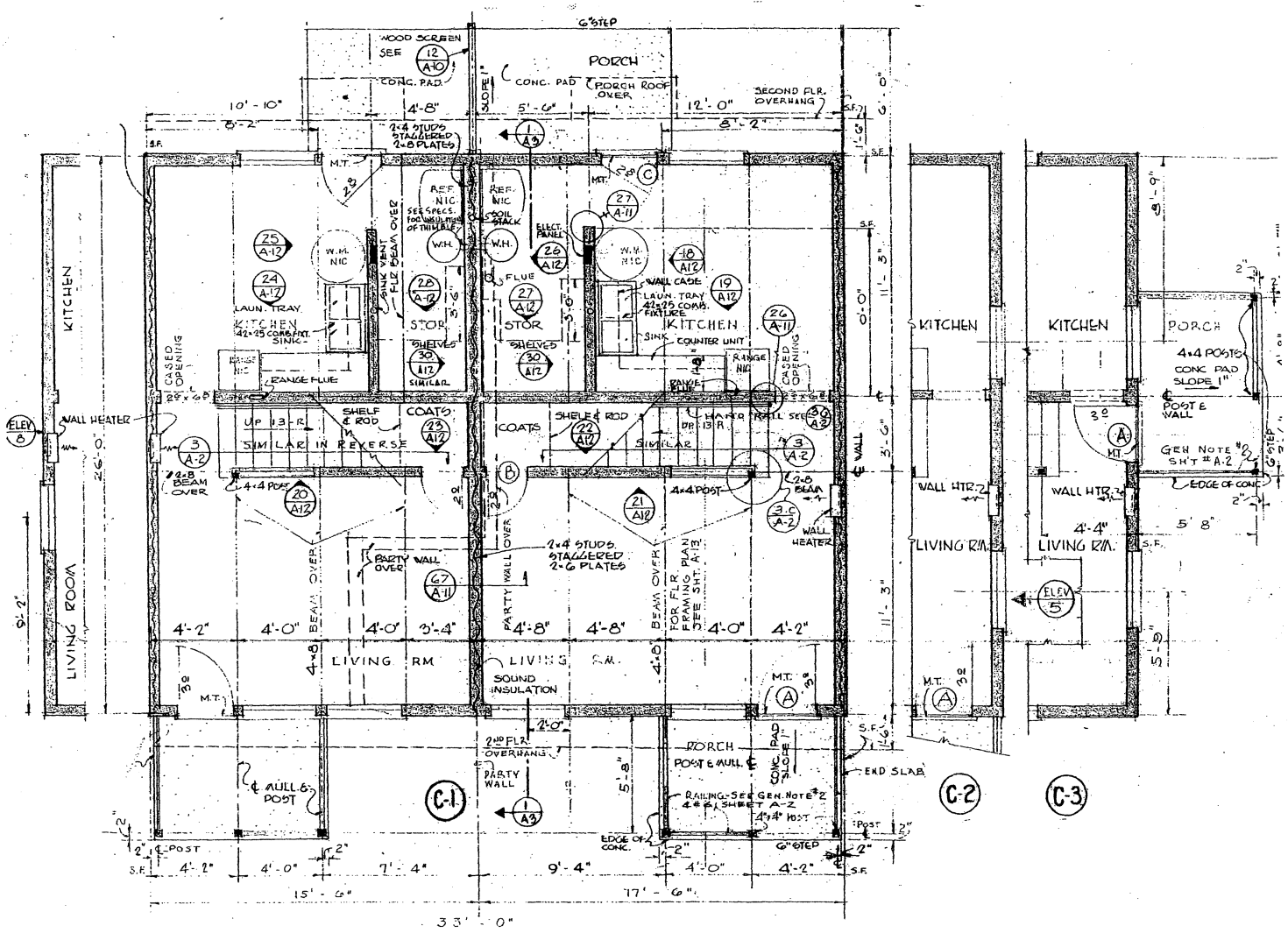


Figure 6: Module C-1 Plan, First Floor.
End wall variations C-2 and C-3 are shown at right.
The reverse of the latter variations were called C-2R and C-3R, respectively.

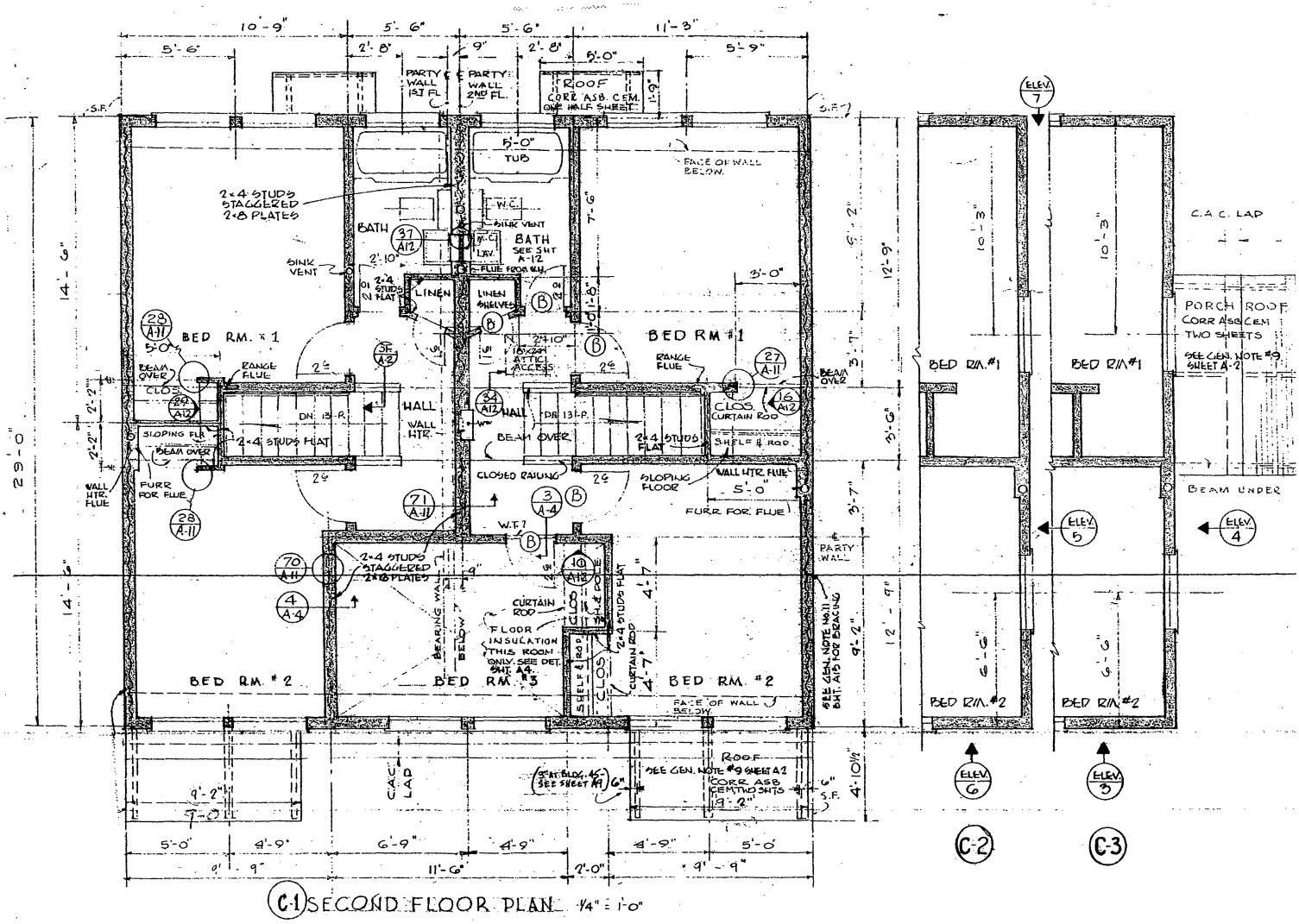


Figure 7: Module C-1 Plan, Second Floor, with end wall variations C-2 and C-3 shown at right.

