



AGENDA REPORT SUMMARY

Meeting Date: July 12, 2016

Subject: Authorize the City Manager to execute a Mills Act agreement with the owners of 220 University Avenue

Prepared by: Sean K. Gallegos, Assistant Planner

Reviewed by: Jon Biggs, Community Development Director

Approved by: Chris Jordan, Interim City Manager

Attachment(s):

1. Resolution No. 2003-95
2. Historic Resource Evaluation, M. Sandoval Architects
3. Department of Parks and Recreation (DPR) Primary Records
4. Draft Historic Preservation Agreement

Initiated by:

On May 10, 2016, the property owners of 220 University Avenue submitted an application requesting a Mills Act agreement.

Fiscal Impact:

An executed Mills Act agreement will make the property eligible for a property tax reduction under the Mills Act, and it is estimated that the City would see a reduction of approximately \$2,800 in annual property tax revenue.

Environmental Review:

The project has been determined exempt from the provisions of the California Environmental Quality Act (CEQA) per Section 15331.

Policy Question for Council Consideration:

- Does the City Council wish to authorize the City Manager to execute a Mills Act agreement with the owners of 220 University Avenue?

Summary:

- Authorize the execution of a Mills Act agreement with the property owners at 220 University Avenue

Staff Recommendation:

Move to authorize the City Manager to execute a Mills Act agreement with the owners of 220 University Avenue



Subject: Authorize the City Manager to execute a Mills Act agreement with the owners of 220 University Avenue

Purpose

Consideration of Mills Act agreement for 220 University Avenue

Background

The City of Los Altos currently has Mills Act agreements with ten properties. A property owner must enter into a Mills Act agreement with the City in order to receive a reduced property tax rate from the County Assessor in exchange for the preservation, and in some cases, restoration and rehabilitation, of a historic property. The County Assessor sets the property tax rate based on an appraisal of the market value of the land and improvements. A property under an agreement will receive a property tax reduction based on an appraisal of the rental value of the land and improvements.

The Historical Commission held a public hearing on June 27, 2016 to consider the owner’s request for a Mills Act agreement for the Historic Landmark at 220 University Avenue. The Commission discussed the merits of the request, noting the physical integrity of the house, the unique and rare architectural style, and the historical association with Frank Marini, a person of significant local importance to the community. Following the discussion, the Commission voted unanimously to recommend that the City Council authorize the City Manager to execute a Mills Act agreement with the property owners for 220 University Avenue.

Discussion/Analysis

The City Council designated the subject property as a Historical Landmark (Resolution 03-95) on November 12, 2003 (Attachment 1). Mark Sandoval Architects, Inc. evaluated the residence in May 2016 for its suitability to continue as a City Landmark. The report found the structure maintains a high degree of integrity due to reflecting the key characteristics, workmanship and materials of the Period Revival architecture and the house being linked to the work of a master architect, Perseo Righetti. The evaluation also found that the house is historically significant due to being directly associated with Frank Marini, a person of significant local importance to the community. Therefore, the structure continues to qualify for landmark status and is also eligible for listing in the California Register of Historic Resources under Criterion 2: Person and Criterion 3: Design/Construction. The property’s historic evaluation report and updated property evaluation (DPR form) are included in Attachments 2 and 3.

The standard term of a Mills Act agreement is a ten-year period with an automatic renewal clause each year. However, both the City and the owner have a revocation clause in a Mills Act agreement. Either party would have the option to exercise their right to revoke the agreement should they desire to do so at a future date. The agreement also includes a requirement that all money saved on property taxes be invested into the preservation, restoration and/or enhancement of the historic structure. A schedule of improvements to the structure and property has been included as Exhibit B in the Draft Historic Preservation agreement (Attachment 4).



Subject: Authorize the City Manager to execute a Mills Act agreement with the owners of 220 University Avenue

Options

- 1) Authorize the City Manager to execute a Historic Preservation (Mills Act) agreement with the owners of 220 University Avenue

Advantages: The execution of the Historic Preservation (Mills Act) agreement will permit the City to work with property owner to preserve a historic landmark in the community.

Disadvantages: The execution of the Historic Preservation (Mills Act) agreement will result in a reduction of approximately \$2,800 in annual property tax revenue as a result of this property being subject to the Mills Act.

- 2) Deny executing a Historic Preservation agreement with the owners at 220 University Avenue

Advantages: The City maintains the current annual property tax revenue as a result of the property not being subject to the Mills Act.

Disadvantages: The homeowners will be required to underwrite the cost of preserving, maintaining and rehabilitating the historic landmark, which may not ensure retention of the historic integrity of the structure.

Recommendation

Staff and the Historical Commission recommends Option 1, authorizing the City Manager to execute a Historic Preservation (Mills Act) agreement with the owners of the Historic Landmark at 220 University Avenue.

220 University Avenue, Los Altos, CA



Historic Resource Evaluation

Prepared for
Charles and Nancy Geschke
220 University Avenue
Los Altos, CA 94022

MSA INC. **M. SANDOVAL**
ARCHITECTS, INC.
Architecture - Historic Preservation - Design

June 10, 2016

INTRODUCTION

Mark Sandoval, AIA, of M. Sandoval Architects, Inc., was contacted by Charles and Nancy Geschke to help in them assemble the information and documents required to enter into a Mills Act Agreement with the City of Los Altos, for their property located at 220 University Avenue. As part of the material required by the city, this Historic Resource Evaluation for their home had to be prepared. The Geschkes' home is currently listed in the City of Los Altos Historic Resources Inventory, and is assigned the California Register Status Code of 5B, locally significant both individually (listed eligible, or appears eligible) and as a contributor to a district that is locally listed, designated eligible or appears eligible through survey evaluation.¹ It is also listed as a local, city designated historical landmark.



Figure 1: Photograph of the Frank Marini Home from the front driveway

¹ Taken from Page 3 of the DPR 523B (1/95) Primary Record Form

METHODOLOGY

This historical resource evaluation was developed from several field surveys of the subject property conducted by Mark Sandoval, AIA, between late March and early April of 2016. During this examination, photographs and notes were taken of both the interior and exterior of the home. The Geschkes also provided relevant documentation, including drawings of their 2006 remodeling of the home, and other photographs and material they had collected about the original owner of the home, Frank Marini. In addition to the material provided by the Geschkes, archival research was performed using both the Internet and various research repositories to prepare this evaluation, such as the archive database at the City of San Francisco Public Library, City of Los Altos City Hall, The Los Altos History Museum, and the County of Santa Clara Assessor’s Office. Research was also conducted by William Kostura, Architectural Historian to help in the final preparation of this evaluation of the subject property.

DESCRIPTION OF RESOURCE

This lovely Italian Renaissance Revival home is set on a gently sloping property that fronts University Avenue to the northeast and Burke and Old Los Altos Roads along the southwest property lines. The actual property is made up of two independent parcels of land that are separated from one another by Adobe Creek, which runs diagonally across the lower edge of the largest parcel of land (Parcel One APN: 175-12-020), where the Marini House is located (Figure 8). Two small footbridges connect the primary residence to the swimming pool, pool house, Pétanque Court and gazebo, which are all located across the Adobe Creek on the smaller parcel of land to the west (Parcel Two APN: 175-25-065) (Figure 9). According to the Santa Clara County map records, the combined total acreage of the property is about 2.4 acres.

The site can be easily characterized as being very “park-like”, with abundant coastal firs, coastal oaks, pines, sycamores, and redwoods in addition to other ornamental species of trees, shrubs, and flowering plants, all in a serene, manicured English garden



Figure 2: Photograph the driveway in the front of the home looking towards the entry gates



Figure 3: Photograph of the path along Adobe Creek below the parking lot of the home



Figure 4: Photograph taken from the path looking south along Adobe Creek

setting. The gardens, lawns, and other outdoor amenities are easily accessed by an assortment of uncoursed ashlar stone terraces and meandering gravel pathways, around the home.

From the street, two imposing entry features define the only main entry points to the property, and they appear to be original to the home. Each entrance is constructed with two multi-tiered, stone-capped piers that support operable inswing gates made of gold-painted spearhead wrought iron. Each gate pier is topped with a six-sided, spiked-hood central-finial spiral lantern made of glass and metal and placed on a flat iron scroll base (Figure 5). The main entrance gates at the corner of Burke Road and University Avenue are designed with another smaller set of stone piers with a small section of wrought-iron fencing placed between each pier on a slight arch.

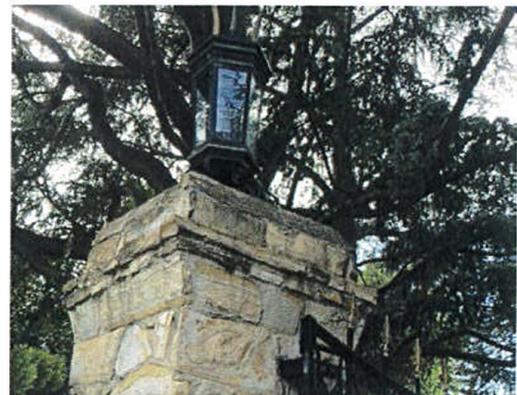


Figure 5: Photograph of one of the main entry gate lanterns

Pass this main entrance feature and continuing up the drive, one now has an unrestricted view of the home in all its grandeur. At the right, the asphalt driveway continues in front of the home to the northerly gate that connects to University Avenue. To the left, the driveway continues around the side of the home at a slight downward slope, ending at the parking lot and garage below the main-floor level of the home, towards the west. The main entrance is accessed by a series of curved steps that lead from the main terraces, which extends across the front and side of the home to the east. Ornamental cast-stone balustrades with end piers topped with urn planters define the perimeter of each terrace (Figure 1).



Figure 6: Photograph of the stone stairs looking towards the north façade of the home

Directly across from these stairs and the arched alcove entrance to the building, the asphalt driveway is interrupted by a wide section of uncoursed ashlar cast-stone roadway. Directly east of this area, a small cherub statuary fountain with a pond base is set in a circular paved area. Along its edge, a raised stone seating wall separates the fountain from the lawn and picturesque landscape beyond.

Separating the many paths, nodes, and landscape areas from the vehicular designated areas at the site (Figure 2), is a six-inch raised stone curb border. From the parking lot, a series of steps descend to an oval terrace bordered by an open ornamental wrought-iron guardrail overlooking Adobe Creek to the west. A series of steps continue down this terrace to a lower landing just in front of a small arched stone foot bridge. From this point one



Figure 7: Photograph of the swimming pool, pergola, and pool house

can stroll along the pathways that access the many gardens and other landscaped features around the home (Figure 3) or cross the bridge to the other parcel of land on the other side.

The parcel of land across Adobe Creek was once under the jurisdiction of the Town of Los Altos Hills, but was purchased and formally annexed into the City of Los Altos by the Geschkes (Figure 9). From the foot bridge, one can access the newer structures and the swimming pools that were added sometime after the Geschkes purchased the property from local realtor Abigail Ahrens. From the bridge a paved walkway leads to the swimming pool area, which is separated from Adobe Creek by a narrow swath of lawn. The paving in this area is similar in appearance and in manner of application to the many other walkways and terraces added by the Geschkes during their remodeling of the main house.

The swimming pool is a symmetrical T shape, with its vertical base transitioning into a half-circle form. Behind and to the left of the swimming pool, is a small pool house with an elevated walkway and wrought-iron balcony railing along the eastern face of the structure, and to the right is a wooden gazebo. Connecting the two and providing sun protection around the swimming pool is a wooden pergola, supported by Tuscan style columns (Figure 7). A flag pole is at the center, directly behind the center arch of the swimming pool, providing both a patriotic element as well as a visual marker that can be seen through the trees, across the creek, on the east side of the property. Among the many picturesque site features on this property, a number are worth special mention: a rock waterfall with its own reflecting pond, a gazing-ball meditation

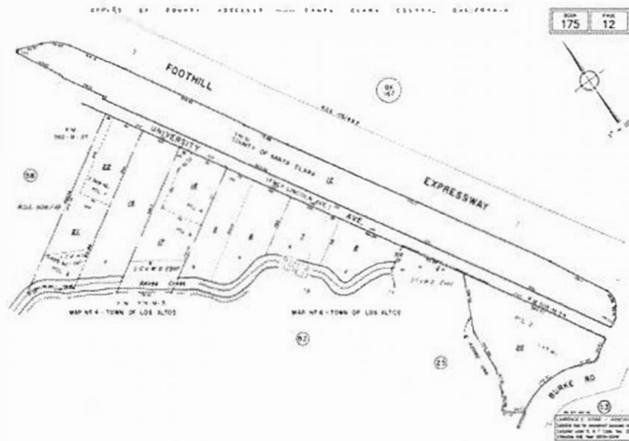


Figure 8: County Assessor's Map showing Parcel One (APN: 175-12-020)



Figure 9: County Assessor's Map showing Parcel Two (APN: 175-25-065)

For purposes of this historic evaluation to examine the home's potential eligibility for listing in the California Register of Historic Resources, this report only focuses on the original Frank Marini property located at 220 University Avenue (Parcel One, APN: 175-12-020)

garden, an outdoor spa with arched wall mural, and a detached single-car carport located off the lower main parking lot.

The Frank Marini Home

This historic two-story home with basement is an excellent example of the Italian Renaissance Revival style that was extremely popular between 1890 up through 1935. It is built on a compound plan and is topped by a two-piece clay barrel mission tile hipped roof. A small third story cupola story with arched windows projects from the center of the primary roof form. The eaves are enclosed, forming a boxed cornice where the gutter is concealed within a projecting cyma recta fascia molding at the roof line. A lower frieze molding is placed tightly against the wall directly under the plancier. Rectangular cast-metal vents are spaced within this soffit space to provide ventilation to the roof attic space beyond.

At the rear of the home a small wing projects outward from the lower basement and first-floor levels and serves as a two-car garage for the home. A newer room addition with a small outdoor balcony has been added above the garage by the Geschkes.

East Façade

The main entrance to the home is located within a recessed arched alcove on the east façade, which faces University Avenue to the west (Figure 12). This elevation of the home is arranged in an asymmetrical compositional manner with the main recessed entrance feature placed off the center axis, allowing the larger and more important interior rooms of the home on both floors to receive the maximum illumination during daylight hours. The windows at this elevation include a collection of three six-over-one, double-hung wood sash windows and a pair of divided-pane French doors that open onto a small second-floor balcony located above the main arched-entrance alcove. Three fan-light multi-pane, outswing casement windows are placed to the

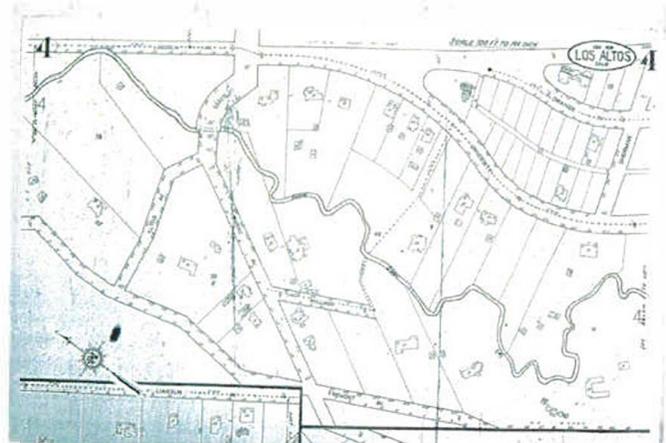


Figure 10: Sanborn Map 1, dated November 1926

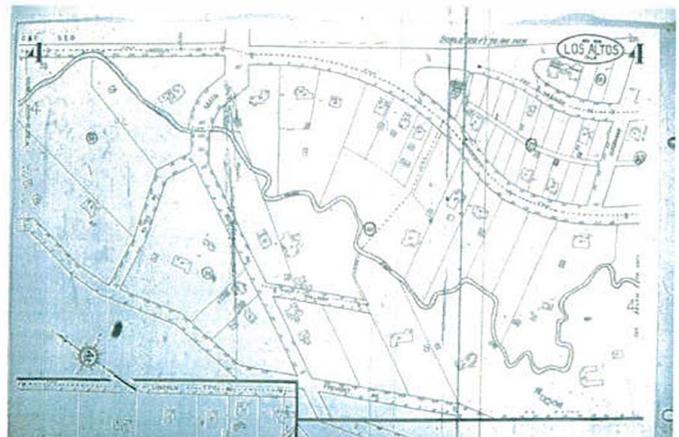


Figure 11: Sanborn Map 2 dated November 1926

It is important to note that conflicting information was found during our gathering of the material for this report as to the actual year the Frank Marini Home was constructed. Most evident of this conflict, are the two Sanborn Maps above. The upper map date indicates it was prepared in November 1926 and shows the property vacant. The map directly below however appears to have the same date, but shows the footprint of the Marini House on the same property. In our search we were not able to find any additional references to indicate which map may have been the actual November 1926 map. Correlating other citations for the home, particularly one dated September 3, 1927 found in Building and Engineering News (owner's name withheld), this information suggests the first construction contract for building the home may have been awarded in 1927.

left of the entrance. To the right, a single arched window matching the proportional dimensions of the other three is centered in the wall of the first floor. The three upper windows above are all spaced to align with the arched windows below, creating a visual order to the facade.

