THE LAGUNITAS PROJECT

A 501 (C) 3 Tax Exempt Public Benefit Non-Profit Organization

COMPREHENSIVE HISTORIC PRESERVATION, ARCHITECTURAL REHABILITATION AND ARTS ACCESS PLAN

— May 2021 —

THE LAGUNITAS PROJECT

May 18th, 2021

Dear Friends of The Lagunitas Project and The Last Resort,

On behalf of The Lagunitas Project, I am pleased to present the Comprehensive Historic Preservation, Architectural Rehabilitation and Arts Access Plan (CHPARAAP) for your review. The plan is a blueprint for preserving and creating community access to the historic architectural examples located at The Last Resort. The plan describes the problems facing The Last Resort, prescribes a range of remedial actions to address these problems and how The Lagunitas Project proposes to make available Arts programs and resources for the community using the facilities at The Last Resort.

The Comprehensive Plan is a summary of a collaborative effort through the decades by many supporters and volunteers in both public and private sectors. Each one recognized the crucial legacy of Mr. David Lee Hoffman's pioneering environmental work for the community. The Comprehensive Plan also attempts to include solutions to the findings from the Marin Cultural Association's County-Wide Arts and Culture Plan as well as the recommendations of Mr. David Early, FAICP, LEED AP and The Lagunitas Project.

This document represents the spirit of cooperation and compromise. On behalf of The Lagunitas Project's Board, we seek your full support to preserve The Last Resort. Thank you for considering the importance of sustaining community access to exhibition opportunities, studio space and educational workshops that fuel the Arts and work to protect our planet.

Sincerely,

Paul K. Seaton

Paul K. Seaton, Executive Director

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THE LAGUNITAS PROJECT

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— Paracelsus

"Waste is not waste until it's wasted."

— David Lee Hoffman,
The Last Resort

ACKNOWLEDGEMENTS

The CHPARAAP is the result of many years of collaborative effort and could not be possible without the kind assistance from a number of individuals, firms, and supporters including Mr. David Lee Hoffman, founder; Posard Broek and Associates; KPW Structural Engineers; Herzog Geotechnical Consulting Engineers; Ferrari Moe, LLP., Architects and Engineers; Questa, Engineering Corp., Civil, Environmental and Water Resources; ENGEO, Geotechnical, Environmental, Water Resources, and Construction Services; Mr. Ken Sawyer, Micah Sawyer and Michelle Sawyer, Sawyer Construction; Jo Farb Hernandez, Director and Professor Emerita of the Thompson Art Gallery and Professor in the Department of Art and Art History at San José State University, Director and Chief Curator Emerita of SPACES; Sym Van der Ryn, Professor Emeritus of Architecture U.C. Berkeley, CA State Architect & Director State Office of Appropriate Technology 1975-79, Chair, West Marin Community Conversations, Rockefeller Foundation Scholar in Residence 2013; Mari Serebrov, author and journalist, Herero Literary Laureate and adviser to the Genocide Commission for the Herero Traditional Authority; Ms. Ann Draper, Esq.; John Sharp, Esq.; Kevin Haroff, Esq.; Mr. Eric Beatty, Esq., Marin County Court Appointed Receiver; Mr. David Early, FAICP, LEED AP, Senior Advisor, Placeworks; Jerry Draper, founder, Super Organism; The Lagunitas Project's Board Members: Sanaz Vahidinia, President, Oliver Richner, Treasurer, Judy Schriebman, Barbara Framm, Reno Taini, PhD., Judith Selby, Board Member Emeritus, Richard Lang, Board Member Emeritus; Liv Salinger, Intern, The Lagunitas Project; and Paul Seaton, Executive Director, The Lagunitas Project.

EXECUTIVE SUMMARY

INTRODUCTION

Each of us experience the repercussions of exponential population growth. In California, we live under drought conditions and the threat of fire. Fresh water has become a rare commodity. Over the last 48 years, Mr. David Lee Hoffman has anticipated this moment, developing a system of water reuse, soil regeneration and food security at The Last Resort (TLR), a culturally significant compound of 37 sustainably built buildings located in Lagunitas, CA. The Lagunitas Project, a 501 (c) 3 nonprofit organization has been charged with unfettering long-standing compliance issues, preserving historic architecture and stewarding a community resource for a new generation of artists and environmentalists.

HISTORY

The Last Resort had its start nearly a half century ago as a homestead for the tea provocateur and environmentalist, David Lee Hoffman. As one of a very few examples of East-West architecture of the Back-to-the-Land Movement in Northern California, one could argue that TLR has been a center of creative production from its founding. Numerous artists have contributed to its magical ethos, creating a living document foreshadowing our current environmental situation with potential solutions.

By the 1980s, TLR was on the Marin County radar for numerous building code violations. Environmental sustainability has always been the catalyst for the pioneering vision at TLR. At the personal expense of Mr. Hoffman, numerous consultants, engineers and lawyers have been enlisted to defend the creative systems and processes developed at TLR.

Today, this legacy of innovation and creativity confronts a challenge. How can we preserve The Last Resort? How can this successful experiment, nearing the end of its fourth decade, continue as a catalyst for a creative economy? How can it serve as an anchor of environmental awareness for Marin County? The Lagunitas Project (TLP) believes the solution to this challenge can be found within the rich history of the Marin County community that has provided its support since TLR was launched in 1973.

THE PROBLEM

Our solution comprises a means for resolving building code compliance, preserving the unique Back-to-the-Land Movement architecture, and ensuring artists and future generations have greater access to resources that support the arts and environmental sustainability within the community.

FINANCIAL VIABILITY

The development of the Comprehensive Historic Preservation, Architectural Rehabilitation and Arts Access Plan is only a first step. Achieving the goals set about in the CHPARAAP requires strong public support, funding, cooperation and a commitment to sustainable solutions for the future of our planet.

The long-term, financial viability of The Last Resort will be achieved when The Lagunitas Project, in coordination with the County, supporters, stakeholders and peer organizations work together to leverage new sources of revenue. To achieve this goal, we propose solutions for fundraising, access and programs that will attract new income from benefactors, community and foundation partners, including:

EVENTS & SPECIAL PROGRAMMING

- Creativity workshops
- Creative collaboration
- Artist-led exploration
- Fee-based programming
- Special events

SPONSORSHIPS

- Art Center
- Gallery, Studio and Workshop
- Targeted programming
- Community outreach
- Artist Residency

FOUNDATION PHILANTHROPY

- Capital improvements
- Community outreach
- Targeted programming

ARTIST PROGRAMS

- Exhibit space rent
- Online gallery space
- Special events
- Gallery previews
- Artist presentations
- Discounted courses

Chapter 1: INTRODUCTION

"Nature is a totally efficient, self-regenerating system. If we discover the laws that govern this system and live synergistically within them, sustainability will follow, and humankind will be a success."

— R. Buckminster Fuller

Marin County has a long and rich history of culture, art and sustainability. For the indigenous Coast Miwok from 6,000 BC to the 1850s, the arts were integral to survival, ceremony and rituals through basketry, clothing and music. Spanish and Mexican rancheros eventually ceded to large U.S. commissions as well as Portuguese settlers arriving from the Azores via whalers and the lure of gold. By 1868, ferries were transporting dairy and lumber into San Francisco.

In the early part of the 20th century, Marin County emerged as a popular area for landscape painters to escape San Francisco on weekends. In 1927, a group of 50 artists and crafts people formed the "Marin Art Association". During the Depression, members scraped together personal funds to save the organization, changing their name to the "Marin Society of Artists", attracting many successful Bay Area artists to Marin.

The early 1960s precipitated Marin County's contributions to the burgeoning national awareness for environmental sustainability with projects for conservation of open space in the San Geronimo Valley, the Marin Headlands, the creation of the Marin Agricultural Land Trust (MALT), the establishment of organic farms at Green Gulch Zen Center and the engineering of bio-managed water recycling at The Last Resort.

Marin County has been home for a spectrum of creatives including such luminaries as 60's icons Jerry Garcia, David Crosby and Janis Joplin to Alan Watts, Tony Bennet, Bonnie Raitt and the late rapper, Tupac Shakur; as well a filmmaker, George Lucas; writers, Philip K. Dick, Isabelle Allende, Amy Tan and Anne Lamott; and a roster of artists that include Laurel Burch, Mary Tuthill Lindheim, Arthur Okamura, George Demont Otis, and Jean Varda among many lesser known individuals aligned with 1,750 arts related nonprofits and businesses or who remain in the Marin community fringe.

Of the representative cross-section of Marin County's population of 260,814, 90% consider arts and culture to be important in their own lives and to the community. 74% participate in arts activities [2018], while 48% participate in arts events outside Marin County.

The Importance of The Last Resort

The Last Resort, built by David Lee Hoffman on two wooded, hill-side acres at 2 Alta Avenue and 230 East Cintura Avenue in the Marin County community of Lagunitas, is an unprecedented amalgam of recycled stone, wood, steel and concrete, creatively engineered and fashioned with Asian influence to maintain harmony with its earthen footprint.

A Cultural Treasure

The Last Resort represents one of the few remaining art environments from the Back-to-the-Land Movement in Northern California. Consisting of 37 hand-crafted structures, artistic creations and embellishments, the nearly closed loop, sustainably built folk art compound is considered by architects and arts curators to be a unique cultural and historic treasure.

Many of the structures have a distinctly Asian theme. Sim Van der Ryn, former California state architect writes, "I first visited the site in 2004 after three summer's work restoring sacred sites in Tibet under the sponsorship of the Mountain Institute in Washington, D.C. I was amazed and delighted to see a bit of the Himalaya so artfully and lovingly built-in West Marin."

The Last Resort's striking combination of folk art and Asian-themed architecture can be attributed to its builder, David Lee Hoffman, who is an environmental engineer, a Tibetan Buddhist with personal links to the Dalai Lama, and one of the foremost authorities on Asian tea in the West. TLR has numerous structures designed and used for storing and curing teas, and David Hoffman continues to operate his world-renowned gourmet tea business from the property.

The Last Resort has been the creative wellspring for a variety of artists. Portions of the structures were constructed as sets for Les Blanks' films," by members of the first wave of Tibetan refugees in California, including Benchen Khenpo Sonam, teacher to the 3rd King of Bhutan. Portions of "All In This Tea" were filmed onsite in the early 2000's and a documentary on David Lee Hoffman's life was cut short by Blank's sudden death in 2013. Dipping from the creative well-spring at TLR, Robbie Long, resident musician and builder composed "Dancing on the Smooth Edge" in the late 1980s.

