



## 6. Function or Use

Historic Functions (enter categories from instructions)

Government: government office

Government: courthouse

Government: post office

Education: library

Current Functions (enter categories from instructions)

same

## 7. Description

Architectural Classification

(enter categories from instructions)

Modern Movement

Materials (enter categories from instructions)

foundation concrete

walls concrete

roof concrete

other gold anodized aluminum

Describe present and historic physical appearance.

The Marin County Civic Center is composed of two buildings, the 580-foot long Administration Building and the 880-foot long Hall of Justice, which are set at a slight angle to each other and joined together by a central rotunda 80 feet in diameter. The rounded ends of the buildings are built into the sides of two low hills. The main entrance drive passes through an archway on the ground level of the Administration Building; the Hall of Justice has two archways, one over the road leading to a back parking lot and one providing access to the county jail. The separation of access is primarily for security reasons. The roadways follow the contours of the site and provide access to parking lots as well as circulation around the whole site and to the fairgrounds. The U.S. Post Office is located near the main entrance to the grounds on San Pedro Road.

Both the three-story Administration Building and the four-story Hall of Justice were constructed of a combination of steel with poured concrete and precast/prestressed concrete elements. (1) The assemblage of the floors used a system of precast, prestressed double-tee floor members. Vertical supports are primarily small-diameter, extra-strength steel columns with precast, elliptically shaped, concrete covers. The roof system is composed of a series of precast concrete trusses supporting a thin, barrel-arched shell of reinforced concrete. Precast units of ornament were placed on the roof over the barrel shell in order to mask any unevenness in the workmanship which would be evident without this visual distraction. Similarly, the golden balls on the roof fascias disguise variations in the long straight line of the roof edges. According to Green, "These simple decorative construction devices achieved economy (because the amount of labor was reduced) in addition to giving the assemblage an intrinsic, integrated beauty, which Frank Lloyd Wright referred to as organic decoration." (2) The "pendant crescents", as Wright called the round arches attached by pinlike connections of gold anodized aluminum to the solid railings outside the offices on the first and second levels, screen the daylight but have no structural function. Above, on the third level are circular openings infilled in the lower sections with ornamental grills of gold anodized aluminum that have the same non-structural function as the pendant crescents. Semi-circular openings in the roof overhang also assist in the function of daylighting the interior.



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See continuation sheet

Previous documentation on file (NPS):

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

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: \_\_\_\_\_

**10. Geographical Data**

Acreage of property 81.5

UTM References

A 1 | 0 | 5 | 4 | 1 | 3 | 8 | 8 | 4 | 2 | 0 | 6 | 0 | 4 | 8  
 Zone Easting Northing

C 1 | 0 | 5 | 4 | 1 | 3 | 3 | 2 | 4 | 2 | 0 | 5 | 2 | 1 | 8

B 1 | 0 | 5 | 4 | 1 | 5 | 6 | 6 | 4 | 2 | 0 | 5 | 4 | 2 | 3  
 Zone Easting Northing

D 1 | 0 | 5 | 4 | 0 | 8 | 6 | 7 | 4 | 2 | 0 | 5 | 6 | 8 | 6

See continuation sheet

Verbal Boundary Description

All of that certain real property located in the County of Marin, State of California, and more particularly described as:

All of that real property described and set forth on that certain Record of Survey entitled, "Record of Survey, County of Marin Civic Center Boundary", dated April 8, 1975 and

See continuation sheet

Boundary Justification

See continuation sheet

**11. Form Prepared By**

name/title Sally B. Woodbridge, Architectural Historian

organization \_\_\_\_\_ date \_\_\_\_\_

street & number 2273 Vine Street telephone (415) 848-4356

city or town Berkeley state CA zip code 94709

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To strengthen the structure for seismic stresses, Wright wished to divide the building into structural sections with expansion joints from the roof through to the foundations so that when the ground undulated during an earthquake, the building could respond sympathetically. However, to facilitate approval of the building permit the engineers officially in charge of the project insisted that the foundations of the building be tied together; therefore, the expansion joints do not extend through to the ground, as Wright had intended.

The floors, or malls as Wright called them, of the civic center have open light wells that increase in width from bottom to top to permit a generous amount of natural light to enter the building from the roof. The open wells also facilitate the natural air conditioning of the interior by permitting the air from the offices to be drawn out through them and exhausted through the roof. However, after Wright's death, it was deemed necessary to cover the roof openings with a skylight. Wesley Peters of the Frank Lloyd Wright Foundation designed the barrel-vaulted skylight to repeat the adjoining roof forms and to respect Wright's concept of continuous linear space.

The public enters the Administration Building from the center of the archway over the entrance drive. An ornate grill made of gold anodized and gold aluminum functions as a gate to the interior and precedes the escalator that leads to the second floor. An information office is located on the east side near the escalator; various service and maintenance departments and storage rooms occupy the rest of the entrance level. Stairways and elevators provide access to the upper floors. The county offices occupy the upper three levels and are divided from the circulation space around the open wells by red and gold anodized aluminum paneled partitions, which were designed to be movable so that the office space could be rearranged when necessary. The floors are covered with composition tile of "Taliesin red", a favorite Wright color; the lobby floors are made of terrazzo. On the ground level, the open wells have beds planted with a variety of ornamental plants, as Wright intended.

The circular, domed element that serves as a hinge for the two buildings contains the Board of Supervisors chambers on the second level and the county library on the third level. According to Aaron Green, the prototype in Wright's previous work for the circular form of the county library was the library of Florida Southern College. (3) Green planned the interior of the county library with the earlier library in mind; the control desk is at the center; the book stacks radiate from the center around the perimeter of the circular space. The custom-designed furniture here and in the other parts of the civic

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center was made at the state prison furniture factory at San Quentin Prison in Marin County.

