

THE MAGAZINE of *SPLENDID HOMES and GARDENS* • JULY/AUGUST 2013

DESIGN

NEW ENGLAND

SUMMER MEMORIES

THE PAST
IS PRESENT
IN **FOUR**
INSPIRED
GETAWAY
HOUSES





KITCHEN

Young, event liaison for last summer's monthlong show house. "There was good competition for the living room and hall," she says, "but Gerald's proposal was the clear winner. We knew it needed a cohesive adjacent kitchen and living space."

And so did Pomeroy. "A conflicting cacophony of color was a definition for disaster," he says. "My goal was to create a serene environment for a lifestyle that couldn't help but be interactive."

The structure that became the 2012 show house was built in 2000 on a spectacular setting on York Harbor. A 21st-century version of the Shingle Style, the house was on the market when the committee began showing it to designers. It was sold to new owners, who honored the contract with Old York, the day before the designers began work on it.

At the back of the house, the garden slopes down to the lively nautical scene on York River. For all that old-fashioned charm outside, however, the interior had little architectural detail, modest-size rooms running into each other, a nondescript brick fireplace with an undersize wood mantel, and dark kitchen coun-



ters and backsplash, making it a perfect candidate for a dramatic transformation. "I realized quickly that my job was to give the interior the same impact as the house's glorious setting," says Pomeroy.

Choice of color was his starting point: a bold, rich, intense marine-like shade called Lulworth Blue from Farrow & Ball, an English paint company known for its saturated pigmentation. Applied in an unorth-

TO SOFTEN THE OVERALL perspective from kitchen to living areas, gathered linen curtains on new kitchen cabinet doors conceal pantry elements. A serving cart acts as prep station and can wheel from work hub to dining area.

Blue on Blue

Disparate spaces become one with a bold but uniform palette

WRITTEN BY ESTELLE BOND GURALNICK | PHOTOGRAPHED BY ERIC ROTH

AS A FIRST-TIME PARTICIPANT IN THE VENERABLE OLD YORK Decorator Show House, interior designer Gerald Pomeroy had no idea he would have a once-in-a-blue-moon opportunity to design not one nor two, but four interior spaces, plus a veranda, as part of the annual fund-raising event to benefit the Museums of Old York in York, Maine. "It was just common sense," says Pomeroy, whose firm, Gerald Pomeroy Design Group, is located in Boston's South End. "The so-called Great Hall (not great at all), living room, kitchen, and dining area all flowed into one another. What was needed was a cohesive treatment. Someone had to connect the dots."

The Show House Selections Committee was in complete agreement, says Beverly

INTERIOR DESIGN GERALD POMEROY DESIGN GROUP



INTERIOR DESIGNER GERALD POMEROY (ABOVE) used clever design tools in the kitchen (TOP), such as selecting a comprehensive color scheme and mirroring cabinet doors to reflect and unite fragmented spaces within a cohesive envelope.

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BEST OF BOSTON 2012



KITCHEN

odox manner not only to walls but also to millwork and cabinetry, the statement-making color immediately established an enveloping unity. Beige and cream as background for fabrics, stone, texture, and design details completed the palette.

In one fell swoop, Pomeroy mitigated the woeful lack of architectural diversion by stripping the drab fireplace wall and replacing it with floor-to-ceiling moonstone, an organic, highly textured natural material manufactured in sheets, much like mosaic tile, for ease of installation. "Eliminating that old mantel gave the room a new, important focal point and a refreshing transitional touch," says Pomeroy. Above the fireplace, a mid-20th-century poster found in West Palm Beach, Florida, adds just the right tropical note. New moulding, which Pomeroy

ON A LAZY SUMMER afternoon, the antique farmhouse table is set with flatware, porcelain dishes, linens, and a flower arrangement from Artefact Home|Garden in Belmont, Massachusetts. Bamboo chairs are reproductions, but the decorative obelisk is vintage.

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used to frame three of the four spaces, is another example of how he connected the dots.

