



charles moore foundation

2025 Director's Report

100 Years

Charles W. Moore 1925-1993

was an architect, educator, writer, collector, and traveler whose work carried an entire generation in new directions.

Moore established six independent architecture firms as he moved around the country, founded on a spirit of collaboration. These firms continually produced works of significance and startling architectural insights.

A committed educator, Moore earned his undergraduate architecture degree at the **University of Michigan**, and then a Masters and Doctorate at **Princeton University**. He helped establish the **University of Utah School of Architecture**, was Chairman of the **University of California at Berkeley**, Dean of the **Yale School of Architecture**, Director of the **UCLA Department of Architecture**, and Founder of the **University of Texas School of Architecture** Post Professional Graduate Program.

He wrote a dozen books of consequence, including *The Place of Houses*, *The Poetics of Gardens*, and *Chambers for a Memory Palace*.

As **Paul Goldberger** wrote in *The New York Times*, he “was our age’s greatest architectural enthusiast.”



To celebrate the **2025 Centennial Year** of his birth, the Charles Moore Foundation is planning an energetic program of preservation, events, and special projects.

The **Charles Moore Foundation** today preserves the **Moore/Andersson Compound** in Austin, the **Burns House** in **Santa Monica Canyon** in **Los Angeles**, and **Condo #9** at **The Sea Ranch** in **Sonoma County**.

These are no mere house museums, but *living places*.

Where We Are



● THE SEA RANCH



● WESTWOOD

● SANTA MONICA CANYON



● AUSTIN



The Charles Moore Foundation now cares for three major landmarks of international significance.

The Moore/Andersson Compound [Austin]

The Burns House [Santa Monica Canyon]

The Sea Ranch Condo #9 [Sonoma County]

The Foundation is also working to find a steward for Charles Moore's landmark **Selby Townhouse** in Westwood, Los Angeles.

This timeline documents Kevin Keim's work to build the Charles Moore Foundation into a national organization.

The Foundation's initial goal was to preserve Charles Moore's home and studio in **Austin** as a living place. From its modest beginnings, the Foundation has secured the preservation of three iconic works of architecture. Since its inception, the Foundation has hosted hundreds of residents from around the world. Kevin has acquired collections, archives, and musical instruments, written many books and architectural guides, and completed many preservation projects, most singlehanded.



1925-1993

PRESERVATION PROJECTS

Timeline

Charles Moore Foundation Established

AUSTIN

Moore/Andersson Compound



Charles Moore Archive Established in Cass Gilbert's Battle Hall at the University of Texas at Austin

Moore Library Catalog

\$9,000 Starting Capital

-\$465,000 Mortgage Debt



An Architectural Life
BULFINCH Press

KEVIN KEIM'S BOOKS



Colin Rowe's family entrusts his architectural library to the Charles Moore Foundation

Colin Rowe Library Catalog



PLACENOTES Travel Guides
Austin
San Antonio
UT Austin
New York City
Santa Fe
Pittsburgh
Chicago
Dallas
Portland
Fort Worth
West Texas
Seattle
The Sea Ranch



Collected Essays of Charles Moore
MIT Press



LOS ANGELES

Selby Avenue Condominium

Opium Den Window
MH North Elevation
MH West Elevation
MH East Wing
Preservation Shop
Cube Loft
AH East Elevation
AH West Elevation

AUSTIN Restoration, Preservation & Expansion

Kitchen
Interiors
Folk Art
Furnishings

LOS ANGELES Restoration

SANTA MONICA CANYON

Burns House

Entry Tower
Colin Rowe Library Interior

Entire Exterior Envelope Completed



Moore Folk Art Collection Catalog

TSR Restoration

Landscaping
Windows

Interiors
Organ
Windows
Stairway
Acquisition
Harpischord
Acquisition

THE SEA RANCH

Condo #9

Courtyard
Pool
South Elevation

\$16,000,000 Real Estate Assets

\$1,200,000 Endowment Seed



O'Neil Ford's Steves House
PLACENOTES Publishing

Michael Graves
Cedar Pelli
Peter Smithson
Rick Joy
Ricardo Legoretta
Michael Rotondi
Constance Adams
Marcos Novak
Douglas Thomas
Will Bruder
Niels Diffrient
Glenn Murcutt
Images That Motivate
Lowell Williams
Colin Rowe
The Texas Rangers
Malcolm Holzman
Chad Floyd
Susan Morehead
Tom Luebke
Betsy Barlow Rogers
Bobby Cadwallader
The Kronos Quartet
The Place of Houses
Charles Correa
Reunion Conference
Andrew Nathsingha
Tesserae Baroque
Doreen Gehry Nelson
KK Moonraker
Donlyn Lyndon
The Sea Ranch
Vijay Gupta, Violinist
Ian Pritchard, Organist
Carole Cerasi, Harpischordist
KK Orinda House
EJ Johnson

LECTURES, CONFERENCES, AND SYMPOSIA

1997 1995 1997 2000 2005 2010 2015 2020 2025

\$45,000 COVID Disaster Federal Loan

2024 Recap

On December 31, 2024, I was able to announce that we completed the restorations of the Moore Andersson Compound's entire external envelope: the Charles Moore House, Andersson House, Cube Loft, Main Studio and Laundry, Entry Tower, West Studio, Parking Structure, and Preservation Shop.

That's 39 discreet elevations, 56 windows either restored or replaced—including the monumental Opium Den window; 17 doors revitalized, 3 barn doors completely rebuilt, 41 new foundations and footings added, and major work on drainage, stonework, utilities, and insulation.

The entire roof has been fortified, waterproofed, and replaced.

The courtyard has been completely demolished and rebuilt from the ground up, the 40-column-arbor restored, and the pool basin replastered, and equipment protected in a new shelter.

I have also addressed several structural problems of urgent significance. The post-and-beam parking structure has been carefully disassembled and rebuilt. And let's not forget the magic blue paint!

This project has taken me 15 years to complete, as I did the lion's share of the work single handed. Only when I was unable handle a task alone did I bring in splendidly skilled tradesmen to lend a hand.

My motive here is not self-aggrandizement, but a wish to convey I have done my best to harness all the generous financial contributions with the care and attention they deserved.

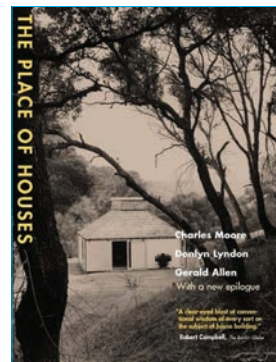
Generosity is what made this work a reality. As Charles Moore loved to say, **"Bread cast on the water floats back club sandwiches."**



2024 Recap

“The design of a house is a search for the habitable, where we can be comfortable and live our lives, and the metaphorically habitable, where we can go beyond where we actually are to whatever our imaginations will transport us. A good house... speaks not just of the materials from which it is made, but of the intangible rhythms, spirits, and dreams of people’s lives. Its site is only a tiny piece of the real world, yet this place is made to seem like an entire world.”

