Master List Applications | Peter and Carol Andre House • 1801 Woodland Drive

Pimentel-Orth House • 198 Paso Robles Drive

Kenneth and Martha Schwartz House • 201 Buena Vista Avenue

Page-Selkirk House • 2424 Sunset Drive

CONTENTS

INTRODUCTION

A few weeks before his death in the fall of 2019, I talked with Ken Schwartz about the buildings he had designed that he thought worthy of San Luis Obispo's Master List of Historic Resources. By then he was living at The Villages, so our conversation was removed from the dramatic spaces and views of the Modernist aerie he built on Buena Vista Avenue to house his own family; host his students, colleagues, and friends; and demonstrate his ideals of aesthetics and comfort. Yet all five buildings he named were clear in his mind's eye, despite the fact that he had designed them fifty to sixty years earlier. Also clear in his mind's eye—and still irritating him—was what had been altered subsequently without his permission. Ken Schwartz was a perfectionist.

The five he named were Mount Carmel Lutheran Church, designed with George Hasslein (1957–58), and the Andre House (1959), Pimentel-Orth House (1962), Schwartz House (1962), and Page-Selkirk House (1966). Mount Carmel is a masterpiece lost under subsequent changes, but the four houses, each loved by their occupants, retain their integrity. They embody movements that changed the world's way of understanding buildings and the Californian way of seeing, experiencing, and extending into the natural environment. Far from the resources and cultural context of big cities, they altered not just the fabric but the mindset of a small town.

The Context for Ken Schwartz's Architecture

Wright's Master List Kundert Clinic

Morgan's unlisted Zegar Playhouse

San Luis Obispo has a history of attracting rare works of major twentieth-century architects, built to small-town scale: Julia Morgan's Federal Revival Monday Club, in Spanish materials and a Minimal Traditional aesthetic, and her American Craftsman Zegar Playhouse (the latter a favorite of Ken's); Charles Lee's Streamline Moderne–

Greek Revival Fremont Theater; Frank Lloyd Wright's Kundert Clinic, his only Usonian office building; Richard Neutra's National Youth Administration Center at Cal Poly; Warren Leopold's cantilevered Santa Rosa Medical Clinic and tent-like 661 Oakridge. Our town has also attracted work *inspired* by the major architects, like the 1907 Leroy and Isabel Anderson House at 1318 Mill Street, modeled by an unknown designer on Wright's turn-of-the-century work in the Midwest, and the 1914 Barneberg House, designed by Charles McKenzie after Wright's residential work from the late 1910s.

Lee's Master List Fremont Theater

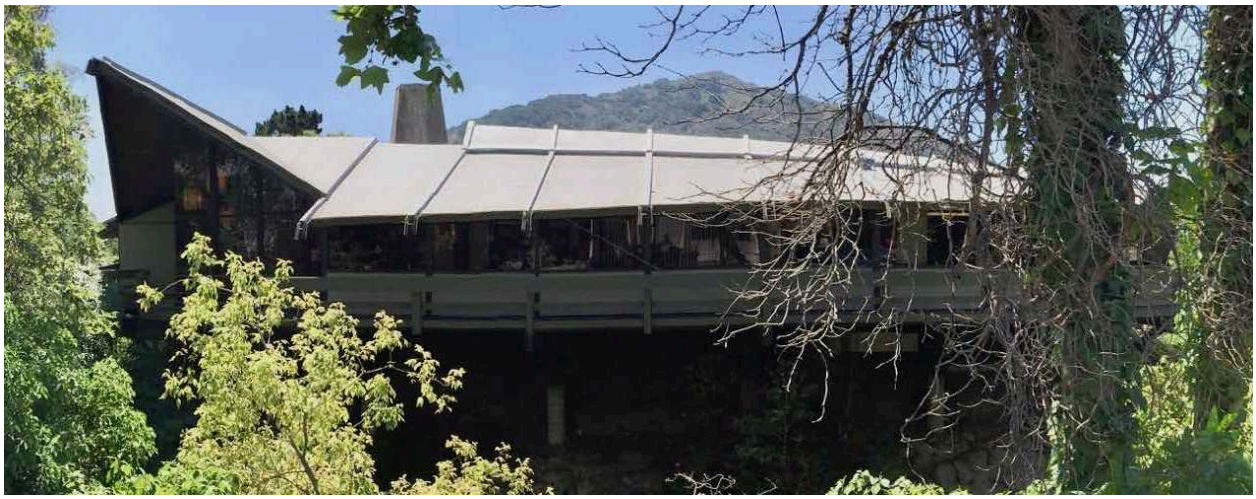
Leopold's unlisted 661 Oakridge

Nestled in the confluence of the Chorro, Osos, and Edna Valleys, San Luis Obispo is characterized by a high degree of eclectic architectural in a compact space of geographic variety. As Palm Springs is distinguished for Mid-Century Modern and Santa Barbara for Spanish Colonial, Mission, and Moorish Revival, we are distinguished by Eclecticism, which may be why we have long been certain that San Luis Obispo has a special architectural character but have struggled to define it.

The Schwartzes grew up in South Central LA's vast gridiron of streets: endless rows of knockoff California Bungalows and Spanish duplexes giving a dose of local flavor to the Eastern, Western, and Midwestern immigrants who were their parents. Ken and Martha soaked up San Luis eclectic in weekend drives through town to enjoy the views, see what was building, and take Lorraine and Jan to Fosters Freeze.[1] In one drive, among houses in "the Mediterranean style popular in the late twenties and early thirties," they found two hillside sites for sale, and Ken would add our regional version of the International Style—what Neutra called California Moderne—to the mix.

1. Kenneth Schwartz, *Memoir*, "Monterey Heights" (unpublished, no date).

From 1959 to 1967 Ken Schwartz served on and from 1962 to 1967 chaired San Luis Obispo's Planning Commission. Once he was elected mayor in 1969—the same year he became program leader for City and Regional Planning at Cal Poly—he was too engrossed in the greater urban form for further essays in domestic or religious architecture. He was made a fellow of the American Institute of Architects in 1979, his tenth and final year as mayor, for public service in urban planning and education.



Leopold's unlisted Santa Rosa Medical Clinic

What San Luis Obispo gained in planning it lost in the minimal, functional, and logical structures Schwartz excelled in. The buildings he named are five chapters in his engagement with exterior environment, interior use, and their interplay through materials and structure, based on profound yet very human thought about twentieth century architecture. Schwartz's buildings converse with those of Neutra, Gregory Ain, Mies van der Rohe, Buckminster Fuller, Charles and Henry Greene, William Becket, Jack Ouzounian, and even Richard Upjohn, after whose 1851 tweak to a thirteenth-century Cambridgeshire chapel St. Stephen's Episcopal Church was designed.

As an assemblage, Schwartz's buildings serve as a less counterculture but no less innovative counterpoint to Warren Leopold. Landmarking the work of Schwartz, Leopold, and other Modernists will allow us to not only preserve and honor but finally understand the impact of the movement on the eclectic fabric of San Luis Obispo.

James Papp, PhD, Historicities, LLC; Historian and Architectural Historian, Secretary of the Interior's Professional Qualification Standards; 27 March 2020
Representing Jim Andre, Pam Orth, Lorraine and Jan Schwartz, and Shirley Selkirk

SUMMARY CONCLUSIONS OF ELIGIBILITY UNDER MASTER LIST CRITERIA

Mount Carmel Lutheran Church • 1957–58 Ken Schwartz and George Hasslein designed Mount Carmel Lutheran Church as a multipurpose worship and social hall with an adjunct classroom and office building. The assemblage at 1701 Fredericks Street was a stunning embodiment of Minimalism and Functionalism in the California context, the hall's verticality referring to ancient ecclesiastical forms in a way that was not overtly religious, the utilitarian building contrasting strongly with horizontality, and wood cladding outside and in embodying a unifying California Modernist aesthetic.

Mount Carmel in 1958 and today with attached false-front annex expansion at right.

Extensive alteration to the adjunct building, however, particularly as viewed from the street, and both buildings' exterior resurfacing with stucco have caused sufficient loss in integrity of design, materials, workmanship, and association that neither the assemblage nor its parts are able to communicate their architectural significance and hence qualify for the Master List of Historic Resources. While other clients worked with Schwartz on changes, thus extending the period of significance of their buildings to the architect's death in 2019, Mount Carmel's period of significance ends with its extensive alterations before the 1970s.

Peter and Carol Andre House • 1959 The Andre House qualifies for the Master List as "one of the most unique and important historic properties and resources in terms of … architectural … significance" as an embodiment of Mid-Century Modern architecture, representing the work of a master. Its sophisticated treatment of volumes, axes, sightlines, and materials lends the architectural drama characteristic of Mid-Century Modernism in contrast with the preceding (and following) Minimalism and Functionalism of the International Style. Its borrowing from Greene and Greene also connects the Mid-Century Modern to the California Bungalow.

The Andre House has virtually perfect integrity of location, design, setting, materials, workmanship, feeling, and association from its original construction and occupation by the Andres, not only outside but inside.

Pimentel-Orth House • 1961 • 1983 The Pimentel-Orth House qualifies for the Master List as "one of the most unique and important historic properties and resources in terms of … architectural … significance" as an embodiment of Minimalism and Functionalism and representing the work of a master. Its interior and exterior axial arrangements formed of boxes; complex use of materials, light, and views; and angular juxtaposition to the natural landscape express the Corbusian notion of a machine for living.

The integrity of the Pimentel-Orth House in location, design, setting, materials, workmanship, feeling, and association obtains after subtle pushouts to augment interior spaces, executed by the architect within the period of significance.

Ken and Martha Schwartz House • 1962 The Schwartz House qualifies for the Master List as "one of the most unique and important historic properties and resources in terms of … architectural … significance" as an embodiment of California Minimalism and Functionalism, representing the work of a master. The most Neutraesque of Schwartz's work in exterior expression of Minimalist form, it shows the influence of Mies in use of planes, Wright in treatment of public and private space, and the Second Bay Tradition (possibly through Neutra) in its use of materials, but it is distinctively the work of Schwartz in its kinetic logic.

The house also qualifies for the Master List as "one of the most unique and important historic properties and resources in terms of … historical significance" as the home of Ken Schwartz, a person significant in San Luis Obispo's past who made a significant contribution to the broad pattern of our history as the most influential exponent of city planning in over six decades of service as mayor, Planning Commission chair, and many other roles.

Council Member Myron Graham and Mayor Ken Schwartz, 1973

The Schwartz House has integrity of location, design, setting, materials, workmanship, feeling, and association within the 1962–2019 period of significance, both inside and out. The refinements since its completion in 1962 were executed by the architect.

Page-Selkirk House • 1966 The Page-Selkirk House qualifies for the Master List as "one of the most unique and important historic properties and resources in terms of … architectural … significance" as an embodiment of California Minimalism and Functionalism, representing the work of a master. It's extraordinary hexagonal hub design leading to three wings of different uses is a Functionalist breakthrough within a Minimalist aesthetic clearly influenced by Futurism.

The integrity of the Page Selkirk House in location, design, setting, materials, workmanship, feeling, and association is near perfect from its original construction, with only the addition of an exterior elevator from street level.

TIMELINE

1925 Feb. 23 Kenneth Emery Schwartz is born at California Lutheran Hospital in Los Angeles to Emery Schwartz of Minnesota and Florence Carlson Schwartz of Kansas. Emery is a cabinetmaker for a contractor; the family lives in a Neoclassic cottage at 3315 Baldwin St, Lincoln Heights.[2]

After his parents separate, Ken and his mother live with his paternal grandparents (Schwartz, *op. cit.*) and, in an area of Craftsman bungalows in Highland Park, his maternal aunt and uncle (1930 US Census).

1935–37 After Florence and Ken move out on their own, Florence, a working single mother, places Ken in the Lark Ellen Home for Boys, an new Neoclassic edifice in Sawtelle, West Los Angeles (Schwartz, *op. cit.*, "Life on Walton Avenue" and personal account, "Lark Ellen Home for Boys," sawtelle1897to1950.wordpress.com).

Lark Ellen Home for Boys, main facade, 1924. UCLA Special Collections.

1937–43 About to marry William Childs, a self-employed paint contractor from Oklahoma, Ken's mother brings Ken home from Lark Ellen (Schwartz, *Memoir*, "New Family Life"). The family lives in houses and apartments in Spanish Eclectic, Neoclassical, and Craftsman areas in Vermont and South Central, including Walton Avenue, 1013 W. 65th Street (1940 US

2. California State Board of Health Standard Certificate of Birth

Census), and 68th near Hoover Street (*op. cit.*, "Life on Walton Avenue," "My Most Unexpected Christmas Gift").

The Lark Ellen boys growing produce, 1924; Schwartz received eight cents for his first crop of string beans and five for his Swiss chard. UCLA Special Collections.

1943 Schwartz graduates from Fremont High, where he's taken architectural drafting classes; is rejected in the physical for the naval officers cadet program; and starts classes at Cal Tech (*op. cit.*, "Years of Anguish"). Struggling, he withdraws when his draft notice comes but fails the Army physical. Ambitious to become an aeronautical engineer, he gets a drafting job at Douglas Aircraft in El Segundo.

AD-1; Schwartz did the drawing for the arresting hook, bottom right. Too late for WWII, it stayed in service through the early 1970s. Naval National Museum of Navy Aviation.

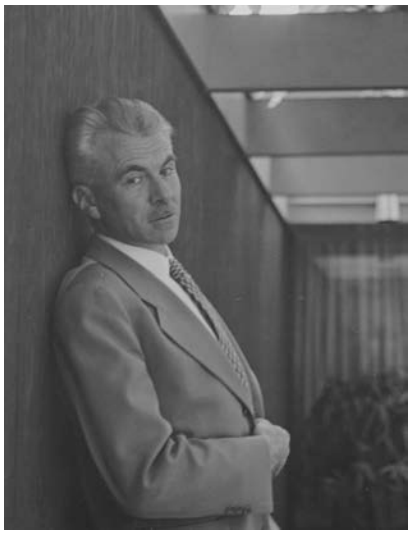
1944 Disillusioned with aeronautical engineering, decides to pursue a career in architecture and enrolls at the College of Arts and Architecture at the University of Southern California (*ibid.*).

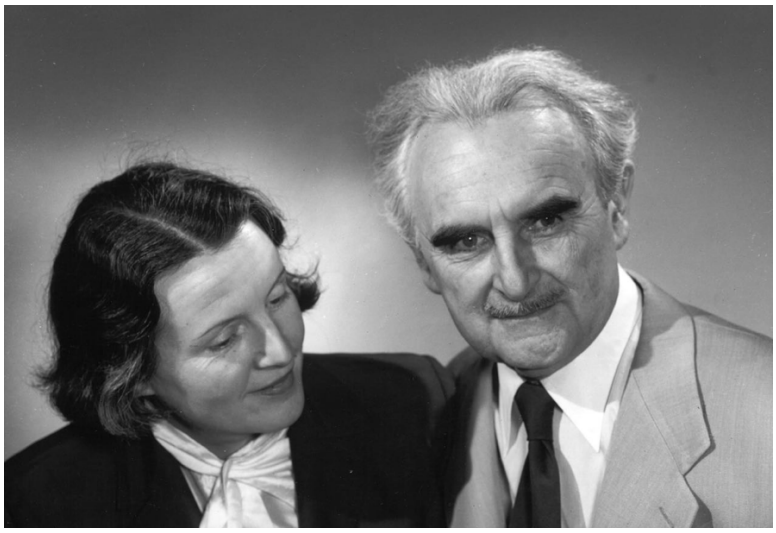
1945 After VJ Day, receives another draft notice and is declared fit for service (*ibid.*, *op. cit.*, "You're in the Army Now," "My Army Days Are Numbered"). While in basic training at Sheppard Field near Wichita Falls, TX, becomes seriously ill and is diagnosed with double pneumonia.

1946 Mar. 24 Marries Martha "Marty" Riggio, his high school sweetheart (*op. cit.*, "Marriage").

Ken receives a medical discharge from the Army as a result of bronchiectasis, which qualifies him for the GI Bill and allows him to complete his education (*op. cit.*, "My Army Days Are Ending").

Returns to USC when practicing architects are being hired part-time to teach an influx of students (*op. cit.*, "Homecoming"). Modernist Gregory Ain becomes an influence and introduces him to Richard Neutra, who with wife Dione will later become a family friend.





Gregory Ain, 1950, with his Museum of Modern Art exhibition house, New York. Homer Page, MoMA Archives. Dione and Richard Neutra, 1950. Julius Shulman.

1947 Schwartz is diagnosed with tuberculosis and spends the next nineteen months in the Birmingham VA Hospital, Van Nuys (*op. cit.*, "Birmingham D-7-North," "Birmingham—The Final Ten Months").

The Department of Architectural Engineering, offering a BS, is founded at California Polytechnic.[3] It graduates its first students in 1952.

1950 Simon Eisner, recent co-author with Arthur Gallion of *The Urban Pattern: City Planning and Design*, teaches Schwartz in a two-year city planning sequence and becomes a mentor and lifelong friend, later influencing Schwartz to move into city and regional planning and seek elective office (*op. cit.*, "Return to USC").

1952 May Schwartz receives his Bachelor of Architecture degree from USC. Turning down an offer from William Periera, Schwartz works at the small firm of Allison and Rible (*op. cit.*, "Allison and Rible, Architects").

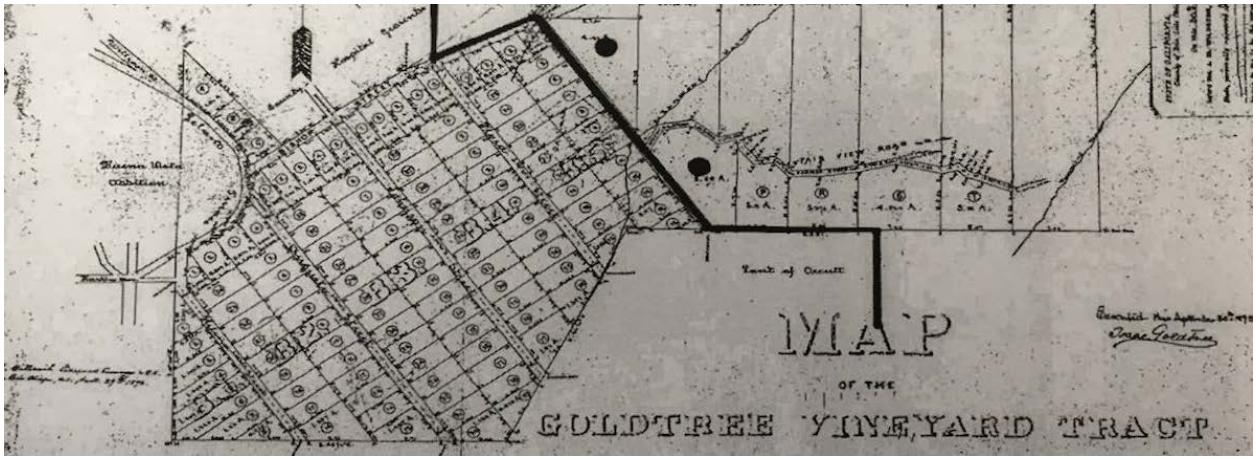
Neutra's 1939 National Youth Authority Center, which housed the Department of Architectural Engineering when Ken Schwartz arrived. Cal Poly Special Collections.

Sep. On the recommendation of USC dean of Architecture Arthur Gallion, George Hasslein, chair of California Polytechnic State College's Department of Architectural Engineering, offers Schwartz a teaching position (*ibid.*, *op. cit.*, "A Grand New Adventure"). Ken, Martha, four-year-old daughter Lorraine and two-year-old son Jan arrive on a mid-October Saturday and look unsuccessfully for housing in San Luis Sunday. Ken begins teaching Monday. An influx of servicemen at Camp San Luis during the Korean War has caused a housing shortage. Martha finds the family a small house at 202 Santa Fe Avenue in Shell Beach.

1952–54 Engineering Dean and Shell Beach neighbor Harold Hayes spearheads FHA cooperative project: sixty-two houses for Cal Poly faculty and

3. Robert Chomitz, "Development of Cal Poly's School of Architecture and Environmental Design," researchgate.net, 2018

school district and state highway employees on tract subdivided by Goldtree brothers from their vineyard in 1893 (*op. cit.*, "Goldtree," "The Long Wait," "The Wait Continues," "2553 Santa Clara"). R. L. Graves, Hasslein, and Schwartz design a $10,950, 1,090-square-foot, three-bedroom house; variety is provided by different roof pitches, wall surfaces, and colors. Schwartz professors Ain, Eisner, and Garrett Eckbo have collaborated on FHA projects in the LA area.



Goldtree Vineyard Tract map circa 1893. History Center of San Luis Obispo County.

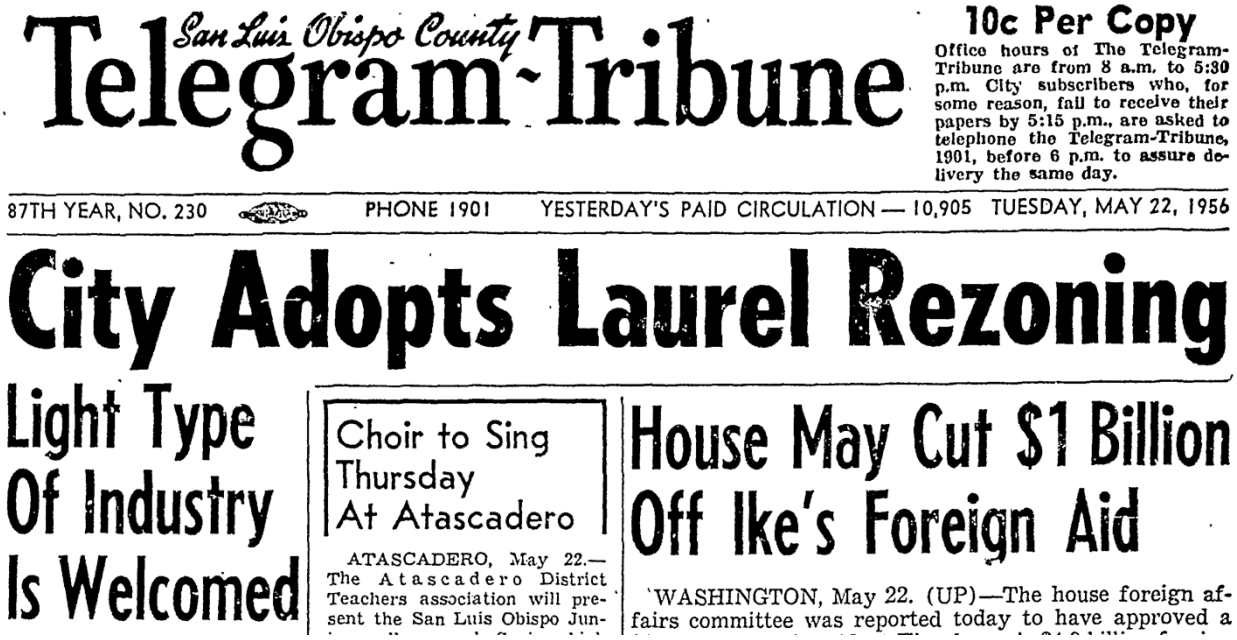
Cal Poly Department of Architectural Engineering, early 1950s: R. L. Graves, George Hasslein, Ken Schwartz, Hans Mager, and Rudy Poly.

1954 Newly created Port San Luis Harbor Commission turns to Architectural Engineering for a development plan, allowing the department to provide a "place-based, real-world" project for its students, the first of a number solicited by cash-strapped local jurisdictions for which Ken becomes faculty advisor (*op. cit.*, "Our First Planning Project").

1954 spring The Schwartzes move to 2553 Santa Clara Street in the Goldtree Tract.

1954–56 Ken serves as chair of Goldtree Homeowners Association.

1955 Mar. 28 Receives his license from the California Architects Board, after presenting, uniquely, his teaching work rather than practice for the oral section (*op. cit.*, "Licensure"; California Architects Board, cab.ca.gov).



San Luis Obispo County
Telegram-Tribune

10c Per Copy

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87TH YEAR, NO. 230 PHONE 1901 YESTERDAY'S PAID CIRCULATION — 10,905 TUESDAY, MAY 22, 1956

City Adopts Laurel Rezoning

Light Type Of Industry Is Welcomed

Choir to Sing Thursday At Atascadero

ATASCADERO, May 22.— The Atascadero District Teachers association will present the San Luis Obispo Jun-

House May Cut $1 Billion Off Ike's Foreign Aid

WASHINGTON, May 22. (UP)—The house foreign affairs committee was reported today to have approved a

1956 Represents the Goldtree Homeowners Association to the Planning Commission and City Council against rezoning of the land to the south of Sinsheimer Elementary for industrial use for the General Fireproofing metal furniture and Shadowline women's underwear factories (Schwartz, *op. cit.*, "Goldtree Homeowners Association"). At Planning Commission hearing Schwartz discovers the city has no long-range plan for land use. With the support of arguments provided by the Chamber of Commerce and city staff, the commission votes 7–0 and the council 5–0 against the Goldtree Homeowners. Cal Poly president Julian McPhee writes to the City Council to support the rezoning, putting him and Schwartz on opposite sides. General Fireproofing and Shadowline pull out of their factories not long after they're built.

