

ARTS & CRAFTS HOMES

AND THE REVIVAL

SET A GREAT TABLE
hints on textiles, china,
& new collectibles to use

A GARAGE THAT FITS
compatible design ideas

**STENCILING, GLAZING, &
PAPERING THE WALLS**
subtle Craftsman effects

contemporary mix in a
Prairie house restored

PRAIRIE Remixed



This understated house in St. Paul is a satisfying mix of old and new: the 1922 house restored, a kitchen addition and summerhouse newly designed. **BY BRIAN D. COLEMAN**
PHOTOGRAPHS BY WILLIAM WRIGHT



OPPOSITE: The Prairie School-influenced house was built in 1922; a new kitchen addition is discreet at the rear of the house. Period stencil designs in main rooms are quiet ornamentation (inset). **LEFT:** Woodwork is original; the fireplace surround of matte tiles is new. The fireplace screen is antique, as is the Limbert chair at right. **BELOW:** Antique pieces on the dining-room buffet.

ARCHITECT David Heide has always been in love with old houses. He grew up in Des Moines, where he spent time visiting historic houses and touring old buildings. Then Heide earned a degree in architectural design from the University of Minnesota, and in 1997 he opened his own practice in Minneapolis. The firm's focus is on historic preservation and period-inspired new design.

Looking for a starter house to buy 12 years ago, Heide and his partner, Michael Crull, were frustrated to find only tiny bungalows with falling-down garages offered in their price range. One day, they drove by a Prairie-style house in the historic Summit Hill neighborhood of St. Paul. Even at the height of a real-estate boom, the house had sat on the market for months, and one look showed why: A 2'-tall hedge of saplings grew along

the length of the front gutter; in the front yard, a tire swing hung from the spreading oak tree; torn canvas awnings flapped over the front door. Wildlife had begun to invade both house and garage. Things were no better inside. Because the previous owner's cat had used the crawspace as a litter box, the sunroom held an obnoxious odor. (The only solution was to pour concrete on the ground in the crawspace.) The interior was drearily painted





RIGHT: A bump-out accentuates the front entry, now handsomely restored and embellished with period accents. BELOW: The Limbert chair holds a "Forget Me Not" pillow made from antique embroidery.



NEW WORK:

THE EXTERIOR A new paint scheme in a Craftsman palette brings out the best in the house (which had earlier been done up in green and white). The off-center front entry block breaks up the cubic massing. Welcoming new elements, including the framed address tiles, wood door with glass, and wall lanterns, are keyed to the period.

ENTRY DOOR Simpson Door: simpsondoor.com

LANTERNS, MAILBOX Arroyo Craftsman: arroyo-craftsman.com

TILE North Prairie Tileworks: handmadetile.com

KNOCKER Craftsmen Hardware Co.: craftsmenhardware.com

UMBRELLA STAND Antique



The dining room has Stickley furniture softened by earthy paint colors and a subtle stencil. The overhead light fixture is antique; the sconces were designed by David Heide with shades by Lundberg Studios.

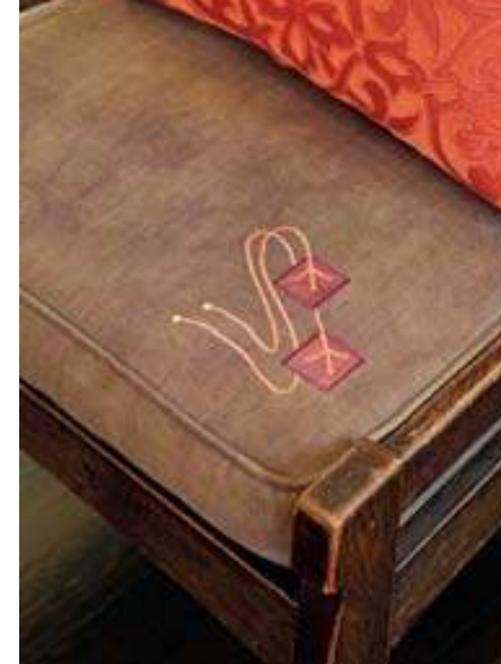
ANTIQUÉ FURNITURE, RUGS, AND COLLECTIBLES MIX WITH COMFORTABLE STICKLEY REPRODUCTIONS.

in gray and dirty white. It would take five coats of Kilz primer and four coats of paint to cover one bedroom ceiling painted in a potato-block pattern of stars and moons with eerie accents of glow-in-the-dark cat paws.

Heide and Crull were smitten, nevertheless. The house is not a particularly distinguished Prairie School example, but it boasts many of the style's most attractive details. The low, hipped roof extends a welcome with 4'-deep eaves. Ribbons of casement windows allow light to pour in throughout the day. Rooms inside retain hand-

some moldings and trim and gleaming brass hardware. Best of all is the setting, on a rise above the street, surrounded by mature elms and oaks—and with room for a new summerhouse in the spacious back yard.