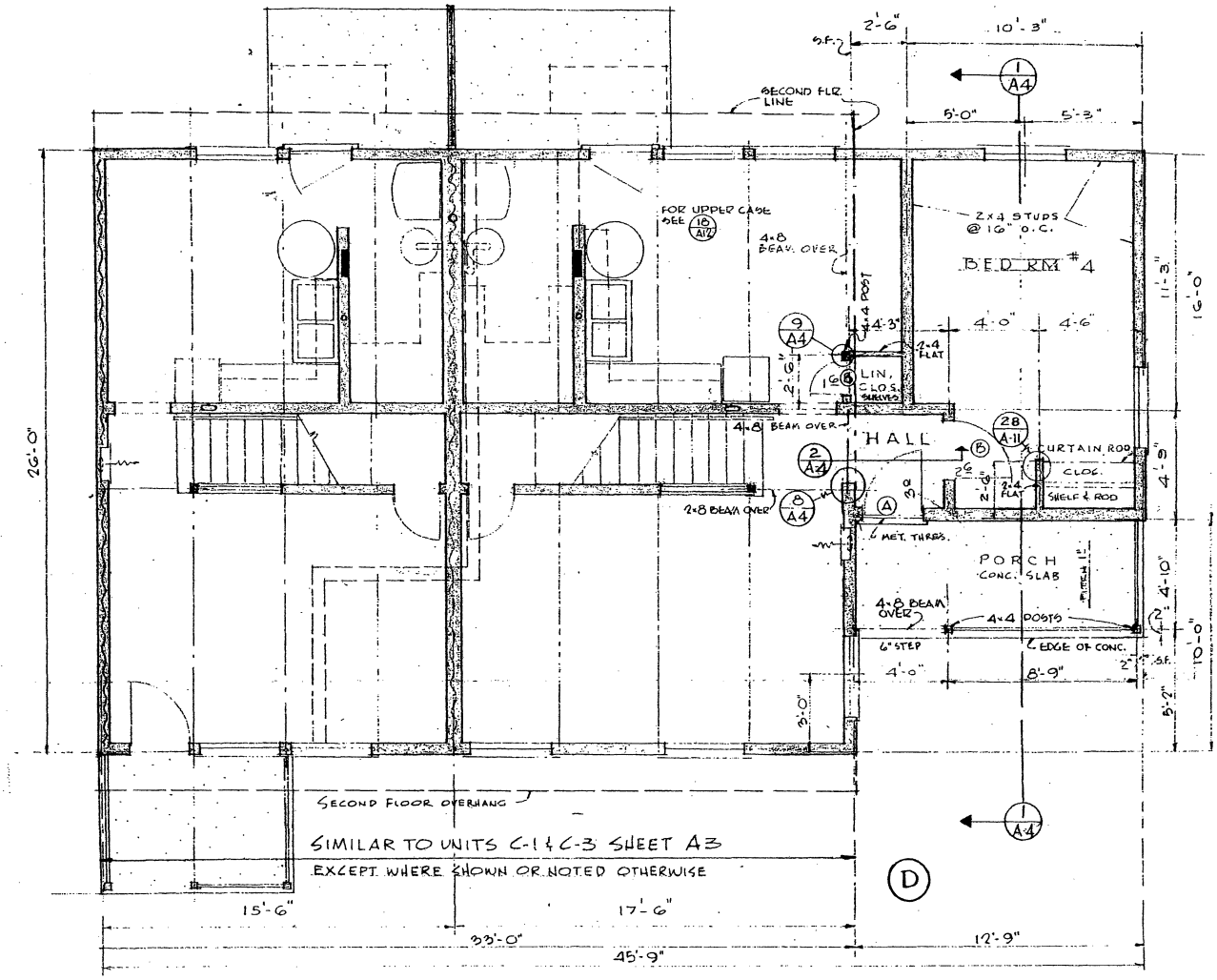


Figure 8: Module D Plan, First Floor.
The reverse of this plan was called Module D-R.

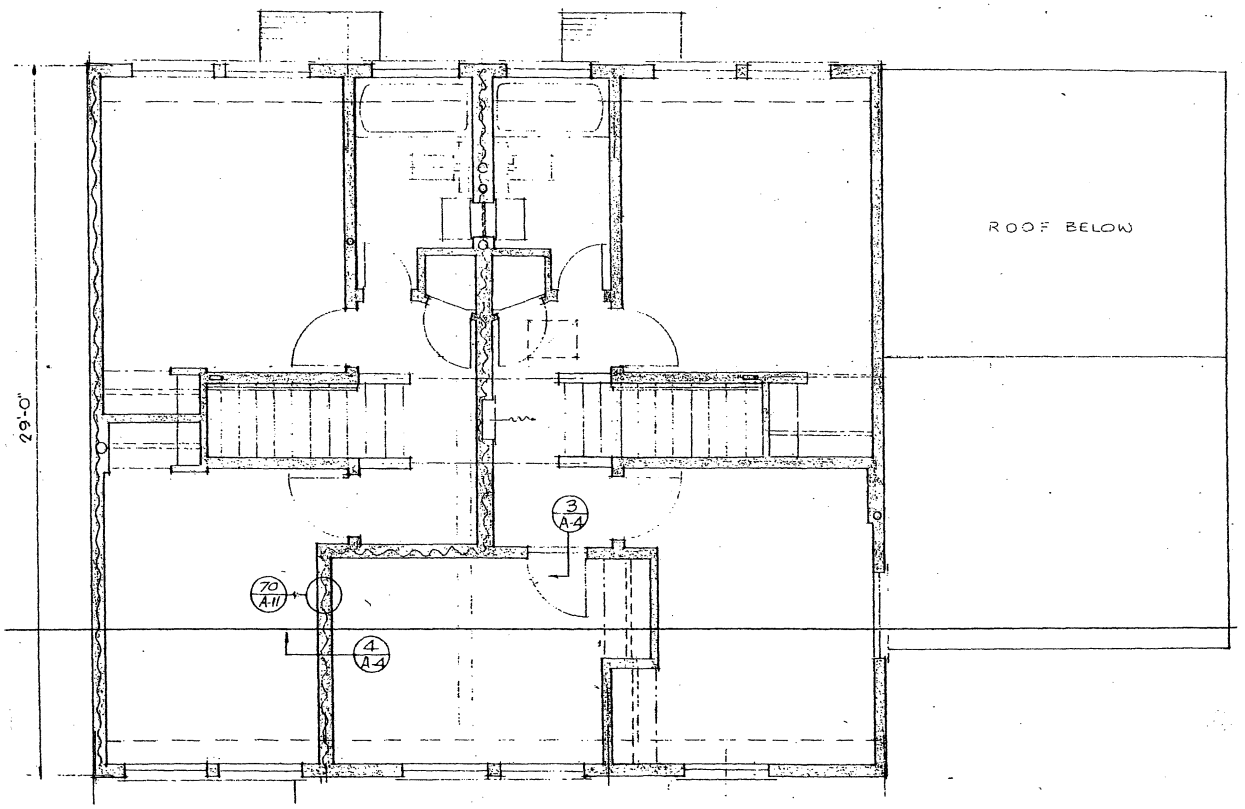


Figure 9: Module D Plan, Second Floor.