1956–71 Schwartz serves on the board of Natoma Council Campfire Girls, leading the girls, with the assistance of Cal Poly architecture students, in building projects at their campsite and in San Luis Obispo. This is an activity he shares with Martha, who leads the Sinsheimer troop.

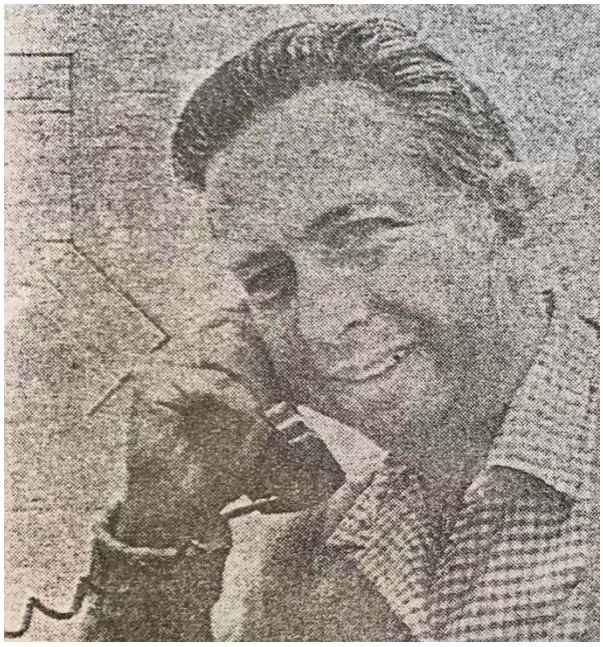
1955–83 Ken joins and from 1957 leads his department's annual LA field trips (*op. cit.*, "Los Angeles Field Trips").

1957 summer A two-week MIT course in city and regional planning introduces Schwartz to the importance of city landmarks and the impact of circulation systems on land values; it's also his first trip to the East Coast (*op. cit.*, "Cross-Country to MIT").

1957–58 Hasslein and Schwartz design Mount Carmel Lutheran Church on Fredericks Street; it features in *Arts and Architecture* for simple design and low building cost (*op. cit.*, "Mount Carmel Lutheran Church").

1959 Schwartz designs house for Peter Andre, local lawyer, political figure, and scion of a ranching and business family (*op. cit.*, "Peter Andre").

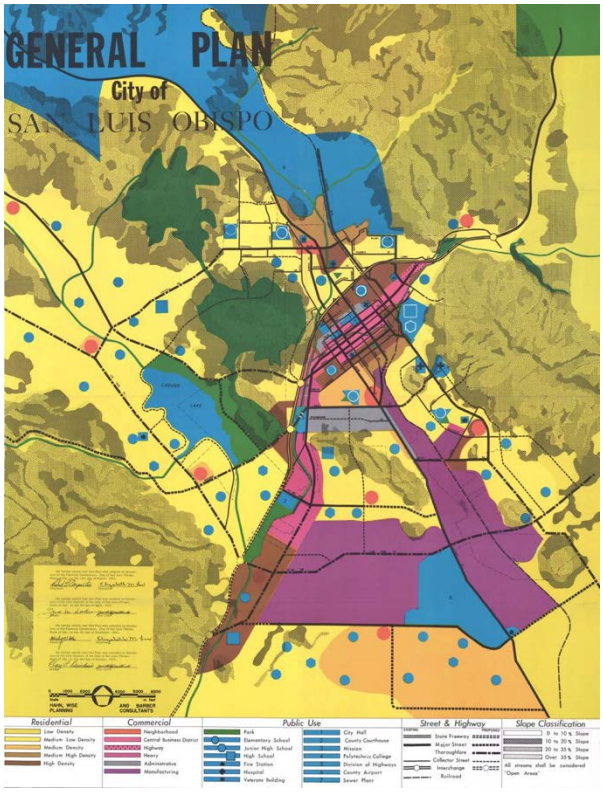
1959–67 San Luis Obispo Mayor Fred Waters offers Schwartz a seat on the Planning Commission because he's been protesting rezoning: "If you don't like things the way they are, you have to put up or shut up" (*op. cit.*, "A Life-Changing Appointment"). Schwartz serves for eight years.



Ken Schwartz as Planning Commission chair, 1967, Telegram-Tribune

1960 The Schwartz family takes a road trip to the annual conference of the Association of Collegiate Schools of Architecture at Syracuse University, visiting Wright's Guggenheim Museum; Jefferson's Monticello; Skidmore, Owings, and Merrill's Air Force Chapel; and the Chester Stem and Co. hardwood plywood mill (*op. cit.*, "A Family Foray to the East Coast"). Taking a wrong turn, they visit Canada, Ken's first trip abroad.

1960–62 Serves as president of Natoma Council Campfire Girls.



1961	At Schwartz's urging, the Planning Commission produces the city's first general plan.
1961–1962	The Schwartzes and Santa Clara Street neighbors the Pimentels buy adjoining losts, sold together, on Buena Vista Avenue and Paso Robles Drive (*op. cit.*, "Monterey Heights"). Ken designs houses for both sites. The Pimentels build first, the Schwartzes a year later.
1962–67	Ken Schwartz chairs the Planning Commission.
1963	Joins Cal Poly group of George Hasslein and three professors from the Agricultural School on a USAID survey mission to Argentina.
1964–65	Cal Poly adds a five-year Bachelor of Architecture degree to its BS in Architectural Engineering, breaking the University of California's Master Plan monopoly on professional graduate programs.
1966	Schwartz designs Shirley and Hubert Page a house, 2424 Sunset Drive.
	Takes summer class on planning and transportation at Renssaeler.
1967	Mayor Clell Whelchel proposes Schwartz, "regarded in planning circles as perhaps the most outstanding commissioner in this county," for third four-year term on the Planning Commission.[4] On a 3-2 vote the council refuses; "area contractors have been perhaps the most vociferous critics of Planning Commission decisions in recent years"; he has also become linked with a two-decade long proposal to close Monterey between Broad and Chorro for a plaza, opposed by merchants.

4. Gilbert Moore, "Plan Board Chief Ousted by Council," *San Luis Obispo County Telegram-Tribune*, 6 July 1967.

Presents seismic- and radiation-resistant library–bomb shelter design at the Pentagon, the result of a Penn State–DOD summer course

1967–69 Serves as founding chair of Obispo Beautiful Association

1968 Three Poly architecture students make Mission Plaza proposals their senior project; a partial grant from the City Council is conditioned on one proposal showing Monterey Street remaining open. Five minutes into their closure proposal, Mayor Whelchel gavels the packed hearing over and demands the city's money back. Former city attorney George Andre, Peter's brother, offers to represent the students pro bono, Whelchel storms out, and Schwartz decides to run for mayor.

Schwartz, George Andre, former council members R. L. Graves and Margaret McNeill, and Peter Andre law partner Richard Woods circulate a referendum petition to close Monterey Street for a plaza. It qualifies, and San Luis voters approve it by a 2-1 margin.

The Department of Architecture and Architectural Engineering becomes the School of Architecture, with a new city and regional planning major added to architecture and architectural engineering.

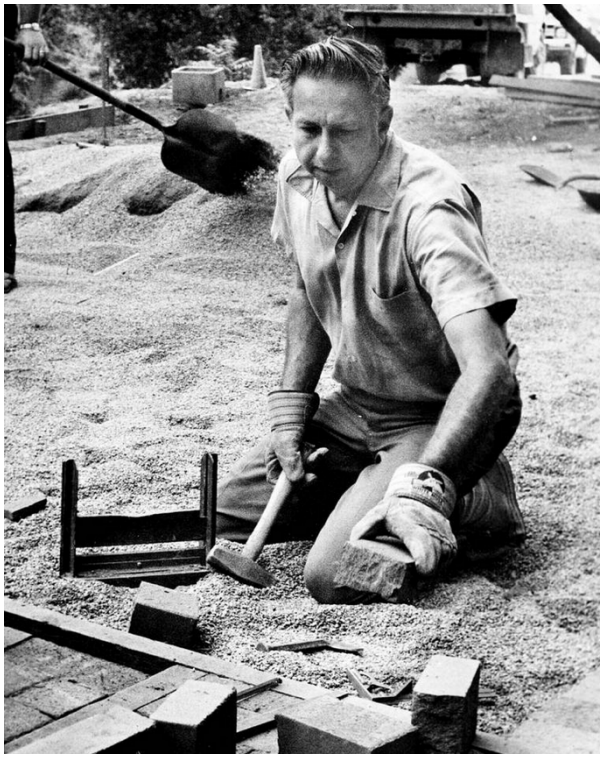
1968–78 Schwartz serves as director of curriculum for School of Architecture.

1969–1979 Runs for mayor against Clell Whelchel and serves five two-year terms.

Ken Schwartz pictured in the Telegram-Tribune during his first mayoral run.

1969 Nov. 17 Despite hesitating politically "to stir up a city apparently pleased with its present status," Schwartz sends a seven-page letter to the chair of the Planning Commission on the nature of cities and San Luis Obispo's place in the larger economy, its resources, and how to develop its trade and service, recreational and tourist, and industrial sectors. The letter,

known as the Schwartz White Paper, circulates among advisory bodies, civic groups, and citizens. Schwartz identifies "our magnificent scenic resource" as "the single greatest resource that we have for building future economic prosperity" and calls for turning San Luis from a "half-way stop" into a tourist "mecca." He focuses on making commerce recreational and recreation commercial; creating an attractive city that's easy to get around; and attracting low-bulk, high-value industry.



Mayor Schwartz lays bricks for the plaza

Schwartz administration's contributions include quality-of-life, city beautification, and user-friendliness: undergrounding gasoline storage tanks and downtown utility wires; sign regulation; waterways planning; an Architectural Review Commission; *Historical and Architectural Conservation Element*; simple guides to zoning, permitting, and architectural review; tree-planting program; senior center; consolidated city-county library, Meadow Park; the Jack House and Garden; bicycle lanes; a public transportation system; cultural offerings like the Mozart Festival and Mission Plaza programing; and quashing Alex Madonna's Cerro San Luis development. Initiates a capital improvements program and water and land use, circulation, economic, and growth policies.

1969–76 Serves as program leader for City and Regional Planning at Cal Poly.

1971 The School of Architecture becomes the School of Architecture and Environmental Design (SAED).

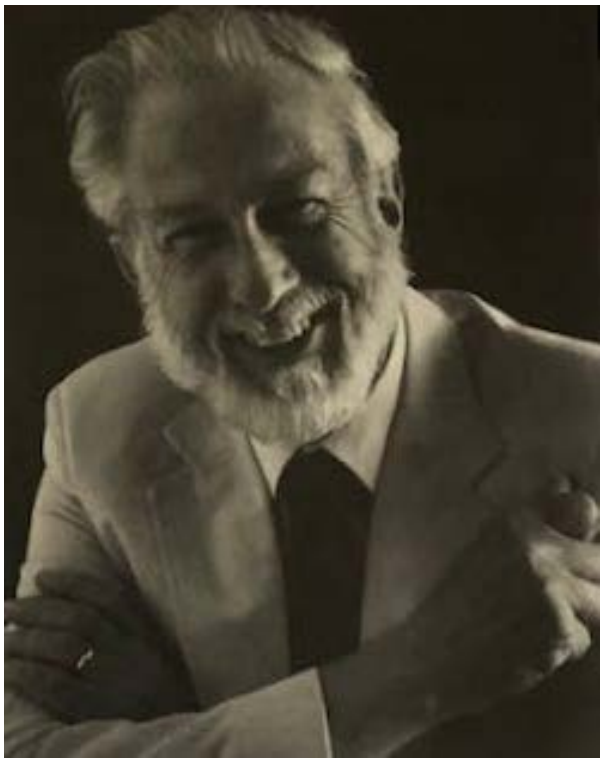
Mission Plaza is completed.

Schwartz becomes a founding member of the California Council of Architectural Education.

Receives Distinguished Teacher Award, Cal Poly

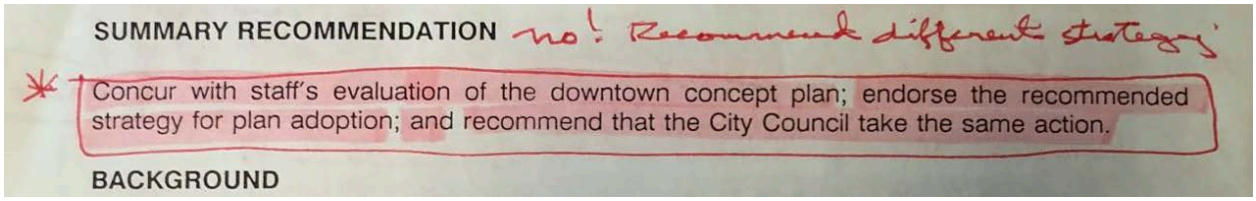
1972 California Polytechnic State College becomes California Polytechnic State University.

1972–80	Schwartz becomes a founding member of the Liaison Committee on Architecture, Landscape Architecture, and City and Regional Planning for the California Articulation Conference.
1974	Former client Peter Andre approaches Schwartz with the idea of the city accepting the Jack House and Garden from the Jack heirs as a city park and historic house; Schwartz convinces the council to agree. Martha becomes the driving force behind the Jack House docents; the Parks Department Volunteer of the Year Award will be named for her.
	Mission Plaza wins the Landscape Award of the American Association of Nurserymen, presented to Mayor Schwartz by First Lady Pat Nixon at the White House.
1977–1998	Schwartz serves as a member of the Jack House Committee.
1978	Serves as president of the California Council of Architectural Education.
1979	Is made a Fellow of the American Institute of Architects for public service in urban planning and education.
1979–83	Serves as SAED associate dean.
1981–82	Serves on county grand jury, whose report on water resources leads to complete revision of master plan.
1983–84	Serves as interim dean.
1983–85	Develops SAED master plan.
1985–96	Serves on Citizens Advisory Committee, California Men's Colony.
1986	On sabbatical visits 44 US and Canadian architecture schools to examine curriculum activities in housing.



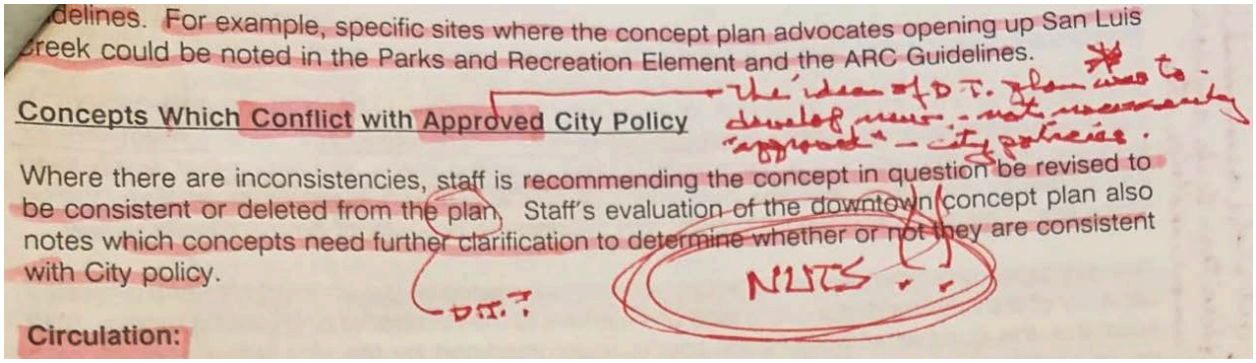
Photograph by Dale Flynn.

1987–88	Architectural consultant for founding of Escuela de Agricultura de la Region Tropical Humeda (EARTH) in Costa Rica
1988	Retires from SAED. The program has grown from 95 students when he arrived to 1,700, the largest in the US. Having his Cal Poly salary reduced by 10 percent for the 10 years he served as mayor reduces his pension by a year.
1989	Chairs Citizens Advisory Committee, California Men's Colony.
1989–97	Serves on County Planning Commission.
1991–92	Chairs County Planning Commission
1992	Member, San Luis Obispo Downtown Physical Design Concept Group


SUMMARY RECOMMENDATION no! Recommend different strategy

Concur with staff's evaluation of the downtown concept plan; endorse the recommended strategy for plan adoption; and recommend that the City Council take the same action.

BACKGROUND


delines. For example, specific sites where the concept plan advocates opening up San Luis Creek could be noted in the Parks and Recreation Element and the ARC Guidelines.

Concepts Which Conflict with Approved City Policy

The idea of D.T. plan was to develop new — not necessarily "approved" — city policies.

Where there are inconsistencies, staff is recommending the concept in question be revised to be consistent or deleted from the plan. Staff's evaluation of the downtown concept plan also notes which concepts need further clarification to determine whether or not they are consistent with City policy.

D.T.?

NUTS

Circulation:

Ken's annotations of a staff evaluation by Whitney McIlvaine and Glen Matteson of the Conceptual Physical Plan for the City's Center *or* Downtown Concept Plan*. The note before the exclamation "NUTS!!" reads, "The idea of DT plan was to develop new—not necessarily 'approved'—city policies." Schwartz may have been, as Gilbert Moore wrote for the Telegram-Tribune in 1969, "a master at drawing out people, giving everyone his say, achieving consensus," but he didn't do it by pulling punches.*

1992–94	Chairs Jack House Committee.
1995–96	Chairs County Planning Commission.
1996	Distinguished Leadership Award for an Elected Official, American Planning Association

1997	Receives National Planning Award for Distinguished Leadership as an Elected Official, American Planning Association.
1998–2004	Appointed to an unexpired term and then elected to a full term on the San Luis Obispo City Council.
2004	Death of Martha Schwartz after fifty-eight years of marriage.
2015	Dedication of Mission plaza plaque to Ken Schwartz.
2016	Schwartz serves on the Creative Vision Team, Downtown Concept Plan.
2019 Oct. 19	Death of Ken Schwartz in San Luis Obispo.

The stair tower entry to the Schwartz House: an inventive adaptation to the site that subtly but dramatically communicated a sense of arrival to generations of activists and politicians.

KEN SCHWARTZ AS ARCHITECT

Schwartz's father was a cabinetmaker for a contractor; his stepfather, a housepainter. Yet, recounting his early years in his *Memoir*, he never recounts buildings, in contrast to his vivid, detailed, and often loving descriptions of machines: the yellow streetcars of the Los Angeles Railway; his piano teacher's black Star; his new bike, whose coaster brakes had thirty-two disks; and his first car: "a black 1933 Dodge coupe with a rumble seat and two spare tires, one set in each of the two front fenders. A chrome ram adorned the radiator cap. … The wheels were spoked and cream-colored. The radiator and headlights were chrome-plated, as were the bumpers. The tires still had tread on them" (Schwartz, *op. cit.*, "Hey, Ken, Do You Have $75?").

Schwartz records no Aha! moment, as the teenage Gregory Ain experienced looking at a building by Schindler, that sparks his enthusiasm for the art of architecture. Even in architecture school, when Ain organizes Schwartz's's first field trip, the description brings out the sense of hunt—the students' cars snaking through LA behind Ain's big Packard roadster—but doesn't detail the quarry further than "projects that represented his idea of 'good architecture'" ("Homecoming"). Schwartz describes Ain's car but none of the buildings. Ending up at Neutra's house, it's the occasion, "sitting on the living room floor of this much photographed house," listening to Ain and Neutra discuss design issues and the future of architecture, that stirs his blood.

That's an understandable reaction to the aura of greatness for the stepson of a house painter from slightly seedy South Central. But something lies deeper. Describing his life as a latch-key kid on the 4200 block of Walton Avenue before he went to Lark Ellen, Schwartz writes, "Lots of eyes watched the street" ("Walton Avenue").

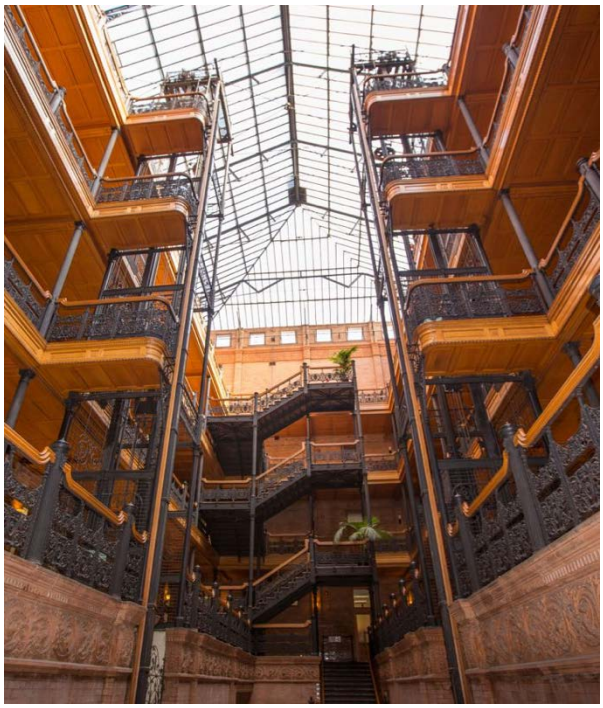
Jane Jacobs

This echo of Jane Jacobs' famous phrase "there must be eyes upon the street" hints that people were at the center not just of Schwartz's city planning but his architecture. Obsessed by machines (he originally wanted to become an aeronautical engineer), he was to fashion *machines-à–habiter*, Le Corbusier's "machines for living."

Le Corbusier

In car-crossed California, the machine for living at the end of one's journey was often an afterthought: a production-line building that made sometimes an aesthetic nod to local culture but rarely an accommodation to the external environment and internal use. The nineteenth-century adobes and ranch houses had done so, but they were quickly swamped by new houses for immigrants that were not much different from their East Coast and Midwest counterparts. The California Bungalow—invented by the St. Louis–raised, Boston-trained, Pasadena-transplanted Charles and Henry Greene—was the first modern architectural reaction to the regional environment, one that was picked up and modified by the First Bay Tradition to the north.

Hills, views, and verdant nature inspired the First Bay Tradition. Climate and flats inspired the California Bungalow. Climate and hills, Schindler and Neutra and the Case Study houses in LA. Architecture was less shelter or show than the means of creating a porous membrane between inside and outside. In colder, rainier Northern California, this often consisted of bringing woodiness—particularly redwoodiness—inside. In Southern California, there were patios and plate glass for osmosis.



George Wyman's Bradbury Building.

The buildings Schwartz finally explores in his *Memoir*, those he visits over and over again to show students on field trips, are the 1890 Bradbury Building in downtown LA, whose "space soared upward for five stories to an enormous skylight that filled the court with natural light" ("Los Angeles Field Trip"); William Becket's hillside Jay and Lynne Livingston House in Beverly Hills, with a floor to ceiling glass-backed shower that had a view of Catalina ("Field Trip Interlude: Buttons and Bows"); the 1907 Blacker House by Greene and Greene, its huge canopied outdoor spaces and glazed indoor spaces creating a medial environment ("A Field Trip Interlude: The Blacker House, a Greene and Greene Gem"); Jack Ouzounian's hillside house in Westwood, which emphasized its site's steepness with exterior stair flights, precipitous driveway, and overhangs ("A Field Trip Interlude: A. C. Martin versus Jack Ouzounian"); and Richard Neutra's Silver Lake house and studio, which gradually revealed its secrets to Schwartz in the use of glass,

mirror, water, light, street level privacy, upper level environmental openness, and transitional interior stairs ("A Field Trip Interlude: Richard and Dione Neutra").

With each of these buildings, however, Schwartz focuses on the occupants and their use of the space: from the sweatshop garment workers in the Bradbury Building to Lynne Becket showering behind a picture window; Margery Hill, owner of the Blacker, exploring the cellars for forgotten fixtures; fear of driving up and down Ouzounian's precipitous drive and the architect answering questions about a one-man shop on his sheltered rear lawn; and Dione Neutra singing and playing cello to her guests.

Greene and Greene's 1907 Blacker House, Pasadena. Greene and Greene Archives, Gamble House, USC.

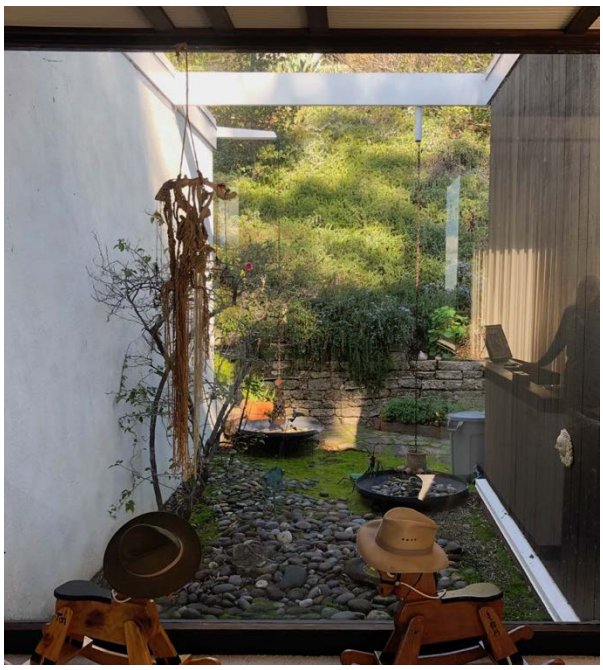
Ken Schwartz's work was informed by direct contact with the intellectual cutting edge of LA: Richard Neutra's Modernism and Gregory Ain's small-house Modernism from his USC training, kept fresh by the long friendship with Neutra and constant reexamination of the best of old and new buildings in the LA field trips. Schwartz's aesthetic also flourished in the space between Southern California Modernism, dominated by Neutra and Schindler, who had absorbed (as had Le Corbusier) the Functionalism and Minimalism of Adolf Loos during their training in Vienna, and Northern California Modernism, which grew out of the more environmentally organic Second and ultimately First Bay Traditions. His aesthetic flourished within the small-town constraints of San Luis, where not just economy but modesty were considerations. And it migrated to the difficult hillside sites that have come to define twentieth-century California architecture: at the confluence of seeing and being seen.