The small balcony above the main entrance to the home is supported at each side by projecting corbel brackets, which are adorned on the underside with a coin relief molding motif. The center of the balcony is slightly bowed and projects from the rectilinear balcony at either end. It's wrought-iron guardrail follows the same outline of the balcony below. Centered in the archway is a decorative keystone feature element. Placed on the two outside walls of the alcove are small spiked hood lanterns, illuminating the semicircular raised entrance steps that lead to the main entrance from terraces in front of the home. Pass this archway and in the alcove, the visitor is greeted by a wonderful stained-wood Palladian-style door with zinc came multifaceted glazed panels (Figure 32). A decorative Moorish influenced metal lantern hangs above the doorway and is centered in the archway of the alcove.

South Façade

The south exterior elevation takes on a similar asymmetrical compositional arrangement. To the right of a shallow projecting bay with a second-floor balcony, a large masonry stone fireplace with a tiled roof cap is centered in the wall, between two fanlight divided-pane casement windows on the first floor. To the upper left of the stone chimney, a smaller three-over-one window is positioned above the fanlight casement window on the first floor. To the left, two six-over-one, double-hung sash windows are aligned with the fanlight window below. A small section of wall separates these two upper windows (Figure 13).

Centered above the bay are a pair of arched multi-pane French doors that open onto the balcony above. At each side of these doors is a narrow, arched out swinging casement window that has been set about two feet above the second-floor level. Above the projecting bay, the wall extends vertically past the second-floor roof line and transitions into a bell shaped roof parapet capped with clay roof tiles. At the very top is a small rectangular horizontal stucco cap, separating the clay tile wall caps from



Figure 12: Photograph of the primary elevation of the Home (East Façade)

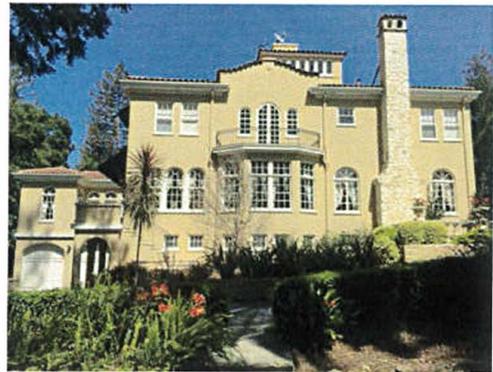


Figure 13: Photograph of the Left Side of the Primary Elevation (South Façade)



Figure 14: Photograph of the Right Side of the Primary Elevation (North Façade)

each other. Within the stucco wall, a small elongated incised arch adds visual interest.

The windows placed within the bay that serves as the formal dining room on the first-floor level are composed of a central mullied pair of twelve-light outswing casement windows with a pair of fixed six-light rectangular transom windows above. Separated by a vertical section of stucco wall and centered within each angled wall is a single window that seems to match the same proportional dimensions of each of the centered mullied windows. Directly below at the basement level, a series of small rectangular divided-pane windows have been placed to allow sunlight to enter the various basement rooms below.

Continuing along this elevation towards the west, an exterior staircase connects the terraces on the driveway side of the home with the balcony/walkway that extends across the west-facing first-floor rooms overlooking the main parking lot. Below the first-floor balcony/walkway at the rear of the home is an arched loggia or arcade that serves as the family room, which is located in the basement level.

Standing facing the side and rear façades of the home from the lower parking lot, from this vantage point one can view the two-car garage with the first-floor room addition added by the Geschkes during their 2006 remodeling of the home (Figure 15). Separating the garage and the room addition is a horizontal boxed gutter that runs horizontally along the two sides of the building until it terminates at the northwest edge at the rear of the home. The 2006 first-floor addition generally follows the perimeter walls of the original garage below and is capped with a hipped clay-tile roof in similar appearance of the rest of the home. A small wall section has been set back from the wall of the garage to accommodate a small exterior balcony that connects to the original balcony/walkway at the rear of the home. A series of fanlight divided-pane windows with views looking towards the south are set within this wall. A door is placed next to the kitchen and provides the only access to this outdoor space and passageway from the interior of this room.

A stucco half-wall (approximately 36 inches in height above the walking service of the balcony) partially obscures the windows and doors on the first floor. This wall stretches horizontally across the western face of the building and along the first-floor level and then runs perpendicular from the face of the loggia below, following the

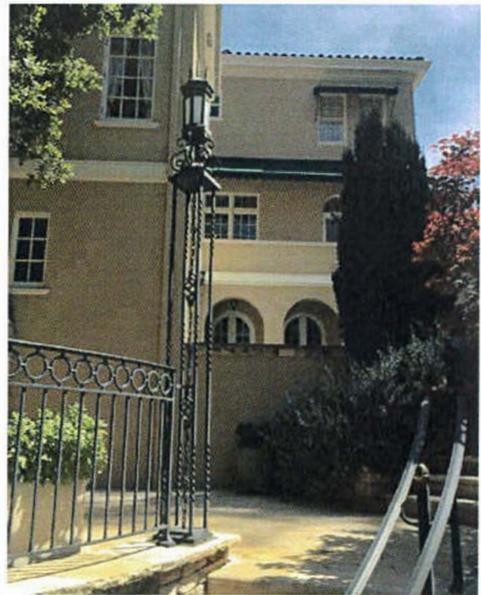


Figure 15: Photograph of the Rear Side of the home (West Facade)

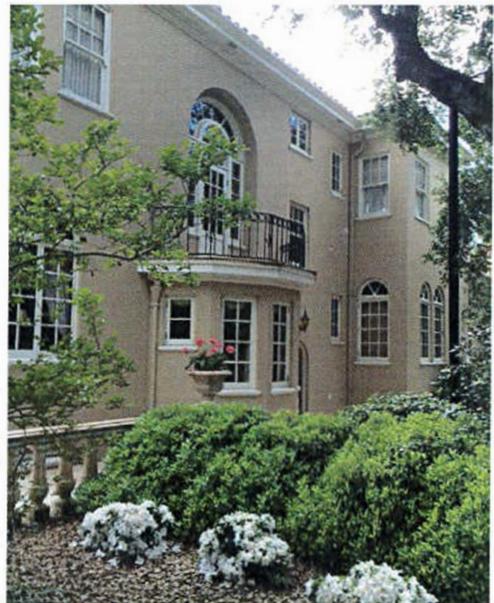


Figure 16: Photograph of the North Bay with upper second floor balcony

garage wall line until terminating at the corner of the new room addition. From this point, both the walls of the addition and the garage below follow the same building outline. Within the center of the upper wall of the room addition centered above the segmented-arch garage door is a single twelve-light outswing casement with arched fanlight fixed transom. Each of the garage doors has been divided into a series of false panels with applied decorative wood moldings.



Figure 17: Google Map of 220 University Avenue

West Façade

Moving to the west or rear elevation of the home, one gets a better sense of the home's actual size and the architect's skill in crafting it to fit into the natural topographic features of the site. Viewing the home from the lower parking lot, the accessible rooms of the basement level are now visible (Figure 15). An arched loggia acts as a strong horizontal base element in which the vertical walls of the floors above emerge in an upward direction. The windows at this elevation can be characterized as similar to those found at the other elevations of the home, and they follow the same formal asymmetric compositional arrangement. The upper wall of the second story directly above the 2006 room addition on the garage has been set back slightly to provide space for a small outdoor deck. To the far right of the upper story, two six-over-one double-hung sash windows align with the fanlight windows below. Towards the center of the wall, a much smaller three-over-one window is positioned directly above a band of ribbon casement windows located on the first floor. In between this upper window and

the corner transitioning into the recessed outdoor deck, a small elongated single-pane window has been placed within the wall. A fixed fabric awning, which is stylistically similar to the other awnings on the front elevation, has been placed above the two upper windows at the far right. Directly below, a large horizontal roll-up fabric awning is positioned between the first and second floors protecting the rooms that open out to balcony/walkway below from the weather.

North Façade

The north elevation is a bit more complex compared with the home's other elevations because of the building's irregular floor plan and the transitions between floor levels (Figure 14). Looking directly at the home at left of center, the wall plane remains a full two-story height, and to the right, the two-story wall plane steps slightly forward, aligning with the north wall of the garage. The wall plane continues farther but begins a transition just beyond the upper bedroom deck's half wall to the tile roof of the first floor room addition above the garage. Centered in the full two-story wall to the left is a five-sided bay with a balcony. A slightly recessed multi-pane fanlight window with muller door and sidelights opens out to this small balcony. A decorative wrought-iron balcony—matching the appearance of the balcony railings found elsewhere on the home's exterior—is placed at the edge, following the wall line of the bay below (Figure 16). Above the door, between the fixed half-circle fanlight windows, is a narrow horizontal three-light operable hopper window. Radiating from the center of the fanlight window is a muller curved outer fixed window (divided into six equal divisions) which follows the proportional width of the sidelights at each side of the door, completing the outer radius of this fenestration assembly. The sidelights are composed of five vertical rectangular panes of glass, starting from the string line of the arch above and extending to the height of the top intermediate rail of the door below. The door's upper panel is divided into twelve rectangular panes, and the lower is filled with a solid flat panel.

The rest of the windows to the left of this bay all appear to be similar in their organizational grouping, as found elsewhere on the building. The windows in the small section wall just to the right vary in size and are organized in a different compositional pattern. A six-over-one, double-hung sash window is positioned above an arched stained-wood panel door that leads from the first floor to the north terrace that overlooks a sprawling coastal oak and lush gardens to the north. Directly above this window is a smaller window just below the roof fascia. Two small six pane casement windows to the right, one above, and in alignment with a small horizontal basement window set just above the paved surface of the north terrace.

From the corner of the building where the wall projects outward, aligning with the garage's north wall at the basement level, the windows again take on an asymmetrical arrangement, with the upper six-over-one window placed off-center to the pair of fanlight casement windows below. To the right of these windows and located within the wall space before the vertical roof downspout is a small vertical window. Below at the basement level are three small horizontal windows each divided into six rectangular panes of glass. Following this wall line past the vertical roof downspout, the two-story wall begins its transition into the wall plane of the addition over the garage. Centered within this wall and extending to the roof above is a large stone fireplace. This fireplace is not part of the original home, but was constructed to replicate the visual appearance of the original stone fireplace at the opposite side of the building. The lower portion of this fireplace has a pronounced arched niche within its

base. This space serves no functional purpose since the weight of the fireplace is supported by the floor framing above. Its design simply accommodates the air conditioning equipment placed in the fenced enclosure below. The windows within this wall are similar in size, appearance, and arrangement to the other windows found in this room addition.



Figure 18: Annotated Irrigation Plan dated 5/20/10 with updated Heritage Tree locations

In examining site plan above, one can still appreciate the architect’s skill in placing the home and the vehicular driveways in their current locations. In doing so, he was not only able to retain many of the numerous trees that would be needed as a seasonal canopy to shelter the home and its gardens from the sun above, but would also be an essential design element in creating a cohesive landscape boundary; reinforcing the sense of privacy and separation from the street. It should also be noted that most of the larger mature trees on this property particularly the coastal live oaks, redwoods, and pines all appear to be over 150 years in age, were as others such as the sycamores, date palm trees, seem to be at an estimated age suggesting that they may have been planted by Marini sometime around the construction of his home²

² Information taken from both the June 2012 Heritage Tree List prepared by Susan Brafford Horticulturist and the Existing Tree Schedule as it appeared on the May 2008 Site Plan A1.0 prepared by Noel F. Cross Architect. The original Irrigation Plan (dated 5/20/10) was prepared by Blue Spruce Landscape and Construction and was annotated by Mark Sandoval, AIA, and was included in the 6/10/16 HRE prepared for this property.

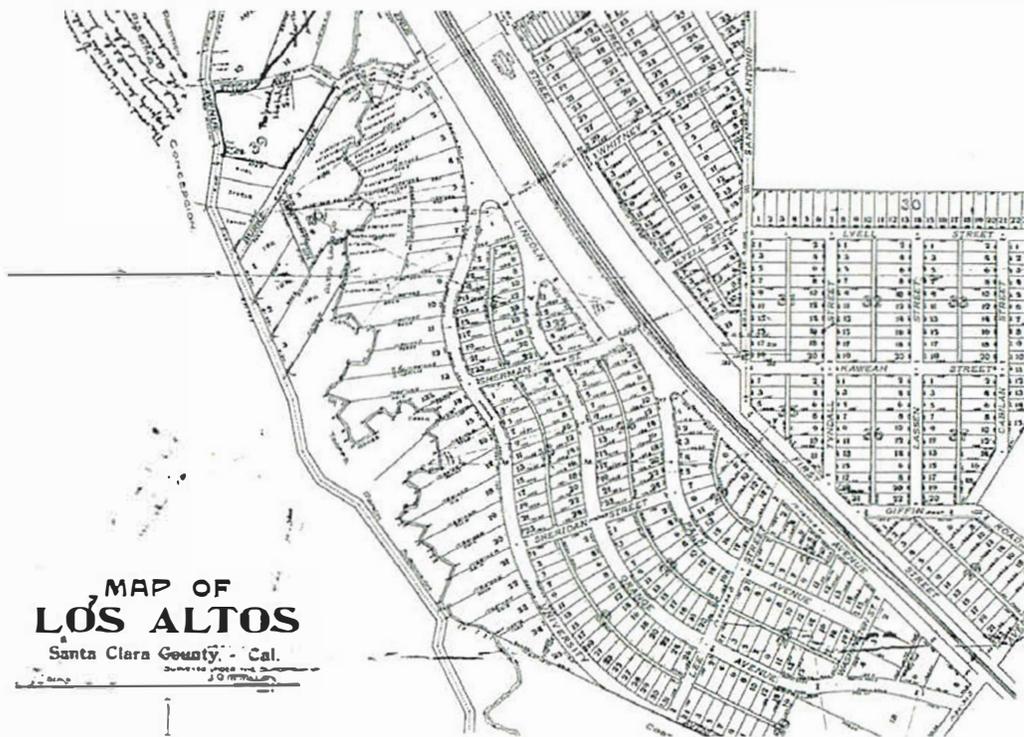


Figure 19: Map of Los Altos dated 1907

HISTORICAL CONTEXT

City of Los Altos: Residential Architecture 1907 to 1940³

Many believe that the real beginning of Los Altos start with the Altos Land Company and acquisition of Sarah Winchester’s 100 acres in 1906. This land became what is known today as the downtown triangle. The earliest account, date August 2, 1906, was found in the Palo Alto Times in an article describing the purchase of the 100 acres mentioned above by the Interurban Electrical Railway for a right-of-way. It mentioned the creation of a new town-site to be called “Banks and Braes”. Just when the name was changed to Los Altos in [sic] unknown, but we do know that the Altos Land Company and the University Land Company were formed in 1907. The October 2, 1913 issue of the Mayfield News, however, describes the town site as being sold again and placed solely into the hands of Paul Shoup and George Herbert, a San Jose fruit packer. The deal is described as one of the most important real estate transactions in Santa Clara. With the establishment of the town in 1907 came the beginnings of subdivisions (although a few earlier subdivisions were recorded prior to 1907). It is with the creation of the new town site that the context of residential architecture is examined. The original town contains the University

³ City of Los Altos Historic Resources Inventory Section II April 2011 Page II, www.losaltosca.gov/ (accessed 4.5.2016)

THE HISTORIC FRANK MARINI HOUSE

Historic Resource Evaluation

Avenue neighborhood. This early and very elite neighborhood contains a variety of architectural house types which are unified mainly by the street layout and alleyways. The lot sizes and scales of these homes vary in size greatly; yet there is a continuity of form in the streetscape in most cases. Dates in this area range from 1908 to the 1930s and buildings in many cases are probably architect-designed judging from the styles found, and the social status of people who occupied these buildings. Many of the homes in the district began as summer homes for prominent San Francisco businessmen and their families while others remained year round living quarters for businessmen who commuted on the train. An examination of the Architect and Engineering Record of California between 1906 and 1930 reveals that many well-known architects worked in the Los Altos area, but little is available that sheds any light on the exact locations of residences or their occupants.

County: With the establishment of the town in 1907 came the beginnings of subdivisions (although a few earlier subdivisions were recorded prior to 1907). It is with the creation of the new town site that the context of residential architecture is examined. The original town contains the University Avenue neighborhood. This early and very elite neighborhood contains a variety of architectural house types which are unified mainly by the street layout and alleyways. The lot sizes and scales of these homes vary in size greatly; yet there is a continuity of form in the streetscape in most cases. Dates in this area range from 1908 to the 1930s and buildings in many cases are probably architect-designed judging from the styles found, and the social status of people who occupied these buildings. Many of the homes in the district began as summer homes for prominent San Francisco businessmen and their families while others remained year round living quarters for businessmen who commuted on the train. An examination of the *Architect and Engineering Record of California* between 1906 and 1930 reveals that many well-known architects worked in the Los Altos area, but little is available that sheds any light on the exact locations of residences or their occupants. The well-known Ng Tong Temple, for example, was designed as an outdoor theater for performances. It sat upon part of the property formed by the rear yards of five prominent families (the translation means "five families"), along Adobe Creek, where Shoup Park is now located. The theater was designed by San Francisco architect John K. Branner (listed in an August, 1924 article). Henry C. Smith, architect, was the designer of the Los Altos Grammar School as well as the Wellman residence, known today as the El Retiro Retreat (1916 article). John Hudson Thomas did some work in Los Altos along Pine Lane, but the residence is apparently gone today. We know Ernest Coxhead worked in town, designing a residence and a church. Well known landscape architect, Emerson Knight, also worked in the sea [sic], but again, the locations are unknown. The Paul Shoup residence at 500 University was designed by San Jose architect, Charles McKenzie, in 1910. Further examination of the records may shed more light on local architects. Local contractor, Claude Taylor (later of Taylor properties), built several homes in town, including the Mabel Eschenbraecher home. The most well-known contractor in town was local orchardist, J. Gilbert Smith, whose residence is the History House Museum on the Civic Center campus. Although the architect is unknown, the Los Altos Country Club is featured on the cover of one The Paul Shoup residence at 500 University Avenue Source: Los Altos History House Museum Archives City of Los Altos Section II Historic Resources Inventory Page II-8 April 2011 issue of the Architect and Engineering Record.

