

Art Department



Matthew Williams

www.art-dept.com

Art Department



JUMPING SHIP

The 40-foot Lord Nelson Victory Tug is a boat of many colors. While it evokes the classic tugboat in form, its hull resembles a lobster boat and its interior is luxuriously yacht-like. It also has elements in common with trailers.

For Brooklyn Home Company creative director Lyndee Caleo Karol, the boat's allure has as much to do with evocation as with form. In 2012, she and her father were cruising across Long Island Sound, when she spotted a 37-foot Lord Nelson bobbing in the waters nearby. Although she had never envisioned keeping a boat on the Brooklyn waterfront, it immediately felt like a release from the city, and a happy place for a family. Caleo Karol says of her decision to seek out a Lord Nelson that she could share with Brooklyn Home Company colleagues and extended family: "It also offered something from home that I was missing in Brooklyn."

With Brooklyn Home Company artist-in-residence Fitzhugh Karol, one week later Caleo Karol headed to Stonington, Maine, to inspect a 40-foot Lord Nelson that had been dry-docked for a number of years. Caleo Karol and Karol set to work on a seven-month rehabilitation, rehabbing the boat Lucy after beloved Labrador retriever upon completion. The project first required removing old wiring, which filled a 30-gallon drum. In addition to restoring the electrical systems, the couple

upgraded the kitchen and added power-flushing toilets. They then moved to the visible layers, refinishing the interiors' teak and holly floors in collaboration with a New York-area shipyard, and they recoated walls and ceilings in a warm white. By removing upper cabinets from a peninsula counter, they also opened the kitchen to the main cabin, which includes a barquette in saddle leather as well as a repolished in favorite spirits' bottles.

A multitasking attitude comes even more strongly to the fore in the pilothouse, where a third bedroom was added in combination with a small seating area just behind the helm station. And whereas the newly teak-finished top deck once accommodated only dinghy storage, now it is the most important zone for outdoor dining and leisure. Caleo Karol and Karol proved that space's entertaining and capacity in 2016, when they hosted their wedding in New York Harbor with twenty guests in attendance.

Since that big day, Lucy has borne witness to gatherings of a more relaxed variety, from sleepovers to multiday trips up or down the East Coast. "Achieving solitude within New York City was kind of a remarkable experience, and it became a really important aspect of our lives," Karol says. Just as Lucy chugs far from the madding crowd, her highly functional and cheerful redesign contributes equally to one's experience of peace.

THE BROOKLYN HOME: MODERN HAVENS IN THE CITY

Matthew Williams

www.art-dept.com

Art Department



Matthew Williams

www.art-dept.com

Art Department



Matthew Williams

www.art-dept.com

Art Department



FOUR EXPOSURES ON FIFTH STREET

In 1874, the Sellers-Song Harbor association completed a small subdivision of town houses overlooking Washington Square Park, which crystallized Crown Heights as a fashionable suburban enclave. A few decades later, railroad baron Edwin C. Litchfield decided to engage a similar subdivision in Brooklyn in the area that would become Park Slope. In 1882, Litchfield completed the purchase of more than 140 acres of farmland west of the Mount Prospect Ridge and he commissioned a new family villa for the property's highest point.

While Litchfield initially left the high ground surrounding his personal residence undisturbed, Civil War-era economic growth and the opening of the Brooklyn Bridge finally impelled him to subdivide near by lots for local mansion builders and real estate speculators. John Bliss belonged to the latter group, and in 1892 he tapped architect Magnus Enal Dahlander to design a chain of twelve row houses on the southern side of Fifth Street.

Although Dahlander had arrived in the United States from Sweden only four years earlier, he had already earned a local reputation as a prolific and deft architect. The eastern anchor of Bliss's Fifth Street subdivision demonstrated his talent. The 6,000-square-foot building molds the prevailing Queen Anne and Romanesque revival styles of an anchor day and takes unique advantage of an anchor house's three exposures. In Dahlander's time, architectural convention would have recommended placing this house's curved front bay to the eastern side of its public, north-facing elevation, so that it would be a mirror image of the row's western bookend. Prioritizing sun exposure over standard

practice, Dahlander pushed the front bay to the west and added bays to the east and to the south elevations, achieving exposures in all four directions.

Astonishingly, Park Slope's continued growth did not crowd out the Brooklyn Home Fifth Street. In fact, when the Brooklyn Home Company purchased that building in 2015, the Company space immediately to the west had been filled by a low-slung garage that nests into the residence's east-facing bay. The ensuing garage renovation not only passed the scrutiny of the New York City Landmarks Preservation Commission, but also advances Dahlander's pursuit of sunshine. In converting the eight-unit apartment back to its single-family form, the project team reopened the original skylight-topped stairwell and lined it in a two-toned baluster that is Scandinavian in its simplicity and attenuation. Even the garage gets in on the daylighting act, by sporting glazing on its rear-facing short side.

Taking the house in more unexpected directions, Brooklyn Home Company creative director Lyndsay Calvo Karol immersed its kitchen and primary bath spaces in daylight by installing them within the multi-exposure bays. She added windows to the primary bath's broad elevation and gave the primary bath a broad glass shower partition to maximize brightness and daylight penetration. What's more, Calvo and daylighting penetration into the home Karol knitted outdoor spaces into the at every opportunity: a cozy family space in the English basement opens to a sunken courtyard; the lounge-like parlor floor's foyer steps up to a garage roof terrace; the primary bedroom accesses another terrace on the top of the south bay; and an entertaining-ready roof deck crowns it all. Dahlander would appreciate the prioritizing of human comfort over precedent.



Matthew Williams

www.art-dept.com