Adjacent to the rotunda and opening off of the cafeteria on the first level is a landscaped terrace with a fountain. Attached to a pointed extension of the terrace outside the supervisors' offices and rising from the landscaped terrace below is a polygonal tower or spire with three rectangular vents. The tower is embellished on the exterior with projecting linear bands and semi-circular motifs of gold anodized aluminum. The tower encases the stack from the boiler but also contains a conduit which could be used for electronic or radio communication. It was Wright's hope that the county would disseminate information in electronic as well as written form as in the library.

The main entrance lobby of the Hall of Justice is located on the south side of the southernmost of the two driveways through archways on the ground level. A secondary public entrance and the entrance to the county jail are located off of the other driveway. Various service and mechanical equipment rooms are located below grade and in the structure adjacent to the archways. The level above the archways houses the courts, and the two upper levels house the associated offices such as that of the county recorder, the district attorney, and the clerks. The top level contains the cafeteria and the entrance to the landscaped terrace on the east side. The county jail is located at the north end of this level.

The master plan for the site respects its topography. The buildings, hills, roads, parking areas, lagoon, and prominent landscape features were linked together to facilitate the movement of people and automobiles. The north portion of the site was set aside for the county fairgrounds. Various features of the fairground that Wright designed--for example, the amphitheatre--were altered or never built; the lagoon is the major surviving feature of this part of the grounds. A landscape plan prepared by Aaron Green working with Frank Lloyd Wright is attached; it shows a disposition of trees and other vegetation that remains largely intact. Pine trees are dominant around the building complex; many varieties of non-native trees, including oaks, poplars, willows, occur around the site. The hilltop at the south end of the Administration Building, which has a terrace outside the entrance to the top floor, is planted with native plants as a specimen landscape.

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The United States Post Office building, which stands near the entrance to the civic center grounds off San Pedro Road is a one-story, elliptical building in plan, which faces south. The building has a flat roof hidden by a parapet and is constructed of reinforced concrete block masonry painted the same color as the civic center complex. A broad, round-arched canopy is cantilevered from the facade above a glazed wall divided into five sections by metal mullions, which has double, glazed entrance doors at each end. This entrance porch is approached by four steps which compose a base rounded at the ends where it joins the building. Originally, a large plastic globe of the world was mounted on a pole centered outside the glazed wall. Over time the plastic deteriorated and the globe was removed. This is the only alteration to the building. The cast-concrete canopy is embellished with a band of indented, circle motifs running across the cornice. On the back side of the building is a recessed loading dock, which is sheltered by a projecting canopy. Each of the curved walls flanking the loading dock has two round windows. The interior is divided into a mailroom on the north side and an elliptical lobby on the south side. The lobby is separated from the mailroom by a wall divided into a section for mail boxes and a counter area.

Three structures on the site do not contribute to the district. They are: a garage of 1971, which stands on the lower, northwest portion of the site near Route 101 where the county fair pavilion was planned; the Veterans Auditorium and associated exhibition buildings, which were designed by the Taliesin Fellowship/Taliesin Associated Architects to be stylistically compatible with the civic center buildings and completed in 1971. The approximately 81.5 acres of the site that fall within the dotted line on the attached site map may have a high degree of integrity and convey Frank Lloyd Wright's intentions for the expression of democracy in a design that integrates architecture and landscape.

1. Aaron Green, An Architecture for Democracy, the Marin County Civic Center, San Francisco, 1989. The description is derived from Aaron Green's text, beginning on page 89 and continuing for the next five pages.
2. Op.cit. pp. 89-90.
3. Op.cit. p. 78.

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For Wright, the location of this governmental complex in a suburban area endowed with gentle hills and valleys and removed from any dense urban center, was the perfect setting for the partial realization of Broadacre City, his American utopia. A drawing published in The Living City, 1958, captioned "Typical street view at the Civic Center", shows part of a structure that echoes the Marin County Civic Center complex in its fenestration, use of arches, and drive-through archway on the ground level. The drawing was one in a last series of Broadacre City studies that collected into one setting many of Wright's favorite works as, for example, the Price Tower in Bartlesville, Oklahoma, which also appears in the distance in this drawing. Finally, Wright's unerring ability to marry buildings to their sites here led to one of his most striking solutions. In having the two building wings bridge the valleys between three hills, he also recalled revered works of classical antiquity such as the Roman aqueduct at the Pont du Gard. This composition also confirmed his statement, "The good building is ... one that makes the landscape more beautiful than it was before ..." The rhythmic, low-lying structure complements the landscape and offers a serenely human vision devoid of the hierarchical expression of power so recognizable in traditional 19th and early 20th century centers of civic authority.

## HISTORICAL CONTEXT

Following the completion of the Golden Gate Bridge in 1937 and the introduction of wartime industry into Marin County in 1942, the county's population not only grew dramatically, but was also less and less tied to agricultural pursuits. The bridge brought an influx of middle-class commuters; the war industries brought resident blue-collar workers. With the erosion of the county's pastoral isolation, its well established politics of cronyism weakened, and the better educated and more cultured commuters began to influence the political agenda. The magnitude of Marin's population growth--from 41,648 in 1930 to 85,619 in 1950--greatly increased the demand for county services which outgrew the capacity of the existing buildings. In 1952, the county occupied 13 locations including the courthouse in San Rafael, eight of which were rented. Among other problems, there was a desperate need for detention space and hearing rooms for the courts.