The residential architecture context, thus, centers mainly on architectural styles popular between 1907 and 1940 (including some not so popular styles). By 1911, according to Eastman's history of the town, Los Altos had only fifty homes; by 1913, only thirty-two telephones had been connected. The majority of properties in the residential context are homes built in the 1920s and 30s, reflecting the growth of the area. By this period, the central business district had been established, roadways were more complete, and working-

class families could afford to move to “the county” and grow a few apricot trees. The dominant house types in this category include:

- Bungalows
- Mission
- Period Revival (Tudor, Colonial, Provincial)
- Prairie
- Italian Villa
- Spanish Colonial Revival

Three districts also appear: the already described University Avenue area, Los Altos Park and Loyola Corners. Los Altos Park was subdivided in December of 1925 and contains a variety of small homes on small lots of a uniform size. The tiny lots and cottages in the Loyola district contain a variety of styles and are also linked together due to the scale and size. Originally known as the Loyola Tract in 1904, the 600 acre area was purchased by the Jesuit Father of the University of Santa Clara for the purpose of relocating the college. The area also had a train stop.

The financial pledges for the construction of the new school fell through after the San Francisco earthquake in 1906 and a good portion of the land was used for grazing dairy cattle. The official subdivision of Loyola Corners was recorded in 1926 and a group of investors purchased a portion of the land from the Jesuit Fathers for the Los Altos Country Club. Properties that are, or were, part of this context include:

- 11 Angela Drive
- 232 Burke Road
- 448 Cherry Avenue
- 6 Cypress Court
- 233 West Edith Avenue♦
- 1485 Fremont Avenue
- 1671 Kensington Circle
- 25 Maynard Court
- 55 Pepper Drive*
- 625 Palm Avenue
- 431 University Avenue*
- 436 University Avenue*
- 452 University Avenue
- 500 University Avenue*

* *Denotes City Designated Landmark⁴*

⁴ 220 University Avenue appears to have been not included in this list of City Landmark Properties although a Resolution of the City Council of Los Altos (Resolution No.03-95) dated November 12, 2003, does indicate the property is a Historical Landmark

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◆ Denotes that the structure has been demolished and/or is no longer on the HRI

220 UNIVERSITY AVENUE

The Assessor's map indicates the property at 220 University (APN 175-12-020) is approximately 1.27 acres. Records indicate that the home may have been constructed sometime around 1927 for a wealthy San Francisco business man for his family and his four unmarried sisters. Marini's primary business was the Valente, Marini & Company funeral home in San Francisco which is one of the largest in California. He was also an early investor in the Bank of Italy that would later become the Bank of America. The information below gives the historical overview of the property owners along with the biographical information of the original architect credited for the design of the home.

Frank Marini ⁵

It is said that Frank Marini's Father P. Nicola Marini, emigrated from Margo, Italy, near Chiavari, in 1848 to Buenos Aires. There he joined his five brothers in the milling and grain business. Lured by the gold rush, P. Nicola and six other Italians came to San Francisco in 1852. They found the venture unsuccessful, so, within a few weeks, returned to the Bay Area and subsequently scattered to various districts. P. Nicola bought a farm in Hayes Valley, about five miles south of San Francisco, but after a fire in 1855 he moved to the nearby Bay Area. In 1860 he met and married Domitilla Perata, a native of the town near Genoa, Italy, and Frank was born on July 15, 1862. He had nine sisters and one brother. In 1875 the family moved to San Francisco and lived in a home on Grant near Union in the North Beach district. At the age of 15 years he became politically active in the Republican convention by rounding up voter support for delegates for the Assessor. He graduated from Heralds Business College as an accountant in 1880 at the age of 18 but remained at the grassroots level of San Francisco politics for several decades as a result, he received various favors that enabled him to help hundreds of Italian-Americans.

⁵ Anonymous, *Frank Marini Civic Leader and Philanthropist, San Francisco, California* (Adapted from Mr. Marini's personal notes) (n.d.)

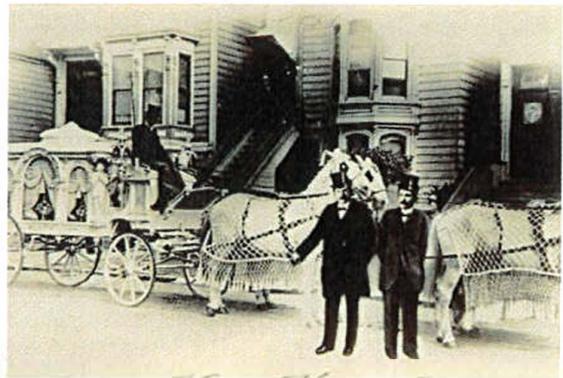


Figure 20: Archival photograph of men and a driver of a hearse wearing top hats. It is theorized that the two men pictured in the foreground might be Valente to the left and Marini to the right

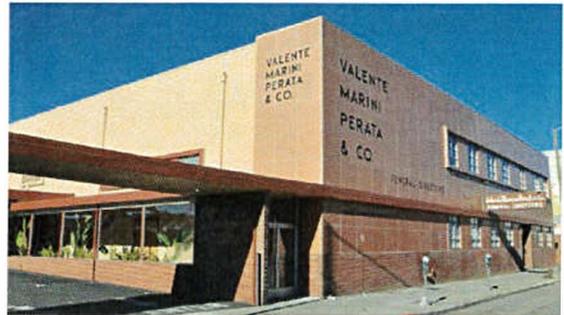


Figure 21: Photograph of the current Valente, Marini, Perata and Company Building in San Francisco

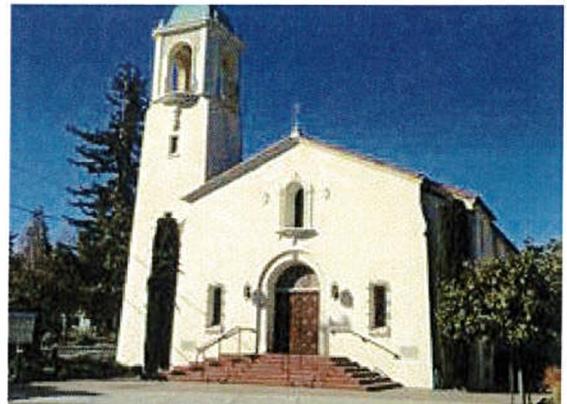


Figure 22: Photograph of St Nicholas Church in Los Altos

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Figure 23: Photograph of Frank Marini, date unknown

In 1889 while working for the Post Office, he helped reorganize the funeral director firm of Valente, Godeau and Co. and three years later resigned the Post Office Job to take an active role in management of the company. In 1897 [1907] he bought out Godeau and he became manager of the firm of Valente, Marini & Co. This same company is still in business on Mission Street⁶. As time progressed, he invested in the Bank of Italy which became Bank of America and subsequently he became a wealthy man.

Until the mid-nineteen fifties, Frank Marini was actively involved in many important organizations, too numerous to list, most of which he helped organize and/or served as a key officer. He personally took pride, perhaps, in his association with the Native Sons of the Golden West, San Francisco Parlor No. 49, which was established in 1884. He served two terms as president and was treasurer for more than sixty years. In 1906 he refused a nomination for Supervisor of San Francisco, tendered by the three major political parties – Republican, Democratic and Labor.

In 1925 he purchased the Los Altos homesite from the California Pacific Realty Company and in 1926 built the home that still stands. It was constructed at a cost of \$26,000 and was built by William Short who also built several homes around Stanford University. In 1933 Marini added to the site by purchasing a parcel of land from Joseph Magnin, who owned the adjacent property. The estate then, with the house encompassing approximately 7200 square feet of living area in three stories and situated on a bit over three acres of land, was occupied by Marini and his four surviving sisters - none of them ever married.

Marini's donations to civic and religious organizations added up to many thousands of dollars every year. In 1935 he donated \$15,000 to build a playground for the parish of St. Peter and Paul in the city. A commemorative bronze bust of Marini still stands in a tiny park on Columbus Avenue across from that Church. In 1944 he donated \$65,000 for the construction of a Catholic church in Los Altos and it was named Saint Nicholas in honor of his father. In 1948, at a cost

⁶The original company name has since been changed to Valente Marini Perata & Company and is now located at 4840 Mission Street in San Francisco

of \$45,000 he built an apartment house at El Retiro, a Jesuit retreat in Los Altos, and located on University Avenue, just five blocks from his home. The large meeting hall at the retreat was named Marini Hall in his honor.

He received many recognitions [sic] for his philanthropic activities. The Italian Government bestowed on him first the Cross and then the Commandership of the Order of the Crown of Italy. The Italian Red Cross presented him with a special diploma and the Italian Welfare Agency honored him with the chairmanship of its Board of Directors for sixty years. The entire City of San Francisco honored him on August 27, 1949, with a magnificent banquet held at the Fairmont Hotel, in which many of the outstanding citizens in the state took part.

Frank Marini died in 1957 and his last surviving sister, Jennie, maintained the home until her death in 1969. The property was willed to the San Francisco Order of the Sacred Heart and was a weekend retreat for the Sisters of the Order.

Dr. Jerome D. Tossy⁷

Jerome D. Tossy was born February 28, 1932 in the Upper Peninsula town of Stambaugh, Michigan as the only son of Chester V. Tossy, DDS and theatrical singer and dancer Florence (Pat) Johnson, and older brother to Patricia. His formative WWII years were spent with his maternal grandparents in St. Louis Park, Minnesota for which he credits his basic learning for life. His school years were spent in Detroit, Dearborn and Okemos, Michigan graduating from East Lansing High School. Jerome was active in extracurricular activities including the lead in the junior class play resulting in receiving the nickname "Tootsie Tossy". He attended Michigan State University joining Alpha Tau Omega fraternity. There he met his future wife Tamara Ann Buskirk in 1952 whom he later married in 1962.

He attended Wayne State University Medical School during which he was President of Nu Sigma Nu Medical fraternity. Interning at the University of Texas in Galveston this led to lifelong friendships that continued through their annual reunions. His orthopedic residency was through Northwestern University including the VA Research Hospital, Evanston Hospital and Children's Hospital of Los Angeles. The residency was followed by a hand surgery fellowship and shortly afterwards, served in the U.S. Navy at the U.S. Naval Hospital, Camp Lejeune, N.C. home of the Second Marine Division.

In 1965, he selected the new private El Camino Hospital in Mountain View and Los Altos as his home base. There he practiced active orthopedics until 1982 after which he did consulting for ten years. He was President of Mountain View Rotary having perfect attendance for twenty years. He was President of the Los Altos Chamber of Commerce hosting multi installation dinners. He supported the birth of the Festival of Lights Parade, Los Altos Midnight Run, and was the first President of the MV-LA Education Foundation. He was an early recipient of the Los Altos - Los Altos Hills Community Service Award. He was a member of the Santa Clara County Medical Society serving on various boards and a board member of the Palo Alto Red Cross. He was a supporter of the Palo Alto YMCA and was also a member of the Palo Alto Elks Club. The Tossy Family occupied the home at 220 University until selling it to Chuck and Nan Geschke in 1995. Jerome D. Tossy died on the 18th of February 2009.

⁷ Los Altos Town Crier, online obituary published on February 25, 2009 01:25, <http://www.losaltosonline.com/> (accessed 4/5/2016)

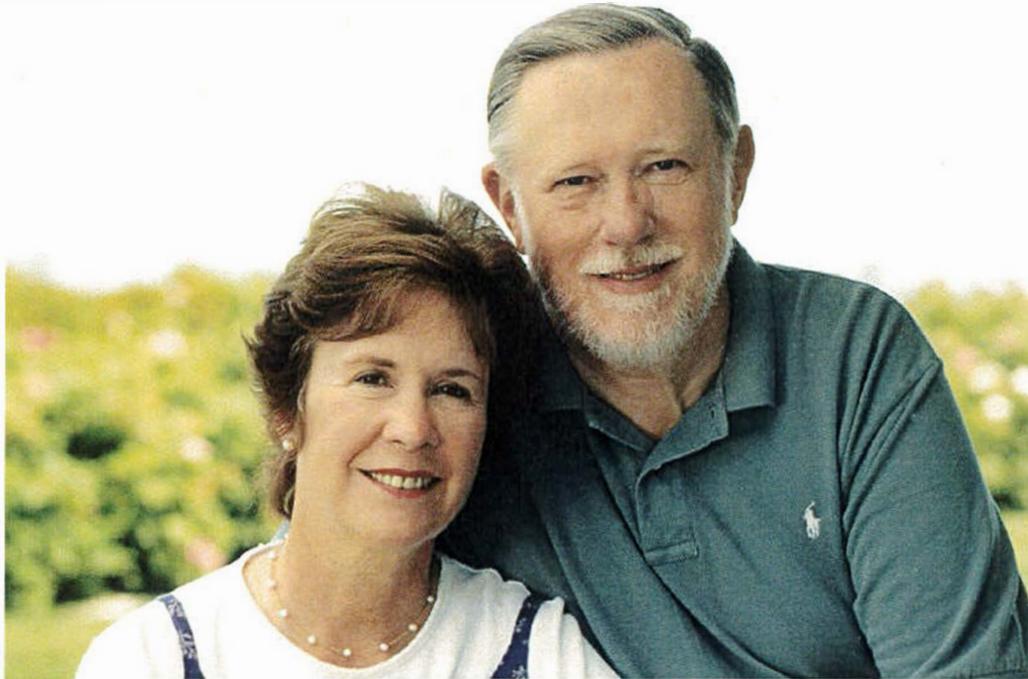


Figure 24: Photograph of the Charles (Chuck) and Nancy (Nan) Geschke

Charles Geschke and Nancy McDonough⁸

Nancy (Nan) McDonough was born in Cleveland, Ohio graduating from Magnificat High School in 1960 and from Marygrove College of Detroit Michigan in 1964. Charles (Chuck) Geschke was born in Cleveland graduating from St. Ignatius High School in 1956 and Xavier University of Cincinnati in 1962. Nan and Chuck married December 26, 1964 residing in Euclid on the east side of Cleveland. Son Peter was born in 1965 and daughter Kathleen was born in 1968.

Chuck taught Mathematics at John Carroll University for five years while studying for his PhD at Case Western Reserve. Deciding he would much rather study Computer Science, the family moved to Pittsburgh, Pennsylvania in 1968. Chuck graduated from Carnegie Mellon in 1972 with a PhD in Computer Science. Son John was born during this time in 1970.

After Chuck finished at Carnegie Mellon, the family left Pittsburgh for a job Chuck secured with the Xerox Palo Alto Research Center (PARC) in Palo Alto. The family first settled in Palo Alto but moved to South Los Altos in 1973. The children attended St. Simon School and all graduated from St. Francis High School. Nan began

⁸ Taken from autobiographical summary prepared by Nancy (Nan) Geschke, April 20, 2016

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studying part time for a degree in Library Science in 1974 at San Jose State, receiving the degree in 1978. She worked as a library consultant for a few years starting Oceanroutes Library. She also headed up the effort to build the Westinghouse Technical Library working there a few years. Nan ended her library career at Advanced Information Management where she was the Sales director for Consulting Services.

In 1982 Chuck left Xerox along with John Warnock to found Adobe Systems. The company first was in Mountain View, then moved to Palo Alto and finally to San Jose in 1996. The company went public in 1986 and now employs over 14,000 people worldwide. Adobe is primarily known for its Postscript language, Photoshop, Illustrator, and InDesign software, and Acrobat and PDF. Chuck retired from Adobe in 2000 but still is on the Board of Directors serving as chairman along with John Warnock. Chuck has served on many non-profit boards including the San Francisco Symphony. [sic] The Commonwealth Club of San Francisco, The University of San Francisco and the Boys and Girls Club of Nantucket.

In 1987 Chuck and Nan remodeled a house in North Los Altos on University Ave using Wendell Roscoe as designer and Steve Minor as builder. The number on University is 470. It's located next to the Redwood Grove. In 1995 220 University, the Marini home, came on the market. Nan and Chuck decided to buy the property.

It appealed to them because of its architecture and the fact little had been altered since the home was built in 1927. Frank Marini, a San Francisco businessman, and his four unmarried sisters occupied the home from 1928 until the last sister died in the late 60s. The home was bequeathed to the Madams of the Sacred Heart, a Catholic order of nuns. They sold it in 1972 to Tammy and Jerry Tossy. The Tossys held the property until they sold it to Nan and Chuck in 1995.

