

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 Zettl'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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TO HAVE A SIGNATURE STYLE but not be ruled by it takes confidence. To have a signature style and still feel free to reinvent yourself takes curiosity and a belief in the gifts of others. And that's where decorator Muriel Brandolini excels. From the moment a visitor starts up the stoop of her Upper East Side townhouse, it's clear that this is a place of uncommon personality. On a street of clipped hedges and gleaming brass knockers, Brandolini's home offers instead a riot of wisteria vines twined along the handrail and glass-paneled doors lined with lushly embroidered but tattered silk: an old sari fabric, as it turns out. Brandolini is quick to announce that she designs like an artist—by intuition rather than by plan. Her knack for suffusing the contemporary with the softening airs of exoticism (combined with a relentless energy in getting things just the way she wants them) have established her as one of the city's sought-after professionals.

The home she shares with her husband, Nuno (a private investor, a count, and an Agnelli), and their two children, Brando and Filippa, is in a state of constant upheaval. Things change even as the overall atmosphere of embellished comfort remains constant. The influence of a childhood spent in Vietnam is subtle but pervasive—in the budding greens of the parlor floor, the wilderness of ferns at a window, the hand-embroidered silk lanterns. "For me, decorating is very much connected to my memories of Vietnam," says Brandolini, who lived in Saigon until 1972. "Even during the war, people were always positive. They take life lightly. There's a kind of kitsch there, too, in the extreme ornament of its 19th-century temples. And I even put a little bit of that in my work."

It has been 11 years since the designer last overhauled the interiors of the four-story house in a major way. Of course, Brandolini says that she is always adding, removing, and editing, but this latest incarnation

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The chandelier of glass, rock crystal, jade, and pearl is by Claire Cormier-Fauvel; the sofa is 19th century, and the Smarties cocktail table by Mattia Bonelli is from Galerie Kreo; the window shades are by Lilou Marquand. Facing page: In the entry, a painting by Donald Baechler hangs above an 18th-century French chair upholstered in 1940s needlepoint. 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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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 burled-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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Lane reclines amid Orientalist paintings and suzani pillows; the walls and banquette are covered in brown velvet Herculon fabric. Facing page, clockwise from top left: Ornate moldings in the dramatic double-height entry. The 19th-century light fixture is outfitted with shades by Denning & Fourcade; the mirror is George II, and the 18th-century Italian stools are upholstered with the reverse side of a brocade. Bookcases and 19th-century English paintings overlook the dining area's George IV table and Regency chairs. Balsa-wood banana-tree sculptures from Ecuador in blue-and-white porcelain cachepots; the pedestal table is German rococo. See Resources.

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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

TEXT BY MITCHELL OWENS
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Shah Jahan, the 17th-century Moghul emperor, dedicated the Taj Mahal to the memory of his chief consort, Mumtaz Mahal. Louis XV funded myriad châteaux to delight Madame de Pompadour. As for recycling entrepreneur Adam Weitsman, when it came to paying tribute to his wife, Kim—"I had no financial success before I met her," he says—nothing would do but a weekend getaway on their beloved Skaneateles Lake, a ribbon of water in the Finger Lakes region of upstate New York. And not just any bucolic retreat, but a full-throated salute to the resort area's Victorian heyday.

The postcard town of Skaneateles, which has been a popular summer destination since the early 19th century, became peppered with grand cottages after the Civil War, one of them the work of Gilded Age taste-maker Stanford White. It was Weitsman's appreciation of those stately residences and their comfortingly traditional architectural vocabulary of cedar shingles and portly turrets that led him to call architect John I. Meyer Jr., principal of the Boston firm Meyer and Meyer Architecture and Interiors, six years ago, after studying his online portfolio of picturesque country residences.

Weitsman wanted to gut a blocky 1902 house he had recently acquired and rebuild it in a more distinguished style. He also bought two neighboring parcels of land (one with a dwelling he intended to demolish) to give the lakefront home appropriately estate-like grounds. Though Weitsman grew up in Owego, about an hour south of Skaneateles, and now lives primarily in Vestal, near the New York-Pennsylvania border, the Finger Lakes town has entranced him since childhood. As a youth he spent countless hours scouring regional shops for 19th-century American cobalt-decorated stoneware, amassing a stunning crockery collection that

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VICTORIAN REVIVAL

An unexceptional waterfront house in upstate New York is reborn as a grand 19th-century-style retreat with soaring rooms and romantic details, courtesy of architect John I. Meyer Jr. and design firm McAlpine Booth & Ferrier Interiors

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



Kim and Adam Weitsman's lakeside residence in Skaneateles, New York, was renovated by Meyer and Meyer Architecture and Interiors and decorated by McAlpine Booth & Ferrier Interiors. For details see Sources.

