

Art Department



Muriel Brandolini, wearing vintage Marni, in her New York City dining room. The walls are covered in a Holland & Sherry corduroy that has been hand-beaded with abstracted letters.

OPPOSITE: In the designer's living room, a Bing One glass table by Martin Szekely nestles beside a 1950s Italian armchair. For details see Sources.

AFTER YEARS OF MAKING BOLD STATEMENTS, DESIGNER MURIEL BRANDOLINI GIVES HER FAMILY'S MANHATTAN TOWNHOUSE AN ELEGANT MAKEOVER

A PEACEABLE KINGDOM

TEXT BY MITCHELL OWENS
PHOTOGRAPHY BY PIETER ESTERSOHN
PRODUCED BY HOWARD CHRISTIAN

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The neoclassical banquettes in the study are upholstered in a mix of vintage fabrics from France, Japan, and India; the Bells side table by Ronan & Erwan Bouroullec is from Galerie Kreo, the Rios rug is by Fedora Design, and the chandelier is Venetian. Facing page, clockwise from top: In the dining room, a 1780s French settee and mid-19th-century Louis XV-style chairs surround a P.B. table by Martin Szekely from Galerie Kreo. The Zottel's 5 light fixture in the kitchen is by Ingo Maurer, and the 1940s marble table is by Jean Dunand; the zinc cabinetry is by Cicognani Kalla Architects. A 19th-century boule daybed is topped with pillows in vintage fabrics from Turkey, Japan, and China; the walls are covered in Vietnamese hand-embroidered silk. See Resources.

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Facing page: Designer Muriel Brandolini in the front hall of the Manhattan townhouse she shares with her husband, Nuno, and their two children. The Radiant Disk cast-bronze table is by Michele Oka Doner, the inlaid chair is 19th century, and the hand-embroidered silk lantern was made in Vietnam. This page: In the living room, a slipper chair designed by Brandolini and a 19th-century armchair flank a console by Axel Einar Hjort dating from the 1920s; the painting is by Ross Bleckner, the wool Caloydo rug is by Fedora Design, and the train sculpture, of carved bone, is by Munnu. See Resources.

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The drawing room of costume-jewelry designer Kenneth Jay Lane's Manhattan apartment in an 1898 Stanford White-designed Italian Renaissance palazzo brownstone. The furniture includes a 19th-century English Regency table, Louis XV needlework-covered chairs, and an 18th-century glass-front Boulle bookcase; the ceiling and molding details are original to the building. See Resources.

GILT COMPLEX

IN A GRAND TURN-OF-THE-CENTURY
DUPLEX, MAN-ABOUT-TOWN
KENNETH JAY LANE LIVES A GRAND TURN-
OF-THE-CENTURY LIFE

WRITTEN AND PRODUCED BY
SENGA MORTIMER
PHOTOGRAPHY BY PIETER ESTERSOHN

THE HUGE DRAWING ROOM in Kenneth Jay Lane's apartment is one of New York's greatest hidden treasures. Lane's reaction when he first saw it—"Finally, a square room!" he proclaimed. "And what a ceiling!"—was probably not much different from that of Lord Pembroke's, who had commissioned Inigo Jones to build the sensational cube room at Wilton House some 350 years earlier.

The great room in Lane's duplex was, in fact, built by America's leading turn-of-the-century architect, Stanford White. The architect's fans can be divided into two groups: those who revel in the nostalgic drama of his fatal love affair with the underage starlet Evelyn Nesbit, and those who revel in the extravagance of his Belle Epoque architecture. What survives of White's work are mostly public buildings. His private houses were, for the most part, too expensive to maintain.

Lane's Proustian digs, the core of a landmark townhouse on Manhattan's Park Avenue, are a brilliant exception, and virtually all the original details remain intact. You enter into a complex, beautifully appointed foyer, where the soaring walls are painted in subtly varying shades of red. Circular mirrors reflect light above a pair of faux-painted burl-walnut doors. A staircase rises to a balcony and the bedroom, with a ceiling of the palest forget-me-not blue. Beneath the balcony, a third door opens to reveal the splendor of the drawing room.

