

460 Mountain Home Road

**COST COMPARISON REPORT**

May 2008

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### **Project Assumptions**

This report has been assembled to compare the costs of building a new residence to the costs of renovating the existing residence in its current location. This comparison is based on the fact that the completed buildings would be constructed to the same standards which are as follows:

- Current Building and Planning Codes for the Town of Woodside, State of California and other regulatory authorities.
- Details, materials and finishes consistent with properties in this locale.
- Floor plan and site layout suitable for a contemporary lifestyle of homeowners who could afford to purchase property in this locale.

Plans were developed for each property including accessory structures, swimming pool, gardens, etc. In the interest of consistency, the costs for the main residence and garage for each development were considered and compared.

### **Work Process**

- Develop Scope of Work for the Renovation Project – The architect studied the original plans and developed an approach for renovating the structure to meet current requirements for livability and function. A Project Overview describing the changes is included in Section 2.
- Develop Schematic Designs – Designs were prepared for each project by separate teams. The design for the new structure was prepared for the current property owner, and were submitted to the Town of Woodside for planning approval. The plans for the renovation of the existing residence were prepared by an architect with considerable experience in this type of home in this region.
- Retain a Cost Estimator – Baker pre-Construction Company was selected from a variety of consultants because of their familiarity with high quality residential construction in the Bay Area. They are not affiliated with a construction company or with any of the owner's team members.
- Develop Detailed Cost Estimates – Budgets were developed along with general assumptions and exclusions. These were reviewed by the owner's team for comparability, completeness and consistency. Design and other soft costs were assumed used using the same percentage of construction cost.

### **Contributing Consultants**

Following are the consultants who were retained for each project. Background information is provided for the consultants responsible for the Renovation project.

- Architect – Andrew Skurman Architects
- Landscape Architect – Stroudwater Landscape Architecture
- Structural Engineer – Keith Abey Structural Engineer
- Cost Estimator – Baker pre-Construction Company

**COST COMPARISON REPORT – Executive Summary**

May 30, 2008

**Conclusions**

The New House is restricted by the Town of Woodside Planning Ordinance and agreement to 6,000 square feet using the Town's measurement methods. The resulting gross square footage is about 8,800 including the basement which is not counted in the Town standard.

The Renovation may not be less than about 16,200 square feet in order to meet the Town of Woodside CEQA requirement to restore it to no less than its original design size. The total size of the Renovation Project is 18,000 square feet when the new 1,800 square foot garage is included.

The cost to renovate the existing structure is about \$5mm more than the cost of the new house to the difference in size, and the requirement to enhance the existing structure to meet current codes. Following is a summary:

	Construction	Design/Permits	Total	Cost/SF
<b>Renovation</b>	\$11,106,591	\$2,221,318	\$13,327,909	\$737.98
<b>New House</b>	\$6,891,318	\$1,378,264	\$8,269,582	\$933.36
		<b>Difference</b>	<b>\$5,058,327</b>	

## FIRM BACKGROUND

Andrew Skurman Architects, based in San Francisco, designs some of the most striking, sophisticated and architecturally appealing custom houses and interiors being built today. The firm specializes in residences inspired by the classical architectural traditions of French châteaux, Mediterranean villas and Georgian country houses. We draw from our extensive architectural library of European & American design and work closely with our clients to identify historical precedents that meet their needs, tastes and lifestyle.

Our goal is to create houses of quality and substance that embrace the spirit of homes built generations ago. Our design process is supported by collaboration with distinguished and well-respected contractors, interior and landscape designers, lighting and audio-visual experts, and other consultants, resulting in the discreet integration of modern comfort and conveniences into a traditional setting.

We are committed to designing LEED certified houses and incorporate green strategies on all of our projects whenever possible.

Andrew Skurman Architect has also entered the hospitality design field, designing the new Pelican Hill Resort on the Newport Coast. Mr. Skurman has worked on a number of other major hotel commissions, including serving as project designer on the Century Plaza Hotel Tower in Los Angeles, now the St. Regis; as well as the renovations and additions to the Beverly Hills Hotel.

Homes designed by Andrew Skurman Architects have been featured in numerous publications such as *Architectural Digest*, *House & Garden*, *Southern Accents*, *Maison Française*, *The New York Times Magazine*, *Western Interiors*, *California Homes*, *California Home & Design*, *C Magazine*, *San Francisco Magazine*, *This Old House* and the *Robb Report*. Work by the firm is also included in the books *Napa Valley Style* (Rizzoli, 2003) by Kathryn Masson and *San Francisco Style* (Chronicle Books, 2004) by Diane Dorrans Saeks.

## **RESUME – Andrew Skurman**

Since founding his own firm in 1992, Andrew Skurman, principal and owner of Andrew Skurman Architects, has run a practice that focuses on high-end, well-crafted custom houses. His expertise lies in Classical architecture and the interpretation of its forms in French, Georgian and Mediterranean styles.

While most of Andrew's built work is located in the San Francisco Bay area, he is designing projects in Southern California, New York and France. He holds architectural licenses in California and in New York.

Andrew received his Bachelor of Architecture in 1976 from Cooper Union in New York and subsequently worked at some of the most prestigious architectural firms in the world. He began his design career apprenticing with the New York firm of I.M. Pei & Partners. He then worked in the San Francisco office of Skidmore, Owings and Merrill as a Senior Associate and subsequently served as a Studio Director at Gensler and Associates in San Francisco and Los Angeles.

He remains active in the world of academia, where he is sought after as a guest architecture critic. His affiliations in this capacity include the University of California, Berkeley, Yale University and Cooper Union. He has taught design courses in interior architecture at California State University, Long Beach, and currently serves on the board of the Northern California chapter of the Institute of Classical Architecture.

In addition to architectural pursuits, Andrew is a talented industrial designer. Under his label Andy Designs he creates and manufactures decorative objects that are featured in shops at America's major museums, including the Museum of Modern Art in New York, the San Francisco Museum of Modern Art, the Whitney Museum of American Art, the Los Angeles Museum of Contemporary Art and the Walker Art Center in Minneapolis. The products are also available at the Louisiana Museum in Copenhagen, Denmark, the Royal Museum of Beaux-Arts in Brussels, Belgium and retail stores in North America, Europe and Asia.

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# The Unerring Eye

San Francisco Architect Andrew Skurman Is Admired—And Hired—For His Refined Classical Architecture Informed By A Lifetime Of Learning And Study

BY DIANE DORRANS SAEKS

Andrew Skurman, principal and owner of Andrew Skurman Architects, founded in 1992, specializes in superbly designed and crafted custom houses. His passion and expertise lie in classical architecture and the interpretation of its forms in French, Georgian and Mediterranean styles.