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Designer Vicente Wolf applied his serene signature style to a family's New York City apartment. Custom-made sofas covered in a VW Home mohair and carpets by Warp & Weft anchor informal seating groups in the living area, whose windows are dressed with Roman shades of a Janus et Cie fabric. The ottoman is upholstered in a Holly Hunt suede, the two photographs in the corner are by Todd Hido, and the walls are painted in Benjamin Moore's Super White. For details see Sources.

No Boundaries

To transform a family's Manhattan aerie, interior decorator Vicente Wolf looks to the magnificent sky and water vistas outside as well as an array of cultures abroad

TEXT BY DAN SHAW
PHOTOGRAPHY BY PIETER ESTERSOHN
PRODUCED BY HOWARD CHRISTIAN

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A work by Joan Miró is displayed above the limestone mantel in the living area of a Manhattan apartment designed by Daniel Romualdez; a cocktail table by André Joyau Studio is made of reclaimed wood, and the walls are finished in waxed plaster. Facing page: The sofa, club chairs, and banquettes—all variations on classic designs—are covered in a Holland & Sherry linen; the floor lamps are by Romualdez, and the rug is by Patterson, Flynn & Martin. See Resources.



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REVIVAL MEETING

To craft a family home from a dilapidated brownstone, a Manhattan couple turns to Peter Pennoyer and Jeffrey Bilhuber

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PHOTOGRAPHY BY PIETER ESTERSON
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The magazine cover features a photograph of a family in a bright, sunlit room with light-colored wood-paneled walls. A young boy stands in the center, wrapped in a blue and white striped towel. Two young girls are seated on either side of a low wooden coffee table, also wrapped in similar towels. The room is furnished with a blue tufted sofa, patterned cushions, and a vase of pink flowers on the coffee table. Large windows in the background let in natural light. The magazine title 'ELLEDECOR' is printed in large, pink, outlined letters across the top. Below it, the text 'Our 100th Issue' is written in a smaller, black font. On the left side, a 'Special Section' is advertised in blue text, followed by three topics in black text. At the bottom of the cover, the phrase 'it's summer!' is written in large, pink, lowercase letters. In the bottom left corner, small text indicates the issue date and website.

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Our 100th Issue

Special Section:
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Bath Essentials
Simple Pleasures
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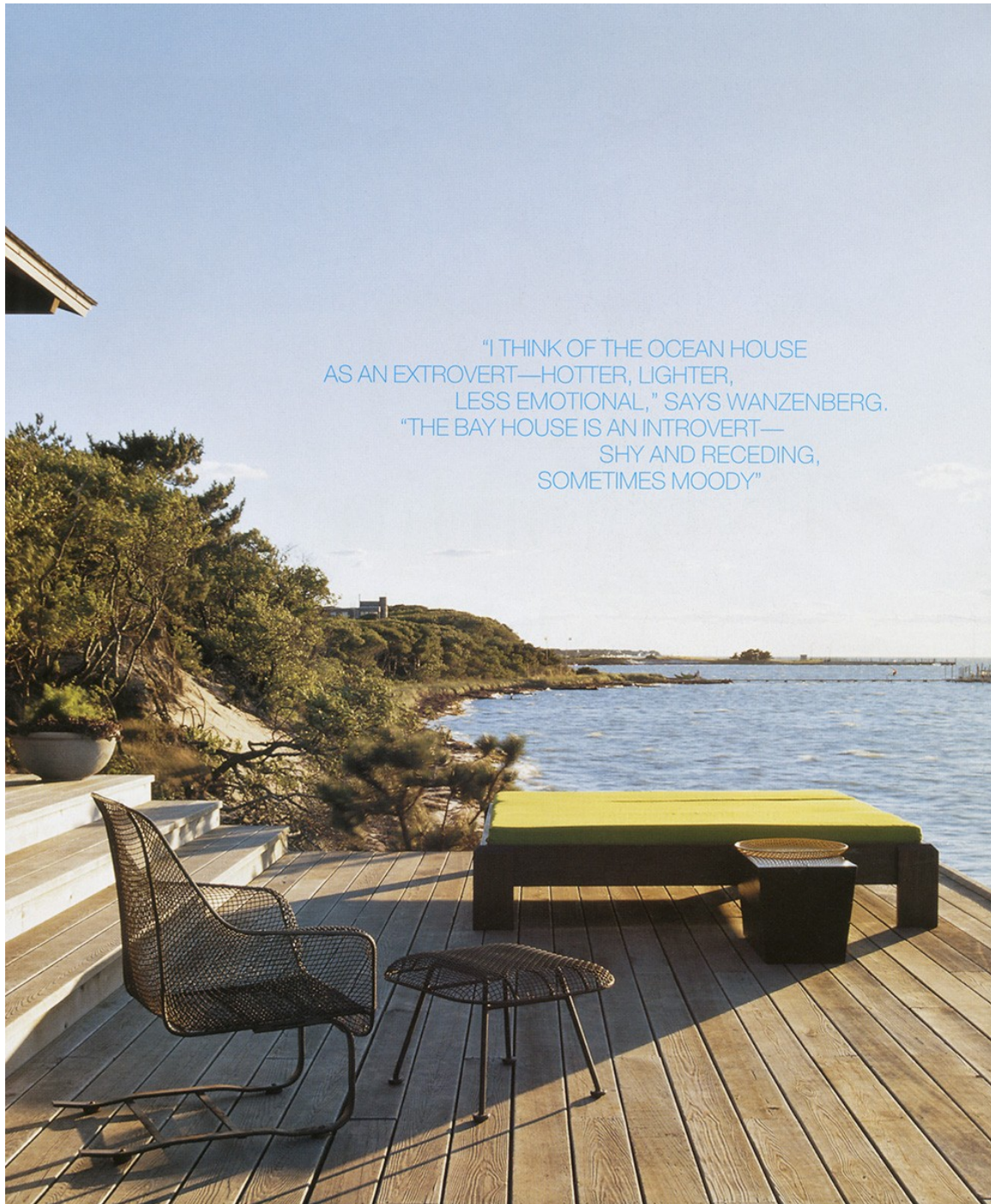
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A trellised ceiling and restored 18th-century Chinese wall panels enhance the spacious solarium. Velvet-covered stools serve as attractive movable seats or tables. The slate-floored room leads out to the garden.