The 220 property had been sub divided by the Tossys. The back lot was sold to Abigail Ahrens who planned to build a custom home on that lot which resided in Los Altos Hills. Nan and Chuck in exchange for an easement off University were able to buy the property from Ahrens and have the lot annexed to Los Altos. The town of Los Altos Hills put a restriction that no home be built on the property for ten years.

Chuck and Nan engaged Steve Minor (SMC & Associates) to start on the complete refurbishment of the property. Wendell Roscoe was engaged to design the outbuildings and pool area. Roscoe designed a carport, gazebo, pool area, and pool house. The renovation took about 18 months. The electrical system was upgraded as well as the mechanical system. The plumbing for the house was completely upgraded. Every surface of the house was touched in some way although the architectural elements were left intact. The family moved into the home in December of 1996.

In June of 1997, Nan and Chuck's daughter Kathy was married to Angelo Orciuoli of Napa. The wedding took place at St. Nicholas church on Orange Ave. St. Nicholas church was built by Frank Marini and named for Marini's father, Nicholas. The reception was held in the garden of the home.

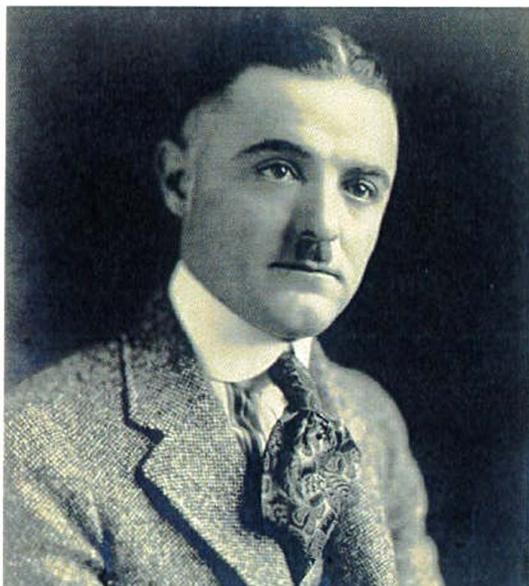


Figure 25: Photograph of Perseo Righetti, Architect

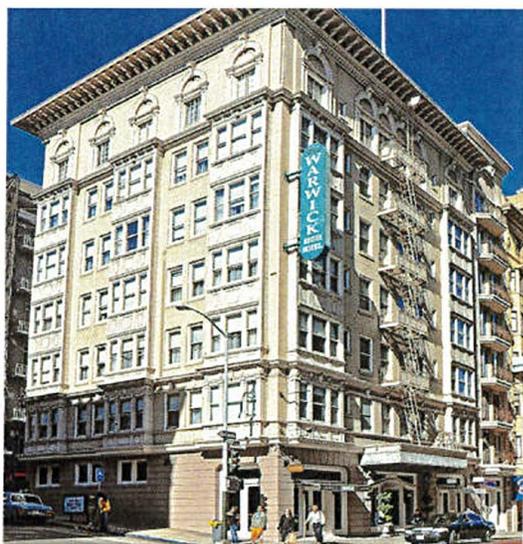


Figure 26: Photograph of the Warwick Hotel (Maryland Hotel), San Francisco, CA

Nan and Chuck have hosted many parties and receptions in the garden area of the home. Nan served on the Historic Commission of Los Altos from 1990 to 2000 and produced an access TV program, *The Los Altos History Show* for many years. The shows can be viewed on www.losaltoshistoryshow.org. Nan has also been involved with the Los Altos History Association. She and Bob Grimm were the project managers of the museum's building. Nan has produced many exhibits for the museum including one on Wallace Stegner, Lucile and David Packard, Josephine and Frank Duveneck and one detailing the start of Silicon Valley called *The Lure and the Legends*. Nan has served on many non-profit boards including the American Red Cross, the California History Center, the Nantucket Atheneum, The Nantucket Historical Association, ALearn, and Marygrove College. Nan and Chuck divide their time spending their summers on Nantucket and the rest of the year in Los Altos. They devote some of their time to their philanthropy both in the Bay Area and Nantucket.

Perseo Righetti, Architect (1872-1928)

Perseo Righetti's architectural career in San Francisco lasted for almost thirty years, from 1899 until his death in 1928. He had an extensive practice designing residential buildings, often for Italian and Swiss clients. Righetti grew up on a farm in Nicasio, Marin County, with Italian-Swiss parents. In about 1897, he moved to San Francisco to live with his uncle, aunt, and cousins and to work as a draftsman for architect Emil Depierre, who soon made him a partner. He lived with these relatives into the early 1920s.

For fifteen years he worked as an architect in three different partnerships, first as the junior partner of Depierre (1899-1903); then with Henry Kuhl, as Righetti and Kuhl (1904-1908); and finally with August Headman, as Righetti and Headman (1909-1914). After the latter partnership dissolved Righetti worked solo, save for a brief partnership with Benjamin Hirschfeld in 1921-1922.

From 1909-1914 with his partnership with August Goonic Headman he was designing various hotels and apartments in San Francisco, as well as the Beaux Arts Native Sons of the Golden West Building on

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Mason Street. This partnership lasted five years, working in the busy construction environment of Post-Earthquake San Francisco, CA. In 1912, the firm occupied offices in the Phelan Building. Perseo Righetti is credited with the design of the home which was built during the last quarter of 1927. It was a two-story frame "country home", stucco-clad, eight rooms plus three baths. The contractor was William Short, of Palo Alto⁹.

Both on his own and in various partnerships Righetti designed mainly residences, flats, apartment buildings, and hotels. With both Kuhl and Headman he designed wood framed flats and apartments in North Beach and on Russian Hill, plus a half dozen or more small commercial buildings downtown. During his partnership with Headman, larger commissions came into his office, such as the Angelus Apartments (645 Bush, 1911), the Maryland Hotel¹⁰ (490 Geary, 1912), the Essex Hotel (684 Ellis, 1912), apartments for Crowley and Stoltenberg (1913 or earlier), and the Bauer Apartments in Oakland (1913 or earlier). These were substantial brick, concrete or steel frame apartments and hotels of five to seven stories each. They were traditional in appearance, with Classical Revival detailing, and were clad variously in brick or stucco. Two small buildings designed during his partnership with Headman stood out as being exceptionally well designed: the French style Dr. J. E. Artigues double residence¹¹ and a set of Classical Revival flats over storefront for Jean Allec at 1412 Polk Street¹². His most prestigious commission was the club building of the Native Sons of the Golden West, with Headman and with associate architect E. H. Hildebrand (414-430 Mason, 1911). It is a beautifully detailed eight story building notable for its top story arcade.

220 UNIVERSITY AVENUE CHRONOLOGIES

Ownership Chronology

Date	Owner
1927	Frank Marini
1969	San Francisco Order of the Sacred Heart
1971	Dr. Jerome Tossy & Tamara Ann Tossy
1995	Dr. Charles Geschke & Nancy A. McDonough Geschke

Building records of 220 University Avenue obtained do not yield the original record when the home was first built. Evidence does suggest that it may have been built sometime around 1927. Permit records after 1950 show some alterations done to the home which have been included in the construction chronology below.

Construction Chronology

Date	Modifications	Owner	Notes
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⁹ Unfortunately the name of the owner was not disclosed however the article does appear to describe Marini home. Source: *Building and Engineering News*, Sept. 3, 1927, p. 10, col. 2

¹⁰ Weaver, Marie. Letter to Nancy Geschke June 3, 2004

¹¹ *Architect and Engineer*, December 1913, p. 65

¹² *Ibid.*, p. 66

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8/8/1973	Kitchen & Interior Remodel	Dr. Tossy	Permit No. 12982.
6/21/1989	Replace existing tile & hot mop	Dr. Tossy	Permit No. 31772.
8/18/1995	Demolition of existing bathroom	Charles & Nan Geschke	Permit No. 53195.
12/7/1995	Remodel kitchen, bathrooms, basement, upper floor and sleeping rooms	Charles & Nan Geschke	Permit No. 53646.
3/19/96	Single Carport	Charles & Nan Geschke	Permit No. 54332.
8/23/1996	Pool house, equipment, changing rooms, arbor, gazebo & petanque court	Charles & Nan Geschke	Permit No. 54959.
9/6/1996	Swimming pool & shed	Charles & Nan Geschke	Permit No. 55761.
4/5/2006	Great room addition over existing garage	Charles & Nan Geschke	Permit No. 74044.
5/29/12	Relocate gas meter	Charles & Nan Geschke	Permit No. 65109809.

EVALUATION OF HISTORIC RESOURCES FRAMEWORK

The California Environmental Quality Act (CEQA)

As mentioned earlier, we were contacted by the Geschkes to prepare this evaluation as part of their Mills Act Agreement with the City of Los Altos. Since this property is currently listed as a city landmark, and is listed in the Los Altos Historic Inventory as a Historic Resource Inventory, and is assigned the California Register Status Code of 5B, locally significant both individually (listed, eligible, or appears eligible) and as a contributor to a district that is locally listed, designated, determined eligible, or appears eligible through survey evaluation, it meets the threshold to be considered a historical resource under Section 21084.1 of the California Environmental Quality Act (CEQA). As a consequence, this historical resource is eligible for both the California Register of Historic Resources (CRHR) Criterion 2 (Person) for its association with persons important to local, California, or national history, and Criterion 3 (Design/Construction) because it continues to retain and embody the distinctive characteristics of a period style of architecture, and represents a work of a master; making it also eligible for the National Register of Historic Places, presuming it meets the similar criterion thresholds.

The California Register of Historic Resources (CRHR)

The CRHR is the official list of properties, structures, districts, and objects which are significant at the local, state, and national level. The California Register properties must have significance under one of the four following criteria and must retain enough of their historic character and appearance to be recognized able as a historic resource and to convey the seven aspects of integrity as the National Register.

Properties that may not necessarily meet the threshold for the National Register may still be eligible for the California Register criteria as follows:

1. Associated with events that have made a significant contribution to the broad patterns of local or regional history or the cultural heritage of California or the United States (Criterion A).
2. Associated with the lives of persons important to local, California or national history (Criterion B).
3. Embodies the distinctive characteristics of a type, period, region or method of construction or represents the work of a master or possesses high artistic values (Criterion C).
4. Has yielded, or has the potential to yield, information important to the prehistory or history of the local area, California or the nation (Criterion D).

The California Register regulations defined “integrity” as “the authenticity of the property’s period of significance.” That is, it must retain enough of its historic character or appearance to be recognizable as an historic resource, following the National Register’s integrity criteria which recognize seven aspects and/or qualities that define historic integrity. These principal considerations also parallel those evaluations of integrity used for the California Register of Historic Resources which are as follows:

Location: The place where the historic property was constructed or place where a historic event took place.

Design: The combination of elements that create the form, plan, space, structure, and style of a property.

Setting: The physical environment of a historical property.

Materials: The physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historical property.

Workmanship: The physical evidence of the crafts of a particular culture or people during a given period in history or prehistory.

Feeling: A property expression of aesthetic or historic sense of a particular period of time.

Association: The direct link between an important historic event or person and a historic property.

Historical resources eligible for listing in the California Register must meet one of the criteria of significance described above, and retain enough of their historic character or appearance to be recognizable as historical resources and to convey the reasons for their significance. The above aspects of integrity might be better explained by the use of the following applied concepts.

Location

Location is the place where the historic property was constructed or the place where the historic event took place. Integrity of location refers to whether the property has been moved or relocated since its construction. A property is considered to have integrity of location if it was moved before or during its period of significance. Relocation if the move enhanced or was necessary to continue the historic resource's function is not necessarily a significant loss of integrity.

Design

Design is the composition of elements that constitute the form, plan, space, structure, and style of a property. But properties change through time. Changes made to continue the function or possibly aid in its use may acquire significance in their own right. These changes do not necessarily constitute a loss of integrity of design. However, the removal of important historic features could have immeasurable impact on the resources design integrity.

Setting

Setting is the physical environment of a historic property that illustrates the character of the place. Integrity of setting remains when the surroundings of the historic resource have not been completely compromised by either significant alterations of the original landscape that diminishes its capacity to convey its original context, use or its ability to adequately convey its historical developmental narrative.

Materials

Materials are the physical elements combined in a particular pattern or configuration to form the aid during a period in the past. Integrity of materials determines whether or not an authentic historic resource still exists.

Workmanship

Workmanship is the physical evidence of the crafts of a particular culture or people during any given period of history. Workmanship is important because it can furnish evidence of the technology of the craft, illustrate the aesthetic principles of a historic period, and reveal individual, local, regional, or national applications of both technological practices and aesthetic principles.

Feeling

Feeling is the quality that a historic property has in evoking the aesthetic or historic sense of a past period of time. Although it is itself intangible, feeling is dependent upon the aid's significant physical characteristics that convey its historic qualities. Integrity of feeling is enhanced by the historic resources continued intended end use or whereby its new adaptive reuse does not interfere with the conveyance of its original historic period.

Association

Association is the direct link between a property and the event or person for which the property

is significant. A period in which events may have occurred, a setting, the design, workmanship, and materials, all in combination help to convey integrity of association.

FINDINGS

It is the authors opinion that the Frank Marini House meets the eligible requirements for the California Register of Historical Resources (CRHR). The CRHR uses the same guidelines as the National Register of Historic Places developed by the National Park Service. To be potentially eligible for this listing under the CRHR, a structure must usually be more than 45 years old, have historical significance, and retain its physical integrity. Since the property at 220 University Avenue was built sometime between 1926 and 1927, it falls within this recognized time period and therefore is evaluated in accordance with the following criteria:

Criterion 1: Event

The National Park Service recognizes properties under this criterion as associated with either (or both) of two types of events: A specific event marking an important moment in American prehistory or history and/or a pattern of events that made a significant contribution to the development of a community, a state, or the nation.

In the research gathered for this evaluation, no information specifically linked this property with any historically significant events or design influences that may have contributed to any stylistic movement or to the development of Los Altos or Santa Clara County.

For the reasons listed above, 220 University Avenue does not appear to be eligible for listing on the CRHR or the national or local levels under Criterion 1.

Criterion 2: Person

Under this criterion properties may be eligible if they are associated with the lives of persons important to local, California or national history. The NPS defines significant persons as individuals whose specific contributions to history can be identified and documented. Persons "significant in our past" refers to individuals whose activities are demonstrably important within a local, state, or national historic context. The persons associated with the property must be individually significant within a historic context.

Frank Marini was the original owner of and built the home at 220 University Avenue, but he was also an important civic leader and person of local and regional importance because of his many philanthropic contributions to both civic and religious organizations within the Italian Community of San Francisco. For 65 years, he was a member of and treasurer for the Native Sons of the Golden West, and for 10 years, a member of the Young Men's Institute, the Order of the Druides, the Odd Fellows, and the Austrian-American Benevolent Association. He was also active in all three major politic parties: Republican, Democratic, and Labor. Marini was an early investor in the Bank of Italy, which was later to become the Bank of America, and his successful funeral parlor business provided him the financial means for his philanthropic activities.

When his home in San Francisco was destroyed by a devastating fire, Marini, a lifelong bachelor, decided to build the house at 220 University Avenue in Los Altos for himself and his four sisters. At this property until his death in 1957, Mr. Marini continued his philanthropic efforts, including

local donations to help raise the funds to build Saint Nicolas Catholic Church in 1947 and the apartment house at El Retiro, the Jesuit retreat house, which are both in the City of Los Altos. In 1949 the City of San Francisco honored him at the Fairmont Hotel. He also received both the Cross and the Commandership of the Order of the Crown of Italy from the Italian Government for his philanthropic activities. Because the property at 220 University Avenue is directly associated with Frank Marini, a longtime resident of Los Altos, it is our belief that it meets the findings necessary to be listed under the California Register Criterion 2.

It should be noted that the National Park Service generally does not recognize properties associated with living persons as eligible for the National Register: "Sufficient time must have elapsed to assess both the person's field of endeavor and his/her contribution to that field." In extraordinary cases, the importance of the individual might make a property eligible without ascertaining the length and nature of his or her association with the property. Under this criterion, these properties must be "associated with a person's productive life, reflecting the time period when he or she achieved significance" and properties "that pre- or post-date an individual's significant accomplishments are usually not eligible." Applying this narrow interpretation, it is difficult to substantiate eligibility based solely on the property's association with Charles and Nancy Geschke; regardless of their extraordinary accomplishments, personal and professional achievements, and important philanthropic contributions.

Criterion 3: Design/Construction

Under Criterion 3, properties may be eligible if they embody the distinctive characteristics of type, period, or method of construction. Properties may also be eligible if they are a work of a master or display high artistic values. According to the National Park Service, "Distinctive characteristics are the physical features or traits that commonly recur in individual types, periods, or methods of construction. To be eligible, a property must clearly contain enough of those characteristics to be considered a true representative of a particular type, period, or method of construction."

Italian Renaissance Revival buildings were popular in the United States from the early 1900's and surged in popularity in Los Angeles in the 1910's. Along with the rest of the Period Revival movements, this style draws upon romanticized notions and the artistic, architectural, and literary movement in Europe between the 14th and 16th centuries. The Renaissance Revival style is usually based on the architecture of Italy; however, it borrows some additional elements from Ancient Greek and Roman architecture. From 1915 to 1930 the style could be characterized by being more refined in detail. By this time, many architects and their clients had visited Italy and thus had some first-hand familiarity with the original models. Improved printing technology also provided ready access to excellent photographic documentation of these models. The style was often used in grand homes and public buildings where an imposing style was desired.