— Charles Moore, *The Place of Houses*



Charles Moore, Donlyn Lyndon, and Gerald Allen's classic book, *The Place of Houses*.

2025 Residents



Architect **Toshiki Hirano** (left) with his UT SOA architecture studio students, is the Autumn 2025 Andersson House Resident.



EJ Johnson, spent a month in the Andersson House, working on an essay about the Compound. Flanking him are **Jeffrey Chusid** and **Van Meter Petit**.



Landscape architect **Kotchakorn Voraakhom** of Thailand, stayed in the Andersson House when she came to give the School of Architecture commencement address.



During architect **David Heymann's** residency in Santa Monica Canyon, he wrote an essay about the Burns House, which will be published in the *Los Angeles Review of Books*.



Sociologist **Martin Monto** of Portland, Oregon and his wife **Cecilia Monto** are the Autumn 2025 Burns House Residents.



The writer **Colleen Sullivan** was the first summer resident to stay in the Andersson House upon its complete interior restoration.



Pianist and composer **Gabriel Mulder** lost his home and car in the Palisades fire. He stayed at the Burns House for 3 months, getting back up on his feet.



UT School of Architecture students **Ryan Irby** (left) and **Nick Dinis** (right) lived at the Compound during the summer. They worked on as-built drawings and general upkeep.

Programs and Events



Site visit and pizza fling with a group of young **Los Angeles designers** at the Burns House.



City of Austin cultural resources retreat in the Charles Moore House.



Presentation at the Burns House about ongoing preservation projects with an international array of Fellows from the **Getty Conservation Institute**.



EJ Johnson and **Kevin Keim** evening student seminar comparing Alberti's Sant'Andrea in Mantua and Charles Moore's Orinda House.



A seminar at **Moore Ruble Yudell** about Kevin's **Orinda House** research.



UT School of Architecture Faculty visit to see the newly restored Andersson House interior.



Kevin Keim lecture at **Montana State University** about Charles Moore's interest in collaboration and community participation.



Burns House gathering of **Los Angeles residents** to discuss potential for neighborhood communities.

Programs and Events



Lunch in the Andersson House for visiting architects **Marion Weiss** and **Michael Manfredi**, with **Professor David Heymann** and the Foundation's preservation intern **Ryan Irby**, who is a School of Architecture graduate student.



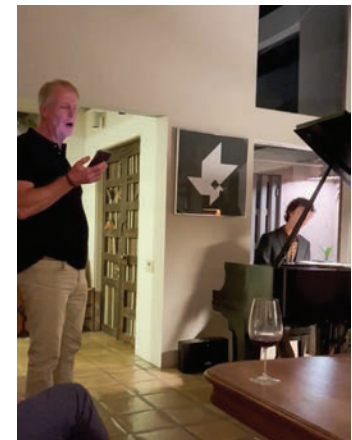
Special Burns House seminar for students from California's **New School of Architecture**.



Reunion of Charles Moore's first Post Professional graduate students from the **University of Texas at Austin**.



Burns House organ recital by **Christoph Bull** of the **UCLA Herb Alpert School of Music**.



Pop-up Burns House recital with **Martin Monto**, **Gabriel Mulder**, and guests from the **Thomas Mann House**.

Programs and Events

Kevin developed a lecture about Charles Moore's lifelong enthusiasm for community participation, collaboration, and student design-build projects.

He gave the lecture at the **Montana State University School of Architecture**, and also sat with students in their own **Community Design Center**.



Architect **Chad Floyd** and **Charles Moore** during one of their amazing televised "**Design-a-Thons**" for the rehabilitation of **Roanoke, Virginia**.



Yale students building the **New Zion Community Center** in **Kentucky**.



Charles Moore, **Buzz Yudell**, and **John Ruble** worked with parishioners to design **St. Matthew's Church** in **Pacific Palisades**.



UCLA students at **The Sea Ranch** for one of **Charles Moore** and **Larry Halprin's** investigative field trip workshops.



Charles Moore with architecture students at the teaching practice **Urban Innovations Group**.

Collections and Archives



Cataloging and restoration work of Charles Moore's collection continues unabated. During the pandemic, Kevin undertook a project to fully catalog and photograph Charles Moore's sprawling collection art, folk art, furnishings, travel souvenirs, toys, and artifacts. A custom relational database, which currently has 1,138 items, is continually updated with information for each piece. Kevin has taken over 10,000 photographs, set up in a light-controlled studio stage. Kevin also cleans and restores on a case-by-case basis. Many of the pieces are posted and shared on Instagram @charlesmoorecollection, so people from around the world can offer insights about origins and traditions.



Sacre-Cœur Souvenir Building
France, 1970



Hand Carved Owl
Oaxaca, Mexico
Circa 1968



Hampelmann Jumping Jack
Germany, 1965



Glazed Ceramic Ornamental Blocks
Portugal? Mexico? Japan?

Expanding The Collections

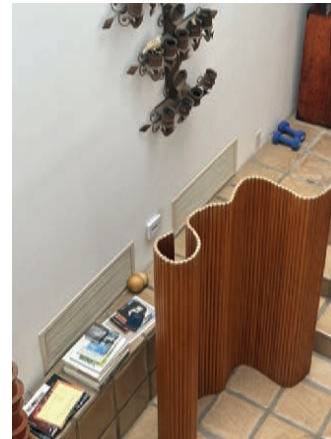


The Charles Moore Foundation also expands and enriches the collections, most often with pieces contributed by patrons, authors, publishers, and architects, and designers.

The **Lyndon Family** contributed very special works that will further enrich the Burns House in Santa Monica Canyon. This 1936 **Alvar Aalto** wood 'folding' screen is an original piece, one of the earliest made. When **Maynard Lyndon, Sr.** and **Jo Hale Lyndon** visited the Museum of Modern Art's hugely influential 1938 exhibition *Alvar Aalto: Architecture and Furniture*, their admiration led them to contact Aalto and ask to be among the first to import his furniture for their pioneering Contemporary Backgrounds modern design shop in Detroit, Michigan, founded in 1940. (Charles Moore also held Aalto in high regard; one of his tea trolleys is part of the Austin collection.) Maynard and Lu also contributed an exquisite **Stephen Harby** watercolor (above) of the Venetian Church Santa Maria della Salute.

The acclaimed photographer **Norman McGrath** contributed a photographic mural of Charles Moore's iconic Piazza d'Italia. McGrath displayed this monumental print in his New York City Studio.

Dennis Whelan of Santa Barbara a carved and layered Mudéjar ceiling, which likely festooned a 15th-century palace in Toledo. This piece is from the same lot of fragments Charles Moore incorporated into his Condo #9 at The Sea Ranch.



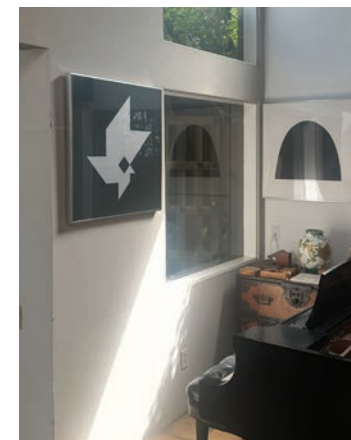
One of the earliest ever made **Alvar Aalto** screens, contributed by **Lu Lyndon** and **Maynard Lyndon**.