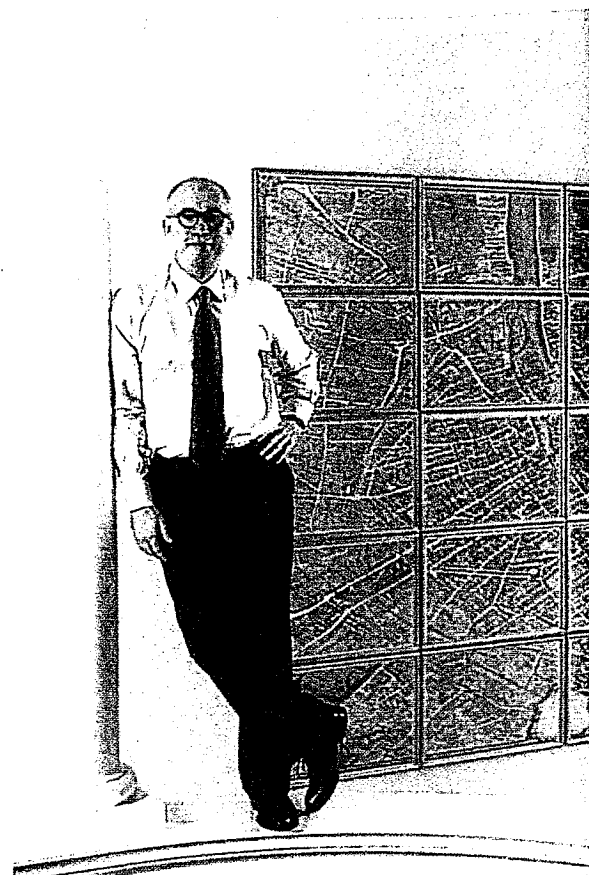
Andrew Skurman Architects, based in San Francisco, designs some of the most striking, sophisticated and architecturally appealing houses and interiors being built today. California clients commission landmark houses inspired by the architectural traditions of French châteaux, Mediterranean villas and Georgian country houses.

"We draw from our extensive architectural library and historical reference materials of European and American design," says Skurman. "We work closely with our clients to identify historical precedents that meet their tastes and their lives. The goal is always to create houses of quality and substance that embrace the spirit of homes built generations ago."

Skurman's projects inhabit the most desirable locations in San Francisco and Northern California, along with Paris, Southern California and New York. He holds architectural licenses in California and in New York.

Skurman received his Bachelor of Architecture in 1976 from Cooper Union in New York and began his design career apprenticing with the New York firm of I.M. Pei & Partners. He worked in the San Francisco office of Skidmore, Owings and Merrill as a Senior Associate and subsequently served as a studio director at Gensler and Associates in San Francisco and Los Angeles.

Today, Andrew Skurman is also committed to the highest ideals of ecological design, and creates LEED certified houses and incorporates green strategies in all projects wherever possible.



**CH** What was the moment you decided to become an architect?

**AS** I grew up in New York and as a teenager, I loved spending hours in the museums. At 14, during my school holidays I drafted for my grandfather's elevator company in the Bronx. That summer, I accompanied him on a sales call to Philip Johnson's office in the Seagram building on Park Avenue in New York, and was transfixed.

**CH** How did you get started? What was your education and apprenticeship?

**AS** At 18, I attended New York's Cooper Union. Students from around the world at this privately endowed institution are on a full scholarship. I was most interested in analyzing the cubism of Juan Gris as it relates to modern architecture. At 23, I apprenticed with I.M. Pei who works around the world but has just one office on Madison Avenue. I was involved in the design of the Boston Museum of Fine Arts addition and of the Pyramide du Louvre in Paris. Pei was both a prince and the most modest of men. When we traveled together to a meeting in Boston, he insisted that I see the recent City Hall, by

ABOVE Andrew Skurman in his San Francisco office with an 18th century map of Paris. Photograph by Kit Morris.

OPPOSITE A covered outdoor entertaining area was designed adjacent to a new Georgian style home. The solid roof provides weather protection, but is articulated as a trellis. Photograph by Mark Darley.



another architect, and never mentioned his masterpieces in that city. At age 18, I left Pei's office and moved to San Francisco to take a job with Skidmore, Owings and Merrill.

CH Who has been a mentor to you?

AS John Hejduk, dean of the Architecture School of Cooper Union, who taught me to think conceptually; I.M. Pei, for teaching me integrity, as well as designing in a three dimensional grid; the San Francisco office of Skidmore, Owings and Merrill, where they let me be in charge of my own buildings; and Gensler San Francisco, where I learned how to get clients.

CH Which architects have inspired you the most?

AS The sixteenth century architect Andrea Palladio from the Veneto for his eternal rules on classicism, and the early

twentieth century Parisian architect Le Corbusier, the greatest of all modernists, for his poetry of the free plan.

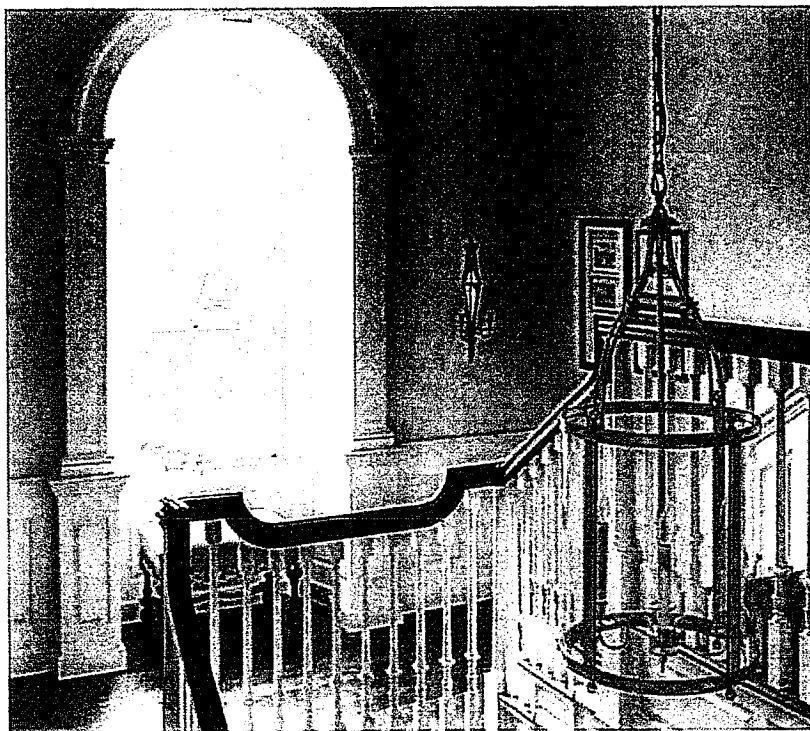
CH Which is the most admirable architecture you have seen on your travels?