In this atmosphere of political disequilibrium, the 1952 election for the Marin County Board of Supervisors was hotly contested. Vera Schultz became the first woman Supervisor in 102 years and the only supervisor with a college education. Schultz had campaigned on a reform platform that included county-wide administration to solve the many problems that could not be dealt with piecemeal by city govern-

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ments. Meanwhile, the inadequacy of existing government facilities had prompted the planning commission to engage Louis J. Kroeger & Associates to study on the county's space needs. Their report concluded that, rather than crowding the courthouse block in San Rafael with new buildings, a new site should be chosen for a civic center. When the bond issue for the new civic center, also voted on in the November 1952 election, failed, the new Board moved to adopt a pay-as-you-go plan for the civic center with an ad valorem tax.

In 1953, the newly convened Board of Supervisors urged the appointment of a County Administrator and the building of a government center to consolidate the scattered county offices into one location. A site committee was appointed to select a site for both the civic center and a much-needed county fairground. The latter was entitled to an annual allotment from the state's fund for county fairs, which could be applied toward purchase of the land. The committee finally chose a 140-acre ranch at Santa Venetia adjacent to Highway 101, which was owned by the Scettrini family. Three offers were made for this site over the period of time from 1953 to 1956. The first was for \$237,000; the last, for \$551,416, was accepted. Following the purchase, the site committee was dissolved, and, in April 1956, a civic center committee was appointed to select an architect. The committee interviewed 26 architects, who were also screened by the Board of Supervisors.

Frank Lloyd Wright was not among the 26 architects interviewed. According to Aaron Green, who headed the San Francisco office of the Frank Lloyd Wright Foundation at the time, Vera Schultz had telephoned him to ask if Wright would consider being interviewed for the civic center commission. Green replied that he felt that Wright would be receptive, but only if he was not considered in competition with the other architects. Later, Mary Summers, the planning commission member on the committee, phoned Green to say that the committee had concluded its interviews and had chosen Wright. Green arranged for the committee members to meet Wright in July 1957 when he came to the University of California in Berkeley to deliver the Bernard Maybeck Lectures. The committee and four of the Board members attended one of the lectures and met with Wright in San Francisco. On July 27, the Board of Supervisors voted officially to retain Wright. The vote was four to one, the negative vote having been cast by William Fusselman, who belonged to the old guard county government faction called "the courthouse gang." Because of Fusselman's consistent opposition to the board's actions, it became known as the "four-to-one board." The other members were Walter Castro, William Gness, James Marshall and Vera Schultz.

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On July 29, 1957, Wright came to San Rafael to accept his 770th commission at the age of ninety. In his acceptance speech, delivered to a crowd of more than 500 at the San Rafael High School auditorium, he expounded on his favorite themes, "We will never have a culture of our own until we have an architecture of our own. An architecture of our own does not mean something that we have knowledge concerning. We will have it only when we know what constitutes a good building and when we know that a good building is not one that hurts the landscape, but is one that makes the landscape more beautiful than it was before the building was built. In Marin County you have one of the most beautiful landscapes I have seen, and I am proud to make the buildings of the county characteristic of the beauty of the county."

The conservatives' opposition to Wright, caused largely by his being the liberals' choice, coalesced around issues of economy and focused on, among other things, Wright's demand for a 10% fee, which was 2% more than other architects, including Richard Neutra, had requested. Supervisor Fusselman's opposition to Wright was also an extension of his opposition to the removal of the civic center from its old base in San Rafael. Giving up the old location was an acknowledgment of the changed character of the county.

Fusselman did not attend the presentation. The other members of the board signed a copy of the contract with Wright in the school hallway on their way to the presentation, but opposition was just beginning. At the formal board meeting the next day, County Clerk George Jones asked permission for a member of the audience, Bryson Reinhardt of the American Legion, to read a letter into the meeting's record. The letter accused Wright of active support of Communist activities during World War II. In response, Wright leaped to his feet and shouted angrily, "There's no substance in that. I'm a loyal American! Look at the record! ... Aw, rats, take me as I am or not at all." So saying, he left the auditorium accompanied by Aaron Green and followed by Mary Summers, who pleaded with him not to take the actions of the minority opposition seriously. Somewhat mollified, Wright suggested a visit to the site, which he toured in a jeep driven by the Director of the Department of Public Works, Marvin Brigham, and on foot. According to Aaron Green, when Wright descended from the last hill on the site he told Green that he knew exactly what he was going to do; he would bridge the hills with graceful arches.

The opposition made yet another try to defeat the civic center plans by reconstituting an organization called the Tax Association, which petitioned for a referendum vote on Wright's plans. To counteract this plea for economy, three Marinites, Harold Stockstad, Hartley

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Sater, and William A. Stewart, created a slideshow titled, "Marin's Greatest Hour", which was taken around the county in a bookmobile. Wright's office in Taliesin prepared a model of the master plan which arrived September 3 and was proudly displayed in the planning commission office. Afterward it was loaned to the state fair in Sacramento where it drew crowds large enough to be reported in newspapers around the state. (The model is now exhibited on the first floor of the civic center.)

Accusations of wasteful management of funds and other abuses of the taxpayers' money flew back and forth for most of 1958 and 1959. In March 1959, the Supervisors voted three-to-one (Vera Schultz was absent) to authorize County Counsel Leland H. Jordan to negotiate a lease with the federal government for a post office site on the Santa Venetia property. After the usual opposition from Fusselman and the Taxpayers' Association, the decision to hire Wright to design the post office building was taken. Completed in 1959, it is the only building for the federal government that Wright ever executed.

