

**United States Department of the Interior  
 National Park Service**

# National Register of Historic Places Registration Form

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

**1. Name of Property**

Historic name: The Last Resort Historic District **DRAFT**

Other names/site number: N/A

Name of related multiple property listing: N/A

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

**2. Location**

Street & number: 230 Cintura Avenue and 2 Alta Avenue

City or town: Lagunitas State: California County: Marin

Not For Publication:  Vicinity:

**3. State/Federal Agency Certification**

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

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

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

    national          statewide          local

Applicable National Register Criteria:

    A          B          C          D

<p>_____  <b>Signature of certifying official/Title:</b></p> <p>_____  <b>State or Federal agency/bureau or Tribal Government</b></p>	<p>_____  <b>Date</b></p>
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<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____  <b>Signature of commenting official:</b></p> <p>_____  <b>Title :</b></p>	<p>_____  <b>Date</b></p> <p>_____  <b>State or Federal agency/bureau or Tribal Government</b></p>

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#### 4. National Park Service Certification

I hereby certify that this property is:

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

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Signature of the Keeper

Date of Action

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#### 5. Classification

##### Ownership of Property

(Check as many boxes as apply.)

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

##### Category of Property

(Check only **one** box.)

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

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**Number of Resources within Property**

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>19</u>	<u>21</u>	buildings
<u>4</u>	<u>4</u>	sites
<u>3</u>	<u>4</u>	structures
<u>2</u>	<u>3</u>	objects
<u>28</u>	<u>32</u>	Total

Number of contributing resources previously listed in the National Register 0

**6. Function or Use**

**Historic Functions**

(Enter categories from instructions.)

OTHER: Ecological Design

AGRICULTURE/ SUBSISTENCE/ horticultural facility

AGRICULTURE/ SUBSISTENCE/ irrigation facility

LANDSCAPE/ Garden

DOMESTIC/ Single Dwelling

**Current Functions**

(Enter categories from instructions.)

OTHER: Ecological Design

AGRICULTURE/ SUBSISTENCE/ horticultural facility

AGRICULTURE/ SUBSISTENCE/ irrigation facility

LANDSCAPE/ Garden

DOMESTIC/ Single Dwelling

COMMERCE/ Warehouse/ Commercial Storage

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## 7. Description

### Architectural Classification

(Enter categories from instructions.)

OTHER: Art Environment

OTHER: Asiatic Vernacular

**Materials:** (enter categories from instructions.)

Foundation: EARTH, STONE, CONCRETE

Walls: STUCCO, EARTH, WOOD, BRICK, STONE/ Granite

Roof: STONE/ Slate, Granite, Marble

Other: Terraces, walls, planters: BRICK, STONE

Other: Basins: STONE, CONCRETE

### Narrative Description

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

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### Summary Description

The Last Resort Historic District consists of buildings, structures, objects, landscape elements and infrastructural systems upon a west-facing hillside property of two adjacent, irregular parcels totaling 2.10 acres. The Last Resort Historic District is an ecological design of sustainably made buildings and whole systems design that includes gray and blackwater recycling, compost toilets, vermiculture facilities, innumerable planters, garden plots and yard spaces with organically raised crops. With a back-to-the-land mindset and limited formal training, David Lee Hoffman (1944– ) designed, engineered, and constructed all aspects of The Last Resort property. As an art environment, The Last Resort Historic District's many handmade buildings and structures together read as an eclectic, ancient Asiatic hillside hamlet. The property's setting is a low-density, hilly, and forested area of West Marin County's San Geronimo Valley. Douglas fir (*Pseudotsuga menziesii*), coast redwood (*Sequoia sempervirens*), and other tall and aged coniferous tree specimens are present on and around the property. The Last Resort Historic District retains very good historic integrity.

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## Narrative Description

The Last Resort Historic District is early-era ecological design, also commonly called “first generation ecological design.”<sup>1</sup> The Last Resort Historic District includes integrated recycling and reuse elements, applying what Buckminster Fuller called the “synergetics principle of the whole system,” and what architect Sim Van der Ryn calls, specifically in reference to ecological architecture, “whole systems design.”<sup>2</sup> In addition to the whole systems design elements pervading and interconnecting the property, David Hoffman constructed its individual buildings and structures of recycled or reused materials, and bulk, earthen materials readily available, sustainably harvested, inexpensive, and organic as possible. Common materials include varying mixes of sand, lime, clay, earth, and decomposed granite on buildings of an irregular, textured, and hand-formed character. Throughout the property, reused and recycled elements include but are not limited to: wood and windows from prior buildings, reused tea chests, slate shingles from the Los Angeles estate of rock musician Don Henley, cobblestone from San Francisco streets, Sonoma fieldstone, igneous rock boulders cheaply purchased by the ton, rejected bricks (“seconds”) from the San Rafael McNear Brick Company, variegated polished granite and marble tiles often seen upon rooftop work spaces, colored enamel bricks, rejected pencil making wood, Fujian Province white-colored Chinese granite block, and circular, metal-frame high-tech style windows with operable eyelid-like louvers from a former Silicon Valley chipmaking facility. Throughout the property, Hoffman intentionally incorporated various plant species for aeration and biofiltration purposes. Primary among these are Asian Pennywort (*Centella Asiatica*), azolla (*Azolla filiculoides*), cattail (*Typha sp.*), duckweed, (*Lemna sp.*), liverwort (*Marchantiophyta*), water hyacinth (*Pontederia crassipes*), water iris (*Iris ensata*), water papyrus (*Cyperus papyrus*), watercress (*Nasturtium officinale*), and wild ginger (*Asarum canadense*).

Not just an ecological design from a back-to-the-land context, The Last Resort Historic District is an art environment. The Asiatic and other non-Western theming seen throughout is not a formal, historically accurate design portrayal, but made instead from Hoffman’s creative liberty and memory, based off his nine years traveling Asia and elsewhere from 1963 to 1972. It was during this time that Hoffman, who is considered an important figure in the US specialty tea industry, first became acquainted with loose leaf tea, later establishing Silk Road Tea Company in 1992. The Last Resort buildings and structures vary from one another, expressing Hoffman’s constant and inventive aesthetic, construction, and materials explorations. In reference to the ancient non-Western vernaculars Hoffman saw firsthand in his travels, roofs of some buildings serve as the decks or patios for other buildings above them, if not workspaces for the building itself, wholly utilizing all parts of a given building.

Common Asiatic-informed details seen throughout include metal plates cut to look like Tibetan Buddhist victory banners, cusped arches, Japanese “cloud” brackets and braces, stupas, vertical shafts (*sorin*) topping buildings, double and triple-lobed wood brackets (*hijiki*), “rainbow beam” lintels (*kouryou*), and abstract tea jar designs as cutouts or openings. Other common elements

<sup>1</sup> Sim Van der Ryn and Stuart Cowan. *Ecological Design* (Washington DC: Island Press, 1995), 31–2.

<sup>2</sup> “RBF Definitions: Whole System: Synergetics Principle Of,” *The Projects of R.W. Gray: Synergetics Dictionary Cards*, 2015, <http://rwgrayprojects.com/SynergeticsDictionary/SDCards.php?cn=20681&tp=1>; Sim Van der Ryn. *Design for Life: The Architecture of Sim Van der Ryn* (Salt Lake City, UT: Gibbs Smith Publishers, 2005), 44.

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include face and heart motifs, and the most ubiquitous motif throughout the property: an abstract, stylized songbird Hoffman designed in reference to their loss from an ever more polluted and warming planet. Elevation distinguishes the hillside property's two connected parcels from one another. One parcel is due east and ascended over the other. However, the property reads as four ascending, hillside levels of lower, middle, upper portions, each with their own sets of buildings and structures.

A concrete driveway located behind a recent metal gate off Cintura Avenue accesses the property. The driveway winds its way eastward up a steep hillside, terminating in a parking area at the property's middle portion. The Main House is at the south end of the property's upper portion, with its own elevated landing and variety of buildings and structures. Retaining walls, some of which double as planters off the hillside's steeper portions, are present throughout the property, and as the hillside descends, the property's lower portions contain crop and garden planters, and rainwater catch basins.

Hoffman purchased the upper, easterly parcel in 1973 and promptly began improvements on it. Hoffman did not purchase the lower parcel until 1994, and the multitude of compatible but non-contributing resources upon it post-date the property's 1973-1991 period of significance. Beginning with the later, lower parcel located closer to the public right-of-way, the individual descriptions below, which include constructions years where known and contributor status, largely follow the property's topographical ascent.<sup>3</sup> Following the individual resource descriptions are descriptions of the property's, gray-, black-, and rainwater systems, and other landscape elements.

### Individual Resource Descriptions

The **Red House** (Map Reference Item 1) is a single-story, rectangular-plan single-family house. Its primary cladding is stucco, though it also includes bays of Chinese white granite block, wood lap, wood board and batten, and across its rear portion Hoffman added igneous rock cladding. A gable-on-hip roof clad in asphalt shingles is part of the design. The house's front elevation faces south and includes glass block accents, and a running frieze of a stylized downturned songbird motif seen elsewhere upon the property. 4-and-4 wood frame casement windows are part of the design and select window frames throughout the house are hand-formed stucco. The house also includes recently added, circular metal frame windows of a high-tech style, with lenticular, lid-like metal louvers. Such windows are also seen in other buildings on The Last Resort property.

The main entry is at an elevated porch off the house's southwest portion. The house's original wood lap and board-and-batten elevations are visible within the porch, as are two-panel wood frame entry doors with upper unit glazing. An original 5-panel wood door is present at the porch, as is a wood picture window flanked by three-part casements. An extended roof run supported by recent wood columns with double-lobed wood bracket capitals covers the porch. A small stairway of Chinese white granite blocks, and treads clad in terra cotta tile accesses the porch. Its

<sup>3</sup> Like other art environments or back-to-the-land projects that didn't pull building permits, there is little formal documentation to identify exact years of The Last Resort's specific resources. In addition to Hoffman's information, correspondence with his ex-wife Susan Shannon and his longtime friend Robbie Long informed the best estimates for years that a resource was began and substantially completed. Susan Shannon, email correspondence with author, September 29, 2022; Robbie Long, telephone interview with author, October 9, 2022.

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balustrade features untreated wood members of stylized zig-zag cuts, making diamond-form voids. The house's east-side elevation has an affixed wood storage space of pent roof and wood columns clad in hand-formed stucco of soft lines and rounded edges.

At its front portion, the east side includes an open-sided wood frame addition covered with a steep-pitched roof with a translucent bubble-form fiberglass skylight. This addition is recessed behind a hand-formed stucco wall with soft-form round-headed molding and glass block accents. Beneath it is an outdoor sink and catch basin: components of Hoffman's on-site graywater vermicompost and graywater systems. Within this open-sided addition, is a sink clad in gold-colored Turkish travertine. Water from this sink flows down a small concrete channel into two adjacent screen-covered enclosed basins containing worms (*Eisenia foetida* and *Lumbricus rubellus*, used in all vermicomposting facilities upon the property), which also serve as receptacles for food compost the worms then digest. Worm cast (worm manure) can be retrieved from the basins and serves as a high-nutrient fertilizer for on-site crops. Excess water moves through the worm basin down into a larger, pool-like ground-level catch basin made of Chinese granite blocks containing water, frogs and various plant specimens growing within it. From there, the water can be released for storage or irrigation by gravity using a valve located within the stucco wall below.

In front of the house is a double-width concrete driveway and a set of rounded, concrete steps that run along a mature coast redwood tree before landing at the entry porch, clad in terra cotta blocks. In the small, lawn-covered front yard is a sculpted concrete turtle, approximately 4' long, sculpted by David Hoffman and the artist Ruben Raffael. Its concrete tortoise shell has an open hole at its center. This object was originally an educational exhibit about vermiculture displayed at the San Francisco Exploratorium. At present the turtle's head is partially damaged, revealing wire mesh beneath it. The damaged, missing portions of the head are present nearby.

The Red House's lower portion is a recently constructed, stucco-clad storage area with untreated wood doors in a rough-hewn reused wood frame. This storage area was formerly a basement, and within it, Hoffman hand-dug a functioning freshwater well, one of seven on the property. An arch-form double bamboo gate in a hand-formed concrete frame is present immediately east of the house. The Red House's interior features hand-formed plaster walls and a steep-pitch open gable ceiling with exposed beam work and skylights. Inside, arched openings from one room to another are part of the design, as are original five-panel wood doors. Given its siting on a parcel acquired in 1994 and Hoffman's work beginning after 2002, the Red House is a compatible but non-contributing building to The Last Resort Historic District.

**The Red House Recycling Shed** (Map Reference Item 2) is a small, single-story square plan storage shed made of cobblestone formerly set within San Francisco streets. Its front elevation faces east. The shed has no door, but its centered opening is topped by a bark-clad redwood lintel. Its roof is medium-pitch front-gabled and is clad in slate reused from the former residence of rock musician Don Henley. The gable end is clad in untreated vertical wood board. Its eaves are small and have metal-capped rafter tails. Centered within the shed's south-side elevation is a circular, high-tech styled metal frame window with a two-part lenticular and eyelid-like louvres. Upon a parcel acquired in 1994 and on account of how recently Hoffman completed the building, the Red House Recycling Shed is a compatible but non-contributing building to The Last Resort Historic District.

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**Le Petit Pissoir** (Map Reference Item 3) is a square-plan two-story keep-like compost toilet. Hoffman built it of white-colored Chinese granite bricks in a running course. The building's flat roof features a plastic bubble-form skylight with small eaves with wood board fasciae. Le Petit Pissoir's primary entrance is at its upper level, accessed by an elevated, footbridge facing south and linking to an elevated rear entry to the Red House. The suspended footbridge has granite block tread and tension cable railings. Like the Red House Recycling Shed, Le Petit Pissoir's roof is clad in slate shingles from musician Don Henley's former residence. East and west side elevations feature circular, high-tech style metal-frame windows with operable, eyelid-like upper and lower louvers.

The north/rear elevation has a T-form metal ventilation pipe curving outward from just beneath the eave, then projecting above the roof. The rear elevation also has an extended, plank-like granite slab platform for a never-finished artwork. Hoses are affixed beneath the bridge which connects to the house, as do pipes from elsewhere upon the property. The inside of Le Petit Pissoir features a standalone granite sink basin, a presently unused porcelain tub, and a compost toilet. Blackwater from the compostable toilet enters an enclosed non-visible storage tank beneath the toilet within the tower at its lower portion. Earthworm species are present in a filter box between the toilet and the blackwater holding tank, converting human deposits into worm cast fertilizer.

Surrounding Le Petit Pissoir are sunken inner and outer rings of basins made of white Chinese granite block. The outer ring of these basins is a moat-like element for channeling rainwater runoff from the hillside above. An inner ring of box-form basins is graywater from the facility's sink and tub, and a half-circle basin off the buildings north side is a freshwater well, one of three that flank Le Petit Pissoir. The second well is of square plan and of white Chinese granite block, is immediately to the west of Le Petit Pissoir, and is presently covered with a wood panel. A third well is located south of Le Petit Pissoir, beneath the elevated, granite slab footbridge connecting the Red House to Le Petit Pissoir behind it, in an area deeper, and sunken in grade from the other basins flanking the building.

Hoffman designed two connected basins immediately east off the tower, isolated and raised above the others, for monitoring and final biofiltration of "worm tea" (worm cast seeped in water). Though a functioning wet-flush compost toilet, Hoffman considers Le Petit Pissoir unfinished. Once the system is completed, the processed water would then be returned to the toilet for reuse. The various sunken basins surrounding Le Petit Pissoir presently include duckweed, water iris, water papyrus, azolla, and water hyacinth. The plants generate biomass, transpire excess moisture, filter, and aerate the water, and prevent mosquitos from breeding. The basins, each of which is approximately three feet deep, are arranged in a horseshoe formation around the tower. Upon a parcel acquired in 1994 and on account of how recently Hoffman built it, Le Petit Pissoir, including its horseshoe of sunken basins that flank it, is a compatible but non-contributing building to The Last Resort Historic District.



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The **Pu-erh Godown**: “Pu-erh” is a fermented Chinese tea, and “Godown” references a Japanese vernacular storage building (Map Reference Item 4), is a single-story, rectangular plan tea storage building. The building is of large, poured-in-place decomposed granite blocks: an inexpensive construction system that Hoffman invented for climate and humidity control purposes. The building, which exhibits Asiatic theming, has a sloped stucco roof with an extended east-facing front eave of flared centered peak, and the roof is underscored with stucco fasciae. The building has a central, garage-like bay, cusped at its upper portion, containing double doors of untreated recycled wood with a motif of eight decorative songbirds of oxidized metal bolted in place through multiple studs. Upon a parcel acquired in 1994 and on account of how recently Hoffman completed the Pu-Erh Godown, the resource is a compatible but non-contributing building to The Last Resort Historic District.

The **Catering Tent** (Map Reference Item 5) is a single-story, square-plan, open-sided structure of freeform concrete rebar construction with stucco cladding. Its roof is mushroom-like in its form, with four downturned outer corners. The roof itself is clad in gravel and features a decorative design of stylized songbirds at outer corners and a pink gravel sunburst motif at the peak. The building is Asiatic in its character. The structure’s front elevation faces south and centered within it is a substantial opening in the shape of a stylized tea jar. Side elevations have large, segmental arched openings. The catering shed’s only true wall is its rear elevation which abuts a terraced orchard and garden area behind it. At this rear wall, concrete planter walls at the edge of the garden area flank either side of the Catering Tent structure. The structure is located on a portion of the property with a steep pitch and is set upon a stucco-clad base with bulbous, soft-form molding at its upper portion. Given that the parcel was acquired in 1994 and how recently Hoffman completed the Catering Tent, the resource is a compatible but non-contributing building to The Last Resort Historic District.

The **Tractor Shed** (Map Reference Item 6) is a single-story, rectangular-plan garage building of a cast-in-place concrete block construction that Hoffman invented. Smaller blocks of white Chinese granite Hoffman imported from Fujian province are part of the design, wrapping the entirety of the structure’s upper portion as a parapet. Granite slab clads the garage’s south-facing front elevation, which contains two adjacent, doorless single garage bays. The structure reads as protruding out from the terrain’s steeply pitched hillside topography. As such, its roof is easily accessible from a garden walkway off its east side. A raised, square-plan skylight is present on the roof, as are a multitude of upright metal cylinders, some of which enclose steel rebar. These elements are part of proposed but unfinished greenhouse. For how recently Hoffman completed the Tractor Shed, finished c. 2003-2004, the resource is a compatible but non-contributing building to The Last Resort Historic District.

The **Brick Shithouse** (Map Reference Item 7) is a square-plan, two-story, tower-like compost toilet building. Its upper level is the privy room, directly below which are dual and enclosed vermiculture chambers. The privy room’s floor is clad in brick pavers and contains two side-by-side rectangular openings. A removable wood door with metal hardware tops each opening. Hoffman intended these adjacent compost toilets for use in six-month cycles, the time required for worms chambered below them to process and transform the fecal deposits into worm cast for fertilizing on-site organic crops orchards, beds, planters and gardens. The Brick Shithouse

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projects westward from its hillside. The building is complex and reads as two stacked levels with two separate front elevations, facing opposite directions. Its bottom portion fronts west and its upper portion privy room, accessible by a hillside stairway, fronts east. The stairway to the privy is a combination of Sonoma Fieldstone and ten repurposed wood railroad ties, edged with boulders.

The Brick Shithouse exterior is rustic, handmade, irregular in character, and possesses Hoffman's invented Asiatic theming elements. The building has a flat roof clad in rolled asphalt, plus extended eaves underscored with wood scallop detailing. Three-part lobed wood brackets support roof eaves, and an exposed metal tank is horizontally set upon it. The building's upper portion exterior is clad in stagger course redwood shingles. A stucco base with a variegated, free-form upper line is present at the upper portion's south and east elevations. This stucco base extends off either side of the elevation to become a low, irregular wall enclosing a patio between the building's upper portion and the Chicken Coop Cabin due south of it. A wood frame screen door fronts this enclosed patio.

The east-facing privy entry has a plank door of reused, untreated wood board and batten. A single sidelight vertical panel featuring a cut-out Chinese decorative motif flanks the privy door. A pair of wood-frame picture windows are present within the upper portion's south-side elevation. The tower's north side reads as its rear elevation. It is at full height off its hillside and at its lower portion has a stucco-clad pent-roofed lean-to, for storage purposes.

The front of the building's west-facing lower portion has a full-length pent-roofed porch clad in wood shingles. Simple, untreated wood posts support this porch. Brick pavers clad a small patio in front of the building, and McNear clinker brick ("seconds") clad the west elevation's lower portion, which also features two symmetrically placed oven-like arcuated clinker brick openings. Each opening has a removable arched wood door with brass hardware, four metal sliding latches, and a small rectangular screen. Behind these openings are the enclosed vermicomposting spaces located directly beneath the privy room. To the west of the Shithouse's lower portion is an irregular-form **Composting Basin** (Map Reference Item 8) of hand-formed concrete clad in clinker brick and boulders. The bin, built into a hillside slope, is sizeable, with walls approximately four feet tall. A centered metal door on a pulley system set within the bin's brick-clad frontal face fronts the Composting Basin. Flanking the metal door at this face are two hand-sculpted concrete iguana motifs against the brickwork in low relief. The metal door and iguana motifs appear to be later additions. Completed by the early 1980s, the Composting Basin is a contributing structure associated with property's larger ecological systems design. Begun in the late 1970s and completed c. 1980, the Brick Shithouse is a contributing building to The Last Resort Historic District.

The **Chicken Coop Cabin** (Map Reference Item 9) is a single-story, square-plan building with side gable and variegated cladding that includes hand troweled stucco, McNear clinker brick, and stained vertical plank wood boards. This building was originally the Chicken Coop itself, which is now located immediately below it. The roof is clad in asphalt shingle, and its wood fasciae cap its broad eaves. Its primary entrance door is off the north elevation, and is of untreated, reused vertical wood board with oxidized and antiquated door hardware in a diamond plate and thin metal hand-latch. Directly behind/east of the entry, a set of stained wood vertical boards partially infill the gable end. The drop of each board has a stylized downturned songbird motif seen

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elsewhere upon the property. The Chicken Coop Cabin has wood frame sliding windows, and at its south elevation, a set of three tall and narrow frameless picture windows set directly into their stucco wall. Most of the Cabin is stucco-clad, though its rear portion, which reads as a shed-roofed lean-to, has a McNear clinker brick base. Just above the brick base, the lean-to's south-side elevation has stained, vertical wood board of a zig-zag bottom cuts. Immediately south of the Chicken Coop Cabin is a small, elevated patio. Untreated wood posts support its picket fence. Cut into each picket's top is the stylized songbird motif seen elsewhere upon the property. The patio has a deck of wood and irregular brick pavers, and a single-lite wood frame glass door opens onto it.

Akin to a small one-room house, the Chicken Coop Cabin's floor is of sunbaked Mexican earthen pavers set in a basic, alternating pattern. Its primary ceiling has hand-troweled plaster and in relief an organically styled ornamental, double Dorje/Vidra motif, a symbol of power and strength in Tibet, is centered within it. This motif originally featured a since-lost light fixture. The ceiling of the rear lean-to portion is wood board. Completed c. 1980, the Chicken Coop Cabin is a contributing building to The Last Resort Historic District.

Jutting westward off the hillside directly beneath the Chicken Coop Cabin is a single-story, rectangular-plan building with a low-pitch flat roof. This space was originally a **Kitchen** (Map Reference Item 10) and is presently a storage area and washroom. Hoffman later replaced this kitchen with the "Summer Kitchen," described below (Map Reference Item 16). The Kitchen's low and broad west-facing front elevation is clad in stucco with a switchback and is set within its hillside upon a base of irregular course boulder work. Centered within its front elevation is a pair of horizontally placed wood frame picture windows with T1-11 wood panel underscore. Wood corner boards are part of the Kitchen's design. McNear clinker brick clads the Kitchen's north-side elevation, which includes a square picture window and the primary entrance, which features a wood door frame and open transom. At present the Kitchen's entry door appears to be missing. Completed c.1980, the Kitchen is a contributing building to The Last Resort Historic District.

The Kitchen contains a wood counter with a small porcelain sink basin. Water into it is drawn from a metal pump. From within the Kitchen, the entry doors into the **Chicken Coop** (Map Reference Item 11) are present off this room's south side. Each double door is a single piece of untreated wood, and smaller, compartment-type openings with brass hardware for are set within them. The Chicken Coop itself is a freeform vaulted mesh structure of chicken wire wrapping the southwest corner of an elevated terrace clad in irregular boulder work. Inside the Chicken Coop is a key and telling part of Hoffman's graywater system: a plant-filled pond that serves as drinking water for the chickens. A flotation valve regulates the pond's water level, fed by gravity from points higher upon the property. The chicken manure within the pond fertilizes the plants within the pond water hyacinth, duckweed, and liverwort, which in turn filter the graywater. Eggs from the chickens are one of Hoffman's on-site food sources. Within the Chicken Coop terrace, a small, arched opening faces south toward the property's driveway, lined in perforated clinker brick containing a meter and a faucet with a garden hose. Part of the Chicken Coop is set beneath the Chicken Coop Cabin's extended patio directly above it. The back of the Chicken Coop faces east and includes a small but elaborated doorway of thick, stucco-clad wood posts and rusticated wood lintel. The door within it is made of untreated wood with bolted, oxidized metal plates, metal door handles, and an iron latch. Insofar as the Chicken Coop is a key part of

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the larger whole systems design, containing a graywater pond and serving as a primary on-site food source, the Chicken Coop, completed c. 1984, is a contributing structure to The Last Resort Historic District.

Projecting outward directly below- west of- the Kitchen is a rectangular brick basin intended to catch excess graywater off the Kitchen's roof. A recent, removable metal screen tops the basin. Hoffman originally constructed this basin as the "Chicken Dining Room," where the chickens would eat plants off the screen and defecate into the water Hoffman used to fertilize the basin's plants. The chickens were to access the Chicken Dining Room through a never-finished underground tunnel from their coop. Immediately to the west and below that basin another irregularly shaped concrete basin. It too is part of the larger graywater system, connected by pipes to the basin above it, presently filled with water and mature, verdant yellow lilies and other floral specimens. Pipes and other graywater infrastructure, much of it below construction, underground, or otherwise out of sight, continues down grade to a multitude of various terraced planters and garden beds.

South of the Chicken Coop across the main driveway, is a sunken, fenced area associated with **The Boat Pond** (Map reference Item 12) at its center. The Boat Pond is a ten-foot deep, hand-dug pond with an irregular-form basin. Well water feeds the Boat Pond, which doubles as a rainwater catch basin. The Boat Pond contains koi, goldfish, and numerous frog specimens, and is presently covered in fauna including hyacinth, duckweed, and water papyrus that filters the water along with any manure from the aquatic life within it. The pond is partially sunken within a steep set of three brick terraces that to the south double as a base for the Summer Kitchen building. Many of the terraces contain planters and lend the pond a prominent visual border. A patio clad in brick pavers is present to the west of the Boat Pond near the Bread Oven. The patio narrows to become a walkway below the brick terraces and the Summer Kitchen building due south of the Boat Pond. A prominent and tall wood fence on a boulder and concrete base that runs along the property's driveway encloses The Boat Pond area. Its posts are pole-like spears and the stylized songbird motif seen elsewhere upon the property tops each of the pickets of its untreated wood planks. The Boat Pond is a key part of the property's rainwater catchment system. Undertaken over many years, Hoffman and his help by way of friends and others that assisted with the digging, began the Boat Pond in the late 1970s, completing it by 1985. The Boat Pond is a contributing site to The Last Resort Historic District.