Piazza d'Italia photographic mural, contributed by **Norman McGrath**.



Dennis Whelan with a fragment of a Mudéjar ceiling that he donated for display in the Burns House. William Randolph Hearst purchased the ceiling in Europe.



Swiss Constructivist graphic by the **Marcel Wyss**, counterpointing a piece by **Ellsworth Kelly**. **Richard Konecky** contributed the Centennial Steinway Grand.

Caring for the Collections



Louise supervises Kevin as he cleans and restores one of Charles Moore's charm houses from Thailand.



Many books have been added to the various libraries, including **Paul Shepherd's** *Autobiography*. He was the very first resident in Austin.



Kevin visited the painter **David Ligare** in his central California studio. David kindly restored and re-varnished one of his exquisite landscapes, a prized part of the Lee Burns House Collection.



Cutting a new archival mat for a **James Rosenquist** serigraph at the Burns House.



During the fires, Kevin transported works of art to **Stephen Harby's** house for safekeeping.

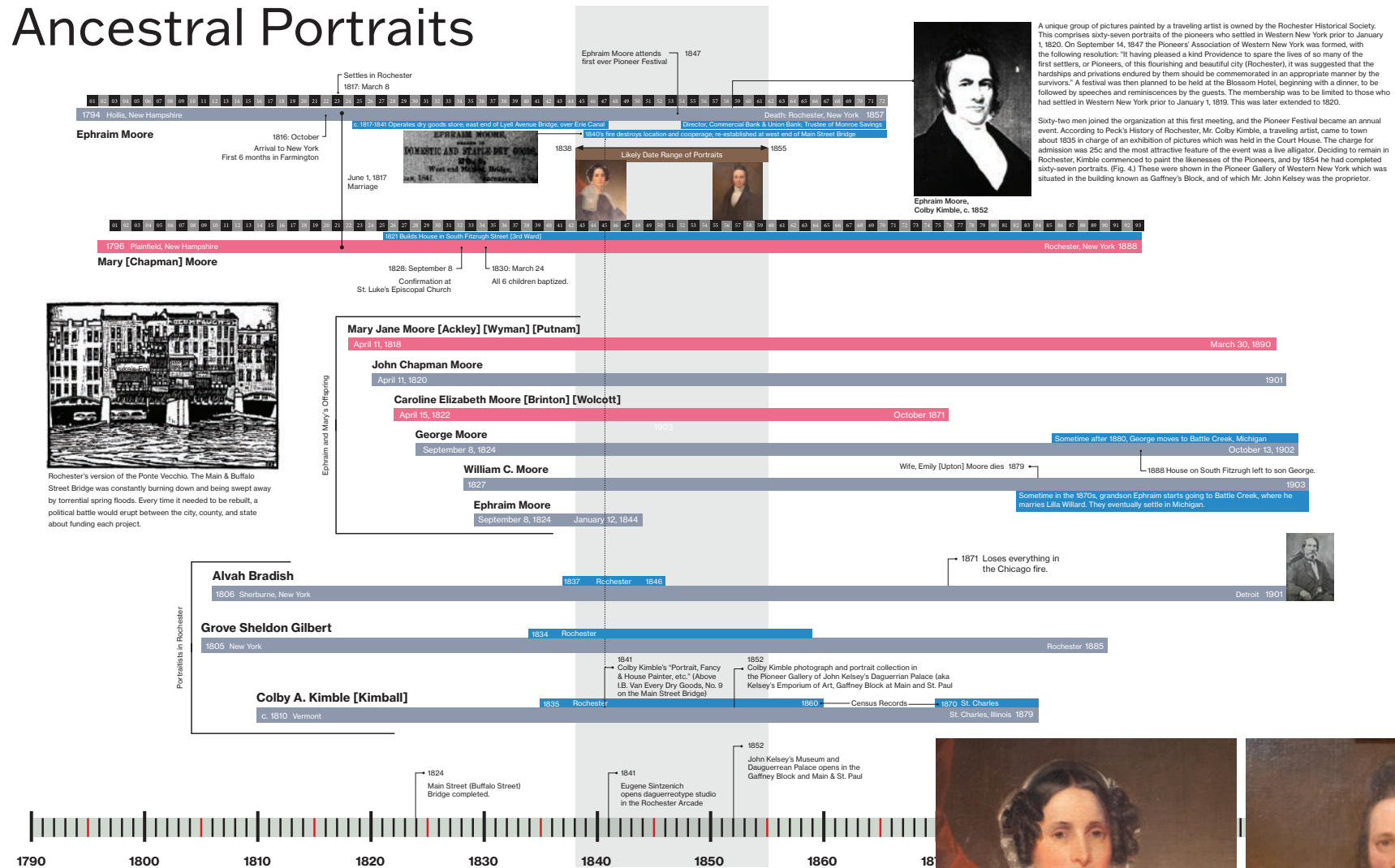


Last summer, Kevin organized a collection of Lee Burns' Japanese woodblock prints by **Hiroshige** and **Utagawa Kunisada**.



Kevin also organized all of the original press about the Burns House in archival sleeves and boxes for long term preservation.

Ancestral Portraits



For several years, I have been researching the origins of Charles Moore's prized portraits of his ancestors, **Mary [née Chapman] Moore** and **Ephraim Moore**. The man and wife, who settled in Rochester, New York, always had prominent positions in each of Charles' houses. Identifying the artist (or artists) is elusive, as painters of the era were often itinerant, and worked in similar styles, often in anonymity. But I'm narrowing down the possibilities! Charles Moore's nephew, the architect and collector **David Weingarten**, cared for these portraits for a quarter of a century. In 2022, he generously contributed them back to the Foundation.



Bibliographic Archive

For many years, Kevin Keim has been steadily building a Bibliographic Archive and database. The database has over 2,300 entries of publications that featured Charles Moore's work. I also search for and acquire original copies of the books, journals, and magazines. There are nearly 500 volumes thus far in the collection. We also add books to the overall architectural library for the benefit of residents and students.

Last summer, volunteer **Jane Dryden Louis** sorted and organized all of the publications. As a part of the forthcoming restoration of the Charles Moore House interior, we will build a special archival cabinet for this collection in the study.

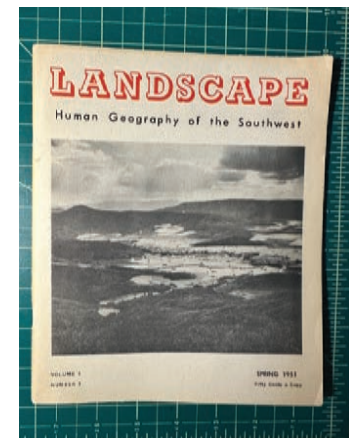


Maristella Casciato brought contributed a copy of **Ed Dimendberg's** **RICHARD NEUTRA AND THE MAKING OF THE LOVELL HEATH HOUSE.**

And **Mirka Benes** and **Francesco Passanti** contributed a copy of Alexandra Lange's **WRITING ABOUT ARCHITECTURE**, which reprinted Charles Moore's landmark essay "You Have to Pay for the Public Life".