On March 27, 1958, Wright spoke about his plans to an audience of more than 700 in the San Rafael High School Auditorium. The drawings he had brought with him were displayed across the street in the cafeteria. His presentation speech included these comments. "... The scheme provides a complete synthesis of ground and building, which is what organic architecture ought to be. ... The overall result will be a cornerstone in the culture of the nation, and all the structures will melt into the sunburnt hills ... Instead of slicing the hills away with bulldozers, the buildings will bridge the knolls with graceful arches." The official order to proceed with the work came from the Board of Supervisors on April 28, 1958, and thereafter work on the construction drawings proceeded at Taliesin West under Wright's supervision while Aaron Green acted as a liaison with the client and the local technical consultants.

Frank Lloyd Wright died on April 9, 1959. Although he was ninety-two, his death still shocked the public, which had come to think of him as immortal. Although Fusselman tried to get the Board of Supervisors to request copies of the plans as they stood when Wright died in an attempt to halt the Wright Foundation's involvement with the project, he was unsuccessful in this effort as well as in his move to renegotiate the contract for an 8% architectural fee. In September, the foundation sent the blueprints for phase one, the Administration Building, which were approved on November 10. Bids were called for and were opened on December 22. The general contracting firm of Rothschild, Raffin and Weirick, Inc. of San Francisco put in the

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lowest bid at \$3,638,735 including site preparation and was awarded the contract. The final cost of the Administration Building was \$4,746,178. The architectural fee came to \$359,728; the construction cost was \$3,627,800, of which \$162,180 was spent for engineering and miscellaneous costs, and the site development cost \$596,470. With 160,000 square feet, the building cost \$22.87 per square foot--Wright had predicted about \$20 per square foot.

The ground-breaking ceremony took place on February 15, 1960. In attendance were Wright's widow, Olgivanna, his eldest son, Lloyd Wright, his grandson, Eric Wright, and other dignitaries along with about 500 people. The election that year resulted in a shift in the Board of Supervisors--Vera Schultz and James Marshall were not re-elected--that gave Fusselman the support of two new conservative supervisors. During the board meeting on January 10, 1961, about a year and one million dollars into the construction of the Administration Building, Fusselman made a motion to issue a stop-work order to gain time for the county to reassess its needs and to obtain from the architects an estimate of the cost of converting the project into a County Hospital, which he alleged was a higher priority. This action led to the creation of the Marin Council for Civic Affairs, which led a campaign to rescind the stop-work order. After much political and legal wrangling, an extra-legal election was held by means of a ballot printed in the Marin Independent Journal that posed the question, "Do you approve the Supervisors' order to stop work on the County Civic Center?" Midnight, January 14, was set as the deadline for mailing ballots. The results of the balloting, which was widely publicized and accompanied by demonstrations, were revealed in a public meeting held Monday, January 16. The "yes" vote was 1,225; the "no" vote was 8,152. There were no more opposition campaigns. The first phase of the civic center, the Administration Building, was dedicated on October 13, 1962. The second phase, the Hall of Justice, which was 880 feet long (the Administration Building was 584 feet long), was completed and occupied in 1970.

Wright had wanted the civic center buildings to have golden roofs "to melt into the sunburnt hills", as he had put it in his presentation speech on March 27, 1958. However, as yet no paint or coating had been developed that would keep its golden color and not tarnish to a dirty brown. Wright's widow, Olgivanna Wright, decided that Wright would have approved of a blue color similar to that which he had chosen for the dome of the Greek Orthodox Church near Milwaukee, Wisconsin. The walls were to have been a sand or beige color, but, according to Aaron Green, the architects decided to intensify the hue to compensate for the fading that would naturally occur over time.

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Continuation SheetSection number 8 Page 7THE SIGNIFICANCE OF THE MARIN COUNTY CIVIC CENTER IN  
FRANK LLOYD WRIGHT'S CAREER

The Marin County Civic Center is at once Wright's only project built to house institutions of government, his largest constructed public commission, and one of the crowning works of his long preoccupation with organic architecture, which he defined and redefined from the 1930s to the end of his life.

Wright was fond of writing and talking about the purpose of architecture which, he said, was to "unfold an inner content, express life from within." Like nature, organic architecture epitomized the unity of form and function; it was characterized by a plasticity in which materials grew into forms that flowed into each other rather than being put together as in the post-and-beam form of construction that led to the dull and lifeless box. Beginning in the 1930s, Wright's designs increasingly used hexagonals, spirals, and circles; he also favored sites with strong topographical features which the forms of the buildings echoed or merged with. The Marin County site with its three knolls, provided an ideal landscape for Wright's plasticity.

The goal of unity was equally important, Wright felt, for society as a whole. "Human affairs," he announced, "are of themselves plastic in spite of man's ill advised endeavors to make them static." (An Autobiography, p. 366.) Urban ills plagued the static society produced by crowded cities full of box-like skyscrapers. Wright wrote about how cities should and shouldn't be in various publications, notably, The Disappearing City, 1932, When Democracy Builds, 1945, and The Living City, 1958. The last two books expanded on the themes of the first. Describing Community Centers Wright must have had the Marin County Civic Center in mind when he wrote this description, "The Community Center would mean more because it would be a salient feature of every countryside development of the county, wherever the county seat might be. The civic center would always be an attractive automobile objective--perhaps situated just off some major highway in interesting landscape--noble and inspiring." (2)

Although he designed other public buildings for government use--the Monoma Terrace City Center for Madison, Wisconsin, which he began in 1938 and revised over time until 1956, and a proposal for the Arizona State Capitol that same year, they were fated never to be constructed. Indeed, with the exception of the Guggenheim Museum in New York City, commissions for major public buildings eluded Wright, despite his being frequently heralded as the country's greatest architect.