Influences: Calvin Straub and Garrett Eckbo Ken Schwartz had a number of teachers he admired at USC, practicing architects who were in the classroom part time as the university grappled with booming postwar enrollment. These included Calvin Straub, who specialized in houses for individual clients and was "a proponent of wood post and beam modular structural systems and liked using large expanses of glass to invite outside gardens and vistas into the interiors" ("Return to USC"). This outlook

oclearly influenced Schwartz's 1959 Andre House and those beyond.

He was also taught by the distinguished LA landscape architect Garrett Eckbo, author of *Landscape for Living* (1950). "I shall always remember Eckbo discussing the advantages a landscape architect has over an architect in designing spaces. Because the landscape architect deals with outdoor spaces, he/she has advantages of the seasonal change

Right: Central post and beam module of the Andre House opening through a glass wall to the back patio



Left: Eckboesque garden at the stair top, Schwartz House

of plant materials; the movement of shade and shadows; the infinite palette of colors and shapes of flowers, leaves, and bark; the play of wind and rain and snow; the use of scents—the perfumes of blossoms; and the attraction a well designed garden can have for birds and animals, creating not only visual delight but dynamic movement in and through the garden" ("One More Year and Graduation"). Eckbo even challenged his students to design a garden without plants.

Influences: Gregory Ain and Richard Neutra Schwartz's chief faculty influences were Ain in architecture and Simon Eisner in urban planning. Ain, a generation older than his students, had dropped out of USC because of its Beaux Arts emphasis and worked instead for Neutra and Schindler, who had relocated to Los Angeles to become two of America's leading exponents of the International Style. Ain "was one of those practicing architects/part-time teachers who had a profound impact on my early understanding of the architectural design process" ("Return to USC").

Ain followed Neutra in emphasis on the affordable house: as a one-off (the 1939 Margaret and Harry Hay House in the Hollywood Hills for the father of the LGBT movement and his mother), a small assemblage (the 1937 4-unit Dunsmuir Flats in Mid-Wilshire and 1947 10-unit Avenel Cooperative in Silver Lake), and part of a larger project (the 1948 52-unit Mar Vista Tract, in collaboration with Eckbo). Ain worked with Eckbo and Eisner on a proposed 280-unit modernist cooperative project in Reseda, but because it was mixed-race the FHA rejected funding.

Ain's Hay House, with view windows reserved for the back—presciently, as Harry Hay was under surveillance.

After Schwartz returned from the Army for his second year at USC in the fall of 1946, Ain was one of his teachers, the one who introduced him to Neutra. Listening to them in Neutra's home "was an experience incapable of replication. If I had any doubts about architecture as my profession, I was now firmly hooked" ("Homecoming").

Ken and Martha were to become friends of Richard and Dione Neutra (who never let on Ain loathed Richard), and Ken led field trips of Cal Poly architecture students to the Neutras' house and studio every year. "I was transported back to my undergraduate days at USC when … Gregory Ain brought a handful of his students to visit his friend Richard Neutra at this same place. … Would my students be as stimulated as I was? Only time would tell. A close observer can tell that much of my own design shows the influence of Neutra" ("Field Trip Interlude: Richard and Dione Neutra").

Two decades after his first visit to the Neutra House, Dione, who regularly stayed with the Schwartzes on her way to the Monterey Bach Festival, showed her husband through Ken's newly built house ("Monterey Heights"). Poignantly, Ken had built his house just as the Neutras' house had been destroyed by fire, though their son Dion had since rebuilt it in collaboration with his father. One can feel Ken's trepidation, thrust back to an undergraduate project critique. "I said I hoped he could detect some qualities that I had derived from his inspiration. He said he did and seemed pleased. It would be the last time we saw Neutra alive."

Mies van der Rohe Schwartz never met Mies, but he quotes him more than once in his *Memoir*: "God is in the details" (a wonderful inversion of "the devil is in the details"). Not just this outlook but Mies's spectacular Minimalism, which make ill-

thought detail impossible to cover up, influenced Ken. Mies's glass Farnsworth House (with its single level and facade plane and slightly lower deck) shows a greater impact on the Schwartz house (with its single roofline and facade plane and slightly higher bedroom wing floor line), than the designs of Neutra, who preferred more dramatic variations in two and three dimensions.

Buckminster Fuller Fuller visited the Architectural Engineering Department at Cal Poly in 1956, deeply impressing not only Schwartz but the department's students, who by 1957 had built the first geodesic dome not under Fuller's direct supervision and the first permanent one on the West Coast (*op. cit.*, "Buckminster Fuller"; "Geodesic Dome is Highlight of Architectural Displays," *El Mustang*, 26 Apr. 1957, p. 7). The geodesic dome is formed of triangles that in turn form alternating hexagons and pentagons (Pierre Cabrol's 1963 Cinerama Dome in Hollywood, which was intended to be the first of a chain of geodesic Cinerama theaters, uses precast concrete hexagons and pentagons for its structure).

Schwartz never built a geodesic dome, but in 1958 he proposed a hexagonal roof for the expansion of St. Stephen's Episcopal Church, and in 1966 he designed the Page-Selkirk house around a hexagonal hub.

Schwartz's model for the St. Stephen's expansion

On a flat plane rather than a sphere, the Page-Selkirk House's projecting rectangular wings imply, in the spaces between, additional hexagons (as in a honeycomb) rather than pentagons (as in the curvature of a geodesic dome), but Schwartz likely borrowed this unusual building shape from Fuller rather than bees. That said, he may well have been aware of Frank Lloyd Wright's 1948 hexagonal Della Walker House in Monterey, the architect's only California coastal commission. He certainly admired Wright, and on their first trip to New York, in 1960, the family took, "to humor Dad, a tour of Frank Lloyd Wright's new spiral Guggenheim Museum" ("A Family Foray to the East Coast"). The angled forms of concrete block in the Andre House entrance, and the hallway-ending master bedroom in the Schwartz House, are both Wrightian characteristics.

Design Approach In his memoirs, Schwartz does not espouse grand theories of design. When he talks about buildings, either as a student or an architect, he talks

about solving problems. He describes USC professor Harry Burge, who taught Professional Practice, as "a favorite of mine":

> Harry taught about how buildings went together, how to keep water out, how to properly detail windows and doors, how to specify appropriate materials and workmanship, what constituted a proper set of contract documents, and how to avoid malpractice lawsuits, et., etc., etc. I can't remember Harry ever answering a student's question. He always answered by asking a question, which meant we had to go out and find the answer. … We didn't forget those things we had to dig out for ourselves ("Return to USC").

Yet Schwartz is clearly entranced by the aesthetics of Richard Neutra's house, "set on a postage-stamp-sized plot of land purchased during the Depression."

> A steep, ladder-like stair accessed a small guest room—the only room on the third level. The room was so small it could only hold three people at a time. … The roof of the second level of the house was flat and was flooded with an inch of water that

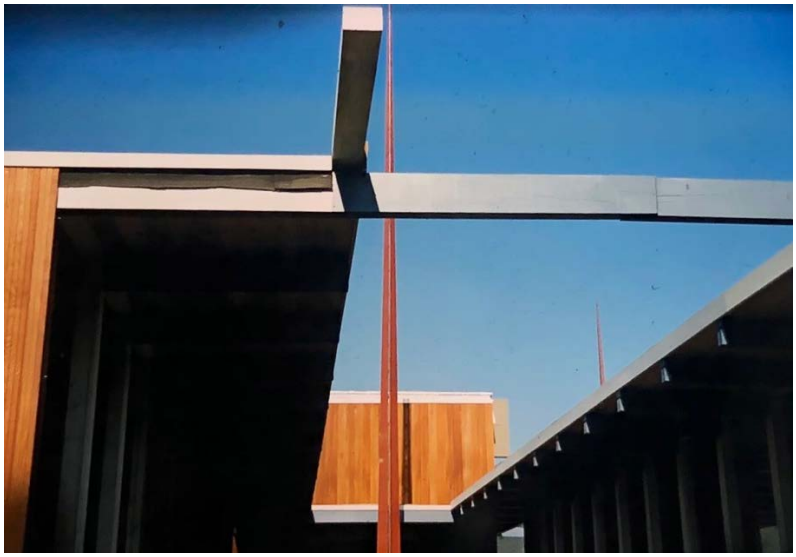
> acted as insulation. The wall facing Silver Lake was floor to ceiling glass protected by an overhanging roof. The bed was so low to the floor that when one lay and looked to the lake, the water on the roof looked to be an extension of the lake. It was difficult to tell where the roof water ended and the lake water began—it appeared as if the lake came up to the edge of the window. Reflections of starlight and moon glow made for additional visual illusions. Fantastic effects! ("Field Trip Interlude: Richard and Dione Neutra"; the image above is from the rebuilt house, the original having burnt in 1963)

Certainly Neutra had learned how practically to keep water out, but he also had learned how aesthetically to bring water in. Ken had an eye for both practical and aesthetic details, which is key for an architect. He had empathy for how people used spaces and creativity about how to challenge their uses. But he also had a sense of visual statement, as in gathering the levels of the Andre House under one sweeping

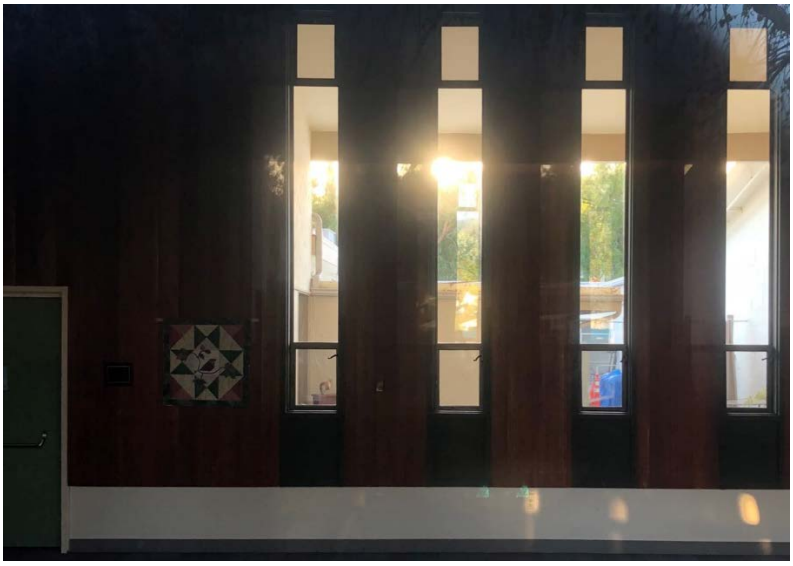
roof, and audacious design, as in sorting people and functions down the spokes of the Page-Selkirk House.

These showed when George Hasslein and Schwartz designed Mount Carmel Lutheran Church. A T-shaped lot with a drainage swale—"a design nightmare"—running through the T's stem accompanied a "champagne appetite" with $45,000 "beer budget." The solution: a simple wood frame, a large flat-floor room without pews so it could quadruple as a worship space and fellowship hall and for youth sports and church suppers (a people-based response). Offices, restrooms, and classrooms would be to the side. Placement in the T's stem would allow a larger church to be built later. A large truss running lengthwise would minimize wall loads to adapt to the swale.

Mount Carmel, 1958, contrasting vertical church with horizontal annex. The flat roof, peaked at the truss, would later be replaced with a sloping roof, ancillary beam ends cut off, and both cedar siding and concrete base covered with stucco.



The aesthetics grew out of this response. "Roof joists [above right] would spring off of the truss and in so doing impart a unique exterior expression to the building. A continuous skylight on each side of the truss brought natural light into the center of the room. … The exterior wood frame walls would … be clad inside and out with vertical cedar siding" ("Mount Carmel Lutheran Church").



Interior cedar remains exposed above concrete base—between a Gothic chapel, church hall, and gym.

In 1958, when Schwartz was asked to design an expansion of St. Stephen's, he proposed it in horizontal redwood shiplap juxtaposed to the 1873 church's vertical redwood board and batten, the latter a Carpenter Gothic style that Richard

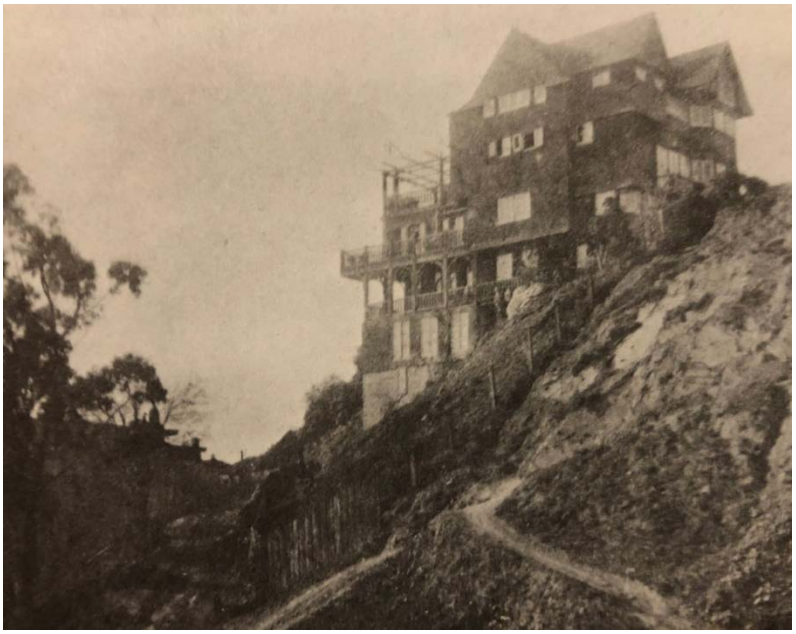
Upjohn had adapted in 1851 for American churches that were based—like St. Stephen's—on St. Michael's Longstanton, a small, elegant thirteenth-century church in Cambridgeshire that the Ecclesiological Society promoted as an architectural model for Anglican congregations in the British colonies and Episcopalian ones in the United States. St. Stephen's decided to use an architect from their own congregation instead, but Schwartz later revived the proposed hexagonal roof for the Page-Selkirk House.

Exterior Environment All four houses Ken Schwartz wanted to be remembered for were designed for hillside sites with stunning views. This California aesthetic is a function partly of the state's seismic and volcanic geography and partly of the aesthetic movements that have accompanied its growth. Flats—easy to build and productive to settle—were often surrounded by dramatic hills, occupied as a town expanded: as bohemians looked for solitude, nature, and inexpensive land; as the wealthy copied bohemians; as the population simply filled up everywhere available.

The iconic hillside retreat—painted repeatedly by William Keith—was the Rev. Joseph Worcester's house in Piedmont. Built by the Swedenborgian in 1876, it was the first Shingle Style house on the West Coast and far more rustic, in style and site, than the first on the East Coast: William Ralph Emerson's 2½-story for a Boston gentleman at the seaside resort of Mount Desert, Maine, published in *American Architect* in 1879.

William Keith, A View of the Rev. Joseph Worcester's House*, Piedmont*, *circa 1883*

Worcester, who was well connected to architects on both coasts, convinced a parishioner around 1888 to build three rustic shingle houses on the remote top of Russian Hill in San Francisco and built a fourth himself in 1890. Then in 1892 the architect Willis Polk added a shingle duplex, split down the middle, for his family and the artist Dora Norton Williams, which rambled dramatically down the hill in six stories.



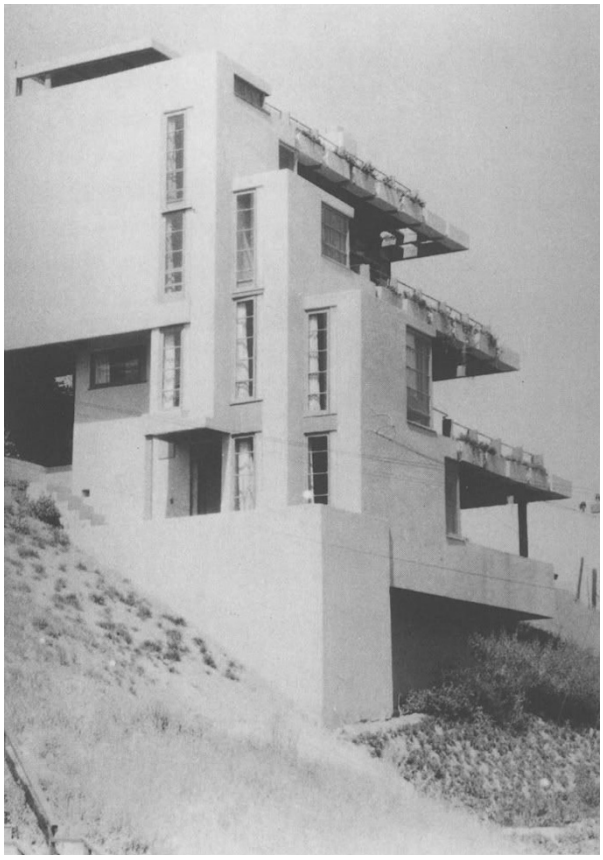
Williams-Polk House, 1890s. The street facade is to the right. California Historical Society.

California hillside architecture invented the urban recluse: a citizen who was part of the city, observed the city, and was distinct from the city. This cliff-dweller also had the view of the city in its natural context of water and wasteland: the unbuilt areas.

Polk's contemporary, Bernard Maybeck, went on to design hillside houses for himself and others in the Bay Area from the 1890s to the Wallen Maybeck House, Hilltop, in 1937. From 1919 to 1947, Maybeck's younger collaborator, Julia Morgan, designed and supervised the construction of California's greatest hilltop house, La Cuesta Encantada—Hearst Castle.

A sketch by Morgan of La Cuesta Encantanda. Cal Poly Special Collections.

Hillside architecture made a different mark in the desert, rocks, and chaparral of Southern California, without the chance to integrate into forest through shingle walls and redwood interiors, characteristics of Worcester's cottage and the subsequent First Bay Tradition. Raymond Chandler's 1940 novel *Farewell, My Lovely* describes the LA version: "Montemar Vista was a few dozen houses of various sizes and shapes hanging by their teeth and eyebrows to a spur of mountain and looking as if a good sneeze would drop them down among the box lunches on the beach" (*Stories and Early Novels* [New York: Library of America, 1995], p. 799).



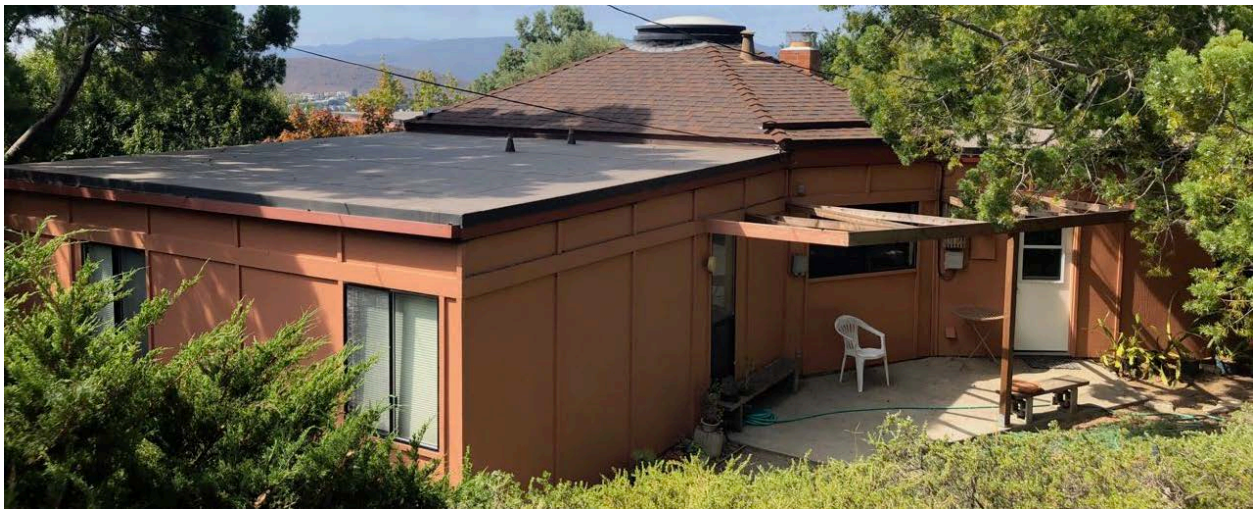
Schindler's 1928 Wolfe Summer House, Avalon, Catalina Island.

The Southern California hillside house was more artificial in angularity, material, and landscaping. Neutra and Schindler's houses looked less like bohemian retreats than Modernist outposts. Their descendants—Pierre Koenig's 1959 Case Study House #22, John Lautner's 1949 Sheats Apartments and 1960 Chemosphere, and Harry Gessner's 1959 Boat Houses—look like futuristic space ships that have just landed.

Lautner's Chemosphere, Hollywood Hills

San Luis Obispo was a midpoint between these two traditions. Schwartz was more inclined to employ wood and stone than Southern California hillside architects, who favored concrete, stucco, plastic, and metal. He had no hesitation, however, to use large expanses of plate glass: to provide views, integrate indoors with outdoors, and make a statement about light and transparent building fabric. "Neutra's influence became

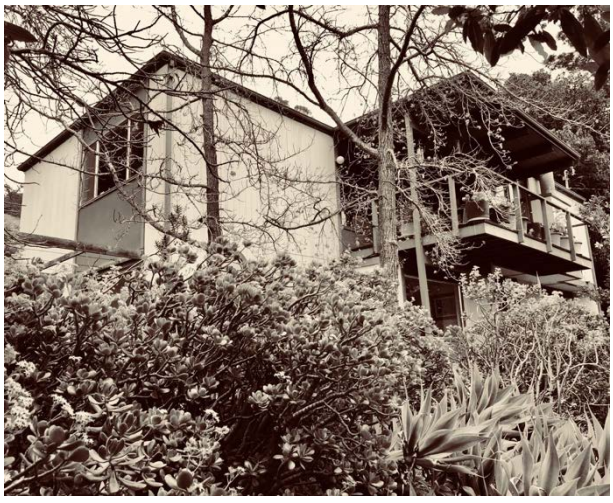
evident as I tried to keep our floor areas minimal … but walls as open as possible to enfold the magnificent views," writes Schwartz of his own house, which integrated wood and plastic in its dominating lighting fixtures ("Monterey Heights").



The hexagonal, spoked Page-Selkirk House (above) looked like a space ship softened with wood and functioning with the environment. As Shirley Selkirk says of the spaces between the spokes, "You can pick your alcove depending on the time of day."

Despite his Los Angeles origins, USC education, and leading of Cal Poly's Los Angeles field trips, Schwartz's designs have commonality with Second Bay Tradition architects like Joseph Esherick and Henry Hill—though perhaps naturally they remain closest to Neutra's Bay Area adaptations, like his 1937 Darling House in San Francisco, whose street facade, with its arrangement of boxes and planes, is a precursor to the view facade of the Pimentel-Orth House.

Darling House. Julius Shulman.



Pimentel-Orth House

The unbuilt lot at 201 Buena Vista with the pepper tree growing out of the swale, the Schwartzes' 1960 Ford Falcon parked in front, and 201 today. Schwartz placed the carport in the swale, the public rooms on a plane above, and the private wing raised on the lateral incline of the hill. "The base of the gnarled old pepper tree would become the point from which I established all the levels of the house. The tree would become a major interest point captured in the views … " ("Monterey Heights").

Use In Mount Carmel Lutheran Church, Hasslein and Schwartz created a form—and convinced the congregation to accept it—that would have the unity of a traditional church edifice from the outside but, without fixed furniture or overt messaging, have multiple uses on the inside: the ecclesiastical equivalent of a family room. The four tall, narrow windows on each side squared the lancet window but also provided functional cross-ventilation; they and two taller, narrower stained glass windows at each end, which reflected the church calendar in the colors of their glass, provided a sense of sanctuary from the outside. A delicately attached wing of classrooms, offices, kitchen, and restrooms, where greater numbers of smaller groups would gather, telegraphed their lower status with shorter height but their sense of purpose with emphasized breadth. Hasslein and Schwartz placed everything at the front of the T lot to anticipate expansion at the back: planned obsolescence.

Shortly after Mount Carmel, Schwartz was called on to design a domestic space for the Andre family. With a lot that could have accommodated half a dozen houses, he placed the structure at the highest point that was closest to access and facing the landmark of Cerro San Luis. Once again he thrust the private rooms (not offices and classrooms now but bedrooms and bathrooms, kitchen and garage) to the sides.