The style gained particular momentum in Los Angeles because it could be easily integrated with other popular styles such as Mediterranean Revival and Spanish Colonial Revival. The identifying features of the Italian Renaissance Revival are usually characterized as follows:

- Symmetrically arranged façade
- Low-pitched hipped roof

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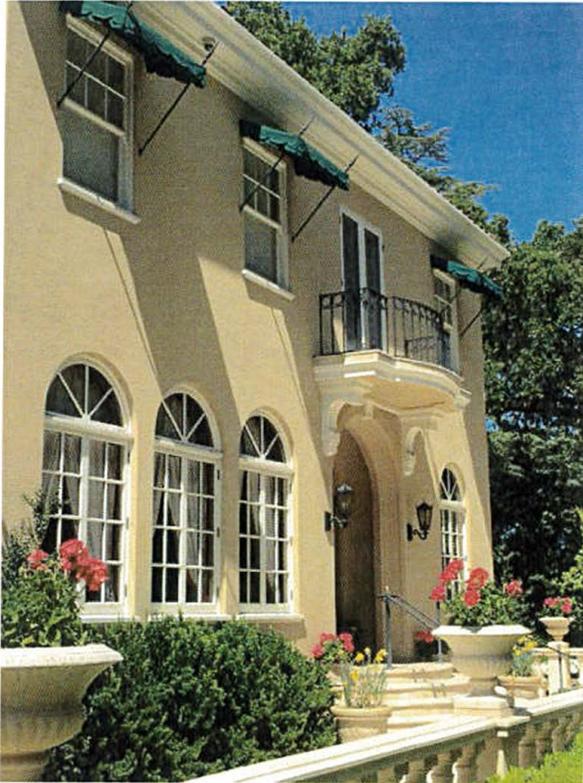


Figure 27: Photograph of the main entrance alcove on the primary elevation of the home (East Facade)



Figure 28: Photograph the groin vaulted ceiling in the main entrance vestibule

- Elaborate windows on the first floor, with simpler window patterns on the second floor
- Wide roof overhangs
- Decorative brackets
- Emphasis on arches especially on the first floor

The Frank Marini Home at 220 University Avenue reflects most of the key characteristics of this architectural period, and since the design of the home can also be linked to the work of a master architect, this property appears to be eligible for listing on the California Register under Criterion 3.

Criterion 4: Information Potential

Since the focus of this evaluation was specifically on the home, there is no information known at this time that might determine if this property could be eligible for listing on the California Register of Historic Resources under Criterion 4.

Integrity

Integrity is defined as the ability of a property to convey its significance. To be listed in the CRHR or the National Register of Historic Places, a property must be shown not only to be significant under the National Register criteria, but it also must have integrity. And although there have been a number of interior and exterior modifications made to the home over the years, these renovations were sensitive and have not diminished the historical value or integrity of the original home. The many site improvements added by the Geschkes only amplify the overall sense of quality by evoking the aesthetic and sense of a past period of time without interfering with the conveyance of the property's original historic period.

THE HISTORIC FRANK MARINI HOUSE

Historic Resource Evaluation



Figure 30: Photograph taken from the Living Room towards the main entry vestibule



Figure 32: Photograph of the front entrance door

Conclusion

220 University Avenue continues to maintain a high degree of integrity and since the property is directly associated with Frank Marini as a person of significant local importance to the community, it is our belief this historic resource is eligible for listing in the California Register of Historic Resources under Criterion 2: Person and Criterion 3: Design/Construction.

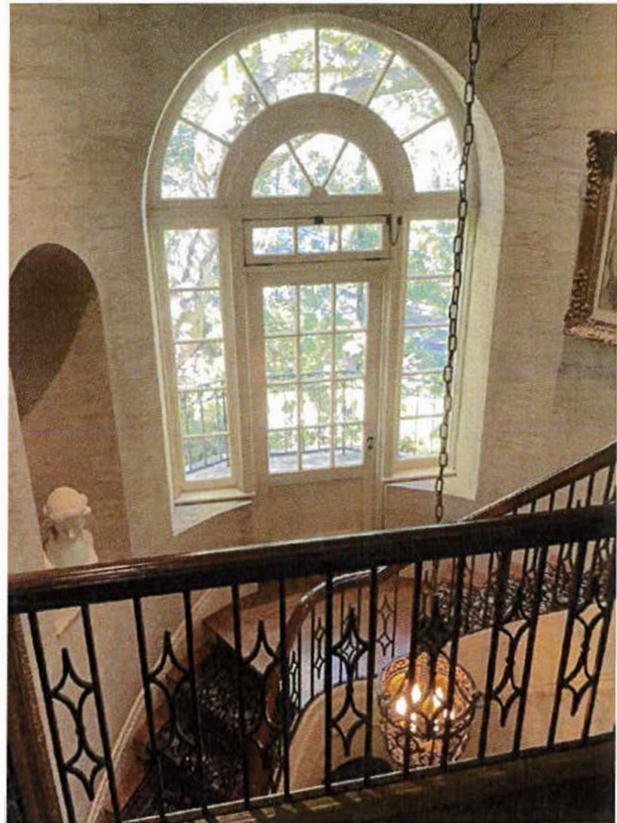


Figure 29: Photograph of the grand staircase looking down at the intermediate landing

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Los Altos History Museum, Archival Database, Sanborn Maps, Photographs as related to 220 University Avenue

City of Los Altos Planning and Building Databases, permits and other documentation related to 220 University Avenue

California Office of Historic Preservation, *California Register and the National Register: A Comparison*, Technical Assistance Series No. 6. California Department of Parks and Recreation, Sacramento, 2006

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California Office of Historic Preservation, Department of Parks and Recreation. "How to Nominate a Resource to the California Register of Historic Places," <http://oph.parks.ca.gov> (Accessed April 15, 2016)

U.S. Department of the Interior, National Park Service, National Register of Historic Places Federal Program Regulations, <http://www.cr.nps.gov/nr/regulations> (Accessed April 20, 2016).

Los Altos Town Crier, online obituary published on February 25, 2009, <http://www.losaltosonline.com/> (Accessed April 5, 2016)

Other Resources

Building and Engineering News, Sept. 3, 1927, p. 10, col. 2

Architect and Engineer, December 1913, p. 65

State of California & The Resources Agency DEPARTMENT OF PARKS AND RECREATION PRIMARY RECORD	Primary # HRI # Trinomial NRHP Status Code	Other Review Code	Reviewer	Date	Listings
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Page 1 of 8 *Resource Name or #: (Assigned by recorder) 20 University Avenue
P1. Other Identifier: HRI#84

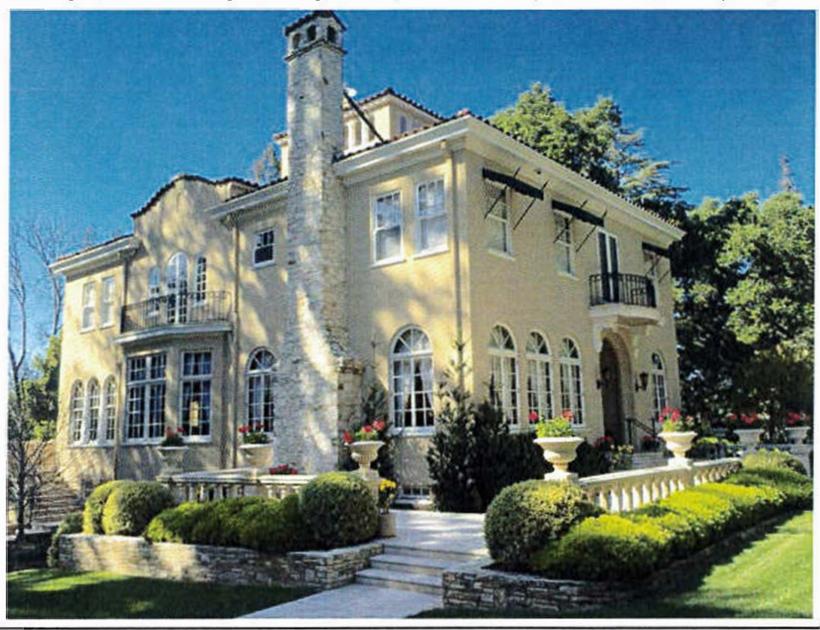
*P2. Location: Not for Publication Unrestricted
*a. County Santa Clara and (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)
*b. USGS 7.5' Quad _____ Date _____ T _____; R _____; _____ of _____ of Sec _____; _____ B.M.
c. Address 220 University Avenue City Los Altos Zip 94022
d. UTM: (Give more than one for large and/or linear resources) Zone _____, _____ mE/ _____ mN
e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, decimal degrees, etc., as appropriate)
175-12-020

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

The two-story Italian Renaissance style residence has a compound plan and is topped by a hipped roof clad in barrel Mission tile. A third story cupola with fixed arched windows projects from the center of the principal roof plane. The boxed eaves are enclosed with molded wood trim. Fenestration includes double-hung six-over-one wood sash at the second story, and multi-pane casements with fanlight transoms at first floor. An angler bay projects from the south elevation and supports a small balcony accessed by French doors. A second balcony is located above the main entrance on the east elevation, also accessed by French doors. Both balconies have decorative wrought iron railings. The recessed arched main entry leads to a Palladian style glazed door with side lights and fanlight. A massive stone fireplace attaches to the south elevation, and concrete baluster rails enclose the entry terrace, which runs the length of the front façade and wraps around a portion of the south façade. The estate includes a pool, pool house, and guest house that are located on the adjoining parcel of land across Adobe Creek to the west.

*P3b. Resource Attributes: (List attributes and codes) HP2, Single family property

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects.)



*P4. Resources Present: Building
 Structure Object Site District Element of District Other (Isolates, etc.)
P5b. Description of Photo: (view, date, accession #) Primary Elevation
*P6. Date Constructed/Age and Source: Historic Prehistoric
 Both

*P7. Owner and Address: Charles M. Geschke Trustee
3 Lagoon Drive #400 Redwood
City, CA 94065
*P8. Recorded by: (Name, affiliation, and address) M. Sandoval Architects, Inc.
145 Corte Madera Town Ctr. #404
Corte Madera, CA 94925
*P9. Date Recorded: May 7, 2016
*P10. Survey Type: (Describe) Intensive
*P11. Report Citation: (Cite survey report and other sources, or enter "none.")
Los Altos Historic Resources Inventory
Update Report (Circa: Historic Property
Development, July 2011)

*Attachments: NONE Location Map Continuation Sheet Building, Structure, and Object Record
 Archaeological Record District Record Linear Feature Record Milling Station Record Rock Art Record
 Artifact Record Photograph Record Other (List): _____

BUILDING, STRUCTURE, AND OBJECT RECORD

*Resource Name or # (Assigned by recorder) 220 University Avenue *NRHP Status Code CA Reg. 5B

Page 2 of 8

B1. Historic Name: Frank Marini House
B2. Common Name: _____
B3. Original Use: Residential B4. Present Use: Residential
*B5. Architectural Style: Italian Renaissance Revival
*B6. Construction History: (Construction date, alterations, and date of alterations)

2006 Great room addition over existing garage of original structure

*B7. Moved? No Yes Unknown Date: _____ Original Location: _____

*B8. Related Features:
Single carport; Adjoining parcel: swimming pool, pool house, gazebo

B9a. Architect: Perseo Righetti b. Builder: William Short
*B10. Significance: Theme Architecture/Association: People Area Los Altos

Period of Significance c. 1927-1961 (50 year mark) Property Type Residence Applicable Criteria NR/CR/Local
(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

This residence was designed by Perseo Righetti (1872-1928) a San Francisco Architect for Frank Marini, a wealthy San Francisco businessman. The house was constructed in 1927 and occupied by Frank and his four unmarried sisters. Marini's primary business was Valente, Marini & Co. Funeral home, one of the largest in California. He was also an early investor in the Bank of Italy, later known as the Bank of America. In addition to his social, political and business activities, Marini was known for his much philanthropy. He donated \$65,000 for the construction of the Catholic Church in 1942 and in 1948 he gave \$45,000 toward the construction of an apartment house at "El Retire", the Jesuit retreat house. In 1949, the City of San Francisco honored Marini with a large banquet at the Fairmont Hotel and his bronze statue is located in Washington Square in the City. After Frank's death in 1957, his sister Jennie lived in the home until her death in 1969 it was willed to the San Francisco Order of the Sacred Heart and was a weekend retreat for the Sisters of the Order. In 1971, the Tossy family purchased the estate from the San Francisco's College for Women (Lone Mountain College). In 1995 the home was purchased by Charles (Chuck) M. Geschke and Nancy (Nan) McDonough Geschke.

B11. Additional Resource Attributes: (List attributes and codes)

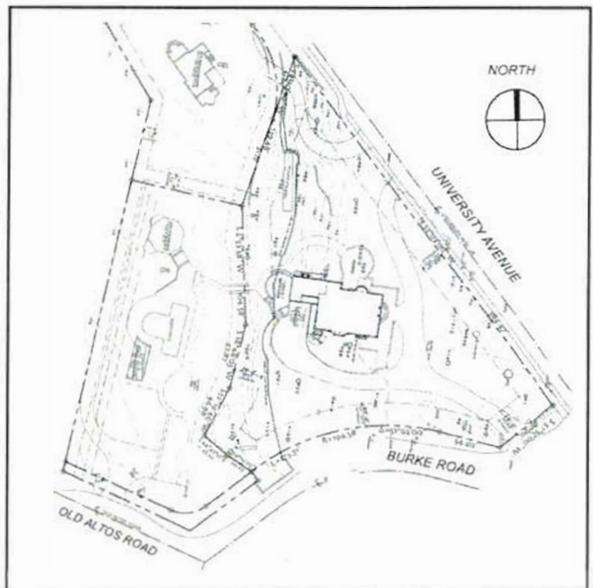
*B12. References: Los Altos Historic Commission: Los Altos HRI (9/28/97); McAlester, Virginia and Lee. A Field Guide to American Houses, New York: Alfred A. Knopf, 1986; DPR series forms by G. Laffey (1997); DPR series forms by Circa: Historic Property Development (July 2011); Historic Resource Evaluation by M. Sandoval Architects, Inc. (May 7, 2016); Sanborn Maps; Los Altos HRI (February 2011)

B13. Remarks:

Updated DPR 523 A/B and added Continuation Sheets amended by M. Sandoval Architects, Inc.

*B14. Evaluator: M. Sandoval Architects, Inc.
*Date of Evaluation: May 2016

(This space reserved for official comments.)



CONTINUATION SHEET

Property Name: 220 University Avenue

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B10. Significance (cont.)

220 University Avenue, Character Defining Features: two-story form; hipped roof clad in barrel Mission tile; boxed eaves enclosed with molded wood trim; double-hung six-over-one wood sash at second story; multi-pane casements with fanlight transoms at first floor; angled bay at south elevation below small balcony accessed through arched French doors with multi-pane sidelights above; balcony above main entrance (east elevation). Accessed by French doors; decorative wrought iron railing at both balconies; recessed arched main entry and Palladian style glazed door with sidelights and fanlight; massive stone chimney at south elevation; concrete baluster rails at entry patio; first floor room addition with stone fireplace (north elevation) added by property owner 1997 over garage.

EVALUATION

The Assessor's map indicates the property at 220 University (APN 175-12-020) is approximately 1.27 acres. Records indicate that the home may have been constructed sometime around 1927 for a wealthy San Francisco business man for his family and his four unmarried sisters. Marini's primary business was the Valente, Marini & Company funeral home in San Francisco which is one of the largest in California. He was also an early investor in the Bank of Italy that would later become the Bank of America. The information below gives the historical overview of the property owners along with the biographical information of the original architect credited for the design of the home.

FRANK MARINI ¹

It is said that Frank Marini's Father P. Nicola Marini, emigrated from Margo, Italy, near Chiavari, in 1848 to Buenos Aires. There he joined his five brothers in the milling and grain business. Lured by the gold rush, P. Nicola and six other Italians came to San Francisco in 1852. They found the venture unsuccessful, so, within a few weeks, returned to the Bay Area and subsequently scattered to various districts. P. Nicola bought a farm in Hayes Valley, about five miles south of San Francisco, but after a fire in 1855 he moved to the nearby Bay Area. In 1860 he met and married Domitilla Perata, a native of the town near Genoa, Italy, and Frank was born on July 15, 1862. He had nine sisters and one brother. In 1875 the family moved to San Francisco and lived in a home on Grant near Union in the North Beach district. At the age of 15 years he became politically active in the Republican convention by rounding up voter support for delegates for the Assessor. He graduated from Heralds Business College as an accountant in 1880 at the age of 18 but remained at the grassroots level of San Francisco politics for several decades as a result, he received various favors that enabled him to help hundreds of Italian-Americans.

In 1889 while working for the Post Office, he helped reorganize the funeral director firm of Valente, Godeau and Co. and three years later resigned the Post Office job to take an active role in management of the company. In 1897 [1907] he bought out Godeau and he became manager of the firm of Valente, Marini & Co. This same company is still in business on Mission Street². As time progressed, he invested in the Bank of Italy which became Bank of America and subsequently he became a wealthy man.