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As for assigning a place to the Marin County Civic Center in the hierarchy of Wright's works, that is difficult to do both because of the exceptional range of Wright's achievements in architecture and the fact that, during his long career, he worked his way through several styles which fall into discrete periods. Thus, at the time of his death his designs had very little in common with the prairie style of his youth or the textile-block houses and the Imperial Hotel of his middle age. The Guggenheim Museum in New York City is the only constructed public work of Wright's late period that is comparable in scale and in its approach to form with the Marin County Civic Center, but its function is quite different. Wright began his practice by designing buildings that were well out of the mainstream. His last work did not fit the current mold either, and, ironically, was considered by some to be an aberration not to be considered with the great work of other periods. Because Wright stressed the unity of form and function (his paraphrase of Sullivan's famous statement), the civic center complex is unique and can only be judged on its own terms. But, in comparison with other government buildings of its time it stands as a work of exceptional vision and merit.

1. Robert C. Twombly, Frank Lloyd Wright, an interpretive biography, p. 250.
2. Frank Lloyd Wright, The Living City, p. 174

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- recorded April 23, 1975 in Book 12 of Surveys at Page 77,  
Marin County Official Records, Marin County Recorder's  
Office.

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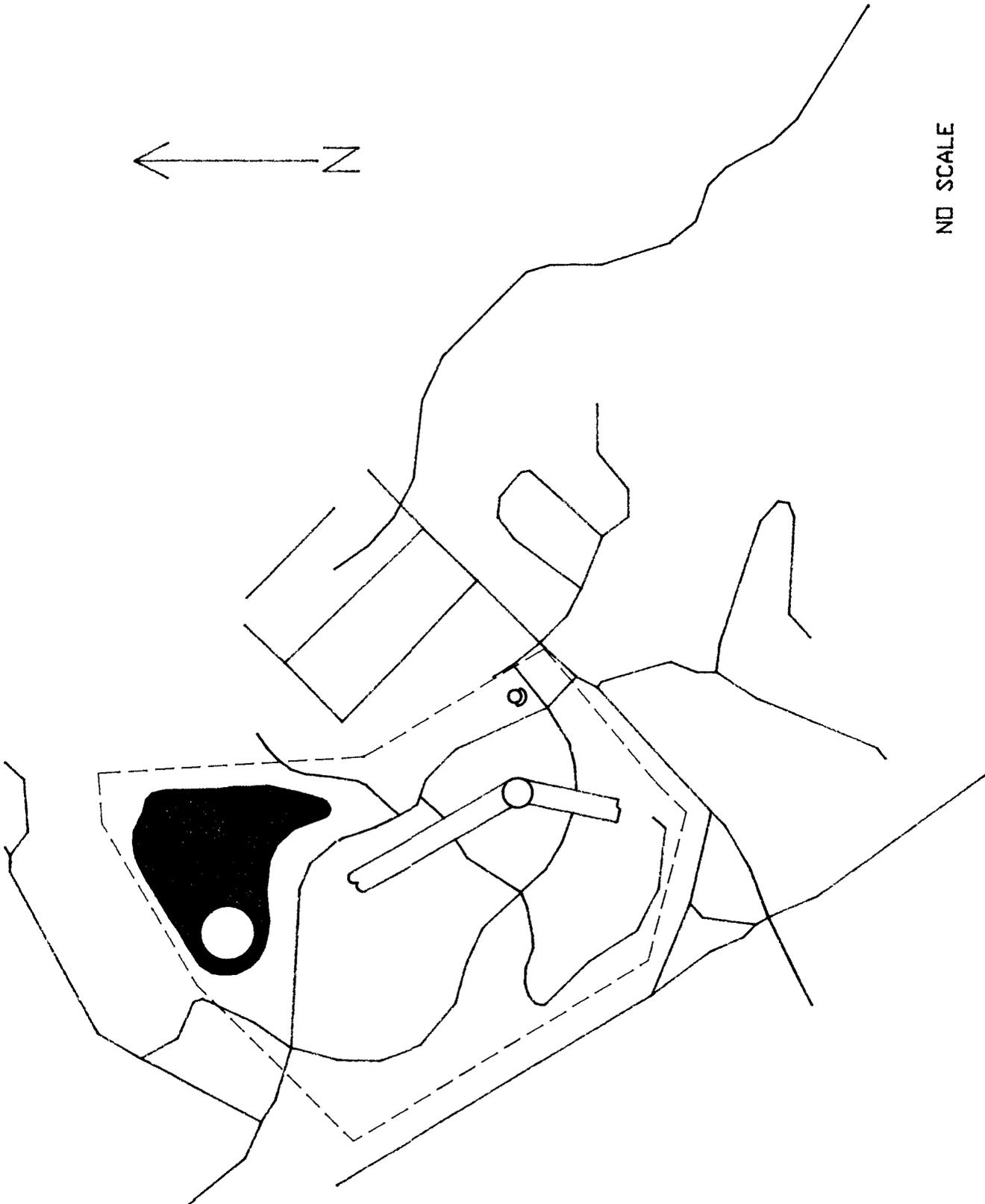
**Boundary Justification:**

