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THE DINING ROOM'S silk-paneled walls are "a new interpretation of a traditional treatment," says interior designer Gerald Pomeroy, who knew the bold color would complement the room's existing millwork and original chandelier. The patterned walls (OPPOSITE) also provide a foil to beautiful ceramic pieces displayed in the room.





A dazzling
mix of print,
color, and
texture
says it all

Pattern Language

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WHAT EVERYONE HOPES FOR IN LIFE IS the right connection, whether in friendship, in a meeting of minds, or in design. For Boston interior designer Gerald Pomeroy, all of the above occurred when he was hired by a couple, with two young children, to transform a 1910 Colonial Revival house in a suburb south of Boston. "It was what I call a great marriage," he says. "It's a house with good intact bones and a client who has terrific style. For me, the way to honor the house was to let her stylishness dictate the lead."

It all started less than two years ago when Pomeroy got a call from the couple who nine months earlier had seen the living room he had done for the 2005 Boston Junior League Show House. "The room had the user-friendly classic style they wanted," he says. "It had color, texture, a collected and eclectic mix with elegance and sophistication rather than period solemnity. I had even used a cloverleaf-shaped ottoman in it, similar to one they already owned."

It turned out to be a case of mutual admiration because at their first meeting, he was equally enchanted with the house.

"The scale of the rooms was just right, graciously-proportioned while maintaining a quality of intimacy," Pomeroy says. "And the work it needed was almost purely cosmetic because it was in such good condition. It was really a treat."

The early stages of the design process included trips to the Boston Design Center, where Pomeroy's intent was to get to know the couple's tastes and sensibilities. "That's when the project becomes fun and hopefully takes shape rapidly," he explains. He wanted to see what they loved: "Silk or no silk? Linens, wovens, or both?" It's the overall reaction as they flip through wings of fabrics in various showrooms that gives him the clues he needs to form his game plan.

IN THE INTIMATELY-scaled living room (ABOVE), natural light is augmented by the delicacy of the new English chandelier, and multiple colors are drawn together by the English Wilton area rug in an overall geometric pattern. The library (RIGHT) has a comfortable, club-like air, including new stained-poplar upper paneling added to "beef up" the fireplace wall. The Pakistan rug is hand-knotted in Old Khatan style in a pattern of large-scale hexagonal forms.





SHADES OF BLUE from azure to periwinkle to cobalt bring serenity to the bedroom (ABOVE). The layered effect at the windows includes smocked gathered valances over sheers. The bedroom's chaise longue (LEFT) creates a place for curling up with a book, complete with English sterling tray table on one side, and period garden stool with Asian dragons on the other side. The throw is cashmere. In the master bathroom (FAR RIGHT), updates include new cabinetry, blue marble counters, and beige tiled floor with blue inserts. The bathroom's window treatment is a gathered swag with a sheer cafe curtain on tension rods.



After months of planning, the transformation took place according to a tight schedule: Every room—from the first floor foyer to the second-floor master bedroom—received attention during an intense two-month window while the family was living in their summer home.

Just inside the front door, furnishings provide an immediate illustration of Pomeroy's penchant to mix it up, using pieces with age that take on new life with color. For example, the foyer includes a Mark Hampton settee that the clients already owned, now re-covered in nubby woven linen damask instead of its former hands-off polished silk. Next to the settee, a long window is dressed in a tieback linen print on a black background, a reference to colors seen elsewhere in the house. The foyer is wonderful for entertaining," says Pomeroy, "because it even has space for extra seating for large parties."

The living room, too, was a treat to work on because of its scale, its ten-foot ceiling height, lovely hearth, and natural light. To set the mood, a lighthearted fabric pattern of single-stemmed blossoms loosely spaced on yellow woven linen

is seen on curved window valances and draperies at either end of the room. Loveseats flanking the hearth are covered in woven silk and wool embroidered fabric. The multifunctional ottoman, facelifted in yellow-and-beige linen bordered in grey-green, is a 40-inch round, easy to reach from either loveseat. The armillary sphere seen in the doorway to the adjacent sunroom is what Pomeroy calls "a curve ball—something fun and unexpected."