Charles Moore photographed **Richard Neutra** when they went watercoloring in Utah's Monument Valley.



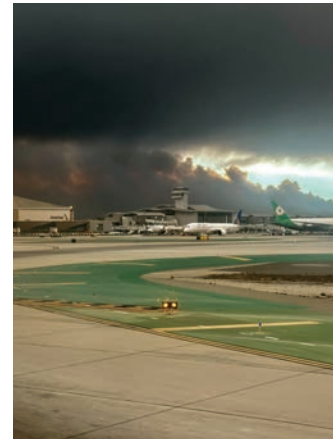
An ultra rare, pristine copy of the very first issue of **J. B. Jackson's** journal, *Landscape*.

Just a Few of the Student and the Public Tours



Pacific Palisades Fire

On December 7th, 2025, Kevin Keim flew early in the morning from Los Angeles to Austin. When he landed, he received multiple text messages alerting him to a fire on the hill above Pacific Palisades. By the end of the day in Austin, it became evident that the fire was out of control. So he purchased a ticket for the first flight back out to Los Angeles before dawn the next morning to help.



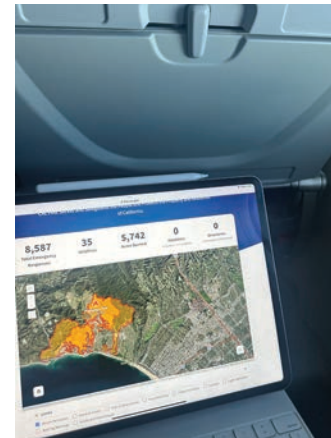
This was the scene from LAX when Kevin landed. The alarmingly scaled columns of smoke were **12 miles away (!)** from the airport.



In Austin, Kevin spent an afternoon tracking desperate news of the fires.



Our small "posse" of 7 who stayed in Rustic and Santa Monica Canyons to stomp our fires, embers, and hot spots; patrol the neighborhoods, feed and water animals. Our efforts—Cedar, Jonny, Kevin, Bryan, Tim, Sean, and Blair—helped keep the fires from advancing deeper into the Canyons and destroying our neighborhoods.



Studying fire maps on the flight back to Los Angeles. Kevin understood that if Will Rogers State Park burned, the Canyons would be in even more terrible jeopardy.



With rudimentary gear, Kevin managed to slip by police and National Guard cordons and get into Santa Monica Canyon.

Pacific Palisades Fire



The fire was so out of control, Kevin evacuated the Burns House and spent the first night with **Buzz Yudell**, **Tina Beebe**, and their two Golden Retrievers **Pip** and **Phoebe** (they evacuated their own home) taking shelter in **Stephen Harby's** house. At dawn the next morning, Kevin was able to get to Adelaide Drive where he was relieved to see the Burns House still standing.



Moments after taking the photograph on the left, a house erupted in flames on the ridge above. Realizing the neighborhoods were yet in great peril, Kevin managed to climb to the Burns House and stay in the Canyons to help suppress fires.

Pacific Palisades Fire



Helping to extinguish a smoldering site where a house burned on Lattimer Road in Rustic Canyon.



A Charles Moore house in Rustic Canyon partially burned. Kevin helped the owners find a contractor who expertly and beautifully restored the structure.



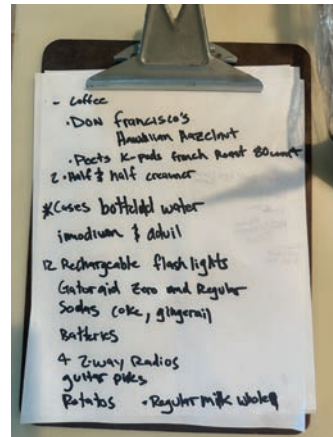
Putting out fires above houses on the steep side of Rustic Canyon.



A ringlet of garden hose Kevin Keim used to extinguish fires threatening a neighbor's Ray Kappe house in Rustic Canyon.



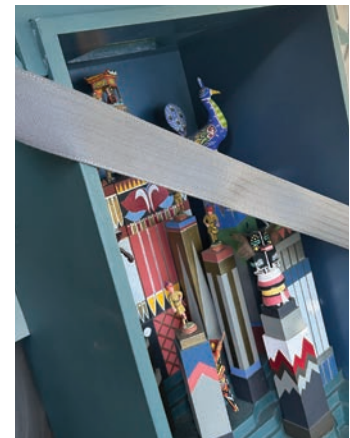
I learned tree roots can continue burning so I'm saturating the area next to my neighbor Shirley Blum's historic Richard Neutra house.



Private security guards were allowed to come in and out of the Canyons past police barricades, so they kindly brought us supplies, since we could not leave.



Patrolling the neighborhoods, Kevin fed pets whose owners were not in town to evacuate them, including chickens and Koi fish, whose pond was clogged with ash.

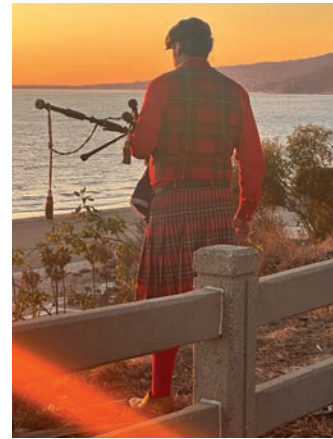


One of Charles Moore's Chambers for a Memory Palace being conveyed to safety at Stephen Harby's house.

Pacific Palisades Fire



Watching the fires grow alarmingly close from the Burns House roof.



As the fires were finally being suppressed, a kilted piper performed *Amazing Grace* for a gathering of people watching the sunset in Santa Monica.



Los Angeles Fire Fighters stopping at the Burns House to ask if we needed any supplies.



Intrepid pilots flying a Super Scooper overhead as I worked in Rustic Canyon.



As neighborhoods opened, the acclaimed structural engineer **Guy Nordenson** flew to Los Angeles to better understand how the catastrophe unfolded.

Pacific Palisades Fire



Thankfully, Moore Ruble Yudell's masterpiece St. Matthew's Church in Temescal Canyon survived the fire.

Pacific Palisades Fire

Full copies of the press coverage can be found on the Foundation's website: www.charlesmoore.org

- CUBRED
- The Los Angeles Times
- The PBS NewsHour
- The Times of London
- The New Yorker
- Fast Company
- Let's Talk

The Cut

Vulture

The Strategist

NEW YORK

Curbed

Grub Street

Magazine

CURBED

LOS ANGELES WILDFIRES | JAN. 16, 2025

The Rogue Architectural Preservationist Putting Out Fires in the Palisades

By Adriane Quinlan, an Emmy Award-winning Curbed writer



Kevin Keim, the director of the Charles Moore Foundation, has spent a week fighting fires in the Palisades. Photo: Kevin Keim

The fires in Los Angeles are burning through architectural history, wiping out a slick 1949 Richard Neutra in the Pacific Palisades, a Brutalist spaceship by Robert Bridges that once jutted over Sunset Boulevard, and a 1991 Ray Kappe house of overlapping terraces. But the pinkish wedge of a home that Charles Moore designed for the professor and urban planner Leland "Lee" Burns in 1973 has so far survived, thanks in part to Kevin Keim.