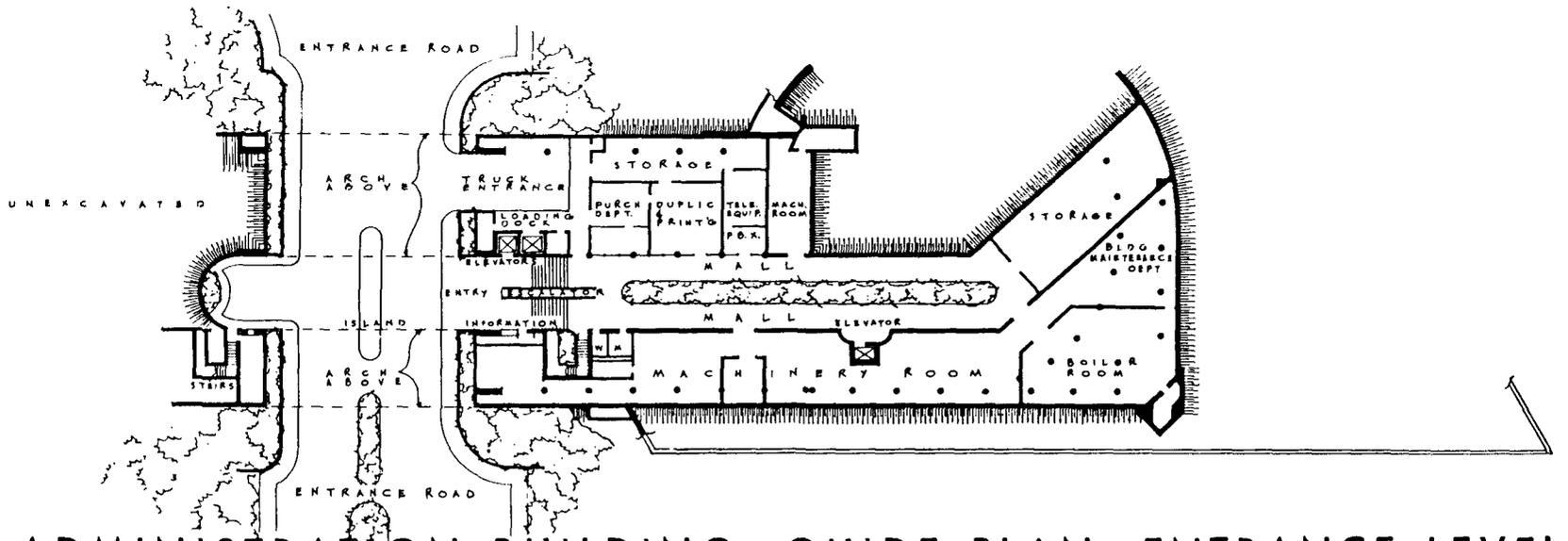
The 81.5 acres within the dotted boundary line on the map on page 10-4 represent the construction site for the Marin County Civic Center during the period of significance from 1956-1970. The area contained within the legal boundaries of the civic center but outside of the dotted boundary line was not developed as Wright planned and is excluded from the district for that reason.