Centered within the Boat Pond, **Titanic II** (Map Reference Item 13) is an affixed boat-shaped structure of concrete and brick with stucco cladding. Titanic II tops a 20 foot deep well that Hoffman hand-dug himself. Titanic II is approximately 20 feet long and seven feet wide. It features circular, portal windows and an arched entry into its wheelhouse. Off its hull is a linked metal chain. The rear portion of Titanic II is an open sitting deck with wood plank floor. An elevated roof deck includes an angle-cut steel tube as a decorative smokestack in addition to a centered, mast-like nine-foot-tall pipe column holding a recent solar collector. Located within the middle of the Boat Pond, Titanic II is accessed by a two-part wood plank board connecting it to a walkway just outside the pond. Begun in the late 1980s and completed by the mid-1990s, Titanic II is a compatible but non-contributing object to The Last Resort Historic District.

Located upon a patio immediately west of the Boat Pond is the **Bread Oven** (Map Reference Item 14). The Bread Oven is an elliptical-plan concrete object of blonde and clinker bricks,

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enameled tiles, and other brick and tilework. Many of the clinker bricks, including those set in a sailor course comprising its base, are seconds from the McNear Brick Company. These rejected bricks have bulging, bluish, perforated markings Hoffman employed for texture and decorative effect. Other Broad Oven bricks are commemorative, awarded to named individuals as part of a 1989 masonry contest. The Bread Oven is approximately eight feet tall, not including a T-form metal ventilation pipe protruding off its top. The construction reads as an arcuated pyramidal stack of vaulted openings of an almost Deco-like quality.

Larger-scale, lower-level vaulted spaces are firewood storage. Steps of flat granite slabs underscored with header course bricks top the firewood storage spaces. At the Bread Oven's base are flattened outer ends: bench-like sitting areas clad at their tops with irregular white granite fragments. The Bread Oven's upper niches are open, cooling areas for freshly baked loaves. One of them is of blonde brickwork while another has colored, enameled brick of various kinds and textures. In middle of the Bread Oven is an oxidized metal furnace door reading "Lavec 110" covering the fire chamber. Centered above the furnace is a removable wood cover with two wood handles and a circular metal frame view window into the oven itself. Above that and set within a small arched niche near the top of the oven is a thermometer. The outer ends of the Bread Oven's rear elevation step inward, leaving a broad, flat face at its tallest, center portion. The rear is largely of fissured concrete with a symmetrical pattern of sporadically placed colored and seconds, some paired to make what appears to be a face, or two kissing faces. A small, stupa-like object of terra cotta tops the Bread Oven. Constructed by Hoffman in the early 2000s, the Bread Oven is a compatible but non-contributing structure to The Last Resort Historic District.

Located just off the Pond due southwest, the **Outdoor Shower and Pumphouse** (Map Reference Item 15) is one combined single-story rectangular-plan complex. The complex is set beneath a low-pitched asphalt-clad roof that functions more as a canopy. The roof is eave-less with wood plank fasciae. The building is open-sided at its north-facing front elevation, where it features a four-bay arcade with slightly pointed, segmental arched openings in wood supported by stained wood columns. The capital of each has wood-cut eye-like motif, underscored by a fitted and affixed two-part abstract design that is flush to wood cut segmental arches off either side of them. Inset beneath this roof is the pumphouse of irregular, rectangular plan with stucco cladding, brick base, and inset wood timbering. Its top connects to the previously mentioned larger ceiling. Its west-facing entry door is of untreated wood plank and frame and includes a stylized eye-like motif at its mid-rail. The front of the pumphouse building is of three narrow bays, and each features a two-part operable wood cabinet-like door, set within a simple wood frame.

Just east of the Pumphouse, also beneath the above-mentioned canopy is the Outdoor Shower. The shower area, partially enclosed rather than truly "outdoor," is set behind two semi-circular concrete and glass block baffle walls. Clinker bricks line the Shower space's vault-like alcove. The Shower has a plaster-clad rear wall and projecting, inbuilt shelving capped in brickwork. Its showerhead and faucets are a maze of exposed pipework. The Shower floor is of dark-colored tumbled pebbles set in concrete, and its walls plaster. Excess shower water is treated and recycled to the property's gardens as part of the larger graywater system. The shower's alcove is located to the south of a nearby patio containing the Bread Oven. A connected room off the

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Shower alcove to the east contains a small sink of Turkish gold-colored travertine set within a plaster-lined alcove. The rear wall of this space has an arched and elaborate clinker brick alcove containing a small aedicule, with an even smaller, almost shrine-like aedicule set within it. Completed in conjunction with the adjacent pond, begun in the late 1980s and completed c. 1990, the Outdoor Shower and Pumphouse is a contributing building to The Last Resort Historic District.

The **Summer Kitchen** (Map Reference Item 16) is an irregular-plan, single-story, two-part building. Its front elevation faces north and overlooks the Boat Pond below it. Its western portion is slightly lower than its larger and connected, eastern portion. The western portion is stucco-clad with large, segmental-arched unglazed window openings. Bulbous and rounded, hand-formed surrounds, sills and posts integrate with its walls. The Summer Kitchen's western portion includes the building's main entry, consisting of a narrow and doorless molded archway, accessed by steep, semi-circular brickwork step integrated into the prominent McNear clinker brick base the entire building rests upon. Just as this brick base raises to become three terraces, the Summer House's eastern portion rises. The eastern portion's front elevation is thinly clad in vertical panels of untreated wood board. This eastern portion includes eleven various wood frame fixed windows in an irregular composition. The roof off the Summer Kitchen, both its eastern and western portions, is a continuous and irregular concrete wrap with hand-molded edges. The concrete roof has a low-vaulted western portion, while the eastern portion is square plan and includes an extended eave underscored with four concrete rafter tails of an irregular, hand-formed character. In middle of this eave is a wide spout for excess rainwater to spill down into the Boat Pond below. A set of six hand-formed triangular concrete brackets protrude from the eastern portion's roof at its rear portion. A raised jog between the eastern and western roof portions includes a three-part lunette-like clerestory window, inset into irregular, hand-formed concrete with no moldering, dressing, or other surround.

The interior spaces of the Summer Kitchen are variegated, partially open, and include a variety of bulbous and soft-form stucco posts and extended lintels, some of which have bulbous, whimsically handled, hand-formed volutes. Some of the western portion's interior walls include stacked course clinker brick, and plaster ceilings are part of its design. The Summer Kitchen's eastern portion includes the kitchen itself, plus a sink basin and shelving of gold-colored Turkish travertine. Its floors are of brick pavers. The rear wall of the eastern portion tapers slightly at its base, which is made of cast-in-place decomposed granite blocks Hoffman developed. The blocks are set in a running course, with a surface rough-textured adobe and a plaster-like material. Above them are stucco-clad posts and bays with screened openings.

The east-side elevation of the Summer Kitchen is largely open to the elements. Beyond it is a rooted tree trunk carved into a chair. From the Summer Kitchen's east end extends a walkway along elevated clinker brick terraces, leading back to the property's main driveway. Completed c. 1992–1993, shortly after the property's period of significance, the Summer Kitchen is a compatible but non-contributing building to The Last Resort Historic District.

East of the Summer Kitchen is a walkway clad in brick pavers. A low fence of flush, untreated wood plank fastened to rebar borders the walkway. The inner side of the walkway is an angled retaining wall of Hoffman's poured-in-place decomposed granite block construction system. That wall integrates with the steep-side wall of the Liu-An Tearoom (described below). As the

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walk winds back to the main driveway, it crosses a small, whimsical footbridge with speckled concrete cladding and faux white lane striping, as if it was a vehicular road, that is visible at night to guide pedestrians upon the footbridge. The striping aligns with a narrow, cut ditch in the driveway for capturing rainwater. The footbridge has an open, stucco-clad handrail with volute-like detailing. Jutting out beneath it is a hand-formed mouth-like concrete spout, located off the above-mentioned ditch, for discharging captured rainwater into the Boat Pond. Just before the walkway ends at the driveway, set into the retaining wall off the walkway is a concrete plaque that humorously reads “Worms & Garbage 1933” to make Hoffman’s creation seem older than it is, in case an archaeologist, or some other later discoverer, were to come across The Last Resort. Hoffman completed the walkway in 1993.

Directly above the Boat Pond Area and the Chicken Coop, the driveway ascends the property before it terminates. A walkway due south of the driveway leads to The Teahouse and Main House. A variety of buildings and structures are present off the landing where the driveway ends. These buildings, located at the property’s mid-to-upper-level areas, are as follows:

The **Liu-An Tearoom** (Map Reference Item 17) is an irregular, L-plan tea storage building with concrete construction and stucco cladding. The building is in effect a one-and-two-story split-level design, its rear portion straddling sloping terrain. Its rear entrance is visible off the walkway east of the Summer Kitchen and elevates upon the previously mentioned concrete block retaining wall off that walkway’s inner side. This entrance door is untreated wood and has a brass ring handle and a wood lintel tops it. Above it a metal screen fronts a recessed circular window. The Tea Room’s tall and blank west-side elevation curves with the walkway below it. The Liu-An Tearoom’s front elevation faces east and is located off the property’s motor court. Asiatic in its character, the entryway is of rough plaster/stucco construction over concrete. The entry recesses within an irregular and asymmetrical hand-formed vault with a lifted, lip-like molding. The main entry has a narrow double door of teak wood with a dense and elaborate Asiatic-themed floral motif that appears to be hand-cut. Its wood doorframe surround is similarly stylized and elaborate. Ring-shaped silver door handles are part of the design. The vaulted entryway is at an angle to the rest of the building, and reads as a second, slightly separate component from it. The north-side elevation has a pair of two metal-frame circular windows covered with screens. This portion of the building rests upon a projecting clinker brick base whose outer wall parallels the nearby driveway. This base includes an irregular planter containing a tree specimen.

Akin to other buildings upon the property, the Liu-An tearoom’s flat roof over its main portion is a functional space. A concrete ramp from the motor court due east leads to the roof, which Hoffman uses the roof for cleaning tea leaves. Both the ramp and the roof are clad in polished granite floor tiles. Metal tension cables run along the ramp and at upper portions of the parapet-like walls that enclose the roof. Constructed after the property’s period of significance in 2008, the Liu-An Tearoom is a compatible but non-contributing building to The Last Resort Historic District.

The **Godown** (Map Reference Item 18) is a square plan, two-story storage building with stucco cladding. Its low-pitch roof is pyramidal and with flared, upturned corners. With its squat, tower-like square plan, its timbering treatment and pagoda-like roof, the building reads like a traditional Japanese belfry. Hoffman uses the building’s lower portion for tea storage, and its upper portion

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stores Hoffman's collection of bells, acquired around the world, in addition to bells that Hoffman handmade. The Godown's roof is clad in tumbled pebbles as a mosaic design with a pink-colored band along its edge of the abstract songbird motif seen elsewhere. A four-part floral design is present at its peak, as is a small, metal, stupa-like spire. The Godown's front elevation faces south toward the motor court. It's centered main entry features double doors each comprising of three panels in rusticated wood frames, and various copper panels of detailed scenes of the life of the Buddha in a low, repousse-like relief. Bronze ring door handles with lion-faced entry hardware are part of the design. The entry is centered within a half-timbered grid of rusticated red pecky cedar across the building's lower portion, and an extended wood inset lintel with volute-like profiles at its extended ends tops the entry. A water table at the lower level is flagstone clad. The Godown's upper portion slightly projects over its lower portion. It consists of two parts: a wide, blank stucco-clad frieze, then above it a stucco-clad portion containing three vent openings, lined in wood molding in the form of a stylized Chinese Pu-erh teapot. Extended wood beams with angle-cut volute-like tailings underscore the Godown's projecting upper level. The entirety of the building rests on a raised wood base of prominent 12' x12' Douglas fir beams with dovetail notch work and large studs. A set of three granite slab steps leads from the ground level to the elevated base, which has granite slab cladding and doubles as a small, wraparound porch. The open space beneath it is presently used to store firewood, but also contains a seismic apparatus Hoffman invented, whereby the top of each pier holds a fuse that would shear in a seismic event, allowing the Godown to slide and "float," in Hoffman's words.<sup>4</sup> Completed by 1974, the Godown is a contributing building to The Last Resort Historic District.

The **North and South Garages** (Map Reference Numbers 19 and 20) read as one connected, two-part building with a broad, stucco-clad west-facing front elevation, located directly off a paved auto court due west. Both buildings presently serve as tea storage. The North Garage is rectangular plan and flat-roofed. A grid of black-tiled polished stonework clads its roof.

The North Garage's front elevation seamlessly connects to the camouflaged front elevation of the Tea Room (described below): a semi-integrated building attached off the North Garage's north-side elevation. South of the entry is a single-bay garage door clad in sheet metal. The South Garage is continuous with the North, reading from the front elevation as one building. The South Garage, now used as tea storage, has a row of five arched windows inset into the elevation itself. Its roof is low-pitch and slate clad. The North and South Garages project westward from the hillside bluff behind them and are visible beneath outer buildings and structures terraced above them. Per Hoffman's tendency to use all parts of a building, and referencing ancient non-Western practices, roofs of the North and South Garages are patio-like workspaces for the buildings above them. The South Garage's narrow south-side elevation consists of multiple full-height wood frame doors remaining from where the garage bay was originally located. Hoffman constructed both the North and South Garages. The North Garage was completed in 1990, and the South Garage was not completed until 1992. Therefore, the North Garage is a contributing resource to The Last Resort Historic District, while the closely related South Garage, on account of its slightly later completion date, is a compatible but non-contributing resource to the District.

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<sup>4</sup> David Lee Hoffman, telephone interview with author, Glendale-La Crescenta, CA, October 2, 2022.



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**Yomami** (Map Reference Item 21) is a flat-roofed, square-plan tea storage building, with slate-clad pent roofed wings projecting off a centered, two-story tower element. The building is clad in rough-troweled stucco and painted in a graphic red outline pattern which references Native American symbolism. Its front elevation faces west, and it has a centered door set within a recessed, stucco-clad bay. A pent-roofed porch with ogee rafter tails fronts the entry and a single wood post at its southwest corner supports it. The entry is a double door of wood board with triangular metal latch hardware and is set within a painted wood surround. The floor in front of the entry has Fire Flash terracotta ceramic tile.

The building's square-form upper portion is set between the two wings below it, and is stucco clad with wood corner boards. The tower portion has a flat roof with copper fasciae, with a large metal searchlight affixed to it. The south-side elevations of its upper portion have small windows inset into its wall, in addition the three pieces of block glass in a random, scattered formation. Yomami's northern wing is clad in cedar and has wood frame 6/9 double-hung windows at a projecting corner. A pent roof supported by a wood post and lintels with ogee tailings at their extended ends covers a patio at the building's south wing. This patio is slightly elevated, and its base is clinker brick of various kinds and sizes. The rear, east portion of the Yomami patio has an enclosed bay clad in burnt wood lap. Its south-facing outer wall presently features four Chinese characters. A low ramp leading to the patio off its south side is clad in Turkish gold travertine. Completed by 1982, Yomami is a contributing building to The Last Resort Historic District

The **Tunnel** (Map Reference Item 22) is a single-story, rectangular-plan storage building. Asiatic in its character, the building is essentially a parabolic vault of thick, molded concrete construction, with a slight, ridged peak atop it. Hoffman created the arch form by pulling ropes downward that were attached to the rebar substructure as concrete was added. The Tunnel's thickness is for climate control purposes for tea stored within it. The concrete of its vault forms a thick surround of approximately 18 inches, and small fissures throughout it appear to contain moss-like plant matter. The Tunnel's front elevation faces north and contains a centered set of vertical wood board double entry doors, that include metal studs in an all-over triangular pattern. The entry doors are flush to the rest of elevation, which is clad in the same wood as the doors itself. The Tunnel is windowless and the Woodshed to which it is connected backs it. Completed by the mid-1990s, the Tunnel is a compatible but non-contributing resource to The Last Resort Historic District.

The rear portion of the Tunnel is connected to the **Woodshed** (Map Reference Item 23- referred to as "Woodshed I" to differentiate from another Woodshed described below). The Woodshed is a single-story, square-plan, open-sided structure of concrete and stucco construction. Its low-pitched roof has extended, slightly flaring eaves of an irregular, hand-formed quality. The roof is of concrete construction and clad in pink granite rock work. The openings at various elevations peak in a slight arch with concrete molding. The structure's four corners each contain an encased pier. A small metal searchlight is present upon the Woodshed's roof. Completed in the mid-1990s in conjunction with its attached Tunnel, the Woodshed is a compatible but non-contributing building to The Last Resort Historic District.

Designed in the tradition of Japanese teahouses, the **Teahouse** (Map Reference Item 24), the most prominent building on the property, is a three-story and rectangular-plan structure with variegated cladding of smooth stucco and painted wood clapboard. Projecting off its steep, west-

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facing hillside, the Teahouse has a prominent, steep-pitch side-gabled roof with flared eaves. The building runs on a north-south axis, and the roof run that faces east is clad in green-glazed Japanese terra-cotta tiles, some of which read “Japan Iwatomi” upon them. The roof’s west-facing run is clad in reused slate from the former residence of rock musician Don Henley and contains five skylights. Wood fascia boards at gable ends feature dovetail notching and centered atop the roof’s ridgeline is a trapezoidal box vent clad in blonde colored brickwork. Six ceramic statues of various Asiatic-themed mythological creatures are symmetrically placed upon the ridgeline. The Teahouse has wood fasciae with brass cladding that includes the songbird motif seen elsewhere.

A double set of extended wood rafter tails support the roof’s eaves. Lobed wood brackets underscore the lower rafter tails, and connect to them with metal, bolted-in-place gusset plates Hoffman designed and cut in a stylized dragon motif. Off the east-side elevation, hanging chains affix to the brackets, and off them are machine-cut ribbon-like ornaments akin to Tibetan victory banners seen elsewhere upon the property. A similar treatment is present at the Teahouse’s west elevation, where brackets are bolted to a continuous stained wood fascia board with decorative cuts and applied bulging metal disks that appear to have a decorative function.

The Teahouse’s west elevation contains seven vertical picture windows centered within in it. Below it is an exposed and open substructure, lending the total building a sense of floating off its hillside. Hoffman designed this substructure as a seismic stabilization measure, and it consists of large, interlocking paraboloid piers of steel rebar clad in concrete and stucco. The supports are bolted at their tops to extended floor purlins, each underscored by an ogee-styled wood bracket. Beneath these supports is a substantial hillside retaining wall of untreated wood plank and battens that extends up to the paraboloid supports beneath the Teahouse itself. Behind the supports in the lower level of the Teahouse’s west-facing elevation is a row of nine-unit wood frame windows that provide light to a basement-like substructure workshop space.

Because the Teahouse is built off a west-facing hillside, the flared eave off its eastern half nearly touches down to the patio-like landing behind it, with very little side wall between it and the ground itself. What exists of the true east elevation has stucco cladding underscored with a gold travertine brickwork water table capped in a molding of the same material. Hoffman refers to this east elevation as “The Left Field Bleachers,” and it doubles as a sitting space overlooking the moat system fronting it. The Teahouse’s north-side elevation includes a gable end clad in untreated wood board and batten. The bottom of each board end features a stylized, downfacing songbird motif seen elsewhere upon the property. Beneath the gable end affixed to the north elevation wall is a centered, shrine-like component consisting of a copper shingled panel, a projecting shelf, and a scalloped rail from which hang the metal Tibetan victory banners, and, beneath the panel, the three Chinese characters that serve as The Last Resort’s motto: “Water is precious, soil is sacred, shit is a resource.”

Access to the Teahouse is from a walkway beneath the raised building’s north-side elevation. Running beneath the Teahouse floor, it is a narrow, tunnel-like space. Its dry-mortar boulder-clad east wall runs against the hillside, its low ceiling and west wall are of untreated wood, and the floor is granite flagstone. As one continues southward, an entry to a series of inter-connected workshops below and in front of the Teahouse is visible. The entryway, at its southern end, terminates at a stairwell, illuminated by two various diamond-shaped windows and then a

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substantial bay of block glass flanked by a Douglas fir tree trunk. The entry walk continues up the stairway due east, and then at a landing, facing north, the Teahouse main entry is present. The entry is present at the Teahouse's south elevation and consists of a prominent and oversized pair of untreated wood doors with metal plates and iron bracing originally from north China, containing a multitude of studs and rivets, and metal ring-type door hardware. A metal, latch-type lock is part of the design. Beyond the double entry to the Teahouse, the entryway continues and is supported by an oversized floor-to-ceiling "dragon"- styled structural brace of untreated wood. This portion of the walkway is covered and above it is an open, wood Sleeping Deck off the Teahouse connecting it to the Main House (described below), due south off the other side of the entryway from the Teahouse. The roof of the entryway has an Asiatic-themed untreated wood rainbow beam that supports the Sleeping Deck above it. The portion of the entry walk is lined with brick, and a brickwork wall is present between the walkway and a pond area (described below), due north of it.

The Teahouse interior is clad in diagonally patterned Alaskan yellow cedar with exposed framing of burnt Douglas fir, and its floors are gold Turkish travertine. The Teahouse has an exposed roof with oversized burnt Alaskan cedar rainbow beams. Secondary rooms have polished black granite floors, and a crawlspace, its walls clad in Alaskan yellow cedar, is present beneath the exposed ceiling. The upper-level interior of the Teahouse includes a "Lhakhang" room, a reference to a religious building found in Nepal, Bhutan, or Tibet; in this instance the term references a prayer space itself. The Tearoom's upper spaces have exposed beams with decorative rainbow-type cuts in their beams and metal gusset plates with stylized songbird motifs. A multi-decade endeavor, Hoffman began clearing land for the Teahouse in 1973, and the structure appears to have been topped by the late 1980s. The Teahouse is a contributing building to The Last Resort Historic District.

Accessed off a walkway beneath the Teahouse's floor level are various connected and close by workshops, storage areas, canopies that read as one interconnected cluster. As previously mentioned, an unnamed workshop and storage space is essentially a subterranean space beneath the western portion of the Teahouse's floor level. Located immediately south of it is Hoffman's **Metal Shop** (Map Reference Item 25). Not so much a standalone building as a space defined by other buildings, the Metal Shop nonetheless feels like an embedded nucleus for the entire property. The Metal Shop is a small, square-plan space, double height with a sloped, plaster-clad cathedral ceiling embedded with wood timbers. Only its upper portion reads as a building from the outside, with its own small roof connecting the Main House to the Teahouse. The roof is medium pitched with an extended eave with wood rafter tail underscoring. The Metal Shop's west wall has four vertical windows at its stucco-clad upper portion and its lower exterior portion is rock clad. Beneath it this rockwork continues as a retaining wall for the Teahouse. But this lower portion is not outside, but rather becomes a rear wall of the yet-to-be described White Room. The Metal Shop is interconnected to the woodshop building south of it via a standalone archway of a thick-textured stucco. Above this archway are four wood frame windows milled onsite from sustainable wood. These include an angle-cut transom window at its upper portion. The Metal Shop's east wall faces the subterranean walkway beneath the Teahouse floor that ultimately leads to the main entry of the Teahouse and the Main House. The upper portion of the

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east elevation is a large bay of glass block flanked by tree trunks. Completed by the early 1980s, the Metal Shop is a contributing building to The Last Resort Historic District.

Located south of the Metal Shop, the **Woodshop** (Map Reference Item 26) is a single-story rectangular-plan building with stucco-clad walls and arched metal doors with elaborated, custom-made metal hinges of the songbird motif seen elsewhere upon the property. Inside, its floor is of oversized plum colored adobe bricks, set in a pattern. The Woodshop protrudes westward off its hillside and beneath the Main House. At its west face, the elevation contains four wood frame picture windows, and is present upon a base of igneous rockwork. Its roof is clad in cotta floor tiles, and doubles as a deck for the Main House above it. This deck originally served as the primary workspace for a carpet cleaning business Hoffman operated in the 1980s. The deck has terra-cotta tiles set in a staggered running course, its grout containing a coarse sand aggregate that includes mineral particles. A solid wood balustrade with tall wood posts with pointed tips borders the deck. Atop the deck is a 1920-era claw-footed bathtub that Hoffman rescued from a San Francisco house. Completed by 1980, the Woodshop is a contributing building to The Last Resort Historic District.

The **Woodshop Extension** (Map Reference Item 27) is connected to the Woodshop off its south side. It is an extended rectangular plan space with a wood frame ceiling covered in translucent corrugated fiberglass. Its elevations are clad in plywood and the same corrugated fiberglass seen atop it. Its floor is of an experimental material that Hoffman developed from sand and filtered plain dirt mixed with clay, then pounded down as rammed earth. A thick standalone stucco-clad archway is present at the extension's south end. Constructed between during mid-to-late 1980s, the Woodshop Extension is a contributing building to The Last Resort Historic District.

The **White Room** (Map Reference Item 28) is an irregular-plan, single-story storage space with stucco cladding and a low-pitch concrete roof with small, irregular hand-formed eaves. The building's primary elevation projects westward, symmetrically bowing outward in a convex manner, and containing 13 tall and narrow fixed picture windows. Five wood piers bolted to the building support its primary, west-facing elevation, lending the building a quality of floating off its hillside. An igneous rock base is present beneath these piers, and beneath the rock base is yet another base of decomposed granite block. Affixed at its narrow, south-side elevation is a stucco-clad hive-shaped hearth with a narrow, stucco-clad stone flue that ascends upward against the north wall of the Woodshop, the Metal Shop, the Main House (described below in Map Reference Item 32) and Sleeping Deck. This hearth contains a copper tank wood burning stove that also provides radiant floor heating to the Tea Room. The White Room does not have a rear wall and is instead disconnected from the Teahouse's paraboloid-type structural support columns directly behind it. Inside, its ceiling is pitched and clad in plaster, with a billowing, tent-like quality. The White Room has a concrete floor and three irregular rock walls. The White Room does not have a north wall, and instead opens to the **Corridor** (Map Reference Item 29) used for storage. Taken together, the igneous rock base of the Teahouse and its east wall, reused wood plank cladding to the west and two narrow, custom-made doors to the south, of thick-cut reused wood, define the Corridor's space. The parabolic supports added as a seismic stabilization beneath the Teahouse are also visible within the Corridor. Completed by the late 1980s, the White Room is a contributing building to The Last Resort Historic District. The Corridor, which Hoffman considers to be a separate building from the White House, was constructed during the

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District's period of significance. However, on account of its peripherality, the Corridor is not counted as a Last Resort Historic District resource.

The **Foyer** (Map Reference Item 30) is a small-scale, single-story L-plan building with irregular, hand-formed ferrocement with stucco cladding and a low-pitched segmental arched roof. Inset within its roof are a series of steel rings, each approximately nine inches in diameter. The building's primary elevation faces westward and consists of six narrow full-height frameless vertical picture windows embedded into the elevation. The building's entry is at its northeast portion, which contains an elevated, tunnel like hooded entryway with a steep, diagonal-pitched roof. The north-side elevation has one high-tech style circular metal-frame windows with eyelid-lid louvers of the kind seen elsewhere on the property. The building has a concrete floor and a prominent concrete stairway leading into its space from the elevated entry. The stairway has a rail made of a single piece of steel rebar. Its rear wall is plaster clad at its base, then topped with igneous rock. Its south elevation has a wide, doorless pedestrian entryway. Though of similar styling, approach, and build as earlier resources, the Foyer was not built until 2012. The Foyer is therefore a compatible but non-contributing building to The Last Resort Historic District.

The **Truck Canopy** (Map Reference Item 31) is located directly below the Teahouse, and is a single-story, rectangular-plan, open sided workspace. It has wood plywood lower walls, open at their upper portions, and is made of wood posts with a ridged but single panel standing seam metal roof, the former siding of a semi-truck trailer found on the property when Hoffman purchased it in 1973. The Truck Canopy rests on a substantial base made of decomposed granite block. This is an unfinished project, and its metal, truck trailer canopy is considered temporary. A peripheral and temporary structure erected in 1990, the Truck Canopy is not counted as a Last Resort Historic District resource.

The **Main House** (Map Reference Item 32) is a square-plan, two-story residential building constructed upon a hillside landing, with its lower, western portions integrated into the hillside itself. The building has a medium-pitch gable roof clad in asphalt shingles. The roof has a brick chimney stack topped with a recent, table-like platform upon which is a metal box and a capped metal pipe protruding from the chimney. Hoffman, who felt that a fireplace was a waste of energy, repurposed it as a shrine to the Hindu goddess Saraswati. The southeast portion of the roof is a wood frame translucent fiberglass skylight. The majority of the Main House and Office is stucco clad, though brick cladding is also present.