AS Four houses by Karl Friedrich Schinkel, that have been restored to their original condition in Berlin and in the nearby royal city of Potsdam. Glienicke, Charlottenhof and the Roman Bath are in Potsdam. Schloss Tegel is in Berlin. It was built in the 1820s for Wilhelm von Humboldt, a diplomat and philosopher and the founder of the Humboldt University in Berlin. In those days, Prussia was not a wealthy country, and nevertheless, they were able to convey a sense of supreme elegance. The paneling and crown moldings are painted on, rather than applied three dimensionally. Humboldt's collection of large white plaster classical figurative sculptures are dis-

played inside. It's about making more impact with less. The scale is modern and modest by today's standards, approximately 4,000 square feet with a symmetrical floor plan. That's my idea of perfection.

CH You are very versatile and can create any kind of custom architecture for clients. However your passion is for classical architecture. When did you decide to create classical architecture? How did you decide this was your forte?

AS I am a firm believer in modern architecture for public buildings and monuments—punctuation points in the fabric of the city. When I created my own firm, I did what I enjoy: working on private houses and apartments. In this hectic and violent world, I believe in a different solution for each person within the unique harmony of classicism.



LEFT The landing between the first and second floor in a Georgian style house. The dramatic window niche features an arched casing with keystone supported by Doric pilasters and provides abundant daylighting. Photograph by Mark Darley. OPPOSITE LEFT

A renovation of a Julia Morgan apartment with a new paneled library which was designed to provide a sense of continuity with the refurbished original woodwork. A painting by Kees Van Dongen hangs above the antique Adam fireplace mantel with inlaid Wedgwood plaques. Interior design by Tucker & Marks. Photograph by Matthew Millman. OPPOSITE RIGHT A renovation of a city mansion by Andrew Skurman is in the French style. The Michael Taylor inspired floor is comprised of a grid of oak on a limestone field. The 18th century style bronze railing with gilded highlights was fabricated by Michael Bondi. Interior design by Tucker & Marks. Photograph by Matthew Millman.

CH What architecture directions do you admire today?

AS Frank Gehry's deconstructivism, exemplified by the Bilbao Museum (Spain) and L.A.'s Disney Concert Hall. Santiago Calatrava's structural expressionism, of which I particularly like the Milwaukee Art Museum addition for its exceptional use of light reflection through the structure. William McDonough's sustainable architecture, which uses solar energy and recycled materials to create buildings that are friendly to the environment.

CH You have a superb design book collection. Which architecture books do you treasure the most? Why?

AS To an architect, books are like children. You love them all. I have a thousand books that is. Love goes undivided to all, and all of them are precious. At this stage of my career, the most useful ones are *A Parallel of the Orders of Architecture*, Greek and Roman, by Charles Normand, Pub. John Tiranti & Co. London, 1928, in which I check the proportions of the different orders. *French Period Houses and Their Details*, by

Ronald Lambell, Pub. Butterworth-Heinemann Ltd., Oxford, 1982, and *Mouldings & Turned Woodwork of the 16th, 17th and 18th Centuries*, by Tunstall Small and Christopher Woodbridge, Linden Publishing Company, Fresno, CA, 1987; these two books have scale drawings of architectural details in the French and Georgian styles. Invaluable.

CH Which architecture book would you love to own?

AS Jacques-François Blondel's encyclopedia on *L'Architecture Française* (1752- 1756). The court architect to Louis XV, Blondel is the major historical reference of the eighteenth century. I have an eye on a first edition available in a remote area of Paris.

CH Favorite source for books?

AS I used to buy books at Wittenborn in New York, which has closed. I'm now buying them in San Francisco on Montgomery Street, from William Stout Books, a treasury of architecture books from around the world. Stout is also a wonderful architect and a publisher. This bookstore is a landmark in a city known for its architecture.

CH You and your wife Françoise entertain with great flair. Who would be your dream dinner guests?

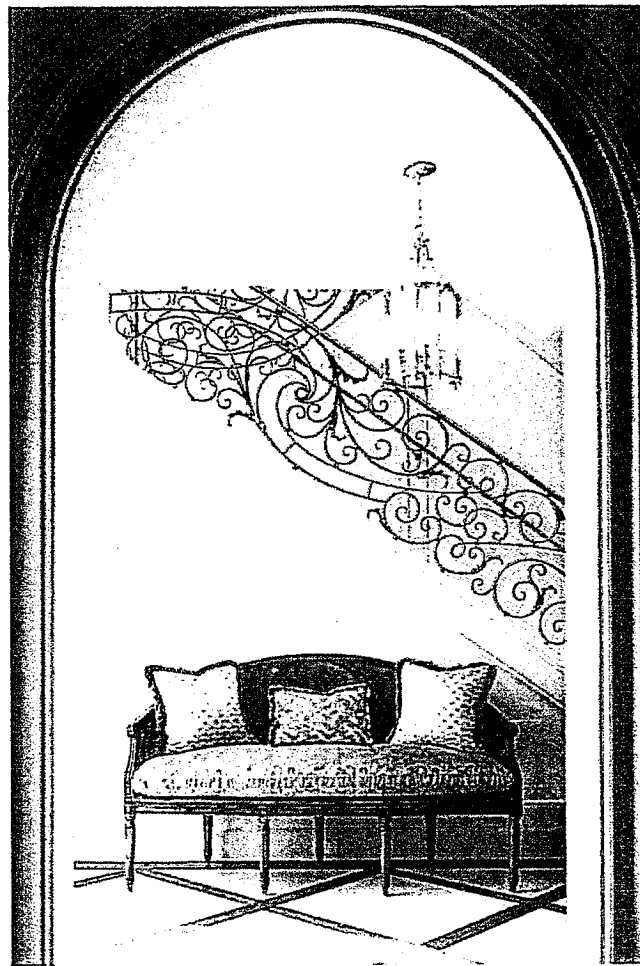
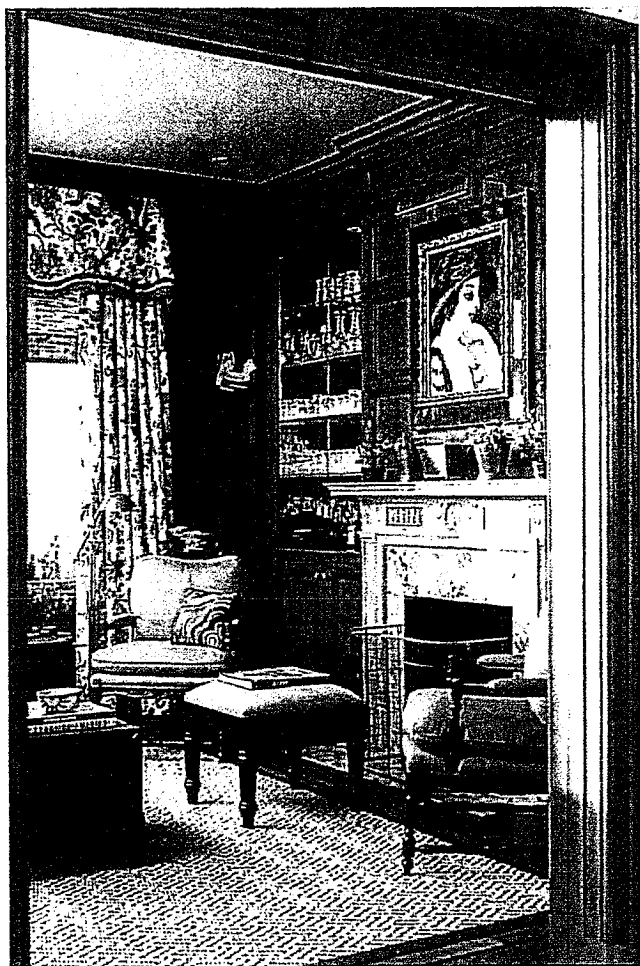
AS This is my best opportunity to discuss politics and power, in relation to aesthetics and talent, regardless of period. We'll have Catherine II of Russia and her architect Charles Cameron, Jackson Pollock with Peggy Guggenheim, and in the same spirit, for Françoise's pleasure, Cary Grant and Barbara Hutton.