Among these reasons, multiple experts on culturally significant sites have found that The Last Resort carries architectural, cultural and historical significance. For example, Mark Hulbert, Preservation Architect writes, "Thus, in my professional opinion there is sound evidence that this is a property —an integrated collection of structures and spaces —of potential cultural importance."

A Historically Significant Property

While the property was purchased in 1973 and many of TLR's buildings were erected from this era, the site is less than the standard 50-year threshold generally mandated for historic sites. However, the Marin County Architectural Commission and Marin Superior County Judge Paul Haakenson have both acknowledged the exceptional value and importance of The Last Resort. The Marin County Architectural Commission unanimously approved the 2016 local level historic nomination of TLR, and Judge Haakenson has instructed the rehabilitation of buildings to State Historic Building Code albeit in conjunction with Marin County Code as applied to residences and public access safety.

Jo Farb Hernandez, Director Emerita, Saving and Preserving Arts and Cultural Environments (SPACES) states that the property is eligible for nomination to the California Register of Historic Places (CRHP) under Criteria 1 and 3 based on its associations with the early environmental sustainability movement of the 1970s and California's connection to Pacific Rim cultures, and also based on its embodiment of the distinctive characteristics of a type, period, region, or method of construction which represent the work of a master and which possess significant artistic value.

TLR's historic significance qualifies it for alternatives to conventional construction when it is rehabilitated, as codified in Marin County Code Section 19.20.065.

A Model of Sustainable Design

One of the core features of The Last Resort is its bio-managed wastewater treatment system. The network of grey and stormwater passages and holding ponds, powered by gravity and worm-based vermiculture, naturally oxidizes blackwater waste onsite, allowing for full water reuse without environmental contamination. This one-of-a-kind sewage treatment solution provides a model and a research opportunity to help our society transition to cost-effective water reuse as an alternative to the freshwater flush.

An Economic Driver

The Last Resort is a key part of West Marin's economically vital Arts and Culture Sector. In the County as a whole, the nonprofit Arts and Culture sector accounts for $76.4 million in total revenue [2018], including $49.7 million in spending by nonprofit and cultural organizations and $26.6 million in audience spending. It results in 1,648 full-time Arts related positions, generating $40.9 million in household income to county residents and $7.6 million in local and state government revenue.

Sustaining The Lagunitas Project will support ongoing workshops, lectures, events and residencies that contribute to direct, indirect and induced economic vitality of Marin's arts and environmental community. To date, The Lagunitas Project has contributed approximately $75,000 per year to the local economy through salaries, services and fees. We anticipate contributions to the local economy to grow ten-fold annually as The Lagunitas Project acquires The Last Resort, restores buildings and community access to programming is made available.

The Lagunitas Project: Preserving The Last Resort for Future Generations

In 2018, the Board of Trustees incorporated THE LAGUNITAS PROJECT as a 501(c) 3 public benefit non-profit organization to preserve and create community access to The Last Resort. Endorsed by the Marin Chapter of the Sierra Club, TLR is considered to be a model closed-loop system for environmental sustainability.

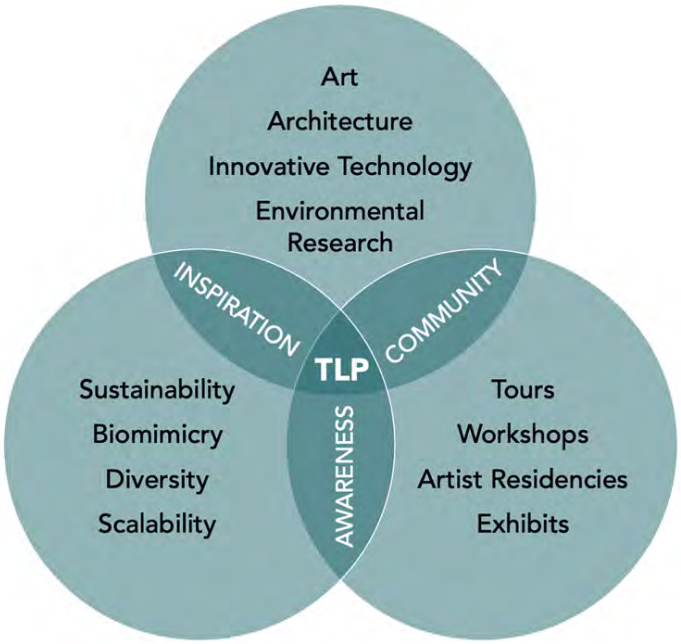
The Lagunitas Project's volunteer board and staff represent a cross section of the local community deeply concerned with the future of environmental sustainability and the

unique legacy provided by The Last Resort. The team is committed to overseeing the implementation of this comprehensive plan to restore TLR and to inspiring future generations to live sustainably.

TLP's Mission and Vision Statements include the following key components:

- *Promote the arts, architectures, traditional cultures, and innovations that spark creative solutions to environmental challenges.*
- *Maintain and preserve The Last Resort through fiscal stewardship.*
- *Present arts and environmental programming for children, youth and adults.*
- *Support a global artist residency and lab for discovering scalable solutions to environmental problems.*
- *Grow social awareness for clean technology through diverse individual, group and community partnerships.*

The Mission and Vision Statements show that TLP focuses on three primary areas, which are summarized in the following Venn Diagram:



Since its initial startup, TLP has focused on developing organization infrastructure, reports, procedures and community outreach. Now in our third startup year of

development, half spent under the shadow of Covid 19, we anticipate new opportunities for raising funds, increasing our exposure, and gaining traction on resolving the issues facing The Last Resort.

Currently, the daily work of TLP Board and Staff is focused on the following goals:

- Promoting architectures, traditional cultures, and innovations that spark creative solutions to environmental challenges
- Fundraising to maintain TLR to State Historic Building Code standards and rehabilitate buildings as needed to comply with public access safety standards
- Showcasing local and regional artist's work
- Be one of the top ten experiential and educational resources for students and visitors of all ages
- Conducting community events to generate awareness of bio-managed systems
- Offering an "alive" year-round environmentally focused arts residency program
- Supporting local individuals, artists and organizations in their creative pursuit
- Creating community garden space with "Plant It Forward" donations for feeding the homeless
- Inspiring self-sufficiency
- Establish the David L. Hoffman Research Library for environmental sustainability

The Comprehensive Historic Preservation, Architectural Rehabilitation and Arts Access Plan

This **Comprehensive Historic Preservation, Architectural Rehabilitation and Arts Access Plan** (CHPARAAP) outlines concrete action steps for bringing TLR to the community, allowing stakeholders and donors to help create a nexus for recovering biodiversity and growing environmental awareness, as stimulated by the sustainable village at The Last Resort.

The CHPARAAP is based upon county findings, legal discussion, and the seminal environmental engineering modeled at The Last Resort by David Lee Hoffman. TLP has focalized the disparate needs of TLR and the community into the below blueprint for

action, seeking to provide the best possible solution for restoring, preserving and creating arts access to the entire community.

This CHPARAAP is organized in seven chapters and Appendices:

- Chapter 1 is this introduction.
- Chapter 2 provides an overview the current state of The Last Resort.
- Chapters 3, 4 and 5 provide Action Plans in the three primary subject areas, namely:
    - Historic Preservation.
    - Architectural Rehabilitation and Reuse.
    - Arts Access.
- Chapter 6 provides and overview of likely costs and funding sources to implement the CHPARAAP.
- Chapter 7 provides a timeline for the project.
- This Plan also contains seven appendices:
    - Appendix A lists code violations at The Last Resort
    - Appendix B is an outline for the proposed Historic Structures Report
    - Appendix C outlines the architectural design process for the site
    - Appendix D outlines needed budgets and financing planning
    - Appendix E describes a potential fundraising process
    - Appendix F outlines the steps for establishing an art center
    - Appendix G provides a Google aerial view of The Last Resort

Chapter 2: THE CURRENT STATE OF THE LAST RESORT

"The work of David Lee Hoffman's architectural, ecological vision, The Last Resort, stands as a living model of what we can and should be doing in order to live in a truly sustainable way on the earth. As a representation of the "Back to the Land" movement of the 60's, it is an outstanding example of regenerative design, and in line with directions that communities are calling for in efforts such as Project Drawdown Marin."

— Judy Schriebman,
Chair, Marin Group Sierra Club

Today, The Last Resort and its 37 structures continue to be used and inhabited, although they have also fallen into disrepair. On-going improvements to the property have been halted due to building code violations identified by Marin County, which have resulted in stop work orders and the cessation of all construction efforts.

A diagram showing the site and its buildings, along with a detailed architectural drawing of the site, are shown on the following two pages. The key features on the site include the following:

- **Torrey-Scott (Red) House**, 31'W x 39'L; residence, future TLR Art Center, David Lee Hoffman Research Library, classrooms, TLP offices, Artist Residency
- **Le Petit Pissoir**, 10'W x 10'W x 19'H; Vermiculture and bio-managed toilet, bathtub, sink; decorative porthole windows; surrounded by 9' settling moat.
- **Recycling Shed**, 7.5'L x 5.7'W x 9'H; Granite Block; 1 story; building encroaches the property line
- **Pu-erh Godown**, 12'W x 21'L; Concrete block construction. Decorative wood door. The Pu-erh Godown is used to store pu-erh, which is an aged rare tea.
- **Catering Tent**, 12'W x 12'L; Concrete materials; the catering tent is used as open-air storage. Its decorative roof is constructed of concrete and inlaid with a design of the sun.
- **Tractor Shed and Green House**, 23'W x 23'L; The lower story of this masonry structure is used as a garage and storage space. The upper story is a partially

constructed greenhouse. It is constructed with granite and mortar. The granite was brought from the Chinese tea district, Fugin.