Keim is the director of the Charles Moore Foundation, which owns the Burns House, and he flew in last week from Austin to try to save it — clearing brush and putting out small fires with a bucket and a garden hose. He's been documenting the strange life of an architectural preservationist turned firefighter on his Instagram. I talked to him between his tours of the area about getting past police lines, learning how to fight fire, and his taste for French boots.

Help Us Save Selby Avenue!

It is time to secure the future of Charles Moore's landmark **Selby Avenue Condominium** in the Westwood neighborhood of Los Angeles.

When Moore left Yale University to join the UCLA faculty in 1974, he designed a triplex condominium for himself and two other professors. Moore inhabited his unit until 1984, when he moved to Austin to start the post-professional graduate program at the University of Texas School of Architecture.

Kathryn Welch inhabited the Condominium for nearly 30 years. A champion of preservation, she left the interiors essentially as Moore lived in them.

In 2016, **Jim Trulove** and **Mallory Duncan** purchased the Condominium to prevent it from going on the open real estate market. They funded an interior renewal and stewarded the Condominium's continued preservation. But they now need to plan for their own retirements and have let Kevin Keim know they need to find new stewards.

The Charles Moore Foundation hopes to safeguard this extraordinary place under its preservation umbrella, so its long-term preservation is assured. Acquisition would allow us to immediately start residencies. Modest stipends from sponsoring institutions would keep the space on an even financial keel, just as they have for the Foundation's other properties.



Andersson House Interior Restoration

When Kevin was able to return to Austin in February 2025, he undertook a full-blown interior restoration of the Andersson House.

Heather Woofert, the new Dean of the **University of Texas School of Architecture**, was eager to revive our Residency partnership, which had gone into quasi-hiatus during the COVID pandemic.

Having completed the restoration of the Compound's entire building envelope, including the replacement of the badly leaking roof complex, a campaign to restore the interiors is now underway.

Work on the Andersson House, which Kevin achieved mostly single-handed, included these layers:

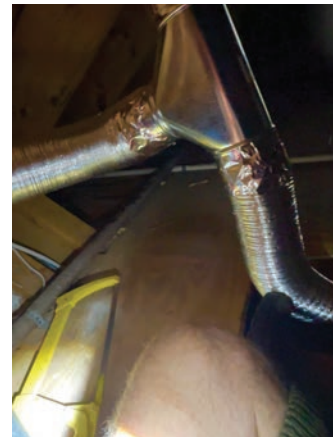
- Repair of walls and ceilings damaged by water intrusion;
- Removal of interior window and door casework;
- Complete reconstruction of casework;
- Removal of library and repainting of the shelving;
- Re-floating, priming and painting of entire interior;
- Removal of old strip lighting and replacement with LED;
- Installation of new bathroom and shower ventilation units;
- Pre-installation of new PEX plumbing lines for future replacement of water heater with an on-demand system;
- Demolition of shower all the way down to the pier and beam system;
- Design and fabrication of new metal cladding for the shower walls;
- Installation of new shower fixtures;
- Complete overhaul of shower structure for a watertight enclosure;
- Re-routing of electric lines;
- Sewing and installation of canvas window and door blinds;



Water damage to the ceilings and walls was extensive.



After removing the shower door, Kevin discovered the entire shower would need to be rebuilt because of significant rot and rust.



Significant repairs to plumbing, electric, and ventilation in the attic and crawl spaces had to be addressed.



When Kevin replaced the Andersson House windows in 2024, he had to pry out all of the interior casework.

Andersson House Interior Restoration



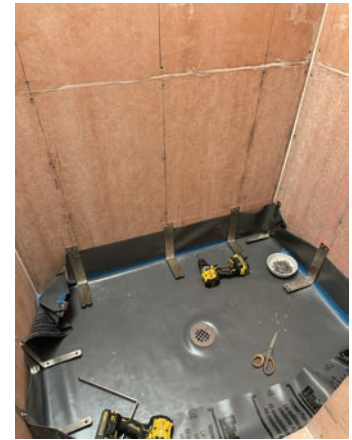
Routing new casework. In 2012, a grant from Friends of Historic Preservation allowed us to build our shop, which has been fundamentally important for our efforts.



Sewing new canvas “yacht” blinds for all of the Andersson House doors and windows. These help tremendously with summer solar gain, UV, and privacy.



With tremendous effort, the old concrete floor had to be removed. Kevin rebuilt the entire floor, wall, and curb structure, whose members were rotting.



Kevin designed wholly new details for the shower, including a 1-piece Tyvek “shower curtain”, a new floor system, and stainless steel hangers to suspend the new timber floor.



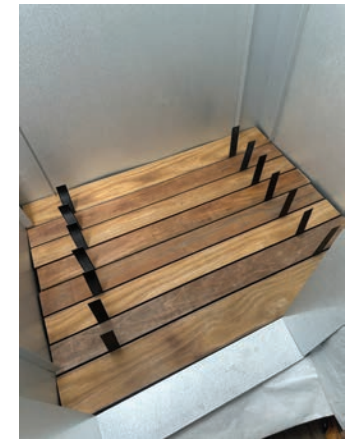
Hanging new water-resistant wall boards in the shower.



Carefully removing Sebastien Bourdon’s *Seven Acts of Mercy*, a gift to the Foundation from **Colin Rowe’s** family.



He also devised a new way to fabricate, hang, and seal the new steel panels for the shower walls.



The new shower deck floats on stainless steel angles so no compressive forces are exerted on the shower floor liner.

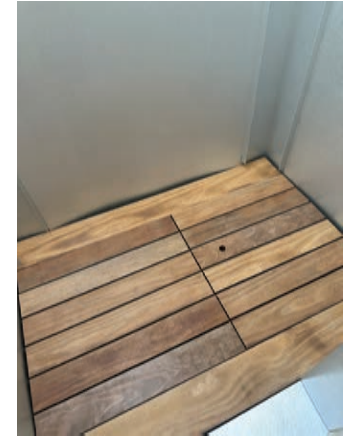
Andersson House Interior Restoration



Kevin finished the restoration project the night before the first new Resident was scheduled to arrive!



The Andersson House bedroom with restored casework and yacht blinds rolled up with ropes and pulleys.



The newly restored shower, with a Kebony timber deck that easily lifts out for cleaning.



View to the west with new LED lighting for the window valances.



The Andersson House kitchen with a model of **Le Corbusier's** Unite d'Habitation, contributed by University of Texas students.