The upper portion of the house's north/primary elevation contains its main entry, which has an entry door of tongue and groove wood, and a wood frame window is inset within its upper portion. Two narrow 1/1 wood frame casement windows flank the entry. A wrap-around covered walk fronts the house's north elevation. Wood posts with decorative, Asiatic-themed double-lobed brackets support a copper-flashed pitched roof over the walk. The walk wraps the house's northeast corner, where there is a small, partially enclosed sitting area bordered by a low concrete wall, separating the sitting area from the hillside to its east. The house's east elevation has stucco cladding and the main roof's extended run covers a walkway. Beneath it, the walkway has irregular-cut concrete pavers stained in different pastel colors. The walkway's outer edge against the nearby hillside, is bordered by a low, concrete wall capped in Sonoma fieldstone, and behind it is a sunken, narrow, and irregular hand-formed concrete-lined gutter-like channel for

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catching rainwater. The lower six feet of the natural hillside behind (east of) the house is also in concrete.

The covered walk also extends westward the length of the north elevation, where it eventually terminates at an elevated, semi-enclosed Sleeping Deck addition. Between the Teahouse and the Main House, and elevated above the previously described walkway to both, the Sleeping Deck has a pitched wood roof, and a floor of untreated, reused wood plank. It has a large square, wood frame open window bay with vistas westward onto surrounding redwood-covered hillsides. One enters the Sleeping Deck from its wholly open east side, near the house's main entry. A balustrade of untreated wood posts is just off the Sleeping Deck's entryway, and this balustrade continues east as the rail for the covered walk running the length of the Main House's north elevation.

Largely obscured by the Teahouse, the lower portion of the Main House's north elevation is integrated into the hillside and is only readily visible from the previously described entryway that begins beneath the Teahouse, winding its way upward against the Teahouse's west and south elevations. At the Main House north elevation's lower portion, off the entryway and facing the double-door Teahouse main entrance, is the front door to the office of The Phoenix Collection: Hoffmans current specialty tea business. Its front door is of unfinished but painted, reused vertical wood plank, and stenciled upon it is "Silk Road Teas, Lagunitas, California" — Silk Road Teas was the name of Hoffman's first tea import business. The entry door has an ornamental metal adornment and triangular, metal latches. The door is set within a surround of wide, untreated wood posts beneath a lintel with hand-cut volutes at its lintel ends. Two wood beams project out over the main entrance from the lintel, and they too have decorative, hand-cut volutes at their tails. The office interior space includes beadboard cladding and ceilings of knotty pine, untreated wood flooring in a diamond-patterned arrangement, and *torii* gate-like wood posts and lintels at certain entryways into other rooms. Two prominent, diagonally acclimated untreated brackets are present just east of the office's entry, running full height from the floor, and supporting the walkway above them. Each is a custom-made, oversized cloud bracket of elaborate curved cuts and integrated openings.

The house's south/rear elevation reads as two stacked levels projecting from its hillside. The lower-level projects and has full-height glass sliding doors of metal frame. The lower level is part of a solarium addition Hoffman built. Some of the doors open onto a patio workspace clad in irregular-cut smooth black granite slabs. Wide copper flashing is present above the sliding glass doors and window bays. Above the solarium is a low wall of Chinese granite block, bordering a deck clad in variegated pink granite tiles of various patterns and textures. The house's upper living level is recessed behind the deck. Multiple, large vertical windows are present, as are double glass doors set in wood frames. Their wood rails are stylized Japanese "cloud" type designs, of rounded, sharp curves.

Off a walkway south of the house is an elaborate concrete and stucco **Mosaic Sitting Bench** (Map Reference Item 33) inset into the walkway's outer wall. The bench, bordered by a single post of white Chinese granite block, is of bricolage containing mineral, pebble, and small rock slab elements in quatrefoil floral motifs. The walkway continues past this bench, continuing southward where it becomes a stairway of gold-orange colored stained concrete that turns westward and then descends the hillside. A smaller-scale object constructed in 2019 by Hoffman,

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with assistance from Benito Roque-Velazquez, the Mosaic Sitting Bench is not counted as a Last Resort Historic District resource.

The Main House's entryway faces north, and the entryway floor has a decorative, semi-abstract, mosaic-like patterning of tumbled rocks and mosaic embedded in concrete to make floral patterns and other designs. From the main entry, one is in the kitchen, with its floor of unfinished wood plank, rejected wood originally intended for pencil making. The kitchen has red granite countertops and an elaborate kitchen faucet of maze-like exposed pipework with hand-made wood nobs. Its sinks are of Turkish gold travertine. In the kitchen and its adjacent dining room, walls and ceilings are of plaster, and the dining room ceiling has a decorative border in low relief featuring different iterations at its outer corners of Hoffman's widely applied songbird motif. The kitchen and dining room are divided by a full-height shelf-set of reused wood with glass shelves that hold a multitude of Hoffman's dishes, most of which are related to tea service. Heat from his woodburning stove is transferred via convection through a pipe that runs down the dividing wall between the kitchen and the living room, ultimately to heat water for the kitchen sink. The Main House was originally constructed in 1916, with an effective year built of 1930. Hoffman undertook a multitude of changes, additions, and alterations to the house within The District's period significance. The Main House is a contributing building to The Last Resort Historic District.

The area east of the Teahouse and north of the Main House is elevated against its hillside and reads as a broad, elevated landing: a large, multi-part patio running much of the property's length with a multitude of buildings, structures, and water elements. A portion of the landing directly behind the Teahouse and Main House includes walkways of irregular flagstone, brick, and marble tiles of various colors. This area includes is a pond-like catch basin named the "**Upper Moat**" that to its north, a couple feet lower in elevation, narrows to become a channel known as the "**Lower Moat**" (The Upper and Lower Moats are combined Map Reference Item 34). Both presently contain water and verdant, aquatic plant specimens that lend a strong sense of greenery to this nestled, yard-like area behind the Teahouse and assist in the filtration process. Both moats are part of the larger graywater recycling system on the property. The Upper Moat is approximately 15 x 10 x 4½' deep and lined with irregular course boulders that include igneous rock. Constructed between 1981 and 1983, the integrated, combined Upper and Lower Moats are one contributing site to The Last Resort Historic District.

At the far southwest corner of the Upper Moat, near the front entry to the Main House, is the "**Worm Palace**" (Map Reference Item 35). This object is rectangular in plan, and of ferrocement construction. Its upper portion reads as a small temple. Hoffman purposely designed its flared roof, of copper shingles he hand-made, to keep rainwater outside of the internal worm chamber. This upper portion brackets onto a wood plank base, itself atop a boulder-clad holding basin for the vermiculture and food scraps. Through a latch opening in front of the Worm Palace structure, all food scraps go into this small object which contains worms that digest the scraps to make worm cast and worm tea that runs down the rock base, serving to fertilize verdant plants that in turn filter the graywater within the moats, interconnected terraces, yards, and planters further down grade on the property, where Hoffman grows his own food. The Upper Moat also includes a pillar-like, peaked shrine named **Mount Shannon**, (Map Reference Item 36) made of igneous rock, granite, and minerals, that contains a patinated bronze Buddha statue. In 1973, the Worm

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Palace began as a simple box connected by pipes to the kitchen sink. The Worm Palace's exterior has been revised over time, and Hoffman completed the present design in conjunction with the Upper Moat's early 1980s construction. As a key element of the property's graywater system, the Worm Palace is a contributing object to The Last Resort Historic District. Completed in 1983, Shannon's Shrine is a compatible but smaller-scale, peripheral object, and is not counted as a Last Resort Historic District resource.

Connected off the pond-like Upper Moat is the Lower Moat, which is approximately 4½ feet deep and ranging from 2 to 6' wide. The Lower Moat is of ferrocement with boulder and tumbled pebble detailing at certain portions of its channel. A planter of igneous rock and rounded, hand-formed concrete capping, that itself contains a variety of plant specimens, lines its east edge. Near the Cave Two building (described below) off the Teahouse, the Lower Moat includes an arched footbridge of concrete construction embedded with granite flagstone, and Chinese granite block outer edges. A second footbridge consisting of a simple concrete plank crosses the moat near Le Grande Pissoir. The walkway flanking the Lower Moat in this area is of granite slab. The Lower Moat parallels the Teahouse and Cave Two, then crosses between Le Grand Pissoir and the Solar Power Shower Tower (described below) also located on the landing, the spillway of the previously described roof of Le Grand Pissoir is for excess rainwater runoff that ultimately spills into the Lower Moat. Excess water from the Upper and Lower Moats spills into a large 1000-gallon **Holding Tank** (Map Reference Item 37) set within the hillside and fronted with a wall of red and black lava rock, visible off the hillside between Le Grand Pissoir and Cave Two. Installed by 1980, the Holding Tank is a character-defining feature of the property's larger graywater system and is not individually counted as a contributing resource.

To the east of the Lower Moat and the walkway, the **Firepit** (Map Reference Item 38) is sunken and boulder-lined, set within a small, circular concrete-clad floor; a sitting area slightly raised from the walkway nearby. A low, hand-formed concrete wall borders its floor. Intended as an outdoor eating space, four arch-topped inset niches of concrete flank the sitting area off its east side. The character of the niches is organic, irregular, and handmade. The niches are connected, each one gradually taller moving from south to north around the firepit. The southernmost of these is the lowest, and it contains a set of three concrete shelves. The two middle niches are largely open, and they contain lipped spouts, small shelves, and openings of hand-formed concrete. One includes a plaster face in relief, undertaken by Hoffman's assistant, Benito Roque-Velazquez, is itself a spout. A fourth niche presently contains firewood. A spindled and open dome-like form of metal rods meeting at a flue over the firepit tops the Firepit space. Constructed by 1974, the Firepit is a contributing structure to The Last Resort Historic District.

Immediately north of the firepit is the **Outdoor Tea Room** (Map Reference 39): a sitting area backed by a concrete wall capped with Sonoma fieldstone, adjacent the hillside, and in-built sitting benches of stone slab and concrete. Its floor is of polished marble slabs and gutlets. The area contains two in-built tables, in addition to a set of four mushroom-like concrete steps, each with a hand-formed concrete trunk and a thick concrete pad. Each step is a standalone element, their pads each ascending toward the entrance to the unfinished Stone Spa immediately north of it. The **Stone Spa** (Map Reference Item 40) is a rectangular plan object made of white Chinese granite block. Its basin is square plan and is approximately 3.5 feet high. This object replaces an earlier wood hot tub constructed onsite in 1973 as one of the earliest in Marin County. An



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elevated vault with voussoirs of cut pink granite back the Stone Spa. This vault has a square opening topped with an unfinished metal mesh stupa that covers a grotto-like space receding into the hillside behind it. Hoffman intended this vaulted space to serve as a waterfall into the Stone Spa but is unfinished at the present time. Hoffman built the adjacent Stone Spa (begun c. 2005) and the Outdoor Tea Room (completed c. 2010) after the property's period of significance. Both are compatible but non-contributing resources to The Last Resort Historic District.

Located due west across a walkway from the Stone Spa, nestled near the Teahouse's northeast corner, is **Cave Two** (Map Reference Item 41). Cave Two is an irregular, rectangular-plan single-story tea storage building. The building is of small-scale of concrete construction, with an eave-less concrete roof. A decorative pattern in stucco relief of a down-turned songbird motif seen elsewhere on the property runs beneath the roofline. Cave Two's entry is sunken and recessed behind a small, enclosed porch with bolted wood board flooring. A spill duct off the side of the building leads to second opening in the floor, which is part of the rainwater control system. A glass block wall supporting a single piece of curved, wavy sheet metal fronts the entry porch. Cave Two's main entry faces north. Its entry door is of concrete construction and is flush with its wall. The door contains a small metal screen with a stylized, geometric, bracket-like pattern and affixed ring entry handle. Cave Two's west elevation has three vertical wood frame windows flush into its broad and slightly curved flat face. Circular medallion-like forms are present just beneath its roofline, and from this elevation the building reads as integrated into the hillside landing, underscored with concrete cladding, implying a two-level building. Constructed c. 1988, Cave Two is a contributing building to The Last Resort Historic District.

A building that Hoffman considers one of his masterworks, **Le Grande Pissoir** (Map Reference Item 42), is a closed-loop wet flush compostable toilet system that Hoffman invented, engineered, and built himself. The building is approximately 2.5 stories tall, square-plan and tower-shaped. It includes a privy room accessed off the property's upper landing, with sub-levels beneath it constructed into the west-facing hillside. Directly below the privy, Le Grand Pissoir's sublevels also include an elaborate vermicompost blackwater filtration system, with its own wholly enclosed chamber. Le Grande Pissoir is of reinforced concrete construction clad in stucco, with a pitched roof of concrete with hand-formed stucco molding. Inbuilt upon the roof is a small rectangular-plan concrete object, akin to a miniature temple, with its own gabled roof. This is the main air vent for the vermicomposting system below. Set upon the roof is a zig-zagging ferrocement "mini-wetland" planter that serves as key part of Le Grand Pissoir's larger biofiltration system.

Exteriors of the upper/privy level read as open and variegated, featuring recycled wood lap cladding and a solar panel. The solar panel provides electricity to run four pumps for moving filtered gray and blackwater through various systems. Ferrocement and stucco open frames are part of the design, as are large open bays that look out onto hillside vistas from within the toilet space itself. The toilet level has a peripheral room to the north containing a hand-formed concrete urinal embedded into its wall that has a basin of Turkish gold travertine. The outer face of Le Grande Pissoir faces westward from its hillside and is three bays wide. It includes a centered, glass block bay and four prominent extended beams with blade-like tails. The lower level is of a three-bay open concrete frame construction system at its west face.

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A holding tank, with screened lid for receiving rainwater from the roof surface of Le Grand Pissoir, reads as a standalone, square plan stucco-clad structure. The holding tank is located directly behind/ north of Le Grand Pissoir. A projecting, irregular-form ferrocement drainage culvert off Le Grand Pissoir's roof channels the rainwater into the holding tank, terminating directly above its screened opening. A second ferrocement culvert projects off the holding tank's roof, channeling the holding tank's overflow water into the Lower Moat nearby. The holding tank, which matches Le Grand Pissoir in color and design, is part of the larger Le Grand Pissoir system. Beneath the rainwater holding tank are three additional 500-gallon reserve rainwater storage tanks that can service Le Grand Pissoir's sinks and urinal as needed, and replenishes water lost by the transpiration and evaporation of Le Grand Pissoir's plants. These three tanks are hidden from view and recessed behind the Canopy IV (described below) that Hoffman made in conjunction with Le Grand Pissoir.

#### *Le Grand Pissoir Operation:*

Both the Le Grande Pissoir toilet and its urinal ("Le Urinoir") are parts of a self-contained bio-recycling system Hoffman invented. Human deposits from the toilet or urinal drop into an enclosed digestion chamber beneath the privy. Akin to a "stomach," in Hoffman's words, the holding tank contains earthworms that digest the effluent and deposits, converting it into worm cast. Former blackwater liquids, by then vermicomposted if not aerated and filtered from a previous cycle, in addition to excess graywater from the sink, all trickle down a "living wall" of igneous rock and plants that further aerate the water, which then falls into three adjacent rectangular concrete sedimentation tanks that further filter it. The water trickling down the living wall is excess from a holding tank located above, storing water for flushing the toilet. This living wall fronts the enclosed "stomach" chamber containing human fecal matter, and the vermiculture element which will processing it into usable worm cast.

Pumps move water from the lower-level filtration basins upward to Le Grand Pissoir's irregular-form concrete rooftop. Atop it is a curvilinear, zig-zag concrete mini-wetland presently containing an abundance of verdant plant specimens. Hoffman calls this rooftop element the "intestine," which is the final part of the blackwater filtration process. The intestine has a duct whereby filtered excess water from it spills back into an enclosed reservoir gravity fed to fill the toilet tank below. A large aquarium in the privy space containing goldfish and snails gauges the filtration's effectiveness. If the fish and snails within it live, the water is properly processed. Overflow from the aquarium tank spills downward, back onto the previously mentioned exterior living wall to further aerate it, then returning into the filtration tanks at the bottom of the building, closing the loop, and providing a perpetual repeating of the filtration process. Beneath these tanks, the foundation of Le Grande Pissoir projects from its hillside and is made of decomposed granite blocks. Hoffman began Le Grand Pissoir construction c.1987 and did not complete the project until approximately 1992. For Le Grand Pissoir's exceptional significance to The Last Resort Historic District, even if its exact completion year may be just after the district's period of significance, Le Grand Pissoir is a contributing building to The Last Resort Historic District.

The **Solar Power Shower Tower** (Map Reference Item 43) is a three-story structure of concrete and steel rebar, heavy timber, steel, masonry construction. The structure is tapered, tall and open

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frame. Its prominent outer legs are of concrete clad in hand-formed stucco. The legs taper inward in their full-height, upward ascent. The building reads as a stack of platforms presenting various elements of the Shower Tower. The upper platforms include extended, stucco-clad beams, extended wood planks, open stucco-clad triangle brackets, and stucco-clad cloud brackets.

The Solar Power Shower Tower's lower level is the shower room itself, with its framework of reused wood upon a base of boulder and granite blocks. Its interior floor is cobblestone from San Francisco streets. Its entry faces west and is set behind a set of two small stone steps. An octagonal wood frame window surrounded by eight panels that Hoffman made flanks the entranceway. A rectangular five-panel transom window is present above the entry and the octagonal window. A substantial, nine-part wood frame window of frosted glazing comprises the lower level's south elevation. Hoffman had this window custom made with iron free glass to allow as much sunlight in as possible. The lower level has wood beams with extended ends with angular hand-cut tailings. Lintel beams at the lower level are studded, and its northwest corner is chamfered and copper clad. Inside, the shower room has San Francisco cobblestone walls, a shelf of hand-cut wood, and wood lap cladding at its upper walls. The previously mentioned windows flood the space with natural light. A set of four analog gauges are present within a stylized wood panel within the shower space.

The Solar Power Shower Tower's second level is supported off its south side by three wood beams, and has stucco cladding, centered within which is a wood frame, chamfered opening for access to a large metal pipe running the height of the Tower and connecting the shower at the bottom to a holding tank at the top. The second level also contains a pitched plane of wood clad in copper for solar collector panels that are not presently installed which would be used to heat water. Hoffman worked with a mathematician to design the building relative to the movement of the sun. At the building's top level, the holding tank is within a stucco-clad box with a vaulted top, underscored by reused wood lap cladding. The outer legs running the height of the Solar Power Shower Tower connect via a crossbeam at this upper level, and this connecting element has stylized curved elements akin to the Asiatic theming seen elsewhere upon the property. Decorative metal panels containing a stylized phoenix are set within it. Flat, two-dimensional bud-like motifs from cut metal, containing symbols for air, sun, and moon within it adorn the south facing lintel. The metal pipe running the height of the Solar Power Shower Tower serves as a heat source from an oven room off an opening in the shower room's inner wall. Behind the Solar Power Shower Tower, the Hot Tub, and the Firepit is a small stairway and foot path made of irregular formed stucco, with low stucco barrier walls and circular polished marble steps: leftover, cutout elements from newly made sinks. Constructed into its hillside, the walkway includes a retaining wall with small landings of boulder, flagstone, and pink granite slab construction. Hoffman originally constructed the Solar Power Shower Tower in 1980, though he added stabilization elements such as cross arms, additional stucco cladding, and some decorative elements after the period of significance. Nonetheless, the Solar Power Shower Tower still maintains its fundamental form, massing, and all interior elements, including original gauges, fixtures, and cobblestone flooring. The Solar Power Shower Tower is therefore a contributing building to The Last Resort Historic District.

Immediately north of the Solar Power Shower Tower is the **Woodshed** (Map Reference Item 44-referred to on the site diagram as "Woodshed II"). The Woodshed is a small-scale structure of

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rectangular plan and thick concrete construction, and is set upon a larger, slightly elevated concrete patio. Akin to a small tunnel, the Woodshed is essentially an open-ended parabolic vault, the top of the vault cants forward at either end. As the name of the structure indicates, its present function is wood storage. Completed c. 2000, the Woodshed is a compatible but non-contributing resource to The Last Resort Historic District.

Immediately north of the Woodshed is an oversized **Umbrella**-form shade canopy (Map Reference 45, "Umbrella I" on diagrams to differentiate from a second Umbrella located on the property). Its center pole is of metal and the octagonal canopy itself is of concrete construction clad in hand-formed stucco. Six stylized, concrete-filled bamboo brackets, extend off the center pole, helping support the canopy. Plant matter is presently growing atop the canopy and a multitude of mobile-like steel plate ornamental elements akin to ribbons or Tibetan victory banners, hang from metal chains off the canopy's outer edge. The Umbrella is upon the same elevated concrete patio as the Woodshed, which its canopy partially shields. To the north of the Umbrella and Woodshed, The Last Resort's landing continues as an open patio with a patio of gold travertine, then to the north of that, recently completed gold-stained decomposed granite, and recently installed gold-colored granite pavers. This area of the patio presently has two temporary, recent tent canopies of metal pipe and canvas. A compatible resource constructed in 2012, after the property's period of significance, the Umbrella is a compatible but non-contributing structure to The Last Resort Historic District.

At the patio's far north end is the **Toolshed** (Map Reference Item 46): a small-scale rectangular plan building. Originally made of an assemblage of reused wood and corrugated fiberglass, Hoffman recently reconstructed the Toolshed re-integrating some of the wood elements, with cobblestone and concrete walls. The entirety of its original c. 1974 back wall remains, and itself was made a pre-existing deck Hoffman removed to clear land for the Teahouse. On account of its recent reconstruction, the Toolshed is a compatible but non-contributing resource to The Last Resort Historic District.

The **Solar Fermentation Room** (Map Reference Item 47) is a single-story square plan building that protrudes from the south-facing hillside against which it is built. The purpose of the building is to oxidize (ferment) tea by exposing it to air and moisture by heaping it in a 3' deep pile akin to a compost pile. This fosters a biochemical change in the tea through yeast and bacteria already present in the leaf. This changes the taste and character of a given Pu-erh or black tea, allowing it to mature over years, akin to wine. The building is of massive, cast-in-place decomposed granite block sandwiching two inches of polyurethane insulation within them. The blocks are set in a running course with smooth stucco cladding upon its exterior face. Its roof is flat and is clad in two types of marble pavers. The roof doubles as a deck for the Sleeping Cabin directly above and behind the Solar Fermentation Room. The Solar Fermentation Room's front elevation faces south and mainly consists of a massive, open square. A lintel atop it has a motif of a centered plaster cat face flanked by concrete tea leaves of a wing-like design. A row of five small rectangular air vents just off the ground underscore the large, square opening. The entry to the Solar Fermentation Room is off its east-side elevation and features a narrow set of untreated double wood doors with multi-studded prominent untreated wood rails and reused brass plumbing pipes for metal handles. The entry has a small canopy of pitched roof with slate tile, supported by bamboo posts infilled with concrete and rebar. A square window opening with no

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glazing is present at the west-side elevation. The interior of the Solar Fermentation Room is essentially a single, square space. The building has exposed blockwork and a stucco ceiling. Its floor is of large black Mongolian stones Hoffman selected for their ability to retain and absorb heat. Off the west-side elevation of the Solar Fermentation Room is a hand-formed stucco-clad walkway that connects to a descending hillside due west.

Immediately east of the Solar Fermentation Room is a small patio, which appears to be a tea-focused sitting area. A stucco-clad stair set leading up to the Sleeping Cabin bisects the patio into two portions. This patio has a floor of concrete and white hand-dressed Italian marble pavers and a small hillside retaining wall of irregular course boulders backs it. The patio's western portion has a low table and six sitting blocks of polished green jade-like stones. Just north of the table set and below the rock wall is a small, stucco-clad, irregular-form planter, and below that, a wall of substantial green stone boulders. A stucco-clad wall, approximately five feet tall, encloses the patio's eastern portion. Against the wall are sitting benches of concrete clad in light green pebbles, with rough-cut red granite block. Hoffman began the Solar Fermentation Room in 1992, but it was not substantially completed until 2021, and is an unfinished project. The Solar Fermentation Room is a compatible but non-contributing building to The Last Resort Historic District.

Located upon one of the property's highest points at the property's northeast portion, the **Sleeping Cabin** (Map Reference Item 48) is a small-scale, single-story, square-plan single room. Its cladding is of rejected pecky cedar wood, intended for pencil making from a lumber mill in Pioneer, CA. Hoffman infilled pores of the wood with clay, pig hair, and lime. The Sleeping Cabin's roof is medium-pitch front gabled, clad in rough-cut cedar shake, and has metal flashing at its apex. Its eaves broadly extend, and wood rafter tails capped with untreated wood plank fasciae underscore them. Its front elevation faces south and centered within it is a large, broad opening fronted by a set of solid, two-bay untreated wood shutters. They are set in a surround of similarly untreated wood. The entry is off the east-side elevation. It consists of two narrow wood doors of untreated wood. Each has a single panel and Asiatic-themed wood plates and bud-like rosettes of iron with ring latches. A wood lintel tops the door. The Sleeping Cabin is located on a small landing just off the hillside at a higher topographic point than any other building upon property, affording broad, sweeping views of the rest of the property below it. Hoffman constructed the cabin himself and relocated it onto its present spot from elsewhere on the property within the last ten years. Though Hoffman relocated this building, the relocation took place from one spot to another within The Last Resort and does not impair the property's integrity of location. Constructed by the mid-1980s, the Sleeping Cabin is a contributing building to The Last Resort Historic District.

A grouping of primarily smaller-scale buildings and structures, many of which are tea-related, are nestled within the northeast portion of the property, behind the Godown and the North Garage. To the south of them are a similarly scaled small buildings projecting westward off the hillside. Taken together, these smaller scale buildings read as one dense and interconnected, village-like cluster of separate resources, not unlike what Hoffman first-hand saw in his 60s-era travels across Central Asia. These resources are described as follows:

The **Main Cave** (Map Reference Item 49) is a climate-controlled cave recessed within a hillside that Hoffman with the help of others hand dug over a period of years. The Main Cave's flat,

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curving, and broad, west facing façade is made of rebar faced with a mix ferrocement, stucco, and raw earth. Troglodyte in its character and in not unlike Native American cliff dwellings, the Main Cave has a prominent arched cutaway opening at its face. The entry is recessed within it, and the interior space itself is within the hillside, its geothermal qualities providing climate and humidity control for the tea stored within its space. Set within the Main Cave's recessed opening is a broad, curving glass block wall, and a reused turn of the century-era wood entry door of clear glazed upper panel with a stained-glass surround. A wood fence of Port Orford cedar with rebar supports running its upper edge tops the Main Cave. A stylized, spade-like arrow motif that in its void spaces also forms a heart, tops each of the fence's untreated wood boards. The fence runs the entirety of the Main Cave, then continues southward. Behind the fence, atop the Main Cave is part of a substantial landing upon the property containing a variety of buildings and structures. Constructed by the late-1980s, the Main Cave is a contributing structure to The Last Resort Historic District.

The **Secret Pu-Erh Storage Room** (Map reference Item 50) is a small-scale, irregular-plan single-story storage room of concrete and rebar construction. Its roof is flat and has bulbous, hand-formed concrete molding along its edges, and a pair of rough-textured concrete beams underscore the roof. A segmental, stucco-clad arch with a raised, hand-formed lip-like molding tops the east facing recessed entryway. The entry door is of untreated wood plank sustainably harvested onsite, with metal latch hardware and a ring-shaped handle. Its visible south-side elevation is raked concrete and has a pair of the high-tech-style circular, metal frame windows seen elsewhere upon the property, with eyelid-like operable louvers. Between them is a ceramic face made by Benito Roque-Velasquez- one of Hoffman's multi-year laborers. The bottom portion of the side elevation has a terra-cotta pipe duct for excess rainwater that spills onto a narrow walkway just south of the building. The Secret Pu-Erh Storage Room is fully in keeping with the style, materials, and construction approach to earlier onsite resources. However, the building was not constructed until 1995, and is therefore a compatible but non-contributing building to The Last Resort Historic District.