- Garden Shed, under 330 sq. ft.; the garden shed sits at the top of the garden and is used as storage for gardening tools. It is built of redwood, and the roof is shingled.
- Chicken Coop, under 300 sq. ft.; Small room with guest beds; 2 stories; exterior chicken coop. The presence of the chicken coop is a testament to the spirit of sustainability that exists throughout West Marin. The structure has evolved over the years and is constructed using redwood.
- Bread Oven, 13'L x 3.5'W x 7.5' H; Concrete and brick barbecue and bread oven is upwardly vented, extending 8' into the air in an area with perimeter fencing
- Titanic II, 21'L x 9.5'W x 8'H; Concrete and ornamental brickwork boat in 10' deep pond;The pond area known as the Boat Pond (Ferrari Moe designation as Building #10) is a lined pond that acts as the rain water collector for the site. Storm water from adjacent structures, and the driveway, is collected in this pond for use in irrigation purposes for the gardens.
- Pump House and Showers, 13'L x 9'W; Brick and stucco with hot mop rolled roofing; pump is used for irrigating gardens with rainwater runoff stored in lake; 1 story; The residence adjacent (Building #33) to the facility was constructed in the 1940's and had marginal bathing facilities. Therefore, the outdoor shower and bathtub were conceived as part of the overall ecological system as the water discharge from these fixtures is treated and recycled to the property gardens. The area is covered so as not to be affected by adverse weather.
- Summer Kitchen, 32'L x 15.5'W x 7'H; Concrete roof with overhang and concrete beams. Dining room and kitchen are constructed of McNear brick, cast in place decomposed granite and concrete blocks, and a free form sculpted roof designed for rainwater capture. Storage area with glass-block wall and large bay window; granite bays; 1 story
- Li-uan-Room, 21'L x 10'W; Liu-an Room is used for storage and is not an occupied space. Its masonry construction provides for cool even internal temperatures and is well-suited for tea or other types of food storage. Ornate carved teak wood door; free form concrete and rebar construction.
- Cabin, 10'L x 10'W; Wood construction, reminiscent of Bhutanese meditational cabin; 1 story

- Solar Fermentation Room, 12'L x 12'W; Partial concrete and masonry construction; no roof, doors or windows; 1 story
- Main Cave, under 300 sq. ft.; underground tea storage; concrete and rebar; glass block; the main cave is underground and was built by David with the help of Tibetan monks.
- Secret Pu-ehr Storage Room, 5'W x 24'L x 9'H; Pu-ehr tea storage; concrete and rebar; 1 story
- Tea Godown and Bell Tower, 15' x 8'; 120 sq. ft.; 2nd floor: 16' x16' x 19'H; the Tea Godown was the first structure David Hoffman worked on, being constructed in 1973 with the help of friends and workers from Tibet. The entire structure is two stories tall, and the Godown is the bottom portion. A Godown is a fortified storage house used for storing tea; in Japanese it is known as a kura. It is constructed of Western red pecky cedar, stucco, distressed concrete and stone.
  The Belltower is the upper portion of the building containing the main Tea Godown. Notable for its arched roof reminiscent of Tibetan buildings, the name "Belltower" refers to the many different types of bells that are stored inside it. By design, the structure is earthquake-proof.
- Tea Room, 6'W x 25'L x 7'6"H; the Tea Room is used as tea storage and sits next to the main Tea Godown. It is constructed of redwood, slate, and stucco.
- North Garage, 16'L x 20'W; the North Garage is used as storage for tea and is constructed of redwood, slate, and stucco.
- South Garage, 21'L x 20'W x 10' at peak; the South Garage, like its neighbor to the north, is used as storage for tea and is constructed of redwood, slate, and stucco.
- Yomami, 8'L x 6.5'W x 16'H; 2 story tower constructed of western pecky cedar, stucco; used for material storage, recycled items and tool storage.
- Shed, under 300 sq. ft; wood and stucco; located on hill above North Garage; presently the area is used for material storage, recycled items and tool storage.
- Shed, under 300 sq. ft; wood and stucco; located on hill above #23; presently the area is used for material storage, recycled items and tool storage
- Shed, under 300 sq. ft; wood and stucco; located on hill above South Garage; presently the area is used for material storage, recycled items and tool storage.
- Storage, under 300 sq. ft; wood and stucco; located on hill above #25 and Yomami

- Le Grande Pissoir, 16'L x 12'W x 10'H; marble floor, reinforced lightweight concrete construction; Le Grand Pissoir is an integrated ecosystem that fully separates and segregates blackwater, removes toxins via bio-managed oxidation and creates pH rich compost.
- The Tunnel, 18'L x 11'W x 8'H; molded concrete block construction with arched decorative door; tea storage
- Woodshed, 8'W x 8'L; concrete and rebar construction; wood storage; 1 story
- Cave Two, 6'W x 8'L entrance; Concrete and rebar construction; noncombustible storage
- Tea House and Lakhang, 31' x 18'; The tea pagoda building is approximately 40 years old. Wood frame construction with concrete and steel seismic bracing; Ceramic tile roof; 3 stories high with the second floor supported by point loads on amorphous columns (like stilts), creating a "soft story" condition. Much of the wood-beam construction was hand-hewn on site.
  The structure is fashioned after a compilation of Japanese tea houses yet is distinctly multi-cultural in its presentation. The top floor known as the Lakhang room (or the spirit room), contains an altar and uniquely carved chairs used for meditative practices.
- Wood Shop, Metal Shop, Art Studios, 10'w x 30'L; 300 sq. ft.; 8' x 8'; 64 sq. ft.; 23'L x 11'W; 253 sq. ft.; Concrete and timber; 2 stories; There is no apparent load path for lateral resistance of this structure. The structure is 3 stories high, and the second floor is supported by point loads on amorphous columns (like stilts), creating a "soft story" condition.
- Main House and Office, 32'W x 33.5'L; 1072 sq. ft.; 2 stories; The main residence dates back to 1915 and was previously used a summer home for people from San Francisco. It contains offices and a kitchen and solarium to capture the heat from south facing solar gain — a consistent theme throughout the site. The area under the deck is not used as a living area, but as a storage area for recycled materials and tools. Timber construction, stucco and some brick.
- Fire Pit and Shelves, 12'W x 11'L x 6.5'; Stone, concrete and rebar
- Solar Power Shower Tower, 9'W x 9'L x 27' H; Heavy timber and masonry construction with steel, concrete, steel and stucco seismic bracing; solar heated shower; 3 stories; constructed in approximately 1980, entirely with hand tools. As its name suggests, the shower is solar heated.

- **Woodshed**, 9'W x 10'L x 9'H; concrete, stucco and rebar construction
- **Tool Shed (temp)**, 6'W x 8'L x 8.5'H; wood and recycled material construction
- **Trailer (temp)**, 13'L x 6.5'W x 7'H; aluminum airstream; day laborer
- **Shipping Container**, 12'L x 7'W x 7'H; secure steel shipping container used for tool storage
- **Black Smithery**, 18' dia. X 10'H; concrete and metal; canopy. Complete smithery tools relocated from the previous Nicasio Smithery.

The site also includes two additional infrastructure features of key importance:

- All sewage on the site is routed through a state-of-the art and highly innovative bio-managed "living machine" that uses gravity, settling ponds, natural oxidation and vermiculture to process human waste into toxic free water and high pH compost fertilizer.
- The site has been terraced to capture storm water that previously ran across the site as sheet-flow and seasonal streams, and to reroute this water so that minimizes flooding and can be used for irrigation and as part of the wastewater treatment system.

During the period from 2006 through 2012, Marin County documented 66 separate code violations, which are listed on Appendix A of this report. These violations generally fall into three separate categories:

- Building code violations stemming from the fact that most building construction on the site was conducted without permits, leading to concerns in regard to structural stability, electrical and plumbing systems, and other construction issues.
- Unpermitted alteration of the natural watercourses that flow through the site.
- Construction of the unpermitted on-site sewage treatment system.

Additionally, the steeply sloping site has few accommodations for people with disabilities. Such accommodations are not extensively required as long as the site is used as a private residence, but will be required under the Americans with Disabilities Act (ADA) if the site is to be converted to public uses.

The management of these issues is being negotiated with Marin County, and some of them —most notably, an allowance for the experimental on-site bio managed wastewater treatment system -- will require agreements that are unprecedented.

However, there are precedents for permitting of such reuse projects, such as those at the Occidental Arts and Ecology Center in Sonoma County and the Living Machine at the San Francisco Public Utilities Commission offices in San Francisco.

At the same time, David Lee Hoffman and his supporters have completed significant work to document the site and study its revitalization.

- An application for registration of The Last Resort as a Marin Historic Landmark was completed in 2012 and the Marin County Architectural Commission approved the nomination in 2016. However, Marin County has not yet granted formal historic landmark approval.
- "The Posard Report," reviewed the Receiver documents as well as, the 2016 California Historic Building Code (CHBC) California Code of Regulations Title 24, Part 8 and created the "Response to Marin County Community Development Agency Decision of May 1, 2012" to each structure listed, with an interpretation under the CHBC, as to which issues are within compliance, and where not in compliance, with a reasonable Treatment Plan Repair Action, including the obtaining of permits for building, water treatment, water well, creek permit, and storage permit; Posard Broek and Associates.
- Results of site observations recording number of structures, types, sizes, configurations and construction materials, "An Inventory of Structures," Brett M. Ferrari, SE S3245, Partner, Ferrari Moe, LLP
- Two options for seismic retrofit of the Tea Lakhang including preliminary drawings for attic framing, 2nd floor framing, sheer wall with special moment framing, "Hoffman Tea House Seismic Retrofit," KPW Structural Engineers
- Results of a geotechnical investigation in connection with the seismic upgrades to the Tea Lakhang, including review of geologic references, observation of exposed site conditions, four test borings, lab testing, engineering analyses, and geotechnical recommendations for the design and construction of foundation upgrades; "Soils Report," Craig Herzog, G.E., Principal Engineer, Herzog Geotechnical
- Letter in support of TLR as historically and culturally significant, Mark Hulbert, Preservation Architect
- Letter in support of TLR as a County Historic Monument, Sym Van der Ryn, Professor Emeritus of Architecture U.C. Berkeley, CA State Architect & Director

State Office of Appropriate Technology 1975-79, Chair, West Marin Community Conversations, Rockefeller Foundation Scholar in Residence 2013

- Letter in support of TLR as one of the only extant art environments in Northern California, Jo Farb Hernandez, Jo Farb Hernandez, Director and Professor Emerita of the Thompson Art Gallery and Professor in the Department of Art and Art History at San José State University, Director and Chief Curator Emerita of SPACES, (a non-profit organization recognized internationally as the largest and most complete archives on art environments.
- Letter to the Receiver, Eric Beatty, Esq. stating that tearing down the buildings, though possibly cost effective may not be in the best interest of the community or the County, Dennis Rodoni, Supervisor 4th District County of Marin
- The report concludes the current onsite water system poses no more than a low risk to human health or beneficial uses to waters of the State of California based on the amount of treatment, dilution and diversion in the greywater system, and the relative contaminant of the blackwater system. The report provides schematic for redundant overflow system of filtration, "Reconnaissance of Onsite Water System Report," Jonathan D. Buck, PE and Paul C. Guerin, GE, ENGEO, Geotechnical Environmental Water Resources Construction Services
- Hydraulic load test of the existing septic, "Questa Engineering Report," Paul Pospisil, P.G., Geologist/Project Mgr., Questa Engineering Corp.