CH Favorite restaurants?

AS Yacout in Marrakech for its location in the Medina, great authentic decor and the best chicken in the world. Le Train Bleu, in Paris at the Gare de Lyon, for its exuberant Belle Époque décor and fresh churned butter. I sit in the gold room, even though it's the smoking section, and with thirty foot ceilings it's not so bad. Margaux in Berlin for its hot pink and red murals by princess Ingeborg zu Schleswig Holstein. La Veranda, near the Vatican in Rome where you can dine with cardinals and bishops in a frescoed and vaulted Renaissance setting.

CH Favorite architectural approach?

AS Neoclassicism. While the proportions and symmetry of classical architecture are respected, there is something idiosyncratic about them. The personality of the architect shines through. For instance, in St. Petersburg, the Cameron Gallery named after Catherine the



Great's Scottish architect Charles Cameron, was built in 1780-1785. There is a lightness to the structure, like an acropolis in the sky, for viewing the surrounding Catherine Park.

**CH Favorite piece of furniture?**

**AS** A dressing table and accessories in steel, silver and gilded bronze, in the Pavlovsk Palace, St. Petersburg. It was made by the Tula Imperial Armory, one of the few examples of "beating swords into plough shares." As a member of the European Decorative Arts Council of the Fine Arts Museums of San Francisco, I am proud of having contributed to the acquisition of a piece of Tula furniture.

**CH Favorite painting?**

**AS** "The Ideal City," by Piero della Francesca, in the Galleria Nazionale, Urbino, Italy. And I would like to quote his contemporary, the fifteenth century architect Leon Battista Alberti: "The city should not be only for the convenience and the necessity of homes, but

should also be laid out in such a way that there are pleasant and honest places."

**CH Favorite travel to see architecture, and why?**

**AS** Paris, walking the streets and window shopping. I love the density, the consistent height and style and palette. When I arrive, I like to go on "my tour." After visiting each gallery of the Carré des Antiquaires, in the 7th, I go "up" as they say, this is away from the river, on the rue du Bac to the Conran Shop. They have the most innovative objects for the home.

**CH Where are you traveling next?**

**AS** A swing through Italy for research in hospitality work. Starting at the Villa Feltrinelli in Gargnano on Lake Garda, beautiful interiors by BAMO, in San Francisco. Down to the Hotel Lungarno in Florence on the Oltrarno side of the river, on a high floor with a view over the Arno and the city. Then to La Posta Vecchia, J.P. Getty's former home on the sea, which still feels like his person-

al residence, in Ladispoli, half an hour from the Rome airport.

**CH Secret of traveling well?**

**AS** Ambien, the miracle sleeping pill. To eliminate jet lag.

**CH What do you enjoy most about being a designer?**

**AS** Meeting clients with whom it is possible to create beautiful designs. They are often extraordinary people and together we give birth to really great projects.

**CH What advice would you give to young designers?**

**AS** Hard and good work follows you all your life. When I was working in a big firm, I was the project architect for an office building client who was happy with my work. Years later, after I had established my own firm, he remembered me and hired me to work on his five star resort. Do what you are good at, and success will come. There is no such thing as luck. ■

## Firm Profile

Stroudwater Design Group, Inc., based in Mill Valley California, offers professional landscape architecture consulting services in site design, site engineering, and custom detailing. The firm specializes in developing residential landscapes that work in harmony with the architecture, the natural landscape and most importantly – our client's needs. We are creative in interpreting both contemporary and historical influences – and particularly blending the two to meet our client's needs, taste and lifestyle.

Our goal is to develop wonderful gardens of fine scale, proportion, materials and detail that have the ability to inspire and lift the spirit, to stimulate the senses. Our intent is to not simply render your ideas, but to develop an original solution that brings common sense as well as design sense to each and every project, being ever alert to design solutions that are original, inspirational, functional and within budget that express your vision in a an unanticipated dimension. We firmly believe that all good designs begin and finish with good communication. So we ask a lot of questions and we listen carefully, we observe, we do our homework. Only then do we pick up a pencil and start to design. We tailor our services to the requirements of each project, drawing upon a network of proven consultants and other design specialists with the appropriate technical depth in complementary disciplines. In order to give each project the necessary principle attention, we carefully manage our flow of work: our office accepts a limited number of commissions per year of varying size and scope. When finally built, such a well-communicated concept speaks for itself and complements its surroundings.

Landscape Designs by Stroudwater Design Group, Inc. have received national and local recognition, and has been recognized in such publications as: Garden Design, Brooklyn Botanic Garden Record, and Architectural Digest. Work by the firm is also included in the book Sonoma Valley Style (Rizzoli, 2005) by Kathryn Masson.