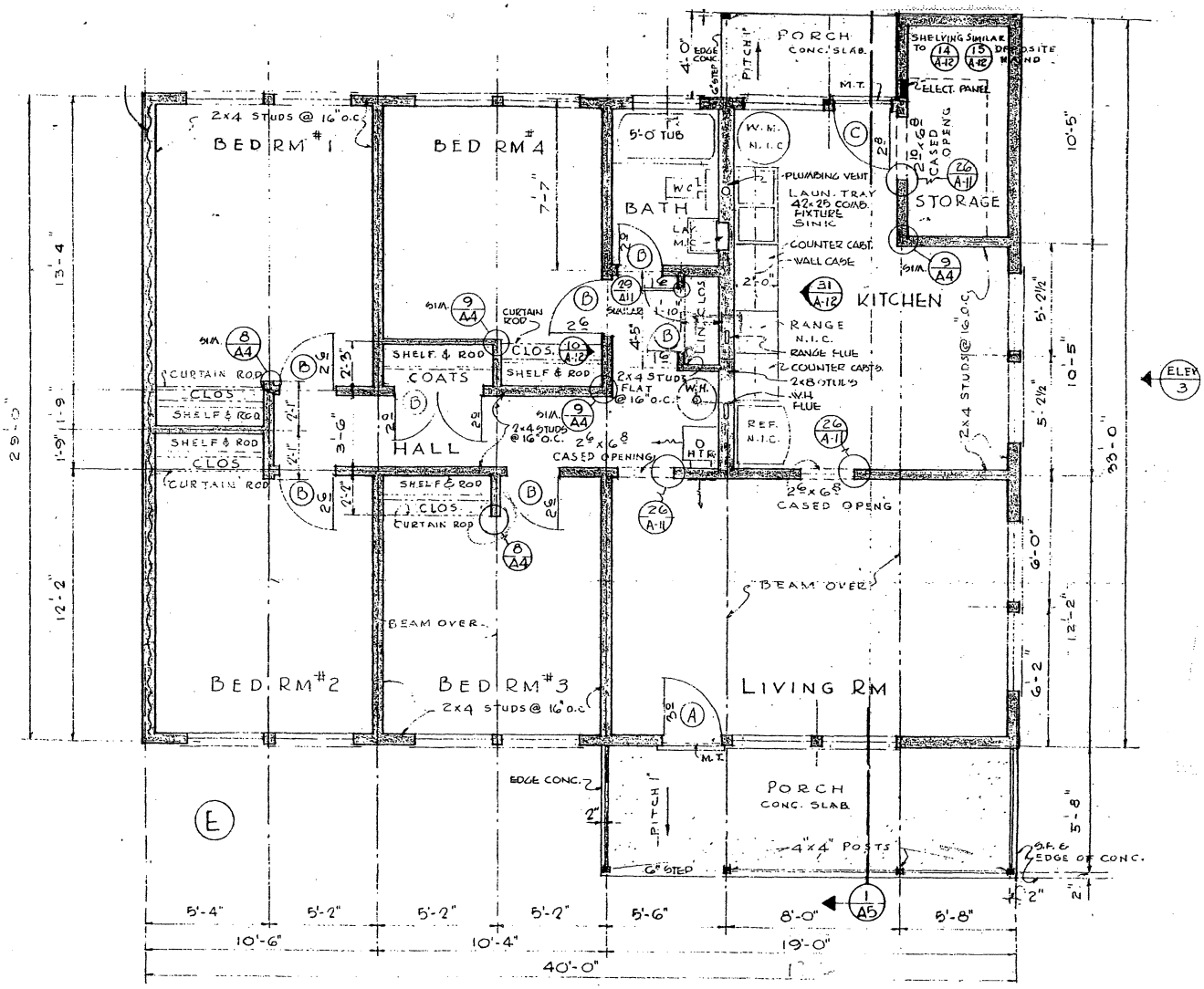


Figure 10: Module E
The reverse is Module E-R. Modules E and ER were always linked to each other as a pair, and were never used in linkage with other modules.

APPENDIX 1: Additional Background on Easter Hill Village Designers

VERNON A. DEMARS

Vernon DeMars grew up in the San Francisco Bay Area and he received his Bachelor of Architecture degree from the University of California, Berkeley in 1931. Between 1937 and 1944, DeMars became the District Architect for the Farm Security Administration (FSA), a federal agency responsible for developing farm worker's communities. DeMars designed 40 farm workers communities in the Western States with the FSA including seasonal and permanent housing, schools, clinics, hospitals and farm buildings. In 1943-44, DeMars was the chief of the Housing Standards Section of the National Housing Agency, Washington, D.C. From 1947 to 1949 DeMars became a Visiting Professor in Architecture at the Massachusetts Institute of Technology. While teaching at M.I.T., DeMars was a co-designer of the Eastgate Apartments in Cambridge, Massachusetts. In 1951, DeMars became a lecturer, then later a Professor in 1953, at the School of Architecture at the University of California, Berkeley. DeMars' academic career at Berkeley continued for 20 years, until 1973. At Berkeley, DeMars taught a graduate design studio with the pioneer Modernist Eric Mendlesohn. DeMars taught courses on large-scale site planning, housing and urban design. The courses often included having the students design a housing development for 100 families on a real site.

In addition to Vernon DeMars academic career as a Professor at Berkeley, he also had a distinguished professional career as an architect and consultant. The following list includes his major projects from 1954 to 1974.

Easter Hill Village, Richmond, Hardison & DeMars, 1953-54.

Student Center, University of California, Berkeley, a complex of four major buildings surrounding a pedestrian plaza built over a 120 car parking lot. The project was a joint venture between firm of DeMars and Reay, principal designers, and the firm of Hardison and Komatsu. The buildings included the Student Union and Dining Commons, Eshleman Hall, and Zellerbach Hall, a 2,000 seat multi-purpose auditorium.

Capitol Towers Garden Apartments, Sacramento, a four block landscaped apartment development near the California Capitol, including low-rise apartments (1958) and a high-rise tower (1965). Architects DeMars and Reay with Wurster, Bernardi & Emmons and Edward L. Barnes.

Marin City Redevelopment, Marin County. Project included 100 apartments (1960) and 100 single-family house (1965). Architects DeMars and Reay.

The College of Environmental Design (Wurster Hall), University of California, Berkeley. DeMars, Esherick and Olsen, Architects, 1965.

Emerson Elementary School, Berkeley. DeMars & Reay, Architects, 1965.

Sonoma County Court House and Jail, Santa Rosa. DeMars and Reay, associated architects with Clarence Felciano, architect.

Columbia Plaza, Washington, D.C. Redevelopment project consisting of high-rise apartments and a hotel, 1965. DeMars and Reay with Keyes, Lethbridge, and Condon.

The Golden Gateway Redevelopment Project, San Francisco. The development included apartments and townhouses on plazas over commercial and parking structure, 1965. Wurster, Bernardi & Emmons and DeMars and Reay, Architects.

Old Sacramento Historic Area, Special Urban Design Study, Sacramento Redevelopment Agency, 1968-73. Urban design plan for historic area dating from the Gold Rush.

Grattan Elementary School, San Francisco, 1971. DeMars & Wells, Architects.

El Cerrito Plaza and El Cerrito Del Norte BART stations, 1970. DeMars & Reay.

Walnut Creek Civic Center Master Plan, DeMars and Wells, Architects.

College Union, California State University, Sacramento. Three story building designed by DeMars and Wells.

Consulting & Public Service

Architectural Consultant to the San Francisco Redevelopment Agency for master planning and urban design, Western Addition and Diamond Heights, 1951.

Education committee of the A.I.A., Washington, D.C. 1952-54.

Consultant to the City of Fremont for central area planning, 1960.

Member, Advisory Committee on Urban Design, A.I.A. Journal, Washington, D.C. 1963-64.

Consultant for the urban renewal of the UC Berkeley South Campus area, 1964.

Member of the National Design Awards Jury for the Department of Housing and Urban Development, Washington, D.C. 1966.

Member of the Architectural Advisory Panel for the General Services Administration, Washington, D.C. 1967-69.

City of Baltimore Inner Harbor, Architectural member of task force, 1969-70.

DeMars became a Fellow of the American Institute of Architects in 1964 and he was a founding member of in 1940 of "Telesis," the city and regional planning organization that was a predecessor of the San Francisco Planning and Urban Research Association.

Awards

Regional Award of Merit, A.I.A., DeMars Residence, 240 Uplands, Berkeley, 1957.

Easter Hill Village, one of the "10 Buildings in America's Future," at A.I.A. Centennial, Washington, D.C. 1957.

Student Center, University of California, Berkeley received a *Progressive* Architecture Design Award in 1958; "First Honor Award" Community Facilities Administration, 1964; Governor's Design Awards, 1966.

Capitol Towers Garden Apartments, Sacramento, "First Design Award" *Progressive* Architecture Design Award in 1959, "Merit Award", A.I.A., 1963, Governor's Design Awards, 1966.