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THE HOUSE HAS “a sense of
openness,” SAYS MOSS. “THE FEELING OF
“I’M HERE FROM THE CITY FOR THE WEEKEND,
AND I’M READY TO
chill out””

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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.

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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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An inveterate traveler and collector, designer **Amelia Handegan** creates an interior that melds global influences with Charleston style

by Julie Cole Miller photographed by Pieter Estersohn produced by Karen Phillips Irons

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Handegan has a weakness for both antique and contemporary oil portraits. "Faces of every description," she says. The convex mirror is early 19th-century English. OPPOSITE PAGE: A round mahogany dining table and a large set of circa 1840 Anglo-Indian rosewood armchairs grace the dining room.

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Facing page: John Truex (left) and Richard Lambertson at their home in Sharon, Connecticut. This page: A 19th-century lantern and a French mirror are displayed in the library; the Ralph Lauren Home sofa is upholstered in a Donghia cotton, the club chairs are 1930s French, the stools are from Privet House, and the rug is by Tibet Carpet. See Resources.



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GOLDEN OPPORTUNITY

SHEILA BRIDGES USES HER MASTERY
OF COLOR TO INFUSE A FADED
VICTORIAN TOWNHOUSE WITH A RADIANT PALETTE
AND PLAYFUL CHARM

"People hire designers to bring together all the seemingly disparate parts of their lives," says Sheila Bridges. "And to bring them together in a way that makes sense." The Harlem-based interior designer was faced with just such a challenge a few years ago, when a New York couple with two young children hired her to decorate their Victorian townhouse near Gramercy Park. The husband and wife, who both come from New England, own Early American pieces but find themselves drawn to Art Deco and modern styles. They are in possession of a stunning art collection that includes works by Jasper Johns, Richard Diebenkorn, and Le Corbusier. "Like so many people," says Bridges, "who these clients are is a combination of what they grew up with and what they discovered on their own."

Not only did she need to integrate the couple's collections into a seamless whole; she had to make the stately townhouse family friendly. The clients had fallen in love with the building's marble fireplaces, high ceilings, and French doors that invite sunlight into the living and dining rooms. Still, the house's innate grandeur didn't entirely suit their lifestyle as young parents; it was built in 1857 for a state supreme court judge, who no doubt entertained with a formality that the stiff, boxy room divisions encouraged. Architect David Hottenroth reconfigured



In the living room of a young family's Manhattan townhouse designed by Sheila Bridges, the crown molding and marble mantel are original, the curtains are a 1940s Clarence House linen, and the armchairs and mahogany bar cabinet are Art Deco. The 1940s French sofa and chairs are upholstered in a Florence Broadhurst fabric, and the walls are painted in Farrow & Ball's Yellow Ground. See Resources.