## **Keith Abey, SE, California License No. S4290**

Mr. Abey, a registered California Structural Engineer and has fourteen years of experience in design and construction administration for various types of buildings.

He has been responsible for a number of major projects; among his recent projects are a 25,000 square foot commercial/ retail structure for the Boudin Bakery at Fisherman's Wharf, The Temporary Facility and Museum for the California Academy of Sciences in San Francisco and The Structural Stabilization of the Historic Stamp Mill in Plumas Eureka State Park. Seismic Upgrades to the Beringer Winery's Rhine House are currently in design.

### **EDUCATION**

M.S.C.E., University of California, Berkeley, 1993  
B.S.C.E., University California, Davis 1989

### **PROFESSIONAL EXPERIENCE**

Presently	President, Keith Abey Structural Engineer
1994 to 2005	Senior Structural Engineer, Associate, GFDS Engineers
1989 - 1991	Design Engineer, California Department of Transportation

### **RELATED PROFESSIONAL ACTIVITIES**

Member, Structural Engineers Association of Northern California

### **REGISTRATION**

Registered Civil and Structural Engineer, California

### **RELEVANT PROJECTS**

Palo Alto Children's Library, Palo Alto, California  
Boudin Bakery, San Francisco, California  
Stabilization Design at Jack London Cottage, Sonoma, California  
Henry House Restoration, Oakland, California  
Ghirardelli Square Seismic Upgrade and Restaurant Remodel, San Francisco, California  
Doc Ricketts Lab Seismic Upgrade, Monterey, California  
Stanford Still House Seismic Retrofit and Interior Alterations, Stanford, California  
San Mateo County Courthouse Seismic Retrofit, Redwood City, California  
Mechanics Institute Building Evaluation and Upgrade, San Francisco, California  
Goldman School of Public Policy, University of California at Berkeley, California  
Meek Mansion Rehabilitation, Hayward, California  
Rotchev House Chimney Stabilization Fort Ross State Park  
Stamp Mill Stabilization at Plumas Eureka State Park

**Keith Abey** Structural Engineer

[www.abeystruct.com](http://www.abeystruct.com)



*Coral Research tank and Marine Exhibition Spaces.*

#### CALIFORNIA ACADEMY OF SCIENCE TEMPORARY FACILITY.

Opened in the spring of 2003, The Temporary Facility houses the extensive specimen collection of Academy as well as all research facilities and exhibit spaces during the reconstruction of the permanent facility in Golden Gate Park. The 1920's era seven story concrete warehouse chosen for the temporary location was evaluated for concentrated loads of very large display tanks using finite elements analysis and modern concrete design methods. Reinforcing, where required, consisted of fiberwrap and structural steel reinforcing. New concrete pier foundations were required to support the twenty foot tall, elevated Coral Research Tank. The exhibition spaces build outs for exhibition displays and public access requirements.

Specimen Rooms at the upper floors required substantial fire suppression and ventilation systems because of the alcohol and formaldehyde preservatives used, and additional exiting facilities were required at the upper levels.

**Keith Abey Structural Engineer**

[www.abeystruc.com](http://www.abeystruc.com)



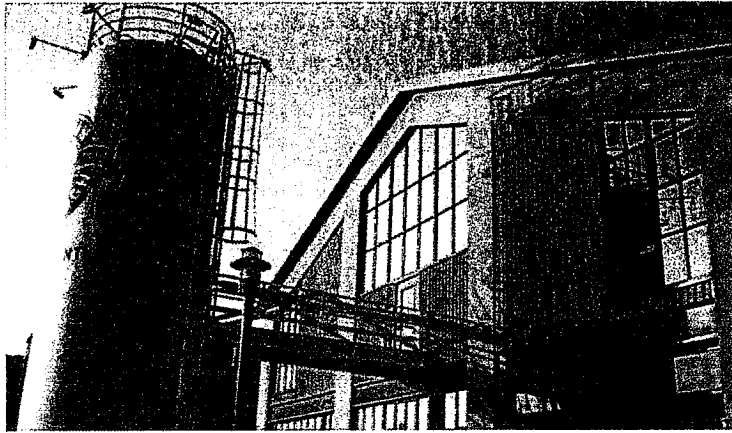
*Stone Exterior Walls at the Lower Level  
with Wood Framing Above.*

#### RHINE HOUSE AT BERINGER WINERY SEISMIC AND STRUCTURAL UPGRADE

The Historic Rhine House at The Beringer Winery features unreinforced stone bearing walls exposed on the exterior and with high levels of finishes on the interior. The Seismic upgrade scheme involves center core reinforcing these stone walls. The work is accessed from the wood framed second floor level. This approach strengthens the walls both in-plane and out-of-plane for the code required seismic upgrade while maintaining the original finishes and stone fabric at the public areas of the house. Shotcrete reinforcing is used at the basement and crawl space areas to stabilize the stone foundations and improve waterproofing. Work also includes reconstruction of an original conservatory wing.

**Keith Abey** Structural Engineer

[www.abeystruct.com](http://www.abeystruct.com)



*Boudin Flour  
silo and  
bridge*

*Street entry  
and for Retail,  
Restaurant  
and  
Commercial  
Bakery*



#### BOUDIN BAKERY AND THE WHARF.

Built on the site of the original commercial bakery and completed in 2005, Boudin at the Wharf combines a commercial demonstration kitchen with a restaurant, café, museum and retail spaces. The new structure utilizes long spanning trusses and decking material to capture the spirit of waterfront warehouse structures. Exposed, steel concentric braced frames contribute to the industrial feel of the building. Poor soil conditions and proximity to the San Francisco Bay required the entire structure to be supported on concrete pre-tensioned piles approximately 80 feet long. The large clerestory roof structure and large second floor openings above the bakery area contribute to the complexity and fabric of the building.

**Keith Abey** Structural Engineer

[www.abeystruct.com](http://www.abeystruct.com)

# Baker pre-Construction Company

June 9, 2008

To Whom It May Concern:

Baker pre-Construction Company has been providing detailed and accurate preliminary construction estimates to architects, contractors, real estate agents, and home-owners since 1990.

My cum laude degree in architecture from Yale University combined with my experience as a general contractor and professional estimator allow Baker pre-Construction to provide reliable, realistic and unbiased construction cost information.

In the past 18 years, Baker pre-Construction Company has estimated well over one thousand projects, specializing in high-end residences, with additional work in alternative and sustainable buildings, seismic upgrades, public housing, tenant improvements, church and school facilities, libraries and city halls.