Marin City Redevelopment, Marin City "First Design Award" *Progressive* Architecture Design Award in 1960.

Easter Hill Village "Special Commendation" Public Housing Administration, 1964.

Wurster Hall, UC Berkeley, Northern California Chapter A.I.A. award, 1967.

Selected Articles by Vernon DeMars

"Social Planning for Western Agriculture," *Task* magazine, Summer, 1941.

"Look Homeward, Housing!" *Architectural Record*, April 1946.

"Letter from Berlin," *A.I.A. Journal*, November, 1952.

"Housing for Low Income Families: An Alternative to the Present Public Housing Program," *Architectural Forum*, April, 1957.

"Housing in Puerto Rico," Report to the Commonwealth of Puerto Rico on Housing Programs and Policies, May, 1961.

"The People's Architects," Rice University Centennial Publication, edited by Harry Ransom, University of California Press, 1964.

DONALD L. HARDISON

Childhood, Education & Family

Born March 23, 1916, of Leigh and Myrtle Hardison in Fillmore, CA, Don was raised on a citrus ranch, where he, and three younger brothers, enjoyed a great childhood in the rural countryside. At age 14, in a mechanical drawing class, he first expressed an interest in becoming an architect. After graduation from Fillmore High School in '34, despite the depths of the Great Depression, his parents made the sacrifice necessary to enter him at the University of California, Berkeley. On campus, in the "Ark", architectural instruction was intense but he found time to play alto sax in the Cal Band that included the Pasadena Rose Bowl Game and parade in '38; he graduated in '38 with an AB in Architecture from the College of Letters and Science, and also enjoyed a 13,000-mile auto tour around the country, with his Dad, that would excite a life-long interest in cities, urban design and history.

While both were employed at the Navy Yard, Mare Island, Don met Betty Decker, and some months later in June '42; they were married at the First Presbyterian Church, Vallejo. By then, Don was working at the Kaiser Shipyard No. 1, Richmond, and they moved into a just-completed apartment in Atchison Village, Richmond's first war-time housing. Soon, Betty was also employed at Kaiser as the secretary in Don's office, and later with the Office of Employee Services. Son, Stephen, was born in late '45, and Don & Betty purchased their first home in Richmond in '47, where daughter, Jan, was born in '49. Their El Cerrito home of Don's design in '56 is where they continue to reside.

Pre-Professional career

While attending UC Berkeley, '34-'38, he worked one summer as a surveyor's assistant and two as an intern in the office of Roy C. Wilson, Architect, Santa Paula, CA. Upon receiving his AB

in Architecture, he joined a union in order to be a carpenter's helper on the large Wyvernwood project in Los Angeles, designed by Witmer and Watson, Architects, who then offered him his first paying draftsman job in their offices. In '40, he returned to the Bay Area, taking a position at Contractors, Pacific Air Bases, Alameda, checking plans prepared by Louis Kahn. In '41 he accepted a Jr. Naval Architect P-1 position at the Navy Yard, Mare Island, drafting modifications to Navy destroyers and cruisers, including war-damaged repair work, after Pearl Harbor in December '41. In '42 at the strong urging of a supervisor at Kaiser Shipyard No. 1, Richmond, he took a drafting position involved in the building of Liberty Ships. With the completion of Kaiser Shipyard No. 3 and start of C-4 Troopship production, he was named supervisor of its Production Drafting Department, with a staff that grew to 70, preparing production drawings to guide shipfitters in the assembly of prefabricated sub-sections, erected on the vessels in drydocks. Don remained with Kaiser through its C-4 contract at the end of '45.

Then, Don and two other Cal graduates in that department decided to try working on their own, forming Hardison, Rhoda and Moist, Designers, which out of a small storefront office in Richmond, offered designs not requiring an architect's license. Their work included a conceptual layout for the Richmond Art Center that was incorporated in the proposed Richmond Civic Center (under design by Pfleuger & Pfleuger); an architectural scheme for modernizing store fronts between 11th and 12th Streets on MacDonald Avenue for a retail store conference sponsored by the Richmond Chamber of Commerce; and Gorden's Drive In, a first for the East Bay, and which was published in the Architectural Record in '46.

Early Designs and Awards, Richmond Office

In 1948, Don was licensed to practice architecture, after which he founded the firm of Donald L. Hardison, Architect, Richmond, with a secretary as the only staff. Soon, draftsmen were added, as the firm was designing several residences throughout California, the First Presbyterian Church of Richmond and other churches; two Wilson and Kratzer mortuaries; Uptown Bowl; dental and medical offices; the Richmond Memorial Youth Center-YMCA & YWCA, which received a Three-Chapter AIA Award of Merit in '53. During this time, Don invited his Cal classmate, S. Richard Komatsu, then working in San Francisco, to assist on weekends. There followed the Walnut Creek Presbyterian Church; The Independent newspaper offices; and the firm's first public work, the CC County Building, Richmond in '50, which received recognitions for the design of its innovative courtrooms and aluminum-glass curtain walls. In the mid-50's, after Harry Clausen and Rich Komatsu had joined the firm, it became Hardison & Associates. Projects completed or in progress included additional medical and dental offices and a pharmacy; Petaluma Inn; Bayo Vista, a 250-unit low-rent family housing project, Rodeo; and the 100-unit Hacienda, senior housing, Richmond.

The partnership expanded, first as Hardison, Clausen and Komatsu, then Hardison and Komatsu, as its projects included a 3-tower, senior housing project, Santa Cruz; The Arbors, Richmond,

which won the AIA-Sunset Award of Merit in '68; Crescent Park, a non-profit family housing complex, winning the AIA/Sunset award in '78; Several schools, including Grant Elementary School and Downer and Juan Crespi Junior High Schools; recreation buildings and parks; a child care center; water treatment plants, including the Sobrante Filter Plant and Administration Offices, Turlock Irrigation District; Administration Offices of Bethlehem Steel Plant, Pinole; remodeling the Ford Plant, Richmond, (originally designed by Lewis Kahn) to suit various University of California needs; Standard Oil (now Chevron) Refinery Cafeteria and Technical Center, Richmond; restaurants; retail shops, business offices, two Mechanic Banks, and numerous Safeway and Lucky stores.

Concurrent Joint Ventures and Awards

In 1950, the firm of Donald L. Hardison Architect was chosen by the Richmond Housing Authority to design the city's first post-war PHA public housing. From several sites available, Don recommended a quarry site, known as "Easter Hill" for its former sunrise services and the source of fill for Kaiser Shipyard 2. As the design proceeded, he invited Vernon DeMars, of the faculty at the College of Environmental Design, University of California, Berkeley, to join in a special joint venture, identified as Donald L. Hardison & Vernon DeMars, to collaborate on the design of the 300-unit project, named Easter Hill Village. It became nationally recognized for innovative design, variety of exteriors and special features for tenants. Lawrence Halprin, the project's landscape architect, conceived its unique landscaping plan, utilizing quarry boulders. In '57, Easter Hill Village was chosen as "One of the Ten Buildings in America's Future" for the AIA's Centennial Exhibit, National Gallery, Washington, DC. Later it was exhibited abroad and in Russia, was the subject of a book describing its social qualities by Claire C. Cooper and received Special Commendation from the Public Housing Administration in '64. Unfortunately, it was demolished in '04.

In '57, the U.C. Regents invited Don and Vernon to participate in a six-firm design competition for the Berkeley Student Center, to include buildings that became known as the Student Union, Dining Commons, Eschelman Hall and Zellerback Auditorium overlooking two plazas. Upon winning the competition, Don and Vernon formed, with their respective partners, a joint-venture identified as Hardison & Demars, Architects. Over the next 12 years, the teams designed and administered the projects, largely from Don's office. It received the Progressive Architecture Design Award in '58; the First Honor Award of the Community Facilities Administration in '64; the Certificate of Excellence, CA Governor's Award in '66; and favorable articles in numerous professional journals.