The **Tea Room** (Map Reference Item 51) is a single-story parallelogram-plan building with an eave-less roof clad in reused slate tiles from the former residence of rock musician Don Henley. Broad copper flashing and copper gutters line the roof. The building appears sunken, and its roof doubles as a deck and workspace for the resources above and behind it. The Tea Room's front elevation reads as seamless with that of the previously described North Garage just south of it. It too faces west toward the driveway and has a broad, flat stucco face. Its entry door is of 3x6" double tongue and groove Douglas fir members with 4" wide steel straps and ½" machine bolts. The door has a stylized songbird motif at its top rail.

Wholly different in character than its front elevation, the Tea Room's north-side elevation faces a narrow corridor and centered within it is an untreated wood frame door with full-height, single panel glazing. The Tea Room's north-side elevation is the only readily visible one, and its visible walls are of redwood and poured in place stucco. It features a multitude of wood frame windows: 6/6 and three-part fixed, in addition to a wood frame glass door. Its east/rear elevation is largely sunken into its hillside, and its south-side elevation is non-existent, sharing its wall with the North Garage. Constructed in 1992, just after The Last Resort's period of significance, the Tea Room is a compatible but non-contributing building to The Last Resort Historic District.

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The **Tea Firing Room** (Map Reference Item 52) is a single-story rectangular-plan open-sided structure of poured-in-place concrete blocks clad in a custom mix of plaster, clay, cement, and sand for viscosity relative to the paint upon it. Its concrete roof arcs in a low, long curve for the entirety of its span. A solid concrete triangular bracket at either end supports its small, extended eaves. A curved steel drainage pipe is present off either end. Just off the floor within the Tea Firing Room are five circular, basin-like tea ovens. Centered in front of each is a small metal vent. The inner walls of the space are stucco-clad, and irregular shaped stone pavers comprise its floor. Its south-side elevation has a pair of wood entry doors with studded plank rails. Built into its prominent hillside, the Tea Firing Room is above and behind the North Garage. The black-tiled polished stonework of the North Garage's roof reads as a Tea Firing Room's patio and deck space. Constructed in 1992, one year after the District's period of significance, the Tea Firing Room is a compatible but non-contributing building to The Last Resort Historic District.

Recessed above the Tea Firing Room, **Canopy I** (Map Reference Item 53) is a single story and of narrow, rectangular plan, and is the same length as the Tea Firing Room directly below it. Handmade by Hoffman, Canopy I is of ferrocement construction with a pent-type, medium pitch, hand-formed roof of the same material. At the front elevation's southern portion is an unadorned arched opening cut out from the wall. The building's narrow south and north sides are open. Canopy I is backed by a retaining wall against its hillside that is clad in concrete-filled tea chests, a recycling system that Hoffman invented. A set of hand-formed ferrocement columns support Canopy I's roof. Constructed c.1991 at the same time as the North Garage, Canopy I is a contributing building to The Last Resort Historic District.

**Canopy II** (Map Reference Item 54) is a narrow, single-story, rectangular-plan storage building with a medium-pitch pent roof of ferrocement construction. Its open-sided front elevation faces west, and Canopy II includes an open, stucco-clad, three-bay arcade with thin posts of ferrocement-clad rebar. Above the arches and beneath the eave, a set of six rebar hooks protrude from the wall. Canopy II is accessed from the north by a narrow concrete stair that also serves as access to other nearby canopies. Canopy II is built off its hillside terrace and is recessed above the South Garage. The South Garage's slate-covered roof doubles as a patio and workspace in front of Canopy II. Constructed in the late-1990s, Canopy II is a compatible but non-contributing building to The Last Resort Historic District.

Although made at different times, **Canopies III and IV** (Map Reference Items 55 and 56) are adjacent, internally connected single-story, rectangular-plan, ferrocement-clad utilitarian buildings. Canopy III has a flat and irregular-form ferrocement roof of low, rearward pitch with a series of integrated, irregularly placed beams. The open-sided building has a solid balustrade running much of its length. Projecting off its hillside, it is balcony-like in character. Periodic steel rebar columns support the roof that wraps three bay laurel (*Laurus nobilis*) trees. Constructed into its hillside, the building is recessed behind and elevated above Canopy II and the Yomami building. Canopy III is accessed from its open north side, off a narrow concrete stairway providing access to other nearby Canopies.

Semi-attached to Canopy III, Canopy IV extrudes immediately south of Canopy III, and is highly similar in character to it. However, Hoffman constructed Canopy IV in tandem with Le Grand Pissoir, for which Canopy IV served as a covered work area. Canopy IV is a narrow, single-story

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utilitarian construction sharing Canopy III's dimensions, irregular roof form, hand-formed character, and balustrade-like ferrocement wall. However, its rebar columns have hand-formed stucco-clad, bracket-type capitals, and its rear wall is ferrocement-clad with small, screen-covered openings of stainless-steel expanded metal lath. Canopies III and IV are divided by an internal wall containing a set of concrete double doors, each having four stylized open panels clad in diamond-patterned stainless steel expanded metal lath. Canopy IV's south elevation is open sided with an extended eave that wraps a Douglas fir tree. Canopy III, constructed c. 1999, is a compatible but non-contributing resource to The Last Resort Historic District. Canopy IV, constructed c. 1987–1992 in conjunction with Le Grand Pissoir, is a compatible but non-contributing building to The Last Resort Historic District.

Located near the property's lowest portions, the main gate to The Last Resort property faces West Cintura Avenue and is a recent double-door security gate of metal bar construction. Directly inside the property beyond the gateway is a patio area containing the **Blacksmith Shop** (Map Reference Item 57). A stucco-clad wall borders the patio, and embedded in it are metal, circular washers from a demolished railway bridge in an all-over pattern. The stucco is hand-troweled, with an irregular, soft-form upper ridge. A stucco-clad pier is present within this wall and incorporates a concrete pad. A ramp off the main driveway leading to the Blacksmith Shop is of pink-stained raked concrete and has divoted grid patterning. Within this ramp are also various U.S. coins, including quarters from 1982. Constructed c. 1984, the Blacksmith Shop is a contributing site to The Last Resort Historic District.

Five separate non-affixed metal storage containers, all from different branches of the US military, and a metal propane tank on a brick foundation flanked by brick wing and rear walls, all enclose the Blacksmith Shop. A vaulted, hand-formed stucco roof tops the propane tank area. Near the propane tank, just off the patio's east side, is a c. 1959 Avion Explorer: a 20' long exposed aluminum bullet-shaped **Trailer** (Map Reference Item 58). At present only its rear is visible, and it contains a metal entry door and a metal frame jalousie window. The trailer is embedded in a hand-formed mortar surround with a clay topcoat undertaken within the last five years. A functional addition, this enclosure contains insulation to keep the trailer better protected against extreme hot or cold weather. Because of its recently completed enclosure, the Trailer with its enclosure is a compatible but non-contributing structure to The Last Resort Historic District.

The Blacksmith Shop's primary feature is a canopy Hoffman constructed in the form of an oversized **Umbrella** (Map Reference Item 59, indicated on diagrams as "Umbrella II"). Its primary purpose is to keep weather off tools on the permanent workbench beneath it. This Umbrella is of a single story with a centered post that is the in-situ lower ten feet of a rooted and remaining Douglas fir tree trunk. Encircling the tree trunk/pole of the Umbrella is a slate-clad octagonal concrete workbench. The Umbrella's canopy is circular, low-pitched, and approximately 18 feet in diameter. Bamboo brackets containing concrete and rebar connect from the trunk's upper portion help support the canopy. The underside of the canopy is stucco-clad and is partially covered by aluminum metal panels. Periodic metal rods, akin to an umbrella frame radiate out from the center toward the canopy's outer radius. Garland-like metal chains hang like a mobile along the Umbrella's outer edge. In front of the outer end of each underside rod, where it meets the radius, is a Tibetan victory banner machine-cut by Hoffman from plate



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metal. Similar decorations are seen elsewhere upon the property. Completed in 2012, the Umbrella is a compatible but non-contributing structure completed after the property's period of significance.

### Graywater System and Associated Landscape Elements

Engineered and installed by Hoffman, The Last Resort graywater system is primarily underground but present property wide. The Last Resort uses graywater to irrigate various onsite crops, in addition to providing drinking water for chickens kept onsite.

The following is lightly edited, borrowed language from Hoffman himself, per The Last Resort website, which explains in his words the graywater system's operation.

The graywater system starts and ends in the kitchen. The journey begins at the kitchen sink. All wash water, and small food scraps go down the drain and, by gravity, enter The Worm Palace: a continuous feeding system for vermicomposting and bio-filtration of household organic waste and recycling. The Worm Palace is a small, self-contained environment which contains a rich community of life: earthworms *Eisenia foetida* and *Lumbricus rubellus* plus other micro- and macro- organisms, designed to bio-digest the solid food and filter the graywater. What results is the creation of 'nature's finest fertilizer'— i.e., wormcasts, as well as healthy nutritious life-giving water. The water that comes out and goes into the Upper Moat is nutrient rich, evidenced by the richness of the flora growing directly out of the water in the Moats, even without the presence of soil, as well as the myriad of wildlife that live and thrive in this environment. This wildlife includes frogs, salamanders, snakes, water beetles, dragonflies, and birds. The water then leaves the Upper Moat through a micro- wetland into the Lower Moat system. At the opposite end of the Lower Moat is the Solar Power Shower Tower where the shower water filters through another bio-wetland filter and ultimately merges with the kitchen sink water. Finally, it enters a large holding tank, after passing through yet another bio-filter, where the water is stored until needed for garden use, fruit tree irrigation, and for the chickens. The cycle is completed by harvesting onsite food and eggs to be prepared in the kitchen, thereby closing the loop. The graywater system involves no electricity.<sup>5</sup>

In addition to the above-mentioned, rainwater caught at the property's uppermost portions is also channeled into the Lower Moat, becoming graywater. This easily missed and smaller-scale capture system starts at the Main House roof, where a copper rain gutter off its east eave directs rainwater into hand-formed, ground level ferrocement channel running behind the house. The channel moves water down-grade northward, then into a narrow concrete culvert beneath niches backing the previously described Firepit. Water continues down-grade past a rosebush that it irrigates, underneath the Stone Spa, then out through a corrugated metal pipe duct, where it funnels into the Lower Moat.

Visible elements of the graywater system include the Worm Palace, the kitchen sink within the Main House, ferrocement channels, the lava rock wall fronting a graywater holding tank, a pressure gauge near the Chicken Coop centered in its own, elaborated brick-lined alcove, holding

<sup>5</sup> "How it Works," The Last Resort- Lagunitas, accessed August 29, 2022, <http://thelastresortlagunitas.org/>.

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basins, moats and their plant fauna, and, within the Chicken Coop, a small pond with hyacinth, duckweed, and liverwort.<sup>6</sup> The Chicken Coop Pond doubles as the chicken's drinking water and is regulated by a float valve to provide more water as needed for the chickens. Within the Chicken Coop Pond, the pond's water-borne plants are supplemental food supply for the chickens; the chicken's own manure in-turn fertilizes the plants. Subterranean pipes connect most of the graywater system, including a buried 1.5" pipe, connecting from the holding tank to the Chicken Coop, various gardens, and terraced planters. Numerous hand-operated valves, faucets, and spigots: easily missed but ubiquitous features off various buildings, retaining walls, terraces, planters, and plots, regulate waterflow throughout the interconnected, property-wide graywater system, which employs gravity and hillside topography to move water down-grade.

### Rainwater System

The Last Resort Historic District features various interventions and engineered systems designed to capture rainwater, which is then primarily used to irrigate crops. Rainwater capture begins at the property's middle portion, where a narrow, sharply cut ditch bisects the entirety of the driveway between the Chicken Coop and the Boat Pond, receiving rainwater that would otherwise run down the concrete-clad driveway and off the property in a storm. The cut ditch is eight inches deep and four inches wide. This ditch descends southward, bisecting the driveway running beneath a footbridge toward a tongue-like hand-formed ferrocement lip, that spills the rainwater into a screened, 50-gallon drum with holes at its sides and bottom. The screen captures leaves and other debris, and water flows through and out the drum, into the Boat Pond. If the Boat Pond overflows, water is channeled beneath the driveway westward toward the property's lower parcel where it spills into the **Rainwater Catch Basin** (Map Reference Item 61) from a projecting 6" PVC pipe at the driveway's opposite end, due west of the Boat Pond. The Rainwater Catch Basin is a steep and sunken pool-like pit at the property's lower portions that also, like the Boat Pond, has a natural well. The Catch Basin area features a set of multiple, stepped concrete-capped terraces of Sonoma fieldstone and white Chinese granite block. The terraces and retaining wall beneath the projecting pipe have a semi-circular cutaway for the spillage. The spill area's ground is pitched and spilled water upon it then descends into a sunken, boulder-lined pool-like rectangular-form basin. The Rainwater Catch Basin area is approximately 20 feet deep, the basin itself about eight to ten feet deep. The Rainwater Catch Basin is a compatible but non-contributing structure built after Hoffman purchased the property's lower parcel in 1994.

An additional rainwater culvert is present at the property's lower parcel, where in a horseshoe plan it partially encircles the Le Petit Pissoir compost toilet and its immediate basins. A narrow, curving driveway at the lower parcel itself encircles the rainwater culvert which it is located directly above. The driveway is pitched in grade, moving rainwater toward a grated opening,

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<sup>6</sup> Though not an obvious graywater component, Hoffman reuses the wood ash from his woodfired kitchen stove as a nutrient source for The Last Resort Historic District's earthworm population. Insofar as it facilitates keeping the earthworms alive, it may therefore be seen as a key component of the larger system. One scoop per week is entered into a given vermicomposting facility. For what he calls the "Gilroy Mix," Hoffman sifts the charcoal from the wood ash, which he mixes with bones, and washed and dried oyster shells. Hoffman moves the bigger pieces of the charcoal, also referred to as "biochar," into his gardens as a plant nutrient. Hoffman also adds water to the Gilroy mix, making an organic soap with which he cleans his dishes. David Hoffman, interview with author, October 12, 2022; David Lee Hoffman, interview with author, October 14, 2022; David Lee Hoffman, interview with author, October 26, 2023.

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where its water is then deposited via a six-inch metal pipe into the culvert. Other rainwater channels into the culvert by gravity alone, as the rainwater culvert encircling Le Grand Pissoir is located at one of the property's lowest points. As needed, Hoffman can pump water captured at these lower basins to crop beds and gardens located up-grade.

### **Blackwater and Vermicompost Systems**

The Last Resort includes the three previously mentioned compost toilet buildings, two of which include wet-flush blackwater recycling systems Hoffman invented: Le Grand Pissoir and Le Petit Pissoir. Another compost toilet, the Brick Shithouse, is a double-chambered, earlier-era dry compost toilet of the kind advocated by sustainability practitioners in the 1970s. The vermicomposting systems of each, in which worm cast fertilizer is harvested, are wholly isolated, enclosed, and self-contained. Architectural descriptions for each compost toilet include additional information of their blackwater or vermicompost systems.

Vermicomposting is a primary aspect of The Last Resort Historic District whole systems design, and presently incorporates *Eisenia foetida* and *Lumbricus rubellus* species including direct descendants of worms Hoffman first acquired over 50 years ago. Vermicompost components are present at all three compost toilets, within the Worm Palace, and set within countertop basins at a previously described open-sided covered patio off the Red House's kitchen. The property also includes, at the base off the hillside slope below the Teahouse, a row of seven square plan **Vermicomposting Units** (Map Reference Item 60) of brick, located along a brick-paved walkway south of the Outdoor Shower and Pumphouse. Across the seven bins, Hoffman fed the worms approximately 1,000 pounds of food scrap per week donated to him from the local health food grocer. Each bin is approximately 3x6' and 3' deep. A metal downturned pipe spout is present at the lower portion of each to drain worm tea as desired. The seven spouts can be connected in series to simultaneously drain worm tea from all seven units at once. Constructed by the mid-1980s, the seven-part Worm Basin system is a contributing structure to The Last Resort Historic District.

### **Agricultural Elements**

The production of onsite crops is a substantial aspect of The Last Resort's whole systems ecological design. Most of the crop areas are located at the property's lower portions, while others are within planters and beds off various stepped terraces. These various garden and landscape elements are made of stained ferrocement, stucco, McNear clinker bricks, Sonoma fieldstone, and igneous volcanic rock, among other materials. Hoffman completed many within the property's period of significance, though Hoffman completed a row of seven hand-formed gold-stained concrete **Terraces and Garden Plots** ("Terraces and Garden Plots (I)," Map Reference Item 62) running the hillside beneath the Teahouse in 2005. Constructed after the property's period of significance, the 2005 terrace grouping is a compatible but non-contributing site to The Last Resort Historic District.

To keep wildlife out, Hoffman enclosed many of the terrace and garden areas with fencing and a multitude of various handmade gates, typically of reused wood with metal screens and metal or

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wood latches. Numerous hand-operated valves off extended pipe ends seen throughout the property control water flow from one set of garden and crop areas to descending, lower-grade plots. One of the first locations of Hoffman's agricultural activity was a set of five Sonoma Fieldstone terraces with associated terraces and rows of irregular-gridded garden plots ("**Terraces and Garden Plots (II)**," Map Reference Item 63) located down-grade west of the later-built Chicken Coop, Kitchen, and Brick Shithouse Buildings.

Directly below and due west of them (**Terraces and Garden Plots (III)** Map Reference Item 64) on the property's lower parcel, Hoffman constructed additional garden plots twenty years later in a manner consistent and in-kind to the earlier constructions. Most containing organic crops that Hoffman grows onsite, the Terraces and Garden Plots are all character defining features of the larger property. Terraces and Garden Plots (II), constructed within the period of significance beginning in 1973, is a contributing site to The Last Resort Historic District while the later set, "Terraces and Garden Plots (III)," dates to the mid-1990s and after. Located on the property's lower parcel acquired in 1994, this latter terrace grouping is a compatible but non-contributing site to the Last Resort Historic District.

A terraced, irregular-form garden and **Orchard** area (Map Reference Item 65) at the property's lower, northwest portion includes trees that predate Hoffman's ownership of the parcel, plus handmade retaining walls completed after 1994. Because of the recent build dates of its planters and garden walls, the Orchard area is a compatible but non-contributing site to The Last Resort Historic District.

## Integrity

The Last Resort Historic District retains very good integrity as both an early-era ecological design and a back-to-the-land/rural owner-builder property under Criterion A, and as an art environment under Criterion C. Specific contributing resources retain very good to excellent integrity. The Last Resort includes buildings, structures, objects, and sites made after the 1991 conclusion of the property's period of significance. But each these later resources though non-contributing due to their age, are compatible to the earlier resources. Hoffman, with assistance from Benito Roque-Velazquez and others, made each, and each follows an identical ecological ethos, character, and artistic expression as the earlier resources. Hoffman built many of his later buildings for a tea business established in 1992. One property, the Solar Power Shower Tower, had a major external structural support system completed within the last twenty years. However, this does not change the property's status as a contributing resource as an ecological design under Criterion A. It is commonplace for art environment makers to take long durations not only to make the art environment itself but the specific resources within it. Such resources may also be subject to refinement and change over time. Additionally, akin to other early era ecological designs and back-to-the-land projects, it is common for a given hand-made resource to evolve as self-taught makers refine their craft. There are a variety of peripheral, smaller-scale elements on-site that are not counted, and some of these are recent resources. However, Hoffman created these resources too and their compatible presence does not alter The Last Resort Historic District's ability to convey its historic significance.

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The Last Resort Historic District retains integrity of **location**. Within the last ten years, Hoffman relocated one contributing resource- the Sleeping Cabin- to a new spot within the District. However, Hoffman constructed this building himself, elsewhere upon the property. The Last Resort Historic District retains integrity of its historic era **setting** in a steep but low-density, hilly and forested setting in West Marin County's San Geronimo Valley. The Last Resort Historic District retains its integrity of **design**. Hoffman's vision produced each building and even when completed with assistance from others, design specifics and direction are still his. This includes numerous Asiatic and other non-Western design motifs based off Hoffman's past travels and first-person memories. Additionally, the property retains full integrity of its engineering design, of separated black-, gray-, and rainwater systems Hoffman engineered and built, in addition to wet-flush compost toilets and vermiculture designs Hoffman also invented, all in a self-taught capacity. The Last Resort Historic District retains integrity of both **materials** and **workmanship** — the two aspects intertwined, with even details from the smallest of buildings expressing it. Both the District's contributing resources and its non-contributing resources feature reused or otherwise economically obtained natural materials, with a textured and handmade workmanship undertaken in an experimental, artisanal, and inventive vein. Hoffman has constantly experimented and in some instances Last Resort Historic District buildings have elevations wholly different from one another upon a given building. The Last Resort Historic District retains integrity of **feeling** and **association** as a themed art environment and first generation ecological design completed in a back-to-the-land context by a rural owner-builder. Sustainable, hand-made Asiatic themed buildings integrated into its lush natural setting convey integrity of feeling and association, as does the continued operation of the property's ecological infrastructure.

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## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

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

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**Areas of Significance**

(Enter categories from instructions.)

Conservation

Social History

Architecture

**Period of Significance**

1973–1991

**Significant Dates**

1973

**Significant Person**

(Complete only if Criterion B is marked above.)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Hoffman, David Lee

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

The Last Resort Historic District is National Register of Historic Places eligible under Criterion A in the Areas of Conservation and Social History, and eligible under Criterion C in the area of Architecture. For both eligibility Criteria, The Last Resort Historic District meets the requirements of National Register of Historic Places Criteria Consideration G as an exceptionally important property less than 50 years old. Eligible at the local level of significance, The Last Resort Historic District’s period of significance is 1973–1991. Construction of the property began in 1973, when Hoffman purchased its primary parcel, began clearing land for various buildings, first established onsite vermicomposting resources, and planted his first organic crop beds. Regarding the period of significance’s 1991 conclusion year, according to Dr. Stuart Cowan, an environmental scientist, and Director of the Buckminster Fuller Institute, the early 1990s saw the advent of “second generation ecological design” of the environmental movement’s wider corporate adoption, larger build scale, establishment of certification programs, and more sophisticated technologies. Second generation ecological design replaced first generation ecological design, with its simplified, smaller scale, pre-CAD back-to-the-land-type experiments that occurred in the San Francisco Bay area during the 1960s and 1970s. Cowan himself has referred to The Last Resort as an important example of first generation ecological design.<sup>7</sup> Additionally, The Last Resort Historic District’s period of significance

<sup>7</sup> Dr. Stuart Cowan, “RE: The Last Resort,” email to Author, August 16, 2022.

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concludes the year before Hoffman established the Lagunitas Tea Company, a pioneering specialty tea importer that ushered a new chapter for the property, with its multitude of compatible but later buildings with which Hoffman applied the same ecological ethos, but built for his tea business.

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

The Last Resort Historic District is National Register of Historic Places eligible under **Criterion A** at the local level of significance in the area of Conservation, as a historically significant example of early-era ecological design with functioning and fully intact whole systems design elements. Begun in 1973, The Last Resort expresses a historically significant broad pattern associated with the environmental and sustainability movement's late-1960s and early 1970s Bay Area origins. Each of the property's contributing resources were designed, built, engineered, or otherwise produced by property owner, inventor, environmental advocate, and tea purveyor David Lee Hoffman. This includes the property's gray, black, and rainwater systems, vermiculture elements, and the wet-flush compost toilets. Hoffman developed many of these systems out of concern for the scarcity of natural resources in the future. Hoffman made all buildings and structures, in addition to landscape and infrastructure elements, from materials recycled, reused, given-away, sustainably harvested, or otherwise inexpensive and readily available, with which Hoffman undertook constant experiment, invention and exploration. Additionally, The Last Resort Historic District is National Register of Historic Places eligible under **Criterion A** in the area of significance of Social History, as a historically significant example of a back-to-the-land project undertaken by a rural owner-builder, of which the greater Bay Area, including counties north of San Francisco, once had many during the early 1970s when Hoffman began The Last Resort.

The Last Resort Historic District is National Register of Historic Places eligible under **Criterion C** at the local level of significance, in the area of Architecture, as a historically significant art environment. Akin to other California art environment makers, Hoffman's property is a multi-decade product of his independent and singular vision, resourcefulness, do-it-yourself initiative, and rigorous, multi-decade work. The Last Resort Historic District features numerous buildings and structures referencing non-Western handmade vernacular architecture, including various Asiatic design motifs.

The Last Resort Historic District is an exceptionally significant recent past property and meets National Register of Historic Places **Criterion Consideration G**. In their experimental, pioneering nature, early-era ecological works have proven to be rare, fragile, and short-lived property types. The Last Resort Historic District's scale, integral complexity, and multi-decade timespan render the property distinctive among remaining early-era ecological designs; synergetic whole systems infrastructure from ecological design's early era was rare even when new. That The Last Resort still possesses a functioning and fully intact whole systems program is an exceptional aspect of the property. Though begun 50 years ago, The Last Resort Historic District was made over the last five decades and is therefore largely less than fifty years old. But this same multi-decade span informs the property's exceptional historic significance. The Last



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Resort Historic District, with its multitude of handmade buildings and whole systems elements is of distinctive scale and span, compared to California's other early-era ecological designs or back-to-the-land undertakings, most of which vanished over well over 40 years ago.

Many of the circumstances classifying the Last Resort as a Bay Area back-to-the-land project, overlap with its standing as an art environment. Because of their commonly unorthodox materials and aesthetics, by independent-minded makers working outside of typical building protocols, both are demonstrably fragile and short-lived property types. Unless preservation protocols are in place, such properties are sold, return to the earth, or are otherwise demolished in the shortest of orders after their makers pass away or otherwise leave.<sup>8</sup> The Last Resort's scale, inventive materials explorations, ecological intentions, and engineered systems, coupled to the property's whimsical vernacular Asiatic theming based of Hoffman's 1960s and 1970s-era first-hand accounts, render The Last Resort Historic District an exceptionally significant recent past art environment. That Hoffman undertook all aspects of The Last Resort Historic District's engineering, design, and building as a largely self-taught maker reiterates the property's exceptional significance in all three areas of significance: Conservation, Social History and Architecture, under both eligibility Criteria, A and C.

## HISTORIC CONTEXTS

### A Fuller Environment

The Last Resort is a first generation ecological design incorporating an exceptionally rare, intact, and functioning whole systems design element. The work and ideas of R. Buckminster Fuller contextually inform The Last Resort,<sup>9</sup> as do those of two other individuals Fuller informed: the

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<sup>8</sup> This circumstance informs the possibility of eligibility for a property such as The Last Resort Historic District, not only of a recent period of significance but with the maker is still on-site and even minimally active. Regarding California art environments, there is a preponderance of their loss immediately after their makers pass away, or otherwise leave a property — unless preservation protocols are in place. In 1978, a multiple property National Register of Historic Places nomination was proposed for 11 folk art environments across California. Except for Desert View Tower in Jacumba, CA, the nomination was rejected. Five of the ten properties proposed for listing were lost within three years when Saving and Preserving of Arts and Cultural Environments (SPACES) drafted a California Historic Landmark (CHL) listing (#939) that included the remaining properties with others. At the time the CHL passed in May of 1981, the makers of three of the environments (Litto's Hubcap Ranch, Nitt Witt Ridge, and Hula Ville) were not only still alive but living and working on-site. Of the 17 "Other Environments" mentioned Seymour Rosen's seminal 1979 book *In Celebration of Ourselves*, 16 of which were not included in either nomination, only three still exist; Seymour Rosen, *In Celebration of Ourselves* (San Francisco, CA: San Francisco Museum of Modern Art, 1979), 162–169. Of California art environments individually listed upon the National Register, recent periods of significance relative to their listing date are common. Examples include Grandma Prisbrey's Bottle Village, listed in 1996 but with a period of significance concluding in 1981; Rubel Castle Historic District, listed in 2013 with a period of significance concluding in 1986; Watts Towers, listed in 1977 with a period of significance concluding in 1954; and the Underground Gardens, listed in 1977 with a period of significance concluding in 1941. California Office of Historic Preservation (Robert Selway, et al.), "Twentieth Century Folk Art Environments in California [Thematic Nomination]." National Register of Historic Places application (#PH0662062), [January 18, 1978], <https://npgallery.nps.gov/NRHP/GetAsset/fa7385bb-6b43-4f72-b2a9-302d5367c9ce>; Daniel Paul, "Grandma Prisbrey's Bottle Village." National Register of Historic Places application (#96001076), July 2, 1996; Historic Resources Group, LLC (Debi Howell-Ardila and Christine Lazzaretto), "Rubel Castle Historic District." National Register of Historic Places application (#13000810), November 5, 2012; Arloa Paquin Goldstone, "The Towers of Simon Rodia" National Register of Historic Places application (#77000297), September 24, 1990.