Feedback from clients, many of whom regularly use our estimating services, attests to the high degree of accuracy of our preliminary estimates.

As an independent cost consultant, my business depends on my ability to make accurate cost estimates. The estimating procedure begins with detailed CSI-format take-offs. Line-item estimates are then extended by unit costs which are constantly updated by communication with local subcontractors and supply sources.

A detailed spreadsheet enables careful evaluation of cost-driving factors, and allows changes in budget to be readily incorporated. In addition, a list of qualifications and exclusions is provided, which itemizes the assumptions upon which the estimate was based, and clarifies any ambiguous areas.

At the pre-design and schematic phases, I excel in extrapolating from preliminary drawings in order to generate an inclusive budget which addresses project costs which may not be explicit in early documentation.

My architectural background provides an awareness of design issues and an ability to articulate design-sensitive cost-engineering suggestions. I am always available to answer questions and willing to discuss cost implications of possible programmatic and design changes in broad terms. My goal is to provide realistic project cost information so that informed and considered construction decisions are possible.

Sincerely,

Alysson Baker

Baker pre-Construction Company  
7188 Baker Lane  
Sebastopol CA 95472  
[www.bakerpreconstruction.com](http://www.bakerpreconstruction.com)

Phone: (707) 824-4640  
Fax: (707) 824-4645  
Cell: (707) 799-3102  
E-mail: [abaker@bakerpreconstruction.com](mailto:abaker@bakerpreconstruction.com)

ALYSSON J. BAKER  
Baker pre-Construction Company

7188 Baker Lane  
Sebastopol CA 95472  
Phone: (707) 824-4640  
Fax: (707) 824-4645

Email: [abaker@bakerpreconstruction.com](mailto:abaker@bakerpreconstruction.com)  
Website: [www.bakerpreconstruction.com](http://www.bakerpreconstruction.com)

EDUCATION

9/81 - 5/86 Yale University - New Haven, Connecticut. B.A. cum laude in architecture.

WORK EXPERIENCE

8/90 - present Baker pre-Construction Company (Sebastopol) / Owner. Responsible for management and production of estimating consulting business specializing in high-end residential and commercial projects. Detailed CSI-format preliminary estimates based on Schematic and DD documents for use by architects and general contractors. Generation of complete and accurate project costs from incomplete early documentation. Development of cost-savings measures to bring projected cost within budget. Insurance settlements (settled over 70 projects in the Oakland Hills fire). Projects to date from \$100,000 to \$24,000,000.

6/95 - 12/04 Malpas & Baker Construction (Oakland) / Partner License B764855 On-site management, coordination of trades, cost accounting, and maintenance of project records. Interface between owner, architect, and contractors. Projects include \$3,000,000 mixed use loft development including extensive seismic work; \$600,000 architecturally demanding tenant improvement, and \$6,600,000 live/work loft project with steel frame and elevated slab.

5/88 - 8/90 Ryan Associates (San Francisco) / Estimator. One of four estimators for general contractor specializing in extremely high-end residences. Full responsibility for estimates. Bid proposals for both competitive and negotiated projects from \$100,000 to \$17,000,000. Labor and material estimates of demolition, concrete, rough and finish carpentry. Acquisition and verification of subcontractor bids for all trades. On-going involvement through project duration.

4/87 - 5/88 C. K. Constructions (San Francisco) / Estimator. Bid proposals and construction administration for residential and commercial renovation. Project budgets from \$50,000 to \$250,000. In-house residential remodel design and permit drawings.

5/86 - 4/87 Field-Paoli Architects (San Francisco) / Drafter. Drafting and model building of large-scale commercial projects.

1979 - 1986  
(intermittently) Construction Worker. Residential wood frame construction and renovation in Madison, Connecticut; Fort Collins, Colorado; and Santa Cruz, California.

*References and additional work experience information available on request.*

## Project Overview, 460 Mountain Home Road, Woodside

This design is a reconstruction of the Daniel C. Jackling House per the original plans dated April 1925. It does not include any additions that were added at later dates by other architects or the minor revisions by George Washington Smith drawn in May of 1925. We have added a basement level with access down from the stair hall and have judiciously modified the floor plans on the first and second levels. We have also added a few openings in the exterior walls to accommodate the functional requirements of the present day while preserving the integrity of the original design.

The front door is now located at the arch of the former auto entrance. A keyhole in the jamb with an electric strike release provides access to the house through the door within the large doors as detailed in the original plans. This former auto passage through the house is transformed into an entrance hall but retains its original character with the addition of glazing facing the courtyard which is now envisioned as a pedestrian garden.

Two other exterior modifications include glazing the loggia which leads to the two guestrooms on the ground floor and glazing the open balcony on the second floor which provides all weather access to the entire home.

A new, 4 car one-story garage and potting shed similar in style to G.W. Smith's Andalusian designs is envisioned to be connected by a breezeway to the mud room which is adjacent to the kitchen in the main residence.

We also propose that the existing stables by Floyd Brewster be renovated to house stables, an art studio and staff quarters.

## Landscape Design Overview, 460 Mountain Home Road, Woodside

The Landscape Design for 460 Mountain Home Road is not meant to be a restoration of the original 1925 Landscape for the Daniel Jackling Residence. Rather it is meant to be an orchestration of historical details, materials, and design principles that one would expect to find if visiting an Estate designed by George Washington Smith or his contemporaries of this era, while addressing the needs and desires of a modern day residence.

Thus, as one enters the Estate through the Auto Court one will find the historical elements of a stone paved auto court that is embraced by stucco walls and boxwood hedges, articulated by Italian Cypress, hand wrought Iron gates and fine pottery. While sized to accommodate current code requirements, historical proportions and scale are maintained through the use of appropriately scaled walls and plant material such as Live Oak and Italian Cypress.