Mechanical updates came first: ancient boiler and heat replaced, lead plumbing updated to copper, a labyrinth of low-hanging pipes in the basement rerouted to create headroom. After the electrical box glowed and sparked when David flipped a circuit breaker switch, the electrical service was redone. Central air-conditioning was installed



The interior is rich but subtle with a consistent palette and fine details. CLOCKWISE FROM ABOVE: Antique Limbert chair with embroidery by Ann Wallace and Friends. Art pottery and glass lit by a sconce with a Lundberg glass shade in a dining-room vignette. Owners David Heide (left) and Michael Crull. Navy-blue walls work in the bright sunroom; the table lamp by the window is by Century Studios.



NEW WORK:

THE SUMMERHOUSE After restoration was complete, the partners added the separate space they'd envisioned: a small building with a hipped roof to match the one on the main house. The space is open to the yard (and cross breezes) on all four sides, and lives big despite a size of only 200 square feet. It's a place to host seasonal dinners and overnight guests.

DESIGN David Heide Design Studio, Minneapolis: dhdstudio.com

ROCKER Lloyd Flanders: lloydflanders.com

SEATING, CENTER TABLE Crate & Barrel: crateandbarrel.com

FABRICS Sunbrella: sunbrella.com

LAMP Pier 1 Imports: pier1.com

AWNINGS Royal Shade & Awning Co., St. Paul: (651) 699-0530

with carefully placed ducts.

Outside, the house had worn a staid, unflattering green-and-white paint scheme. Today's Arts & Crafts palette is more appealing. The nondescript white stucco was freshened with Benjamin Moore's elastomeric paint in 'Copley Gray' on the upper story, 'Cromwell Gray' below. 'Tudor Brown' highlights the window bands and horizontal trim detail, while accent color comes from green 'Ocatillo' by Sherwin-Williams on window sashes. Complementary new roofing is CertainTeed's warm 'Maple Red'-blend asphalt shingles. Any windows beyond repair got precisely matched replacement sash, complete with salvaged glass.

Color freshened the interior, too. Benjamin Moore's 'Lichen Green' in the dining room, 'Dorset Gold' in the living room, and 'Philadelphia Cream' and 'Sandy Hook Gray' in the breakfast room lend a nice flow. In the living



ABOVE: Vintage velvet portières frame the view from the dressing room into the bedroom. The bed and tall dresser are reissued pieces by Stickley. RIGHT: The new powder room has a painted cabinet designed by David Heide set off by black wall paint and tile in 'Derby Brown' from Mission Tile West. OPPOSITE BOTTOM: "The Stag," a period design by C.F.A. Voysey produced by J.R. Burrows, is framed in the breakfast room. This table is an antique Stickley Bros. piece.

NEW WORK:

THE KITCHEN At the rear of the house, a 400-square-foot addition holds the expanded kitchen and a powder room. Architect David Heide, the homeowner, designed the red-birch cabinets with rectilinear Prairie details. Olive-green subway tiles on the backsplash are a complement to the warm cabinets. The painted-stencil frieze around the top of the room has a Louis Sullivan-esque design that suits the updated Prairie School room. Serious cooking is easier now with the deep farmhouse sink and Wolf appliances.

STENCIL Trimbelle River Studio: trimbelleriver.com

CABINETMAKERS Frost Cabinets, St. Paul: frostcabinets.com

GLASS SHADES Lundberg Studios: lundbergstudios.com

TILE 'Revival' by Mission Tile West: missiontilewest.com

SINK, FAUCET Rohl: rohlhome.com



room, a new surround for the fireplace is made up of organic 'Pea Pod' tiles in a matte ochre color from Mud Pi Tiles. Hardwood floors were in good shape under the old mint-green broadloom. A warren of small rooms upstairs was reworked into a master suite and dressing room, and an open study/library.

AFTER LIVING in the house for several years, the partners decided to create more living space on the basement level with a media room, bedroom, and bath. The relatively straightforward project became more complicated when they decided to enlarge the kitchen area as well, adding a 400-square-foot rear addition for the kitchen and a powder room.

Furnishings throughout were selected with a designer's eye for color and detail. Comfortable Stickley

reproduction furniture mingles with antique pieces and vintage rugs and textiles. Copper bowls and earthy Arts & Crafts pottery add just the right accents of gleam and color. More than a decade after move-in, the partners are enjoying a house they rescued and then improved. New work—from fireplace tile to the kitchen addition and summerhouse—fits beautifully with an old house that has its history and integrity intact. ■