<sup>9</sup> Patricia Leigh Brown, "It Happened Here First," *New York Times*, Nov 17, 2005, <https://www.nytimes.com/2005/11/17/garden/it-happened-here-first.html>.

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author Stewart Brand whose 1968 *Whole Earth Catalog* is based upon Fuller's ideas, and the Bay Area architect Sim Van der Ryn, who pioneered ecological architecture in the US.

Richard Buckminster Fuller (Buckminster Fuller; "Bucky") was born in Milton, Massachusetts in 1895. Fuller attended Harvard before two expulsions, then joined the Navy during World War I when he captained a small family craft off the waters of Maine as a patrol boat. In the 1920s Fuller and his father-in-law established a house building entity named the Stockade Building Company. Stockade completed approximately 240 houses with a lightweight prefabricated system of compacted fiber blocks designed to slide onto and stack over concrete columns, set between horizontal beams.<sup>10</sup> After a series of difficult life events and failures, including the failure of the Stockade Building Company itself, Fuller committed himself to helping as a much of humanity as possible through various inventions of lightweight, economic, resourceful means, often applied to shelter.

"Ephemerization" — the ability, in Fuller's words, to do "more and more with less and less until eventually you can do everything with nothing" — was of primary interest to him.<sup>11</sup> His best-known example of ephemerization was the geodesic dome: a remarkably strong, tension-based lightweight construction of little material for its volume.<sup>12</sup> In other forms of ephemerization akin to those seen at The Last Resort, Fuller's Dymaxion House design (1928–1930, 1945) proposed one of the first uses of a graywater system, and its prefabricated "Dymaxion Bathroom" (1936–1938) proposed a feature that would shrink-wrap human deposits for later composting purposes.<sup>13</sup>

Over time, Fuller became increasingly concerned that the Earth's resources were finite and misused. Similarly, David Hoffman began The Last Resort in 1973 out of concerns around food scarcity. Applying his concept of ephemerization to the planet's resources, by the 1960s Fuller was lecturing widely across the world, with extraordinary influence on the environmental movement. At that time, Fuller referred to our planet as "Spaceship Earth," perceiving its people not just as passengers but equally responsible crew members who must work at the individual level to keep Spaceship Earth, and humanity itself, functioning.<sup>14</sup> Hoffman's future-leaning, didactic, independent-minded approaches fall in line with this thinking. According to Fuller's primary associate, J. Baldwin, author of a 1996 book titled *BuckyWorks: Buckminster Fuller's Ideas for Today*, Fuller "worked 50 years ahead to give us some of the tools we would need to 'graduate' into being a wholly successful species."<sup>15</sup> If humanity took right action, this would bring about wealth, which to Fuller means "our organized capability to cope effectively with the environment in sustaining our healthy regeneration and decreasing both the physical and

<sup>10</sup> J.M. Hewlett, et al. Building Structure, U.S. Patent 1,633,702, filed October 8, 1926 and issued June 28, 1927, <https://www.freepatentsonline.com/1633702.pdf>.

<sup>11</sup> R. Buckminster Fuller, *Nine Chains to the Moon* (New York, NY: Anchor Books [1938] 1971), 252–59.

<sup>12</sup> Fuller developed the geodesic dome and patented it, but did so independently of engineer Walther Bauersfeld, who had proposed the circular latticework design of the Zeiss Planetarium in Jena Germany some 30 years earlier in 1919. Claude Lichtenstein and Joachim Krausse, "How to Make the World Work," in Joachim Krausse and Claude Lichtenstein, eds. *Your Private Sky: The Art of Design Science* (Zürich: Lars Müller Publishers, 2007), 15.

<sup>13</sup> Arhimani Sharma, "Buckminster Fuller's - Dymaxion House," *AR Details*, July 3, 2020,

<https://ardetails.home.blog/2020/07/03/buckminster-fullers-dymaxion-house/>; "The Dymaxion Bathroom" *Buckminster Fuller and The Dymaxion House*, accessed September 10, 2022, <https://blogs.uoregon.edu/dymaxionhouse/the-dymaxion-bathroom/>.

<sup>14</sup> R. Buckminster Fuller, *Operating Manual for Spaceship Earth* (Carbondale, IL: Southern Illinois University Press, 1969), 42–43, 128.

<sup>15</sup> J. Baldwin, *BuckyWorks: Buckminster Fuller's Ideas for Today* (New York: John Wiley and Sons, 1996), 227.

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metaphysical restrictions of the forward days of our lives.”<sup>16</sup> Before that could occur though, humanity had to survive. In a 1978 interview, Fuller stated, “humanity is now in what I call a final exam as to whether we now qualify to stay here.”<sup>17</sup>

Fuller sought deep understanding of underlying universal principles, not just in matter but in thought, to guide Spaceship Earth. Correlated to ephemeralization, another Fuller principle was “synergy,” which he defined as “the behavior of whole systems unpredicted by the behavior of their parts taken separately” and his related use of the term “whole system” itself, stating, “there is a corollary of synergy known as the principal of the whole system, which states that the known behavior of the whole plus the known behaviors of some of the parts may make possible discovery of the presence of other parts, and their behaviors, kinetics, structures and relative dimensionalities.”<sup>18</sup> Closely related to Fuller’s whole systems principal were his ideas of “comprehensive anticipatory design science” and “synergetics.” Each of these terms involve a wise and economical use of existing resources, implying an interconnected approach to pre-existing parts of a system, or the interconnection of different systems whereby in their interconnectedness, they may take on new behaviors or mutually benefit one another. All aspects of The Last Resort Historic District’s ethos and whole systems design mirror Fuller’s above-mentioned concepts.

The writer Steward Brand was among those deeply influenced by Buckminster Fuller and his whole systems approach. In fall of 1968, Brand first published *The Whole Earth Catalog*, explicitly stating in Chapter 1: “The insights of Buckminster Fuller are what initiated this catalog.”<sup>19</sup> This first chapter was about, “Understanding Whole Systems,” and included various “closed ecological system” diagrams researched by NASA, in concept not wholly unlike the synergistic, integrated ecological system of The Last Resort itself. NASA had researched these systems as cabin-oriented “space ecology” for astronauts, as according to author Peder Anker, “environmental ethics became a matter of trying to adopt the lifestyle of space travelers, who recirculated their material through a closed ecosystem.”<sup>20</sup>

In reference to Fuller’s need for people to self-initiate, the first line of the Whole Earth Catalog’s introduction states, “We are as gods and might as well get good at it.”<sup>21</sup> Though it included references to practical, technical information for back-to-the-landers like Hoffman, the Whole Earth Catalog was also a cultural bellwether. Whole Systems thinking became an integral part of the environmental movement. As ecologist Barry Commoner put it in his 1971 book *The Closing Circle*, ecology has four basic laws: “Everything is connected to everything else; everything must go somewhere; nature knows best; and there is no such thing as a free lunch.”<sup>22</sup>

<sup>16</sup> Fuller, *Operating Manual*, 1969, 85.

<sup>17</sup> “*Psychic Phenomena: The World Beyond*,” Buckminster Fuller *Lost Interviews* [interview with Damien Simpson], accessed September 24, 2022, [https://www.youtube.com/watch?v=eIVGz\\_VR3eU&t=2955s](https://www.youtube.com/watch?v=eIVGz_VR3eU&t=2955s): 37:11.

<sup>18</sup> R. Buckminster Fuller, *Synergetics: Explorations in the Geometry of Thinking* (New York, NY: MacMillan Publishing, 1978), 3, 12.

<sup>19</sup> Stewart Brand, ed. *Whole Earth Catalog* (Menlo Park, CA: Portola Institute, Fall, 1968), 3.

<sup>20</sup> Peder Anker, *From Bauhaus to Ecohaus: A History of Ecological Design* (Kindle edition) (Baton Rouge, LA: Louisiana State University Press, 2010), 127.

<sup>21</sup> Brand, ed. 1968, 1.

<sup>22</sup> Barry Commoner, *The Closing Circle: Nature, Man, and Technology* (New York: Alfred A. Knopf, Inc., 1971), 29–41.

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## Sim Van der Ryn

In his ecological intentions, it is the architect Sim Van der Ryn himself who is Hoffman's closest contemporary in concept, time, and even place—Van der Ryn knew David Hoffman, and is based 25 minutes from The Last Resort in the West Marin County town of Inverness.<sup>23</sup> As Stewart Brand was, Van der Ryn himself was enamored with Buckminster Fuller. During his time at the University of Michigan architecture school in the mid-1950s, Van der Ryn attended multiple Fuller lectures, calling him an “epiphany” and stating, “I was struck by his ideas, each sent the pillars of academia crashing down like a house of cards.”<sup>24</sup>

Van der Ryn, with his former student Dr. Stuart Cowan, would later coin the term “ecological design,” meaning “any form of design that minimizes environmentally destructive impacts by integrating itself with living processes [...] this integration implies that the design respects species diversity, minimizes resource depletion, preserves nutrient and water cycles, maintains habitat quality, and attends to all the other preconditions of human and ecosystem health.”<sup>25</sup> The Last Resort Historic District is an example of what Van der Ryn and Cowan called “first generation ecological design,” referring to early works “based on small-scale experiments of living lightly in place” that included technologies and ideas such as “alternative building materials, renewable energy, organic foods, conservation, and recycling [...] widely adopted in a piecemeal fashion.”<sup>26</sup> Van der Ryn and Cowan saw ecological design's second generation as having a greater integration of these various measures, presumably in larger-scale projects such as office and commercial buildings of the 1990s, when “environmental,” “sustainable,” and “ecological” went from fringe West Coast concepts to corporate buzzwords, and when groups like Leadership in Energy and Environmental Design (LEED) were established in 1993.<sup>27</sup>

In the late 1960s, Sim Van der Ryn taught architecture at the University of California, Berkeley. In spring of 1969, the Chancellor's office asked Van der Ryn to be their point person in dialogue with Berkeley students and interested others then transforming, against the University's wishes, an empty university parcel into a community park, called “People's Park.” Despite his attempts, Van der Ryn quickly realized his efforts to negotiate a solution with UC Berkeley Chancellor were futile. On May 20, 1969, Van der Ryn was attending a Berkeley funeral march for James Rector, an innocent bystander whom local police killed during the protests over the park, when the California National Guard sprayed teargas over hundreds of protesters, non-protesters, and others. Van der Ryn and his family, including his two young children, were gassed that day.

For many, including Van der Ryn himself, the People's Park incident sparked strong back-to-the-land sentiments. Just after the incident, Van der Ryn moved his family from Berkeley to Inverness; low-density, shoreline town near the Tomales Bay, in a setting of nature and open space. In 1971, with fellow faculty member Jim Campe, Van der Ryn developed coursework for a class titled “Making a Place in the Country,” bringing Van der Ryn's Berkeley architecture

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<sup>23</sup> Sim van der Ryn is aware of The Last Resort, had been onsite, and wrote a support letter in favor of its status as a Marin County landmark in 2012. Sim van der Ryn, letter to Marin County Supervisor Steve Kinsey, August 20, 2012.

<sup>24</sup> Ibid., 16.

<sup>25</sup> Van der Ryn and Cowan, 1995, x.

<sup>26</sup> Ibid., 31–2.

<sup>27</sup> Ibid., 32.

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students to his five Inverness acres.<sup>28</sup> Essentially a course in back-to-the-land community building, students worked together and built environmentally sustainable, shared facilities to “learn from and interact with the local ecology.”<sup>29</sup> Like some of The Last Resort’s buildings, the class made structures of reused wood, including those from former chicken coops. The buildings included an outhouse, a kitchen, and an indoor meeting space called the Ark.<sup>30</sup> Students built their own individual shelters from reused wood and other recycled building elements. The group together made decisions regarding such as when to fell on-site Douglas fir trees, and they communally foraged, harvested, and prepared food. The Place in the Country course and the buildings associated with it became an early instance of intentional, back-to-the-land ecological design. Van der Ryn and Campe self-published their findings and results in a small, zine-like publication named “Outlaw Building News.” The zine took its name from the fact that Van der Ryn and Campe taught building approaches devoid of building and safety department protocols. According to Jim Campe, “We felt that in order to do things that were creative, innovative, and affordable, you couldn’t do it with permits.”<sup>31</sup> Though The Last Resort echoes many of the Place in the Country principles and approaches, Hoffman has no recollection of its booklet, working more from the zeitgeist itself.

Up Van der Ryn’s Inverness property, the Ark and the Shower House are all that remain from the Outlaw Builder program, and both have seen alterations. Van der Ryn at present still owns the property. Subsequently, with the help of his Place in the Country students, together they built Van der Ryn’s residence in 1972, which also still exists. Standard water-saving toilet units have replaced the compost toilets once onsite, but Van der Ryn’s property retains many organic crop gardens first planted in the early 1970s.<sup>32</sup>

Van der Ryn and Campe followed this course with the construction on the UC Berkeley campus of the “Energy Pavilion.” Unlike the Place in the Country structures, the Energy Pavilion was an integrated whole systems design. Made of salvaged wood from a Hayward barn, Energy Pavilion combined greenhouses for crops grown on compost beds, compost privy toilets, a urine collection system, rainwater storage tanks that provided water for sinks that included water conserving faucets, and a stationary bicycle that drove a food mill to mill grain or power a small electric generator.<sup>33</sup> Energy Pavilion began in the Spring of 1973, its timing paralleled Hoffman’s purchase of The Last Resort property, not to mention the first stirrings of the OPEC energy crisis. UC Berkeley leadership did not appear too fond of Energy Pavilion, demanding Van der Ryn remove it because the construction was not first approved by the “Campus Esthetics Committee.” This experience was pivotal in Van der Ryn taking a five-year leave of absence from the University.<sup>34</sup>

In 1974, Van der Ryn oversaw the advent of the “Integral Urban House,” a second whole systems design, as he developed the “Farallones Institute” an ecological design entity co-founded

<sup>28</sup> Cole Hersey, “The Scout: Sim Van der Ryn & The Outlaw Builders,” *Dispatches*, June 12, 2021, <https://dispatchesmag.com/reappraisal-outlaw-builders/>; Van der Ryn, 2005, 40.

<sup>29</sup> Van der Ryn, 2005, 40.

<sup>30</sup> *Ibid.*, 41.

<sup>31</sup> Hersey, 2021.

<sup>32</sup> Micah Van der Ryn, in-person interview with author, Inverness, CA, August 2, 2022.

<sup>33</sup> “Natural Energy Design: The Making (and Unmaking) of the Energy Pavilion,” Environmental Design Archive Exhibitions (UC Berkeley, 2015), <http://exhibits.ced.berkeley.edu/exhibits/show/designradicals/outlawbuilders/natural-energy-design>.

<sup>34</sup> Van der Ryn, 2005, 46.

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a year earlier with fellow sustainability practitioners Bill and Helga Olkowski.<sup>35</sup> Though the Farallones Institute was named after far off (“*far out*”) islands, Integral Urban House was whole systems design for the city.<sup>36</sup> An expansion of the whole systems idea seen at Energy Pavilion, the “Integral Urban House” transformed a Berkeley Folk Victorian into a sort of laboratory, integrating energy, nutrient, and waste systems through synergetic and ecological means, also called “appropriate design.”<sup>37</sup>

Completed in 1975, The Integral Urban House included greenhouses with their own onsite soil; one of the first urban compost toilets, solar hot water collectors, rabbit and chicken pens placed one over the other so that chickens can peck the rabbit manure, compost bins, an aquaculture pond, a windmill, and a combined gas and wood kitchen stove.<sup>38</sup> At the Integral Urban House, students tracked various biological cycles including human food, compost, human waste, urine-aquatic, and insect food. In 1979, the Sierra Club published a book about the experiment.<sup>39</sup> Buckminster Fuller himself commented upon the experiment, stating “Farallones Institute’s *Integral Urban House; Self Reliant Living in the City* is a magnificent, inspiring record of eco-technically effective intelligent human cooperation,” calling the project “magnificent news for humanity.”<sup>40</sup> Despite its acclaim and tens of thousands of visitors to the house over time, in 1984 the Integral Urban House closed. The house itself, located at 1516 5<sup>th</sup> Street, Berkeley, is today a private residence. The various whole systems ecology elements the Integral Urban House featured are likely lost except for the greenhouses still present, per satellite imagery.

In 1975, Van der Ryn established the Farallones Rural Institute, intending to apply ecological design principles to the village, as opposed to single standalone buildings.<sup>41</sup> The Farallones Rural Institute featured solar cabins of different passive solar types for comparison purposes, organic crops grown onsite, compost privies, and solar showers, among other ecological interventions. After Van der Ryn properly convinced Sonoma County authorities that Farallones Rural Institute was not a hippie commune of the kind seen across the Bay Area then, the project gained a modicum of local agency buy-in and even the support of the Peace Corps who used it as a learning facility through the early 1980s.<sup>42</sup> A campus-like multi-part ecological learning center, the Farallones Rural Institute was compared to The New Alchemy Institute (1971–1991) in Cape Cod by the noted ecologist Dr. John Todd, in its time perhaps the best known ecological whole systems learning lab in the United States.<sup>43</sup> The Farallones Rural Institute still exists today as the Occidental Arts and Ecology Center (OAEC). The Farallones/OAEC solar cabins are still intact though they have been added to. The property retains compost toilets, worm bins, composting

<sup>35</sup> Farallones Institute (Helga Olkowski, William Olkowski, and Sim Van der Ryn), *The Integral Urban House: Self Reliant Living in the City* (San Francisco, CA: Sierra Club Books, 1979), ix.

<sup>36</sup> Van der Ryn, 2005, 37.

<sup>37</sup> *Ibid.*, 47.

<sup>38</sup> *Ibid.*, 49-51.

<sup>39</sup> Sabrina Richard, “Integral Urban House,” *Critical Sustainabilities: Competing Discourses of Urban Development in California*. June 1, 2015, <https://critical-sustainabilities.ucsc.edu/integral-urban-house/>.

<sup>40</sup> Van der Ryn, 2005, 51.

<sup>41</sup> Van der Ryn, 2005, 52.

<sup>42</sup> “Farallones Trains Peace Corps Volunteers,” *Sonoma West Times and News*, Jun 30, 1982, 3.

<sup>43</sup> The Schumacher Center Staff, “New Alchemy: Ecological Design ‘Mecca’,” Schumacher Center for a New Economics, April 25, 2022, <https://centerforneweconomics.org/newsletters/new-alchemy-ecological-design-mecca/>.

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facilities, and graywater systems.<sup>44</sup> As a highly active environmental education facility, it is presently unknown how many of these elements are original from their installation, though newer compost toilets of more recent technology are now present onsite.<sup>45</sup> The OAEC website references organic crop gardens, established in 1975, as having historic importance, and now among the oldest in California.<sup>46</sup> Otherwise, a variety of its other ecologically sustainable buildings appear to be recent.

As Sim Van der Ryn was working to establish the Farallones Rural Institute, in the fall of 1975 Governor Jerry Brown tapped Van der Ryn as the State Architect. The two had first met at the San Francisco Zen Center some years earlier and bonded over discussions of the work of German economist E.F. Schumacher's 1973 book *Small is Beautiful: A Study of Economics as if People Mattered*. Schumacher argued for localized "appropriate technologies" for people and environment both.<sup>47</sup> With Brown's blessing, and inspired by Schumacher's writing, State Architect Van Der Ryn established the California Office of Appropriate Technology ("OAT").

Many of OAT's interventions aimed to assist back-to-the-land/rural owner projects like The Last Resort itself. Established in May of 1976, OAT's stated aim was to serve "as a counterweight to the tendency present in state law and procedures to subsidize and favor large-scale, expensive, and wasteful forms of technology over modest and frugal ones."<sup>48</sup> Among the accomplishments of OAT during its brief lifespan (new governor George Deukmejian dissolved it shortly after Brown left office in 1982) Van der Ryn developed the "Class K" building ordinance which various counties voluntarily adopted, enabling rural owner-builders to use less-invasive environmental approaches and affording them the ability to construct and live in rural, close-to-nature settings. Through his own direct experience establishing the Farallones Rural Institute, Van der Ryn witnessed the problems and limits of a uniform code. These included its presumption of a single approach to building for urban, suburban or rural environments as if they are the same, and the Code's ambivalence and incapacity toward prescient sustainability concerns that Fuller, Schumacher, Van der Ryn, and David Hoffman himself, among many others, had raised. Van der Ryn perceived such codes as "unnecessarily restrictive, designed for mass-produced suburbs with infrastructure such as sewers, electrical grids, and unlimited water."<sup>49</sup> Rural areas commonly had none of this, and sustainability-concerned rural owner-builders may not have wanted such systems, seen as wasteful and invasive. Among Class K's most controversial aspects were its provisions for compost toilets at sites with limited water which people wished to use for growing food rather than flushing down a toilet, septic or otherwise.<sup>50</sup> During this time, Van der Ryn wrote a book about compost toilets titled *The Toilet*

<sup>44</sup> Kirsten Dirksen, "7 friends built restoration ecovillage. Outcome 50 years on," Video, Feb 6, 2022, [https://www.youtube.com/watch?v=QcbUN\\_1lvAA&t=648s](https://www.youtube.com/watch?v=QcbUN_1lvAA&t=648s).

<sup>45</sup> OAEC appears to be a cutting-edge ecological research organization and their work includes exploring the capabilities of recent compost toilets in addition to working with agencies to make the permitting process more fluid. "Compost Toilet Research Project," Occidental Arts and Ecology Center, 2019, <https://oaec.org/our-work/projects-and-partnerships/compost-toilet-project/>.

<sup>46</sup> "Mother Garden Biodiversity Program," Occidental Arts & Ecology Center, accessed Sep 24, 2022, <https://oaec.org/our-work/projects-and-partnerships/mother-garden-biodiversity/>.

<sup>47</sup> Van der Ryn, 2005, 60.

<sup>48</sup> Van der Ryn, Sim. *Office of Appropriate Technology*. August, 1975: 2.

<sup>49</sup> Van der Ryn, 2005, 68.

<sup>50</sup> Ibid.

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*Papers* (1978) which Hoffman credits as influential upon his own work.<sup>51</sup> Beginning in 1981, a variety of Counties — though not Marin, where The Last Resort is located — adopted Class K ordinances which covered compost toilets and other sustainability measures, making many handmade back-to-the-land constructions instantly legal.<sup>52</sup>

Aside from drafting Class K, as State architect Van der Ryn, along with architect Peter Calthorpe, designed the Gregory Bateson Building (Bateson Building), located in Sacramento, as an office building for State workers. Completed in 1981, The Bateson Building is one of California's few earlier-era ecological properties besides The Last Resort possessing its intact whole systems design.<sup>53</sup> California's first purpose-built energy efficient office building, the Bateson Building presented experimental and new appropriate technologies — some of which worked better than others — through integrated, interconnected ecological measures. These measures included subterranean rock beds for climate control, exposed concrete construction for heat absorption, an early use of occupant-driven control systems, a full-height atrium with hanging Japanese lantern-like “socks” containing reversible inbuilt fans to keep air moving or to flush out warm air at night, sawtooth skylights for natural light, plus exterior brise-soleil and sunshades that adjusted to sunlight.<sup>54</sup>

In terms of any remaining early-era ecological designs in California that The Last Resort can be compared to, there are simply very few left aside from the remaining structures of Van Der Ryn's “A Place in the Country” course, Van der Ryn's adjacent 1972 residence itself, some elements of the OAEC campus, and the Bateson Building. One other property frequently mentioned in the early-era ecological design context is “Green Gulch,” a 115-acre San Francisco Zen Center campus established in 1972 on the former Wheelwright Ranch in Marin County's Muir Beach.<sup>55</sup> Green Gulch is an early instance of a property devoted, in all manners, to on-site environmental and sustainability practices: the growing of organic crops, aerobic composting using plant matter and horse manure, rigorous conservation and recycling practices, and sustainably-made buildings, including three Asiatic-themed designs by Van der Ryn himself completed during the 1980s and 1990s.<sup>56</sup> Van der Ryn also completed Green Gulch's 2007 master plan, proposing future graywater systems whose present status is unknown.<sup>57</sup> Such graywater systems do not appear to have been in place in the property's early era, and Green Gulch has replaced its 1974 compost toilet — Van der Ryn's first — with a low-flush version.<sup>58</sup> Green Gulch is an early era ecological property, but does not appear to have an integrated whole systems design in the manner once seen at Integral Urban House or Energy Pavilion. Whole

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<sup>51</sup> Please see: Sim Van der Ryn, *The Toilet Papers: Designs to Recycle Human Waste and Water: Dry Toilets, Greywater Systems & Urban Sewage* (Santa Barbara, CA: Capra Press, 1978).

<sup>52</sup> Van der Ryn, 2005, 69.

<sup>53</sup> The Gregory Bateson Building, which is probably the most fully intact early-era whole systems design in existence, was itself formally determined NRHP eligible in 2016. ICF International (Daniel Paul and Colleen Davis), “Bateson Building Historic Resources Technical Report,” (Los Angeles: ICF International, June 2016). Stuart Cowan refers to the Bateson Building as a first generation ecological design, Van der Ryn places this larger-scale work at the beginning of the second generation. Dr. Stuart Cowan, email correspondence with author, August 16, 2022; Van der Ryn, 2005: 62-66.

<sup>54</sup> ICF International, 2016, 4-18-4-11.

<sup>55</sup> “Zen Center Buys Part of Ranch” *San Rafael Daily Independent Journal*, April 29, 1972: 4.

<sup>56</sup> Van der Ryn, 2005, 103-106.

<sup>57</sup> “VdR\_13-1” *Architect Sim Van der Ryn Collection*, Marin County Free Library, accessed September 24, 2022, <http://contentdm.marinlibrary.org/digital/collection/VanderRyn/id/1108/rec/1>.

<sup>58</sup> “Environmental Practice at Green Gulch Zen Center,” San Francisco Zen Center, accessed September 24, 2022, [https://www.sfzc.org/files/Env\\_Brochure\\_GGF\\_2013\\_5](https://www.sfzc.org/files/Env_Brochure_GGF_2013_5).



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systems design is also somewhat intact at OAEC, and is present though not fully functioning at Bateson. But it is only both presently intact and fully functioning, save for one unfinished compost toilet, at The Last Resort.

But perhaps more than Sim Van der Ryn, the truer comparison for David Hoffman might be to Buckminster Fuller himself. Both left school before completing their educations; both were polymaths with engineer's minds; both invented their own building materials; both had an instructive, unorthodox, and deeply concerned approach to environmental awareness. Fuller wrote of the dire need for whole systems design for Spaceship Earth, and Hoffman built one. Fuller wrote of individuals needing to take environmental responsibility into their own hands, and Hoffman — at his own present peril — has done so for nearly 50 years. Fuller wrote about humanity taking final exams to see if they can stay on Spaceship Earth; Hoffman made his project as its “Last Resort.”