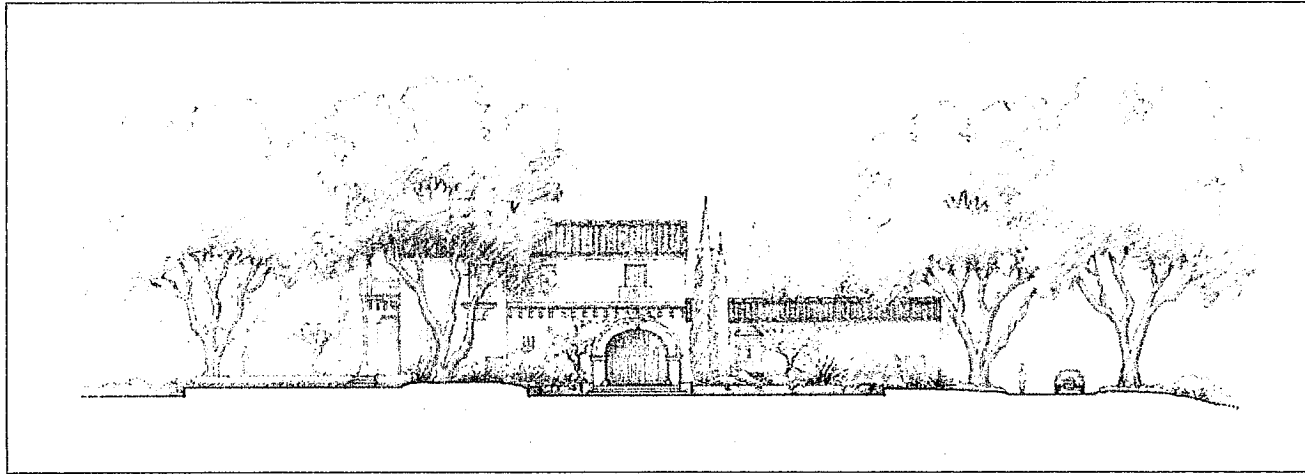
Traversing the Entrance Hall from the Auto Court one enters a lushly planted Courtyard garden with scents of citrus, lavender and jasmine. Splashes of bougainvillea hang from the walls, articulating the glazed loggia. Historically inspired, the central fountain area provides a cool respite within this garden oasis.

Leaving the Courtyard Garden one passes through Spanish Colonial Style Wrought Iron Gates and on to the 'Historic Carriage Drive' that is shaded by an allee of majestic Live Oak. The Historic Carriage Drive runs parallel to the north side of the house from the Main Auto Court leading to a garage service court that is agrarian in detail and material. From here one passes through a breezeway and into the Potager Garden, part of an extensive Formal Garden, with its Conservatory with drying herbs and tender plants.

The Formal Garden, south of the residence, is representative of the classical design elements found associated with the historical estates of this era. Organized along a central path, gardens of clipped hedge, rose, vibrant perennials, citrus, box and fragrant herbs are accessed along minor paths. A vine-covered pergola forms the edge between the Main Lawn and the formal gardens and leads to the pool and pool house, terminating beyond at a lawn tennis court.

The Main Lawn, preserved from the original design, flows from the south façade of the house through scattered mature live oaks and affords intermittent views to wooded hills beyond.

Also preserved from the original landscape is the large open space with scattered mature oaks and a fieldstone wall to the west of the residence and in front of the historic renovated stable. This area will be converted from auto/carriage access to open meadow with walking paths and a horse paddock.



## RESIDENCE

460 Mountain Home Road  
Woodside, CA 94062



Andrew Skurman  
Architects

3654 Sacramento Street  
San Francisco, CA 94118  
415.440.4480 / fax 415.440.4488

Stroudwater  
Landscape Architecture

312 Evergreen Lane  
Mill Valley, CA 94941  
415.381.5395 / fax 415.381.1090

Keith Abey  
Structural Engineer

446 17th Street, 3rd Floor  
Oakland, CA 94612  
510.595.8265 / fax 510.291.9859



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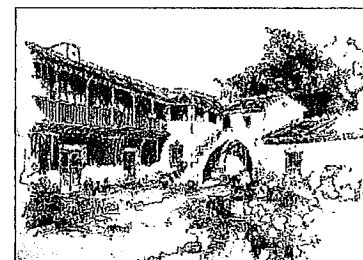
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GARDEN FRONT, PACIFIC COAST ARCHITECT, MAY 1926, PAGE 9



GARDEN FRONT, PACIFIC COAST ARCHITECT, MAY 1926, PAGE 9



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FORECOURT, PACIFIC COAST ARCHITECT, MAY 1926, PAGE 8

DATE:

Kelli Abey  
Structural Engineer  
446 17th Street, 2nd floor  
Oakland, CA 94612  
Tel: 510.201.0981

Stroudwater  
Landscape Architecture  
372 Livingston Lane  
Oakland, CA 94611  
Tel: 510.531.1000

Andrew Skurman  
Architects  
3660 Sacramento Street  
San Francisco, CA 94114  
Tel: 415.368.4500

RESIDENCE  
460 MOUNTAIN HOME ROAD  
WOODSIDE, CA 94062

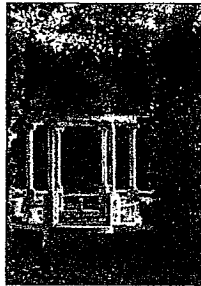
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PHOTOS

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SANTA BARBARA STYLE  
KATHRYN MASSON, PAGE 72



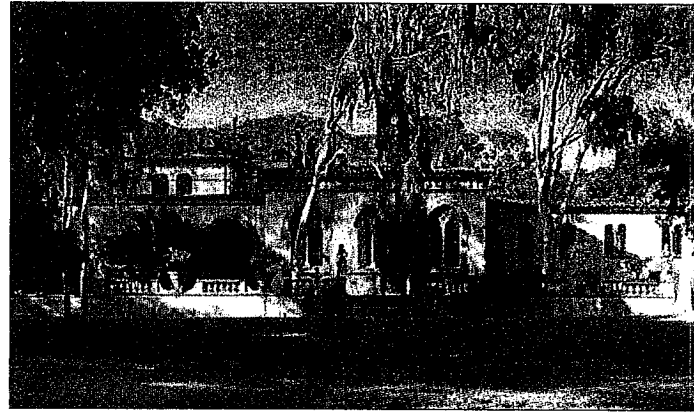
SANTA BARBARA STYLE  
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MARC APPLETON, PAGE 24



CALIFORNIA MEDITERRANEAN  
MARC APPLETON, PAGE 24



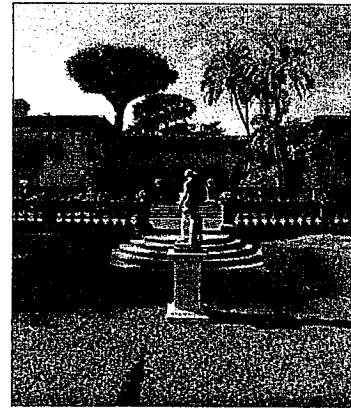
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MARC APPLETON, PAGE 24



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KATHRYN MASSON, PAGE 124



SANTA BARBARA STYLE  
KATHRYN MASSON, PAGE 11



CASA CALIFORNIA  
ELIZABETH McILLICAN, PAGE 137

DATE

Keith Abery  
Structural Engineer  
446 7th Street, Suite 200  
Oakland, CA 94612  
Tel: 415.779.1000  
Fax: 415.779.1001