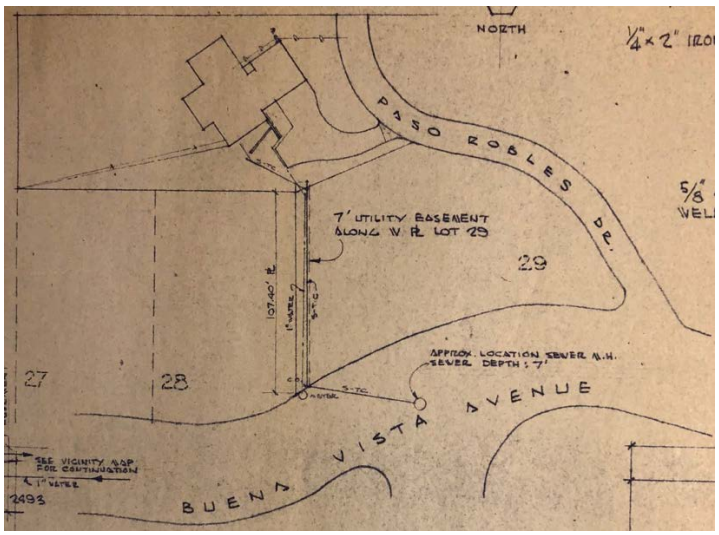
Interior dining level leading to bedrooms

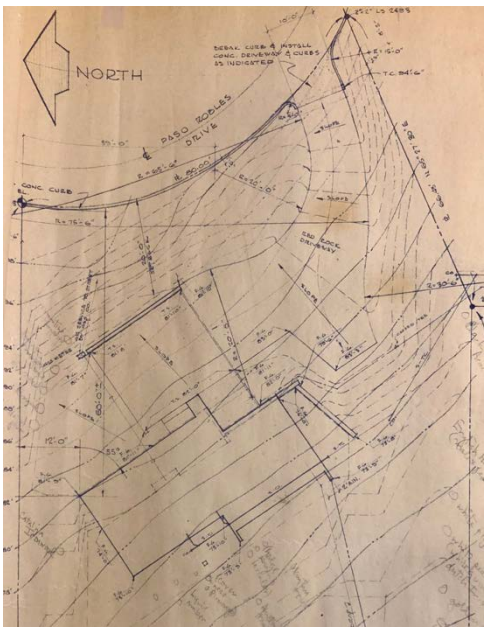
Sunken living room and balcony in front

He crossed this axis with another formed by a vast, almost church-like linear public space running from the front to the back of the house under a single canopy: front balcony, living room, dining area, and back dining patio. This time the public space was transverse to the roof beam so it was able to descend down the hill, with a sunken living room that created a separateness without walls from indoor and outdoor dining. Floor-to-ceiling glass walls with glass doors to the front balcony and back patio made indoor and outdoor space continuous.

Schwartz borrowed from Gregory Ain, installing a floating line of kitchen cabinets to allow eyes upon the kids everywhere under the canopy. The kitchen has a lower beam extending to the carports for a more intimate space (unlike Usonian kitchens, which shared the high ceilings of the public spaces, resulting in inaccessible cabinets).

Schwartz also placed the bedroom wing under a lower beam, with children's bedrooms at the dining level and the master suite slightly higher up the hill—but still under the same side roof canopy—in back. Because the view is out the front of the hillside house with no privacy issues, that is where the big windows are, with higher privacy windows for the bedroom wing as it looks onto the dining patio in back, reversing Ain's arrangement for the small city house. The master bedroom, however, has a sliding glass door, which would become a Schwartz signature.





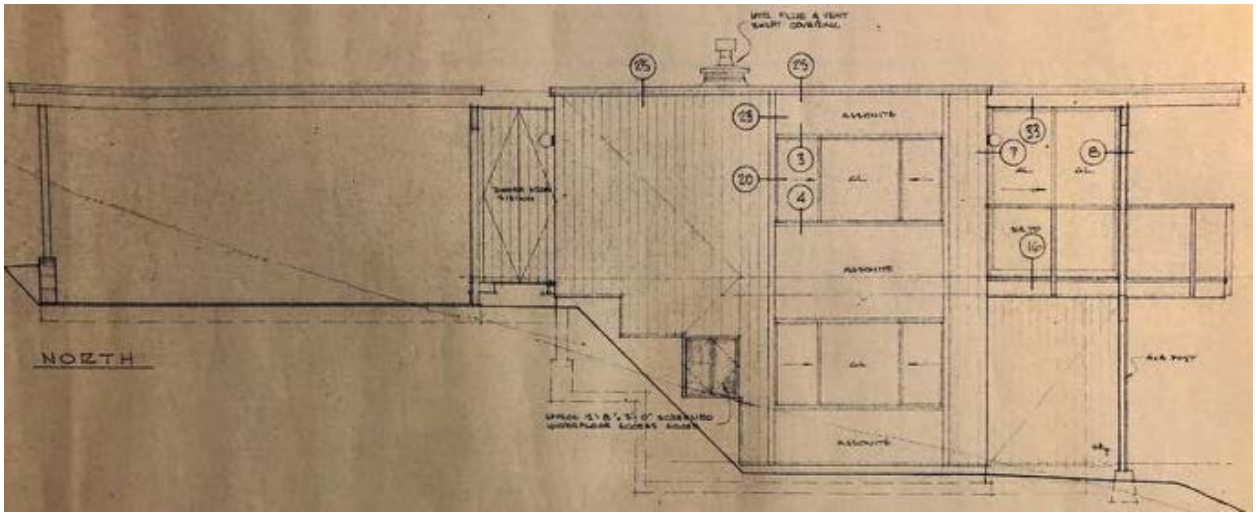
Lot 29 is 201 Buena Vista Avenue, the Schwartzes' lot.

With the Pimentel-Orth House, Schwartz communicated a greater degree of informality and even eccentricity. "I didn't even have to ask them how they lived, how

many kids they had, or whether they liked to play poker. All that stuff I already knew" (Monterey Heights).

It was a lot that descended rather than ascended from the street. (When the Pimentels and Schwartzes bought the lots together, Ken wanted the south-facing lot on Buena Vista Avenue; fortunately, the Pimentels wanted the west-facing one on Paso Robles Drive.) Where the Andre carriage drive mounted directly to the wide, centrally-cresting facade, Schwartz oriented the Pimentels' house to the hill's slope, at a 45-degree angle from the street entrance, its initial appearance to visitors a carport, flat roof, and view beyond.

Schwartz designed the house in two stories to maximize the steep, small lot, with two-thirds of the floor space on the upper floor and a third on the lower. It would be about 50 percent larger than the Pimentels' Goldtree Tract house, which they felt they'd outgrown. As with such descending houses, the upper was the public floor (also accommodating a master suite, later used as a den), and the lower was the children's floor with two bedrooms, a bathroom, and a "den" with a wardrobe (later used as a bedroom). Key differences from Goldtree were one extra room (Dick Pimentel's parents liked to visit from San Jose) and an extra bathroom. The upper floor was also a foot taller, with open beams and rafters, giving a sense of spaciousness.



Northwest facade: carport; above, window for master bedroom; below, window (later sliding glass door) for bedroom 3 (later master bedroom); balcony at right

With Californian casualness and practicality, Schwartz placed the living room and kitchen entries adjacent and parallel to each other but slightly offset under the carport canopy. The living room entry presented first, but the visitor was left to choose, like a Monty Hall contestant, which was the right door. (Schwartz also placed a sliding glass door, screened from the driveway, on the southeast façade, communicating between

the landings of exterior and interior flights of stairs, midway between upper and lower floors, offering an out-of-the-way children's entrance.)

On the southwest wall, opposite both kitchen and living room entrances, to draw the eye and the person, Schwartz placed an elbow glass wall, which provided 25 linear feet of near floor-to-ceiling light and views southwest (to Cerro San Luis) and northwest (to Bishop Peak) and led to a viewing balcony, for the "spectacular sunsets silhouetting the old morros before darkening behind the distant Irish Hills." For morning, the southeast wall had nearly another hundred square feet of glass including and above the sliding glass door landing entrance. The master bedroom had an 8' wide, 4' tall window facing northwest, good for sunsets and also sleeping in late.

The effect was somewhat like a viewing platform on a tower, reminiscent of Irving Gill's 1919 Horatio West Court in Santa Monica, which placed the bedrooms on the ground floor and living rooms on the second floor for the views through ribbon windows. Horatio West Court was on urban flatland. The Pimentel-Orth tower, on a hill, was entered from its porous upper instead of lower floor.

Lorraine and Jan's Modernist backyard A-frame, 1961.

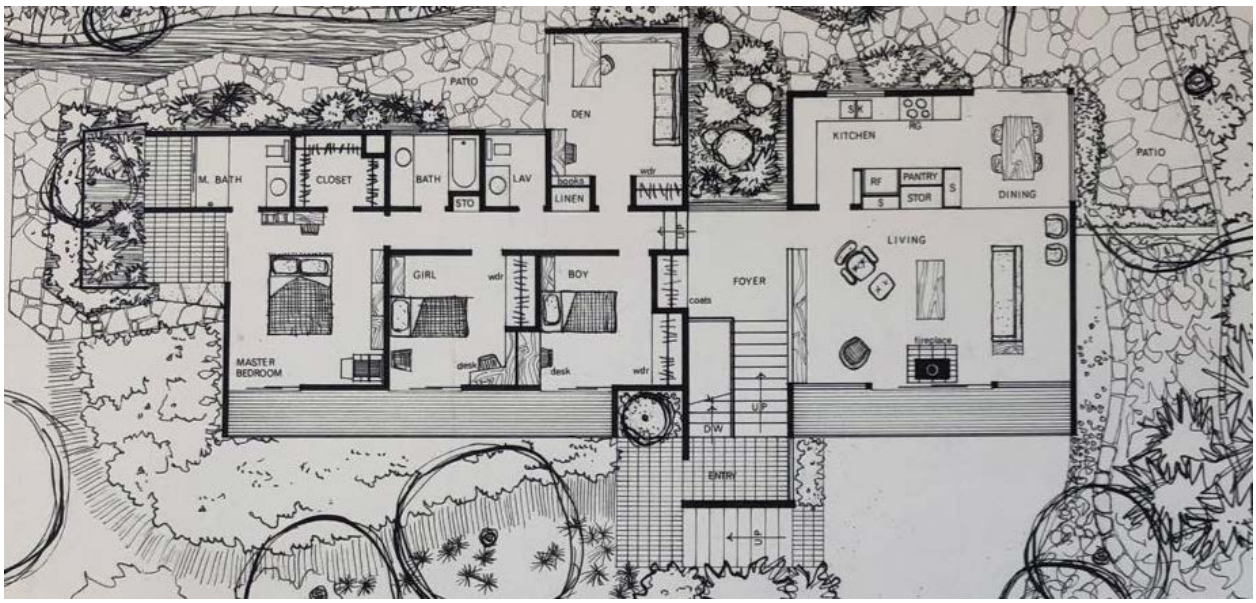
On flat Santa Clara Street, Ken had built a ten-foot-tall play structure with white plywood shear wall. While the Pimentels were on vacation, he added two blue eyes overlooking their backyard with the legend "Whacha doing Pimentels?," visible to all houses down the line. He offered to paint it out; Dick Pimentel wanted it left.

With a site beneath a remote hillside street, with the surrounding houses below and facing away from theirs, no one was watching the Pimentels now. As if in expiation for his earlier A-frame, Schwartz gave full advantage to the fact that they were now viewing without being viewed. Although their house was only about 1,500 square feet, their architect had opened it up to the morros and their valleys.

When it came to designing his own house a year later, however, Schwartz made numerous refinements to the machine for living. The Schwartz House was closer to twice the size of a Goldtree house. Schwartz, like Jack Ouzounian, who also had a lot upsloping from the street, put it all on a single axis on one level—almost. Three steps

led up from the Schwartzes' kitchen–dining room–living room square to the bedroom–bathroom–den wing. Besides being a physical acknowledgement of the westerly lateral rise, this gave the bedroom wing a more intimate height under the house's single flat roof and inverted the usual rhythm of such wings by pushing it up rather than (as with the Andre house) down or (as with the Pimentel-Orth House) to a separate floor. The three steps also gave greater differentiation to the height of the public rooms than in the Pimentel-Orth House. Adding to the airiness was the fact that the entire front wall of the living room was glass and two sides of the dining room.

Schwartz tucked carport and utilities below. He admired Jack Ouzounian's departure from his neighbors in building a steep hillside driveway to the back instead of digging a garage out from under the house, but on a shallow gore lot Schwartz had little choice in order to keep cars out of view of a largely glass house. Ken loved his cars, but they were not to interfere with his meticulous landscape architecture, and conveniently a swale ran through the property where the carport could go. This also had the effect of raising the house rather than, as with the Pimentel House, dropping it into the hillside, so there could be a set of rooms along the hill side of the private wing's hall, with natural lighting and ventilation.



Schwartz opened the long, narrow kitchen at one end to the dining room and at the other toward the foyer, but he screened the bulk of it from the living room, with no floating cabinets. Apparently Lorraine and Jan did not need watching. ("We like to live informally but in an orderly way," Ken revealed to *Los Angeles Times Home Magazine*

in 1967.)[5] A narrow hallway lit by a skylight and fluorescence above an opaque plastic ceiling screen was lined on street side by children's bedrooms and on hill side by den, toilet (convenient for guests; the Pimentels' only upstairs bathroom was in their bedroom), and children's bathroom; it opened to a master suite at the end (a Usonian feature). Logically, and unlike the house of the Pimentels (who also has a girl and boy), Lorraine and Jan's rooms were identical in size and scarcely different in layout.

The Schwartz House is as close as San Luis Obispo could probably come, a house fronting a suburban street would want to come, and the Schwartz family could afford to come to Mies's Farnsworth House (design exhibited in 1947, completed in 1951) and Philip Johnson's Glass House (1949). Schwartz installed floor-to-ceiling street- and view-facing glass to front not only the whole of the living room but half of the master bedroom and more than half of each of the children's rooms. Floor to ceiling glass also cornered the dining area, looked out into a back pocket garden as one reached the top of the entry stairs, formed the stair tower's clerestory, looked onto a side garden from the master bedroom, and formed one wall of the master bathroom (though not, like Lynne Livingston's, with a view to Catalina but rather to an enclosure from the neighbors). Privacy was provided in the front by drapes and on the back and sides by hillside, plants, or fencing.

Schwartz had designed a house of light, lightness, and views—without the purism of Mies or Johnson but with suburban livability, for the Farnsworth and Glass Houses were both on secluded estates. Schwartz was more audacious that Ain or Neutra, who avoided fronting their street facades with glass. But the Schwartz House would be the perfect house for a mayor who strove to bring transparency to city government.

Schwartz wanted to build an ascending house for the steep upslope lot of Hubert and Shirley Page, but they anticipated when they would be older they would want to live on one level. (Arguably, Ken's entry stairs in the Schwartz House kept him going into his nineties, but they triumphed over him at the very end.)

After the Pages rejected his first design, Schwartz tucked garage and carport under a viewing deck and put together a house on one level that rotated from a hexagon (revived from his St. Stephen's design) that combining kitchen, dining, and family room. Three square, lower-ceilinged spokes consisted of (1) a children's bedroom, bathroom, and laundry wing; (2) a parents' bedroom and bathroom wing; and (3) an entry–living room–study wing with a deep overhang over its southwest-facing deck, which from above makes it look longer than the others.

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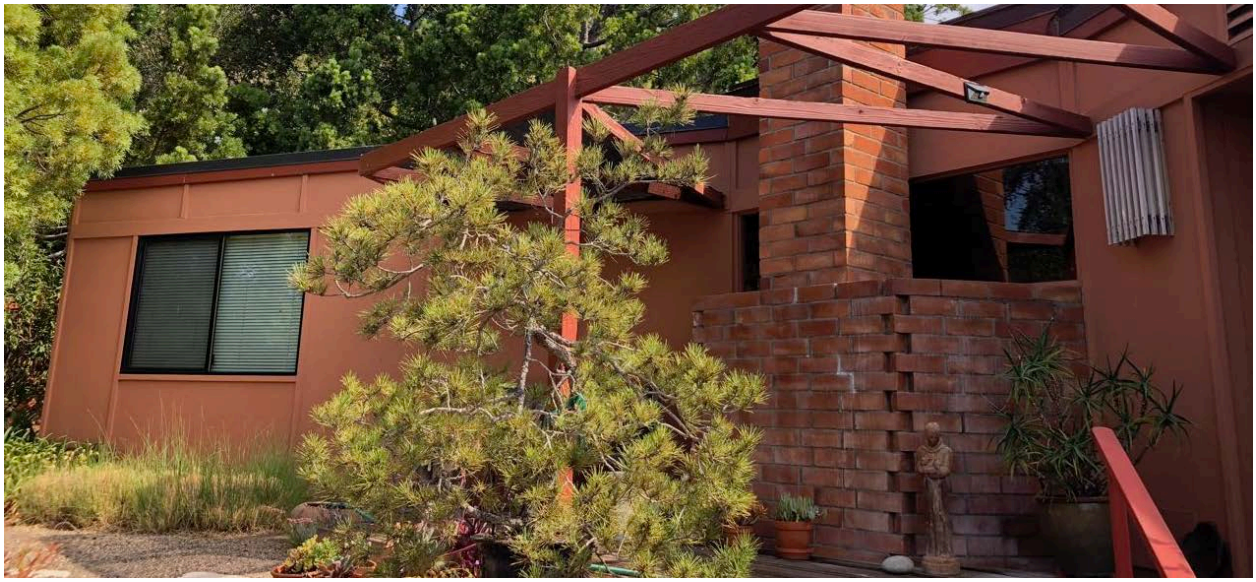
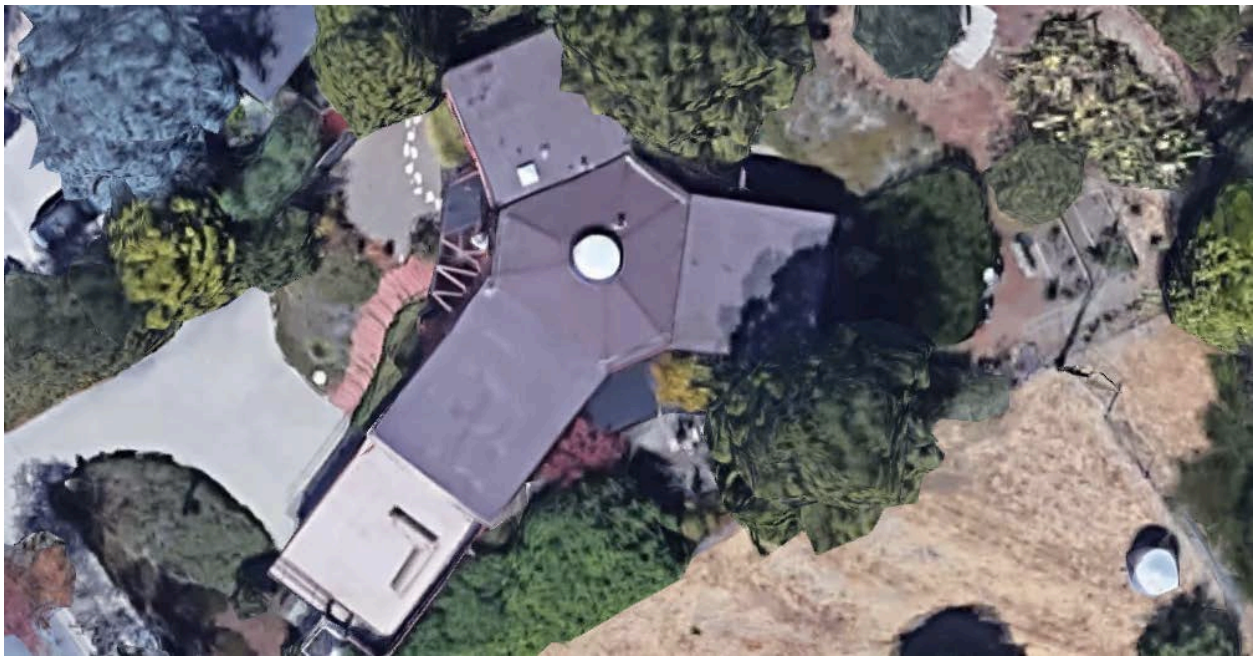
5. Douglas M. Simmonds, "Crisp Eye-Catcher … on a Site Too Bad to Be True," *Los Angeles Times Home*, 15 Oct. 1967, pp. 18–21.



Between the hexagon's twenty-foot-wide spokes were eight-food sides: one a kitchen wall and window, one a sliding glass door, and the third with a brick fireplace and high window above it. Shirley Page Selkirk did not want a sliding glass door there because she did not want people peering in from the entry. The fireplace allowed a high window by moving the chimney outside.



In the Page-Selkirk House, Schwartz rearranged the presentation of family life in a virtuoso fashion while keeping it both practically and symbolically centered. Children and parents were neither on separate floors (as with Pimentel-Orth House) nor in the same wing on separate levels (as with the Andre House) nor in the same wing on the

same level (as with Schwartz House). Uniquely among the four houses, Page-Selkirk had two separate entertainment spaces, the less formal hub and the more formal living room. There were also four logically and spatially distinct outdoor areas, the three alcoves between the spokes and the viewing deck at the end of the living room spoke. Schwartz was not doctrinaire about arranging openings to the outside world: the living room spoke had a sliding glass door at the end; the parents' spoke had one at the side opening to an alcove; the boys' room wing had none; and the hub had one on a non-entrance alcove side.

The hexagonal hub echoed the octagon houses of the nineteenth century, but those had interiors awkwardly divided into square and triangular rooms. Buckminster Fuller visited the Cal Poly Architectural Engineering Department (and Ken's Santa Clara Street house) in 1957, and after he left, the students promptly built a geodesic dome, the first without Fuller's onsite inspection ("Buckminster Fuller"). But geodesic domes were also awkward to divide into rooms. Schwartz came up with the solution, a hexagonal hub and spokes: the centripetal family/public area, which centrifugal private areas thrown out to the sides.

Resources Schwartz in his *Memoir* goes into some detail about the resources available—slim—for Mount Carmel Lutheran Church and the fact that design and materials were both predicated on the low budget. (With Ochs' contractor's bid it came in under budget, which paid for the freestanding metal crosses.)

Schwartz was working in a small community that was not used to showing off where housing was concerned. Even the Hollister-Jack family, one of the largest and richest landowners in the state, built, in the Jack House—which Ken was to acquire for the city at Peter Andre's initiative—a modest Italianate villa with no servants' quarters, though it did boast a one-acre landscape fronting its utilitarian corral and orchard.

Apart from Ken's own house, the Andre House—built for a civically active lawyer from a prominent family—was the closest to a showplace, but it was also, indeed primarily, designed to be a family home. The Andres had been living in a tract house but had a horse property on Murray Hill. "A new home should incorporate the vistas and provide ample space for an active family," Ken wrote of this commission in his *Memoir*. "There was to be a bedroom and bath for a maid and, importantly, patio space for barbecuing and outdoor dining, which Peter was fond of" ("Peter Andre").

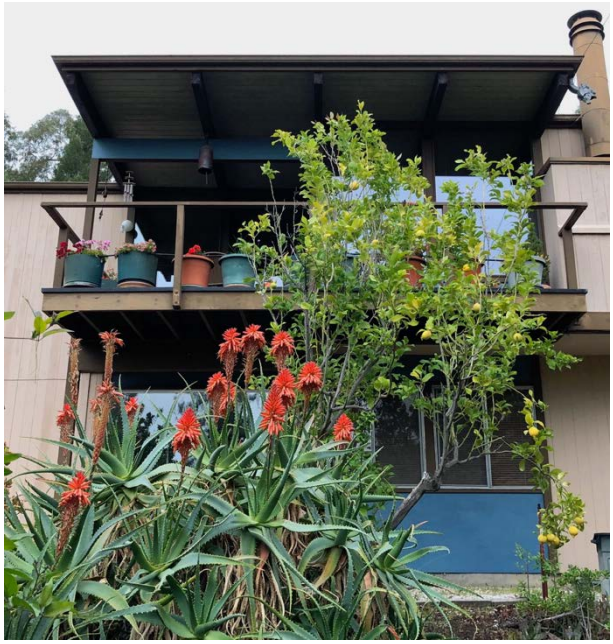
Nielsen Construction built the house, employing "craftsmen who could attend to the unique details" in Schwartz's design. These included wall stonework and wall and floor tilework in the living room; exposed beams, plank ceilings, and paneling in the public areas; and decorative cuts in the rafter tails.

Andre living room: exposed posts and beams, river stone, plank soffits, matching rafter tail and balcony joist carving, board and batten siding, glass corner, and balustrade construction reminiscent of Gerrit Rietveld's 1918 De Stijl Red and Blue Chair *(right),*

Yet the Andre House doesn't come across as pretentious; the craftsman details and structural exposure confer a rustic warmth appropriate to a lifestyle revolving around horses and barbecuing: a city house for a ranching family. They also balance what could have been coldness from the expanses of glass.