### The Last Resort and the Rudofsky Design Paradigm

The 1960s was a decade of considerable US transition, with a deep questioning of Western parochialism, modernity, imperialism, and technology. This new line of questioning included new concerns about the environment. In the summer of 1962, the *New Yorker* published a three-part series of articles by Rachel Carson, a former federal-level marine biologist.<sup>59</sup> Titled “Silent Spring,” and read by President Kennedy himself, the series documented the harmful effects of DDT upon wildlife and humans alike. According to environmental writer Dr. Linda Lear, Carson “identified human hubris and financial self-interest as the crux of the problem and asked if we could master ourselves and our appetites to live as though we humans are an equal part of the Earth’s systems and not the master of them.”<sup>60</sup> The influence of “Silent Spring,” later published as a bestselling book, brought a deeper awareness of environmental concerns and provoked changes to environmental policy over the course of the decade. The primary design motif used across The Last Resort is the songbird. Hoffman consciously selected this motif to reference the songbird’s demise on a chemically laden, ever-warming planet.

The questioning of Western values saw an architectural parallel in questioning Modernism. At the vanguard of this inquiry was Bernard Rudofsky, a Moravian architect, fashion designer, critic, and sociologist. A now somewhat forgotten figure, *New York Times* architectural critic Ada Louise Huxtable once called Rudofsky “the master iconoclast of the Modern movement.”<sup>61</sup> Opening in November of 1964, Rudofsky curated the MOMA show titled “Architecture Without Architects,” producing its highly influential exhibit catalog. In it were ancient, even troglodyte, works from all parts of a largely non-Western world, of “architecture before it became an expert’s art.” To Rudofsky, “the untutored builders do not subordinate the general welfare to the pursuit of profit and progress, for they know that progress that takes no account of human needs is self-defeating.”<sup>62</sup> Rudofsky saw didactic potential in this work for modern times, if not the

<sup>59</sup> Rachel Carson, “Silent Spring I,” *New Yorker*, June 9, 1962, available at <https://www.newyorker.com/magazine/1962/06/16/silent-spring-part-1>. Parts II and III would be published in the *New Yorker* on Jun 23 and June 30, 1962.

<sup>60</sup> Linda Lear, “Silent Spring,” *The Life and Legacy of Rachel Carson*, c.2015, <http://www.rachelcarson.org/SilentSpring.aspx>.

<sup>61</sup> Ada Louise Huxtable, “Architecture View: Shows with a Personal Vision,” *New York Times*, January 11, 1981, D-23.

<sup>62</sup> “Architecture Without Architects” press release, The Museum of Modern Art, November 11, 1964, np (1).

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future, stating, “this non-pedigreed architecture gives tangible evidence of more humane, more intelligent ways of living [...] what we take to be archaic buildings are often models of true functionalism and timeless Modernity (as distinct from architectural fashions); what seems to us no more than quaint towns may in fact represent utopia.”<sup>63</sup>

Rudofsky argued for the merits of “non-parochial,” “non-privileged,” “non-pedigreed” buildings from various parts of the world, made of obvious, readily available materials, of and integrated into nature. Rudofsky’s examples included houses of shapes and forms “sometimes transmitted through a hundred generations.”<sup>64</sup> He referred to these works as “communally” designed in the architect Pietro Belluschi’s sense: “a communal art, not produced by a few intellectuals or specialists, but by the spontaneous and continuing activity of a whole people with a common heritage, acting under a community of experience.”<sup>65</sup>

Of sand and lime and earth, Rudofsky’s examples were green and sustainable, hundreds if not thousands of years before such concepts existed. More than “back-to-the-land,” such creations are “of-the-land” — their makers never left. As such the buildings provided potential lessons for any variety of 60s-era communally oriented back-to-the-landers, as “the philosophy and know-how of the anonymous builders presents the highest untapped source of architectural inspiration for industrial man.”<sup>66</sup>

The MOMA exhibit and catalog was mainly a photo essay sorted by various typologies and features. Examples included buildings integrated with their natural surroundings that are not “trying to conquer nature, but work with it;” hill towns and cliff dwellings; and an emphasis upon a purposeful choice of natural site.<sup>67</sup> Specific buildings are of vernaculars Rudofsky noted as durable and versatile, including some of “primeval” vaulted roofs, flat roofs for the drying of fruit and vegetables, “vegetal roofs,” or other examples of simple, open-sided shelter akin to an umbrella. Rudofsky’s examples included troglodyte “architecture by subtraction” cut from above-ground living rock, and a certain emphasis on grain storehouses, calling them “solemn” and “quasi-sacred” — many of these ancient cultures perceived food as a divine gift. Other typologies addressed in *Architecture without Architects* include storage towers, fertilizer plants, and “engineering without engineers.”<sup>68</sup>

The exhibit and its corresponding catalog arrived at a precipitous and questioning American moment — 1964, one year after the Kennedy assassination and three months after the Tonkin incident which ushered in the US involvement in Vietnam. *Architecture without Architects* showed concurrently to the completion of the Venturi Scott-Brown Guild House and Venturi House, among Postmodernism’s first finished works. David Hoffman himself was gone for all of this. He would begin his travels just after Kennedy’s slaying in December of 1963, continuing them for the following nine years to over 100 countries including a wide swath of Western Asia, North Africa, the Mediterranean, Scandinavia, and elsewhere.

<sup>63</sup> Museum of Modern Art, 1964, preface.

<sup>64</sup> Bernard Rudofsky, *Architecture Without Architects* (New York, NY: The Museum of Modern Art, 1964), preface. *Architecture without Architects* has no page numbers.

<sup>65</sup> Rudofsky, 1964, preface.

<sup>66</sup> Rudofsky, 1964, preface.

<sup>67</sup> Ibid.

<sup>68</sup> Ibid., figure 105.

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Across its 1973 to 1991 period of significance and beyond it, The Last Resort buildings portray the materials, building approaches, and character defining features of the ancient, non-Western handmade vernacular buildings and structures of the kind Hoffman saw first-hand in his travels. Akin to Rudofsky's examples, and even down to his categories, The Last Resort is integrated to the environment with which it works, economically undertaking the reuse and conservation of natural resources as much as possible. The entirety of The Last Resort is intentionally west-facing reading as an ancient, hillside village somewhere in Asia not unlike those Rudofsky exhibited. The buildings made both across and after The Last Resort's period of significance commonly exhibit a hand-formed sensualness with natural textures and materials Hoffman constantly explored, as paralleled in Rudofsky's ancient examples. Rudofsky's examples included non-Western, vernacular designs of irregular vaulted roofs, umbrella-form shelters, or roofs doubling as functional workspaces. Each of these examples is present at The Last Resort, and likely based on what Hoffman, like Rudofsky, saw firsthand on his travels. The Last Resort represents Rudofsky's "fertilizer plants" by way of the vermiculture resources such as the Worm Palace and the various enclosed chambers for compost toilets, where fertilizer is generated for on-site crops. The property features two storage towers that include a Godown, and an abundance of small-scale storehouses, of "quasi-sacred" design or otherwise. Hoffman hollowed out the "Main Cave" tea storage space from its hillside, an example of troglodytic "architecture by subtraction." In reference to troglodytes themselves, Hoffman even had a building company in the 1970s, called "Trog Construcktion Co." Rudofsky's concept of "Engineering without Engineers" — or in Hoffman's instance, a remedially trained one — pervades The Last Resort. Hoffman designed and built his own black-, gray-, and rainwater systems; invented his own building materials; structurally engineered his buildings; invented the on-site wet-flush compostable toilet; then incorporated all of it into one integrated, whole systems design. By looking to the ancient past and nature itself beyond that, The Last Resort proposes a workable, if not utopian, future solution. Hoffman may not have seen the 1964 MOMA show or read Rudofsky's book, but like Rudofsky had his own direct exposure to the same ancient vernaculars and formed the same conclusions. And he did so, as The Last Resort still expresses, from within the same zeitgeist.

### **Back-To-The-Land With the Rural Owner-Builder**

Begun in 1973, The Last Resort is a Bay Area "back-to-the-land" project with an ecological emphasis undertaken by a "rural owner-builder." The "back-to-the-land" and "rural owner-builder" movements had multi-year US precedents with roots dating back to the Industrial Revolution. But a specific version of both took off in open areas north and east of the Bay Area, beginning in the late 1960s. In this iteration, the back-to-the-land movement and the closely related rural owner-builder phenomenon had elements of being close to nature that the contemporaneous environmental movement informed. Magazines such as *Mother Earth News* and the previously mentioned *Whole Earth Catalog* were among primary texts for the self-initiating, close-to-nature living option chosen by a mostly younger generation.

Though not a back-to-the land project *per se*, Marin County's Druid Heights, established in 1954 off the southeast flank of a mountain near Muir Woods, is an important property for

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understanding the countercultural frequencies coursing through the larger, later movement. Founded by the poet Elsa Gidlow and the carpenter Roger Somers, the Marin County property became an open, accommodating, and important LGBT meeting place away from the city; Gidlow herself was an out lesbian. Hot tub inventor Edward Stiles [still] lives at Druid Heights, and philosopher Alan Watts died there. The musicians Charlie Parker and Neil Young played at Druid Heights. Notable lodgers included the poet Gary Snyder, feminist lawyer Catherine MacKinnon, and novelist Tom Robbins. Setting the free and open cultural tone for which Druid Heights would come to be known was Roger Somers. Stiles said of Somers, “He was the only person I ever knew who just didn’t buy it. He never accepted the whole bullshit society thing. He rejected what you were supposed to do, whether it was about sex or food or architecture. He was beyond a rebel. He just made up his own rules as he went. He didn’t lie, he just followed his own rules.”<sup>69</sup>

Roger Somers and Ed Stiles designed and constructed much of Druid Heights, which still retains 18 buildings. A template seen in later back-to-the land, rural owner-builder works, they repurposed extant buildings and reused salvaged materials (mostly wood), and applied any variety of Eastern motifs including shoji screens and mandalas.<sup>70</sup> There were no building permits applied, nor codes or plans followed. Instead, according to Stiles, Roger Somers “just let the lumber before him organically guide his hand.”<sup>71</sup>

Over the course of the late 1960s and early 1970s, other Northern California examples of the back-to-the-land movement were built, including Morningstar and its adjacent Wheeler Ranch in Sonoma County, both of which might be considered prototypical “out there” hippie communes. At “Albion Nation,” in Mendocino County any variety of collective groups chose a close-to-the-land situation for any variety of reasons, and its communal groups included Table Mountain Ranch, Salmon Creek, and the female collective known as Trillium.

Akin to Last Resort buildings, many of their buildings or other forms of shelter featured unpermitted construction of found, reused, or otherwise salvaged objects. In the case of Albion Nation, their demographics skewed toward younger twentysomething Caucasians, often college-educated and/or possessing an inheritance. These demographics were also present at Morningstar and Wheeler Ranch but perhaps with fewer rules more people just passed through, including middle-aged professionals who chose to drop out — or in Buckminster Fuller’s words, “peel off.” To varying degrees, these communities proposed open, alternate ways of living for a new society outside of typical orthodoxy.<sup>72</sup> Though Hoffman’s property was never a commune in the sense of the above, over the course of the 1970s he hosted travelers who came and went, including innumerable Tibetan refugees and Nepalese immigrants who lodged on the property and assisted Hoffman with manual labor as needed.

Other back-to-the landers had relatively isolated living arrangements in smaller forested communes, using recycled objects from other buildings, sustainably harvested wood, or, in the

<sup>69</sup> Erik Davis, “Druids and Ferries: Zen Drugs, and Hot Tubs,” Erik Davis, September 21, 2006, available at <https://techgnosis.com/druids-and-ferries/?fbclid=IwAR27rB7EEySb-aaSGB6rF5PoAI59ffsU477gzIf-Ebm5j2aeLYc32taFW0>.

<sup>70</sup> Ibid.

<sup>71</sup> Ibid.

<sup>72</sup> Barry M. Katz, “1927, Bucky’s Annus Mirabilis,” in *New Views on R. Buckminster Fuller*, eds. Hsiao-yun Chu and Roberto G. Trujillo (Stanford [Palo Alto], CA: Stanford University Press, 2009), 27.

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case of Monty Levenson at Willits, the Asiatic theming seen in many self-made California communities.<sup>73</sup>

Though many who moved to the countryside were resourceful and recycling to survive, their intentions may have focused upon simply being closer to nature, versus ecologically minded people. In a subtly different fashion, the rural owner-builder was simply any individual who purchased land in a rural location and built upon it. By the mid-1970s, so many people across California chose this option that the rural owner-builder was briefly its own census category. Both were of one national phenomenon dovetailing with young, often educated, urban or suburban baby boomers coming of age, questioning Western society, and desiring a change. According to Ken Kern, Ted Kogan and Rob Thallon, from their seminal 1976 book, *The Owner-Builder and The Code: Politics of Building Your Home*:

Around 1968, with the demise of “flower power” and with the Vietnam War droning along endlessly, large numbers of people came to the realization that urban politics were inextricably mired. Paying high rents to absentee landlords, drawing gas and electricity from power companies, buying food from Safeway, watching aesthetically pleasing old buildings being replaced by faceless high-rises, pavement continually being poured, and cars and people increasing in numbers under smoggy skies — these were realities which struck much closer to home than the bombing of North Vietnam, although affecting changes in either situation seemed equally futile. In California, many began seeing their Mecca in the population-sparse counties to the north and east of San Francisco, hopeful that here they would have more opportunity to shape their environment and improve the quality of their lives.<sup>74</sup>

The advent of the rural owner-builder was a national phenomenon, and postwar population growth likely informed its surge. From 1970 to 1975, 40% of US population growth occurred in just three states: Florida, Texas, and California.<sup>75</sup> As such, California, the most westerly and *open* of the three states, experienced the rural-owner builder as a phenomenon, if not type, especially around the San Francisco Bay Area.

In their desire to assure safety, dignity, and civil living, many local building codes implicitly assumed modern construction was the aim of any building. Local building codes were geared, and still are, toward previously developed cities or new suburbs, and assume basic infrastructure such as pre-existing sewer lines, water systems and electrical utilities, prior to any possible building activity. The rural owner-builder frequently did not have the option or means of plugging into these systems even if they wanted to. Others savvy to ecological design concerns saw the implicit waste embedded within such assumptions especially pertaining to water. Flushing freshwater down a toilet was wasteful, and rural owner-builders perceived the

<sup>73</sup> David Jacob Kramer, “The Last Glimpses of California’s Vanishing Hippie Utopias,” *GQ*, September 9, 2021, <https://www.gq.com/story/californias-vanishing-hippie-utopias>.

<sup>74</sup> Ken Kern, Ted Kogan, and Rob Thallon, *The Owner-Builder and The Code: Politics of Building Your Own Home* (Oakhurst, CA: Owner-Builder Publications, 1976), 101.

<sup>75</sup> Mariel Wolfson, “California’s Owner-Builder Movement,” *Home Energy Magazine*, August 31, 2015, <http://homeenergy.org/show/article/id/2073>.

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notoriously leaky septic tank, originally invented for military use during WWII, as a compromised solution.

Many early-era rural owner-builders did not turn to an overt rebellion, if there was any intended rebellion at all against the local agency permitting counter. In the early 1970s, Hoffman himself had gone to the Marin County permitting desk only to be told there were no frameworks for permitting gray or blackwater systems, compost toilets or vermiculture. But the wave of more ecologically minded rural owner-builders, back-to-the-landers, architects like Van der Ryn, and figures like Fuller perceived the planet's degradation as a faster-moving problem than bureaucracy's glacial pace. Therefore, the fact that permitting bureaucracy had no available framework for ecological solutions did not stop makers such as Hoffman from proceeding.

Many rural owner-builders were self-taught individuals with DIY initiative but no previous experience building anything before, let alone a house.<sup>76</sup> Just as their knowledge was incomplete, so too were many of their initial constructions, Hoffman included. Such works often featured ad-hoc buildings perpetually expanded, reconfigured, and reinvented as a builder developed their craft.<sup>77</sup> Rural owner-builders commonly returned to earlier constrictions to redo them as they learned more, or simply as needed. Though there were many kinds of rural owner-builder, what they all had in common, according to Ken Kern, was that they were "inner directed people who pick up a hammer when necessity calls."<sup>78</sup>

Additionally, there was common belief among many rural owner-builders of the era that politics or cultural mores were more at stake than health and safety when code officers came knocking. As *The Owner-Builder and the Code* put it,

In the social lag between the advent of new modes of thinking and lifestyles and between the ultimate assimilation of those ideas, the code is sometimes used as a bludgeon against those "guilty" of innovation. Where owner-building is characteristic of a new trend within a community, the codes can be a device used to terminate that activity. In this manner, they become instruments used to preserve the status quo and to stifle the evolution of new ways.<sup>79</sup>

As code enforcement cracked down on them in the 1970s, their makers purposely burned or otherwise destroyed their constructions to avoid demolition costs. Some of the intentional communities ceased to exist over time, as many found the lifestyle challenging. It was much harder as members aged out of their 20s, as their children who in many cases were born there grew older and left, or as idealism otherwise faded for whatever reason. Many went outside to escape the outside world, only to be faced with the new, sometimes fraught dynamics of living within the smallest of internal, intimate communities. By the early 1980s, both the trend of the rural-owner builder and back-to-the-lander were done, as politics, populations, and communities began to skew more conservative and many of the builders forfeited the prior decade's social experiments.

<sup>76</sup> Kern, et. al, 1976, 68.

<sup>77</sup> Ibid., 6.

<sup>78</sup> Ibid., 100.

<sup>79</sup> Ibid., 106.

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Not unlike art environments and first generation ecological designs, the rural owner-builder/back-to-the-land property expresses an important, culturally telling California story whose works have proven to be ephemeral, fragile, and short-lived in general, with property's existence contingent upon makers remaining onsite. Across the East Bay or points north of San Francisco, scattered examples still remain, which may include standalone geodesic buildings, or the traces of small communes deep in the forest, with a disintegrating handful of ad-hoc made buildings quickly returning, literally, back to the land.<sup>80</sup> This includes Druid Heights itself, even though it was formally determined National Register of Historic Places eligible and is owned by the National Park Service.<sup>81</sup> A solitary, aging individual may still live upon some of these properties and barring preservation safeguards, such properties vanish once that last person leaves.<sup>82</sup> The Albion communities still present a concentration of properties remaining over various communal establishments, including Salmon Creek, an intentional community established in 1971, purchased in 2014 by the architect and artist Fritz Haeg, who as an art project has revitalized eight 1970s era handmade wood cabins.<sup>83</sup> The Whale School, which served kids from various Albion communities, appears to still be standing, though its closed some years ago.<sup>84</sup>

Against this backdrop the Last Resort is exceptional as not only a back-to-the-land, rural owner-builder project never vacated, but continued to expand through the 1970s, the 1980s, and even through the 1990s and early 2000s. Aside from possessing natural talent as an engineer and builder, David Hoffman was successful in business, particularly in the fields of textile conservation and then as a tea importer, allowing him to vest decades of funds into The Last Resort project. The Last Resort's timespan, its concentration of contributing resources (approximately 30), and functioning whole systems infrastructure are exceptional characteristics of Northern California's comparable back-to-the-land or rural owner-builder projects. In a world considerably changed since 1973, with its more technocratic and litigious permitting environment, on West Marin land appreciating in value with the cultural protocols such value assumes, The Last Resort Historic District grew, decades after so many other examples had ceased to exist.

### The Last Resort as an Art Environment

The Last Resort is National Register of Historic Places eligible under Criterion C as a locally significant "art environment" property type. As immersive creations, art environments often blur the boundaries between art, architecture, landscape design, and engineering. Scholars and preservationists also refer to Art environments as "visionary environments," "fantasy environments," "outsider art environments," or the more common and familiar "folk art

<sup>80</sup> "Deep in Canyon, part 2," *East Bay Yesterday*, April 9, 2019. <https://eastbayyesterday.com/episodes/deep-in-canyon-part-2/>.

<sup>81</sup> "Druid Heights Determined Eligible for the National Register," *The Cultural Landscape Foundation*, January 31, 2019. <https://www.tclf.org/druid-heights-determined-eligible-national-register>.

<sup>82</sup> Kramer, 2021.

<sup>83</sup> Salmon Creek Farm, <https://salmoncreekfarm-commune.org/>; "Salmon Creek Farm: Part 1: Beginnings," *Frieze*, September 25, 2023, <https://www.frieze.com/video/salmon-creek-farm-part-one-beginnings>.

<sup>84</sup> Kramer, 2021.

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environments.”<sup>85</sup> Regardless of their naming, according to Seymour Rosen, the father of California art environment preservation, “what these builders seem to have in common is whimsy, independence, and tenacity [...] what seems to make these people different is that they took their dreams and made the time to do something about them.”<sup>86</sup>

Like other art environments, The Last Resort presents an individual with limited or no training in art, architecture, or engineering proceeding over decades to build, create, and invent. Art environments are often highly personal, memory-based, self-referential, or sentimental, or of intimate, even hermetic references. Whimsy, play, and outside-the-box, unorthodox conventions not typically seen in standard architecture, are common art environment characteristics. The Last Resort portrays these characteristics through clever naming conventions, humorous or bawdy references, and Hoffman’s unorthodox handling of the Asiatic themes once seen first-hand.

Most art environment makers work alone or with limited labor assistance. For art environment makers, the creative process is paramount, if not a compulsive, multi-decade life vocation. It is common for such makers to create until no longer physically able, or until they pass away. Because of the fragile, short-lived nature of such properties, many previously recognized California art environments have periods of significance well less than 50 years from their listing date. Many art environments straddle the line between art and architecture, as their makers work outside of uniform building protocols. Because of economy relative to the scale they work, and their desire to create, makers are often left to divine new uses for materials and objects never meant to be outdoors, let alone built with. Akin to early-era ecological and back-to-the-land works, both of which The Last Resort also qualifies as, art environment makers employ materials and objects recycled, reused, free, thrown away, or otherwise readily available. At The Last Resort, generic materials such as sand and stucco are met with ingenuity. Hoffman undertook unique materials experimentation on account of economic concerns, and on later buildings, as cost-efficient humidity and climate control measures for tea storage. As Hoffman put it, “I have an innate sense of curiosity and so very seldom will do the same building technique twice.”<sup>87</sup>

David Hoffman is not a trained artist, environmental scientist, or ecologist. Before leaving college in December of 1963 to travel Asia and beyond, he had only taken freshman-level engineering coursework at San Jose State University. In the late 1970s Hoffman briefly studied Japanese joinery under building master Makoto Imai. However, neither fact affords for Hoffman’s scale, output, inventiveness, or the functional engineering of his whole systems designs over decades.

Art environments can occur anywhere, and there are concentrated nodes in the American South and the Upper Midwest among other places. Additionally, California saw many of them especially during the immediate postwar era. Undertaken in benevolent climates readily affording the use of unorthodox building materials, the California environments point to a bygone era of less stringent and litigious permitting environments, a now-gone chapter of *openness* — of the land itself and as a way of life. Postwar California was culturally non-

<sup>85</sup> In his 1979 book *In Celebration of Ourselves*, Seymour Rosen, the father of California art environment preservation, stated “these environments ‘fall between the cracks’ of folk art, art, and architecture. They fit into no category [...]” Seymour Rosen, *In Celebration of Ourselves* (San Francisco: San Francisco Museum of Modern Art, 1979), 176. Rosen dedicated *In Celebration of Ourselves* to a small handful of family and friends, including Bernard Rudofsky; Paul, 1996, Section 8, page 1.

<sup>86</sup> Rosen, 1979, 162.

<sup>87</sup> David Lee Hoffman, interview with author, Glendale- La Crescenta, CA, September 25, 2022.



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hierarchical with a penchant, reputation, and allowance for independent expression. This past California chapter is now closed, its land now more valuable and densely settled, with the latent cultural protocols such circumstances bring.

California has already landmarked a variety of art environments at various levels, and among those listed, The Last Resort Historic District may be most comparable to Rubel Castle Historic District of Glendora California (NRHP reference #13000810), and Nitt Witt Ridge, a sprawling, multi-level, three-story labyrinthine house located in Cambria Pines (California Historic Landmark No. 939). In both examples, the “outsider” tendencies expressed were not just aesthetic but marked their engineering and construction as well. Digging footing ditches by hand over a period of seven years, for Rubel Castle maker Michael Rubel, “recycled railroad tracks, scrap steel, box springs, and telephone poles became the structural basis and reinforcements for castle walls and buildings.”<sup>88</sup>

Nitt Witt Ridge maker Art Beal paid for nothing but cement and discarded nothing but a little “baking powder and flour” (cement and sand).<sup>89</sup> Like Hoffman, Beal intuited engineering solutions to build on his hillside with salvaged materials he found as Cambria Pines’ garbage man. Though still wholly guiding all aspects of production and working with their own hands, Hoffman, like Rubel, had assistance of others in the making of his buildings. In Rubel’s case it was the assistance of the “pharm hands,” and in Hoffman’s, a gaggle of people over the years including “Bobcat Bob,” Hog Farm figure “Fred the Fed,” Tibetan lamas, Hoffman’s ex-wife Susan Shannon, and two particularly steadfast multi-year assistants: Martin Ortega-Cencion and his nephew, Benito Roque-Velazquez, Hoffman’s assistant since 1976. Ceramic faces, the handwork of Mr. Roque-Velasquez, are present on some of the buildings and structures.

As an immersive creation, with a consistent theming of Asiatic buildings built over decades by Hoffman as the primary and self-taught maker, The Last Resort is an art environment property type. Like other art environments, The Last Resort points to the potential significance of creativity in everyday life by people who may not consider themselves artists at all. But Hoffman’s intentions and creative thinking transcend art alone seeing his property as a “Last Resort” solution for the planet and the people upon it. It is a vision Hoffman had, in its totality, as he purchased the property walking up its driveway sight unseen in April of 1973. For its forward-looking solutions, more than an art environment alone, The Last Resort is a true “visionary environment.”

### **David Lee Hoffman and The Last Resort: Timeline**

David Lee Hoffman was born in Oakland, California on August 8, 1944. His father was a wallpaper salesman and his mother a homemaker. Early in his life Hoffman had a propensity for mechanical engineering and working with his hands. By age 15 he had built a 1932 Ford hot rod, at age 17 setting a then- ¼ mile record for Fremont Drag Strip of 119 miles per hour, 11.99 seconds.<sup>90</sup> Hoffman enrolled at San Jose State University in 1962, double majoring in engineering and physics. Shortly after the assassination of President John F. Kennedy, in

<sup>88</sup> Historic Resources Group LLC., 2012, 15.

<sup>89</sup> Jan Wampler, *All Their Own: People and the Places They Build*, (Oxford, England: Oxford University Press, 1978), 75.

<sup>90</sup> David Lee Hoffman, interview with author, Lagunitas, CA, April 4, 2022.

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December of 1963, Hoffman left San Jose State initially for one travel semester. Hoffman left the country before the August 1964 Tonkin incident that ushered the US into the Vietnam War, but later became a conscientious objector, travelling abroad for the following nine years, briefly returning once in 1969. He visited Bhutan, Nepal, Afghanistan, India, and sojourned into Tibet. While travelling these countries Hoffman became acquainted with loose leaf tea, in Nepal purchasing a Chinese Pu-erh cake he drank from and later brought back to the United States. Decades later Hoffman turned this interest into a noted enterprise. In total, by his own account Hoffman visited over 100 countries between 1963 and 1972. Hoffman extensively field recorded and photo-documented his travels, including encounters in small Himalayan villages where he was the first Westerner many had ever seen.<sup>91</sup> In India, Hoffman became friends with His Holiness the Dalai Lama, whom he photographed.