Stroudwater  
Landscape Architecture  
312 Irvington Lane  
Alhambra, CA 91801  
Tel: 626.441.1000  
Fax: 626.441.1001

Andrew Skorman  
Architect  
2504 Sacramento Street  
San Francisco, CA 94115  
Tel: 415.779.1000  
Fax: 415.779.1001

RESIDENCE  
460 MOUNTAIN HOME ROAD  
WOODSIDE, CA 94062

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Sheet Title  
DESIGN  
IMAGES

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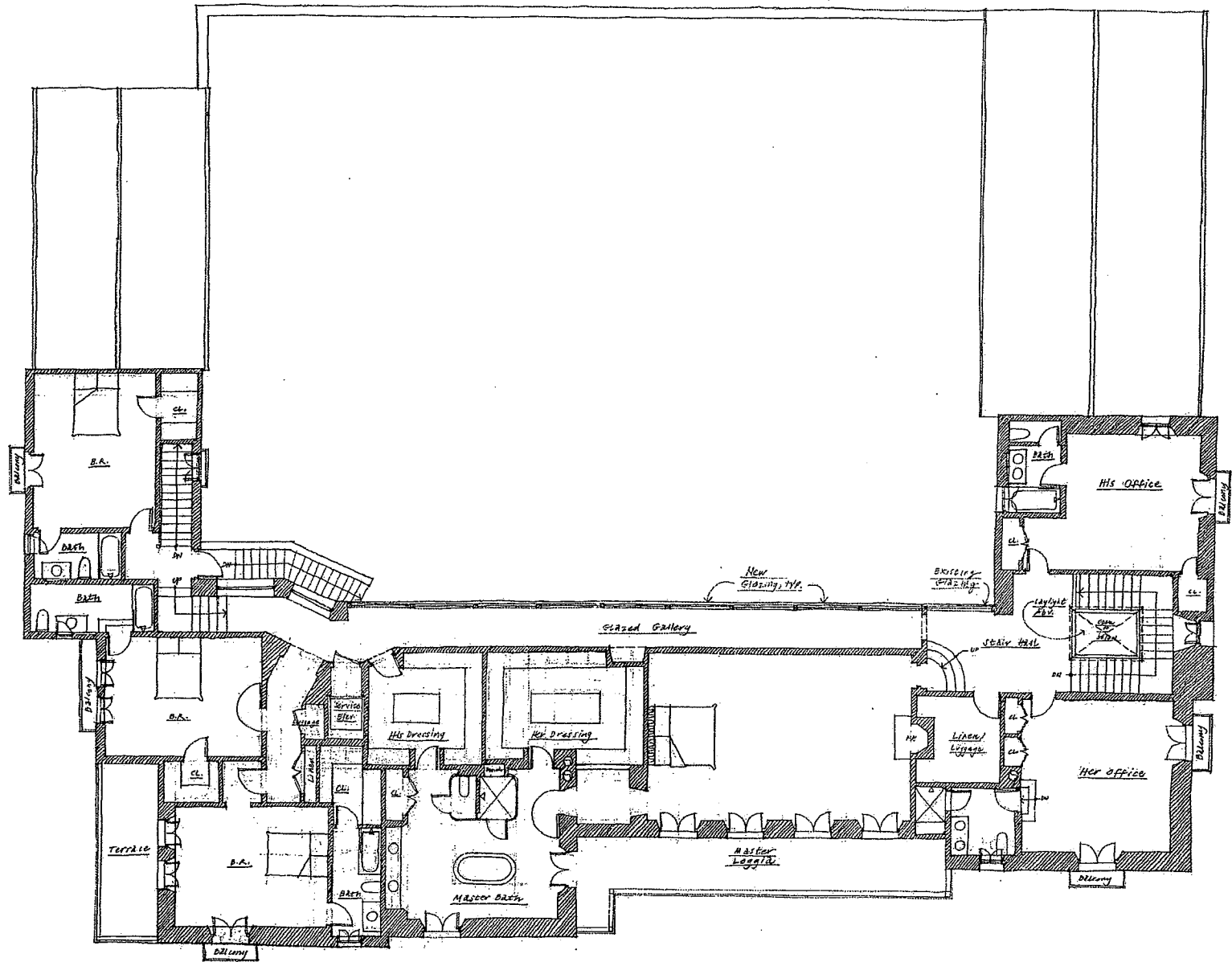
**RESIDENCE**  
460 MOUNTAIN HOME ROAD  
WOODSIDE, CA 94062

**Andrew Skurman  
Architects**  
3654 Sacramento Street  
San Francisco, CA 94118  
tel 415/440-4189  
fax 415/450-1892

**Stroudwater  
Landscape Architecture**  
312 Evergreen Lane  
Mill Valley, CA 94941  
Tel: 415/981-2200

**Keith Abey**  
Structural Engineer  
446 17th Street, 3rd Floor  
Oakland, CA 94612  
Tel 510/995.8265

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SECOND FLOOR PLAN  
SCALE: 1/4" = 1'-0"

0 1 2 3 4 5 6 7 8 9 10 FEET



AS NOTED  
21 APRIL 2008  
SECOND FLOOR PLAN

A1.5

Keith Abey  
Structural Engineer  
4400 S. Bascom Avenue  
Suite 200  
Palo Alto, CA 94306  
Tel: 650.955.8865  
Fax: 650.955.8866

Stroudwater  
Landscape Architecture  
4400 S. Bascom Avenue  
Suite 200  
Palo Alto, CA 94306  
Tel: 650.955.8865  
Fax: 650.955.8866

Andrew Skurman  
Architects  
3000 San Francisco, CA 94118  
Tel: 415.494.4444  
Fax: 415.494.4444

RESIDENCE  
460 MOUNTAIN HOME ROAD  
WOODSIDE, CA 94062



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**Kcith Abey**  
**Structural Engineer**  
446 17th Street, 3rd Floor  
Oakland, CA 94612  
tel 510/595.8265  
fax 510/291.9859

**Stroudwater  
Landscape Architecture**  
312 Evergreen Lane  
Mill Valley, CA 94941  
tel. 415/381-5385  
fax 415/381-1090

**Andrew Skurman  
Architects**  
3654 Sacramento Street  
San Francisco, CA 94118  
tel 415/440,4430  
fax 415/440,4438

**RESIDENCE**  
460 MOUNTAIN HOME ROAD  
WOODSIDE, CA 94062

Scale  
AS NOTED

Date  
21 APRIL 2008

BASEMENT  
FLOOR  
PLAN

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