In keeping with the living room's new sense of sophistication, Pomeroy went for subtle contrast in furnishings, using slightly formal shapes, such as a camelback set-

tee and Louis XVI-style chairs, but "playing against type" by covering them in user-friendly cottons and linens. Tying it all together is a stunning heavily textured diamond-patterned sea grass rug bordered in 3-inch-wide faux ostrich skin, a triumphant mix of sturdiness and verve.

THE "RECEIVING ROOM" (ABOVE, TOP) links living to kitchen and dining spaces; a bamboo Empire-style chandelier hangs above a coral collection, ginger jar, and ivory sculpture. The living area (ABOVE, BOTTOM) has a custom coffee table and vintage cane chair. French doors lead to the veranda.

Two clever maneuvers gave the 9-by-20-foot so-called Great Hall (really just a passageway between kitchen and living area) a new identity as a "receiving room." The key element was the delectably decorative chandelier positioned to delineate the grouping



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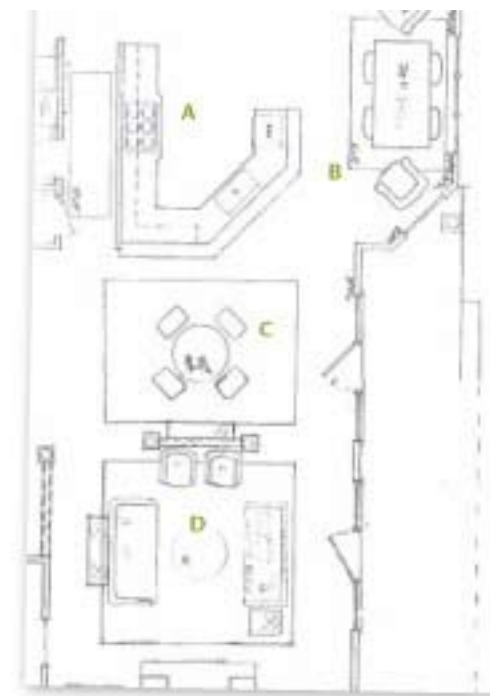
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KITCHEN



THE FOCAL POINT of the living area is the fireplace, which Pomeroy resurfaced with organic moonstone (FACING PAGE, TOP) to create a highly textured backdrop. A diamond-patterned sea grass rug with a 3-inch-wide faux ostrich skin border (FACING PAGE, BOTTOM) anchors the seating. The interior spaces (ABOVE) flow from [A] KITCHEN to adjacent [B] DINING AREA. The [C] RECEIVING ROOM offers a link between them and the [D] LIVING AREA.



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of settee and upholstered ottomans around an English walnut octagonal table. Pomeroy then tripled the chandelier's impact by facing nearby kitchen cabinet doors with mirrors, transforming what might have been a mundane pass-through partition into a reflective surface that highlights the best elements of the space.

"His problem-solving skills were so ingenious," says Beverly Young. "For instance, the stainless steel refrigerator door was completely marred by nicks that

Show House 2013

The Museums of Old York chose Secret Cove in Kittery Point, Maine, for its 2013 Decorator Show House. Surrounded by lush green gardens that overlook the Piscataqua River, the main house as well as a saltwater pool, pool house, and a guest cottage, all connected by exquisite landscaping, will be furnished by regional designers. — ROSE MIRANDI

July 13 to August 15; opening gala July 12.
Secret Cove, 2 Lawrence Lane, Kittery Point, ME; oldyork.org.

he covered with a new custom wood door Velcroed into place, complete with handle. It worked magically."

Structurally, Pomeroy stayed within the kitchen footprint but lowered the room's high soffit and installed new tall cabinets for a better sense of dimension. Dark granite counters and backsplash were replaced by honed white marble, echoing the sparkling hue of the refurbished fireplace wall. "Kinda fun," he says, "to turn a drab red and brown mishmash into something light, open, and airy."

In the end, Pomeroy's design performance got the equivalent of a standing O. Given the transitory nature of most show house rooms — here today, gone tomorrow — he earned the satisfaction of knowing that his tour de force would live on, bought lock, stock, and accessories and left in place by the smitten new homeowners. "It was a bit of luck that my vision clicked with their design sensibilities," he says. And it saved him the nuisance of having to pack up everything. ■

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