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The upstairs bedrooms feature a collection of original artwork.

we bought it, not run down or abused. It was just lacking detail."

The home, designed in 1889 by Swiss architect John Batschy, was one of the first to appear in the Park Place planned neighborhood. With traces of Shingle design and features that look forward to the Craftsman style, the structure is not a fanciful Queen Anne of turrets and elaborate gingerbread.

A simple course of textured brickwork marks the façade, and decorative elements highlight the large third-floor windows. Expansive panels of stained glass form radiant accents on the first two floors; a semi-circular window carries

their motif to the landing of the staircase.

Maier had worked primarily with Art Deco in the past, and he found the home's blend of styles intriguing.

"It doesn't have the usual scrollwork or ornateness of Queen Anne," he notes.

Two fireplaces, however, display mantles with delicate webs of carving, which Maier has highlighted with rich ceramic tile that replaces damaged originals. He also added to the front room entryway a spandrel of beaded fretwork, an element that he considers true to the space and the period.

Much of the restoration has simply involved getting back to basics.

"When we scrubbed about 100 years of grime from the windows, a neighbor said, 'I didn't even know you had stained glass,'" he recalls with a laugh.

"I bought the house thinking the woodwork was oak; it was that dark. I was not familiar with butternut, but I was thrilled when I removed the old stain and saw that beautiful grain in the wood."

A current project also involved some detective

work and ended in a homecoming of sorts.

"A friend suggested I check out a garage sale of someone who had formerly lived in the neighborhood," he said. "I found some wonderful butternut beadboard that I've used in an upstairs bath. So now it's back on Park Place."

The rich wood is complemented by a marble shower and an antique washstand that Maier converted into a vanity.

Future projects center on the kitchen, which Maier would like to redo in Eastlake style with a spandrel over the window, and doors, drawers, and hardware in the Eastlake manner.

He doesn't expect to encounter any more major challenges but he does look forward to the task of locating the authentic pieces to complete his vision.

Although it's "case closed" for the mystery of the lost pocket doors, Maier remains a dedicated restoration investigator.

"You learn that people never throw anything away, and it's always a thrill to find something you're missing, even if it's one little hinge," he said.



room centerpiece is a large oval dining room table with