The notable number of code violations, coupled with an impasse in resolving these violations that has existed for over a decade, has led to the imposition of fees and penalties by Marin County which now total over $800,000. The situation has been tried in Marin Superior Court, which resulted in the TLR property being placed in receivership in 2015. In 2020, Judge Paul Haakenson ordered the Receiver to develop a plan for recouping the counties penalties and fees. Currently, the receiver, Mr. Eric Beatty, Esq., is creating a plan to divide, dismantle and sell The Last Resort.

The Lagunitas Project is now in the process of raising $5.5 million, which is the estimated cost to save and rehabilitate The Last Resort, as described in this report. Assuming that these funds can be raised before the property is offered to the public, we anticipate reaching an agreement with Mr. Beatty and Marin County that transfers the property to TLP and allows for the resolution of building code issues to SHBC and MCC compliance.

THE LAGUNITAS PROJECT

— SITEMAP —

1. Torrey-Scott House
2. Le Petit Pissoir
3. Recycling Shed
4. Pu-erh Godown
5. Catering Tent
6. Tractor Shed/Green House
7. Garden Shed
8. Chicken Coop
9. Bread Oven
10. Titanic II
11. Pump House and Showers
12. Summer Kitchen
13. Liu-an Room
14. Cabin
15. Solar Fermentation Room
16. Main Cave
17. Secret Pu-erh Storage Room
18. Tea Godown and Belltower
19. Tea Room
20. North Garage
21. South Garage
22. Yomami
23. Shed
24. Shed
25. Shed
26. Storage
27. Le Grande Pissoir
28. The Tunnel
29. Wood Shed
30. Cave Two
31. Tea House
32. Wood Shop, Metal Shop, Art Studios
33. Main House and Office
34. Fire Pit and Shelves
35. Solar Power Shower Tower
36. Wood Shed
37. Tool Shed (temp)
38. Trailer (temp)
39. Shipping Container
40. Tree Umbrella — Blacksmithery

THE LAGUNITAS PROJECT

THE LAST RESORT

THE LAGUNITAS PROJECT

Chapter 3: HISTORIC PRESERVATION

"Preservation applies measures necessary to sustain the existing form, integrity, and materials of a historic property, generally focusing upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement or new construction. Limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make the properties functional is appropriate within a preservation project. "

— Secretary of the Interior's Standards for the Treatment of Historic Properties, 1995

Although an application for registration of The Last Resort as a Marin Historic Landmark was completed in 2012 and the Marin County Architectural Commission approved the nomination in 2016, Marin County has not granted formal historic landmark approval, pending TLR being restored to State Historical Building Code (SHBC), Marin County Code (MCC) and American Disabilities Act (ADA) standards and the resolution of issues surrounding penalties and fees.

The CHPARAAP seeks to achieve historical landmark status for The Last Resort and preserve the ideals and examples of the Back-to-the-Land Movement. Preserve TLR as an historic destination place for the Back-to-the-Land Movement and augment Marin County's longstanding tradition for architectural innovation and environmental activism.

To do this, the following steps will be implemented:

1. Create as-built plans and recommendations for existing structures by architect and/or engineer that documents the specific materials, methods of construction and safety for each structure, as well as as-built plans of the bio-managed wastewater treatment system.

2. Prepare a Historic Structures Report following the outline contained in appendix B of this report that incorporates detailed plans and specifications for each structure and system as needed.

3. Work with Marin County to resolve code requirements and implement additional engineering recommendations where required to meet SHBC, MCC and ADA compliance.

3. Establish a database documenting each building using information contained in the Historic Structures Report (HSR) and populated with the following data:
    - History of the construction, alterations, materials used, maintenance and preservation techniques
    - Significant character-defining features
    - Historical chronology, significant events at the property based on physical and documentary evidence
    - Assessment reports
    - Current condition
    - Evaluation of current needs
    - Recommended treatment for individual buildings
    - Prioritization of recommendations and cost estimate
    - Maintenance schedule

5. Coordinate TLR preservation records with existing repositories for historical data collection. Identify and make contact with other agencies for recording history of TLR and donate copies of the HSR to these agencies.

6. Develop coordinated access to preservation documents as a method for promoting environmental sustainability and TLR's history
    - Research and develop a diverse list of potential partners and stakeholders
    - Reach out to local and regional historical organizations and make presentations
    - Create presentation for community groups demonstrating the importance of TLR
    - Inform the community of TLR's historical context via branding and social media

Chapter 4: ARCHITECTURAL REHABILITATION AND REUSE

"Rehabilitation is the process of accurately preserving the historical, cultural and architectural features of a property while sensitively upgrading mechanical, electrical, plumbing, and other code-required improvements through repair, alterations, and additions compatible for public use."

— Secretary of the Interior's Standards for the Treatment of Historic Properties, 1995

The CHPARAAP seeks to purchase and restore The Last Resort to a standard that retains its cultural significance and historic relevance, maintains TLR as a model of best practices for living in harmony with nature, and makes the site available for exhibitions, studios, workshops, research, arts residency and offices in support of inspiring and growing community participation in the arts.

The design process will follow the process outlined in Appendix C. All designs will meet the standards of the State Historical Building Code (SHBC) and safety and access standards defined by Marin County Code (MCC) and American Disabilities Act (ADA) Standards for Accessible Design as required.

To innovate creative solutions and grow awareness for water reuse, soil sustainability and food security, The Lagunitas Project will rehabilitate key buildings to provide a community resource:

- The Torrey-Scott House will house a center for the arts, research library for environmental studies, exhibitions (see Chapter 5: Arts Access).
- Tea Lakhang will be open as a source-point for experiencing the Asian influence in architecture, living sustainably, and inspire benefits of meditative awareness and tea culture
- Pu-her Godown will be used for lecture workshops
- Catering Tent will be used for meal support of garden volunteers and events
- Walkways and Gardens will be open to experience the magic of The Last Resort and the benefits for living sustainably

The design process will encourage architectural, engineering, testing and consultation for rehabilitation that incorporates environmental sustainability, and preserves the spirit of TLR while achieving compliant standards for the community accessible resources, including the experimental permitting and upgrading of the on-site sewage treatment system and drainage course ways. For the purposes of this plan, we recognize the design process may uncover state-of-the-art technologies we are currently unable to include.

Onsite and offsite parking is addressed in, “Chapter 5: Arts Access”.

As the design process is completed, it will be augmented with a Long-Range Maintenance and Facility Plan that will establish needs and costs for routine repairs, maintenance and major enhancements and replacements over time.

Chapter 5: ARTS ACCESS

"Arts Access is the means or right of approaching, entering, exiting, communicating or utilizing arts and can include overcoming physical handicaps, program limitations (transition of STEM to STEAM curriculum), economic hardship, unqualified teaching representation and psychological constraints."

— Shawna Barnes, "WHAT DOES 'ARTS ACCESSIBILITY' EVEN MEAN?", 2019

The Lagunitas Project seeks to provide equitable community access to programs, workshops and exhibitions that develop an individual's commitment for living sustainably and to brand Arts with Environmentalism by:

a. Promoting the core role of the arts in human-wellness, creative expression, and lifelong environmental appreciation through progressive learning, appreciation, and shared insights.
b. Exhibiting a continuous work in progress that allows visitors to reflect, connect, create, inspire and innovate solutions to environmental problems.

The Lagunitas Project will design programs and identify its existing resources that increase arts access potential in support of the Marin County-Wide Arts & Culture Plan. TLP plans to adapt the Torrey-Scott House into an Arts Center and Research Library, through which access to the gardens and environmental systems at TLR will serve as a nexus for inspiring environmental sustainability through, workshops, lecture series, studio access, library, gallery and arts residency programs.

Resources within The Last Resort "Lab" environment include a woodshop, black smithy, tractor shed, catering tent, summer kitchen and specific outbuildings that can be utilized in support of the arts process for environmental sustainability.

Capacity is expected to be no more than ten to twelve visitors at one time with the exception of visitors for gallery openings and lectures at which time we plan for no more than sixty visitors. Auxiliary parking will be arranged either through St. Cecilia

Church at the base of West Cintura Avenue or the San Geronimo Valley Community Center on Sir Francis Drake Blvd. in neighboring San Geronimo. A shuttle van will be used to transport visitors during functions planned for more than twelve visitors.

Daily parking for volunteers, staff and no more than three residents are located in the four off-road parking spaces adjacent the gate and in front of the Torrey-Scott (Red) House. The remaining three parking spaces are located in front of the 230 Cintura garages. There are four on road parking spaces adjacent TLR.

Please find the Arts Access objectives listed in Appendix F. The objectives are subject to change as community input evolves.

Chapter 6: COSTS AND FUNDRAISING

The tables below show a preliminary estimate of design and construction costs for the construction project, including a contingency, construction management, contractor overhead and profit, architecture and engineering, the historic structures report, and permits.

As shown, The Lagunitas Project's estimated costs for Phase I are expected to total just under $4.7 million. This estimate includes "soft costs" such as fundraising and operational costs to operate and maintain The Last Resort over three years. Existing fees and penalties currently due to Marin County are not included; we assume that these expenses will be resolved prior to TLP taking possession of the property.

PHASE I.

Last Resort Improvements Estimate (Phase I)				
Property Acquisition			**$ 400,000**	*
Off-Site Watershed Improvements			**$ 300,000**	**
Historic Structures Report			**$ 100,000**	
On-Site Wastewater Improvements			**$ 325,000**	
TLP Admin and Fundraising			**$ 450,000**	
High Priority Improvements				
Entry Stairs		$ 40,000		
Torrey-Scott House (Red House)		$ 900,000		
Guardrails		$ 300,000		
Fences		$ 100,000		
Tea Lhakang/Wood Shop		$ 300,000		
Contingency	15%	$ 246,000		
Architecture and Engineering	15%	$ 282,900		
Construction Management	25%	$ 471,500		
Contractor Overhead and Profit	17.5%	$ 330,050		
Permits	8%	$ 150,880		
Subtotal			**$3,121,330**	
Phase I Total			**$4,696,330**	
*** AS IS: in consideration of current code violations and conditions**				
**** Subject to change**				

THE LAGUNITAS PROJECT

PHASE II.