During the 60's, another architectural collaboration was put in place. The Richmond Redevelopment Agency, having demolished thousands of war-housing units on the south side of the city, scheduled their replacement with moderate-rate-houses for sale. It chose Barrett Construction Company as developer, which in turn, invited Don and partners from their

Richmond office to collaborate with Vernon DeMars in designing its project. The resulting joint venture, identified as Donald L. Hardison and Vernon DeMars, Architects, designed hundreds of single-family houses, row-houses, duplexes and triplexes. Plaza Homes and Potrero Homes were well received by the community and buyers, with Plaza Homes receiving the AIA/Sunset Special Award in '69 and House & Home First Honor Award in '70.

Continuing Designs and Awards, San Francisco Office

In 1968, Hardison & Komatsu, Architects, relocated its Richmond offices to Jackson Square, San Francisco, where work included Richmond High School, a facility with a central mall and "open" classrooms, carpeted to control sound; at the Hastings College of the Law, conversion of the historic "Empire Hotel" to student housing in '73; and Residence Hall, Sonoma State College. Later, in recognition of the skills brought to the firm by George Ivelich and Bob Tucker, the partnership became Hardison, Komatsu, Ivelich and Tucker also identified as HKIT. Continuing design challenges included Chenate Lodge, senior housing, Santa Rosa; restoration and additions to a Carneige Library to serve the Richmond Museum of History; San Rafael Presbyterian Church; Francis of Assisi Community housing, S.F.; All Hollows Elderly housing, S.F.; numerous Satelite Senior Homes, Alameda County; Bayside Elementary School, Sausalito; Campo Lindo High School Additions, Moraga; Walnut Creek Filter Plant, the American River Treatment Plant; and the Fontaine Pumping Plant, which won the CA Governor's Certificate of Excellence Award in '66; and a variety of other work. Since Don's retiremet in 1987, Hardison, Komatsu, Ivelich & Tucker, with offices now in Oakland and San Francisco, continues a very active practice designing a broad spectrum of distinguished work.

Service to Profession

In 1948, upon becoming licensed, Don joined the East Bay Chapter, American Instituet of Architects; served as its president in '54, and president of the AIA California Council, '65-66; served its State School Committee, which drafted a widely used district-architect agreement form; nationally, he served on the committess for Schools & Education Facilities Committee and Housing Committee, chairing each; appointed as an UIA (International Union of Architects) Observer at its Commission for Educational Facilities, Mexico in '63; made an associate member of the Architectural Institute of Mexico in '63; elevated to Fellow in the College of Fellows by the national AIA in '66; design panel, U.S. Regional National Office of Housing and Urban Development in '67-68; appointed by Governor Reagan to State Housing and Community Development Commission '69-71, establishing new standards for housing and energy; design award jury, SF Bay Area Council, '71-73; elected to National Board, AIA '79-81, serving on the AIA Practice & Design Commission, Ethics Committee and Foundation Board; elected to Executive Committee, College of Fellows in '81, becoming Chancellor, College of Fellows in '85, the first to hold that office from California. Today, Don proudly continues as an AIA Member Emeritus.

Other Honors

AIA California Council Distinguished Service Award in '84; City of Richmond, Community Service Award, Kaiser Shipyards, in '90; AIA East Bay Chapter Medal in '98; AIA California Council Achievement Award in '01.

Service to Community

Member, Richmond Chamber of Commerce from '45 to date, the Chamber Board '63-80; Member, Rotary Club of Richmond from '46 to date, President '86-87; Richmond Planning Commission '53-55, during completion of city's first master plan; President, Richmond Festival of the Arts in '59; President, Community Chest of West Contra Costa County in '60; Board, American Red Cross, WCCC Chapter '62-64; Elder and Committees of the Presbyterian Church; National Panel, National Arbitration Aassociation in '63; Board, Richmond Art Center '65-70; Board, Richmond Museum Association '93-03; Museum Restoration Committee, S.S. Red Oak Victory from '99-to date.

LAWRENCE HALPRIN

Over the past sixty years, Lawrence Halprin has had a profound influence on landscape architecture through his environmental design projects and his explorations on the nature of creativity. Easter Hill Village was completed in 1954 during the first ten years of Halprin's career. The following outlines the influences of his early career - his work of the late 1940s and early 1950s – providing additional context for the Easter Hill Village project while also showing how Halprin's early influences continued to impact his later work.

Halprin's Background and Early Influences

Lawrence Halprin was born in Brooklyn, New York in 1916. After graduating from Brooklyn Polytechnic Preparatory Country Day School for Boys in 1933, Halprin traveled to Palestine and spent two years there. During this time, he helped with the founding of Kibbutz En Hashofeth and worked at a chemical factory and as a ranch hand on the kibbutz. He turned to New York and enrolled in Cornell University. After graduating from Cornell with a B.S. in plant science in 1939, Halprin attended graduate school at the University of Wisconsin, Madison. He received a M.S. in horticulture from there in 1941 (Halprin 1986, p. 114).

In 1940, while at the University of Wisconsin, Halprin married his fellow student Anna Schuman and began a life-long collaboration with his wife, who became known for her work in avant-

garde theater and dance. He incorporated his explorations with her, on the nature of creativity and on the choreography of movement in the landscape, into his design process (Halprin 1972, p. 10 and Halprin 1986, p. 115).

Another event occurred while Halprin was attending graduate school in Madison that affected the course of his life. Halprin came upon a book in the library that dramatically changed his life. Reading Christopher Tunnard's, *Gardens in the Modern Landscape*, he was stuck by the significance of design in the environment (Freid in Halprin 1986, p. 10). Halprin said that the thing that resonated with me was that Tunnard didn't draw a line between good design and social issues (Dillion 1998, p. 32). He decided on the spot to study design in architecture, with emphasis on landscape design (Halprin 1986, p. 115) and, in 1942, entered the Harvard University Graduate School of Design on a scholarship. Harvard at this time was the focus of modern design theory in architecture with architects Walter Gropius and Marcel Breuer, along with Tunnard, on faculty.

Tunnard was instrumental in introducing modernism into landscape architecture through his book *Gardens in the Modern Landscape*, which he completed in 1938, and through his teaching at Harvard (in 1939, he emigrated from England to the United States to teach at Harvard). Through his book and teaching positions, Tunnard influenced the designers, including Halprin, who took up the modernist mantel and shaped the post World War II American landscape. Tunnard, who became the principal spokesman during his tenure at Harvard for the necessity of conceiving a modern landscape commensurate in its conceptual and aesthetic authority to the best of modern architecture (Howlett in Treib 1993, p. 32), believed that the right style for the twentieth century is no style at all, but a new conception of planning the human environment (Tunnard in Treib 1993, p. 162).

World War II cut short Halprin's studies at Harvard, and in December 1943, he left the university to enlist in the U.S. Navy. Halprin received his Bachelor's of Landscape Architecture from Harvard in January 1944. He served aboard the USS *Morris* in the Pacific theater, and while on offshore picket duty during the invasion of Okinawa, Halprin's ship [was] cut in half by a kamikaze plane (Halprin 1986, p. 115). He was sent to San Francisco on survivor's leave and then left the Navy in April 1945. Halprin and his wife settled in San Francisco, and he began work in the office of Thomas Church in 1945 (Halprin 1986, p. 116 and Forgey 1997, p. D-1).

Work With Thomas Church

Halprin worked for Thomas Church from 1945 until he opened his own office in 1949. Church is commonly credited with originating the new approach to garden design that developed after World War II that became known as the California school of landscape design (Laurie in Treib 1993, p. 166). In addition to his impact on design through his projects and writings, Church's office served as the initial professional experience and training ground for a younger set of

landscape architects (Laurie in Treib 1993, p. 178) including Robert Royston, Douglas Baylis, Theodore Osmundson, and Lawrence Halprin. In discussing the importance of his time in Church's office, Halprin said that Church encouraged him to experiment with plants and color and to think of gardens not simply as private spaces but as settings for human activity. Halprin would subsequently apply that insight to the design of everything from public parks to plazas to his own back yard (Dillion 1998, p. 32). He also noted that Church sent him into the field to learn construction and how to integrate architecture with the landscape (Dillion 1998, p. 32).