Even the most elaborately reconstructed rooms from the Edwardian era often seem to have the life drained out of them. Not Lane's apartment. It is not a reconstruction, nor is it furnished

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AD



Classical studies: a 17th-century villa in a wash of Tuscan sun

OCTOBER

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IN LIVING COLOR

Mixing brilliant paints and bold fabrics, stylish linens matriarch Dede Pratesi displays her signature flair at her family's historic villa in Tuscany

TEXT BY JAMES REGINATO PHOTOGRAPHY BY PIETER ESTERSOHN
PRODUCED BY ROBERT RUFINO

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Villa Lunardi, the Pratesi family's 17th-century stone manor in Tuscany, which has been thoughtfully restored over the past 35 years. **Opposite:** Dede Pratesi, center, in the home's *limonaia*—traditionally used to store potted lemon trees in winter—with her son, Federico, his wife, Gaia, and their children, Margherita and Athos. For details see Sources.

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Fashion designer and art collector Kasper strikes a pose in the silk-walled library of his Manhattan apartment. *Femme à la Toilette* (1925) by Fernand Léger hangs over the fireplace, and the chair at Kasper's side is a Chinese antique. For details see Sources.

AN ACQUIRING MIND

South Arabian sculptures, Old Master drawings, and cutting-edge photography make fashion designer Kasper's apartment a work of art

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Melissa Sellars with her son, Walter, center, and his friend Jack in the dining room of her house in Brooklyn. Sellars and John Danzer of Munder-Skiles designed the granite-topped table and leather-clad benches. See Resources.

the heights of style

Decorator Tom Scheerer helps a family achieve domestic bliss in Brooklyn

text by ANGUS WILKIE

photography by PIETER ESTERSON

produced by DARA CAPONIGRO

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LEÇON DE STYLE

Pièces maîtresses

DÉNICHEUR DE TRÉSORS, LE
DESIGNER AMÉRICAIN JAMES
HUNIFORD A FAIT DE SA RÉSI-
DENCE SECONDAIRE, DANS
L'ÉTAT DE NEW YORK, UN
HAVRE DE PAIX OÙ DIALO-
GUENT DES OBJETS D'ART, TAN-
TÔT SIMPLES TANTÔT CULTES.
UNE BELLE LEÇON DE DÉCO.

PAR MARIO DE CASTRO.
PHOTOS PIETER ESTERSON

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MIXED COMPANY At one end of her multiuse Brown Room, Martha gathers assorted fancy-leaf begonias to give each guest a different perspective on the rich diversity of these rhizomatous hybrids. From left are 'Emerald Lacewing,' 'Hocking Wink,' 'Caravan,' 'River Nile,' *Begonia soli-mutata*, 'Orhella,' 'Hocking Wink,' 'Heirloom,' and 'Emerald Lacewing.' Open shelves present a study in man-made diversity: Martha's antique glassware. Mainly American, the pieces are intermingled with a few European examples. Some of the compotes, tumblers, vases, jars, and other pieces date to the 18th century. Their crystalline sparkle sets off the begonias' velvety foliage, while faux-bois doors and richly veined marble tabletops join in the play of pattern on pattern.

CONTAINING
AS EXPRESSIVE AS PAINTINGS AND AS APPEALING AS
ANTIQUE, HOUSEPLANTS BRING LIFE TO EVERY ROOM.
THEY'RE ALSO MARTHA'S SECRET TO DECORATING HER
BEDFORD HOME WITH A FLOURISH.

PHOTOGRAPHS BY PIETER ESTERSON
TEXT BY DOUGLAS BRENNER

MARTHASTEWART.COM | 115

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FANCY FREE Martha uses antique cast-iron stands in the Bird Room to carry, from left, variegated ivy, *Hedera helix* cv; maidenhair fern, *Adiantum pedatum*; and rainbow moss, *Selaginella uncinata*. Bartók the cat sits below *Canary (2)*, part of a set of gravures by contemporary artist Carsten Höller.

ALL TOGETHER Succulents and cacti, opposite, are kept on an American Empire mahogany table with paw feet. From left are old man cacti, a paddle plant, dyckia, a baseball plant, a notocactus, a tall variegated prickly pear (center), sand rose, chocolate echeveria, a star cactus, a golden star cactus, a dune aloe, a red bearded Irishman, lipstick echeveria, and an uebelmannia.

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