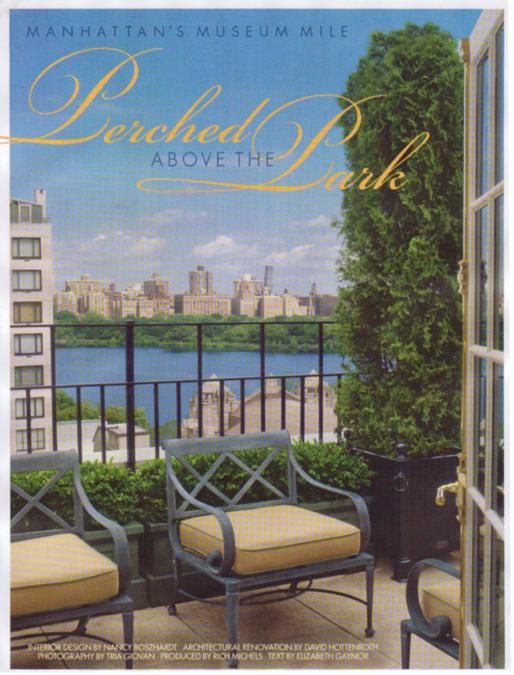
SEPTEMBER 2009





## ART LOVERS WE'D HAVE LIVED IN SEVERAL AMERICAN CITIES AND TRAVELED ABROAD EXTENSIVELY WANTED THEIR PENTINCUISE TO

have a 'compositan' decor-one that would reflex New York City but would not be mistalen for Lindon or Paris. Sups Nancy Bosthault, the designer, "The three-bedroom apartment, aptly perched above Manhamas Masseum Mile, was to be my client' cool, sephinocated residence."

From soop to natio—or do on nistroceth century markle enamet to Noeem Klun-embroidered sillisatin-bed carepy—Bosshand delivered at all in just one year. Working on the renovation with New York architect David Homesterl while the BOSS permission was gamed and reconceived, the followed the overest directive: "Let's put this place back to how at Anodal have originally been built."

Boethardt began creating famiture and fabric schemes as the interior architecture was taking shape. Sonce completion, the landscoping on the terraces has grown in coffering rare sky-high views of evergeness through almost every French door and window, lastide, the owners easily their coffection of world-class art, a mix of old mosters and modernose, the latter techniling the posterior Fatrick Henry Brace and Robert De Niro Se, the actor father. The designer says, "I think it takes at loan ear our for a home we develop a soul."

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

constant on A Merindrian performation and the configuration of the significant of the colors of the







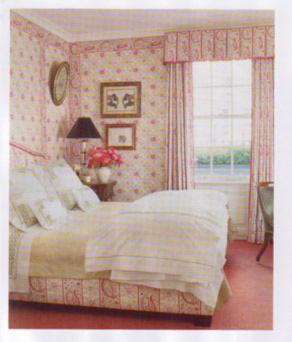
In diving course, Westima planter seeds, Vor. English Art Deco slidshound under position for Partick Heavy Strong, e. 1911. Stronk coordinately an elegan smitt. French 1942s. Impacts by Joine Locat among soedl. Robust Course china. Crystal by William Vannound. Consent terms outh English and Cross china. Crystal by William Vannound. Consent terms outhit English. Sci. 1942 Should shalled for disqueries and ambrached baseling built Fullmail. A Disney Salarsa, 1944. 164, p. 1925. Show Massion 1944s. correlation to Stronk below. Due Course English extraction, 1994 c., in Tourna shape, John Standill sale light bases. Englishman, Elips of Massion and rep. Homes froughout to Postage Baselines.





ANOME: Cabinetry and island by SBD Kitchens. French Art Deco light fixture with custom shades. Edelman Leather an custom De Angelis stools. Sub-Zero refrigerator. Viking stove with custom hood. omours: Built-in library shelves and locquered walls with brass detail, all by architect David Hottenroth. Chair, in Edelman Leather, at desk, both 19th-c. French. Antique chair in Clarence House silk-horsehair stripe. Korl 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 silverleafed—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."

TOT AND LETT. In guest room, bed, walls and draperies in Pierre Frey cotton print. Léron 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, headboord and skirt; silk-satin elements specially embroidered by Nageem Khon; Scalamandré silk plaid as lining. Léron linens. Walls in Scalamandré silk stripe. Lamps, 1920s. French 19th-c. table. Chaise, 1930s. by Eugene Schoen, in fabric by Pollack; pillow in 19th-c. silk.







## THE ACTOR REMEMBERS ROBERT DE NIRO SR.

## INTERIOR DESIGN BY NANCY BOSZHARDT PHOTOGRAPHY BY TRIA GIOVAN

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 sbe 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 St. "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.