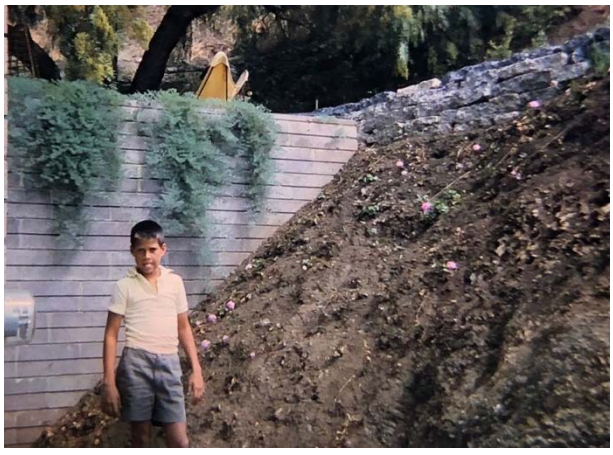
The Pimentel-Orth House was built for a Cal Poly professor also upgrading from a tract house to a hillside house but necessarily a more modest house on a more modest lot on a more modest income. It was more practically two stories because of the small size of the lot. The effect of the Andres' more expensive board and batten

exterior, a siding popularized by Cliff May, is achieved with V-groove vertical shiplap. To good effect, Schwartz reprised his Masonite panels above and below windows, this time creating aesthetic unity between upper and lower floors. Schwartz exposed rafters topped by plank ceilings on the upper floor, but they are not carved at the end, and apart from the carport and balcony overhang, the house was eaveless, a Neutraesque touch. The roof was flat, hence without a huge central truss and cavernous space, and there was no rustic but expensive stone accent wall (indeed originally no fireplace at all. The house was relaxed but rational, with splendid views but austere in itself.



Pimentel-Orth balcony above bathroom and bedroom: effect depends on arrangement, not rich material or detailing

The Schwartzes had as slender means as the Pimentels, but Ken's house had to be a showplace, though one for architects and architecture students—who might have a similar experience to what he had had sitting on Richard Neutra's floor—not the center of a political machine. He built it when he was chair of the Planning Commission, before he had any thoughts of running for mayor, and at any event, lavish entertaining was not what mayors in San Luis Obispo did. He was the thinking man and thinking woman's mayor, and his den and orderly living room were the carefully designed settings for rational discussions with individuals or small groups.



Jan with one of his retaining walls

Schwartz "fell in love with a steel-framed structure … only to discover the design was ahead of local contractors' expertise" ("Monterey Heights"), so it was back to wood post and beam. He worked to limit floor area to less than two thousand square feet, but even so, the extended family would have to do much of the construction themselves to make the house affordable. Martha's father, Pop Riggio, took care of the plumbing and called in favors for the fixtures. Martha

did 90 percent of the painting, following the carpenters around to prime their splices. Lorraine installed most of the wiring, which the electrician connected. Jan built broken-concrete retaining walls. Everyone pitched in on insulation, hearth, lighting soffits. They hung sheets in front of the magnificent windows for months before there was money to buy drapes—a situation neither Mies nor Johnson had to deal with in their glass houses. (When a bridge access road was built 250 feet from her famous weekend retreat, Edith Farnsworth fled to her Italian villa.)

Ken and Lorraine hanging shelves

The Los Angeles Times Home Magazine *shot of Schwartz House living room, 15 October 1967. Douglas M. Simmonds.*

Despite being homemade, there was nothing rustic about the house, sleeker than anything Schwartz designed before or after, with plasterboard and hardwood plywood paneling, textured ceilings, panel lighting, built-in furniture, and glass integrated wherever it could practicably go. Outside it had complete economy of form and musical rhythm, its vertical redwood shiplap, shaped balcony balusters, drapes, door frames, and even (eventually) its pale eucalyptus trunks creating variant but harmonious repetitions between the horizontal white fascia boards. The house looked layout perfect and occupied multi-page spreads in the *Los Angeles Times* in 1967 and *Perfect Home* (a national real estate magazine with local editions) in 1973.

For the last of these houses, the 1966 Page-Selkirk, Schwartz employed the simplest siding possible: plain plywood sheathing. Vertical battens and horizontal boards to cover seams produced a varied and harmonious grid. Like the Pimentel and Schwartz Houses, the Page-Selkirk spokes were flat-roofed in asphalt and the interiors sheathed with plasterboard. The hexagonal hub, however, sloping and shingled, was richer in

interior fabric, with interior paneling of redwood plywood, a brick fireplace, and wood-plank ceiling circling a central hexagonal skylight.

Again, there were homemade aspects. Bruce Selkirk, who had built a Bitudobe near Cayucos, and Shirley Page Selkirk laid Mexican tile in the hexagonal hub, pulling it up and re-relaying it when it was clear it wasn't going to come out right. Shirley designed and constructed the exterior lighting fixtures. She also designed the first set of steps leading up to the house; Bruce, the steps that replaced them. Bruce took down the rear pergola. After Bruce's death, Shirley rebuilt it in order to please Ken.

The Page-Selkirk House stands out not for extravagant resources but for resourceful design and—as Shirley required—views in several directions. Its clever employment of common materials and the involvement in design and construction of its owners provides a substantial part of its organic charm.

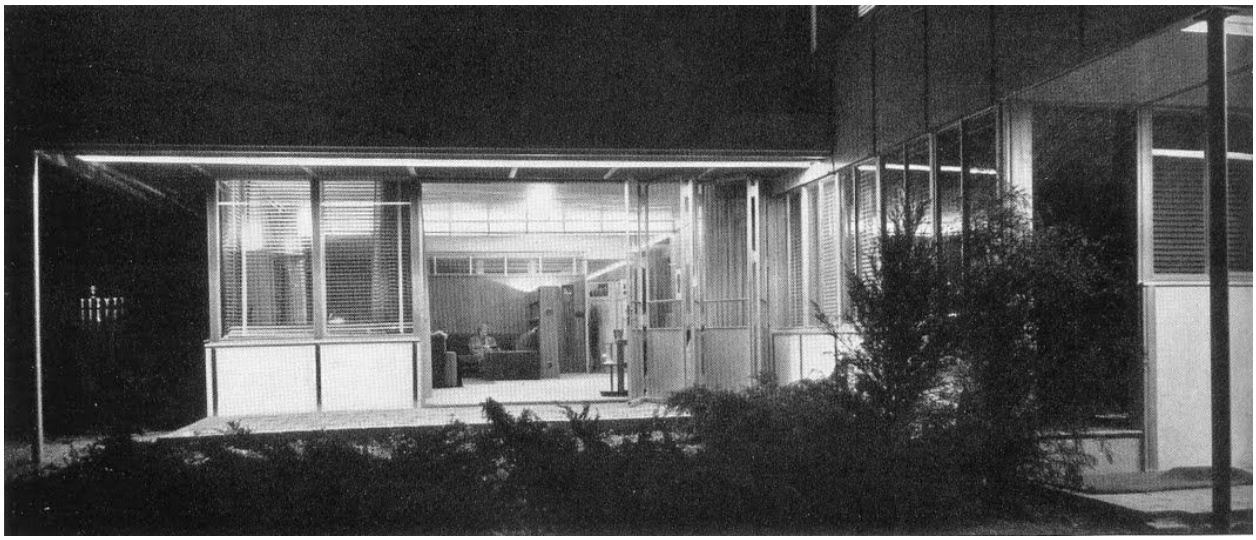
Materials Ken Schwartz's materials were not simply dictated by budgets and availability, they were matters of vision. But for the LA Modernists that Schwartz most admired—Neutra and Ain—making good architecture affordable was part of the architect's vision.

Neutra built showplaces for the film star Anna Sten and director Josef von Sternberg in 1934 and 1935, but between 1933 and 1936 he also built twenty houses costing less than $5,000.[6] His middle-class clients included high school teachers, college professors, retirees, a psychologist, a sales manager, and small businesspeople, and the exterior materials included stucco, wood, and metal (Hines, *op. cit.,* 115–126). His metal house for a Cal Tech engineering professor won the small house category of the Better Homes in America Competition, sponsored by *Architectural Forum* and CBS, in 1934; one that was sheathed with plywood inside and out (as Schwartz's Page-Selkirk House would be) won second place in General Electric's 1935 Small House Competition; and Neutra entered in the 1936 California House and Garden Exhibition in Los Angeles another plywood house, which was won in a raffle and moved to Westwood. In 1938 and '39, Neutra did designs for the Bildcost series of *Better*

6. "Plywood House," *Architectural Forum*, July 1936, p. 38.

Homes and Gardens and the National Small House Competition of the *Ladies' Home Journal*, with plans of the latter obtainable for one dollar.

By 1937 Neutra had designed his first redwood-clad building, the clapboard Darling House (pictured earlier), appropriately in San Francisco, where the First and Second Bay Traditions held sway. Two years later his Davey House, clad with vertical redwood planks (as Schwartz would clad his own family's house) was built in Monterey, and in the same year he completed three redwood houses in Los Angeles with horizontal wood on the house walls and vertical on the garage doors. Schwartz would reverse this arrangement on his own house when he finally installed garage doors.



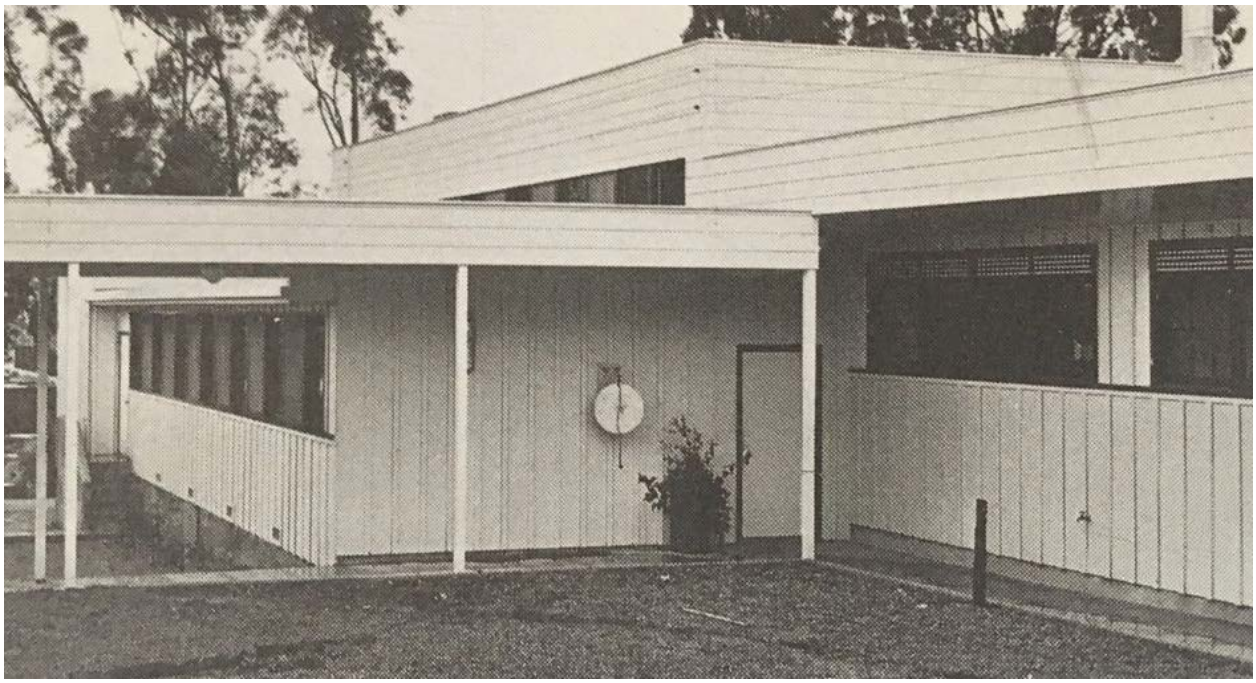
Neutra's plywood house, California House and Garden Exhibition, 1936, detail. Julius Shulman.

Pitched roofs, exposed beams, plank ceilings, and brick fireplaces entered Neutra's idiom by the 1940s. Wood walls, ceilings, and exposed beams had been in Schindler's repertoire from the 1920s, heavy and juxtaposed with concrete in his more Brutalist oeuvre. But in the 1940s Schindler even adopted the stone accent wall and Neutra the board and batten exterior, both seen in Schwartz's Andre House. The LA Minimalist masters were edging away, for the time being, from the smooth-surfaced boxes of Adolf Loos as they ceded ground to Cliff May, *Sunset*, and Mid-Century Modern. But they and their clients would soon move back to Minimalism.

Schwartz took materials seriously, as evidenced by his irritation at the resurfacing of Mount Carmel, after which he never again drove down Fredericks Street. The church's vertical natural wood planks were not just a light and economical structural solution, they had aesthetic and environmental significance—from the First and Second Bay Traditions; the board-and-batten Carpenter Gothic of Richard Upjohn, which Schwartz saw at St. Stephen's, for which he designed an expansion as soon as he was finished

with Mount Carmel; even in Neutra's exterior board and batten and contrasting horizontal parapet planking, as well as interior vertical and horizontal plank paneling, in the 1939 National Youth Administration Center at Cal Poly, where Schwartz and Hasslein's department was housed. (This Neutra work has also been—insanely—covered in stucco and refenestrated to banality.)

Neutra paneling and brickwork behind cubicles, NYA Center, Cal Poly



Neutra's 1939 National Youth Administration Center, Cal Poly. Julius Shulman.

In the Mount Carmel church, the vertical cedar planks provided a counterpoint to the white horizontality of the annex's deep eaves, beams, fascias, and extended superstructure (with all of which Neutra experimented in the 1940s and '50s) and of the church's own concrete base and massive truss. The planks provided a rhythmic echo of the tall windows, themselves echoing the lancet windows of the ecclesiastical past. Vertical cedar inside and out provided unity. "Ornament and Crime," Loos called a 1910 essay. "God is in the details," as Schwartz quoted Mies. Functionalism stripped ornament so detail could be seen.

Hasslein and Schwartz's church with its classroom and office annex is a lost masterpiece of the integration of materials and design. Sadly, the white stucco suburban Modernist church would become a cliché when the First Methodist Church of La Verne (Ladd and Kelsey, 1961) appeared in *The Graduate* (Mike Nichols, 1967).

Schwartz carried on his dedication to materials to his domestic buildings (Mount Carmel wasn't altered till they were built). Each of the four he wanted to be remembered by has a wood and glass exterior, but in each the wood takes a different rhythmic form: vertical board and batten for the Andre House (with one exterior and interior stone accent wall for the fireplace), vertical V-groove shiplap for the Pimentel-Orth House, vertical redwood nickel-gap shiplap for the Schwartz House, and plain plywood for the Page-Selkirk House. (His St. Stephen's proposal employed horizontal redwood plank.)

Andre House: Brick, concrete block, board and batten, masonite, opaque glass, carved rafter tail

Pimentel-Orth House: Fixed glass, sliding window, Masonite, V-groove shiplap

Schwartz House: Nickel-gap shiplap, stucco, tile, tree

Page-Selkirk House: Plywood sheathing, battens, fixed glass, V-groove shiplap soffit, plain beams, wood-strip lamp

Wood, the most common material for nineteenth-century architecture in San Luis and suited to its small-town, ranching-country nature (as Alex Madonna intuited in 1958 for his supermotel), was also a favorite for the early twentieth-century American Craftsman/California Bungalow style that derived from Greene and Greene. The Greene brothers were masters of wood as an interior and exterior material and of

creating wood-built spaces like porches, balconies, and pergolas that were medial to the planted environment.

By the 1920s, however, wood was being supplanted by brick, stucco, concrete, and metal in everything from Eclectic revivalisms to the Moderne. California Modernism—interested in forging a connection between a house and the local environment but also with a social interest in cost—ultimately turned to wood, finding that it also softened the impact for clients of Minimalism, Functionalism, and walls of glass.[7]

The Schwartz House with its original natural redwood coloring and open carport, 1965

The nature of wood—its linearity combined with the subtle shading, graining, and finishes that communicate warmth, as well as its history and tradition in building—humanized the new, huge plates of glass moving from industrial and commercial to domestic architecture, to machines for living. Schwartz took advantage of this interplay by combining wood and glass for his exteriors and using wood selectively and effectively in his interiors. His interiors have exposed beams and plank ceilings

7. "The … McIntoshes [in 1939] were willing to go only 'so far' toward the brave new world of the International Style and gladly accepted Neutra's suggestion of the more familiar and 'homey' redwood as a compromise. He thereupon transferred the ribbon windows and other Modernist trademarks to this medium. Schindler had already done this with success, and Wright at the time was beginning his kindred series of Usonian houses" (Thomas S. Hines, *Richard Neutra and the Search for Modern Architecture [Berkeley: University of California Press, 1994], p. 126*).

(Andre, Pimentel Orth, and Page-Selkirk), paneling (Andre, Schwartz, and Page-Selkirk), doors and cabinetry (all four houses), lighting fixtures (Schwartz and [designed and built by the client] Page-Selkirk), built-in furniture (Schwartz), and even (but very rarely) floors (the revised Schwartz dining room, originally linoleum). Schwartz juxtaposed glass to wood posts and wall beams, ran his beams and plank ceilings outside above glass walls, used wood for exterior soffits and balcony floors, visible from the inside, and drew the eye with wood balustrades for his balconies, pergolas for his patios, which created a half-world between wood structure and living plant. The exterior siding was even carried into the master bedroom in the Schwartz House.

Redwood plywood walls and soffits rise to a complex network of rafters with a plank ceiling and hexagonal skylight in the Page-Selkirk house.

For Schwartz, glass introduced light and views: in the Pimentel-Orth and Page Selkirk Houses in copious amounts, in the Andre and Schwartz Houses in spectacular amounts. Today's ubiquity of the metal-framed sliding glass door belies its revolutionary appearance in Le Corbusier's Villa Savoye in 1929, in Neutra's buildings in the thirties and forties, and in the work of more mainstream architects like Cliff May after World War II. Even the glass doors of Mies's 1947/1951 Farnsworth House in Illinois and Johnson's 1949 Glass House in Connecticut are standard size and hinged, as are those of the 1949 Charles and Ray Eames House (Case Study House #8) in LA.

Metal-framed sliding glass doors are rare in Case Study Houses before the 1950s. The glass doors in Wright's 1956 Kundert Clinic, the most avant-garde structure during Schwartz's early years in town, were framed in wood and turned on piano hinges.

Hence Schwartz's huge metal-framed sliding glass doors set in a fixed glass wall in the Andre House were a big deal, and they remained the cutting edge of Modernism in the Pimentel-Orth, Schwartz, and Page-Selkirk Houses. The glass corners in the Andre House and Pimentel-Orth House living rooms and Schwartz dining room were also a big deal and two decades later were introduced to the Pimentel-Orth kitchen, now with the corner post removed from the structure with a spider leg outrigger.

Would Schwartz have employed even more glass in his own house if he could have used steel framing, like Pierre Koenig's iconic 1959 Stahl House/Case Study House #22? The Stahl, all wall from the street entrance, floats far above West Hollywood, to which it presents all glass. But people who live in glass houses shouldn't front them to suburban streets. Schwartz, like Neutra, accented surroundings by creating partial views and accented openness by creating partial privacy. Windows were a necessary corollary of walls in premodernism, walls a necessary corollary of windows in Modernism. But Ken Schwartz was not in the aquarium business.

Schwartz dining room in the Los Angeles Times*, 1967: California Moderne as high tech Spanish ramada. Douglas M. Simmonds.*

Construction Post and beam construction allowed small-scale architecture the open floor plans; wide, floor-to-ceiling expanses of plate glass; and structural expression that were key to Minimalism and Functionalism. For California, it was suited to hillsides and resistant to earthquakes. (If you needed to protect against nuclear fallout, Ken told the Pentagon, you could pile books against the walls.) Post and beam was a throwback to the time before the balloon-frame and box frame, whose structural soundness depended on walls—before even the load-bearing adobe—came to dominate construction in the Old West because of their ability to be produced by non-experts. Post and beam was a throwback to the earliest European structures in California, the ramada and jacal, whose roofs provided protection from sun and rain and whose walls, in the California climate, were an afterthought.

In the Andre House, Schwartz dramatically expressed the beams, including with contrasting color, though he largely camouflaged the posts in walls, except for the front and back walls made of glass. In the Pimentel-Orth House, Schwartz also exposed beams, dark-stained against light wood ceilings, though in this flat-roofed, boxlike structure, they appear functional rather than dramatic.

In his own house, Schwartz expressed the wall beams and posts in the living area in sometimes dark stained wood and sometimes white painted wood, but for the first time he covered up roof structure with a drop ceiling. The effect is the smooth Neutraesque or Miesian box. He contrasted the two aesthetics in the Page-Selkirk House: the wings smooth, white, and finished on the interior, contrasting with the beamed, bricked, tiled, plank-ceilinged and plywood-paneled hexagonal hub, with the same flavor of the great hall of manor.

Interior Space Ken Schwartz's quote to the *Los Angeles Times Home Magazine* in 1967 is key: "We like to live informally but in an orderly way." Schwartz excelled in open, informal living spaces, but he created these by keeping their focus strongly formal in logic and geometry.

Mount Carmel Lutheran Church, designed as a multi-use hall, nonetheless was elongated, with a massive truss flanked by skylights to emphasize its length and four windows on either side of its midpoint to emphasize its breadth, in providing both light and cross-breezes. Thus despite being a multi-use rectangle, in its interaction with the environment, it was an implied cruciform.

In the Andre House, Schwartz also used these crossing axes, with the family's private or utilitarian aspects (carport, laundry, kitchen, bedrooms and bathrooms) distributed along the side of the hill and its social aspects (dining, living, and viewing) descending down the hill in indoor and outdoor spaces on two levels enclosed by their own vast canopy. Having arrived by a sweeping carriage drive, one entered by a pathway along

the utilitarian axis and was admitted into the social axis, which immediately pulled one to the left or right, up- or downhill.

The Pimentel-Orth House presented a 45-degree angle to the entrance from the street, but the drive curved under a carport/porte cochère that formed a right angle to the axis running along the hillside. From the porte cochère one entered, through either the front door or parallel but offset kitchen door, and faced the viewing balcony with its three surfaces of floor-to-ceiling glass forming one interior and one exterior angle, the one light and view source in the opposing wall.

The front door allowed one the choice to descend, to one's left, the stairs to the lower floor (or sliding glass landing door) or enter the upper living and dining area (by making a jog to one's right around a partial divider). The upstairs and downstairs spaces ran perpendicular to this entry axis. Much as in the Andre House, one entered at a right angle to the axis one was presented with, though unlike the Andre House, one's view of the feature of the room—the glass wall—was directly in front rather than oblique to the left or right, and one was drawn to it by the line of the beams, while the beam lines in the Andre House drew to either side.

Perhaps this arrangement was logical but ultimately too complex. The Orths abandoned the front door and switched to the kitchen door for entry.

The dining room–kitchen axis with the kitchen's full-length and -width, wood-framed, opaque plastic light panel

Entry was more complex in the Schwartz House but felicitously offered fewer choices. One walked up exterior stairs to the west, turned north,then east to face the front door, was admitted into the stair tower, and then turned north again to mount the interior steps, confronted at top through an impermeable floor-to-ceiling window by an Eckboesque garden: a private experience for the entrant, as neither flanking den nor kitchen opened to it.

At this point one might turn to west to mount the three steps to the private wing of bedrooms, bathrooms, and den (obscured from visitors by a wall and coat closet) or turn east to the living room (which invited the gaze over a balustrade).

The greater living area was divided into three parallel east-west axes—living room in the center, kitchen and dining room to the north, balcony to the south—any of which one might choose.

The living room balcony followed the same line as the bedrooms' balcony, though interrupted by the function of the laterally transparent stair tower and the bedroom balconies' privacy wall. The interior kitchen wall continued as the interior wall of den and bathrooms along the private wing. Shared hallway and shared bedroom balcony sandwiched the private bedrooms (boy's, girl's, and parents') between them somewhat like the interior hallway and exterior deck of a ship, allowing privacy but providing connection. The stair tower and inaccessible garden crossed the main house not only horizontally but vertically, a double cruciform. As the tower thrust to the front, it pulled the garden from the back. Offset and thrusting out the back was the den, the whole like a sliding tile puzzle.

The tripartite axes of the Page-Selkirk House upset all these right-angle notions of logic. Again, the visitor entered through the side of one wing and could then turn right into the more formal living room or left into the less formal living, dining, and cooking hub. But no wing crossed another, and the house was randomly permeable by sliding

glass doors at wing end (living room wing), wing side (master bedroom wing), and hub (the one side occupied by neither fireplace, kitchen, or wings). It defied the right-angled traffic grid, handed down from the ancient Athenian marketplace to the American city plan from Manhattan to San Francisco to San Luis (which has two grids, one oriented by the Spanish to the prevailing winds and the other by the Americans to the compass points). It was a grid suited, inside and out, to the rectangularity of buildings. Though the most complex of any of Schwartz's houses, the Page-Selkirk House is perhaps the only one whose informality invites disorder.

Page-Selkirk House from the street, showing stairs, living room spoke, and deck

Interior-Exterior Interplay Ken Schwartz designed California Dream houses: clean, spacious, informal, modern, light-filled, view-endowed. It was a dream nurtured by Greene and Greene, Maybeck, Morgan, Schindler, Neutra, Ain, Eckbo, the Second Bay Tradition, the Case Study architects, and many others. Schwartz had a keen sense not just of the landscape but of the landscape architecture that should surround a house; of light not just from windows and glass walls but skylights, clerestories, and panels; not just of portals and rooms but of the flow of people into and out of them.

Schwartz offered one way for the visitor to enter the house, carefully choreographed by the architect, but there were myriad ways to then move into and back from the surrounding landscapes, as one was subsumed into the family and its circle in informal San Luis. Ken's own house had seven glass doors: from dining room, living room, each children's room, both exterior sides of the master bedroom, and even the master bathroom (over a footbridge above the sunken tub).