Last Resort Improvements Estimate (Phase II)			
TLR Art Center and Research Library			**$ 60,000**
Lower Priority Improvements			
Summer Kitchen		$ 400,000	
Garages		$ 300,000	
Tractor Shed		$ 300,000	
Wood Shop		$ 100,000	
Solar Power Shower		$ 100,000	
Miscellaneous		$ 500,000	
Contingency	15%	$ 255,000	
Architecture and Engineering	15%	$ 293,250	
Construction Management	25%	$ 488,750	
Contractor Overhead and Profit	17.5%	$ 342,125	
Permits	8%	$ 156,400	
Subtotal			**$ 3,235,525**
Phase I Total			**$ 4,696,330**
Phase II Total			**$ 3,295,525**
Project Total			**$ 7,991,855**

Rough construction estimates provided by Ken Sawyer, April 7, 2021; other estimates provided by David Early and Paul Seaton

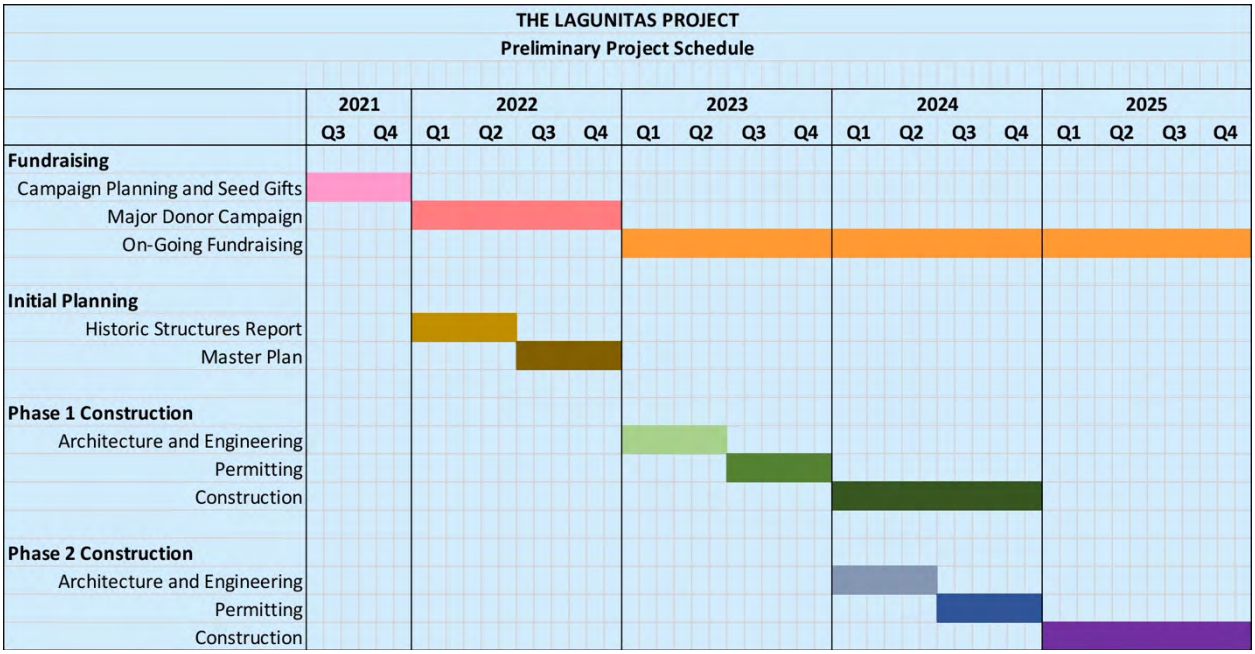
Phase II costs include furnishing, lighting and outfitting of the TLR Art Center (gallery, offices, kitchen, public areas) and Research Library. TLP will fine tune the costs above and estimate additional soft costs and operating costs through the design budgeting processes outlined in Appendices C and D.

As costs are finalized, TLP will create a business plan and embark on a fundraising campaign to cover and raise necessary funds for both the construction project and on-going operation of the site. The steps for this process are described in Appendix E.

THE LAGUNITAS PROJECT

Chapter 7: TIMELINE

As shown in the graphic schedule below, rehabilitation of The Last Resort is expected to take a total of 5 years, which includes time for fundraising, development of the historic structures report, design, permitting, and construction.



APPENDIX A: CODE VIOLATIONS

This appendix lists all code violations at The Last Resort that have been identified by Marin County, all of which need to be addressed either through negotiations with the County or through rehabilitation of the site.

2 Alta Avenue and 230 East Cintura Avenue Construction Issues

In 2012, a court decision found 2 Alta Avenue, Lagunitas, CA, further identified as Assessor's Parcel No. 168-093-17 and 230 East Cintura, Lagunitas, California, further identified as Assessor's Parcel No. 168-093-20 to be in breach of the following:

1. Violation of Marin County Code Section 19.04.010 due to unpermitted property construction projects;
2. Violation of Marin County Code Section 18.06.040 due to unpermitted sewage disposal projects;
3. In violation of Marin County Code Section 18.06.040 in connection with a remodeling project without benefit of permit from the health officer;
4. In violation of Marin County Code Section 18.06.040 in connection with construction of a sewage system that discharges sewage to the surface of the ground and into holding ponds;
5. Violation of Marin County Code Section 24.04.560 in connection with structures located within 20 feet from the top of a bank of natural watercourse;
6. Violation of Marin County Code Sections 11.08.050, 11.08.070, in connection with work in a natural watercourse without benefit of a permit;
7. Violation of Marin County Code Section 7.28.020 by drawing water from a domestic water supply without benefit of Health Officer approval; and
8. Violation of Marin County Code Sections 22.10.030 and 22.32.100 in connection with commercial storage and placement of trailers for occupancy in an area
9. zoned R1 : B3, meaning a single family residential zoning district with a 20,000 [sq. ft.] lot size.

Additionally, alleged unpermitted violations were found (2006) by the Community Development Agency at 2 Alta Avenue:

(a) Addition to the dwelling unit; installed new ceiling over the porch and extended roof over the stairs;
(b) Remodel of the dwelling unit;
(c) Conversion of the understory of the dwelling unit into an enlarged tea storage area; Installation of new siding on the dwelling unit;
(d) Construction of additional retaining walls;
(e) Stonework related to a fountain (later determined as a sewage treatment unit).
(f) Lower Level unit enlarged;
(g) New stucco siding installed;
(h) New windows and doors installed;
(i) New roofing installed;
(j) New skylights installed;
(k) Porch enlarged and covered;
(l) New exterior lighting;
(m) New electrical, fixtures and wiring installed;
(n) Kitchen and bathrooms removed (were reintroduced/ date unknown);
(o) Interior walls plastered with lowered ceiling height below 7';
(p) Stone tower connected by unreinforced stone walkway. The tower was constructed with unreinforced masonry. Stainless steel wire handrails not to code. (#2 Le Petit Pissoir, 10' x 10' x 19');
    a. Installed to tower: bathtub, sink, new gas line with shutoff valve, plumbing fixtures not hooked up to approved sewage system;
(q) Construction of detached recycling shed (#3 Torrey-Scott Recycling Shed, under 300 sq. ft.);
(r) Construction of a detached tea storage building with large wooden doors (#4 Pu-erh Godown, 12’ x 21’);
(s) Construction of a detached concrete outbuilding (#5 Catering Tent, 12'x 12', under 300 sq. ft.);
(t) Unpermitted roof-top deck.: on accessory structure (#6 Tractor Shed/Greenhouse, 23' x 23’ sq. ft.);
(u) New stove vent pipe installed over former kitchen area.

Unpermitted violations were also documented (2011) by the Community Development Agency at 230 East Cintura Avenue:

(a) The outdoor tearoom;
(b) The plumbing connection to the wastewater ponds;
(c) The man-made body of water in excess of eight feet in depth.
(d) The outdoor shower and bathtub;
(e) The outdoor oven;
(f) The altering and remodeling of the garage into a tea storage facility;
(g) The detached bedroom containing propane heat;
(h) The tea cave;
(i) The workshop adjacent to the tea cave;
(j) The storage structure adjacent to the tea cave;
(k) The masonry accessory building at the top of the driveway with above deck;
(l) The two storage buildings at the entrance of the residence;
(m) The masonry building above the garage;
(n) Installation of new siding on the residence;
(o) The remodel of the existing house and the sunroom/solarium addition;
(p) The living area constructed under the deck;
(q) The composting toilet building;
(r) The two-story tea pagoda;
(s) The outdoor bathroom;
(t) The tower shower;
(u) The series of retaining walls.

Above Ground Sewage and Wastewater Holding Pond System Issues

2 Alta Avenue

Unpermitted construction of an unpermitted bio-managed sewage was documented on 12/20/2006 and 10/03/2007:

(a) Constructed new structures during remodel of the primary residence without obtaining approval from Environmental Health regarding the adequacy of the existing septic system;
(b) Dwelling disconnected from existing septic and detached structures not reconnected to approved septic or sewage system;
(c) Construction of above-ground sewage and wastewater holding pond system to replace disconnected septic without permit or governmental approval. Waste management system intended to serve dwelling and all structural habitats on the property. The holding ponds were for both black and grey water; the grey water is for agricultural purposes;
(d) The above-ground sewage and wastewater holding pond system was located in the vicinity of a natural watercourse which drained into Cintura Creek and into San Geronimo Creek.
(e) Unpermitted covered spring box well is identified.

230 East Cintura Avenue

CDA Environmental Health staff site inspections of the East Cintura Ave. property Jan. 4th, Feb. 13th, March 27th, Oct. 3rd, 2007 and Aug. 10, 2011 revealed no governmental permitting had been obtained for the development of the sewage treatment system. During a February 13, 2007 inspection, it was noted that the primary residence was not served by the then-existing septic tank, and that Hoffman was constructing and installing outdoor composting toilets, an open urinal, and an outdoor shower/bathing area which were not connected to the septic system. None of the trailers on the property were plumbed into the septic system. It was further noted that holding ponds and related components had been constructed on the property for disposal of residential sewage and gray water.

The evidence established that the Hoffman Trust had constructed composting toilets, and sewage and wastewater holding ponds on the property. The evidence further established that the Hoffman Trust did not obtain any permits from Environmental Health or the California Regional Water Resources Board prior to constructing the sewage disposal system on the property and that the Hoffman Trust constructed numerous detached structures on its property, which were not connected to an individual sewage disposal system approved by a health officer or permitted by environmental health.