MARIN COUNTY CIVIC CENTER HISTORIC DISTRICT  
BOUNDARIES INDICATED BY DOTTED LINE



NO SCALE

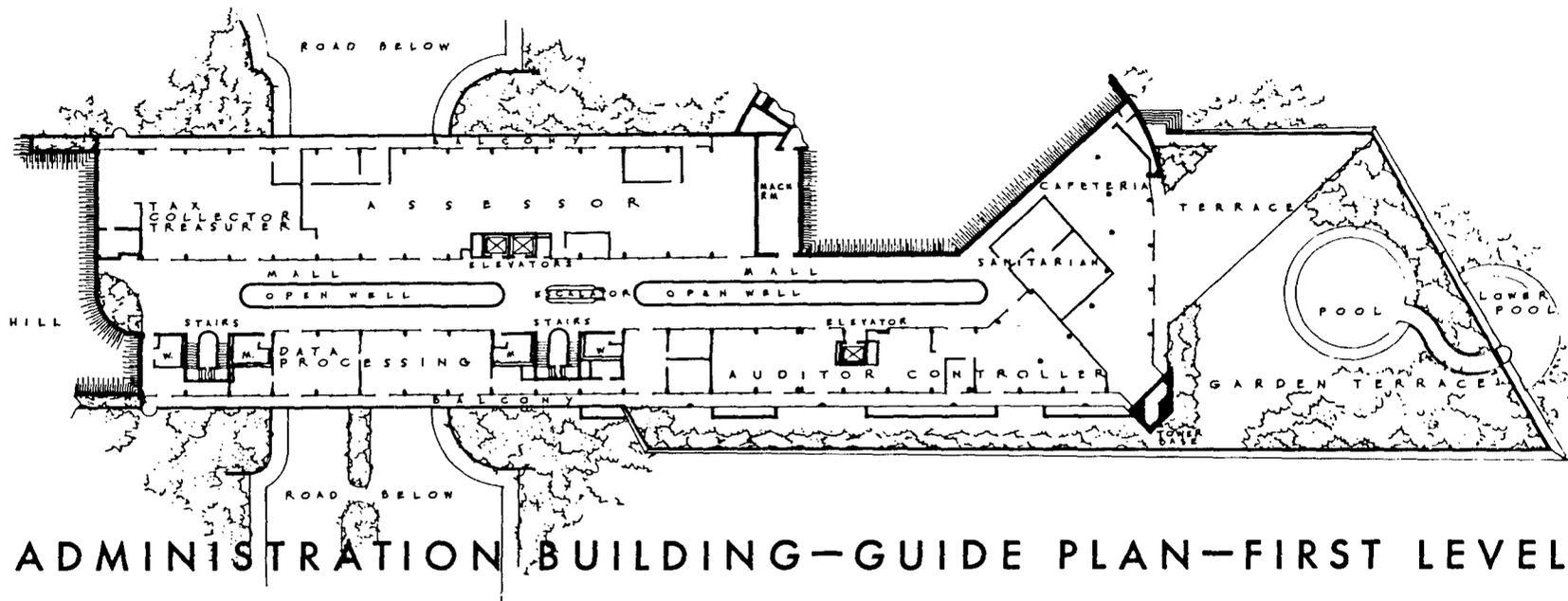




ADMINISTRATION BUILDING—GUIDE PLAN—ENTRANCE LEVEL

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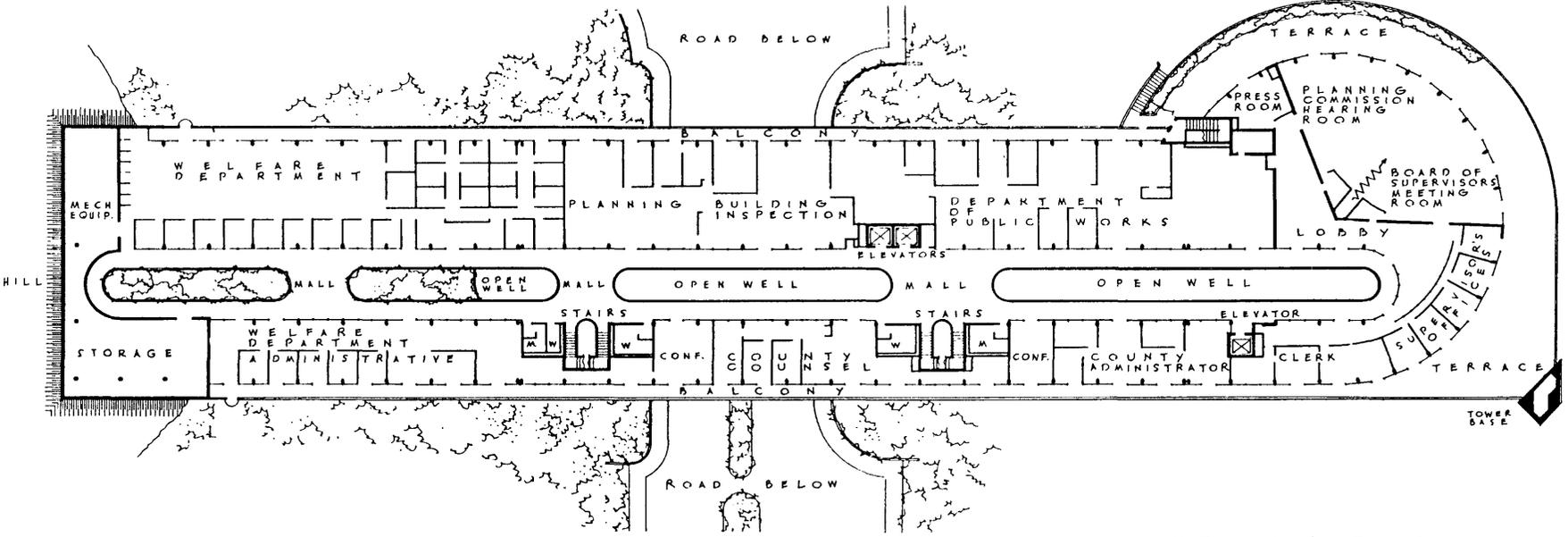
Entrance to the building is by way of a drive that passes under the great foundation arches on the ground level and leads to the parking levels beyond. These parking areas are arranged as contours of the hill-slope and are directly adjacent and accessible to the main building. An escalator and elevators connect the entrance level to the offices and departments on floors above.