Halprin's Projects: Late 1940s and Early 1950s

In September 1949, Halprin opened his own landscape architecture firm in San Francisco. (Halprin 1985, p. 116). His location in the Bay Area put Halprin in the middle of the revived postwar profession of landscape architecture (Walker in Treib 1993, p. 251). Ambitious young designers from all over the United States flocked, in particular, to the Bay Area, to see the gardens publicized in *Sunset* and *House Beautiful* magazines and to work with Church or his followers (Walker in Treib 1993, p. 251). As with other landscape architects working in postwar California, Halprin's work during this early part of his career was focused on residential commissions and the design of gardens. The garden was the medium through which new concepts were expressed; it reflected aesthetic developments in art and architecture and a new social order (Laurie in Treib 1993, p. 166), or, in other words, the garden in California was one of the first and most visible expressions of what modernism could mean in terms of landscape design. In his early garden designs, Halprin worked with leading modernist architects on projects that exemplified the blending of modernist ideas for house and garden with the climate and lifestyle of northern California.

Early Garden Designs

Halprin's first commission after opening his own office was the design of the Schuman Garden in Woodside, California, started in collaboration with architects Wurster, Bernardi & Emmons in 1949. In this design, Halprin expressed what would be an ongoing characteristic of his designs his concern for the relationship and integration between elements (Halprin 1986, p. 116). In the Schuman Garden, the house and garden were set on one acre of the site, and the remaining three acres were maintained as a meadow. Halprin's concern with the integration between the natural and man-made garden (Halprin 1986, p. 116) were expressed through his choices of paving patterns, selection and placement of ornamental plant materials, and preservation of the preexisting natural meadow. The house was set within the designed portion of the garden and used paving materials, rammed earth paths, and curvilinear planting areas placed around existing large oak trees to create a total composition that is a deft fusion of the manmade and the natural (Woodbridge 1988, p. 177). This project was completed in 1950.

In 1950, he began the design for the Caygill Garden in Orinda, California. This property was located on a hillside, and Halprin used the property's setting in his design. The Caygill Garden was the first project in which Halprin used running water as an element of the design, in this case, a wading pool and fountain. The focal point of the garden's outdoor living space consisted of river-washed stones from Big Sur instead of plantings (Halprin 1986, p. 117). This project was completed in 1951.

Also in 1950, Halprin began work on the design for two garden projects in Kentfield, California: the Esherick Garden and the Woerner Garden. His work on the Esherick project was the first of his collaborations with architect Joseph Esherick. Esherick's and Halprin's collaborative projects explored the integrations of houses and gardens as works of environmental design (Halprin 1986, p. 117). In the design for the Esherick property, the dominant existing site feature (a large live oak) influenced the design, and the house is perfectly sited to take advantage of the oak on the garden side (Woodbridge 1988, p. 195).

In the Woerner Garden project, Halprin's worked with architect John Funk, the man whose work was closest to the mainstream of the Modern Movement in the U.S. (Woodbridge 1988, p. 171). The house and garden were sited to provide a view of the 2,571-foot-high Mount Tamalpais. By siting the project to focus on the mountain and through the choices of the form and materials for the garden, the project fit the manmade into the natural landscape. The planting beds along the edges of the garden, where the designed and natural landscapes overlapped, were curved and plant materials were chosen that blended with the colors, textures, and shapes of the native materials (Woodbridge 1988, pp. 171-174). Halprin described the edges as interwoven with the surrounding native chaparral (Halprin 1986, p. 117). Both gardens were completed in 1952.

In San Rafael, California, Halprin designed the Kaufman Garden. This site was steeply sloped, and Halprin integrated the garden and swimming pool into the natural contours of the hillside (Halprin 1986, p. 119). The house was sited to take advantage of borrowed scenery of the mountains. The Kaufman Garden was completed in 1954.

During 1953, the year he started work with DeMars and Hardison on Easter Hill Village, Halprin also worked on a variety of other projects. One was the Bissinger Garden in Kentfield, California with architect William Wurster. This was an early example of satellite houses broken up to incorporated the gardens. The site was hilly, with gardens, pool, and terraces separating various parts of the house (Halprin 1986, p. 119). This project was completed in 1955 and received the AIA Award of Merit in 1957.

In 1953, Halprin also began work on the design for five of the private gardens and a common area as a centerpiece for the development at Greenwood Common in Berkeley, California. Architect William Wurster had purchased this two and a half acre site and subdivided it into twelve lots around a shared open space or common. The plan allowed all residents to enjoy a

view of San Francisco and the Golden Gate Bridge and would later influence Halprin's approach to The Sea Ranch by clustering houses around a shared common space. Halprin's work on the Greenwood Common garden and common was completed in 1958 (Halprin 1986, p. 119).

Early Nonresidential Projects

However, Halprin's interests and ambitions were not contained to the dimensions of residential landscapes. As he explained, they were fun to do and I hoped to apply their lessons to the larger world of cities and regions (Halprin 1986, p. 7). In 1950, Halprin began work on a project for the Marin General Hospital, his first commission to design a public garden space (Halprin 1986, p. 117).

Other non-residential work during the early 1950s included a master plan and report for the University of California, Davis. In this project Halprin working with the campus architect, Robert Evans, dealt with both the design of the landscape and the placement of the buildings into a complex community (Halprin 1986, p. 118). Halprin was beginning to see his work not only as landscape design but more as environmental design, whereby he must consider the environment in its totality before building anything (Halprin 1986, p. 118).

In 1952, Halprin began work to design the grounds for five United Mine Worker's Hospitals (located in Hazard, Harlan, Middlesboro, and Whiteburg, Kentucky and Wise, Virginia) in a project co-sponsored by the United Miner Worker's union and a federal planning grant.[7] Halprin's design solutions treated the five hospitals as community centers surrounded by gardens that included spaces for performing and social activities (Halprin 1986, p. 118).

In 1953, Halprin began work with architects Vernon DeMars and Donald Hardison on the site design for Easter Hill Village. This project fit into Halprin's developing views on the design process and the role of landscape design within society. His design problems began to address larger and more complex issues - from small private gardens answering the needs of an individual family to larger public spaces having to meet the needs of many (Halprin 1986, p. 117). Work on Easter Hill was completed in the fall of 1955, and the project immediately attracted attention within the design community. It received *House and Home's* Special Award for Land Planning in 1956 (Halprin 1986, p. 119) and was listed among the outstanding buildings which reveal important characteristics and trends of U.S. architecture during the past

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[7] The United Mine Workers Welfare and Retirement Fund had been created to address the lack of health and retirement benefits available to coal miners in Appalachia. However, the region lacked the facilities to provide health care, and in the early 1950s, the United Mine Workers of America Aembarked upon an ambitious plan: to build ten modern hospitals in the heart of Appalachia's coal-mining region. They planned to recruit renowned physicians from around the country, establish residency training programs, and build schools to train nurses, technicians, and therapists≅ (Appalachian Regional Healthcare Web Site).

10 years for an exhibition organized by the American Institute of Architects to celebrate its 100th anniversary (*Life Magazine* 1957, p.59, p.68). Also in 1953, Halprin began work on the Landscape Master Plan for the University of California, Berkeley. Later working again with architects Vernon DeMars and Donald Reay, he designed the grounds for the Student Union and Sproul Plaza, the monumental entranceway to the university. His work for the university continued through 1960. (Halprin 1986, p. 119)

His Interest in the Choreography of Movement and the Creative Process

During his early career, Halprin began a series of ongoing collaborations with his wife, Anna Halprin, who in the 1960s became a major force in the dance world for her staging of avant-garde performances (Halprin 1986, p. 116). Halprin's writings expressed his developing views on the importance of the choreography of movement in landscape design. In 1948, Anna Halprin's design studio, Halprin-Lathrop Studio, published a dance magazine, *Impulse*, that dealt with a broad range of issues related to avant-garde dance. Halprin wrote an article, for the 1949 issue of the magazine, called "The Choreography of Gardens". In the article, Halprin noted "it has been brought to my attention that my gardens are like stage sets for a dance in that they are designed to determine the movement of the people in them. This has been a very conscious effort on my part . . . Our garden space has become a framework within which activities of all sorts take place. As a framework for movement activities the garden can influence our lives tremendously (Halprin 1949, pp. 31-32)."