Until the mid-nineteen fifties, Frank Marini was actively involved in many important organizations, too numerous to list, most of which he helped organize and/or served as a key officer. He personally took pride, perhaps, in his association with the Native Sons of the Golden West, San Francisco Parlor No. 49, which was established in 1884. He served two terms as president and was treasurer for more than sixty years. In 1906 he refused a nomination for Supervisor of San Francisco, tendered by the three major political parties – Republican, Democratic and Labor.

In 1925 he purchased the Los Altos homesite from the California Pacific Realty Company and in 1926 built the home that still stands. It was constructed at a cost of \$26,000 and was built by William Short who also built several homes around Stanford University. In 1933 Marini added to the site by purchasing a parcel of land from Joseph Magnin, who owned the adjacent property. The estate then, with the house encompassing approximately 7200 square feet of living area in three stories and situated on a bit over three acres of land, was occupied by Marini and his four surviving sisters - none of them ever married.

¹ Anonymous, *Frank Marini Civic Leader and Philanthropist, San Francisco, California* (Adapted from Mr. Marini's personal notes) (n.d.)

² The original company name has since been changed to Valente Marini Perata & Company and is now located at 4840 Mission Street in San Francisco

CONTINUATION SHEET

Property Name: 220 University Avenue

Page 4 of 8

Marini's donations to civic and religious organizations added up to many thousands of dollars every year. In 1935 he donated \$15,000 to build a playground for the parish of St. Peter and Paul in the city. A commemorative bronze bust of Marini still stands in a tiny park on Columbus Avenue across from that Church. In 1944 he donated \$65,000 for the construction of a Catholic church in Los Altos and it was named Saint Nicholas in honor of his father. In 1948, at a cost of \$45,000 he built an apartment house at El Retiro, a Jesuit retreat in Los Altos, and located on University Avenue, just five blocks from his home. The large meeting hall at the retreat was named Marini Hall in his honor.

He received many recognitions [sic] for his philanthropic activities. The Italian Government bestowed on him first the Cross and then the Commandership of the Order of the Crown of Italy. The Italian Red Cross presented him with a special diploma and the Italian Welfare Agency honored him with the chairmanship of its Board of Directors for sixty years. The entire City of San Francisco honored him on August 27, 1949, with a magnificent banquet held at the Fairmont Hotel, in which many of the outstanding citizens in the state took part.

Frank Marini died in 1957 and his last surviving sister, Jennie, maintained the home until her death in 1969. The property was willed to the San Francisco Order of the Sacred Heart and was a weekend retreat for the Sisters of the Order.

DR. JEROME D. TOSSY³

Jerome D. Tossy was born February 28, 1932 in the Upper Peninsula town of Stambaugh, Michigan as the only son of Chester V. Tossy, DDS and theatrical singer and dancer Florence (Pat) Johnson, and older brother to Patricia. His formative WWII years were spent with his maternal grandparents in St. Louis Park, Minnesota for which he credits his basic learning for life. His school years were spent in Detroit, Dearborn and Okemos, Michigan graduating from East Lansing High School. Jerome was active in extracurricular activities including the lead in the junior class play resulting in receiving the nickname "Tootsie Tossy". He attended Michigan State University joining Alpha Tau Omega fraternity. There he met his future wife Tamara Ann Buskirk in 1952 whom he later married in 1962.

He attended Wayne State University Medical School during which he was President of Nu Sigma Nu Medical fraternity. Interning at the University of Texas in Galveston this led to lifelong friendships that continued through their annual reunions. His orthopedic residency was through Northwestern University including the VA Research Hospital, Evanston Hospital and Children's Hospital of Los Angeles. The residency was followed by a hand surgery fellowship and shortly afterwards, served in the U.S. Navy at the U.S. Naval Hospital, Camp Lejeune, N.C. home of the Second Marine Division.

In 1965, he selected the new private El Camino Hospital in Mountain View and Los Altos as his home base. There he practiced active orthopedics until 1982 after which he did consulting for ten years. He was President of Mountain View Rotary having perfect attendance for twenty years. He was President of the Los Altos Chamber of Commerce hosting multi installation dinners. He supported the birth of the Festival of Lights Parade, Los Altos Midnight Run, and was the first President of the MV-LA Education Foundation. He was an early recipient of the Los Altos - Los Altos Hills Community Service Award. He was a member of the Santa Clara County Medical Society serving on various boards and a board member of the Palo Alto Red Cross. He was a supporter of the Palo Alto YMCA and was also a member of the Palo Alto Elks Club. The Tossy Family occupied the home at 220 University until selling it to Chuck and Nan Geschke in 1995. Jerome D. Tossy died on the 18th of February 2009.

CHARLES GESCHKE AND NANCY MCDONOUGH⁴

Nancy (Nan) McDonough was born in Cleveland, Ohio graduating from Magnificat High School in 1960 and from Marygrove College of Detroit Michigan in 1964. Charles (Chuck) Geschke was born in Cleveland graduating from St. Ignatius High School in 1956 and Xavier University of Cincinnati in 1962. Nan and Chuck married December 26, 1964 residing in Euclid on the east side of Cleveland. Son Peter was born in 1965 and daughter Kathleen was born in 1968.

³ Los Altos Town Crier, online obituary published on February 25, 2009 01:25, <http://www.losaltosonline.com/> (accessed 4/5/2016)

⁴ Taken from autobiographical summary prepared by Nancy (Nan) Geschke, April 20, 2016

CONTINUATION SHEET

Property Name: 220 University Avenue

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Chuck taught Mathematics at John Carroll University for five years while studying for his PhD at Case Western Reserve. Deciding he would much rather study Computer Science, the family moved to Pittsburgh, Pennsylvania in 1968. Chuck graduated from Carnegie Mellon in 1972 with a PhD in Computer Science. Son John was born during this time in 1970.

After Chuck finished at Carnegie Mellon, the family left Pittsburgh for a job Chuck secured with the Xerox Palo Alto Research Center (PARC) in Palo Alto. The family first settled in Palo Alto but moved to South Los Altos in 1973. The children attended St. Simon School and all graduated from St. Francis High School. Nan began studying part time for a degree in Library Science in 1974 at San Jose State, receiving the degree in 1978. She worked as a library consultant for a few years starting Oceanroutes Library. She also headed up the effort to build the Westinghouse Technical Library working there a few years. Nan ended her library career at Advanced Information Management where she was the Sales director for Consulting Services.

In 1982 Chuck left Xerox along with John Warnock to found Adobe Systems. The company first was in Mountain View, then moved to Palo Alto and finally to San Jose in 1996. The company went public in 1986 and now employs over 14,000 people worldwide. Adobe is primarily known for its Postscript language, Photoshop, Illustrator, and InDesign software, and Acrobat and PDF. Chuck retired from Adobe in 2000 but still is on the Board of Directors serving as chairman along with John Warnock. Chuck has served on many non-profit boards including the San Francisco Symphony. [sic] The Commonwealth Club of San Francisco, The University of San Francisco and the Boys and Girls Club of Nantucket.

In 1987 Chuck and Nan remodeled a house in North Los Altos on University Ave using Wendell Roscoe as designer and Steve Minor as builder. The number on University is 470. It's located next to the Redwood Grove. In 1995 220 University, the Marini home, came on the market. Nan and Chuck decided to buy the property.

It appealed to them because of its architecture and the fact little had been altered since the home was built in 1927. Frank Marini, a San Francisco businessman, and his four unmarried sisters occupied the home from 1928 until the last sister died in the late 60s. The home was bequeathed to the Madams of the Sacred Heart, a Catholic order of nuns. They sold it in 1972 to Tammy and Jerry Tossy. The Tossys held the property until they sold it to Nan and Chuck in 1995.

The 220 property had been sub divided by the Tossys. The back lot was sold to Abigail Ahrens who planned to build a custom home on that lot which resided in Los Altos Hills. Nan and Chuck in exchange for an easement off University were able to buy the property from Ahrens and have the lot annexed to Los Altos. The town of Los Altos Hills put a restriction that no home be built on the property for ten years.

Chuck and Nan engaged Steve Minor (SMC & Associates) to start on the complete refurbishment of the property. Wendell Roscoe was engaged to design the outbuildings and pool area. Roscoe designed a carport, gazebo, pool area, and pool house. The renovation took about 18 months. The electrical system was upgraded as well as the mechanical system. The plumbing for the house was completely upgraded. Every surface of the house was touched in some way although the architectural elements were left intact. The family moved into the home in December of 1996.

In June of 1997, Nan and Chuck's daughter Kathy was married to Angelo Orciuoli of Napa. The wedding took place at St. Nicholas church on Orange Ave. St. Nicholas church was built by Frank Marini and named for Marini's father, Nicholas. The reception was held in the garden of the home.

Nan and Chuck have hosted many parties and receptions in the garden area of the home. Nan served on the Historic Commission of Los Altos from 1990 to 2000 and produced an access TV program, The Los Altos History Show for many years. The shows can be viewed on www.losaltoshistoryshow.org. Nan has also been involved with the Los Altos History Association. She and Bob Grimm were the project managers of the museum's building. Nan has produced many exhibits for the museum including one on Wallace Stegner, Lucile and David Packard, Josephine and Frank Duveneck and one detailing the start of Silicon Valley called The Lure and the Legends. Nan has served on many non-profit boards including the American Red Cross, the California History Center, the Nantucket Atheneum, The Nantucket Historical Association, ALearn, and Marygrove College. Nan and Chuck divide their time spending their summers on Nantucket and the rest of the year in Los Altos. They devote some of their time to their philanthropy both in the Bay Area and Nantucket.

PERSEO RIGHETTI, ARCHITECT (1872-1928)

Perseo Righetti's architectural career in San Francisco lasted for almost thirty years, from 1899 until his death in 1928. He had an extensive practice designing residential buildings, often for Italian and Swiss clients. Righetti grew up on a farm in Nicasio,

CONTINUATION SHEET

Property Name: 220 University Avenue

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Marin County, with Italian-Swiss parents. In about 1897, he moved to San Francisco to live with his uncle, aunt, and cousins and to work as a draftsman for architect Emil Depierre, who soon made him a partner. He lived with these relatives into the early 1920s.

For fifteen years he worked as an architect in three different partnerships, first as the junior partner of Depierre (1899-1903); then with Henry Kuhl, as Righetti and Kuhl (1904-1908); and finally with August Headman, as Righetti and Headman (1909-1914). After the latter partnership dissolved Righetti worked solo, save for a brief partnership with Benjamin Hirschfeld in 1921-1922.

From 1909-1914 with his partnership with August Goonie Headman he was designing various hotels and apartments in San Francisco, as well as the Beaux Arts Native Sons of the Golden West Building on Mason Street. This partnership lasted five years, working in the busy construction environment of Post-Earthquake San Francisco, CA. In 1912, the firm occupied offices in the Phelan Building. Perseo Righetti is credited with the design of the home which was built during the last quarter of 1927. It was a two-story frame "country home", stucco-clad, eight rooms plus three baths. The contractor was William Short, of Palo Alto⁵.

Both on his own and in various partnerships Righetti designed mainly residences, flats, apartment buildings, and hotels. With both Kuhl and Headman he designed wood framed flats and apartments in North Beach and on Russian Hill, plus a half dozen or more small commercial buildings downtown. During his partnership with Headman, larger commissions came into his office, such as the Angelus Apartments (645 Bush, 1911), the Maryland Hotel⁶ (490 Geary, 1912), the Essex Hotel (684 Ellis, 1912), apartments for Crowley and Stoltenberg (1913 or earlier), and the Bauer Apartments in Oakland (1913 or earlier). These were substantial brick, concrete or steel frame apartments and hotels of five to seven stories each. They were traditional in appearance, with Classical Revival detailing, and were clad variously in brick or stucco. Two small buildings designed during his partnership with Headman stood out as being exceptionally well designed: the French style Dr. J. E. Artigues double residence⁷ and a set of Classical Revival flats over storefront for Jean Allec at 1412 Polk Street⁸. His most prestigious commission was the club building of the Native Sons of the Golden West, with Headman and with associate architect E. H. Hildebrand (414-430 Mason, 1911)*. It is a beautifully detailed eight story building notable for its top story arcade.

The Frank Marini House appears to meet the eligible requirements for the California Register of Historical Resources (CRHR). The CRHR uses the same guidelines as the National Register of Historic Places developed by the National Park Service. To be potentially eligible for this listing under the CRHR, a structure must usually be more than 45 years old, have historical significance, and retain its physical integrity. Since the property at 220 University Avenue was built sometime between 1926 and 1927, it falls within this recognized time period and therefore is evaluated in accordance with the following criteria:

CRITERION 2: PERSON

Under this criterion properties may be eligible if they are associated with the lives of persons important to local, California or national history. The NPS defines significant persons as individuals whose specific contributions to history can be identified and documented. Persons "significant in our past" refers to individuals whose activities are demonstrably important within a local, state, or national historic context. The persons associated with the property must be individually significant within a historic context.

Frank Marini was the original owner of and built the home at 220 University Avenue, but he was also an important civic leader and person of local and regional importance because of his many philanthropic contributions to both civic and religious organizations within the Italian Community of San Francisco. For 65 years, he was a member of and treasurer for the Native Sons of the Golden West, and for 10 years, a member of the Young Men's Institute, the Order of the Druides, the Odd Fellows, and the Austrian-American Benevolent Association. He was also active in all three major politic parties: Republican, Democratic,

⁵ Unfortunately the name of the owner was not disclosed however the article does appear to describe Marini home. Source: Building and Engineering News, Sept. 3, 1927, p. 10, col. 2

⁶ Weaver, Marie. Letter to Nancy Geschke June 3, 2004

⁷ *Architect and Engineer*, December 1913, p. 65

⁸ *Ibid.*, p. 66

CONTINUATION SHEET

Property Name: 220 University Avenue

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and Labor. Marini was an early investor in the Bank of Italy, which was later to become the Bank of America, and his successful funeral parlor business provided him the financial means for his philanthropic activities.

When his home in San Francisco was destroyed by a devastating fire, Marini, a lifelong bachelor, decided to build the house at 220 University Avenue in Los Altos for himself and his four sisters. At this property until his death in 1957, Mr. Marini continued his philanthropic efforts, including local donations to help raise the funds to build Saint Nicolas Catholic Church in 1947 and the apartment house at El Retiro, the Jesuit retreat house, which are both in the City of Los Altos. In 1949 the City of San Francisco honored him at the Fairmont Hotel. He also received both the Cross and the Commandership of the Order of the Crown of Italy from the Italian Government for his philanthropic activities. Because the property at 220 University Avenue is directly associated with Frank Marini, a longtime resident of Los Altos, it is our belief that it meets the findings necessary to be listed under the California Register Criterion 2.

It should be noted that the National Park Service generally does not recognize properties associated with living persons as eligible for the National Register: "Sufficient time must have elapsed to assess both the person's field of endeavor and his/her contribution to that field." In extraordinary cases, the importance of the individual might make a property eligible without ascertaining the length and nature of his or her association with the property. Under this criterion, these properties must be "associated with a person's productive life, reflecting the time period when he or she achieved significance" and properties "that pre- or post-date an individual's significant accomplishments are usually not eligible." Applying this narrow interpretation, it is difficult to substantiate eligibility based solely on the property's association with Charles and Nancy Geschke; regardless of their extraordinary accomplishments, personal and professional achievements, and important philanthropic contributions.

CRITERION 3: DESIGN/CONSTRUCTION

Under Criterion 3, properties may be eligible if they embody the distinctive characteristics of type, period, or method of construction. Properties may also be eligible if they are a work of a master or display high artistic values. According to the National Park Service, "Distinctive characteristics are the physical features or traits that commonly recur in individual types, periods, or methods of construction. To be eligible, a property must clearly contain enough of those characteristics to be considered a true representative of a particular type, period, or method of construction."

Italian Renaissance Revival buildings were popular in the United States from the early 1900's and surged in popularity in Los Angeles in the 1910's. Along with the rest of the Period Revival movements, this style draws upon romanticized notions and the artistic, architectural, and literary movement in Europe between the 14th and 16th centuries. The Renaissance Revival style is usually based on the architecture of Italy; however, it borrows some additional elements from Ancient Greek and Roman architecture. From 1915 to 1930 the style could be characterized by being more refined in detail. By this time, many architects and their clients had visited Italy and thus had some first-hand familiarity with the original models. Improved printing technology also provided ready access to excellent photographic documentation of these models. The style was often used in grand homes and public buildings where an imposing style was desired.

The style gained particular momentum in Los Angeles because it could be easily integrated with other popular styles such as Mediterranean Revival and Spanish Colonial Revival. The identifying features of the Italian Renaissance Revival are usually characterized as follows:

- Symmetrically arranged façade
- Low-pitched hipped roof
- Elaborate windows on the first floor, with simpler window patterns on the second floor
- Wide roof overhangs
- Decorative brackets
- Emphasis on arches especially on the first floor

The Frank Marini Home at 220 University Avenue reflects most of the key characteristics of this architectural period, and since the design of the home can also be linked to the work of a master architect, this property appears to be eligible for listing on the California Register under Criterion 3.

