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# VERANDA



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MANHATTAN'S MUSEUM MILE

*Perched Park*  
ABOVE THE



INTERIOR DESIGN BY NANCY BOSZARDT ARCHITECTURAL RENOVATION BY DAVID HOTTENROTH  
PHOTOGRAPHY BY TRIA GIOVAN PRODUCED BY RICH MICHELS TEXT BY ELIZABETH GAYNOR





ART LOVERS WHO HAVE LIVED IN SEVERAL AMERICAN CITIES AND TRAVELED ABROAD EXTENSIVELY WANTED THEIR PENTHOUSE TO

have a "cosmopolitan" decor—one that would reflect New York City but would not be mistaken for London or Paris. Says Nancy Boothbank, the designer, "The three-bedroom apartment, aptly perched above Manhattan's Museum Mile, was to be my clients' cool, sophisticated residence."

From soap to nuts—or from nineteenth-century marble mantel to Nineteen Khun-embroidered silk-satinbed canopy—Boothbank delivered it all in just one year. Working on the renovation with New York architect David Heerenbach while the 1920s penthouse was gutted and reconstructed, she followed the owners' directive: "Let's put this place back to how it should have originally been built."

Boothbank began creating furniture and fabric schemes as the interior architecture was taking shape. Since completion, the landscaping on the terraces has grown in, offering rare sky-high views of evergreens through almost every French door and window. Inside, the owners enjoy their collection of world-class art, a mix of old masters and modernists, the latter including the painters Patrick Henry Bruce and Robert De Niro Sr., the actor's father. The designer says, "I think it takes at least a year for a home to develop a soul."

The rooms are intimate in scale, true to the building's period. A lively array of European antiques reflects these proportions and underscores



(CLOCKWISE FROM TOP LEFT) Manhattan penthouse terrace looks out with its view and greenery. Fleischer Chubbuck chairs with cushions in Sardinia fabric. Nina baroque on French door in living room. Regency cabinet, Miran, c. 1730. Odly (on top) Maffei and Jean Hueton, Sweden, c. 1940. Mantel, 1960s, wood. De Angelo sofa in chenille by Bernhardt & TB. Antique fabric on pillow. Bergans in Sardinia silk-athel. Chinese screen, c. 1815. French and Russian and table with lamps, all 1960s. Curtains in Bergans fabric. Table rug, c. 1920.





In dining room, Venetian plaster walls, 100% English Art Deco sideboard under painting by Patrick Henry Bruce, c. 1911. French console table as lamp, 1920s; French 1940s tapestry by Jean-Louis Lemaire; wall, Richard Ginori china, Crystal by William Yeoward, Chinese terra-cotta figurine, 19th c.; Wood chills for Giuseppe and embroidered border, both Holland & Sherry fabrics, silk table, c. 1825. Four Russian 1940s armchairs in Swarovski fabric, Two Danish Empire armchairs, 19th c., in Thomas stripe. John Rosselli table light fixture, Pottery, Plym & Martin and rug. Flowers brought by Henry Bradford.





above: Cabinetry and island by SBD Kitchens. French Art Deco light fixture with custom shades. Edelman Leather on a custom De Angelis stools. Sub-Zero refrigerator. Viking stove with custom hood. opposite: Built-in library shelves and lacquered walls with brass detail, all by architect David Hattenroth. Chair, in Edelman Leather, at desk, both 19th-c. French. Antique chair in Clarence House silk-horsehair stripe. Karl Springer parchment table, 1960s. Window shades, in Holly Hunt wool, and sofa, in Brunschwig & Fils chenille, by De Angelis. Sconce by Christopher Norman. Carpet by Patterson, Flynn & Martin.







the home's New York melting-pot flavor: French, Russian, English, German and Chinese antiques commingle easily. Wood finishes contrast—from mahogany and walnut to painted and silver-leafed—as do wall colorations, with rich cream moldings crisply tying everything together.

Boszhardt's clients did not shy away from her brave use of color. The dining room's Venetian plaster walls are a beautifully buffed deep chocolate brown—a decorous background for dinners. The library, which opens to the foyer, is a striking lacquered red with inlaid brass trim—a gesture certain to rivet arriving guests' attention.