Evidence was adduced to the effect that the above-ground sewage and wastewater holding ponds system allegedly created both environment and public health hazards, including attraction of flies, mosquitoes, and other insects. It is alleged that in the event of runoff or overflow, they can introduce contaminated discharge into a natural aquatic system. In addition to creating risks to the public health, waste in waterways creates risks to aquatic life through oxygen deprivation.

The Environmental Health inspectors also determined that the Hoffman Trust had constructed and was operating a well in the boat pond without the benefit of a permit.

Natural Watercourse Issues

Additional watercourse issues were documented on 03/13/2007, 08/10/2011, and 10/05/2011 for both properties:

2 Alta Avenue

(b) a natural watercourse entering the Alta Property uphill from the dwelling house, which is located at the lowest elevation on the property; Marin County requires a 20' setback from the natural watercourse. No creek permit had been obtained before construction associated with a natural watercourse;

(c) A number of earth retaining walls greater than 4' in height were built without the benefit of a building permit. Retaining Walls include: concrete block wall behind the dwelling house; a concrete block wall downhill from the equipment storage building, a concrete wall adjacent to the equipment storage building; mortared stone terraced walls next to and up-hill from the equipment storage buildings; mortared stone terraced walls at the down-hill side of the main driveway;

(d) The Hoffman Trust built structures within the natural watercourse without the benefit of a creek permit. These structures include the terraced retaining walls and the above ground sewage and wastewater holding pond system (and 2nd story bathroom tower);

(e) The Hoffman Trust had built structures within 20 feet of the top of a natural watercourse. These structures include the terraced retaining walls, and above ground sewage and wastewater holding pond system as well as the 2nd story bathroom tower;

(f) The Hoffman Trust has altered the natural watercourse by diverting water through a series of retaining walls, culverts and pipes uphill from the dwelling into the wastewater holding ponds;

(g) The holding ponds are located within the altered natural watercourse. The holding ponds could contribute to a pollution discharge downstream in the event of a significant storm or other cause of outflow, thereby introducing contaminants into the natural aquatic system.

230 East Cintura Avenue

(a) The Hoffman Trust had built a number of earth retaining structures without the benefit of a building permit. The retaining walls required a building permit either because of their height, greater than four feet, or because they carried a surcharge. These retaining walls are located as follows: a pour-in-place retaining wall at the uphill side of the driveway; a stone gravity-type retaining wall at the pour-in-place retaining wall at the uphill side of the driveway; a stone gravity-type retaining wall (at the chicken coop); a mortared brick retaining wall along the driveway between the boat pond and the driveway; mortared brick retaining walls uphill from the boat pond; a mortared brick retaining wall supporting the cut at the new location for the guest house; and a concrete retaining wall at the new location for the guest house.

(b) The Hoffman Trust had built structures 20 feet off the top of the natural watercourse and had built structures which alter/interfere with the flow of the natural watercourse. These structures include retaining walls, the boat pond, and the storage building.

(c) The Hoffman Trust had not obtained a creek permit for any of its construction.

(d) The open black water and gray water holding ponds could contribute to a pollution discharge downstream in the event of a significant storm, which causes them to overflow. The concern here is that overflow from the ponds will introduce contaminated water into the natural aquatic system downstream into the San Geronimo Creek.

APPENDIX B: OUTLINE FOR THE HISTORIC STRUCTURES REPORT

1. Identifying TLR property resources; Executive Summary (2-3pgs)
   Provide a statement of the purpose and scope of the project, state the overall recommended treatment approach, and provide a synopsis of the findings and recommendations of the HSR. The HSR will also locate the project, including the county; provide the historic name, if available; and provide a brief description of the building or structure, its site and setting. It will present a summary of the information describing the existing condition of the building or structure and its site; identify the recommended treatment approach(es) (i.e., preservation and rehabilitation); prioritize zones of significance; and describe the general interior or exterior features, spaces, or materials and their general treatment recommendations. It will also identify any previous studies, preservation, or stabilization efforts. Include:

   - Names and locations of buildings
   - Describe buildings or structure, including number of stories, construction materials, major elements or features, and site features
   - Dates of construction and major alterations
   - Prioritized zones of significance
   - Purpose and scope
   - Overall recommended treatment approach
   - Prior preservation, rehabilitation, restoration, or reconstruction efforts
   - General recommendations for work at major elements/features
   - Interpretive programs
   - Owners and stewards

2. Introduction (3-5pgs)
   Summarize the significance of the resource, and identify its historic designation (e.g., National Historic Landmark, National Register of Historic Places, local designation, within a historic district, etc.). Document the methodology and organization of the document's preparation, and identify individuals, groups, or agencies responsible.

Acknowledge the report sponsor and/or funding sources, individuals, or consultants involved in the preparation of the HSR as well as individuals or organizations who provided assistance or cooperation during its preparation. It will describe the relationship to other planning documents which may impact the site, including Master Plans, Feasibility Studies, and Interpretive Plans, as well as identify areas for future study. Include:

- Statement of significance
- Historic designations as applicable
- Description of methodology
- Organization of document
- Funding Sources
- Individuals or consultants involved in preparation
- Contacting or sponsoring individuals, groups, or organizations
- Extent of time available or needed to prepare document
- Parameters and/or limitations of document
- Areas of future study
- Acknowledgments of those who assisted in or cooperated with the document preparation

3. Developmental History: Historical Background and Context of TLR Property (15pgs)
Consider the Historical significance of the building or structure and its site, based upon its involvement with significant events, people, or periods. It will also address its architectural significance, based upon the physical aspects of the design, materials, form, style, or workmanship as a representation of the important work of David Lee Hoffman.

Describe Mr. Hoffman, volunteers and property residents over the years and their influence on its development, as well as significant events that occurred there, through primary source documentation. Scrupulously identify primary source materials and footnote throughout the narrative. Primary source material can include tax assessments, probate records or wills, "chains of title," inventories, deeds, maps, newspaper articles describing an event at the re-source or advertising its sale, letters, diaries, biographies, ledgers, vouchers, travelers' accounts, photographs, paintings, drawings, and illustrations, etc.

- Research methodology
- Historical and cultural significance
- Architectural significance
- Chronology of ownership, construction, alteration, use, and significant events
- Prior studies or treatment efforts, dates, and individuals involved
- Copies of available historic documents, maps, illustrations, and photographs
- Complete citations for primary source material as it informs the text
- National and CA Register Nomination Forms and prior Individual Intensive Survey Forms, if completed

4. Architectural Description (5pgs per feature)

Present the results of detailed field research —recording present interior and exterior conditions at the resource based upon visual observation. Identify existing materials and features and their period of construction, installation, or modification. All elements or character-defining elements will be specifically identified to ensure retention and protection. Organize the description facade by facade on the exterior and room by room on the interior. Descriptions will include discussions of current and future structural stability, present appearance and the relationship to the original intended appearance, and how the element or feature functions in regard to larger systems such as life-safety. Information will describe past and present uses of spaces, particularly if physical features are contributing.

Present elements of landscape, structural, and building systems if not presented elsewhere in the report. Architectural elements include:

- Exterior
    - foundation, walls, windows, shutters, doors, hardware, bulkheads, porches, roofs, chimneys, trim, gutters, downspouts, porte-cocheres, etc.
- Interior
    - (each room)–floors, walls, ceilings, trim, windows, doors, hardware, finishes, fireplaces, stairs, cabinetry, closets. etc.

Provide scaled schematic site plans; exterior elevations; and building sections with north arrows and room, window, and door numbers as appropriate. Detail drawings will also be included to describe unique features as appropriate.

Include recent overall photographs of every space and exterior facade, detailed photographs of significant or character-defining features, as well as areas of recommended treatment, referenced in the narrative. Include:

- Methodology of conducting evaluation
- Narrative description of exterior and interior conditions
- Identification of character-defining and significant elements and features
- Description of materials and/or features, and period of construction, installation, or modification
- Site plans, floor plans, elevations, and sections of current conditions
- Recent photographs
- Recommendations for future research

5. Code and Accessibility Review

Perform a programming evaluation to preliminarily determine the necessary life-safety and accessibility alterations needed for a building resource. Address preliminary code and accessibility (ADA) impacts on the proposed treatment philosophy, use, and interpretive programs for TLR building resources.

Include life-safety regulations, energy conservation, occupancy, structural issues, fire resistance, and accessibility needs.

Address areas of non-compliance, suggest means of improvement while minimizing the impact on significant fabric, and identify items for which variances will be sought. This information can be integrated into the Room/Feature Recommendations. Include:

- Methodology of conducting evaluation
- Preliminary code and accessibility review
- Recommendations and alternatives for improvement
- Impacts of improvement recommendations

6. **Structural Evaluation**
Include a structural evaluation by engineer to determine the condition or load-bearing limits of an existing building or structure as conditions or recommendations warrant (Tea Lakhang).

Include archival, physical research and methodology for completing the work. Include detailed calculations from which conclusions are based and describe the structural evolution of the resource to its current condition.

Systems to be evaluated include foundations, vertical and horizontal support, and the impact of outside forces such as subsurface conditions. Evaluate existing structure/s for integrity, intactness, damaged or deteriorated conditions, and the capacity to adequately support the recommended use and treatment. Areas requiring remedial work to prevent structural failure or a hazardous condition and recommend areas for future research will be identified. Include photographs, drawings, or sketches to support findings. Include:

- Significance and description of structural system
- Methodology of conducting evaluation
- Chronology of alterations
- Existing conditions of the structural system
- Capacity to adequately support recommended treatment, use, and interpretive programs

7. **Treatment Philosophy** (1-3pgs)
Substantiate a concise statement for the importance and recommended treatment of TLR with accurate Historical information, listing existing conditions and supporting the interpretive goals of the property if applicable.

State the potential impacts of the recommendation and explore the advantages and disadvantages of alternatives as appropriate to justify the recommendation. All recommendations will maximize retention of historic character, minimize the loss of historic fabric and meet the Standards for the Treatment of Historic Properties. The best recommendations will necessitate the least disturbance of existing fabric. If dramatic changes are proposed, particularly in a restoration or

reconstruction project, documentation and physical exploration supporting less invasive recommendations will be presented.

Specific references will describe how the remaining features support the recommendation, with references to existing conditions photographs. Include recommended treatments for preservation and/or rehabilitation of an area or feature and if necessary, list a combination of treatments designed to make the property usable for programs and public access. If more than one treatment is recommended for a property, sufficient information will be provided to substantiate the recommendation with defined boundaries for each treatment area specifically described. If necessary, include annotated plans or elevations.