Summer Restoration Projects at the Burns House

Kevin Keim spent June, July, and August 2025 working on preservation and restoration projects at the Burns House in Santa Monica Canyon. Here is a list of what he accomplished:

- Complete removal of the old and malfunctioning landscape irrigation system and controllers;
- Removal of the dangerous landscape lighting system;
- Complete installation of an entirely new irrigation system;
- Repair of existing solenoid valves;
- Installation of new digital irrigation controller;
- Removal of overgrown wisteria and jasmine to mitigate fire hazard, insect invasion, and rot;
- Clean up of dead foliage; under story brush, and leaf litter;
- Planting of new trees and plants for hillside stabilization;
- Clearance of drainage conduits;
- Repair of stucco cracks, pits, and fissures;
- Clean-out of garden shed and deployment of hundreds of leftover Cal-ga-crete tiles;
- Demolition of rotting landscape stair rails and pergolas;
- Removal of rotting railroad tie retaining wall timbers;
- Stabilization of retaining walls and addition of new re-bar ties;
- Restoration of exterior staircase parapets by sanding, filling rotten cavities, priming, and painting;
- Measurement of rotting Tower Study single door and Pump & Bellows double doors for replacement;
- Complete clean out of garage;
- Replacement of rotting wood panel garage door with a new fire-resistant steel door;
- Re-mounting of steel mailbox whose post had rusted and failed;
- Patching of major hole in courtyard parapet wall;
- Removal of invasive bamboo from kitchen garden;



My Burns House strategy is to first gain control of the building envelope to prevent further deterioration.



I am gradually repairing cracks, fissures, and pocks in the stucco.

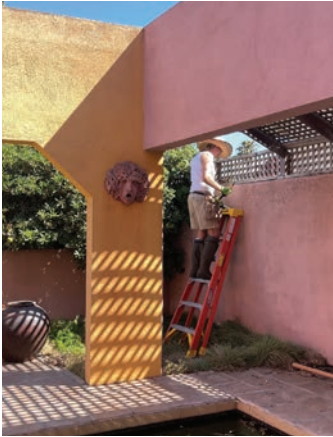


I had to demolish the all of the hillside railings and pergolas as they were rotting and in danger of structural failure.



The entire landscape irrigation and lighting system was beyond repair and had to be entirely ripped out.

Summer Restoration Projects at the Burns House



Installing new electric lines for the irrigation system solenoid valves.



Removing timbers for retaining walls that were leaning and drifting downhill.



Cutting back masses of wisteria whose overgrowth was encroaching on the structures too much.



Sanding and scraping all of the staircase parapet caps.



Hanging new water-resistant wall boards in the shower.



Plumbing in the new landscape irrigation system.



Priming newly restored railings.



Pounding in re-bar to strengthen landscape retaining walls.

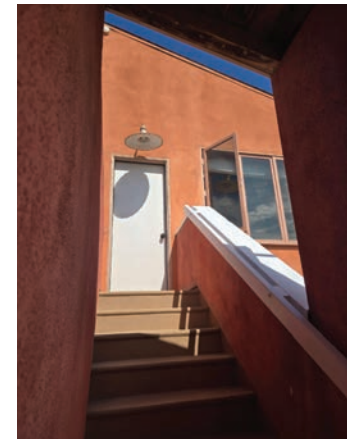
Summer Restoration Projects at the Burns House



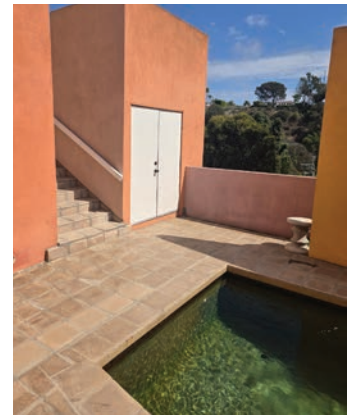
Before



After



Restored exterior staircase and a new Tower Study door. We are so grateful to contractor **Mat Trujillo**, who contributed his time and expertise to hanging the new doors!

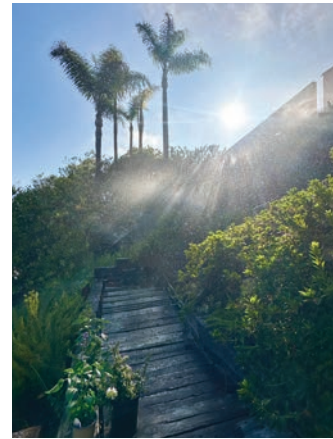


New double doors for the Organ Bellows and Pool Pump Building.

Summer Restoration Projects at the Burns House



Taking an afternoon work break to chat with some of our wonderful Santa Monica Canyon neighbors!



I have rebuilt the entire irrigation system. No more water from leaks, and the new digital controller allows me to irrigate more efficiently, even from Austin!



The new steel panel garage door is far more fire resistant.



Visiting architects on the newly restored staircase.



The kitchen garden and patio is now clarified, properly irrigated, and replanted.

Summer Restoration Projects at the Burns House



All of the work to repair the stucco will culminate in a repainting campaign. **Tina Beebe**, who devised the original palette, will work with me this summer to recreate the array of colors.



During the summer, Kevin built a study model for the color resurrection process.



House & Garden devoted an article to **Tina Beebe's** original color work.



Cutting a paper template to patch a section of the courtyard wall.



This past summer, architect **Mell Lawrence**, who worked with Charles Moore in the Austin studio, visited the Burns House.

Meanwhile, at The Sea Ranch

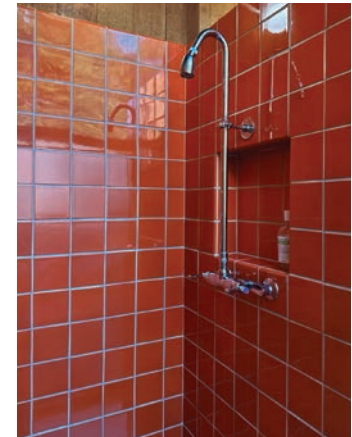


At The Sea Ranch in northern Sonoma County, all of the stewards of **MLTW's** 10-unit Condominium have been doing spectacular work restoring the exteriors, interiors, and landscape.

In an act of incredible generosity and commitment to preservation, two champions of architecture purchased Charles Moore's iconic Unit #9, and then contributed the title to the Charles Moore Foundation. They further guaranteed the preservation of this important place by offering to be the stewards of the place. Today, they work with the other owners and the larger Sea Ranch community to care for this work of international significance.