INTEGRITY

CONTINUATION SHEET

Property Name: 220 University Avenue
Page 8 of 8

Integrity is defined as the ability of a property to convey its significance. To be listed in the CRHR or the National Register of Historic Places, a property must be shown not only to be significant under the National Register criteria, but it also must have integrity. And although there have been a number of interior and exterior modifications made to the home over the years, these renovations were sensitive and have not diminished the historical value or integrity of the original home. The many site improvements added by the Geschkes only amplify the overall sense of quality by evoking the aesthetic and sense of a past period of time without interfering with the conveyance of the property's original historic period.

It should be also noted that most of the remaining larger trees on this property particularly the coastal live oaks, redwoods, and pines all appear to be over 150 years in age; others such as the sycamores, date palm trees, seem to be at an estimated age that they could have been planted by Marini sometime around the construction of his home. Since these trees continue to hold significance for their notable and historic heritage, and contribute to the historic character of this landmark historic home and the surrounding historic district, measures to ensure the continued health of the trees and their future protection should be encouraged by the city. It should be noted that most of these trees probably meet the city's heritage tree eligibility requirements; however it appears that they have never been officially considered by the city for this designation.

The property at 220 University Avenue continues to maintain a high degree of integrity and since the property is directly associated with Frank Marini as a person of significant local importance to the community and is a historic resource meeting the thresholds of eligibility to be listed in the California Register of Historic Resources under Criterion 2: Person and Criterion 3: Design/Construction.



EXISTING HERITAGE TREE LISTING

NO.	SIZE	TREE SPECIES	COMMON NAME	STATUS
#1	38"	<i>Pinus mitis</i>	Coastal Fir	
#1	84"	<i>Sequoia sempervirens</i>	Coastal Redwood	
#3	40"	<i>Prunella menziesii</i>	Coastal Fir	
#4	36"	<i>Cedrus libanotis</i>	Atlas Blue Cedar	
#5	8"	<i>Cedrus libanotis</i>	Atlas Blue Cedar	
#6	12"	<i>Quercus agrifolia</i>	Coastal Live Oak	
#7	8"	<i>Cedrus libanotis</i>	Atlas Blue Cedar	
#8	8"	<i>Quercus agrifolia</i>	Coastal Live Oak	
#9	12"	<i>Quercus agrifolia</i>	Coastal Live Oak	
#10	12"	<i>Quercus agrifolia</i>	Coastal Live Oak	
#11	8"	<i>Prunella menziesii</i>	Coastal Fir	removed
#12	8"	<i>Prunella menziesii</i>	Coastal Fir	removed
#13	48"	<i>Prunella menziesii</i>	Coastal Fir	
#14	36"	<i>Sequoia sempervirens</i>	Sierra Redwood	Shaded reserved
#15	38"	<i>Pinus mitis</i>	Coastal Fir	
#16	40"	<i>Quercus agrifolia</i>	Coastal Live Oak	
#17	24"	<i>Pinus coulteri</i>	Big Cone Pine	
#18	18"	<i>Pinus ponderosa</i>	Jefferson	
#19	45"	<i>Washingtonia filifera</i>	California Palm	not existing
#20	30"	<i>Platanus racemosa</i>	Platanus	
#21	36"	<i>Sequoia sempervirens</i>	Coastal Redwood	
#22	38"	<i>Sequoia sempervirens</i>	Coastal Redwood	
#23	36"	<i>Quercus agrifolia</i>	Coastal Live Oak	
#24	48"	<i>Quercus agrifolia</i>	Coastal Live Oak	removed 12/03
#25	36"	<i>Quercus agrifolia</i>	Coastal Live Oak	
#26	36"	<i>Quercus agrifolia</i>	Coastal Live Oak	small tree
#27	40"	<i>Quercus agrifolia</i>	Coastal Live Oak	
#28	40"	<i>Sequoia sempervirens</i>	Coastal Redwood	
#29	40"	<i>Sequoia sempervirens</i>	Coastal Redwood	
#30	20"	<i>Sequoia sempervirens</i>	Coastal Redwood	
#31	30"	<i>Sequoia sempervirens</i>	Coastal Redwood	
#32	35"	<i>Sequoia sempervirens</i>	Coastal Redwood	
#33	44"	<i>Prunella menziesii</i>	Coastal Fir	
#34	30"	<i>Eucalyptus</i>	Eucalyptus	
#35	48"	<i>Quercus agrifolia</i>	Coastal Live Oak	outside of property
#36	24"	<i>Quercus agrifolia</i>	Coastal Live Oak	outside of property

Figure 1: Annotated Irrigation Plan with updated Heritage Tree locations⁹

⁹ Information taken from both Heritage Tree List (no date), prepared by Susan Brafford, Horticulturist and Existing Tree Schedule as it appeared on the Sheet A1.0, dated May 2008, prepared by Noel F. Cross, Architect. Irrigation Plan originally prepared by Blue Spruce Landscape and Construction dated 5/20/10. Annotated 6/10/16 by Mark Sandoval, AIA

RECORDING REQUESTED BY AND
WHEN RECORDED MAIL TO:

City of Los Altos
1 North San Antonio Road
Los Altos, CA 94022
Attn: Community Development Director

DRAFT

RECORDING REQUESTED PURSUANT TO
GOVERNMENT CODE SECTIONS 6103 and 27383

SPACE ABOVE THIS LINE FOR RECORDER'S USE

HISTORIC PROPERTY PRESERVATION AGREEMENT
220 University Avenue

THIS AGREEMENT is made and entered into this _____ day of _____, 2016, by and between the CITY OF LOS ALTOS, a municipal corporation ("City") and CHARLES GESCHKE AND NANCY GESCHKE (collectively, "Owner").

RECITALS

A. California Government Code section 50280, et seq. authorizes cities to enter into contracts with the owners of qualified historical property to provide for the use, maintenance and restoration of such historical property so to retain its characteristics as property of historical significance;

B. Owner holds fee title in and to that certain real property, together with associated structures and improvements thereon, generally located at the street address 220 UNIVERSITY AVENUE, LOS ALTOS, CALIFORNIA (the "Historic Property"). A legal description of the Historic Property is attached hereto, marked as Exhibit "A" and is incorporated herein by this reference;

C. On _____, 20__ the City Council of the City of Los Altos ("City Council") adopted its Resolution No. _____ thereby declaring and designating the Historic Property as a Historical Landmark, pursuant to Chapter 12.44 of the City's Municipal Code. The Historic Property is a qualified historical property pursuant to California Government Code section 50280.1.

D. City and Owner, for their mutual benefit, now desire to enter into this agreement both to protect and preserve the characteristics of historical significance of the Historic Property and to qualify the Historic Property for an assessment of valuation pursuant to the Provisions of Chapter 3, of Part 2, of Division 1 of the California Revenue and Taxation Code.

AGREEMENT

NOW THEREFORE, City and Owner, in consideration of the mutual covenants and conditions set forth herein, do hereby agree as follows:

1. **Effective Date and Term of Agreement.** This Agreement shall be effective and commence on _____, 2016 (“Effective Date”) and shall remain in effect for a term of ten (10) years thereafter. Each year upon the anniversary of the Effective Date, such initial term will automatically be extended as provided in paragraph 2, below.

2. **Renewal.** On each anniversary of the Effective Date (hereinafter referred to as the “Renewal Date”), an additional one year term shall automatically be added to the term of this Agreement unless a notice of nonrenewal (“Notice of Nonrenewal”) is served as provided herein. If either Owner or City desires in any year not to renew this Agreement for an additional one year term, Owner or City shall serve a written Notice of Nonrenewal upon the other party in advance of the Renewal Date. Such Notice of Nonrenewal shall be effective if served by Owner upon City at least ninety (90) days prior to the Renewal Date, or if served by City upon Owner, such Notice of Nonrenewal shall be effective if served upon Owner at least sixty (60) days prior to the Renewal Date. If either City or Owner timely serves a Notice of Nonrenewal in any year, this Agreement shall remain in effect for the balance of the term then remaining, either from its original execution or from the last renewal date of this Agreement, whichever may apply.

2.1 **Owner Protest of City Nonrenewal.** Within fifteen (15) days after receipt by Owner of a Notice of Nonrenewal from City, Owner may make and file a written protest of the Notice of Nonrenewal. Upon receipt of such protest the City Council shall set a hearing prior to the expiration of the Renewal Date of this Agreement. Owner may furnish the City Council with any information which the Owner deems relevant, and within ten (10) days after demand shall furnish the City Council with any information the City Council may require. The City Council may, at any time prior to the Renewal Date of this Agreement, but without obligation to do so, withdraw its Notice of Nonrenewal.

3. **Assessment of Valuation.** The parties acknowledge that Owner, in consideration for abiding by the terms of this Agreement, shall be entitled to apply for a reassessment evaluation of the Historic Property pursuant to the provisions of Sections 439 et. seq. of the California Revenue and Taxation Code. Owner acknowledges that tax relief afforded to the Owner pursuant to Chapter 3, Part 2, of Division 1 of the California Revenue and Taxation Code may require negotiation with the Santa Clara County Assessor’s Office. All tax savings realized by Owner in connection with this Agreement shall be used to preserve, maintain, repair, restore and rehabilitate the Historic Property.

4. **Standards for Historical Property.** Owner shall preserve, repair and maintain the Historic Property and its Character Defining Features (defined below) as a qualified historic property, in no less than equal to the condition of the Historic Property

on the Effective Date. Owner shall, where necessary, restore and rehabilitate the property according to the rules and regulations of the Office of Historic Preservation of the State Department of Parks and Recreation, the United States Secretary of the Interior's Standards for Rehabilitation and Restoration, the State Historical Building Code, and the City's Historical Preservation Ordinance, as the same may be amended from time to time, and in accordance with the attached ten year schedule of home repair, maintenance and improvement measures prepared by Owner and approved by the City Council, attached hereto as Exhibit "B." Commencing on the fifth anniversary of the Effective Date, and continuing every five (5) years thereafter during the term of this Agreement, Owner shall submit to City an updated ten (10) year schedule of potential home repair, maintenance and improvement measures for the upcoming ten (10) year period, which schedule shall also document all repairs, maintenance, and improvements which have been completed since the Effective Date. Character Defining Features means all historic or other architecturally significant aspects of the Historic Property, including without limitation, the general architectural form, style, materials, design, scale, details, mass, roof line, porch, exterior vegetation and other aspects of the appearance of the exterior and interior of the Historic Property. The Secretary of Interior's Standards for Rehabilitation and Restoration currently in effect (attached hereto and marked as Exhibit "C") shall be incorporated herein by reference and constitute the minimum standards and conditions for the rehabilitation and restoration of the Historic Property. All standards referred to in this Section 4 shall apply to the Historic Property throughout the term of this Agreement. Owner shall not obstruct or obscure the public's ability to view the exterior of the Historic Property from the public right-of-way. Such prohibition shall include, without limitation, a prohibition against the placing of trees, bushes or fences in a location which substantially obscures or obstructs the view from the public right-of-way of the exterior of the Historic Property.

5. **Periodic Examinations.** Owner shall allow reasonable periodic examination, by prior appointment, of the exterior of the Historic Property by representatives of the Santa Clara County Assessor, State Department of Parks and Recreation, State Board of Equalization, and/or the City, as may be necessary to determine Owner's compliance with the terms and provisions of this Agreement.

6. **Provision of Information of Compliance.** Within ten (10) days after request by City, Owner shall furnish City with any and all information requested by the City from time to time which City deems necessary or advisable to determine compliance with the terms and provisions of this Agreement.

7. **Cancellation.** City, following a duly noticed public hearing, as set forth in California Government Code Sections 50285, et seq., may cancel this Agreement if it determines that Owner breached any of the provisions of this Agreement or has allowed the Historic Property to deteriorate to the point that it no longer meets the standards for a qualified historic property and such breach is not cured by Owner within thirty (30) days after City gives Owner notice that a breach has occurred. City may also cancel this Agreement if it determines that the Owner has failed to maintain, preserve, restore or rehabilitate the Historic Property in accordance with the terms of this Agreement and such breach is not cured by Owner within thirty (30) days after City gives Owner notice that a breach has occurred. If this Agreement is canceled because of failure of the Owner

to maintain, preserve, restore and rehabilitate the Historic Property as specified above, the Owner shall pay a cancellation fee to the State Controller as set forth in Government Code Section 50286 as the same may be amended or replaced from time to time.

8. **Destruction.** Notwithstanding any provision of this Agreement to the contrary, the Owner may cancel this Agreement without payment of the cancellation fee set forth in Section 7, if the existing single-family residence (the "Structure") on the Historic Property is damaged by fire, earthquake, or other Act of God or accidental cause to the extent (1) the then fair market value of said Structure is reduced by fifty-one percent (51%) or more; or (2) fifty-one percent (51%) or more of said Structure's floor area is destroyed or irreparably damaged; or (3) fifty-one percent (51%) or more of the Structure's Character Defining Features are destroyed or irreparably damaged; or (4) that the cost to the Owner (less any insurance proceeds payable in connection with such damage) to restore the Structure to its prior condition would exceed Ten Thousand Dollars (\$10,000). If the Owner desires to cancel this Agreement under this Section 8, written notice shall be given to the City within ninety (90) days after such damage or destruction occurs.

If the Owner desires to cancel this Agreement due to the circumstances outlined in this Section 8, either party may request a hearing before the City Council to determine (a) the extent of diminution of value, (b) the extent of the damage or destruction to the floor area of the Structure, and/or (c) extent of damage or destruction to the Character Defining Features of the Structure. The City Council may refer any matter relating to (c) to the City's Historical Commission for its findings and recommendations.

If Owner does not cancel this Agreement pursuant to this Section within ninety (90) days after damage or destruction occurs, or the damage or destruction does not exceed the thresholds set forth in the first paragraph of this Section, Owner shall have a reasonable time, not to exceed four (4) months, in which to restore the structure to not less than the condition existing prior to such damage or destruction.

9. **Enforcement of Agreement.** City may specifically enforce, or enjoin the breach of, the terms of this Agreement, if Owner fails to cure any default under this Agreement within thirty (30) days after City gives Owner notice that Owner has breached any of Owner's obligations under this Agreement. If Owner's breach is not corrected to the reasonable satisfaction of the City within thirty (30) days after the notice of breach is given to Owner, then City may, without further notice, declare a default under the terms of this Agreement and bring any action necessary to specifically enforce the obligations of Owner or enjoin any breach under this Agreement, including, but not limited to, bringing an action for injunctive relief against the Owner or such other relief as City may deem appropriate.

City does not waive any claim of default by Owner if City does not enforce or cancel this Agreement upon a default by Owner. All other remedies at law or in equity which are not otherwise provided for in this Agreement shall be available to the City to pursue if there is a default of this Agreement by Owner. No waiver by City or any breach or default under this Agreement by Owner shall be deemed to be a waiver of any other subsequent breach thereof or default hereunder.

10. **Binding Effect of Agreement; Covenants Running With the Land.** The Owner hereby subjects the Historic Property to the covenants, reservations and restrictions as set forth in this Agreement. City and Owner hereby declare their specific intent that the covenants, reservations and restrictions as set forth herein shall be deemed covenants running with the land and shall pass to and be binding upon the Owner's successors and assigns in title or interest to the Historic Property. Each and every contract, deed or other instrument hereinafter executed, covering or conveying the Historic Property, or any portion thereof, shall conclusively be held to have been executed, delivered and accepted subject to the covenants, reservations and restrictions expressed in this Agreement regardless of whether such covenants, reservations and restrictions are set forth in such contract, deed or other instrument. City and Owner hereby declare their understanding and intent that the burden of the covenants, reservations and restrictions set forth herein touch and concern the land in that the value of the Owner's legal interest in the Historic Property may be affected thereby. City and Owner hereby further declare their understanding and intent that the benefit of such covenants, reservations and restrictions touch and concern the land by enhancing and maintaining the historic characteristics and significance of the Historic Property for the benefit of the public and Owner.

11. **Sale or Transfer of Ownership.** Prior to the sale or transfer of ownership of the Historic Property, the Owner is bound by this Agreement to provide a report to the City which outlines how all tax savings realized by Owner in connection with this Agreement were used to preserve, maintain, repair, restore and rehabilitate the Historic Property. The City shall review and approve the report administratively within twenty-one (21) days. If the City takes no action within that time, the report is deemed adequate.

12. **Cost Reimbursement.** Owner shall, within ten (10) days after demand, reimburse City for all reasonable legal fees and costs and all staff time and costs incurred by City in connection with the preparation and review of this Agreement and the administration of the Agreement during the term of this Agreement.

13. **Notice.** Any notice required to be given by the terms of this Agreement shall be in writing and sent by personal delivery or by United States registered or certified mail, postage prepaid, return receipt requested, addressed as set forth in this Section 13 below at any other address as may be later specified by the parties hereto by notice given in the manner required by this Section 13.

To City:

City of Los Altos
Attn: Historical Commission Liaison
One North San Antonio Road
Los Altos, CA 94022

To Owner:

Charles and Nancy Geschke
220 University Avenue
Los Altos, CA 94022

Mailed notices shall be deemed delivered three (3) days after the date of posting by the United States Post Office.

14. **Notice to Office of Historic Preservation.** Owner shall provide written notice of this Agreement and shall provide a copy of this Agreement to the Office of Historic Preservation to the Department of Parks and Recreation of the State of California within six (6) months following the Effective Date.

15. **Effect of Agreement.** None of the terms, provisions or conditions of this Agreement shall be deemed to create a partnership between the parties hereto or any of their heirs, successors or assigns, nor shall such terms, provisions or conditions cause the parties to be considered joint ventures or members of any joint enterprise.