"It is always great to incorporate something big into modest-size spaces," says Boszhardt. "It says to people, 'This is a great, grand room.'"

The designer has done so to splendid effect. In the living room, a Chinese export lacquer screen provides a commanding backdrop to the seating area. On a dining room wall, a tapestry by French master Jean Lurçat adds artful depth to the space. And a painted German breakfront, circa 1800—a fortuitous find, seen on *Veranda's* cover—fills one wall of the master bedroom and dictates its dreamy palest teal and creamy taupe color scheme.

Boszhardt rewards the owners' appreciation of detail. She has luxuriously pieced together patterned textiles to upholster walls in two bedrooms, designed an elegant but understated silk headboard and bed canopy for the master suite, and collaborated on a kitchen island with a walnut top and columned legs. She extols, "They get it!"

Proclaims the lady of the house, "Our New York apartment was probably the smoothest decorating project we've ever done. We also love being able to stroll to art museums and walk through Central Park. We are thrilled to call this home." □

TOP AND LEFT: In guest room, bed, walls and draperies in Pierre Frey cotton print. Lérón linens. Lamp, 1960s, on Syrian inlaid side table. French Second Empire urn, c.1860s, as lamp on writing table with chair in suede, both 19th-c. English. Patterson, Flynn & Martin carpet. OPPOSITE AND COVER: In master bedroom, custom bed hangings, canopy, headboard and skirt; silk-satin elements specially embroidered by Noeem Khan; Scalomandré silk plaid as lining. Lérón linens. Walls in Scalomandré silk stripe. Lamps, 1920s. French 19th-c. table. Choise, 1930s, by Eugene Schoen, in fabric by Pollock; pillow in 19th-c. silk.





A TERRACE BORDERED BY BOXWOODS AND ARBORVITAE



*overlooks* CENTRAL PARK



*Seating:* On terrace, Florentine Craftsmen chairs with cushions in Sorbusella fabric. Boxwood, arbovitae and flowering hydrangea, overseen by June Gil Horticulture, delineate outdoor rooms. White birch trees and height seen: Potted leaf, purple and sparrow. Limestone top on French 19th-c. table base. Stools by William Vanwood. Chairs by Traffage Ltd. For a story on the home's painting by Robert De Niro Sr., see *The Last Word* on page 140.





In a New York penthouse, *Figure in Chair With Sculpture Bust* by Robert De Niro Sr. French Empire bureau plat. For a story on this home, see page 96.

# ARTISTIC LEGACY

THE ACTOR REMEMBERS ROBERT DE NIRO SR.

INTERIOR DESIGN BY NANCY BOSZARDT PHOTOGRAPHY BY TRIA GIOVAN  
PRODUCED BY LINDA SHERBERT AND RICH MICHELS TEXT BY LINDA SHERBERT

Robert De Niro has taken on many memorable film roles, including his Oscar-winning performances in *Raging Bull* and *The Godfather Part II*. He has also cast himself in a major role off camera, one with a heartfelt mission—champion of the artistic legacy of his late father, painter Robert De Niro Sr.

"I'm always trying to preserve his legacy," the iconic New York actor says softly in his familiar deep voice. "Even after I'm not around and my kids aren't around. It's my obligation, my duty."

His father's work is represented in the Metropolitan Museum of Art, Whitney Museum of American Art and Hirshhorn Museum, among others. And his paintings are owned by collectors such as the couple whose

Manhattan penthouse is showcased in this issue of *Veranda*. His *Figure in Chair With Sculpture Bust*, an oil circa 1970, graces their living room.

"It's bold and colorful, yet the woman is contemplative," says the wife, who adores the painting. "I'm always thinking, 'What is she thinking?' The sculpture is of a woman's face, too. It just feels so personal."

Steven Harvey, a New York art adviser who assists the couple with their collection, considers De Niro Sr. "an important postwar artist. In the early 1950s, he exhibited at the same gallery where Franz Kline and Willem de Kooning were showing their work."

Says the actor, "I don't hang anything else in my apartment or my restaurants. *Continued on page 138.*