The Courtyard



Condo #9 Shower



Condo #9 Kitchen



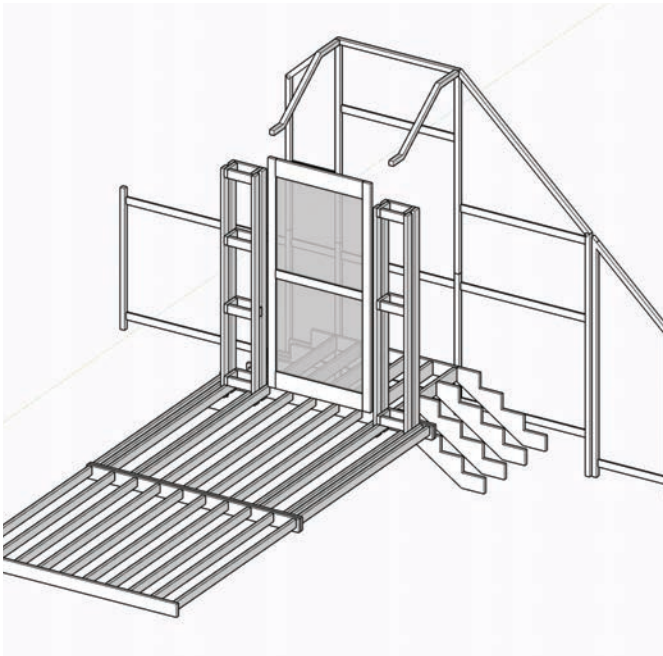
National Register of Historic Places

Good Gates Make Good Neighbors

Back in Austin... A New Autumn Project

When our wonderful neighbors planned a landscape and fence replacement project, I suggested we collaborate on the design. Their driveway only leads to the frontage road, which is very dangerous because of a blind curve and speeding cars. Since their three boys will be going to school in our neighborhood, I suggested a series of layers—fence, gate, steps, and screen door—so they can safely pass through the Foundation's property.

The design negotiates the individual styles, diminishes the overall scale of the Preservation shop, and makes a series of evocative layers that will be illuminated at night.



The structural design.



Sharing ideas with our neighbor, **Hal Hogsett**.



Building the diaphragms for the Dog Trot floor.



The metal fabricators welding the steel frame for the Western "false front".



Ryan Irby, our preservation intern from the University of Texas, helps me position one of the pilasters.

Good Gates Make Good Neighbors

When we undertake new projects here at the Compound, we start by carefully thinking about the needs. And then we look at the original pieces as a kind of “tool kit”, which we can borrow from and adapt to make something new that has a conversation with the original. Variations on a theme.

I kept thinking of Charles Moore’s fondness for Western towns and Hollywood sets, whose narrow streets were often lined with “false fronts”, applied facades for saloons, the sheriff’s office, or mercantile. So the folly becomes our own false front that grows up out of the picket fence, with a square cut out of the center. Think **Sergio Leone** meets **Huck Finn**. This false front includes a gate that swing out of the long diagonal. And the form helps to soften the scale of the **Preservation Shop**.



I told them to leave a 20-foot gap in the fence, centered on our Preservation Shop’s Dog Trot. That gap would have a future gate.

The false front’s steel frame has a pair of arms that give brace it against our structure.

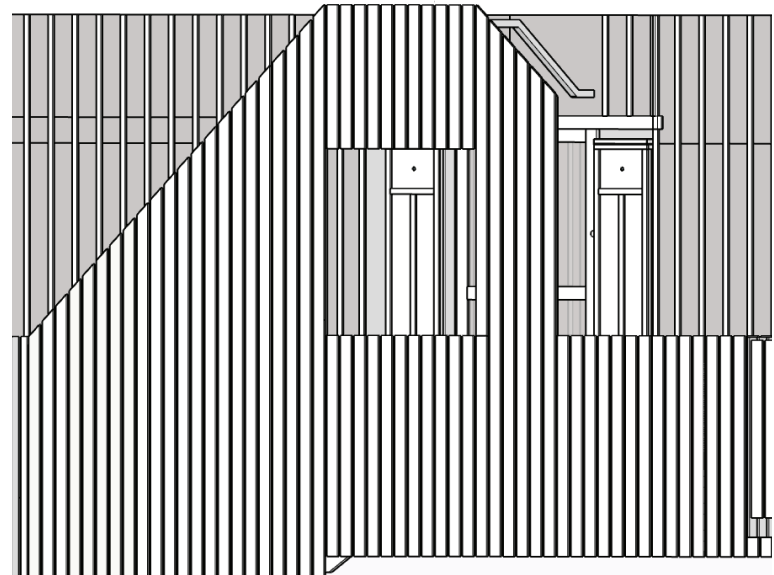


The neighbors started by building a new fence on our property line, making it the way they wanted it to complement their house. The fence steps down, following the landscape’s slope. It is steel frame with pickets, all painted white.

The bottom of the square cut-out corresponds with the top of the adjacent fence line. The height turned out to be the right level to act as a “banister” for the stair landing behind, which rises 4 steps into the Dog Trot.

We transformed the typical Compound board-and-batten pier into free-standing “totem”, with bubble lamps on both sides, to illuminate the stair landing on the neighbor’s side, and the Dog Trot on our side.

The totems also support the heavy duty ranch hardware latch and hinges for the screen door.



Good Gates Make Good Neighbors

The late **Robert Irwin** once told me, “The City of New Orleans asked me come over and consider doing a landscape artwork.

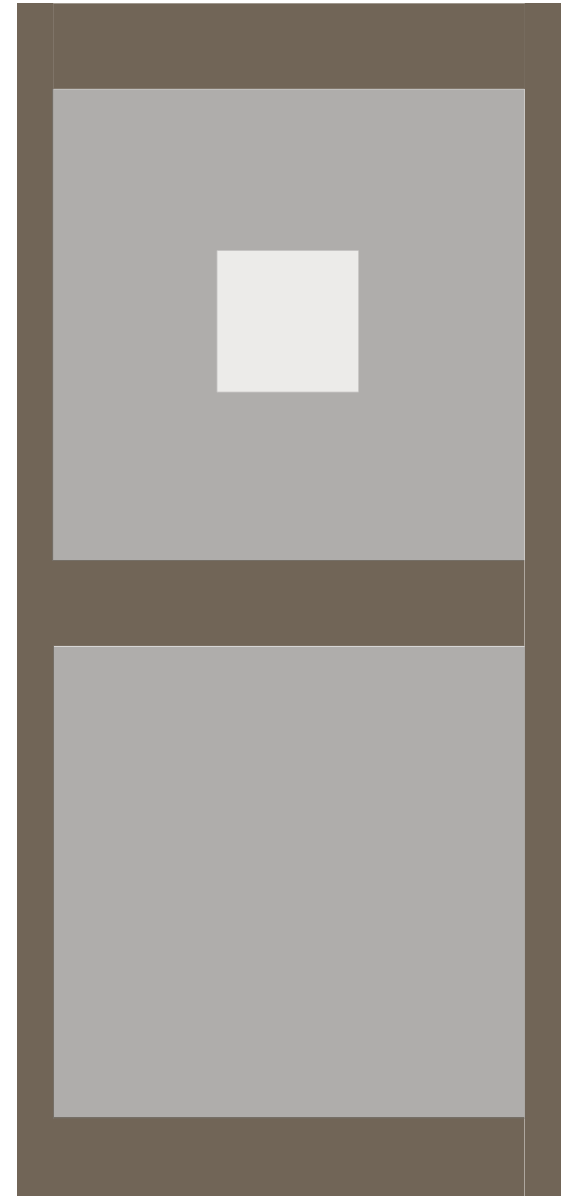
I went a day early and looked around the city. At the meeting the next morning, I said:

‘You know, Charlie Moore did this wonderful fountain for you and you didn’t take care if it, and it looks terrible. So I am not going to do a project here and see it waste away.’*

So my screen door for the newly completed Dog Trot is going to be my humble and affectionate homage to Robert Irwin, whose work I so loved.