Across the foyer in the dining room, colors are punchy and enveloping, perfect for a space meant to stimulate the appetite and the senses. "We initially thought of doing a scheme of greens," says Pomeroy, "but the minute I saw these custom-painted silk panels, I knew they had to reign supreme, and the clients weren't afraid of the color, which was great." On a field of orange-red, the Chinoiserie design depicts vines, leaves, and butterflies with accents of lavender, yellow, and gold. By contrast, golden-hued curtains hang in unadorned tailored folds. The table, English late 1800's Regency-style, was deliberately paired with new painted chairs that are a fresh adap-



tation of a Sheraton design. Hanging above the table is the room's original chandelier, a majestic touch. "The mix gives the room a collected look and keeps it young," he says.

The library took on a masculine aesthetic: deep russet and gold hues complement the existing wood paneling and bookcases. The handsome millwork was refurbished, and a cabinetmaker created additional built-ins to match.

(ABOVE) BOSTON INTERIOR designer Gerald Pomeroy and his associate, Rebecca Carolina, visit the sunroom of a 1910 suburban Boston house they recently completed for clients.

And if the library is a club-like enclave, the sunroom—located at the far end of the first floor—is a bright spot to enjoy a winter day's early afternoon light. Palms, ferns, bamboo furniture, and a piano suggest a well-appointed conservatory.

Upstairs, the master suite is all about serenity, with a blue color scheme that creates a sanctuary effect in the well-proportioned bedroom. The master bathroom's special effects include a hand-painted decorative wall treatment.

The end result is a house whose multi-layered decorative effects create an endlessly interesting—and comfortable—home. Says Pomeroy: "It's a combination of the expected and, even more importantly, the unexpected." ■

DESIGN DECISIONS

Black Beauty

Black is such a versatile color that designers can't seem to live without it. "Black adds depth, drama, excitement," says Gerald Pomeroy. "It's a marvelous foil for every color in the spectrum. It makes other colors sing." Pomeroy effectively used accents of black as a unifying device throughout the house. A few examples:

- Dining Room [1]: New black and gilt dining chairs provide graphic punctuation to the primarily red room.
- Sunroom [2]: A scorched bamboo table, painted wood candlestick lamp base, and black picture frames used in a grouping provide a contrast to the pale walls.
- Library [3]: A reproduction English Empire black tole and brass chandelier holds its own in a room with wood paneling and bookcases.
- Living Room [4]: A black antique Asian screen adds visual punch to the room's scheme of yellows and reds.

"Black is synonymous with high style in both fashion and interior design," Pomeroy says. "Used properly, it can add elegance and sophistication to any room."

SWATCHES

Mix Master

Interior designer Gerald Pomeroy achieved a lively new look for this 1910 Colonial Revival house by combining bold patterns. His skillful layering of floral, toile, and Chinoiserie fabrics created a feast of color and texture. Here, we show you a few swatches of the fabrics Pomeroy chose for the living room, master bedroom, and master bathroom.



Living Room • (FROM LEFT) Fauteuils: Pillement Toile, 100% linen, by Scalamantré, Boston Design Center. Curtains and valance: Chardon, 100% linen, by Clarence House, through Webster & Company, Boston Design Center. Loveseats: Melograno, in Cinnabar, 44% cotton, 38% viscose, 18% silk, by Scalamantré, Boston Design Center.



Master Bedroom + Bathroom • (FROM LEFT) Chaise longue: Emily Anne's Coverlet, 100% cotton, by Brunswick & Fils, Boston Design Center. Bedroom curtains, valance, and bedskirt: Festival of Lanterns, 100% cotton, by Brunswick & Fils, Boston Design Center. Bathroom swag: Oriental Bird, 100% linen, by GP & J Baker, through Lee Jofa, Boston Design Center.