That is the essence of a Schwartz house: its interior-exterior interplay is not just that of light and views but of people. People came to Ken's houses—not just his own but all the houses he designed—to see a different way of living: reasoned and reasonable, minimal, functional, even futuristic, but above all centrifugal and centripetal.

Ken spent too many months and years in institutions—Lark Ellen, Army hospital, Birmingham VA—not to have thought of the ideal dynamics of family space. What

Jane Jacobs believed of the city—that it must make an asset out of the presence of strangers by making a clear demarcation between public space and private space, put eyes upon the public space, and have users in the public spaces fairly continuously—was what Ken Schwartz believed of the house.[8] He thought carefully of how to bring people into the house; how and why (Jacobs: "You cannot make people use streets they have no reason to use" [46]) to redistribute them along axes, among levels, and through doors to specialized rooms and out doors to garden, patio, and balcony areas; and how bring them together again. However many portals he provided to surrounding landscapes, there was one way to depart the house at last. His slyest architectural wit was his own front door, which was opaque from the outside but whose inside was wholly visible through a picture window as one approached from the driveway: the private always already public.

Apart from his own house, none of his houses had eyes upon the benign suburban street. Their windows were on the foreground landscape architecture and background natural landscape. But they were all carefully designed to keep eyes upon the people inside, with unified spaces and unifying portals and sightlines for the family and its circle to observe and connect with each other once they arrived at the house and once they emerged from private spaces like bedroom, bathroom, and study. The spectacular scenery and utopian climate was merely a backdrop, as was postwar prosperity and suburban propriety.

An hour sitting on a living room floor listening to two people, who happened to be Ain and Neutra, discuss great issues: It might have been "an experience incapable of replication," but Schwartz would create the built environment that could inspire it. That was his California Dream. And his dream as a city planner and politician was to recreate it outside the house.

8. Jane Jacobs, *The Death and Life of Great American Cities* (New York: Modern Library, 1993), pp. 44–45. For Jacobs the public space was street or sidewalk; for Ken, living room, dining room, balcony, or patio. In the Schwartz House, kitchen, dining room, and living room were literally a public square. In the Page-Selkirk House, the squares were private, the hexagon public.

KEN SCHWARTZ AS POLITICIAN

For six decades, Ken Schwartz was a major force—for much of that time *the* major force—in the City of San Luis Obispo, a record no one else has matched or is likely to. He was the right person at the right time: a teacher of urban planning as the age of urban planning flourished. But he was something more. He became a force by the force of his intellect; the detail of his observation and his observation of detail; and his insistence on thinking, thinking things through, and thinking things through together.

Schwartz became a force from his passion for not only people-centered urbanism but people-based decision-making. He was, as the *Telegram-Tribune* wrote during the first of his five successful runs for mayor, "in planning matters … very confident and … does not hew to an arbitrary division between administration and policy-making" but was "a master at drawing out people, giving everyone his say, achieving a consensus."

Judge Richard Harris roasts Schwartz at a 1975 Obispo Beautiful dinner honoring the mayor. Telegram-Tribune.

The downside of urban planning is its tendency to ride roughshod over the people it claims to be designing for in order to follow a concept. Schwartz gained his first political power—membership on San Luis's Planning Commission—in 1959, the year after Jane Jacobs bested Robert Moses over the latter's plan to run four lanes of Fifth Avenue through Washington Square Park. Ken became chair of the commission in 1962, the year after Jacobs published *The Death and Life of Great American Cities*, the book where she introduced her famous concept "eyes upon the street."

Schwartz combined the yin of Jacobs with the yang of Moses: he made big plans but introduced a robust citizen advisory process so contrarian voices and nuance could enter the picture. He welcomed the marketplace of ideas in the way that people do who are without intellectual insecurity—people who have thought things through but realize there are other ways to think them through.

"Deviations from the adopted master plan are extremely serious if a proper balance of land use is to be maintained and an orderly growth to the community assured. The present zone change is being considered without the benefit of an overall plan. No study of this area in light of these changes has been made by the city's professional planning consultants nor has the citizens' industrial survey committee, appointed recently by the mayor, had an opportunity to submit a final report on its findings."

The activist: Schwartz quoted in "Rezoning Plan Under Criticism," Telegram-Tribune, *5 May 1956*

Cooperative group landscaping was suggested as inexpensive and effective by Kenneth Schwartz, architectural engineering instructor. Also a prospective home owner in Goldtree, Schwartz offered to assist others in the subdivision on landscape planning.

The neighborhood leader: from "Future Neighbors Get Acquainted," Telegram-Tribune, *15 January 1954*

It was characteristic that for the orals of his architectural licensure Schwartz did not, as was usual, present his own projects but the projects of his students, discussing how his input influenced their development. He passed.

"After moving to San Luis Obispo," according to a 1974 special edition of the *AIA Memo*, "Kenneth E. Schwartz became an increasingly outspoken critic of the city's planning procedures" ("Schwartz Helped Town Save Its Old Mission"). He never ceased speaking out, which came both from head and heart. He never discouraged others from speaking out, which he saw as the foundation of not only democracy but good decision-making.

Schwartz was not the only politician in San Luis Obispo who believed this. When Mayor Fred Waters, a local mortician whom Schwartz had never met, called him up in 1959 to ask him to join the Planning Commission, this was Waters' explanation: "The folks at City Hall tell me you have appeared before the Planning Commission and former City Council protesting some rezones. I thought if you have better ideas on land use zoning, you might welcome the opportunity to serve on the commission." When Ken asked for a couple of days to consider, Waters said, "Sure, but just remember, if you don't like things the way they are, you have to put up or shut up" (Schwartz, *op. cit.*, "A Life-Changing Appointment").

Schwartz joined the commission, which was accustomed to unanimous votes. Every time it did ad hoc rezoning, he would vote against because there wasn't a general plan. Finally, one night after 10 pm, Commissioner Scott, "who could have played defensive tackle for the Chicago Bears" got out of his chair, came around the front of the dais, and confronted him. "Schwartz, goddammit, just what is this general plan thing you keep bitching about?" (*ibid.*).

"Quaking in my boots," Schwartz explained at length. "Scott had listened very intently. He stood up straight and half to me and half to the rest of the commissioners said, 'That makes a lot of sense. We ought to have a general plan.' …

> The vote was unanimous. No such item had appeared on our agenda. There was no public discussion because there was nobody in the audience. In those days, those types of details didn't matter.
>
> And that's the story behind San Luis Obispo's first general plan.

Within three years of his appointment, Schwartz was chairing the Planning Commission and would do so for five years, until, renominated in 1967 by mayor Clell Whelchel for a third four-year term, he was refused reappointment by a developer-oriented city council that was also opposed to turning the block of Monterey Street in front of the Mission into a pedestrian plaza, which the commission had begun to support.


Plan board chief ousted by council

Telegram-Tribune *headline, 6 July 1967*

It was not until 1968, however, that Schwartz decided to run for mayor—when three Cal Poly students had their presentation on pedestrianizing the 700 block of Monterey Street gaveled to an end after five minutes by Mayor Whelchel, who demanded grant money back and walked out after former city attorney George Andre offered legal representation to the students. Schwartz, Andre, two former council members, and one more lawyer formed a Citizen's Committee for Mission Plaza, circulated a referendum petition, got Mission Plaza on the ballot, and won by almost two to one.

Ken Schwartz had been transformed from a political appointee to a community activist. Taking power at the ballot box was the next logical step. But it was characteristic that he should have been moved to this—even during the Vietnam era—not as a firebrand for change but as a methodical champion for planning, process, and community input. Ken was an Organization Man. But he was more particularly a

Planning Man. He wanted problems worked out as they were in the classroom, by a deliberative rather than political process: hence his emphasis on advisory bodies.

Endorsing Schwartz in his second reelection bid, the *Telegram-Tribune* listed nine changes that were reason to vote for him. Listed first: "Has expanded citizen participation in government."[9] The *Trib* also emphasized his contribution to the city's planning, appearance, downtown economic growth, and protection of its environment from developers. These flowed from the first. One of Schwartz's earliest actions as mayor was sending a seven-page letter to the chair of the Planning Commission on cities, San Luis, the national and regional economies, the city's resources, and how to develop its sectors in commerce and services, recreation and tourism, and industry. This was circulated widely among advisory bodies and citizens. It was not a series of campaign promises or an action template. It was an analysis; a basis for discussion. This inclusive approach led to many specific improvements in the next ten years.

For his fifth and final mayoral run in 1977, Schwartz wrote in his manifesto (2,500 words long), "I strongly support the use of citizens on commissions and boards to advise the city council. Conflicting viewpoints are worth the price of the process. Many useful ideas are produced."[10] Characteristically, he hesitated to take individual credit for anything, but he listed as *changes* during his eight years in office: the creation of design, planning, and environmental documents, regulations, and advisory bodies; the addition of 2,900 new housing units; adaptive reuse with new tenants of landmark buildings; widening and asphalting of streets and creation of bike lanes and a public transit system; improvement of numerous public services; and new public parks.

He included a long list of things he wanted to do in the next two years (mostly more planning, including planned growth in the context of water). He also lauded the 256 citizens who, in the last eight years, had "served with distinction" on the city's advisory bodies. One could trust Ken to be precise about the number.

Under Ken Schwartz, the architectural practitioner and award-winning teacher, the city became a master class where the citizens, like his Cal Poly students , learned by doing. The *Telegram-Tribune* quoted him during his first run: "Anyone in a leadership position is in part a teacher, whether he knows it or not. The question is, are you a know-it-all teacher? I believe in making it as much self-teaching as possible."[11]

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9. "Another Term for Ken Schwartz," *Telegram-Tribune*, Apr. 1973.
10. Kenneth Schwartz, "Agenda: The City of San Luis Obispo" (San Luis Obispo: Ken Schwarz Reelection Committee, 1977).
11. Gilbert Moore, "Schwartz: An Architect for City," *San Luis Obispo Telegram-Tribune*, 1969.

The voters made Schwartz, as a supporter of self-teaching, responsible for shepherding the city from the era of amateur, ad hoc rule dominated by business interests to one of professional planning and management that would not just allow but actually foster citizen input and creativity. Although the city engaged firms and hired staff to do planning, Schwartz had no hesitation about becoming involved with and pushing back on both, in being a strongman in a weak-mayor system, for if business interests were reined in, there would be nothing to prevent staff interests from becoming dominant.

As the *Telegram-Tribune* said during his first run, after eight years' experience on the Planning Commission, "he does not hew to an arbitrary division between administration and policy-making." No detail was too small if it revealed a right way or a wrong way, a good outcome or bad.

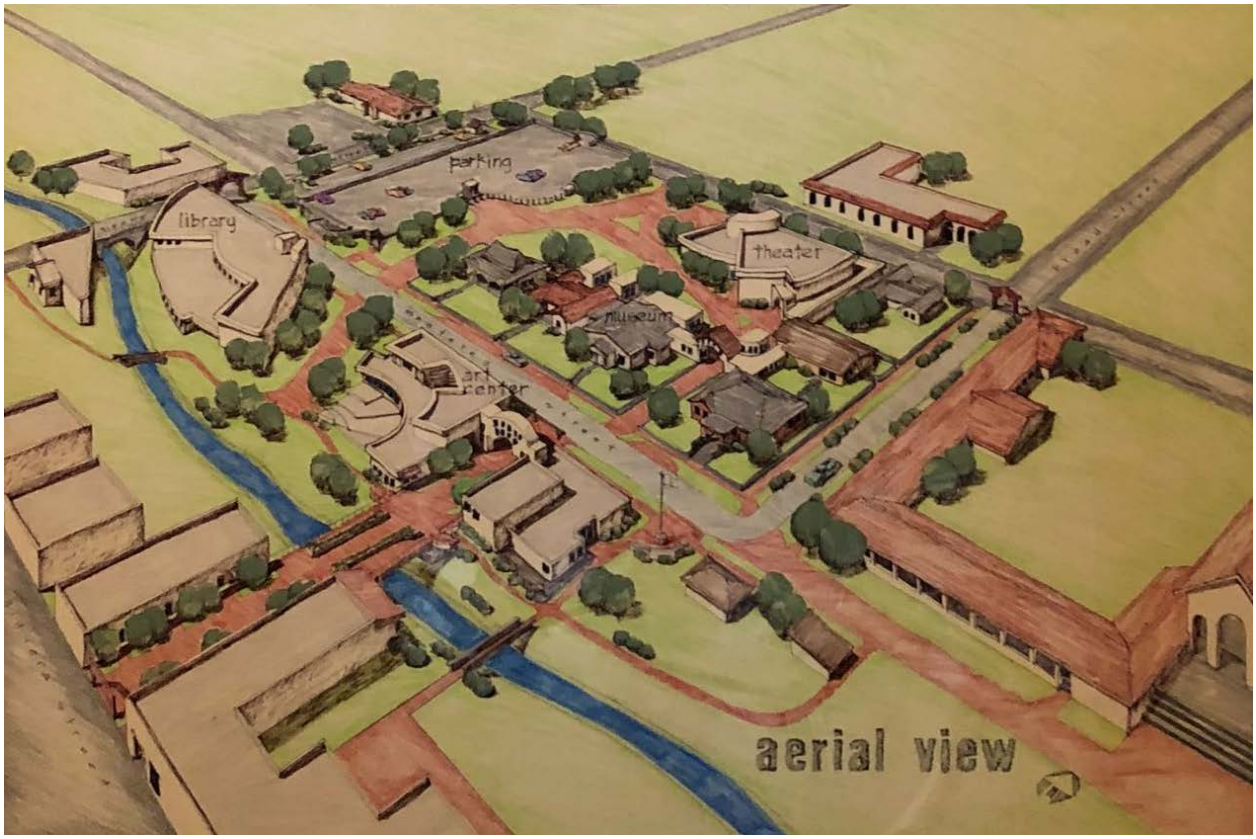
Ken Schwartz from the cover of his campaign manifesto

Martha Schwartz, unstoppable activist-recruiter, from Camp Fire Girls and community theater to the Jack House

Ken Schwartz's criticisms were incisive, but he made his agenda and assumptions clear, and he proceeded with good humor, assisted by "his fun-loving, effusive wife, Martha," as former city manager John Dunn described her in a letter to the *Tribune* after Ken's death ("Readers Remember Mission Plaza Founder Ken Schwartz," 30 Oct. 2019). Ken's 1977 campaign manifesto included an analogy on city planning from a Mickey Mouse and Goofy cartoon. Ken Hampian, city manager under Ken, recalled him sending a letter to Hampian's wife: "Your husband is as fiscally tight-fisted as they come. He seems to believe that twenty computers, a police SUV, or a new park lawnmower have a higher priority in the scheme of things than an attractive and fun water display. Is there a way to change his hidebound attitude for the benefit of our otherwise attractive community?" Naturally, Ken Hampian wrote back to Martha (*ibid.*).

Schwartz, in his manifesto, focused on Mission Plaza as a central accomplishment, because "the Mission Plaza is responsible, at least in part, for restoring faith, vigor, and public interest in our city center." "It has precipitated changes in the human structure of our downtown environment. The Beauty of the Mission Plaza would fall short if it were not for people … . Thanks to Linnaea [Phillips], the Plaza is a people place, and that's what cities are all about—people."

When all is said and done about Ken Schwartz's accomplishments as mayor—including the tougher accomplishments of ushering in new processes, not just new products—he had an extraordinarily long and active term as a Cincinnatus. And his farm, much more than the university, was the city and county.

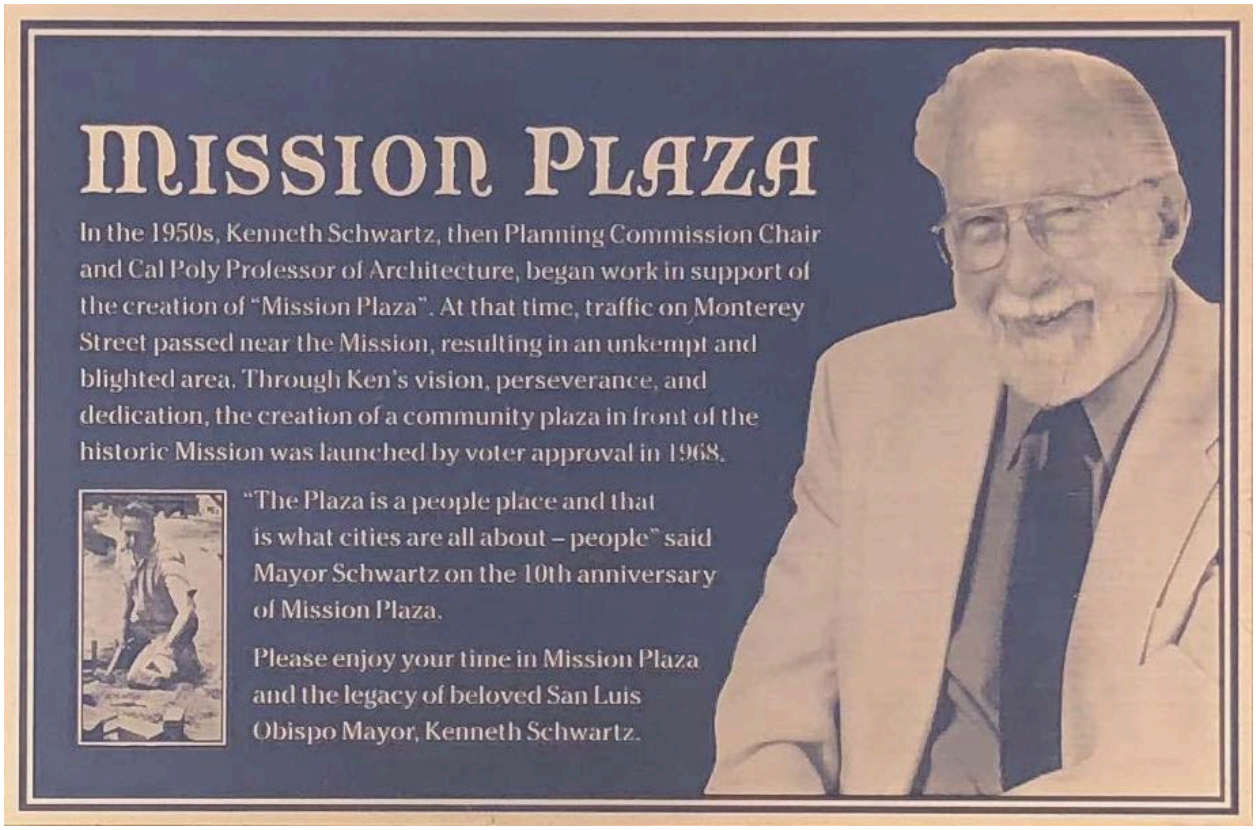


A 1985 student project that Schwartz saved; Tod Fontana remakes the cultural center of San Luis Obispo (with the destruction of numerous historic buildings, including the Heyd Adobe, Leitcher House, Bello House, and half of the Morganti compound). Schwartz ultimately relented on this Robert Moses–like plan.

After finishing his fifth term as mayor, Schwartz spent 5 years as associate dean and interim dean of the School of Architecture and Environmental Design, another year developing the school's master plan, 2 more years as architectural consultant for the

founding of Escuela de Agricultura de la Region Tropical Humeda (EARTH) in Costa Rica, and finally retired from the faculty in 1988, 36 years after his arrival.

But by then he had served a year on the county grand jury dealing (further) with the region's water question, was serving his 21 years on the Jack House Committee and 11 on the Men's Colony Citizen's Advisory Committee, and he would soon start his 8 years on the County Planning Commission and, after that, 6 more years on the SLO City Council (adding up to 16 years on the council in all). His service on the Downtown Physical Design Concept Group in 1992—13 years after his retirement as mayor and 4 after his retirement from Cal Poly—would nonetheless be reprised when the group was reassembled a quarter century later. That was in 2016, 57 years after his appointment to the city's Planning Commission, 60 years after he battled the commission and the City Council for the Goldtree Homeowners Association.



Ken Schwartz has become the face of Mission Plaza, but—as he understood, said, and enfolded into his politics—it took decades of the community working together to make the plaza a physical reality and a human success thereafter. His effect on the city's planning, beautification, and services, as well as citizen input into all of these, was less physically centered but far greater. The poster child for citizen input, he always promoted that dialogue as council member and mayor.

As tempting as it is to represent Ken Schwartz's political career in numbers—the number of years, the number of accomplishments, the number of people appointed to advisory bodies—it is the consistent standard of thinking he demanded that is his legacy. He demanded it of himself, of his political colleagues, of the city's staff, and of its citizens. This dialectic has influenced the health of the city for decades and, we can only hope, will continue to do so for the decades to come.

As thoughtful as he was, Schwartz was always willing to admit when he was wrong. Indeed his buildings serve as a metaphor for his politics (or vice versa): one has a human problem to solve, a limited number of physical resources to solve it with, a theory, a plan, but each time there is rethinking, tinkering, refinement to arrive at the detail that provides a revolutionary solution. If Jane Jacobs and Robert Moses provided Ken's yin and yang, so, too, did his two favorite quotes: Daniel Burnham's

> Make no little plans; they have no magic to stir men's blood and probably themselves will not be realized. Make big plans; aim high in hope and work, remembering that a noble, logical diagram once recorded will never die, but long after we are gone be a living thing, asserting itself with ever-growing insistency.

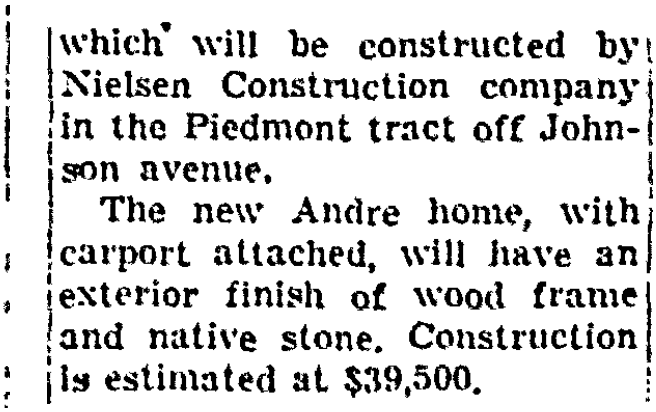
And Mies's

> "God is in the details."

PETER AND CAROL ANDRE HOUSE

Period of Significance Throughout much of Ken Schwartz's lifetime, he continued to make refinements to his own house and the houses of his clients, or they would seek approval from him for changes or restore to please him. Hence setting the period of significance for each of these four houses from their date of construction to Schwartz's death in 2019 is a reasonable approach. This is in contrast to Mount Carmel Lutheran Church, where changes already by the late 1960s were not approved by the architects, hence only the original form was the significant one, and the period of significance was brief.

In the case of the 1959 Andre House, the earliest built, this approach creates a sixty-year period of significance. As the exterior of the Andre House is virtually unchanged from the time of construction (the same is almost entirely true of the interior), narrowing or expanding a period of significance between 1959 and 2019 would have virtually no practical impact.



The San Luis Obispo building office granted 23 permits for a total $290,150 value.

Peter Andre's plans for a new home at 1801 Woodland drive were approved and the permit issued. Kenneth E., Schwartz designed the modern ranch-style, split-level home, which will be constructed by Nielsen Construction company in the Piedmont tract off Johnson avenue.

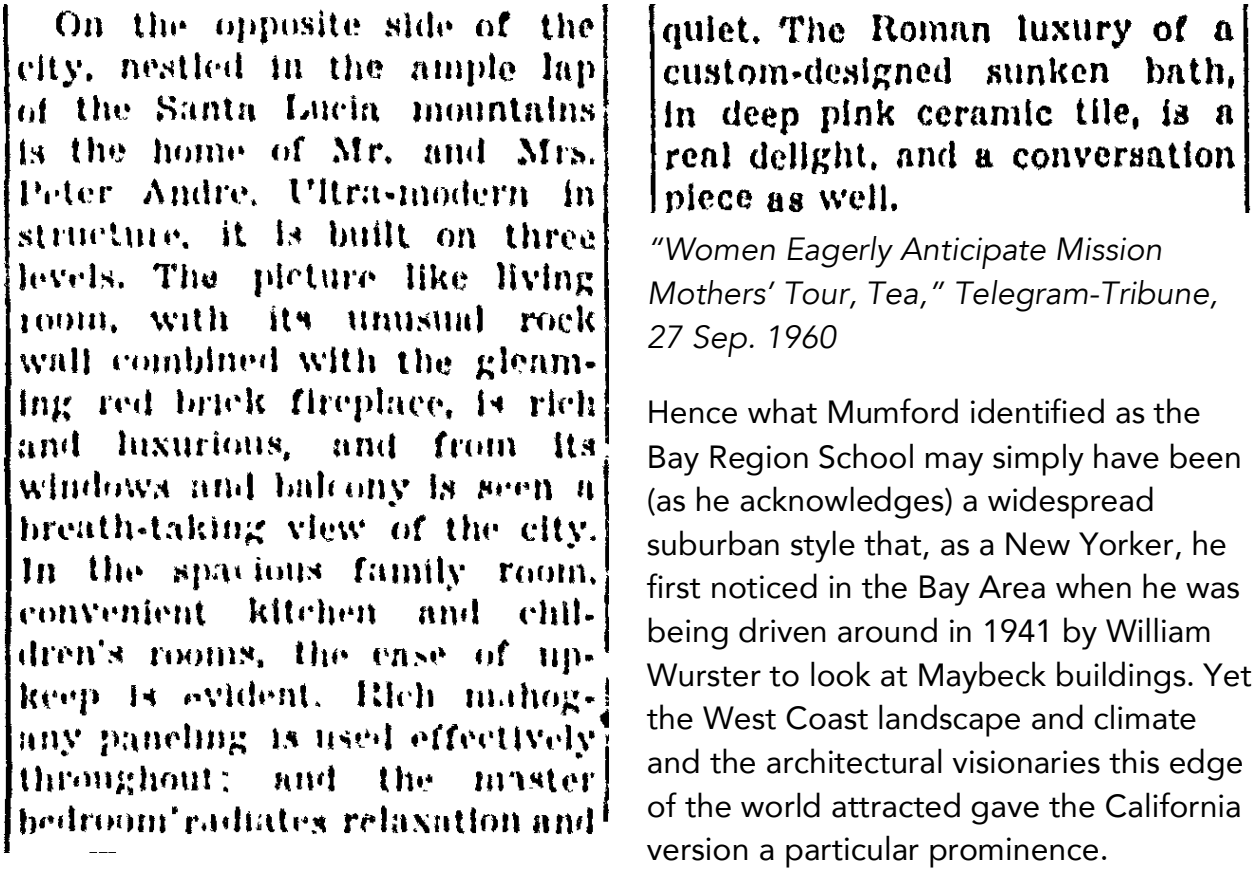
The new Andre home, with carport attached, will have an exterior finish of wood frame and native stone. Construction is estimated at $39,500.