Halprin has said that he, as a designer, is most concerned with the processes of design and creativity and his work with Anna Halprin gave him an opportunity to explore these ideas. Halprin had an advantage over most practitioners in coming to terms with the *how* of creativity. Because of his work with wife Anna Halprin and her avant-garde San Francisco Dancers' Workshop, he spent a lot of time collaborating with people in areas of art seldom encountered by most landscape architects: composers, musicians, scene and lighting designers, script writers, performers, choreographers. The discoveries he made in these experiences elaborated how he thought about designing places that can engage people's senses, so that their lives can be given the continuous sense of dance. This, in turn, led him to devise a graphic system of movement though space for use in assessing and designing peoples' environments (Burns in Halprin 1986, pp. 40-42)

During the mid-1960s, the Halprins initiated a series of multi-disciplinary explorations that Ahelped participants make discovers about themselves and their environments. The workshops included: Workshop # 1: Experiments in Environment (1966) and Workshop # 2 Communities (1968); Workshop # 3 ALeadership Training Workshop (1971); Workshop # 4 Experiments in Environment (1977), and Workshop # 5 LA Spectacular (1981). Out of his experiences in the early workshops came Halprin's book *RSVP Cycles: Creative Processes in the Human*

Environment (1970) and a series of RSVP Cycles Training Workshops (beginning in 1979) that explored his theory on the four elements that influence and shape creativity. Halprin was also believed that the people who used a space should have a say in what was there. In collaboration with John Burns, he developed a workshop format that involved the community in the design process. They wrote a book on this approach called *Taking Part: A Workshop Approach to Collective Creativity* (1974), and Halprin used this process in his master planning projects.

The Influence of California's Natural Landscape on His Work

It was also during Halprin's early years in San Francisco that he visited several places in California X Phoenix Lake, Big Sur, and the Sierra mountains that influenced his concern with expressing the interaction between materials and process in his designs. He first visited Phoenix Lake, in Marin County, in 1949, and throughout his career, Halprin would spend many hours hiking, sketching, and observing nature though its varying moods and seasonal changes (Halprin 1986, p. 116) as reflected through the landscape of this particular place. It was during his 1950 visit to Big Sur, located on the California coast about 150 miles south of San Francisco, that he became fascinated with the rugged, mountainous landscape and its interface with the ocean (Halprin 1986, p. 117), influencing his use of water has been a central theme in his design for public spaces. In 1956, he began spending summers hiking, sketching, and studying in the mountains of the High Sierra, and these experiences had a profound impact on Halprin's understanding and interpretation of the ecological processes and how form arises in nature (Halprin 1986, p. 120). The influence of the California Sierras and coastline are readily evident in what became a reoccurring theme of his public designs his challenging abstractions of processes of nature (Rainey in Trieb 1993, p. 204).

In 1961, Halprin wrote about the influence of California's natural landscapes on his work in the article "The Gardens of the High Sierra" in *Landscape*:

> Along the crest of the great spine of rocks which runs the length of California are some of the most beautiful gardens in the world. . . The backbone of these gardens is granite . . .Water is everywhere . . . If granite is the backbone of the gardens, water is their life and movement. . .
>
> Here are the raw materials on which we base our sense of art organization B here is the reference point of our designs, our sense of order, the sculpture to which we refer in ours mind's eye, the colors we see as right in juxtapositions we enjoy . . .
>
> Nature has many lessons for us, but to me, as a designer, two are most important. The first of these is that natural order is overwhelmingly clear and that I relate to it easily: my own sense of order derives from it. Order in this sense does not

> imply the picturesque in the way that a gnarled tree silhouetted against the sky is picturesque. This order is deeper B it has to do with natural rhythms, with relationships between objects, with lightness and heaviness, gravity and the hardness of rock. From these I derive the impetus to my manner of putting designs together.
>
> The second is process. Here can be seen the way in which these gardens arise. Process and product become almost synonymous and the sequence of events is absolutely clear . . (Halprin in *Landscape* 1961-1962, pp. 26-28).
>
> He has said that the natural landscapes of California have formed the basis of my aesthetic. They are my spiritual home and the source of my philosophical investigations (Halprin 2002, p. 1).

Halprin's Work After Easter Hill

Halprin's practice continued to expand through the 1950s, and he took on a greater variety and scale of projects. His projects have been widely chronicled and several became models or types in late 20th century landscape design. Two of these were Sea Ranch, a residential development on the coast of northern California, and Ghiradelli Square, a historic preservation and adaptive reuse project.

The Sea Ranch

In 1962, Halprin began work on the Sea Ranch Master Plan, a 5,000-acre site with ten miles of coastline frontage in Sonoma County, California. The architects for the project were firm of Charles Moore, Donlyn Lyndon, William Turnbull, and Richard Whitaker, and Joseph Esherick. This was a very personal project for Halprin. In my mind, The Sea Ranch started out to be a new kind of Utopia. It was a vision of how a like-minded group of people could live together under a set of environmental and aesthetic premises and constraints and govern themselves to maintain an agreed-upon value system (Halprin 2002: 55). Halprin spent weekends at the site living on the land with the weather, the seasonal changes, the native inhabitants, and the culture of this area (Halprin 2002, p.3).

The community's development was to be based on ecological principles and called for Aas little intrusion as possible into the native environment (Halprin 1986, p. 125). Halprin proposed preserving access and views along the coastline and maintaining the open terrain of the natural landscape. Rather than site houses at the land's edge, they were set back along the base of hills. The individual houses were clustered around a common area. The clustering minimized the impact of the buildings on the landscape, and the majority of the land was left open and

undeveloped. The buildings were sited within a cluster to provide protection from the wind (a constant presence) and to provide for privacy for each house, while preserving the views for all. Massing, form, and materials for the houses reflected those of the vernacular ranch buildings (natural wood siding, slanted roofs, etc.), and plant materials were limited to native species. (Halprin 1986: p. 125-126 and Halprin 2002) The design solutions and vocabulary developed for the Sea Ranch project were widely adopted in multi-family housing developments throughout the country. Unfortunately many of these projects had little grounding in the philosophical basis for the design at Sea Ranch and have been less successful in terms of subordinating the manmade into the natural landscape.

After the completion of the initial master plan in 1967, Halprin continued to be involved in the design evolution of The Sea Ranch landscape. In addition to owning a home there, Halprin has conducted a number of community workshops to promote the continued re-examination of the basic premises for the landscape development at Sea Ranch. These community workshops, a part of a process he has called Taking Part, provide a format to allow people in groups to examine issues together creatively and arrive at consensus about what they want to have happen (Halprin 2002, p. 49).

The project received the Governor's Award, Design of Exceptional Distinction, State of California, Planed Communities (1966); the AIA Award of Honor for the Sea Ranch Swim and Tennis Club (1968); and the AIA's Twenty-Five Year Award for buildings that distinguish themselves by their ability to stand to the test of time (1991).

Ghiradelli Square

Halprin was involved in one of the earliest projects to preserve industrial buildings through adaptive reuse. In 1962, he began work on the conversion of Ghiradelli Square, a nineteenth century chocolate factory site in San Francisco, into residential and commercial, multi-use project. The firm of Wurster, Bernardi & Emmons was the architects for the project. The plan for the project called for a series of terraced plazas, incorporating shops, restaurants, fountains, and courtyards layered above a multilevel, underground parking garage. One of Halprin's key interests was to choreograph people's movement through ramped and winding staircases, tiered platforms and fountains, and balconies that offer views of the Bay, Alcatraz Island, and Aquatic Park. Halprin's design solutions for Ghiradelli Square have become so widely accepted that they are now a common, and almost generic, part of the contemporary urban landscape. The project was completed in 1968. It received the A.I.A. Award of Merit (1966) and the Governor's Design Award of Exceptional Distinction, State of California, Rehabilitation (1966) (Halprin 1986, p. 126).

