

# DESIGN

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THE GALLERY, WITH herringbone-patterned hardwood flooring, is a tribute to Venice with antique Fortuny sconces, a pair of gondola oar rests on the mantel, and a photo collage of the city created by Anne Fitzpatrick, the homeowner. She also designed the curvaceous settee (FACING PAGE) along the mirrored gallery wall.



# FAVORITE THINGS

WITH CHOICE PIECES FROM ACROSS THE CENTURIES,  
A COLLECTOR CREATES A HOME THAT IS TRULY TIMELESS

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**FOR A GORGEOUSLY SPECIFIC EXAMPLE OF ART DECO STYLING, CONSIDER THE FURNITURE OF ÉMILE-JACQUES RUHLMANN.**

With their precious woods and exotic fittings, the Parisian master's creations embody the audacious elegance of his time.

There's a piece of Ruhlmann furniture in the paneled living room of Anne Fitzpatrick's light-filled corner apartment in a 1917 building in Boston's Beacon Hill. Its highly lacquered wood is accented with brass and ivory; the round, two-tiered table is

unmistakably Deco. It stands under an Alex Katz painting and between a pair of Billy Baldwin chairs, all iconic examples of 20th-century art and design.

"I wanted my living room to be a conversation of artists who speak to me and to each other," says Fitzpatrick, herself an artist, philanthropist, designer, and historic preservation-



TIMELESS  
DESIGN

Gregory Van Boven

“For me, timeless design affects my heart more than my head. I walk into the space and just feel at home. Like Anne’s apartment — from the moment you open her door, the space feels comfortable, the furniture and objects are lovely and eclectic but not trendy, and the interior design, while not monotonous, creates a lovely whole. I feel happy to be there.”

ist. Nearby are chairs from Maison Jansen and an 18th-century Italian carved gilt-wood table stacked over a heavily carved Louis XIV table. “It was very important that it feel like home,” says Fitzpatrick. “I am a collector, but this is no period interior. I am a contemporary person living in this moment; I wanted to capture the beauty of many different periods for a timeless feel. So I chose things I really want to live with.”

To create the home she calls her “nest,” she turned to Gregory Van Boven, whose firm, Gregory Van Boven Interior Design, is in Boston’s nearby Back Bay. Both client and designer refer to this project as a “collaboration.” Together, they agree, they designed a home for the owner and her favorite things in a pale, classic envelope.

“She wanted a neutral palette,” Van Boven says. “For years I worked for William Hodgins, known for his white-on-white interiors. So we spoke the same stylistic language.”

Fitzpatrick’s new home is endowed with high ceilings and large windows that frame a stellar perspective on the city. “The views make me think of Charles Dickens, the way they look across the rooftops,” Fitzpatrick says with a smile.

Working with F.H. Perry Builder of Hopkinton, Massachusetts, she and Van Boven reconfigured the floor plan to remove one bedroom, leaving two and enlarging the remaining rooms

**IN THE LIVING ROOM,** a heavily carved Louis XIV low table (FACING PAGE) sits under a neoclassic 18th-century Italian gilt table. A Venetian painting hangs above them. Elsewhere in the room, a Ruhlmann table (RIGHT TOP) stands between a pair of Billy Baldwin chairs. A painting by Alex Katz completes the vignette. Monochromatic in tone and classic in style, the room (RIGHT) is the most formal in the apartment.





and arraying them against the building's outside walls. They are connected by a 40-foot-long gallery that opens to the apartment's entry foyer, which doubles as a dining room for large parties. Here, Fitzpatrick, who serves on the board of Save Venice Inc., an international nonprofit founded in response to the epic flood of 1966 to preserve that city's artistic heritage, displays a photo collage she created using images of Venice. It hangs above a fireplace, which is flanked with antique Fortuny sconces. On the mantel sit a pair of gondola oar rests. A round, tufted ottoman upholstered in champagne-colored silk reflects her penchant for glamour.

"In this neutral, classic space, the furnishings are choice and few," Van Boven says.

As in the living room, the master bedroom decor is a mix of furniture from different periods and places. There are a pair of Ruhlmann club chairs, an early-19th-century Georgian mirror, and an India-inspired Lucite side table. Against a backdrop of upholstered walls, draperies stitched from the same champagne-colored silk, and a white tufted headboard, the furniture ranges from the early 19th century to today, demonstrating the compatibility of superior pieces from varying eras and origins.

In the master bath, opalescent glass tiles run between large marble pavers. "It's classic design with a bit of sparkle," Van Boven says. "The





THE LIBRARY IS dramatic, with silver over gold leaf on the ceiling, a mirrored, beveled fireplace surround, and Fitzpatrick's self-portrait. Deco-inspired seating is upholstered in dark red velvet accented with fringe. Chinese terra-cotta parrots (FACING PAGE, TOP) perch on a carved console table. Behind it, the faux-tortoiseshell finish on the walls is highlighted.





IN THE MASTER bedroom, the walls are upholstered with the creamy white silk that forms the window treatments. Gregory Van Boven designed the upholstered headboard. The gilt-and-polychrome bedside table is 19th-century Italian, while the club chair is Ruhlmann.



whole apartment is elegant and feminine.”

The warm and dramatic library provides contrast to the neutral tones everywhere else. “We kept the whole house light, but Anne wanted the library to be spectacular,” Van Boven says. “To ensure that, the walls are treated with a fractured faux-tortoise-shell finish.”

Accompanied by dark chocolate bookcases, a beveled and mirrored fireplace surround, bamboo matchstick blinds, and a ceiling treated with silver leaf over gold leaf, the room is a showstopper, yet intimate and cozy.

“The ceiling was inspired by Mrs. Gardner’s private rooms

**(FACING PAGE):** 1. Opalescent glass tiles intersect the marble bathroom floor. 2. A Chinese chest rests on a deeply carved stand that probably originated in Italy. 3. In the light-filled kitchen, a window seat and table create an inviting corner for morning coffee. 4. A pair of bird lamps rest atop a 1940s chest of drawers from Maison Jansen.

at Fenway Court, where she papered the ceilings with tea paper,” says Fitzpatrick, an overseer at the Isabella Stewart Gardner Museum in Boston. “Layering the silver over gold brings warmth. We redesigned the love seat and the two upholstered chairs to look more Deco and covered them with deep plum mohair. At the hem, they are fringed, which is sexy.”

Fitzpatrick considers the library her *hommage* to Yves Saint Laurent. On one wall, she displays a self-portrait in oils in which she depicts herself wearing formal dress and holding paintbrushes.

“Designing rooms is like putting together an outfit: You have to think about how things will layer and relate to each other,” says Fitzpatrick. “My home is opulent but not garish. When I think of design, I say that life is in the details.” ■

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