"City Building Permits $290,150 for Week," Telegram-Tribune, *12 June 1959. The other single-family house permits approved were for a mid-century modern, architect unlisted, at $18,400 and thirteen tract houses styled in what Gloria Grahame in Fritz Lang's 1953* The Big Heat *refers to as "early nothing," value $14–16,000.*

Eligibility Under Master List Criteria: Architectural Significance The uniqueness and importance of the Andre House as an embodiment of Mid-Century Modern architecture in San Luis Obispo depends in particular on its masterful handling of space, both in its functional and aesthetic effects, but also the structure enclosing the space; the materials the structure is made of; and the environment the materials exclude, frame, and give access to.

New York–based architecture critic Lewis Mumford's 1949 characterization of the "Bay Region School" (now more commonly known as the Second Bay Tradition) could easily be a description of the Mid-Century Modern: "though it was thoroughly modern, it

was not tied to the tags and clichés of the so-called International Style: that it made no fetish of the flat roof and did not deliberately avoid projections and overhangs: that it made no effort to symbolize the machine, through a narrow choice of materials and forms: that it had a place for personalities as different as Maybeck and [Gardner] Dailey and [William] Wurster and [Ernest] Kump. What seemed to me admirable in the style that had developed during the last half century was that it was a steady organic growth, producing modern forms accepted as natural and appropriate by both client and architect. Even the speculative suburban house in the Bay Region, during the last fifteen years, has not been untouched by this movement. But in perspective, the work of this style was part of a worldwide movement: a movement in which no single country can claim preeminence."[12]



On the opposite side of the city, nestled in the ample lap of the Santa Lucia mountains is the home of Mr. and Mrs. Peter Andre. Ultra-modern in structure, it is built on three levels. The picture like living room, with its unusual rock wall combined with the gleaming red brick fireplace, is rich and luxurious, and from its windows and balcony is seen a breath-taking view of the city. In the spacious family room, convenient kitchen and children's rooms, the ease of upkeep is evident. Rich mahogany paneling is used effectively throughout; and the master bedroom radiates relaxation and quiet. The Roman luxury of a custom-designed sunken bath, in deep pink ceramic tile, is a real delight, and a conversation piece as well.

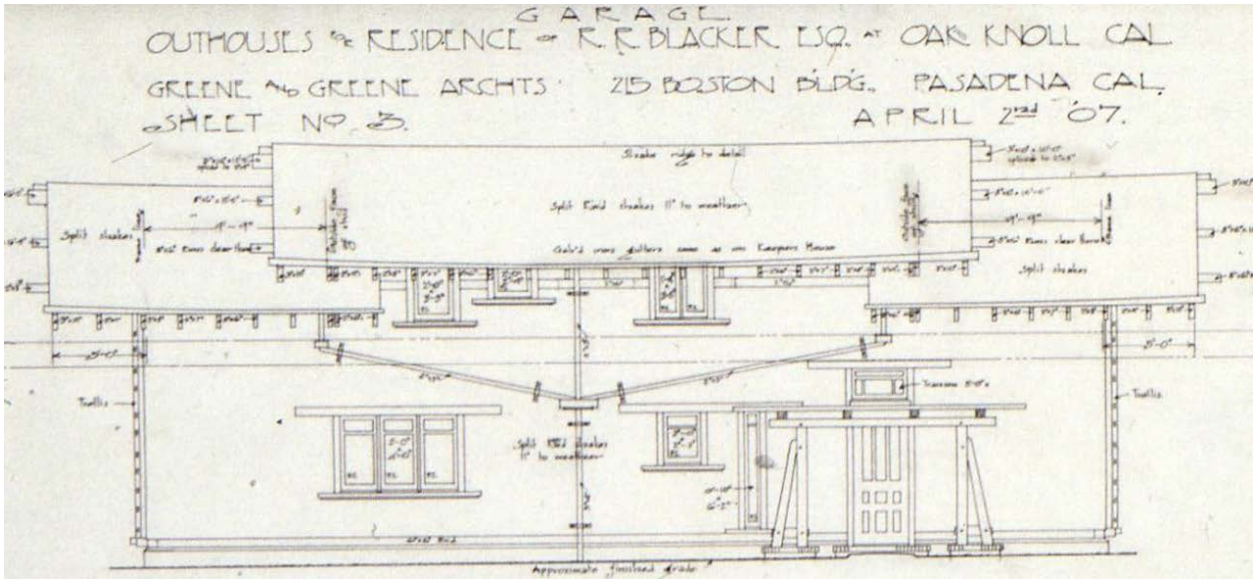
"Women Eagerly Anticipate Mission Mothers' Tour, Tea," Telegram-Tribune, 27 Sep. 1960

Hence what Mumford identified as the Bay Region School may simply have been (as he acknowledges) a widespread suburban style that, as a New Yorker, he first noticed in the Bay Area when he was being driven around in 1941 by William Wurster to look at Maybeck buildings. Yet the West Coast landscape and climate and the architectural visionaries this edge of the world attracted gave the California version a particular prominence.

12. Lewis Mumford, "The Architecture of the Bay Region," in Ernest Born, Esther Born, and Robert M. Church, eds., *Domestic Architecture of the San Francisco Bay Region* (San Francisco: San Francisco Museum of Art, 1949).

The 1949 exhibition of Second Bay Tradition architects for which Mumford wrote this introduction included a "Background Section" with the work of mostly First Bay Tradition architects, including Joseph Worcester, Willis Polk, Maybeck, Julia Morgan, and Greene and Greene.

Significantly, it was probably to Greene and Greene that Ken Schwartz owed the exterior form of the Andre House. There appear to be no models for a roof with side gables overtopping flanking side-gabled roofs in Neutra's or Cliff May's work. Schindler's 1946 Marian Toole House in Palm Desert nested three graduated gables in one direction; Schwartz may have been aware of it. But he was certainly aware of the garage of Greene and Green's Blacker House, to which he took Cal Poly architectural engineering students at least three times before designing the Andre House.



Greene and Green's south elevation, Blacker Garage, 1907. The north facade had the same arrangement originally, but a right-angle wing has since been added.

Schwartz says in his *Memoir* that Cal Poly architecture students first visited the Blacker House soon after it was "purchased by Mr. and Mrs. Hill, who were new arrivals from Texas" ("A Field Trip interlude: The Blacker House, a Greene and Greene Gem"). Max and Margery Hill moved into the house in the summer of 1955.[13] So Schwartz must have first seen the house (and its extant garage) in 1955 or more likely 1956. He designed the Andre House in 1959.

What Schwartz—with his background in Functionalism—does to this varied and attractive exterior arrangement is to change its interior functionality by extending the central section to the front to accommodate a sunken living room and viewing balcony and to the back to accommodate an outdoor dining area. He turns the areas under the flanking gables into wings for the family's private life. Hence he audaciously marries Craftsman appearance and Functionalist space into Mid-Century Modern design.

Schwartz describes the process in his *Memoir*.

> The slope of the site dictated the house should be terraced. The plan was divided into three distinct levels: a living room level; an entry, kitchen, dining–family room, kids' bedroom level; and a master bedroom–bath–dressing suite level. The living room opened to a balcony; the other rooms all opened to outside terraces. Even though there were three floors, the roof was one long sloping plane covering all of the areas. The roof over the master bedroom suite had a reverse pitch. All of the roof beams would be exposed and set on a uniform module. Only the bedrooms and bathrooms were enclosed with walls; the other rooms flowed together spatially, giving a sense of openness to the living portions of the home. (Schwartz, *op. cit.*, "Peter Andre")

William Wurster, writing in the *San Francisco Bay Region* exhibition's catalogue how he encountered the First Bay Tradition as a seventeen-year-old architecture freshman at Berkeley in 1913, describes how "it meant giving up the idea of windows as holes in the wall, of competing with the view with the triviality of fabric, color, or pattern. It meant steering free of the ruffles of existence" ("A Personal View"). Notably, in the public axis of the Andre House, the exterior walls are glass and there are no curtains or accommodations for them, a frequent characteristic of the Mid-Century Modern hillside view house. Other ways in which the Andre House embodies the Mid-Century Modern have been discussed earlier in this application, but these aesthetic connections to earlier California styles developed in a Functionalist context define the region's Mid-Century Modern.

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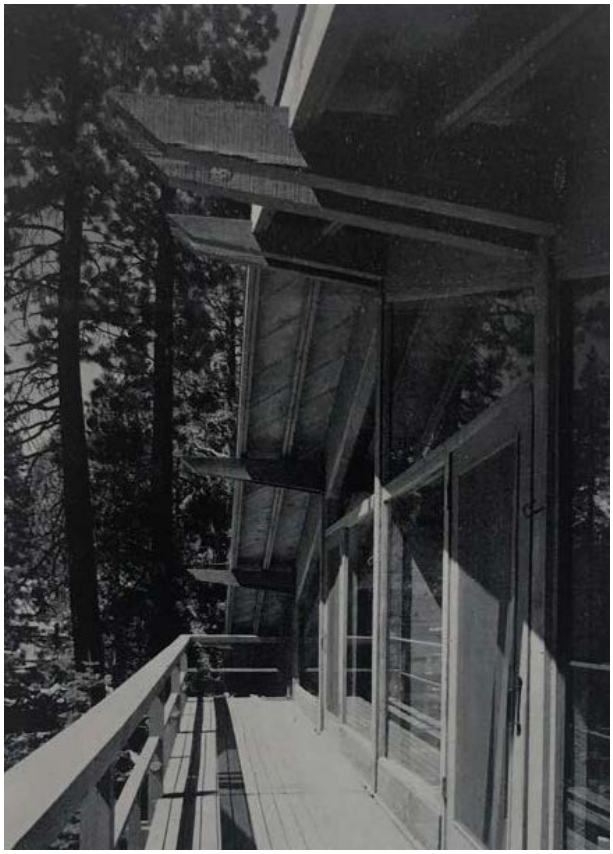
13. ("Each of Her Hobbies Has a Room of Its Own," *Los Angeles Times*, 11 Dec. 1955, Part VI-S-SUN, p. 18.



Joseph Esherick, Brooks Walker House, Tahoe City. Roger Sturtevant.

Peter and Carol Andre House: use of the non-right angle

The Andre House ends with the detailing of the rafter tails, which evokes Greene and Greene's aesthetic treatment of this structural element but also resembles the beam ends in Joseph Esherick's Second Bay Tradition (or Mid-Century Modern) Brooks Walker House in Tahoe City, featured in the *Domestic Architecture of the San Francisco Bay Region*. The exposed rafters support the deep overhangs that Mumford mentions in the same catalogue but also symbolize rusticity in the suburban house of a lawyer who does not want to forget he's a rancher.

When Schwartz writes about the craftsmanship, he sounds like a Craftsman architect—a Greene or a Morgan. "Peter engaged Nielsen construction to build the house. They did a fine job. Nielsen, a Dane, paid attention to my plans and employed craftsmen who could attend to the unique details in my design. Peter and Carol seemed as pleased with the result as I was" (*ibid.*).

Eligibility Under Master List Criteria: Association with an Important Person in the City's Past In defining "association with important persons … in the city's past" and the analogous NRHP qualification "lives of persons significant in our past," historians look to those who did not simply perform their jobs or show up in the group portraits of significant events—like the figures in Velázquez's *Surrender of Breda*—but changed the course of a community in definable ways: ideally ways that represent "the broad patterns of our history" rather than one-offs that hold no greater meaning.

In 1956 William H. Whyte published *The Organization Man*, a critique of postwar corporate collectivism and the decline of individualism. Yet American small towns like San Luis Obispo—the commercial, political, and cultural centers of more sparsely populated areas—depended and still depend on community collectivism to get things done in a mutually agreeable way. San Luis Obispo's history has been altered by such Organization Men and Women as much as by individual geniuses. For every poet like Frances Margaret Milne or architect like Julia Morgan, there is a Nettie Sinsheimer or Grace Barneberg who organized the collective will to employ them.

Peter Andre, Telegram-Tribune*, 12 Sep. 1952*

George and Peter Andre were San Luis Obispo's iconic Organization Men of the post–World War II era: sons of a local rancher, lawyers educated in the Bay Area and LA, melding big city expertise and small town credibility. George led local Democrats and his brother local Republicans, but they steered numerous other organizations as well: ethnic, religious, social, educational, commercial. A better name for what they were is Civic Man.

George Andre, Telegram-Tribune*, 19 May 1952*

Their community ubiquity, and the brothers' presence on both sides of the political fence, created local comfort with political conflict and social change, which Peter tirelessly explained in talks to a vast variety of groups. George and Peter Andre were known as "civic leaders" when that term embodied a familiar concept of community unity—even if it also embodied a notion of white, male, and propertied dominance.

Peter Andre, as a conservative, spent much of his time trying to put the brakes on progressive policy, though unlike associates like Caspar Weinberger and Bob Nimmo, he did not leverage his California network to burst as a force for conservatism on the national scene. He was determinedly local—unlike his brother George, who was the statewide leader of both the Knights of Columbus and the Cabrillo Civic Club and who ran (unsuccessfully) for State Assembly in 1952. George Andre's Democratic campaign statement could have been written equally for Peter (a three-part platform against corruption, inefficiency, and waste), and Peter temporarily withdrew from the Republican Central Committee to support his brother ("What I Stand For," *Telegram-Tribune*, 26 May 1952; Dan Krieger, "This Thanksgiving, Let's Start Talking Again. We Might Find More in Common Than Divides Us," *Tribune*, 17 Nov. 2018).

Peter Andre's definable, course-changing local effects were

• founding, in 1948, the county's oldest law firm, now Andre, Morris and Buttery

• consolidating postwar Republicanism after the county had voted four times (albeit with ever-decreasing enthusiasm) for Franklin Roosevelt

• building the early legal structures and political deals for historic preservation and cultural enhancement. The History Center, Dallidet Adobe, Jack House and Garden, Ramona Depot, and San Luis Obispo Museum of Art as public institutions are all partly his legacy, as is the transfer of the Cholame land grant from almost a century of Hollister-Jack family ownership to more than a half century of Hearst family ownership.

The Andre House is rare for a historic house in embodying the image of the client: an "ultra-modern" structure (as it was described by the local paper in 1960) that was "rich and luxurious" but communicated "ease of upkeep" and "relaxation" ("Women Eagerly Anticipate Mission Mothers' Tour, Tea," *Telegram- Tribune*, 27 Sep. 1960). With its stone and board and batten walls, open beams, barbeque, outdoor dining, and adjoining corral, it was a "ranch-style split-level" for an actual rancher, but its view took in the entire city that Peter (to use a ranching metaphor) greased the wheels of ("City Building Permits $290,150 for Week," *op. cit.*, 12 June 1959).

Peter Andre was born in San Luis Obispo in 1918, the youngest son of Joseph Jorge Andre and Lena Wolfsen. Joseph, though born in Boston in 1868, was the son of an Azorean fishing family who regular sailed back and forth between those Portuguese islands and New England.[14] At eleven he returned to Boston, lived with his godmother (who dropped his Freitas surname in favor of his third Christian name Andre), then immigrated a year later to California to work as a sheepherder for an uncle.

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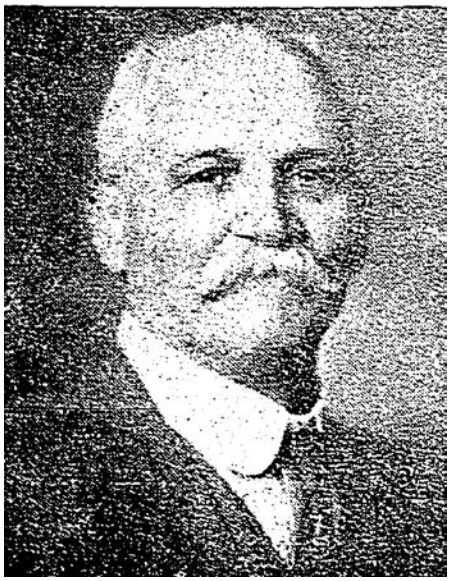
14. Peter R. Andre, *Memoirs of a Small Town Boy* (San Luis Obispo: privately published, 1994), pp. 3–4.

A canny stockman, after more than two decades in the Kettleman Hills, J. J. Andre had "accumulated his band of sheep" and moved to San Luis Obispo in 1902, buying ranchland here while retaining a ranch at Hanford; marrying Lena, part of the Danish diaspora from then-German-controlled Schleswig-Holstein; opening the J. J. Andre grocery on Higuera Street; and living nearby at the end of Dana Street with his wife and, ultimately, two daughters and four sons, born between 1904 and 1920 ("Pioneer Merchant Joseph J. Andre Dies at Age 71," *Telegram-Tribune*, 4 Nov. 1939). George was the first born child and Peter the second to last, fourteen years later.



J. J. Andre, Telegram-Tribune, *4 Nov. 1939*

Joseph Andre was active in Republican politics in Kings County by 1902, being listed as a delegate of the West End district in the county convention, and after his move he became active in San Luis Obispo's party, a delegate to the county convention in 1910, by which time he was also on the board of directors of the city's Chamber of Commerce ("The Republicans," *Hanford Sentinel*, 16 July 1902; *Tribune*: "Report of Credential Committee," 28 Aug. 1910; "Chamber of Commerce," 29 Sep. 1910). In 1927 he was appointed to the board of directors of the new County Chamber of Commerce; he also served as an officer in the city's Grocers' Association ("County C of C Organized," Arroyo Grande *Herald-Recorder*, 9 June 1927; "Association Elects Officers for the Ensuing Year," *Tribune*, 25 Sep. 1915).

Andre quickly became a major figure in San Luis Obispo's Portuguese community as president of the Sociedad da Irmandade do Divino Espirito Santo (IDES), organizing fundraising for relief of San Francisco in the 1906 earthquake and fire, including taking charge of tickets sales for a benefit by the Uniao Portugueza do Estado da California (UPEC), of which he was also an officer (*Tribune*: "IDES Supreme Council to Be Held Here in September," 18 Feb. 1906; "Hearts of Our People Open," 22 Apr. 1906; 13 May 1906). J. J. Andre also served as Grand Knight of the local Knights of Columbus and always led the list of contributors to the Mission (Andre, *op. cit.*, 20). In 1911 he ran for the city's Board of Trustees but came in eighth of thirteen candidates for the four-member board ("Under the New Charter," *Tribune*, 2 May 1911).

In other words, Joseph, with a formal education only to age twelve, was the Andre family's original Civic Man: the independently successful rancher who was a less successful grocer (giving groceries away during the Great Depression and dying with $35,000 on his books [Andre, *op.cit.*, 10]) but a leader in the political, business, ethnic,

and religious associations of his community ("Judge Ray B. Lyon stated that my father had sponsored more people for citizenship than any other person he knew" [45]). He gave his sons the one thing he lacked: an education. George and Peter got their undergraduate degrees at Santa Clara University and law degrees, respectively, at Loyola and USC in LA. Peter's law school education was interrupted by artillery service in Europe, including the D-Day invasion, the Battle of the Bulge, and a Bronze Star.

As soon as Peter Andre passed the bar in 1948, he returned to San Luis with his wartime bride Carol McMillan, who had served as a nurse in Europe, and set up house and office on Garden Street upstairs from KPIK, in partnership with George, who had returned from lawyering in Manhattan Beach but was busy as rent director-attorney for the Defense Rental Area of San Luis Obispo. Shortly after his arrival, Peter was invited to join the Caballeros de San Luis Obispo as their secretary, which he remained for almost thirty years (76). In the same year he also became secretary of the Fiesta de las Flores ("New Officers, New Ideas for SLO Fiesta," *Telegram-Tribune*, 17 Nov. 1948).

> When I first came home and started practicing law, I got involved with numerous organizations, among them the Lions, Elks, Knights of Columbus, Native Sons, Chamber of Commerce, Caballeros de San Luis Obispo, American Legion, VFW, Republicans, Young Republicans, etc. (Andre, *op. cit.*, 99)

By 1950, he was also on the Lions board of directors; secretary-treasurer of SLO's Community Chest for Youth; president of chapter 15 of the Cabrillo Civic Club, an ethnic Portuguese organization of which his brother George was statewide president; county chair of the Nixon senatorial campaign; founding president of the county Young Republicans; and elected to the county's Republican Central Committee (*Telegram-Tribune*: "Charter Talk Heard at Lions Meeting," 4 Nov. 1949; "Youth Fund Meet Called Tonight," 8 June 1949; "Installation Rites Conducted for New Cabrillo Officers," 23 Nov. 1949; "Leaders of GOP Greet Nixon Visit Tomorrow," 18 Apr. 1950; "County Cast Record High Primary Vote," 9 June 1960; Andre, *op. cit.*, p. 91).

But this understates the situation. When the Korean War started, Andre, a reserve officer, was called back into service in the judge advocate general's office at Camp Roberts—the sole lawyer on the base—in October 1950.

> Actually, there were blessings to my being recalled to service. I had belonged to twenty-seven different organizations and was driving myself crazy trying to keep up with most of them. Now I had an excuse to get out of all non-military activities. In fact, the commanding officer, when seeing my car on the post in the early days, wanted to know who owned the car with the "Vote Republican—Nixon for US Senator" bumper sticker on it. I was told to remove these stickers immediately, which I did. (77)

Peter Andre returned to civilian life in September 1951 and the same month became unpaid deputy city attorney (to the city attorney, his brother George). He became president of the Caballeros in 1952. The same year found him reelected to the county Republican Central Committee; chairing the successful county election campaigns for Senator William Knowland and the Eisenhower-Nixon ticket, a Cotillion Club dance with Carol, ticket sales for the Lincoln Dinner and for a Chamber–Cal Poly dance; recruiting for the Chamber in the *Telegram-Tribune*; and joining the board of the local Bank of America (a position his father had held for many years) (*Telegram-Tribune*: "Caballeros Will Plan Ride at Annual Barbeque," 11 Jan. 1952; "Members of County Central Committee," 13 May 1952; "Andre Chairman for Knowland," 3 Apr. 1952; "Eisenhower-Nixon Committee Headed by Andre," 12 Sep. 1952"; "Cotillion Club Has Costume Dance," 15 Oct. 1952; "Working Together," 5 Apr. 1952; "What C of C Means to Me," 3 May 1952;). Unlike big city Organization Man, small town Civic Man does the most important to the most trivial tasks—as long as he draws people in.

Andre joined the Chamber board and chaired its Military Affairs Committee, in 1953 arranging the community center for part-time use by Camp San Luis troops and leading Defense Housing Authorization negotiations with builders (*Telegram-Tribune*: "Opening Date of May 2 Now Assured," 10 Apr. 1953; "Demand for Defense Housing Will Be Put to 30-Day Test," 24 Apr. 1953). The same year, as acting city attorney, he wrote legislation for a downtown traffic loop (later a Schwartz obsession), organized funding to construct a community pool, and recruited for the Scouts (*Telegram-Tribune*: "Seek to Cut Traffic Congestion," 6 Oct. 1953; "Construction Costs to Be Compared," 3 Dec. 1953; "Lyon Announces Sign-Up Group," 17 Feb. 1953).