16. **Indemnity of City.** Owner shall protect, defend, indemnify, and hold City and its elected officials, officers, agents and employees harmless from liability for claims, losses, proceedings, damages, causes of action, liabilities, costs or expense, including reasonable attorneys' fees, which may arise directly or indirectly from the negligence, willful misconduct or breach of this Agreement by Owner or Owner's contractors, subcontractors, agents, employees or other persons acting on Owner's behalf in connection with the Historic Property, or which arise directly or indirectly in connection with Owner's activities in connection with the Historic Property. This Section 16 applies, without limitation, to all damages and claims for damages suffered, or alleged to have been suffered regardless of whether or not the City prepared, supplied or approved any plans, specifications or other documents for the Historic Property.

17. **Binding Upon Successors.** All of the agreements, rights, covenants, reservations and restrictions contained in this Agreement shall be binding upon and shall inure to the benefit of the parties named herein, their heirs, successors, legal representatives, and assigns and all persons acquiring any part or portion of the Historic Property, whether voluntarily or involuntarily, by operation of law or in any manner whatsoever.

18. **Legal Costs.** If legal proceedings are brought by Owner or City to enforce or restrain a violation of any of the covenants, reservations or restrictions contained herein, or to determine the rights and duties of any party hereunder, the prevailing party in such proceeding may recover all reasonable attorneys' fees to be fixed by the court, in addition to court costs and other relief ordered by the court.

19. **Severability.** If any of the provisions of this Agreement are held to be unenforceable or invalid by any court of competent jurisdiction, or by subsequent preemptive legislation, the validity and enforceability of the remaining provisions, or portions thereof, shall not be affected thereby.

20. **Governing Law.** This Agreement shall be construed and governed in accordance with the laws of the State of California.

21. **Recordation.** No later than twenty (20) days after the parties execute and enter into this Agreement, City shall cause this Agreement to be recorded in the Office of the County Recorder of the County of Santa Clara, California.

22. **Amendments.** This Agreement may be amended, in whole or in part, only by a written recorded instrument executed by all of the parties hereto.

23. **Captions.** Section headings and captions of this Agreement are for convenience of reference only and shall not be considered in the interpretation of any of the provisions of this Agreement.

WITNESS WHEREOF, the parties have executed this Agreement effective as of the date first above written.

OWNERS:

By: _____ Dated: _____
Charles Geschke

By: _____ Dated: _____
Nancy Geschke

CITY OF LOS ALTOS:

By: _____ Dated: _____
Chris Jordan, City Manager

Attest:

By: _____ Dated: _____
Jon Maginot, City Clerk

Approved as to Form:

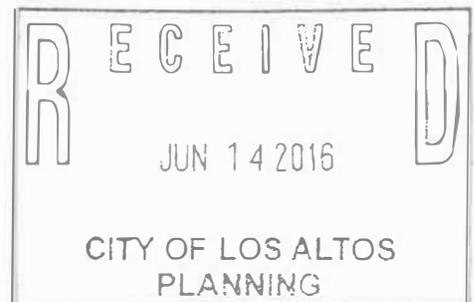
By: _____ Dated: _____
Jolie Houston, City Attorney

EXHIBIT "A"

Property Legal Description

Property Legal Description

Attachments Seven (7) Pages (Including Cover Sheet)



party of the second part, the receipt whereof is hereby acknowledged, does by these presents grant, bargain, and sell unto the said party of the second part and to her successors and assigns, forever, all those certain lots, pieces or parcels of land situate in the Town of Los Altos, County of Santa Clara, State of California, and more particularly described as follows, to-wit:

FIRST: Commencing at a point south eleven (11) degrees fifty (50) minutes East eighteen (18) feet distant from Station F.9 of the Survey of Fremont Avenue as shown on that certain map entitled "Map No. 4 of the Town of Los Altos" recorded in the office of the County Recorder of Santa Clara County, State of California, in Book M of Maps page 33, said station being also shown as and marked F.9 on that certain map entitled "Map No. 6 of the Town of Los Altos", recorded in said County Recorder's office on Nov. 3rd, 1911 in Book "T" of Maps page 66, and which said point of commencement is located at the point of intersection of the center line of Fremont Avenue and a projection, south eighty-five (85) degrees, twenty-seven (27) minutes west, of the northerly line of Altos Avenue, from the point where said northerly line of Altos Avenue meets the easterly line of Fremont Avenue, thence from said point of commencement running along the center line of said Fremont Avenue north eleven (11) degrees fifty (50) minutes West eighteen (18) feet to said Station F.9; thence along said center line of said Fremont Avenue north one (1) degree, nineteen (19) minutes east one hundred and twelve and $\frac{2}{10}$ (112.2) feet to station F.10 as shown on said map and marked by an iron pipe; thence along the center line of said Avenue north twelve (12) degrees East two hundred and fourteen and $\frac{5}{10}$ (214.5) feet to Station F.11 as shown on said maps; thence leaving said center line of said Fremont Avenue and running North thirty-five (35) degrees fifty-nine (59) minutes east one hundred and $\frac{32}{100}$ (100.32) feet to a stake, thence North forty-six (46) degrees eight (08) minutes East seventy-one and $\frac{28}{100}$ (71.28) feet to a stake thence North forty (40) degrees fifty-three (53) minutes East sixty-three and $\frac{36}{100}$ (63.36) feet to a stake; thence North Twenty-five (25) degrees forty-two (42) minutes East twenty-six and $\frac{55}{100}$ (25.55) feet to a stake; thence north five (5) degrees fifty-eight (58) minutes East thirty-eight and $\frac{72}{100}$ (38.72) feet to a stake; thence north three (3) degrees three (03) minutes West twenty-seven and $\frac{39}{100}$ (27.39) feet to a stake; thence north twenty-five (25) degrees fifty-six (56) minutes East and crossing Yeguas or Adobe Creek one hundred and eighteen and $\frac{60}{100}$ (118.60) feet to a station marked by an iron bar as shown on said map No. 6, and being at the most southerly corner of Lot number Four (4) in Block thirty-eight (38) as shown on said map No. 4; and which said station is south fifty-seven (57) degrees fifty-seven (57) minutes West one hundred and seventy-five and $\frac{5}{10}$ (175.5) feet from the southwesterly line of Lincoln Avenue measured along the line between lots Three (3) and Four (4) of Block Thirty-eight (38) as designated on said Map No. 4; thence north fifty-seven (57) degrees fifty-seven (57) minutes east and along the line dividing said lots Three (3) and Four (4) as shown on said map No. 4 eleven and $\frac{32}{100}$ (11.32) feet to station marked by iron pipe as shown on said Map No. 6; thence South forty (40) degrees East forty and $\frac{49}{100}$ (40.49) feet to station marked by iron pipe as shown on said map No. 6; thence at right angles south fifty (50) degrees West thirteen and $\frac{06}{100}$ (13.06) feet to station marked by iron pipe as shown on said Map No. 6, which said last named station is in the center of Yeguas or Adobe Creek, as the same now exists, thence South thirty-seven (37) degrees thirty-seven (37) minutes East seventy-one and $\frac{34}{100}$ (71.34) feet to a stake, which said stake is on a straight line between two nails in a willow tree, which said willow tree is now growing on both sides of said creek, the nail on the portion of said tree on the southerly bank of said creek being one and $\frac{65}{100}$ (1.65) feet distant from said stake; thence from said stake south seventy (70) degrees fifty (50) minutes East fifty and $\frac{66}{100}$ (50.66) feet to a stake; thence South twenty-four (24) degrees seven (07) minutes East twenty (20) feet to a stake; thence

South four (4) degrees fifty-five (55) minutes West forty-two and 10/100 (42.10) feet; thence South forty-nine (49) degrees fifty-five (55) minutes East eight and 45/100 (8.45) feet; thence North eighty-five (85) degrees thirty-six (36) minutes East twenty-five and 2/10 (25.2) feet to a point; thence south twenty-one (21) degrees four (04) minutes West five hundred and sixty-four and 3/10 (564.3) feet to a stake on the northerly line of Altos Avenue; thence South eighty-five (85) degrees twenty-seven (27) minutes West and along said northerly line of Altos Avenue and a projection thereof two hundred and twelve and 9/10 (212.9) feet to the point of commencement.

Being Lot number Ten (10) of Block number Thirty-eight (38) as shown on said "Map No. 6 of the Town of Los Altos" and recorded in the office of the County Recorder of said County of Santa Clara, in Book "N" of Maps at page 66.

SECOND: Commencing at a stake on the northerly line of Altos Avenue distant North eighty-five (85) degrees twenty-seven (27) minutes East along the said northerly line of said Altos Avenue (and a projection thereof into Fremont Avenue) two hundred and twelve and 9/10 (212.9) feet from a point in the center line of Fremont Avenue which said last named point is South eleven (11) degrees fifty (50) minutes East eighteen (18) feet distant from station F.9 as shown on that certain map entitled "Map No. 4 of the Town of Los Altos", recorded in the office of the County Recorder of the County of Santa Clara, State of California, in Book M of Maps page thirty-three (33) and which said Station F.9 is also shown on that certain map entitled "Map No. 6 of the Town of Los Altos" recorded in said County Recorder's office November 3rd, 1911, in Book "N" of Maps page 66, and which said Station F.9 is marked by an iron pipe; running thence from said stake at said point of commencement north twenty-one (21) degrees four (04) minutes East and along the line dividing lots Ten (10) and Eleven (11) in Block thirty-eight (38) as said lots are delineated on said "Map No. 6 of the Town of Los Altos" five hundred and sixty-four and 3/10 (564.3) feet; thence north eighty-five (85) degrees thirty-six (36) minutes East thirty-nine and 6/10 (39.6) feet to a stake; thence south seventy-eight (78) degrees four (04) minutes East fifty-seven and 3/10 (57.3) feet to a stake, from which a nail driven in a double willow tree on the northerly side of said creek (each trunk of which said willow tree is one (1) foot in diameter) is distant five and 3/10 (5.3) feet and from which said last named stake a nail driven in an elderberry tree on the south side of said creek is distant twenty (20) feet; thence south forty-four (44) degrees five (5) minutes East forty-one and 56/100 (41.56) feet to a stake; thence south sixty-six (66) degrees eight (08) minutes East twenty-two and 60/100 (22.60) feet to station marked by an iron pipe which is set in the center of Yeguas or Adobe Creek as the same now exists and which said pipe is shown on said map No. 6 of the Town of Los Altos; thence north fifty-seven (57) degrees fifty-seven (57) minutes east thirty-eight and 66/100 (38.66) feet to station marked by an iron pipe shown on said map No. 6 of the Town of Los Altos, which said station is on the southwesterly line of Lincoln Avenue and which said iron pipe is distant south fifty-seven (57) degrees fifty-seven (57) minutes West two and 86/100 (2.86) feet from the most westerly corner of the top of the concrete retaining wall now protecting the roadway of of Lincoln Avenue adjacent to Block thirty-eight (38) as said Block is shown on said maps thence south thirty-two (32) degrees three (03) minutes East and along the southwesterly line of Lincoln Avenue seventy-five and 2/10 (75.2) feet to a stake; thence south fifty-eight (58) degrees twenty-five (25) minutes west and crossing Yeguas or Adobe Creek one hundred and twenty-one and 56/100 (121.56) feet to a stake; thence south eighteen (18) degrees four (04) minutes west three hundred and thirty-five and 6/10 (335.6) feet to the northerly line of Altos Avenue as shown on said map No. 6 of the Town of Los Altos; thence South seventy-six (76) degrees West and along said Northerly line of Altos Avenue two hundred and nineteen and 01/100 (219.01) feet to the point of commencement;

Being Lot number Eleven (11) of Block number thirty-eight (38) as shown on said map No. 6 of the Town of Los Altos and recorded in the office of the County Recorder of said County of Santa Clara in Book "H" of Maps at page 66.

THIRD: As an appurtenance to the above described lots of land, a right of way for foot passengers to and from said lot number Ten (10) to and from Lincoln Avenue upon and over that certain strip of land in said Santa Clara County and being ten (10) feet in width and described as follows, viz:

Commencing at the most northerly corner of Lot Three (3) in Block thirty-eight (38) as shown on that certain map entitled "Map No. 6 of the Town of Los Altos," recorded in the office of the County Recorder of Santa Clara County, State of California on November 3rd, 1911, in Book "H" of Maps page 66, and running thence south thirty-two (32) degrees three (03) minutes East and along the southwesterly line of Lincoln Avenue ten (10) feet; thence at right angles south fifty-seven (57) degrees fifty-seven (57) minutes West one hundred and sixty-four and 13/100 (164.13) feet more or less to the northeasterly line of Lot Ten (10) in said Block thirty-eight (38) as shown on said last mentioned map; thence North forty (40) degrees West and along the line dividing said lots Three (3) and Ten (10) Eleven (11) feet, more or less to an iron pipe shown on said last mentioned map and located at the most northerly corner of said lot number Ten (10) and at the most westerly corner of said Lot number three (3) as shown on said "Map No. 6 of the Town of Los Altos"; thence north fifty-seven (57) degrees fifty-seven (57) minutes East and along the northwesterly boundary line of said Lot number Three (3) one hundred and sixty-four and 13/100 (164.13) feet to the southwesterly line of Lincoln Avenue and point of commencement;

TOGETHER with all and singular the tenements, hereditaments and appurtenances thereunto or to any thereof belonging or in anywise appertaining, and the reversion and reversions, remainder and remainders, rents, issues and profits thereof.

TO HAVE AND TO HOLD all and singular the above described premises, together with the appurtenances unto the said party of the second part, and to her successors and assigns forever.

PROVIDED ALWAYS, that this conveyance is made and accepted upon the following express conditions, to-wit: That the said party of the second part, her successors or assigns, shall not at any time manufacture or sell to be used as a beverage, any intoxicating liquor or permit the same to be done on the premises hereby conveyed; and provided also, that this conveyance is made and accepted upon the further conditions, that in the event of a violation by the party of the second part or her successors or assigns, or either or any of them of any of the above provisions and conditions, then, and in that event, and without previous or any notice or demand, the estate hereby created in the party of the second part, her successors and assigns in that one of the above described properties on which such violation takes place, shall at once terminate and become void, and the said portion of said lands and premises shall revert to the party of the first part, its successors and assigns in fee simple absolute, without any claim, right, title or interest therein or thereto in favor of the party of the second part, her successors or assigns; but should any of the above described properties be subdivided into separate lots or tracts by any recorded map or should any separate lot or tract carved out of any of the properties hereby conveyed be granted, conveyed or leased or awarded by any decree, then a violation of any of the provisions or conditions aforesaid shall affect only the particular subdivision of that one of the above described properties on which such violation takes place and shall have no effect upon the title to the remaining portion of that one of the above described properties out of which such subdivision is carved, nor upon the title to the other of the above described properties.

EXHIBIT "B"

SCHEDULE OF IMPROVEMENTS July 2016 – July 2026

Item	Description
Site and maintenance of significant heritage trees and other historically significant features	<p>Maintenance of the all significant heritage trees either planted by Marini or pre-existing prior to the construction of the home</p> <p>Estimated Cost: <u>\$65,000.00</u></p> <p>Maintenance features including the original wrought iron gates and with hooded lanterns including their continued operational needs</p> <p>Estimated Cost: <u>\$2,316.00</u></p> <p>Maintenance and/or repairs needed for original concrete retaining walls connected to the home including any restoration of their original finishes</p> <p>Estimated Cost: <u>\$8,500.00</u></p>
Roof repairs and maintenance items	<p>Repair of historic clay tile roof</p> <p>Estimated Cost: <u>\$1,105.00</u></p> <p>Periodic cleaning of leaves and other debris from the gutters of the home</p> <p>Estimated Cost: <u>\$7,150.00</u></p>
Exterior building repairs and maintenance items	<p>All work needed for the painting of the exterior of the home and wrought-iron work</p> <p>Estimated Cost: <u>\$19,349.41</u></p> <p>Miscellaneous stucco repairs to exterior of original parts of the home</p>

	<p>Estimated Cost: <u>\$2,145.00</u></p> <p>Maintenance and re-pointing of original stone work on the original structure including stone entry gates</p> <p>Estimated Cost: <u>\$8,450.00</u></p> <p>Work to include replacement or repair of any of the original windows and/or door on the exterior of the home. Maintenance work is to cover all parts, hardware, and other similar components that are necessary for the continued operation and function of each</p> <p>Estimated Cost: <u>\$3,250.00</u></p>
<p>Total estimated costs over the 10 year period of Mills Act Agreement</p>	<p>Estimated Cost: <u>\$117,265.41</u></p>

EXHIBIT "C"

SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION AND RESTORATION

Rehabilitation:

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations or related new construction will not destroy historic materials, features and spatial relationships that characterize the property. The new work will be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Restoration:

1. A property will be used as it was historically or be given a new use that interprets the property's restoration period.
2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alterations of features, spaces and spatial relationships that characterize the period will not be undertaken.
3. Each property will be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection and properly documented for future research.
4. Materials, features, spaces and finishes that characterize other historical periods will be documented prior to their alteration or removal.
5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
6. Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture and, where possible, materials.
7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
8. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
10. Designs that were never executed historically will not be constructed.