- Statement of recommended treatment philosophy(s), and parameters as appropriate, including significant historical context for the building resource.
- Advantages and disadvantages of alternative treatments
- Statement of potential impacts of recommendation
- Rationale for proposed treatment recommendation
- Substantiation for treatment philosophy

8. Interpretation and Use of Building Resource (1-10pgs)

Describe the proposed recommended use and its potential impact on the resource. The recommended use may be different from what was originally proposed by Mr. Hoffman. The discussion will address recommendations for the mechanical and structural systems as well as site improvements.

Describe the interpretation programs, availability of the resource to the public as a cultural artifact and why a capital project will be undertaken, and who will gain or benefit from the undertaking.

Some of the possibilities for interpretation of public resources include guided or self-guided tours, educational programs, films, workshops, exhibits, and signage or site markers. The resources will be utilized in a semi-private or private capacity such as galleries, studios, classrooms, workshops, research library, office or residence with little or no interpretation programs.

If needed, address issues of ownership or responsibility for interpretive programs. This information can be incorporated into other sections or presented separately. Include:

- Propose and recommend use
- Discuss potential impact of proposed use on historic fabric, systems, and the surrounding site
- Reasoning for capital project
- Ownership, stewards, and interpretation

9. Room/Feature Treatment Recommendations (minimum of a paragraph per room or feature)
Identify recommended treatment(s) for each space, area, material, element, or feature. If needed, include site and landscape recommendations unless presented elsewhere. Base recommendations upon existing conditions, interpretation objectives, be in conformance with the Standards for the Treatment of Historic Properties, and consistent with the overall treatment philosophy. Address the physical fabric, programmatic needs, as well as the aesthetic or interpretive goals. All recommendations will comply with code and ADA requirements to the greatest extent possible, while minimizing disturbance or loss of historic fabric or significance.

State potential impacts and alternatives explored as appropriate to justify the recommendation. If any alternate or interim recommendations are made due to cost constraints, this work will be reversible to allow the preferred treatment approach to be implemented in the future.

Include photographs, diagrams, reports, etc. and document existing conditions as appropriate within the narrative. Additionally, schematic drawings, floor plans, or elevations may be necessary to fully illustrate intent of proposed work or new features. Include after each physical description. Include:

- Recommended treatment for each area, material, element, or feature with reference to existing conditions documentation
- Statement of potential impacts of recommendation

9A. Prioritization and Cost Estimation (2-10pgs)

Prioritize the treatment recommendations and provide a preliminary cost estimate for the implementation of the recommendations at the resource. Prioritize features responsible for the safety of individuals and the protection of the integrity of the resource to prevent further deterioration. Following that, consider features of higher architectural and/or historical significance.

If needed, present the work in phases, grouping more critical and/or similar areas of work, and establishing short- and long-term implementation goals. Make recommendations requiring a specific sequence or are sensitive to weather conditions to minimize loss or possible deterioration of historic fabric. If needed, identify work needing additional research or testing, the sequence and potential costs associated with that work.

This section will be utilized by TLP and stewards as a guide for resource improvement and will be the basis for the hiring and guiding of future design professionals, research services, testing consultants, and contractors to perform the recommended work.

Present cost analysis information in a format acceptable to applicable funding agencies. Include:

- Prioritized list of recommendations
- Preliminary cost estimate for all recommendations
- Identification of needed research and testing and estimated costs for its completion
- Identification of excluded work items

9B. Maintenance Plan

Establishes maintenance guideline for each building resource and identify necessary materials and equipment to perform the work.

Describe items or areas of work which necessitate attention or action at regular cyclical intervals. Anticipate budget for the work prior to the onset of costly and irreversible deterioration of historic fabric.

Include an informal inspection program and identify those inspections that can be performed by TLP or will be performed by professionals on a regular basis that are either more technical or hazardous. Develop a computerized "Checklist" to be completed at the time of the inspections as well as a standard form to describe maintenance and other work performed. Enter information into a database.

Areas of damage will be photographed when first observed by the TLP or steward, with the date noted. Photo document before, during, and after repairs of work areas regularly. Include:

- List routine and cyclical maintenance items and corresponding time or intervals
- List routine and cyclical inspections and appropriate time or intervals
- List materials, cleaning methods, and cleaning intervals
- Computerize inspection checklist
- Maintenance and work description forms
- Format for inspection and repair database

9C. Record of Treatment — Physical Project Completion Report

Document process of recommended preservation and/or additional research needed to complete resource. Report compiled by a project architect, consultant, site manager, owner, or project representative. The completion report allows summarizes the preservation and provides future users the benefit of learning from earlier efforts.

Maintain a complete record of all construction-related activities. Document how and why certain decisions were made; limitations, physical, financial, or otherwise; the specific locations of concealed work such as piping, electrical lines, and problems encountered. Include:

- State the intent of each physical improvement project
- Identify how the work was approached and the means of accomplishing the work

- Identify individuals involved in the completion of the work, including staff, volunteers, design professionals, and construction firms and supervisors
- Identify the various phases of the project and the results, costs, and duration of each phase
- Identify any discoveries or confirmations of assumptions resulting from the undertaking
- Photograph areas affected by work before, during, and after project
- Construction drawings and specifications; as-built drawings; submitted intervals including drawings, samples, material data sheets, color samples, and cut-sheets
- Field notes, project correspondence, project schedule with any revisions
- Contract information with design professionals and contractors, project financial accounting information

9D. Record of Treatment — Additional Information

Create annotated bibliography to identify resources referenced in the report document and those that may warrant future research. Include in the bibliography a source's repository or location and the types of entries, except for materials known to be widely available. Include references for all maps, archival documentation, personal communications (including oral histories), and any other pertinent documentation. If sets of drawings, such as construction documents, are referenced, identify individual sheet numbers and titles.

9E. Record of Treatment — Glossary

Create a glossary of terms with definitions of preservation treatments. If needed, reference The Secretary of the Interior's Standards for the Treatment of Historic Properties. If a secondary definition is provided or dictionary utilized, provide applicable bibliographic references.

9F. Record of Treatment — Appendices

Create appendices with supporting documentation for any and all sections of the HSR. Indicate any information representing the minimum recommendation for each section within either the main text or as an appendix, as appropriate. Include:

- RFP or scope of work statement
- Updated Individual Intensive Survey Form, complying with HPO Architectural Survey Guidelines (paper and electronic copy)
- Prior and/or revised National and California Register Nominations forms, if completed
- Prior Individual Intensive Survey Form, if completed
- Copies of available historic documents, maps, illustrations, and photographs (if not included in the main narrative)
- Transcripts of interviews
- Measured drawings of current conditions: architectural, engineering, etc. (if not included in the main narrative)
- Photographs of current conditions (if not included in the main narrative)
- Landscape architect's evaluation
- Structural evaluation (if not included in main narrative)
- Engineer's evaluations
- Paint and mortar analysis (if not included in main narrative)
- Other materials analysis reports (e.g., dendochronology, moisture content, etc.)
- Code and ADA review
- Financial planning or fundraising activities recommendations
- Professional services contracting guidelines for future consulting work
- Other relevant reports or information as appropriate

APPENDIX C: ARCHITECTURAL DESIGN PROCESS

Enlist architects, engineers and/or contractors to evaluate each TLR building for code compliance to State Historical Building Code (SHBC), Marin County Code (MCC), and American Disabilities Act (ADA) standards according to private and public access. These professionals may be volunteers, but in most cases will require payment due to the extent of the required work.

1. Prepare documents by an architect or consultant that include:
    - Rough drawings, timelines, narrative
    - Space requirements and modifications for buildings defined for public access
    - Utility requirements
    - Assessment of building regulations, zoning requirements, etc.
    - Environmental or community concerns
    - Architectural style, accessibility, location considerations, sustainable features, etc.
    - Rough cost estimate for construction and ongoing maintenance

2. Create a Conceptual Master Plan:
    - After determining the access for individual buildings, reviewing the space requirements and addressing compliance objectives for maintaining the historic architectural profile, the architect or consultant produces a conceptual master plan of the project for people to review
    - The conceptual master plan is the first visual representation of the desired rehabilitation

3. Select a Project Delivery Model:
    - Select the type of construction contract and project delivery method
        - Design-Bid-Build: Hire an architect who completes the design, then hire a construction company after design is complete following a competitive bid process to build design
        - Design-Build: Hire a contractor. The contractor hires an architect/designer to design the project he will build. Contractor is the point person

- Construction Management at Risk: Hire a designer and then a construction professional who assumes risk for project at the conceptual design or schematic phase. The Construction Manager provides pre-construction services such as estimating and scheduling and eventually hires the construction team to complete the project

4. Create Schematic Designs:
   - Schematic Design includes:
     - Approved conceptual designs are turned into architecture with floor plans, elevations and perspectives
     - Engineers and specialists get involved
     - Schematic designs can be submitted to planning commissions and review boards
     - If structure is a specialized or experimental building, key design features are outlined
   - Will likely be completed in phases for individual buildings or portions of the site.

4A. Design Development
   - The Project Team:
     - Finalizes the design and project schedules
     - Organizes a design meeting with all key stakeholders to reiterate project goals and ensure that all team members are on the same page
     - Refine drawings and designs to include needed details
     - Further develop and integrate sustainable design strategies
     - Reviews cost estimates again for consistency

4B. Construction Documents
   - Development of the construction documents signals the end of the design phase
   - Designs become rigorous technical drawings with specifications needed to obtain the project permits and actual cost estimates
   - Present alternatives for certain features if costs rise

4C. Solicit Bids and Contract for Construction (if not done through Design-Build process)

- Meet with general contractor, construction manager, designer, architect, LEED consultant, etc. depending upon need
- With bids in hand, review estimated budget
    - Note specific areas that are over-budgeted
    - Propose "alternates" to reduce budget, if necessary
    - Forward to Board for approval
- *CHECK and file* references for lead contractor and subcontractors
- Contract Agreement:
    - Lump Sum Fixed Price
    - Guaranteed Maximum Price (GMP)
    - Cost Plus
    - Time and Materials
    - Performance-based Fees

Appendix D: BUDGETING AND FINANCING PLAN

1. Develop Capital Budget:
    - Include scope of services and timeframe:
        - Hard costs (ex. demolition, earthwork, on-site power generation, utility installation, building construction, parking, landscaping, and contingency, etc.)
        - Soft costs (ex. architecture and engineering fees, surveys, studies, legal fees, permits, construction management, contingency, and Fixtures, Furnishings and Equipment (FF&E), etc.)
        - Plan for timing and inflation

2. Develop Operating Budget:
    - Consider the impact of the project on the operating budget and make changes as needed.
        - Before construction: More staff during campaign (?)
        - During construction: Rentals, utility costs, temporary relocation (?)
        - After construction: Increased operating, program costs (?)