Hoffman returned to the US for good at the end of 1972, moving to Marin County, briefly living on Mount Tamalpais, then the town of Woodacre. It was there that a friend first shared vermiculture with Hoffman, and some of the *Eisenia foetida* and *Lumbricus rubellus* worms on site today are descendants of worms Hoffman acquired then. Around that time, Hoffman was picnicking during travels along Interstate 5 in California's Central Valley when he had an epiphany. Smelling something rank then lifting the nearby agricultural soil in the palm of his hand, Hoffman sensed it was contaminated, dry, and dead. That Central Valley experience, combined with his food scarcity concerns for a growing world population with diminishing natural resources, and along with the intrinsically organic farming practices he saw first-hand in the Himalayas, led Hoffman to establish The Last Resort.<sup>92</sup> In early 1973, Hoffman purchased The Last Resort's 230 Cintura Avenue parcel nearly sight unseen.<sup>93</sup> By that August, Hoffman moved onto the property, clearing and preparing it for crop beds and the various buildings he first envisioned. Clearing work included the removal of a carport near the Main House where Hoffman envisioned the Teahouse, which would be completed over 15 years later. Among the first resources completed onsite include the belfry-like Godown, its upper-level housing Hoffman's bell collection including many he made himself; the Firepit backed by a cluster of handmade niches for shelves, faucets, and firewood; a small toolshed of ad-hoc wood construction commonly seen in other ecological, and back-to-the-land works of the era, and the beginnings of his "Worm Palace." At The Last Resort, Hoffman's initial focus was agricultural, and he desired to create a "super soil," in his words. Though some buildings were already completed by then, much of the property through the 1970s was open land upon which Hoffman grew organic crops. Early on, Hoffman began constructing the still-extant terraces and garden plots located down-grade, due west, near the locations of the Chicken Coop and Brick Shithouse, the latter buildings constructed by the early 1980s.

Through the 1970s, Hoffman undertook repeated trips to Tibet, India, Nepal, and Bhutan, building The Last Resort in phases and waves in between journeys. During that decade, Hoffman established a publishing venture known as Dorje Ling, and in the coming years would produce three records of his Tibetan recordings and publish a book in 1975 titled *Tales of Uncle Tompa*:

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<sup>91</sup> Hoffman, telephone interview, September 25, 2022.

<sup>92</sup> Ibid.

<sup>93</sup> Ibid.

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*The Legendary Rascal of Tibet*, authored by his friend Rinjing Dorje.<sup>94</sup> It was during these years that various newly arrived Tibetan immigrants, including Tibetan Lamas, lived onsite and would sometimes assist with manual labor.

Through the 1970s and into the 1980s, Hoffman made money through his establishment of a cleaning business for ancient rugs and textiles later known as “Textile Conservators Inc.” Hoffman had invented a non-toxic carpet cleaning system where he placed textiles in a tank of deionized water and subjected it to sonic vibrations. As part of this endeavor, Hoffman developed a system of extracting raw lanolin from sheep’s fleece, cleaning and filtering it, then applying it to dried out rugs and woven textiles. His clients included New York’s Metropolitan Museum, the Textile Museum in Washington DC, the Asian Art Museum of San Francisco, and the Smithsonian Institutions.<sup>95</sup> Hoffman sold the textile cleaning patent to a German interest around 1990. By the 1980s Hoffman also had a construction endeavor called “Trog Construcktion,” undertaking some smaller scale-home improvement work for others. “Trog Construcktion Co.” signs appear in the few early-era Last Resort construction images that exist. Hoffman was averse to his property being photographed and thusly there is very little historic era imagery of it.

By the mid-1980s Hoffman married Susan Shannon and was a new father to his only child, a daughter named Donna Thea, born to Hoffman and Shannon in 1984. Shannon provided Hoffman assistance in mixing concrete and completing various terraces, decks, and other constructions. Hoffman completed numerous buildings over the course of the 1980s, including many at the property’s middle portions off and around the driveway, including the area of the Brick Shithouse and the Chicken Coop. Over the course of the 1980s, with help from Shannon, Hoffman also completed multiple workshops and added to the storm and graywater collection systems, including the completion of the Boat Pond, hand-dug with help from some friends, and within it a 20’ well Hoffman dug himself.

The Upper and Lower Moats near the Worm Palace, and the installation of a 1000-gallon holding tank embedded into the hillside and fronted with igneous rock, located near the Lower Moat, were graywater elements completed during this time. The multi-level “Solar Power Shower Tower” was completed by 1980, with Hoffman adding an external frame to its some years later. Though he began planning for it in the early 1970s, Hoffman substantially completed the Teahouse by 1988 and completed his first tea storage facility, the Main Cave, around that same time.

The early 1990s saw the completion of additional buildings including the Le Grand Pissoir compost toilet that continues the whole systems ecological design practices of the property’s earlier resources. A wet-flush, self-filtering compost toilet that Hoffman invented, Le Grand Pissoir is a standalone closed loop design in and of itself and is arguably the property’s signature ecological design element. Hoffman completed a multitude of other buildings, including many off the Boat Pond, between the early and mid-1990s.

<sup>94</sup> Please see: Rinjing Dorje, *Tales of Uncle Tompa: The Legendary Rascal of Tibet* (San Rafael, CA: Dorje Ling Publishers, 1975).

<sup>95</sup> “David Lee Hoffman,” The Last Resort – Lagunitas, accessed September 24, 2022, <http://thelastresortlagunitas.org/david-lee-hoffman/>.

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Hoffman purchased The Last Resort's lower, second parcel, with the address of 2 Alta Avenue, in 1994. Hoffman designed and hand-built many of the 1990s/early 2000s-era buildings relative to his interest in tea, and in 1992 he established an organic, specialty tea import business named the Silk Road Tea Company. The Silk Road Tea Company was one of the very first in the U.S. to import loose leaf "specialty tea" for a new, Western audience. Hoffman is considered a pioneer in the specialty tea world, and his work in this field was the subject of the 2007 documentary *All in This Tea* by noted director Les Blank and Gina Leibrecht. Many of the property's more recent buildings, including most after the District's period of significance, directly pertain to Hoffman's tea business endeavors. For its multitude of onsite tea-related resources, and the pioneering significance of Hoffman for the specialty tea world, James Norwood Pratt, the Country's principal tea historian, has called The Last Resort "[a] monument to the U.S. tea renaissance."<sup>96</sup>

Presently 79 years old and slowed by Lyme disease, David Hoffman presently lives onsite, undertaking limited on-site construction work, plus the constant repairs and maintenance his complicated, multi-part property requires. Hoffman started a second tea business, the Phoenix Tea Company in 2009, and oversees it with one assistant from an office in the Main House. Down the hill from The Last Resort, upon Sir Francis Drake Boulevard, Hoffman has a small, storefront tea museum and shop where he hosts Saturday morning tea tastings for anyone interested.

## Conclusion

The Last Resort Historic District possesses historic significance as an art environment, ecological design, and back-to-the-land project. Though the property includes resources made over the last fifty years, this time span, and the scale of work within it, testifies to The Last Resort's exceptional historic significance. As Sim Van der Ryn pointed out in his 2005 book *Design for Life*, the root word for ecology and economy is the same. The word is *oikos* and is Greek for "house," "family line," or "societal unit."<sup>97</sup> Akin to Buckminster Fuller's synergetic whole systems concepts, The Last Resort Historic District is an environmental project for preserving the *oikos* that is Spaceship Earth. The Last Resort is one of the country's few early-era but functioning whole systems designs — let alone one made by a self-taught individual over five decades in a back-to-the-land capacity. The Last Resort Historic District expresses its ecological aims as a hand-made, whimsical art environment, referencing intrinsically sustainable ancient non-Western vernaculars from the memories, first-hand observations, and recollections of its maker, David Lee Hoffman. Utopian but practical, The Last Resort Historic District ingeniously integrates art, economy, and ecology. A living history of closed California chapters, The Last Resort Historic District distinctly expresses past contexts while envisioning future solutions.

<sup>96</sup> James Norwood Pratt, telephone interview with author, July 28, 2022.

<sup>97</sup> Van der Ryn, 2005, 159; "Oikos," WordSense dictionary, 2022, <https://www.wordsense.eu/oikos/>.

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**Previous documentation on file (NPS):**

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

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: \_\_\_\_\_

**Historic Resources Survey Number (if assigned):** \_\_\_\_\_

---

**10. Geographical Data**

**Acreage of Property** 2.10

Use either the UTM system or latitude/longitude coordinates

**Latitude/Longitude Coordinates**

Datum if other than WGS84: \_\_\_\_\_

(enter coordinates to 6 decimal places)

- |                          |                         |
|--------------------------|-------------------------|
| 1. Latitude: 38.016037 N | Longitude: 122.702909 W |
| 2. Latitude: 38.016646 N | Longitude: 122.703528 W |
| 3. Latitude: 38.017456 N | Longitude: 122.703185 W |
| 4. Latitude: 38.016704 N | Longitude: 122.702425 W |

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**Or**

**UTM References**

Datum (indicated on USGS map):

NAD 1927 or  NAD 1983

- |          |          |           |
|----------|----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting: | Northing: |

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

The outer boundary lines of two adjacent parcels: APN # 168-093-20 (230 Cintura Avenue, CITY/MUNI/TWP:LAGUNITAS Forest Oaks Subdivision, Lot #49), and 168-093-17 (2 Alta Avenue, CITY/MUNI/TWP:LAGUNITAS, Lagunitas Tr 04, Lot #138) as present off the northeast portion of the intersection of E. Cintura Avenue and Alta Avenue in Lagunitas, Marin County, CA.

**Boundary Justification** (Explain why the boundaries were selected.)

David Lee Hoffman constructed The Last Resort upon the above-mentioned, adjacent parcels.

---

**11. Form Prepared By**

name/title: Daniel D. Paul, Architectural Historian, with Henry Doyle and Caitlin Greeley  
organization: on behalf of John Torrey, AICP. Urban Planner/ Volunteer  
street & number: 3938 Vista Court  
city or town: Glendale - La Crescenta  
state: CA zip code: 91214  
e-mail: danielpaul@gmail.com  
telephone: (213) 215 4161  
date: November 27, 2023

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### Additional Documentation

Submit the following items with the completed form:

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

### Photographs

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

### Photo Log

**Name of Property: The Last Resort Historic District**

**City or Vicinity: Lagunitas**

**County: Marin**

**State: California**

**Photographer: Daniel Paul**

**Date Photographed: April and August, 2022**

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

1 of 43:

General View with Teahouse. View: SE. (CA\_Marin County\_The Last Resort Historic District\_0001)

2 of 43:

General View of hillside buildings and structures. View: SE. (CA\_Marin County\_The Last Resort Historic District\_0002)

3 of 43:

Red House. View: NW. (CA\_Marin County\_The Last Resort Historic District\_0003)

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4 of 43:

Le Petit Pissoir, rear portion of Red House. View: S. (CA\_Marin County\_The Last Resort Historic District\_0004)

5 of 43:

Red House Storage Shed. View: SW. (CA\_Marin County\_The Last Resort Historic District\_0005)

6 of 43:

Pu-Erh Godown and Catering Tent. View: W. (CA\_Marin County\_The Last Resort Historic District\_0006)

7 of 43:

Brick Shithouse (l) and Kitchen (r). View: E. (CA\_Marin County\_The Last Resort Historic District\_0007)

8 of 43:

Chicken Coop and Retaining Walls. View: NW. (CA\_Marin County\_The Last Resort Historic District\_0008)

9 of 43:

Titanic II and Boat Pond. View: NE. (CA\_Marin County\_The Last Resort Historic District\_0009)

10 of 43:

Bread Oven. View: NE. (CA\_Marin County\_The Last Resort Historic District\_0010)

11 of 43:

Summer Kitchen. View: SW. (CA\_Marin County\_The Last Resort Historic District\_0011)

12 of 43:

Footbridge off Boat Pond. View: N. (CA\_Marin County\_The Last Resort Historic District\_0012)

13 of 43:

Liu-An Tearoom. View: W and downward. (CA\_Marin County\_The Last Resort Historic District\_0013)

14 of 43:

The Godown. View: NE. (CA\_Marin County\_The Last Resort Historic District\_0014)

15 of 43:

Yomami with Godown, Solar Fermentation Room, and Sleeping Cabin in background. (CA\_Marin County\_The Last Resort Historic District\_0015)

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16 of 43:

Tunnel, Woodshed, Teahouse. View: S. (CA\_Marin County\_The Last Resort Historic District\_0016)

17 of 43:

Teahouse and nearby buildings. View: SE. (CA\_Marin County\_The Last Resort Historic District\_0017)

18 of 43:

Teahouse interior. View: N and upward. (CA\_Marin County\_The Last Resort Historic District\_0018)

19 of 43:

Teahouse seismic support with White Room at left. View: N. (CA\_Marin County\_The Last Resort Historic District\_0019)

20 of 43:

Main House kitchen faucet and sink. View: SW. (CA\_Marin County\_The Last Resort Historic District\_0020)

21 of 43:

Worm Palace. View: NW. (CA\_Marin County\_The Last Resort Historic District\_0021)

22 of 43:

Lower Moat and footbridge. View: S. (CA\_Marin County\_The Last Resort Historic District\_0022)

23 of 43:

Cave Two. View: SW. (CA\_Marin County\_The Last Resort Historic District\_0023)

24 of 43:

Firepit. View: SE. (CA\_Marin County\_The Last Resort Historic District\_0024)

25 of 43:

Firepit niche, internal detail. View SE. (CA\_Marin County\_The Last Resort Historic District\_0025)

26 of 43:

Le Grand Pissoir, with "Intestine" filtration on roof. View: N. (CA\_Marin County\_The Last Resort Historic District\_0026)

27 of 43:

Le Grand Pissoir, roof spout detail. View: SW and upward. (CA\_Marin County\_The Last Resort Historic District\_0027)

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28 of 43:

Le Grand Pissoir (L) and lava rock wall fronting graywater holding tank (R). View: NE and upward. (CA\_Marin County\_The Last Resort Historic District\_0028)

29 of 43:

Living rock filtration wall at Le Grand Pissoir. View: NE. (CA\_Marin County\_The Last Resort Historic District\_0029)

30 of 43:

Solar Power Shower Tower. View: NE. (CA\_Marin County\_The Last Resort Historic District\_0030)

31 of 43:

Canopy I and retaining wall of reused tea chests. (CA\_Marin County\_The Last Resort Historic District\_0031)

32 of 43:

Canopies I (L/ cutoff), II (below), III (above), and IV (R). View: E. (CA\_Marin County\_The Last Resort Historic District\_0032)

33 of 43:

Tea Room. View: SW and downward. (CA\_Marin County\_The Last Resort Historic District\_0033)

34 of 43:

Main Cave. View: E. (CA\_Marin County\_The Last Resort Historic District\_0034)

35 of 43:

Sleeping Cabin. View: N. (CA\_Marin County\_The Last Resort Historic District\_0036)

36 of 43:

Secret Pu-erh Storage Room. View: NW. (CA\_Marin County\_The Last Resort Historic District\_0037)

37 of 43:

White Room. View: NE and upward. (CA\_Marin County\_The Last Resort Historic District\_0038)

38 of 43:

Entry portion of the Foyer. View: SW. (CA\_Marin County\_The Last Resort Historic District\_0038)

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39 of 43:

Umbrella II at Blacksmith Shop. View: S. (CA\_Marin County\_The Last Resort Historic District\_0039)

40 of 43:

Rainwater Catch Basin/ Well. View: SW and downward. (CA\_Marin County\_The Last Resort Historic District\_0040)

41 of 43:

Terraces below Teahouse and Woodshop (R). View: N. (CA\_Marin County\_The Last Resort Historic District\_0041)

42 of 43:

Garden Plots, Tractor Shed, Orchard Area. View: W, NW. (CA\_Marin County\_The Last Resort Historic District\_0042)

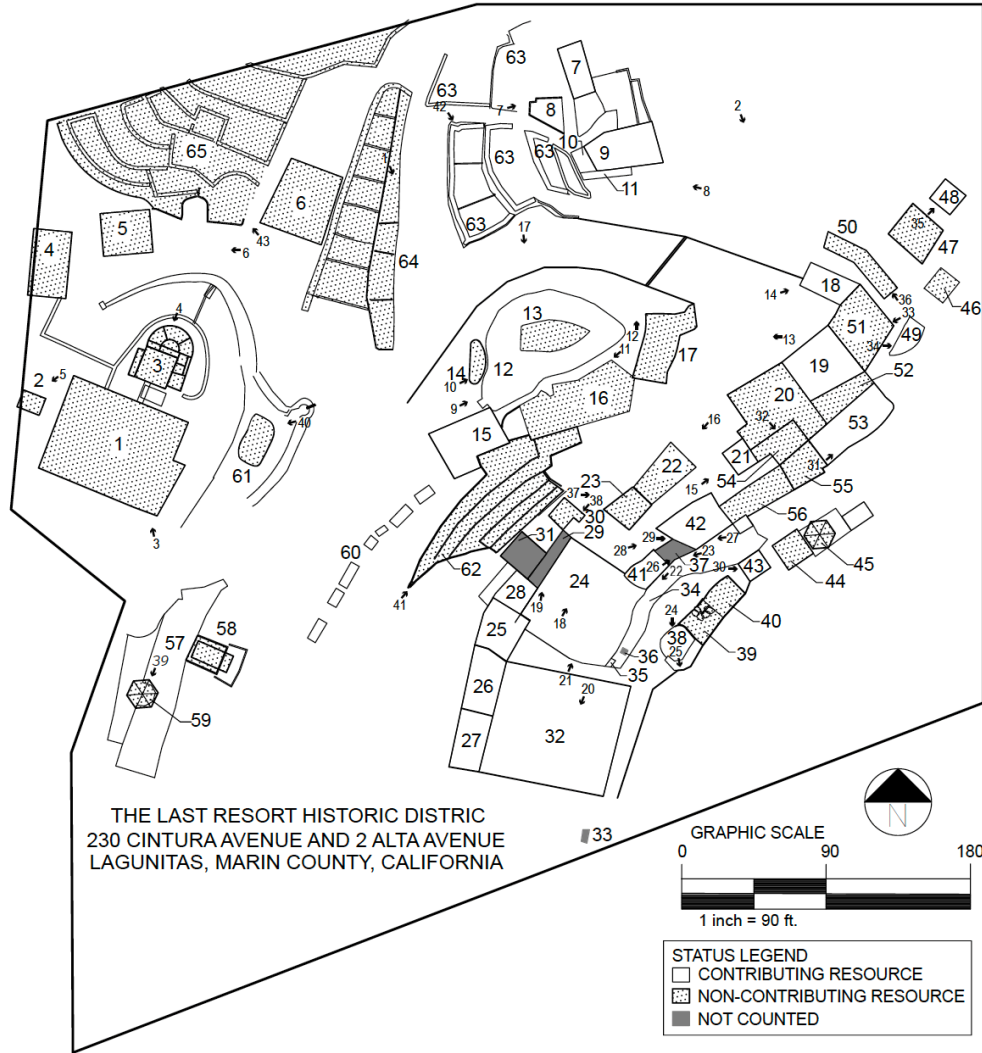
43 of 43:

Orchard area. View: NW. (CA\_Marin County\_The Last Resort Historic District\_0043)

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**PHOTO KEY**



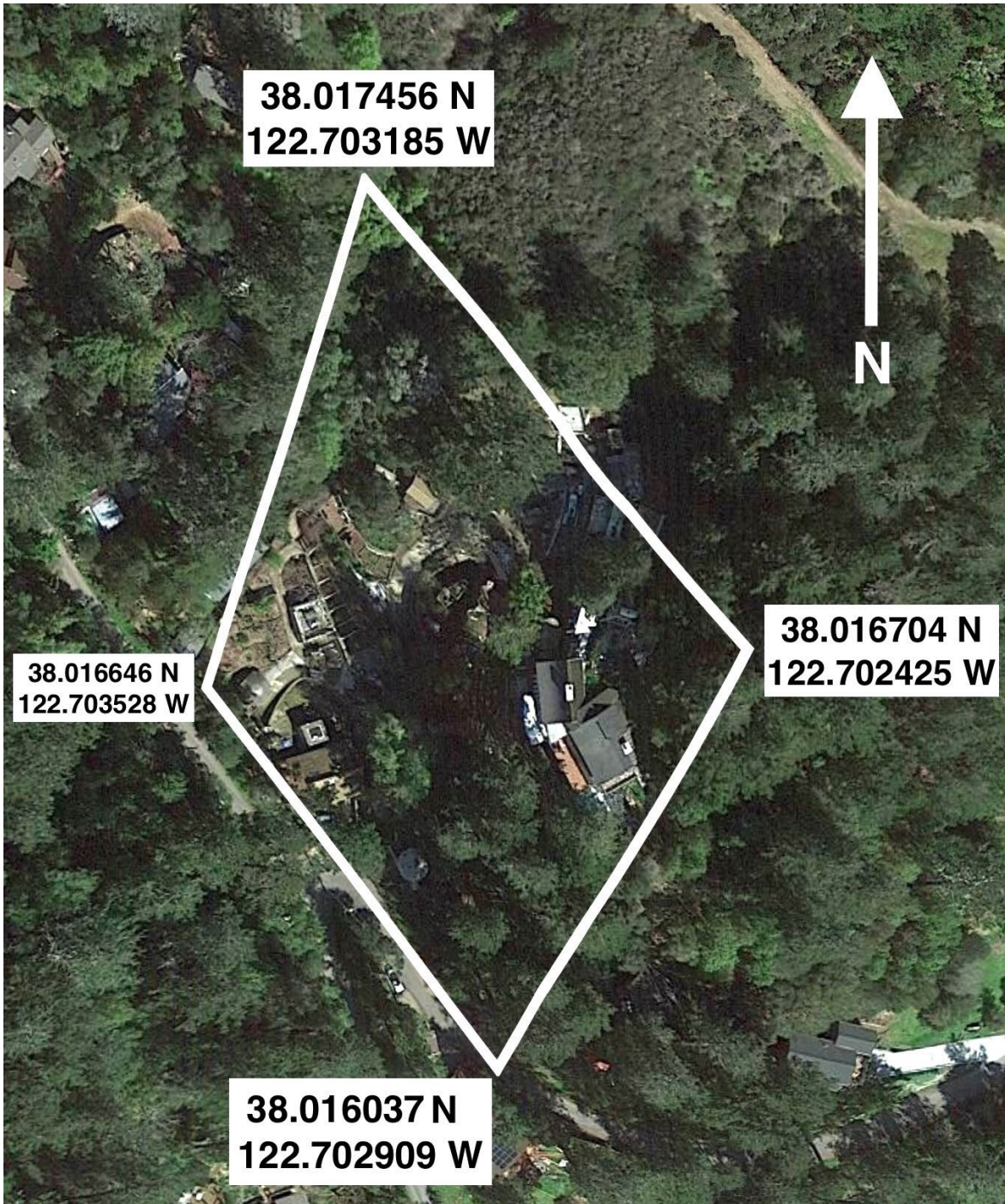
- |    |                            |    |                            |    |                                 |
|----|----------------------------|----|----------------------------|----|---------------------------------|
| 1  | RED HOUSE                  | 23 | WOODSHED I                 | 44 | WOODSHED II                     |
| 2  | RED HOUSE RECYCLING SHED   | 24 | TEAHOUSE                   | 45 | UMBRELLA I                      |
| 3  | LE PETIT PISSOIR           | 25 | METALSHOP                  | 46 | TOOLSHED                        |
| 4  | PU-ERH GODOWN              | 26 | WOODSHOP                   | 47 | SOLAR FERMENTATION ROOM         |
| 5  | CATERING TENT              | 27 | WOODSHOP ADDITION          | 48 | SLEEPING CABIN                  |
| 6  | TRACTOR SHED               | 28 | WHITE ROOM                 | 49 | MAIN CAVE                       |
| 7  | BRICK SHITHOUSE            | 29 | CORRIDOR                   | 50 | SECRET PU-ERH STORAGE           |
| 8  | COMPOSTING BASIN           | 30 | FOYER                      | 51 | TEA ROOM                        |
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| 22 | TUNNEL I                   |    |                            | 65 | ORCHARD                         |



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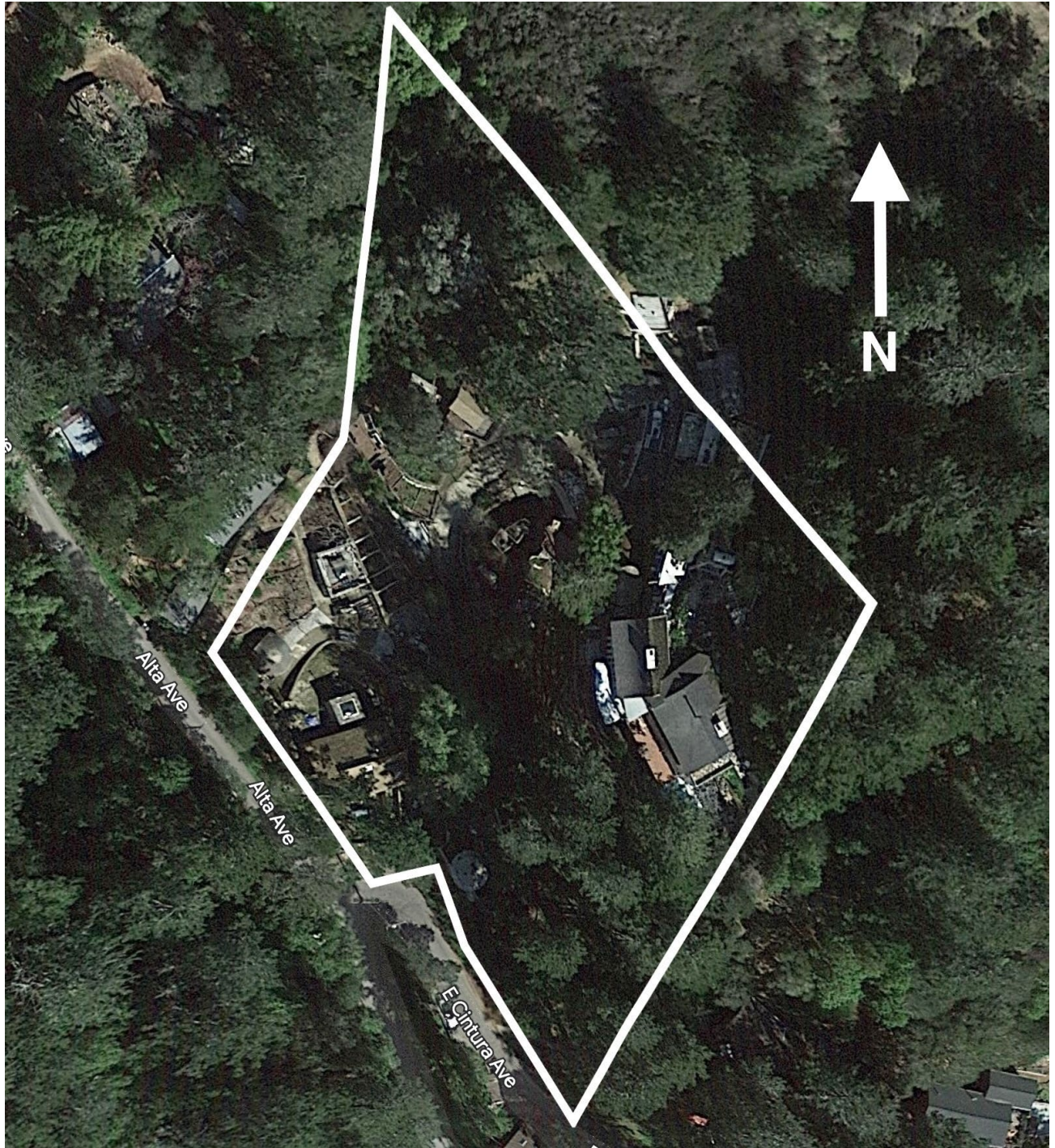
**SITE DIAGRAM WITH DECIMAL DEGREES**



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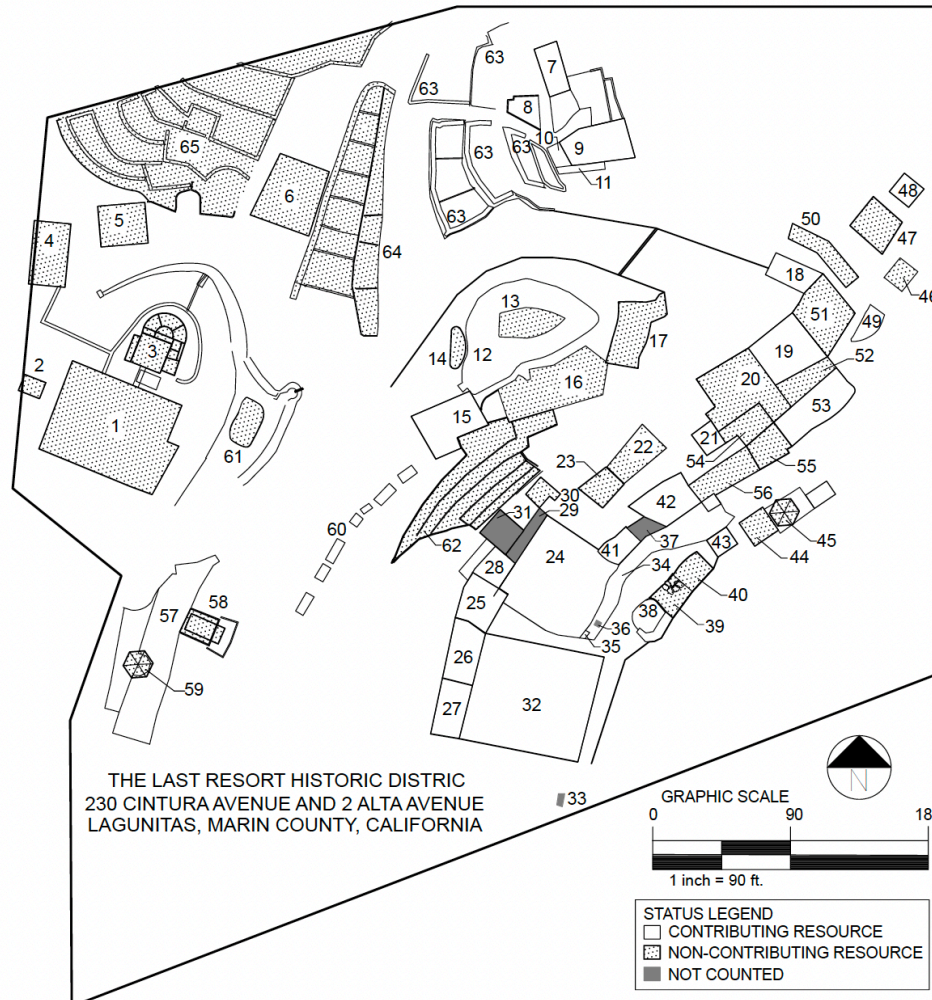
**DISTRICT BOUNDARY**



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**SITE PLAN**



- |    |                            |    |                            |    |                                 |
|----|----------------------------|----|----------------------------|----|---------------------------------|
| 1  | RED HOUSE                  | 23 | WOODSHED I                 | 44 | WOODSHED II                     |
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**ON-SITE RESOURCES, CONTRIBUTOR STATUS**

**Period of Significance: 1973-1991**

All non-contributing resources are compatible.