The frame will be joined Western Red Cedar hung on the free-standing pilasters with ranch hardware. The screening will be agricultural grade hardware cloth, with a looser weave for the central square.

After decades of neglect, a public-private partnership restored the Piazza d'Italia. So it looks a lot better now!



Good Gates Make Good Neighbors

Before



After



The project nears completion on **December 11, 2025**. We also removed the **Preservation Shop's** north elevation, which was clad in salvaged metal roof panels and replaced with Hardie panel and battens. **Friends of Heritage Preservation** provided a grant in 2012 that allowed us to build the Preservation Shop. It has been fundamentally important in our ongoing effort to care for this place.

And since you asked, “What’s next for 2026?”

When **Charles Moore** took possession of this house in 1984, he transformed the original house, which consisted of a 1930s-era bungalow with a pier-and-beam floor and a 1940s-era ranch edition with a concrete slab floor. He tied together some of the old (!!!) cast iron waste lines, and then added additional ones for modern conveniences. The original waste line for the kitchen sink now needs to be replaced. So that means it is an opportunity to rebuild the underlayment and replace the patterned linoleum floor squares. **All of a sudden, before 2025 evaporates, I’ve started the multi-year interior restoration!**



Kevin had to start the massive Moore House interior restoration even before the end of 2025, upon the discovery of a significant plumbing problem in December. With great effort, a damaged waste line from the 1930s was removed and replaced with modern PVC.

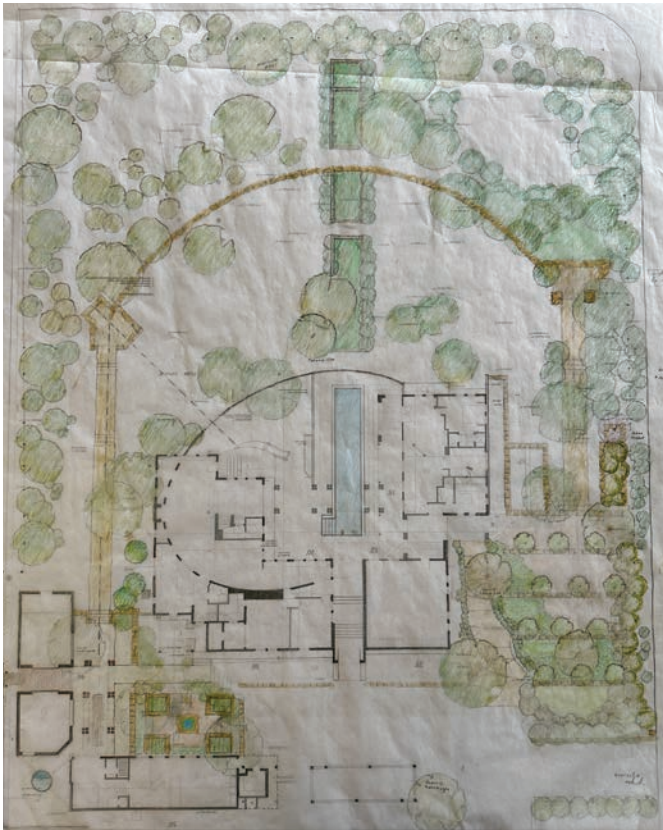


Charles Moore House Interior Restoration Preliminary Scope of Work

- Restore all leak-damaged drywall, walls and ceilings.
- Disconnect AC/Furnace plant;
- Tear out and replace old plenum and ductwork;
- Inspect all electric; update junction boxes; replace as needed;
- Modernize electric panels;
- Replace cast iron waste lines;
- Replace copper water supply lines with PEX;
- Secure all crawl spaces, chases, and plenums; re-insulate
- Replace all lighting with LED;
- Level and reinforce post-and-beam floor;
- Install crawl space ventilation system;
- Rebuild shower deck demolished during SNOWVID;
- Restore cracks and breaks in tongue-and-groove bungalow floor;
- Sand and repaint bungalow floor;
- Shape and install floor transition boards;
- Strip and grind concrete floor section;
- Seal concrete floor against water condensation and seepage;
- Paint concrete floor or devise alternate pattern solution;
- Construct archival cabinet for study;
- Restore mantle palm tree display;
- Finish Kent Bloomer capitals;
- Repair power room plumbing;
- Restore interior window casements;
- Replace kitchen floor insulation and underlayment;
- Restore kitchen floor;
- Access panel for laundry controls;
- Sand and repaint door styles;
- Repair cracked kitchen window;
- Restore attic floor;
- Secure and seal attic doors for crawl spaces;
- Repaint entire interior;
- Restore and repaint all collection and library shelves;
- Install supplemental east floor vents and package unit;
- Install dehumidification and dust control system;
- Restore steel casement windows;

And since you asked, “What’s next for 2026?”

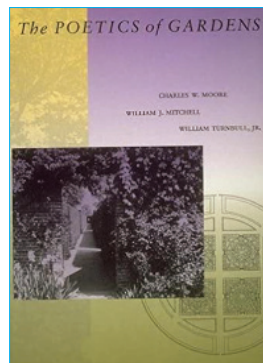
In 2026, we will also accelerate a major redesign of the 1-acre Compound landscape. The project will take several years to complete. The landscape has suffered from an array of realities we have faced. The aged Post Oaks, which were never suited for this site, started to decline in 2011. Invasive species have spread over the site, in addition to many other neighboring properties and parks. Increasing heat and dryness—interrupted by jarring downpours—has led botanists to officially change our zone designation. **SNOWVID**, the destructive freeze of 2021 wiped out many trees, shrubs, and plants.



Preliminary landscape design study.

Landscape Restoration Preliminary Scope of Work

- Entry gate for driveway;
- Landscape lighting;
- Stone work repair;
- New stone walls;
- Continued work on drainage;
- Water collection from roofs, storage, and distribution;
- Outdoor kitchen for special events;
- Northwest patio and dining table for special events;
- Arbor for Preservation Shop;
- Major landscape and sectional garden designs;
- Perimeter planting for visual screening and traffic noise;
- Orchard restoration with native trees;
- Andersson House bed and retaining wall restoration;
- Water features;
- Water intrusion solution for south entry;
- Continued tree planting campaign focused on diversity;
- Utility improvement work;
- Stump removal;
- Eradication and control of invasive species;
- Perimeter snow fence replacement;
- Terracing to slow down water run-off;
- Reconstruction of irrigation system with digital controls;



Our goal? Build a landscape that is worthy of **Charles Moore's** great love of gardens. His book *The Poetics of Gardens*, which he wrote with **William J. Mitchell**, remains in print. **William Turnbull, Jr.** prepared the exquisite drawings.