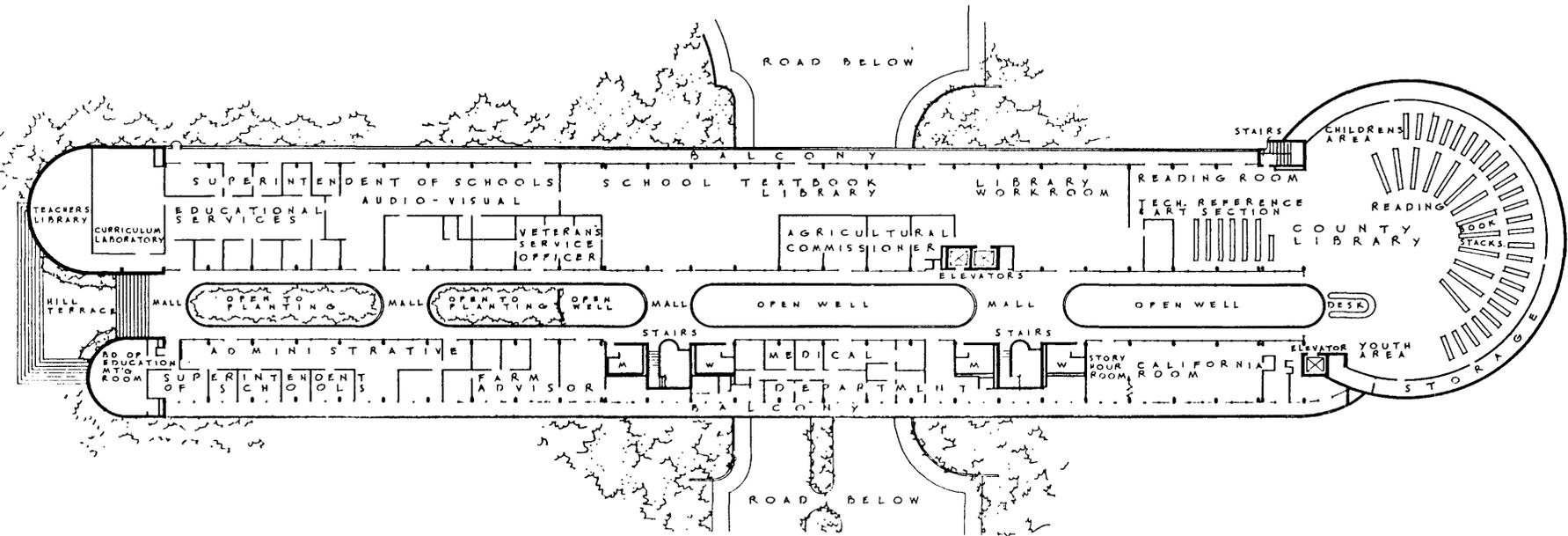
## ADMINISTRATION BUILDING—GUIDE PLAN—FIRST LEVEL

Office partitions are constructed of  $2\frac{1}{4}$ " solid gypsum panels. They assemble into channels fastened on the ceiling and floor, and can be relocated to expand or contract space as required. Doors in glazed exterior walls also can be relocated to correspond with office relocations. Electrical, telephone, and heating-ventilating outlets are spaced on a unit system of 2 feet 8 inches by 5 feet 4 inches for an extremely high flexibility of office arrangement.

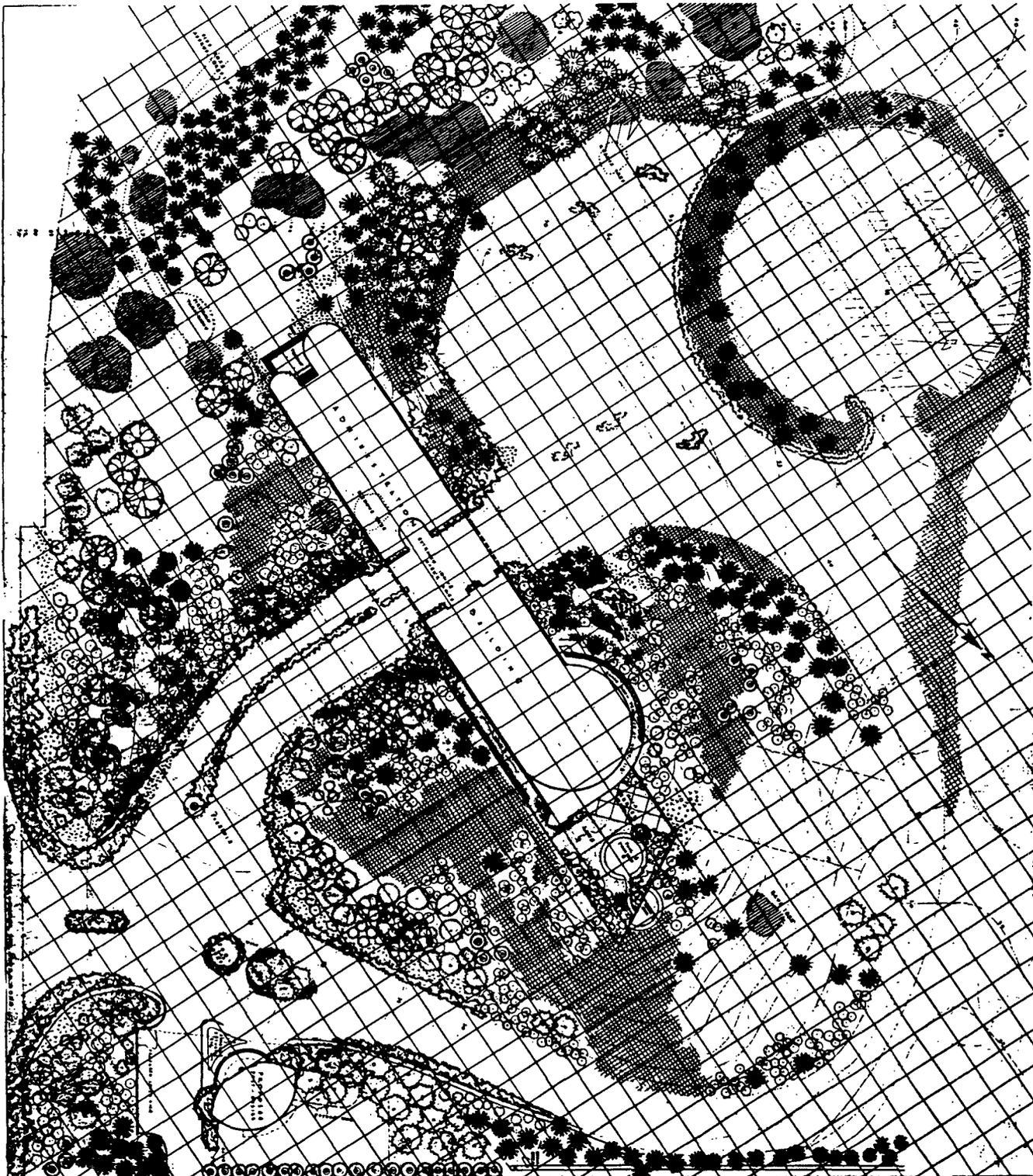
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SECOND LEVEL  
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 Aaron Green p.113



THIRD LEVEL.



MARIN COUNTY GOVERNMENT CENTER  
 ADMINISTRATION BUILDING MARIN COUNTY CALIFORNIA  
 FRANK LLOYD WRIGHT ARCHITECT

LANDSCAPE PLAN  
 SCALE 1"=30' UNITS 3/4"=30'  
 1/4"=30' 1/2"=30' 3/4"=30' 1"=30'  
 VALUOLLO ASSOCIATED ARCHITECTS  
 1001 PHASE AVE. OAKLAND CALIF. 94612  
 SHEET S D 2

SHEET  
 20

LANDSCAPE PLAN BY AARON GREEN

*Aaron Green*  
*W. S. Kelly*

APPROVED  
  
 W. S. KELLY  
 LANDSCAPE ARCHITECT