Diagram Number	Name	General Location	Status	Property Type	Notes	Year
1	Red House	Lower portion (2 Alta Ave)	Non-contributing	Building	Additions including vermicompost sink system and graywater basin, post-date period of significance (p.o.s.); this and the following five resources are located upon lower parcel not acquired until 1994.	1910, effective year built 1955, additions post-2002.
2	Red House Recycling Shed	Lower portion (2 Alta Ave)	Non-contributing	Building	Made of San Francisco cobblestone and slate from former residence of Don Henley	c. 2002-2003
3	Le Petit Pissoir	Lower portion (2 Alta Ave)	Non-contributing	Building	Functioning but unfinished wet-flush compost toilet; encircling retention basins constructed in tandem with Le Petit Pissoir	c. 2002-2003
4	Pu-Erh Godown	Lower portion (2 Alta Ave)	Non-contributing	Building	Material composition invented by Hoffman for climate and moisture control purposes. Asiatic theming echoes earlier resources.	c. 2002-2003
5	Catering Tent	Lower portion (2 Alta Ave)	Non-contributing	Building		c. 2003-2004
6	Tractor Shed	Lower portion (2 Alta Ave)	Non-contributing	Building	Granite imported from Fujian province, China.	c. 2003-2004
7	Brick Shithouse	Middle portion, north	Contributing	Building	First purpose-built compost toilet on-site.	c.1978-1980
8	Composting Basin	Middle portion, north	Contributing	Structure		c. 1980;

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9	Chicken Coop Cabin	Middle portion, north	Contributing	Building	Former chicken coop	c.1980
10	Kitchen	Middle portion, north	Contributing	Building		c.1984
11	Chicken Coop	Middle portion, north	Contributing	Structure	Includes pond that is integral part of graywater system	c. 1984
12	Boat Pond	Middle portion, pond	Contributing	Site	Hand-dug by Hoffman and others over years	c. 1979-1985.
13	Titanic II	Middle portion, pond	Non-Contributing	Object	Signature object associated with Last Resort that covers a well hand-dug by Hoffman c.1988-1990.	c.1988-1993
14	Bread Oven	Middle portion, pond	Non-contributing	Structure		c.2003
15	Outdoor Shower and Pumphouse	Middle portion, pond	Contributing	Building	Undertaken in conjunction with the Boat Pond	c. 1987-1990
16	Summer Kitchen	Middle portion, pond	Non-contributing	Building		c. 1992-1993
17	Liu-An Tearoom	Middle portion, driveway	Non-contributing	Building		2008
18	The Godown	Middle portion, driveway	Contributing	Building	One of the first buildings completed on-site; design based off Japanese belfry	c.1974
19	North Garage	Middle portion, driveway	Contributing	Building		1990
20	South Garage	Middle portion, driveway	Non-contributing	Building		1992
21	Yomami	Middle portion, driveway	Contributing	Building		1982
22	Tunnel	Middle portion, driveway	Non-contributing	Building		c. 1995
23	Woodshed (I)	Middle portion, driveway	Non-contributing	Building		c. 1995
24	Teahouse	Teahouse and Main House portion	Contributing	Building	Substantially completed 1988; decorative roof tiles added c. 2008.	c. 1973-1988, c. 2008.
25	Metal Shop	Teahouse and Main House portion	Contributing	Building		1982
26	Woodshop	Teahouse and Main House portion	Contributing	Building		c.1980
27	Woodshop Addition	Teahouse and Main House portion	Contributing	Building		c. mid to late 1980s
28	White Room	Teahouse and Main House portion	Contributing	Building		1986

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29	Corridor	Teahouse and Main House portion	Not counted	Building	Peripheral element constructed during p.o.s.	c. 1986
30	Foyer	Below the Teahouse portion	Non-contributing	Building		c. 2012
31	Truck Canopy	Below the Teahouse portion	Not counted	Structure	Peripheral element; temporary cover over unfinished construction; trailer siding present upon property when acquired in 1973.	1990
32	Main House	Teahouse and Main House portion	Contributing	Building	Additions by Hoffman during p.o.s.	1916, effective year built: 1930.
33	Mosaic Sitting Bench	Teahouse and Main House portion	Not counted	Object	Peripheral, smaller-scale resource constructed after p.o.s.	2019
34	Upper and Lower Moats	Upper landing	Contributing	Site	Component of rainwater and graywater systems	1981-1983
35	Worm Palace	Upper landing	Contributing	Object	Reconstructed in concrete in conjunction with moats construction.	1981-1983
36	Mount Shannon	Upper landing	Not counted	Object	Peripheral, shrine-like element.	1983
37	Holding Tank and Rock Wall	Upper landing	Not counted	Structure	Largely hidden character defining feature of larger whole systems design elements	c.1980
38	Firepit	upper landing	Contributing	Structure	Backed by niches that include shelves and sculpturally handled spouts	1973
39	Outdoor Tea Room	Upper landing	Non-contributing	Site	Defined patio space constructed after period of significance	2010
40	Stone Spa	Upper landing	Non-contributing	Structure	Replacement of Earlier, c.1973 hot tub structure	c. 2005-unfinished

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41	Cave Two	Upper landing	Contributing	Building		c. 1988
42	Le Grand Pissoir	Upper landing	Contributing	Building	Wet flush compost toilet; Hoffman's ecological masterwork. Roof intestine added in mid-1990s	1987- c.1994
43	Solar Power Shower Tower	Upper landing	Contributing	Building	Stabilization and recladding added after p.o.s.	c. 1978-1980; 1995, c. 2021
44	Woodshed (II)	Upper landing	Non-contributing	Building		2000
45	Umbrella (I)	Upper landing	Non-contributing	Object		2012
46	Toolshed	Upper landing	Non-contributing	Building	Reconstructed Building originally dating from 1973.	2023
47	Solar Fermentation Room	North of upper landing	Non-contributing	Building	Unfinished, recent building	c. 1992-2021
48	Sleeping Cabin	North of upper landing	Contributing	Building	Relocated from elsewhere within during last ten years	1985
49	Main Cave	West facing hillside slope	Contributing	Building	Incorporates earth itself as insulation; troglodyte.	c. 1987-1989
50	Secret Pu-Erh Storage Room	West facing hillside slope	Non-contributing	Building	Associated with later tea business; Asiatic theming	1995
51	Tea Room	West-facing hillside slope	Non-contributing	Building	Associated with later tea business; entirely recycled elements	1992
52	Tea Firing Room	West-facing hillside slope	Non-contributing	Building	Associated with later tea business	1992
53	Canopy I	West-facing hillside slope	Contributing	Building	Its back wall is hillside wall clad in tea chests, also 1990	1990
54	Canopy II	West-facing hillside slope	Non-contributing	Building		c.2000
55	Canopy III	West-facing hillside slope	Non-contributing	Building		c.2000
56	Canopy IV	West-facing hillside slope	Non-contributing	Building	Constructed in-tandem with Le Grand Pissoir	c.1987-1992
57	Blacksmith Shop	Gateway portion	Contributing	Site		c. 1984

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58	Trailer and Enclosure	Gateway portion	Non-contributing	Structure		Trailer 1957, addition 2022
59	Umbrella (II)	Gateway portion	Non-contributing	Object		2012; ornamental elements added within last ten years
60	Vermicomposting Units	Below the Teahouse portion	Contributing	Object	Seven connected worm basins counted as one object	1986
61	Rainwater Catch Basin	Lower portion (2 Alta Ave)	Non-contributing	Structure	Large scale basin part of onsite rainwater retention system; located on lower parcel	c. 2002-2004
62	Terraces and Garden Plots (I)	Below the Teahouse portion	Non-contributing	Site	Terraced crop beds counted as one site, constructed after p.o.s.	2005
63	Terraces and Garden Plots (II)	Middle portion, north	Contributing	Site	Original garden plots- one added per year.	1973-c. 1985
64	Terraces and Garden Plots (III)	Middle portion, north	Non-contributing	Site	Garden plots located upon lower parcel, completed after p.o.s.	c.1994-2004
65	Orchard	Lower portion (2 Alta Ave)	Non-contributing	Site		c. 1995-2022
N/A	Graywater systems	Throughout (largely underground and not specifically indicated on site plan)	Primary elements numbered and counted above include Worm Palace, Upper and Lower Moats, Holding Tank, and Chicken Coop [pond]. Valves, spigots, piping, and secondary basins are visible but peripheral elements.			Begun 1973
N/A	Rainwater retention systems	Throughout (connective infrastructure is underground and not indicated upon site plan)	Primary elements numbered and counted above include Upper and Lower Moats, Holding Tank, Boat Pond, and lower parcel Catch Basin. Other visible but peripheral elements include channels, roof spouts, valves, additional basins, and piping.			Begun 1973
N/A	Blackwater systems	Lower parcel (Le Petit Pissoir) and upper landing (Le Grand Pissoir)	Blackwater elements are directly associated with Le Petit Pissoir and Le Grand Pissoir compost toilets.			c.1987-2003.



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N/A	Vermicomposting systems	Throughout	Primary elements numbered and counted above include Le Petit Pissoir, Le Grand Pissoir, Brick Shithouse, Worm Palace, and Vermicomposting Units. Also incorporated into Red House sink disposal system.	<i>Eisenia foetida</i> and <i>Lumbricus rubellus</i> species are descendants of worms Hoffman brought to the property in 1973.	1973-c.2004
N/A	Biofiltration and Aeration Plant Species	Intentionally planted at water features including gray- and rainwater systems (system wide), Le Petit Pissoir and Le Grand Pissoir compost toilets, Chicken Pond, Boat Pond, Moats, and multiple basins.	Asian Pennywort ( <i>Centella Asiatica</i> ), azolla ( <i>Azolla filiculoides</i> ), cattail ( <i>Typha sp.</i> ), duckweed, ( <i>Lemna sp.</i> ), liverwort ( <i>Marchantiophyta</i> ), water hyacinth ( <i>Pontederia crassipes</i> ), water iris ( <i>Iris ensata</i> ), water papyrus ( <i>Cyperus papyrus</i> ), watercress ( <i>Nasturtium officinale</i> ), and wild ginger ( <i>Asarum canadense</i> ).		Begun 1973

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FIGURES

**Buckminster Fuller**  
 IDEAS AND INTEGRITIES  
 A SPHERICAL  
 AUTOPHAGICAL DISCLOSURE

Price: \$10.00

**No More Spaceflight!**  
 No More Spaceflight!  
 No More Spaceflight!

Price: \$2.25

**Nine Chapters to the Moon**

Price: \$2.45

**Whole Systems**

Price: \$4.00

**CLOSED ECOLOGICAL SYSTEM**

Price: \$4.00

**RENEWABLE RESOURCES & RECYCLABLE WASTES IN HOME**

Price: \$4.00

**HUMAN DAILY METABOLIC RESOURCES**

Price: \$4.00

**World Models**

Price: \$4.00

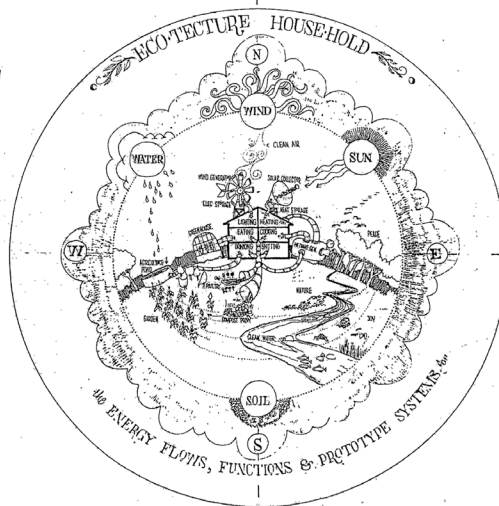
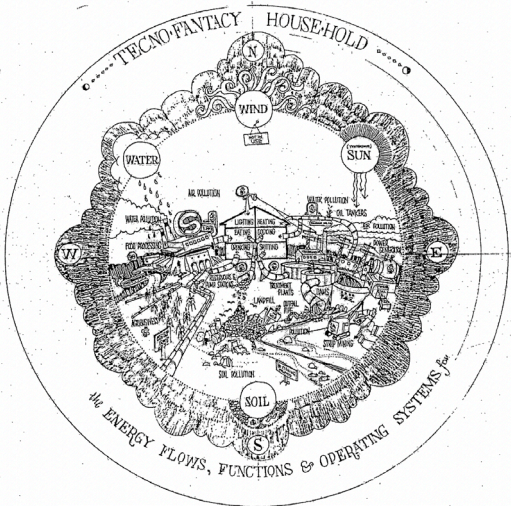
**The Last Resort**

Price: \$4.00

Figure 1. Whole Earth Catalog: Buckminster Fuller and Whole Systems. Fall, 1968. Stewart Brand, ed. *Whole Earth Catalog* (Menlo Park, CA: Portola Institute, Fall, 1968), 3-4.

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Figures 2 and 3. Sim Van der Ryn’s comparative diagrams of the “Techno•Fantasy House•Hold” vs the “Eco•Tecture House•Hold.” In Sim Van der Ryn, “Abstract of a Proposal to Build an Ecotectural House,” report, November 1972: 18–19. Available at <https://revolution.berkeley.edu/assets/AbstractofProposaltoBuildEcotecturalHouse.pdf>, accessed September 24, 2022.

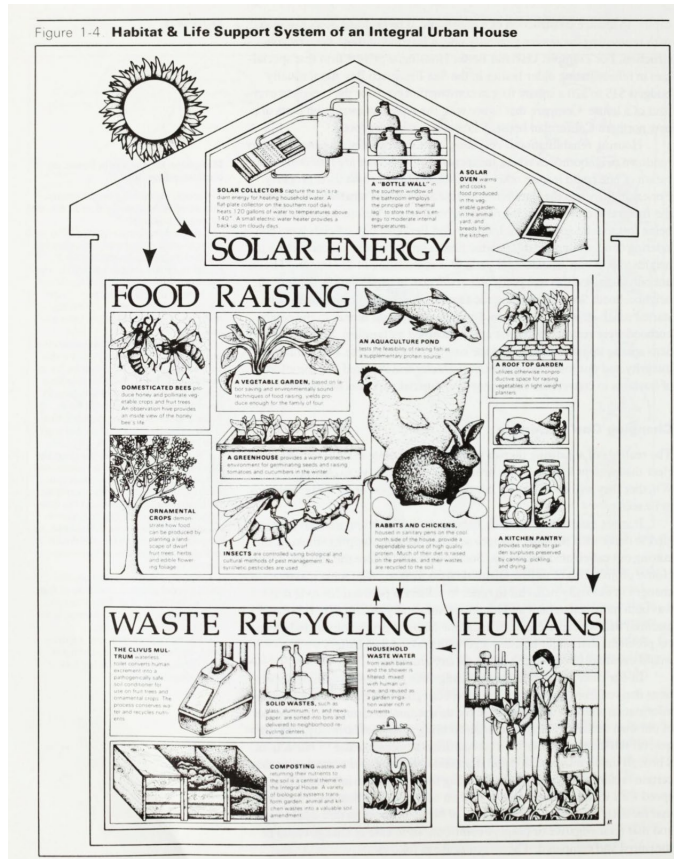
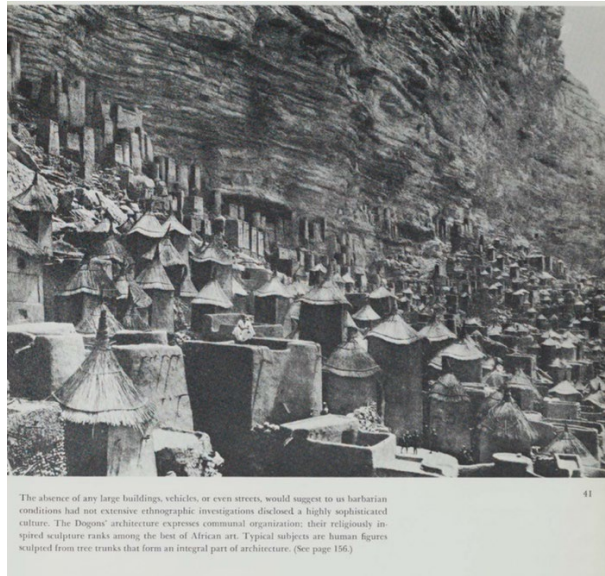
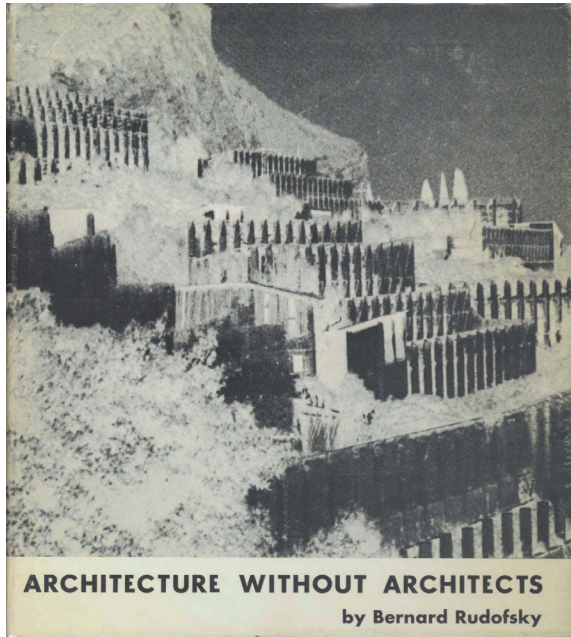


Figure 4. Integral Urban House, whole system design diagram, 1979. Farallones Institute, *The Integral Urban House: Self Reliant Living in the City* (San Francisco: Sierra Club Books, 1979), 10.

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Figures 5 and 6. *Architecture without Architects* book cover, and page. Bernard Rudofsky, *Architecture Without Architects* (New York: The Museum of Modern Art, 1964), cover, np [figure 41].



Figure 7. Hillside vernacular architecture in Dolpa, Nepal. "Dolpa Jomsom Trek," Nepal Trekways Pvt. Ltd. Accessed October 9, 2022, <https://www.nepaltrkways.com/package/dolpa-jomsom-trek>.

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Figure 8. David Lee Hoffman, c. 1965.



Figure 9. David Lee Hoffman, passports from early travels.

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**Figure 10.** Photo album with Hoffman's photographs of His Holiness the Dalai Lama. Dharamshala, India, c. 1966.



**Figure 11.** David Lee Hoffman at The Last Resort Firepit, c. 1977.

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**Figure 12.** Woodshed Addition under construction, c. 1984. Photo Courtesy Susan Shannon.



**Figure 13.** David Lee Hoffman with Teahouse under construction c. 1987.

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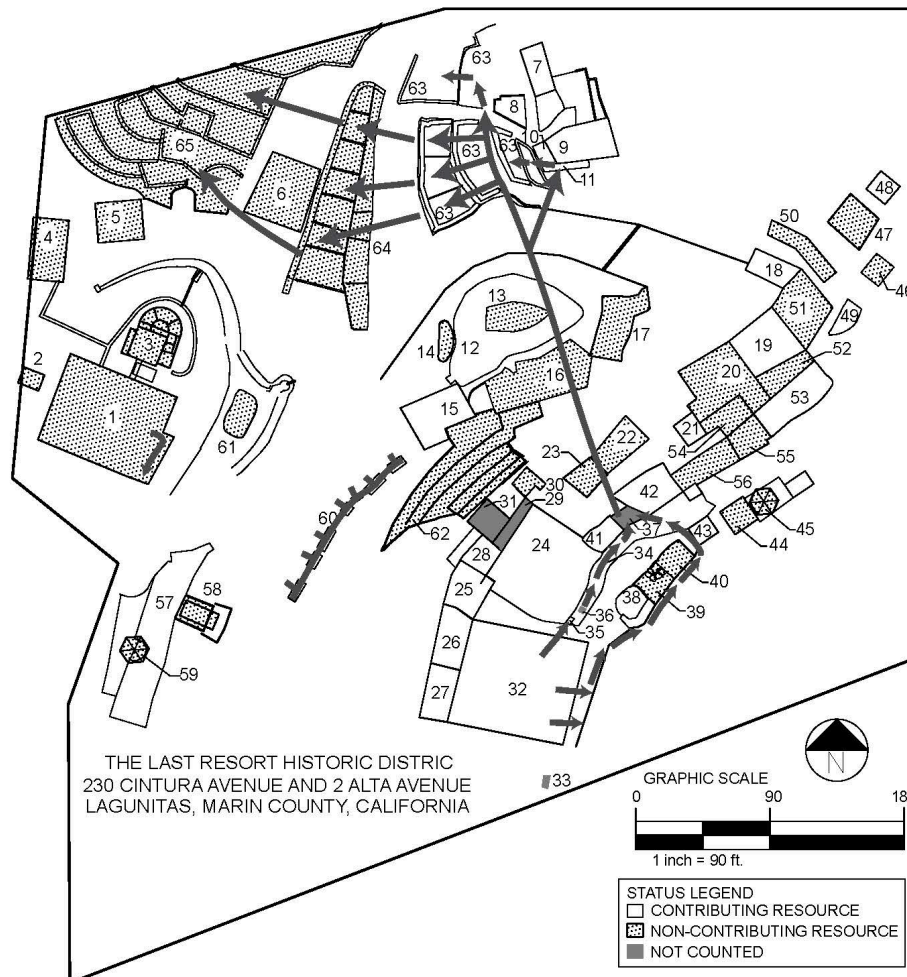
Figure 14. Graywater infrastructure. Spigots from separate garden terraces.



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Figure 15. Graywater System: General Schematic

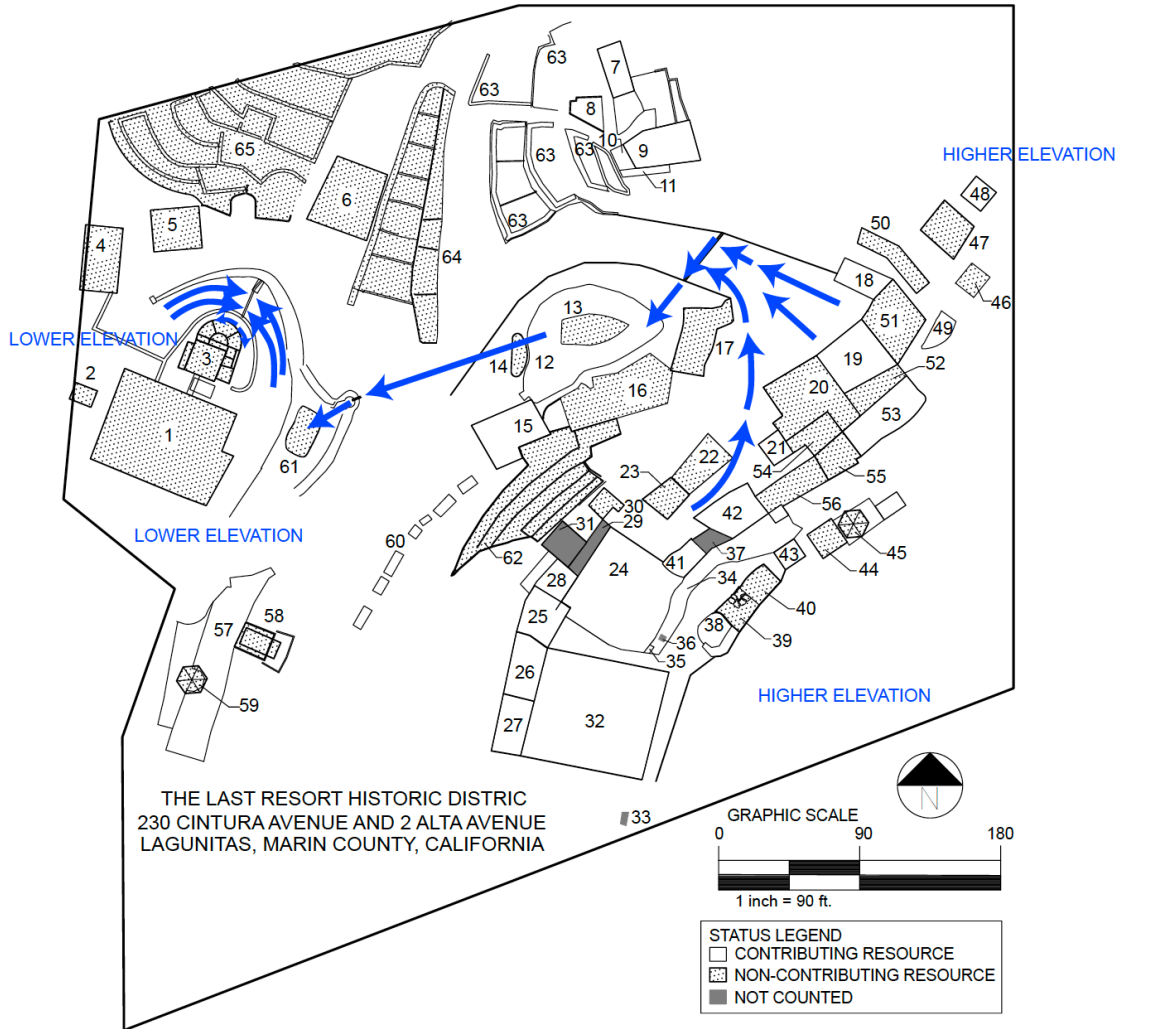


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**Figure 16. Rainwater Capture: General Schematic**  
 Pump systems move water upward as needed.



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

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

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