Text by Lise Funderberg · Photography by Pieter Estersohn · Styled by Gena Sigala

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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

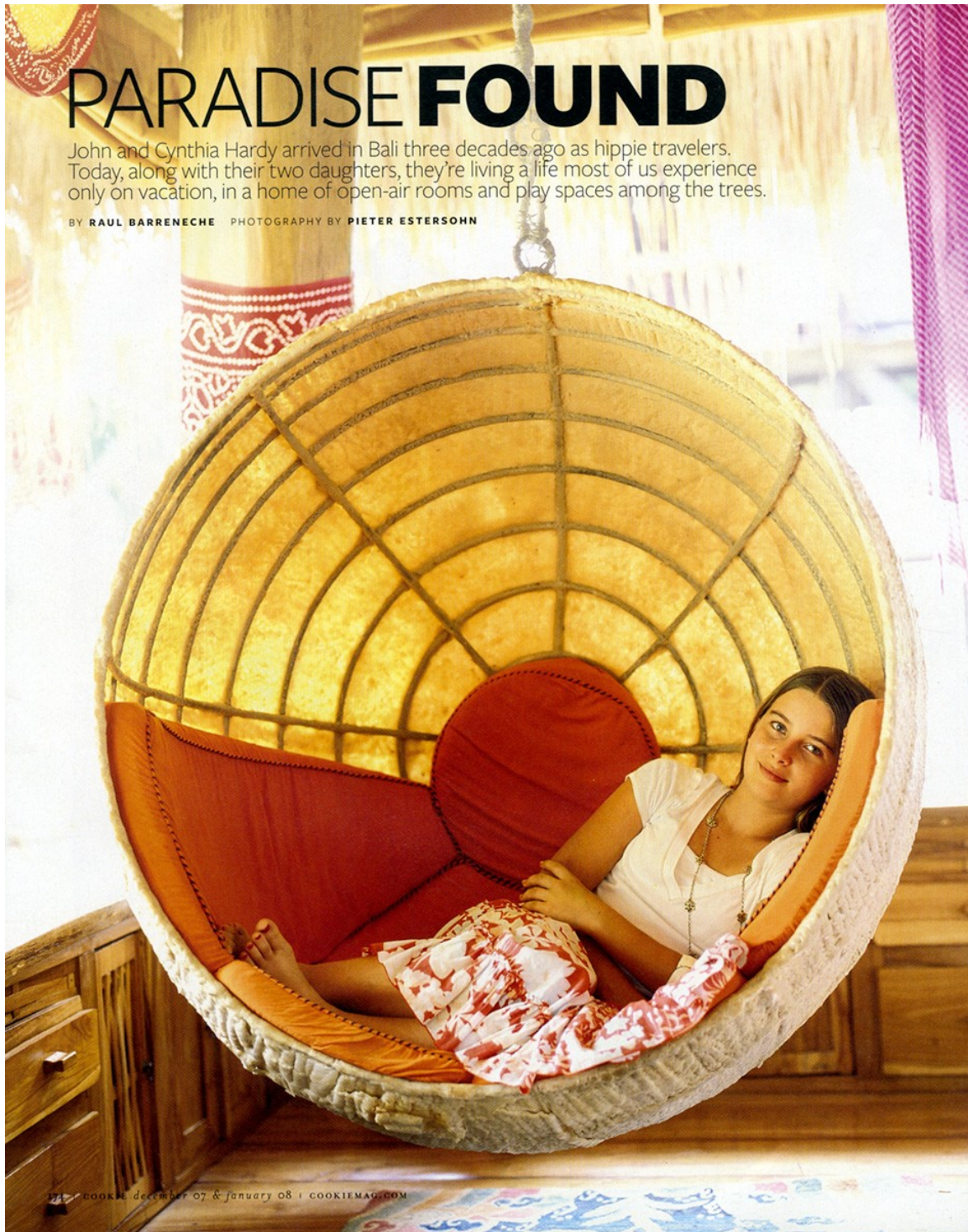
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PARADISE **FOUND**

John and Cynthia Hardy arrived in Bali three decades ago as hippie travelers. Today, along with their two daughters, they're living a life most of us experience only on vacation, in a home of open-air rooms and play spaces among the trees.

BY RAUL BARRENECHE PHOTOGRAPHY BY PIETER ESTERSOHN

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HOUSE RULES

LET THEM DECORATE

Given the chance to design their own spaces, both girls chose canopy-enclosed round beds like the one shown here, in Chiara's bedroom. They fill their windowsills with souvenirs from their travels, including sand paintings from Dubai and *matryoshka* dolls from Russia.

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HOUSE RULES

PICK FURNITURE TO LAST

The Hardys' living room has a classically Indonesian look, with a casual mix of antique Javanese furniture, whose sturdiness stands up to wear and tear from the elements (and the girls).

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