Summary of Other Work

Halprin's office remains in San Francisco, and he continues to practice in 2004. Over the years, he has undertaken a wide range of projects in the Bay Area that include: the Redwood Building, Stanford University (1958); Stanford Medical Complex in Palo Alto (1958); McIntyre Garden in Hillsborough (1961); Lehman Garden in Kentfield (1961); St. Francis Square, a multi-family housing project sponsored by the International Longshoreman's Union and the San Francisco Redevelopment Agency (1963); Gould Garden in Berkeley (1966); Embarcadero Plaza and Fountain, now called Justin Herman Plaza (1972); work on redesign of Market Street (completed in 1970); work on the master plan for the Bay Area Regional Transit (BART) system; *Panhandle Freeway Plan and Report* (1963); *San Francisco Freeway Report*, an examination of the nature of urban freeways (1964); Woodlake Apartments in San Mateo (1964); Northpoint Apartments in San Francisco (1967); Bank of America Headquarters in San Francisco (1972); Jewish Home for the Aged in San Francisco (1970); Lake Merritt Channel Park in Oakland (1972); Levi's Plaza in San Francisco (1982); and Raymer Garden and Guest House in Atherton, the first private garden commission Halprin had done since 1964 (1984). Recent projects include: the redesign of a new approach to Yosemite Falls in Yosemite National Park in the California Sierra Mountains; the master plan for the new Lucas Film Campus a the Presidio of San Francisco; and the master plan for the renovation of the 64-acre Stern Grove and Pine Lake Park in San Francisco.

A sample of projects he has undertaken outside of the Bay Area include: the Hebrew University, Givat Ram Campus (1960); panelist for the first White House Conference on Natural Beauty (1965); Nicollet Avenue Mall in Minneapolis, one of the first conversions of a downtown street into a pedestrian and transit mall, a key urban renewal concept during the 1960s and 1970s (1967); Portland Open-Space Sequence that resulted in a series of three one-acre plazas linked by walkways, Pettygrove Park (1966), Lovejoy Plaza (1966), and Auditorium Forecourt (Ira Keller Fountain) (1970); Portland Transit Mall (1978); Master Plan for Hadassah-Hebrew University Medical Center in Kein Karem, Israel (started in 1966); California State Fairgrounds Master Plan in Sacramento (1968); Ida Crown Plaza at the Israel National Museum in Jerusalem (1967); Nasher Garden in Dallas, a series of outdoor rooms including one for displaying the renowned Nasher art collection (1967); Fort Worth Central Business District Master Plan (1980); Everett (Washington) Community Plan and Report (1973); member of the Jerusalem Committee, an international, interfaith group engaged in ongoing dialog with the mayor on religious, sociological, cultural, planning, and architectural issues facing the city (1969-1986); Seattle Freeway Park (1976); and the Walter and Elise Haas Promenade, a one and a half mile stone walk overlooking the Old City of Jerusalem. In 1974, Halprin was selected by the FDR Memorial Commission to design the FDR Memorial in Washington, D.C. Halprin oversaw the project through rounds of design approvals and a decade-long hold on the project. The memorial, a progression through a series of outdoor rooms dedicated to each FDR's four terms,

was dedicated in 1997. Halprin considers this project to be the apotheosis of all that I had done (Forgey 1997, p. D-1).

Over the years, Halprin has written extensively on the various themes that are important to him, and a list of his writings is included in the bibliography of this report. Starting with his time on a ship in the Pacific during World War II, he has recorded his ideas and experiences in words and sketches in a series of over 250 notebooks, and this collection makes up a vivid artistic autobiography (Forgey 1997, p. D-1).

Halprin has been recognized for his work in landscape architecture, urban planning, and environmental design through numerous awards including: Fellow of the American Society of Landscape Architects (1969); ALSA Medal, the highest honor that the American Society of Landscape Architects (ASLA) bestows on an individual (1978); Fellow of the American Academy of Arts and Sciences (1978); National Medal of Arts, the highest award given to an artist by the United States government (2002); and he was the first recipient of the ASLA Design Medal, that recognizes an exceptional body of work at a sustained level for a period of at least ten years (2003) .

Summary of the Significance of Halprin's Work

Over the course of his sixty-year career, Lawrence Halprin has practiced outside of the confines of a typical landscape architect; he has been a designer, author, filmmaker, and workshop facilitator. During the 1960s and 1970s, his ideas and projects had a profound influence on landscape architecture and urban planning, and he is universally acknowledged as one of the twentieth century's most influential landscape architects.

Lawrence Halprin's designs are ultimately about the interactions between physical space and the user of the space. He has explained that his interests and how he judges his works are based on a creative process or collective creativity (Dillion 1998, p. 35) that requires both the designer and the users:

> When most people talk about architecture, they are talking about use in the functional sense: is it easy to sit in, or do the materials hold up? I want to know if it really enlarges people's lives, if it changes people's lives and becomes a place for things to happen (Chang 1978, p. 24).
>
> It is not what the design looks like that I am interested in; it is what it does, the people who are in it, how it interacts with them (Chang 1978, p. 24).

Halprin is a life-long observer of how people move in and use outdoor spaces and in the creative processes found in nature, and he has astutely interpreted his observations through his designs. His participative spaces respond to the meaning of our time as precisely as Andre Le Notre's rigidly ordered gardens at Versailles hymned the class structure of pre-revolutionary France, or the radical informality of John Nash's Regent's Park in nineteenth-century London announced (for those who would listen) the onset of a new democratic order (Davis in Halprin 1986, p. 62).

V. SOURCES OF INFORMATION

A. Architectural Drawings

The original architectural and landscape drawings for Easter Hill Village are on file with the architectural firm of Hardison, Komatsu, Ivelich & Tucker, 538 Ninth Street, Oakland, CA.

B. Historic Views

Historic views of Easter Hill Village, including construction photographs, are on file at the Richmond Housing Authority, Richmond, California. Architect Donald Hardison has additional historic photographs in his private collection.

C. Interviews

Historian Marjorie Dobkin interviewed the following individuals in January, 2003: Easter Hill Village property manager Rachel Soriano; Douglas Dietz, Modernization Manager, Richmond Housing Authority, and Easter Hill Village designers – architects Donald Hardison and Vernon DeMars, and landscape architect Lawrence Halprin. Architectural historian Ward Hill interviewed Professor Roger Montgomery, a noted expert on the history of housing, in February, 2003. In addition to the aforementioned interviews, the DeMars oral history, prepared by the Bancroft Library Regional Oral History Office in 1988-89, which includes over 20 pages of material on Easter Hill Village, offered much additional background history on the project.

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The papers of Lawrence Halprin, which likely include additional material on Easter Hill Village, have been donated to the archives of the University of Pennsylvania, Philadelphia, Pennsylvania. The drawings for the other collaborations between Donald Hardison and Vernon DeMars, including the Pilot Projects, are on file at the firm of Hardison, Komatsu, Ivelich & Tucker, Oakland, CA.

VI. PROJECT INFORMATION

The Historic American Building Survey documentation was undertaken as a mitigation measure as per the Memorandum of Agreement between the Richmond Housing Authority and the California State Office of Historic Preservation. The City of Richmond Housing Authority as part of the Hope VI Revelopment Project demolished 41 (237 units) buildings of the existing 45 buildings in the Easter Hill Village complex (including removing existing landscape features) in May, 2004 for the construction of 219 new multi-family rental-housing units, 30 for-sale detached houses, and 14 for-sale town-homes would be developed. On a vacant site just east of Easter Hill Village, an additional 40 for-sale detached houses would be developed. A total of 303 new housing units will be constructed as part of this project.

The documentation was prepared during the period of October, 2003 to July 2004. The narrative report is a collaboration of three individuals: Historian Marjorie Dobkin prepared the sections on social history regarding Richmond during and after World War II and on Easter Hill Village and the section on the history of the Easter Hill Village design; Landscape historian Denise Bradley prepared the description and historic background sections on the Easter Hill Village landscape design and the biographical material on landscape architect Lawrence Halprin; Architectural historian Ward Hill prepared the sections on the Modern Movement in architecture, the Bay Region Tradition and the general historical background of the City of Richmond. Architectural historian William Kostura prepared the Outline Format

reports on the 41 individual Easter Hill Village buildings (original building numbers 8 to 48) demolished for the project.