3. Develop Financing Plan:
    - Consider financial model options for financing the project:
        - A line of credit
        - A bank loan
        - Tax-exempt bonds
        - Construction loan that will convert into a mortgage
        - Personal loan from donor or supporter
        - Government loan guarantee program
        - Self-financing from cash reserves
    - If financing is used, make sure Board has a plan to pay it off!

4. Develop Overall Financial Model:
    - Using the Capital and Operating Budgets and Financing Plan as a base, forecast TLP's financial performance from the present to one year after project
    - Model will include:

  - Operating budget
  - Capital budget including all hard and soft costs
  - Capital campaign plan (described below)
  - Sources and Uses budget (capital funds and project expenses)
  - Pro forma cash flow
  - Financing plan
  - Assumptions
- The model will account for unexpected occurrences and include ample contingency funds

Appendix E: FUNDRAISING PLAN

1. Consider a Capital Campaign Feasibility Study:
   This is a report compiled by a third-party consultant to measure your chances of a successful capital campaign
   - Interviews with key donors, board, volunteers and staff
   - Consultant recommends attainable dollar goal, suggestions on improvements, and offers additional funding prospects
   - Build confidence among your team and especially, the interviewed potential donors

2. Set Campaign Goal:
   - The goal will be consistent with the operating and construction budgets, and will include:
     - Construction
     - Sustainable design and engineering
     - Project management
     - Cost of fundraising
     - Financing and interest expense
     - Bad debt from unrealized pledges
     - Inflation or other cost increases
     - Any drop in operational fundraising
     - Fixtures, furniture and equipment
     - Program ramp-up expenses
     - Consulting or professional service fees
     - Contingencies (% of overall construction cost)
     - Opening day celebrations
   - May set separate goals for capital and on-going operational campaigns

3. Identify Campaign Leadership and Management
   - Leadership is the single most important element in a capital campaign
     - The Leadership team will include board members, community leaders and senior staff. Team members will be able:
       - To make or solicit significant gifts

        - Individually or collectively, solicit to those personal networks of others who can give
        - Inspire 100% board participation and support
    - Leadership team will include at least 3-5 great solicitors who are good ambassadors for the organization
- Management team:
    - Handle extra burden of office support, special events, and donor relations
    - Administrate donor database
    - Track and prioritize prospects as they are identified, researched, cultivated, asked, and recognized
    - Clearly define communication that identifies how information flows to and from your organization and who are the decision-makers
    - Oversee volunteer support. Volunteers need to be informed so they can effectively help

4. Modify Existing Case Statement

Answers the question, *"Why will I contribute to your campaign?"*

- Tie the need for the project to the mission/vision of organization
- Write from the donor's perspective
- Focus on benefits, not features
- Statement is succinct and straightforward in style
- Include attractive schematic/visual material

5. Develop a Written Campaign Plan

Capital campaign Details. Describe the strategy and specific steps including:

- Succinct version of case statement
- Brief description of conceptual design
- List of campaign leadership, their roles and responsibilities
- Gift model: a projection of number of gifts by size
- Phased campaign schedule

6. Begin Major Gift Solicitation

- *Major gift or silent phase solicitation of 3-6 months, involving personal solicitation of the board, and major gift prospects*
- *Early solicitation of major gift prospects begins with those closest to the organization*
    - *Board members*
    - *Campaign leadership*
    - *Prospects who are familiar with the project and ready to be approached*

7. Complete Silent Phase or Major Gifts Phase

- Complete the solicitation of major gift prospects
- Initiate public phase once Silent Phase goals is met
- Draft major gift solicitor volunteers and create orientation \
- Solicit only after the prospective donor is well informed about the project *AND* the solicitor is well informed about the prospective donor
- Present a concise, attractive, and complete outline for TLP's project scope, cost, and impact

8. Set Campaign Goal

- Board affirms or adjusts the final campaign goal based upon the results of the rehabilitation/construction/design bids and the completed major gift phase of the campaign; amend goal if needed
- Before the public launch, update marketing materials to reflect any adjustment in goals and project scope

10. Launch Public Phase of Campaign

- Only with substantial fundraising progress, the support of the board and a core of major donors, will TLP consider a public campaign kick-off
- Mark public phase campaign kick-off with a special event that highlights the key leadership of the campaign and informs the audience that wider solicitation of support will begin
- Invite donors, potential donors, volunteers, staff, community leaders, media, and selected beneficiaries

- Include an informative program and entertainment emphasizing the importance of the proposed project to the community or constituency

11. Celebrate commencement of architectural rehabilitation project
    - Hopefully, most or all of the funds will be raised before groundbreaking. If not, it can be a great opportunity to highlight the project to donors and prospective donors
        - Provide hard-hat tours for major donors and prospects
        - Inform donors and supporters with regular construction updates via newsletters and email blasts to donors
        - Get media coverage during construction, especially, highlighting green or sustainable design and eventual community benefit

12. Implement Project Management
    - Work with contractors to develop a project management and communication system that avoids miscommunication and mistakes
    - Appoint a project manager person who is engaged from start (design) to finish (construction)
    - Ensure that you have a complete, accurate and thoroughly understood design
    - Schedule weekly meetings and distribute minutes that document decisions and any problems that arise

13. Plan for Donor Recognition and Dedications
    - Dedication ceremony provides
        - Impact the renovations will have on the community
        - Public opportunity to thank campaign contributors
        - Media attention and community visibility to your organization
        - Fundraising event for the new facility

Appendix F: ARTS ACCESS OBJECTIVES

1. Establish The Last Resort Arts Center

- Curate and evaluate a curriculum of workshops/programs and exhibits that promote the core role of the arts in human-wellness, creative expression and environmental sustainability.
    - Develop systematic process for selecting partners and events/programs that include artistic, professional, and ethical standards; as well as matching the goals of The Lagunitas Project
    - Celebrate environment through art in exhibition centered events, utilizing local environmental educators, artists and innovators
    - Art and Environmental Sustainability: Implement a "When Art Meets Environmental Sustainability" event that explores the contemporary intersection of art and environmental sustainability, utilizing regional partners such as colleges, environmental leaders, arts organizations
    - Art and Family: Plan and schedule family-friendly and educational experiences
    - Experiment with "on the road" pop-up offerings to be located throughout Marin County

- Establish an artist residency program to reflect contemporary best practices, diversity, and public interaction.
    - Establish specific short-term artist residences for innovating awareness of environmental sustainability through the arts
    - Design and implement an artist selection process grounded in best practices, based on art quality, ability to work and interact with the public and work for greater good of the environmental community
    - Offer "meet the artist" development seminar(s) to inspire creativity and innovation for environmental sustainability (open to all)

- Create role and impact for TLR Arts Center that promotes the core role of art in human wellness in the community as expressed above.
    - Create gallery showcase and exhibit schedule for local works that champion the environment

- Develop newsworthy elements that bring awareness to the roster of center exhibits
- Establish David Lee Hoffman Environmental Research Library as a focal point within the Torrey-Scott Building by merging marketing efforts and public facing interaction when in the building

- Establish core attributes that brand a unique identity that unifies the Arts with the Environment.
  - Attributes include:
    a) *Unique*
    b) *Dynamic*
    c) *Vibrant*
    d) *Family-friendly*
    e) *Welcoming*
    f) *Memorable*
    g) *Diverse*
    h) *Creative*
    i) *Innovative*
    j) *Historic*
    k) *Sustainable*
    l) *Environmental*

2. Curate the Torrey-Scott Building as TLR Arts Center with a focus on Visitor Experience, the David Lee Hoffman Research Library, Classrooms, Studios and Workshops
   - Design and evaluate main floor as an inspirational, dynamic and interactive space, accessible, and ever-changing experience for visitors
     - Identify, utilize, and upgrade main floor to accommodate new "public-facing" library, gallery with interactive exhibition potential, and specialized technology opportunities, such as environmentally sustainable kitchen, bathroom and offices

   - Design and evaluate lower floor to afford better use of space for programs, and income potential.

- Upgrade lower level to accommodate classrooms/studio/workshop space
- Develop a family-friendly, hands on "Make-It" space
- Classroom/Workshop Rental
- Environmental Wares and Arts Bazaar

3. Establish Policies and Procedures that Identify the TLR Arts Center as a High Performing Organization with a Leadership Role in the regional Arts and Environmental Community

- Develop a clear and compelling Vision and Branding for the future of the Art Center.
  - Restrike a compelling Vision affirming the purpose of the TLR Arts Center, county wide goals and objectives, and a unique identity that resonates with the community and artists

- Establish TLR Arts Center's policies, procedures, and standards, to optimize community interaction and be in line with the Arts, Social and Environmental needs of a 21st century art center; allow for TLR Arts Center to operate as an entrepreneurial and fundraising organization to ensure vibrancy and sustainability within Marin County.
  - Create Operating Rules and Procedures tied to gallery, research library, arts residencies, workshops, classes and studios
  - Create jurying process to ensure vibrancy and vitality based on new artist selection process addressed above.
  - Research best practices and methods for effective internal and external communications.
  - Create schedule of open days and hours to meet visitor, staff, volunteer needs and lesson artists fatigue/ provide more private studio time.
  - Align staff and volunteers to priorities and duties determining optimal deployment of resources.
  - Explore and test alternative marketing and business tools to allow for greater entrepreneurial and fundraising flexibility.

- Plan for the next five to ten years.
    - Develop a comprehensive business plan and financial model to support strategic and fiscal decision including a fiscal analysis, analysis of fundraising or private support, and revenue plan
    - Plan and implement a marketing and branding effort, to include future new logo, signage, website, and other marketing tools, and design a marketing campaign.
    - Identify a consultant to conduct a holistic facility assessment following the ASTM E2018-15 standard as it fits within the State Historical Building Code. Identify building maintenance issues and plan for implementation of updates.
    - Identify firm to commission architectural plan for space reallocation to be developed in concert with programing and identity outlined above.

THE LAGUNITAS PROJECT

Appendix G: THE LAST RESORT, GOOGLE MAPS AERIAL VIEW