Over the next few years he would serve as vice chair and acting chair of the county's Republican Central Committee, chair of the successful Eisenhower-Nixon reelection campaign, county chair of some unsuccessful election campaigns (James Silliman for lieutenant governor and Patrick Hillings for attorney general), a member of the Citizens' Centennial Committee, a statewide director of the Cabrillo Club, president of the Mission School Boosters, and a team captain in a Natoma Council of Camp Fire Girls fundraising drive (*Telegram-Tribune*: "Luncheon Here Friday for GOP Campaign," 29 Oct. 1956; "Jim Silliman Up Against Hard Fight, 28 May 1954; "GOP Greets Knowland and Hillings," 24 Oct. 1956; "Number 6 of a Series," 14 May 1956; "J. Quaresma Heads State Cabrillo Club," 1 Feb. 1956; "Pete Andre Heads Mission Boosters," 15 July 1957; "Camp Fire Drive Opens in SLO," 30 Oct. 1959). When the Southern Pacific retired its steam engines, he tried to acquire the last one in San Luis for a public park (suggesting it to the City Council during a hearing representing the garbage company). Unfortunately, the Parks Commission turned it down ("Higher Rates on Garbage Approved," *Telegram-Tribune*, 2 Oct. 1956).

In 1960, the year after he built his "ultra-modern" Kenneth Schwartz house, Peter Andre was elected chair of the county's Republic Central Committee, serving till 1966. In 1960 he also served as county chair of Nixon's unsuccessful presidential campaign, but he did so again for his successful campaign in 1968. (Notably, Barry Goldwater was the only Republican presidential candidate whose campaign Andre did not chair between 1952 and 1968, and Goldwater was the only Republican presidential candidate who lost San Luis Obispo County from 1948 to 1988.)

> The Chamber of Commerce took a lot of time since I served on the board of directors. Also, the Republican Party took an inordinately great amount of time. … Sometimes I wonder how I ever practiced law. Well, in the early days I didn't have that many clients. (99)

One client was Donald Turnupseed, whom Andre represented in the James Dean inquest (successfully; as the turning driver, Turnupseed was theoretically at fault) and subsequent legal settlement. He also represented anglers in a long dispute over their right to fish in the Whale Rock Reservoir that was eventually won by Ken Schwartz and the reservoir's commission.

Peter Andre generally supported property rights and business interests, including in nine years, most of those as chair, on the county's Air Pollution Control District Hearing Board between 1970 and 1979. Although, like most small town lawyers, he represented a variety of clients—and once avoided being the public defender of accused cattle rustlers by showing up to court in a Stetson and being assumed by them to be beholden to the rancher interest—he eventually migrated to estate law.

His lasting contributions, however, were in setting up the legal foundation for the Historical Society of San Luis Obispo County, now the History Center, for which he served as counsel from its inception and for many years after, and the San Luis Obispo Art Association, now the San Luis Obispo Museum of Art (History Center archives; "County Historical Society Reelects Mrs. Leroy Dart," *Pismo Times*, 13 May 1965; "Andre to Speak at Art Meeting Here Wednesday," *Telegram-Tribune* 17 Feb 1958).

The Dallidet Adobe

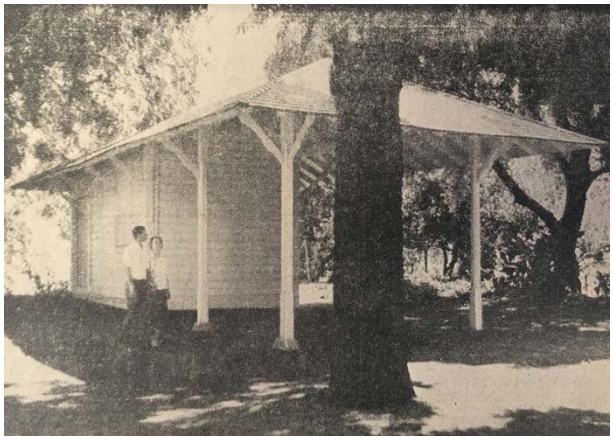
Andre also made the complicated legal arrangements for the transfer of the Dallidet Adobe to the Historical Society with the continued occupation and maintenance of the last family member, Paul Dallidet. The controversy over the transfer of the Ramona Depot from Robert and Elizabeth Leitcher's property on Higuera Street behind the Jack House—where it had stood since R. E. Jack moved it from the Southern Pacific tracks in 1908—to the grounds of the Dallidet Adobe in 1964 caused Andre's resignation as first vice-president of the Historical Society, but his actions preserved the depot, the city's last nineteenth-century railroad building, so that it may one day be restored to its original setting next to the Union Pacific tracks.

It was Peter Andre who approached Mayor Ken Schwartz in 1974 with the prospect of San Luis Obispo acquiring the Jack House and Garden from the seven heirs of Ethel Jack and Andre who drew up the grant deed that set up the Jack House Committee (Schwartz, *op. cit.*, "Peter Andre"). The Italianate House and rare Gardenesque landscape have served as a vibrant and popular historic house museum and city park for almost a half century, hosting the public presentation of the city's first (and so far only) historic resources survey on 11 October 1982.[15] Eight years earlier, Andre had represented the Jack family in the sale of the 73,000 acres of the Rancho Cholame to the Hearsts, making up for their loss of 158,000 acres of the Milpitas and Los Ojitos Ranchos that W. R. Hearst sold the US Government in 1940 for Fort Hunter Liggett ("Jack Ranch Purchased by Hearst Corporation," *Santa Maria Times*, 3 Nov. 1966).

15. Cindy Lambert, "Saving San Luis Obispo County's Identity With Preservation Efforts," *La Vista*, 2015, p. 59.

Ramona Depot in its original location, pre-1908. History Center.

The Ramona Depot in the 1950s at 571 Higuera Street. History Center.



In the 1960s in the Dallidet Adobe garden. Telegram-Tribune*, 11 Aug. 1965.*

Perhaps the most remarkable yet ephemeral thing in Andre's role as Civic Man was his community role explaining things. In 1948 nineteen propositions appeared on the November ballot. During October, Andre explained them to the Cabrillo Civic Club, Lions, Elks, Rotary, Native Sons of the Golden West, and anyone who showed up at Cal Poly or the Edna or Nipomo Farm Centers (*Telegram-Tribune*, Oct. 1948: "Cabrillo Civic Club to Hear Talk by Peter Andre," 26; "County Park Work Planned," 30; "Elks Hear Andre," 20; "Andre Summarizes Ballot Measures," 19; "Class Initiated by Native Sons," 27; "Meeting at Cal Poly on Ballot Proposals," 21; "Andre Reviews Propositions," 9; "Nipomo Center Meets Monday," 28). This became a staple of elections, and in 1988, four decades later, he was still explaining November ballot propositions, to the Fair Oaks Civic Association (*Times-Press-Recorder*, 12 Oct. 1988).

Andre spoke at the opening of Pacheco Elementary on the significance of Romualdo Pacheco, on marriage at Mission Hall, wills to a missionary conference, Portuguese pioneers to the Lions, Americanization to the Cabrillo Club, the Ah Louis Store to the County Historical Society, "Friendship and Its Relationship to San Luis Obispo County History" to the Native Sons, unknown topics to the graduates of Oceano Elementary and the Grange (*Telegram-Tribune*: "Andre Tells Why Pacheco Honored Here," 29 Oct. 1954; "Talk on Marriage," 13 Jan. 1955; "Attorney Speaks on Pioneers at Lions Meeting," 18 Apr. 1958; "Cabrillo Club Picnics in Cayucos," 2 July 1958; "Historical Society Hears Talks on Landmark Stores," 26 Sep. 1959; "Parlors Install San Luisita Officers Slate," 25 July 1960; 29 Nov. 1958; "Open Door to Have a Missionary Conference Sunday," *Times-Press-Recorder*, 25 Mar. 1977; "Oceano to Graduate 67," *Santa Maria Times*, 3 June 1954). He presided over the opening of San Luis High and the funeral of Walter Sing Louis ("San Luis to Dedicate High School Saturday," *Santa Maria Times*, 1 Nov. 1963; "Walter S. Louis," *Times-Press-Recorder*, 30 June 1993).

Peter Andre never ran for public office. Expectations that the man known to the law community as "Mr. Republican" would be raised to the bench were never fulfilled. Andre's destiny was as San Luis Obispo's ultimate Civic Man: campaigner for others, explainer to others, recruiter of others, leader of organizations, legal organizer of organizations, and preserver of the community's history—on his own time and dime.

Civic Man and Woman: Peter Andre and Nami and Mitz Sanbonmatsu campaign for Evelle Younger for state district attorney (Times-Press-Recorder, *23 April 1970).*

Eligibility Under Master List Criteria: Integrity

• The Andre House retains its original **location**.

• Its exterior **design** has not been changed, and its interior design has been changed only in the master bathroom.

The Andre House (center left) surrounded by its paddock with the house now above it (top left) and other suburban neighbors. Google Map satellite 3D.

• In 1959 "they acquired a fine piece of land above Johnson Avenue. Nothing was above them or likely to be" (*ibid.*). There is, now, one house above the Andre House, but it does not substantially alter the **setting** of natural hillside above, suburban development below, and "a splendid vista westward to Cerro San Luis and Bishop Peak" (see satellite photograph above). The horse paddock surrounds the house on two sides, but as the front facade faces the hill-mounting carriage drive, it is possible this could be developed with low-built housing without substantially altering the integrity of the setting.

• The Andre House's exterior **materials** remain the same as in 1959: concrete and concrete block, brick, stone, board and batten, posts, beams, and glass.

• The **workmanship** from 1959 is still intact and apparent in everything from rafter tail detailing to woodwork, stonework, brickwork, and tilework.

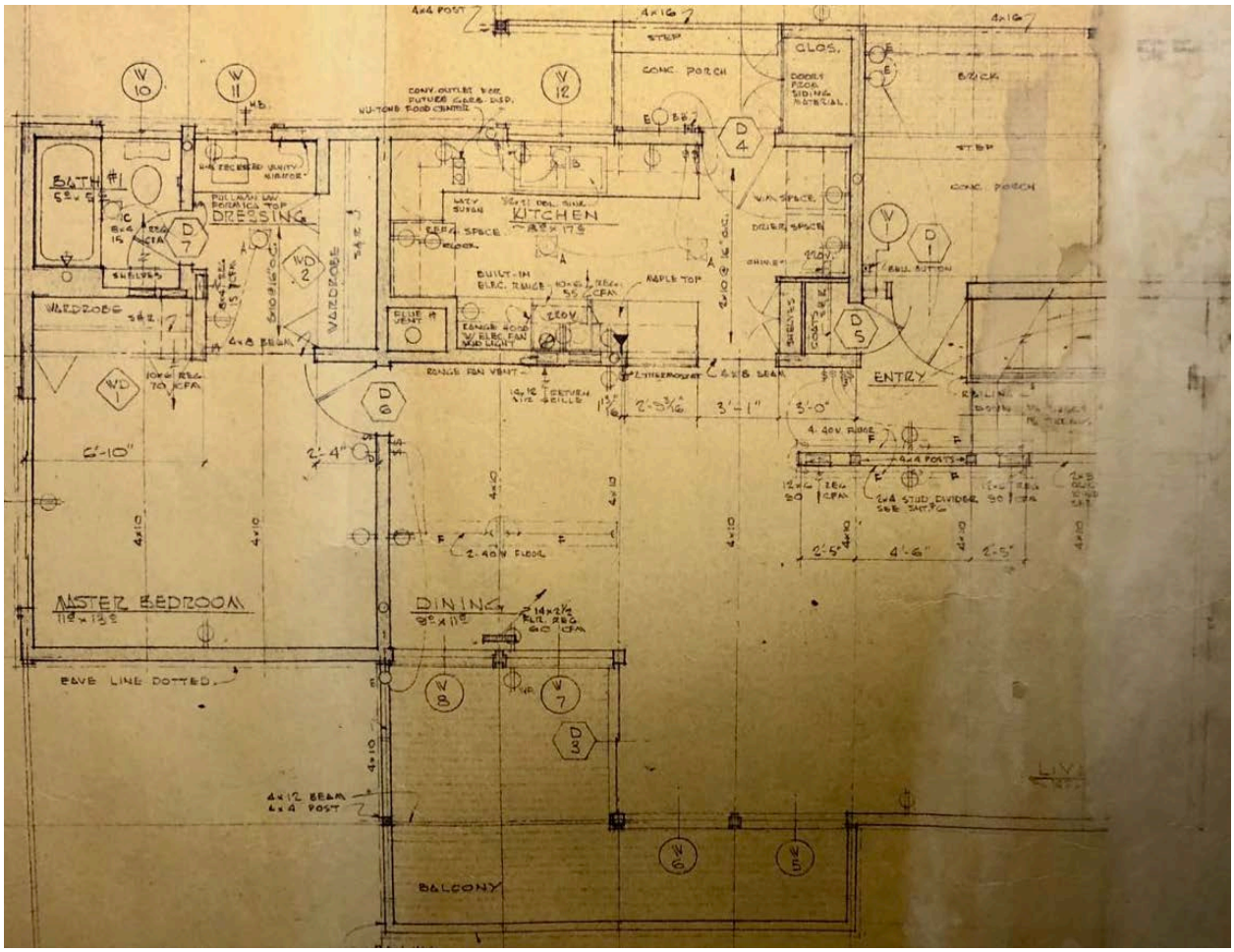
• The **feeling** on the upper edge of the city and lower edge of the hills is not substantially different from 1959, with natural sounds and scents in abundance. Only the reintroduction of horses would make it more authentic.

• The **association** with both the architect Schwartz and his clients the Andres remains unmistakable in its design and integrity.

PIMENTEL-ORTH HOUSE

Period of Significance The house was designed and built for Richard and Thelma Pimentel in 1961 and remodeled for Michael and Pam Orth in 1983. Its period of significance extends from 1961 to 2019.

Eligibility Under Master List Criteria: Significance In his *Memoir*, Schwartz writes of the Pimentel-Orth House, "That house is one of my favorite designs" ("Monterey Heights"). It embodies Minimalism and Functionalism in an axial arrangement far more rationalist, less dramatic than the Andre House of only two years before. It appears to be a plain, angular box dropped on a curving hillside, but, like the Andre House, it descends down the grade—though on two graduated floors rather than under a continuous canopy.



Access to the larger public top floor is by two entries parallel but offset: the first the formal entry to the living room, the second the informal entry to the kitchen. Both follow the exposed rafters from the carport through the enclosed areas through the glass wall of the opposing balcony. Counter to the rafters run the roof planking above

and wall beams below; also counter runs the long axis of living and dining room. The top level is essentially cruciform.

The master suite is also on this floor, occupying the southwest side—possibly not a felicitous arrangement as children grew to stay up later than their parents. (The Orths, after they bought the house in the early seventies, switched the master bedroom to a den and the downstairs den to a bedroom.)

The private bedroom and den wing is tucked under the public floor along the same axis (the one that runs southwest to northeast along the hillside) and not, as with the Andre or Schwartz Houses, to one side or, as with the Page-Selkirk House, two sides. It is accessible by interior stairs. Its hallway on the hill side gives access to a den, bedroom, and bathroom, then opens up to a larger bedroom at the end with (now) a sliding glass door: a Usonian arrangement that Schwartz would repeat in his own house but with the end bedroom designed as the master suite.

Axial treatment continues on the exterior. One feature that Schwartz did not borrow from Neutra was the ribbon window. Schwartz's windows in the horizontally oriented, one-story Andre House provide contrasting verticality with, Masonite panels above and below. In the two-story Pimentel-Orth House, the same window arrangement emphasizes the building's verticality, with the master bedroom's window and Masonite panels forming a plane with the third bedroom's sliding glass door below and the second bedroom and downstairs bathroom windows and panels forming a plane with the balcony and its sliding glass doors above. Where the northeast facade cannot carry this two-story arrangement, it makes a similar point with clerestory windows above a openable sliding window and a sliding glass door that leads from the middle of the exterior stairs to the middle of the interior stairs.

The V-groove shiplap siding lends verticality though with more Minimalist subtlety than the board and batten siding of the Andre House. The absence of eaves and horizontality makes a definitive break with the Mid-Century Modern and forges a

connection both to Minimalism and the Third Bay Tradition that would shortly be on display at Sea Ranch on the Sonoma Coastline. The porthole defying the strict logic of the stacked window and door arrangements lends a whimsical Third Bay note, along with the variety of pushouts. Just as the nineteenth-century asymmetric Italianate form was recommended as a way to accommodate later additions, Schwartz, in 1983, was able to extend the northwest kitchen wall, add storage to the carport, create room for a top-floor fireplace, and enlarge the downstairs bathroom without upsetting the building's aesthetic. (Imagine such additions at the Farnsworth House.) The addition of a kitchen island, west-facing corner window above a relocated sink, and hill-facing dogtooth skylight introduced still more definitively the relaxed spirit (if relaxation can be definitive) of the Third Bay Tradition. These are character-defining features along with the Minimalism of 1961.

Eligibility Under Master List Criteria: Integrity

• The Pimentel-Orth House retains its original **location**.

• Its 1961 and 1983 overall **design** and individual features remain the same. Though the kitchen was updated in 1983, for instance, the 1961 gap under the kitchen cabinets for viewing (and doubtless dish) access to the dining area was retained.

• No development has been added since 1961 to the immediate natural surroundings or distant views to impinge on the house's original **setting**.

• With the exception of a larger downstairs bathroom window, new kitchen window, downstairs sliding glass door, carport storage addition, and upstairs fireplace pushout, 1961 exterior **materials** remain the same, as does the **workmanship**.

• The **feeling** of the suburban-rural edge persists, with Paso Robles Drive as remote and undeveloped as it was when, in the late 1950s, Ken and Martha Schwartz came upon the two for-sale properties on this "well known lovers' lane" where they would sometimes drive to "sit and admire the grand vista" (*ibid.*).

• The house retains strong association with the architect and his clients, the Pimentels and the Orths, given the integrity of all other factors. Schwartz lived next door for nearly sixty years, maintaining a relationship with the house and its occupants, and Pam Orth continues to live in the house.

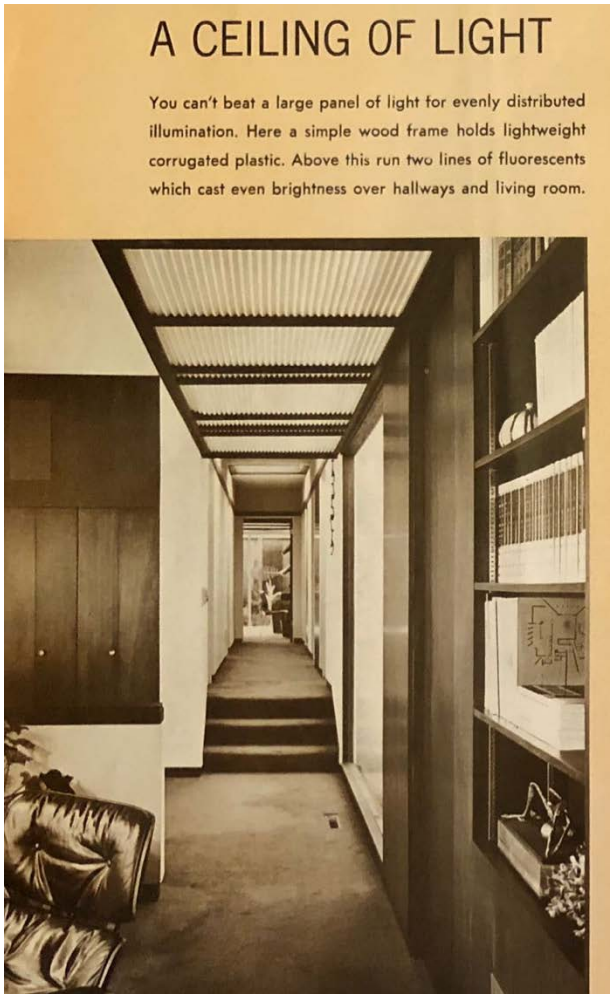
KENNETH AND MARTHA SCHWARTZ HOUSE

Period of Significance The period of significance for the Schwartz House's architectural significance and association with an important person in the city's past extends from construction in 1962 to Ken Schwartz's death in 2019.

Eligibility Under Master List Criteria: Architectural Significance This building was Ken Schwartz's experimental and demonstration house: where he could apply his theories and experience and where friends, colleagues, and students could visit and learn about a different way of living, one with eyes upon and eyes from the street.

> The Goldtree home at 2553 Santa Clara was a good home, we enjoyed living there, and we invested in fixing it up. It was a good neighborhood for which we were proud to have been active participants. But our Monterey Heights home at 201 Buena Vista is my design. For good and for bad, I have learned much from living in one of my own creations. Every architect should have to live with his own success … and with his own failures—there are always a few things that should have been done differently. (*Ibid.*)

The Schwartz House embodies Minimalism and Functionalism, particularly in their Southern Californian and Neutraesque variant, and relates to the Second Bay Tradition possibly indirectly through Neutra. Its character-defining features include a single level built out over a hillside location; continuous rectangular facade with slightly offset public and private wings under a continuous flat roofline; large expanses of glass and vertical redwood siding rhythmically arranged; axial counterpoints between the house and stair tower; a Usonian hallway; integration between interior and exterior materials; and expression of structure through overall form rather than exposed structural elements.



Schwartz House light panel featured in Perfect Home, *San Luis Obispo edition, July 1969*

Eligibility Under Master List Criteria: Association with an Important Person in the City's Past The Schwartz House also qualifies for the Master List for its historical significance as the home of Ken Schwartz during the bulk of his political career, its construction coinciding with his accession to the chair of the Planning Commission and its occupation continuing through his subsequent 5 years as chair, 10 years as mayor, 6 years as council member, and almost 60 years on a wide variety of city and county bodies and involved in an astounding array of activities that transformed San Luis Obispo from a town with little planning, beautification, or attention to public space into a tourism and recreation destination and notoriously happy place. He did much of the analysis and planning for this transformation from his den and much of the discussion there and in his living room.

Eligibility Under Master List Criteria: Integrity

• The Schwartz House is in its original **location**.

• The 1962 **design** has been changed only in details, such as the reconfiguration of dining room fenestration, the staining of exterior redwood to match the interior paneling, and the addition of pergolas and a garage door. These changes were brought about by Schwartz as refinements in aesthetic theory and practice.

Spider leg outrigger and carved pergola beam added in front after the 1970s

• The **setting** of "homes … in the Mediterranean style popular in the late twenties and early thirties" (as well as several Mid-Century and Modern ones) persists, as does the grand vista, though there are fewer vacant lots. Many of the homes originally surrounding the Schwartz House are still there, and the additions are in keeping with the upper middle class, individualistic, suburban character of the neighborhood. Ken meticulously maintained his original landscape architecture, which has matured into what the original plantings foreshadowed, as in the pale, linear eucalyptus. The "gnarled old pepper tree" that became the point from which Schwartz "established all the levels of the house" and "a major interest point captured in the views from within the house" survives and thrives.

• The **materials** and **workmanship** survive, to a large degree testament to the craftsmanship of the Schwartz and Riggio families, as well as to the hired carpenters.

• The **feeling** of quiet, out-of-the-way Buena Vista Avenue, with its mix of interesting newer and older houses and its green island down the hill, remains; as does the feeling of San Luis Obispo—about twice the size as when the Schwartzes built their house but with no traffic noise from the freeway.

• The house retains strong association with Ken Schwartz from his distinctive design and subsequent refinements.

Ken, Martha, and unidentified child next to their 1960 Ford Falcon below the 201 Buena Vista lot. Four of the five Modernist and Mid-Century houses in the background remain.

PAGE-SELKIRK HOUSE

Period of Significance 1966–2019.

Eligibility Under Master List Criteria: Significance The Page-Selkirk House is Ken Schwartz's most audacious design. Its hexagonal hub and spoke design embodies a combination of Minimalism, Functionalism, and Futurism that allowed for experiments like the geodesic dome, the Chemosphere, and Rudolph Schindler's 1949 Hollywood Hills house for his mistress, the Dunite poet Ellen Janson. Other character-defining features include the exposed beams, plank ceilings, round skylight, and brick fireplace and freestanding chimney of its hub, Neutraesque plywood siding outside and paneling inside, large sliding glass doors, interstitial alcove areas, views from each of them (Shirley Page Selkirk insisted on that aspect), and pergolas over each (which make them more "sittable").

Eligibility Under Master List Criteria: Integrity

• The Page-Selkirk House maintains its original **location**.

• The 1966 **design** has not been changed, except for the barely noticeable addition of an elevator from garage level at the front of the deck. Indeed a pergola that had been

removed was rebuilt by Shirley Selkirk after Bruce Selkirk's death in deference to the original design "to please Ken."

• A pioneer house on the hillside when Hubert Page and Shirley Page Selkirk built it in 1966 on land they had purchased from the dairy-farming Mellos, the Page -Selkirk House now has additional neighbors, including one up the hill. However, the slope of the hill and landscaping retains the back view, and the front view and side view over the Mello House are largely the same. The site retains its suburban **setting**, with a number of original neighbors in period style.

• The **materials** and **workmanship**, including that of the owners, remains, apart from double-paned sliding glass doors and windows with black frames replacing the single-paned, metal-colored originals but without altering the fenestration's form or substantially altering the building's appearance.

• 2424 Sunset Drive, like the Andre, Pimentel-Orth, and Schwartz Houses, is on a hillside site at the edge of the city. Raised above and back from the street and surrounded by alcoves, its seclusion and closeness to hillside nature maintains its original **feeling**, with quietude and wildlife.

• Schwartz's clients the Pages were very specific in their requirements, which Schwartz responded to, including with redesign. The retention of the original design in both its overall concept and details, additions such as exterior light fixtures made by the clients, as well as the restoration of the missing pergola, contribute to a strong **association** with Schwartz, his clients the Pages/Selkirks, and his client relationship.