

# Art Department



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The neoclassical baroque in the study, a collection of art in a mix of styles from France, Japan, and more. The Baroque clock by Robert & Corbucci-Bonnet is from Gustav Klimt, the floor rug is by Ettore Sottsass, and the sculpture is a reproduction of a 17th-century French style and a reproduction of a 19th-century Japanese style. The Zeller's Spot Light in the kitchen is by Ingo Maurer, and the 1950s handbag is by Jean Dreyfus. The clock is by George Kats Architecture. A 19th-century bottle is topped with flowers in general from Italy, Japan, and China, the walls are covered in a mixture of hand-drawn and silk. See Resources.



The living room Designer Mauer is a mix of styles from France, Japan, and more. The Baroque clock by Robert & Corbucci-Bonnet is from Gustav Klimt, the floor rug is by Ettore Sottsass, and the sculpture is a reproduction of a 17th-century French style and a reproduction of a 19th-century Japanese style. The Zeller's Spot Light in the kitchen is by Ingo Maurer, and the 1950s handbag is by Jean Dreyfus. The clock is by George Kats Architecture. A 19th-century bottle is topped with flowers in general from Italy, Japan, and China, the walls are covered in a mixture of hand-drawn and silk. See Resources.



The drawing room of a turn-of-the-century duplex in an 18th-century building in New York City. The room is a mix of styles from France, Japan, and more. The Baroque clock by Robert & Corbucci-Bonnet is from Gustav Klimt, the floor rug is by Ettore Sottsass, and the sculpture is a reproduction of a 17th-century French style and a reproduction of a 19th-century Japanese style. The Zeller's Spot Light in the kitchen is by Ingo Maurer, and the 1950s handbag is by Jean Dreyfus. The clock is by George Kats Architecture. A 19th-century bottle is topped with flowers in general from Italy, Japan, and China, the walls are covered in a mixture of hand-drawn and silk. 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 PHOTOGRAPHED BY  
SUSAN MORSE  
PHOTOGRAPHY BY PIETER ESTERSON

**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, 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 underdog 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 Provestan 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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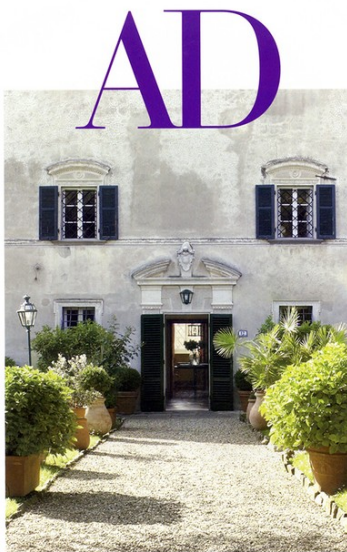


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Classical studies: a 17th-century villa in a wash of Tuscan sun

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 ESTERSONH  
PRODUCED BY ROBERT RUFFINO

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Villa Lunardi, the Pratesi family's 17th-century stone manor in Tuscany, which has been thoughtfully restored over the past 20 years. Opposite: Dede Pratesi, center, in the home's *limonaio*—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 sits in the silk-walled library of his Manhattan apartment. From left to right: a painting 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  
PHOTOGRAPHY BY PIETER ESTERSONN  
PRODUCED BY ROBERT RUFING



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## the heights of style

Decorator Tom Scheerer helps a family achieve domestic bliss in Brooklyn

text by ANGUS WILKIE

photography by PIETER ESTERSOHN

produced by DARA CAPONIGRO



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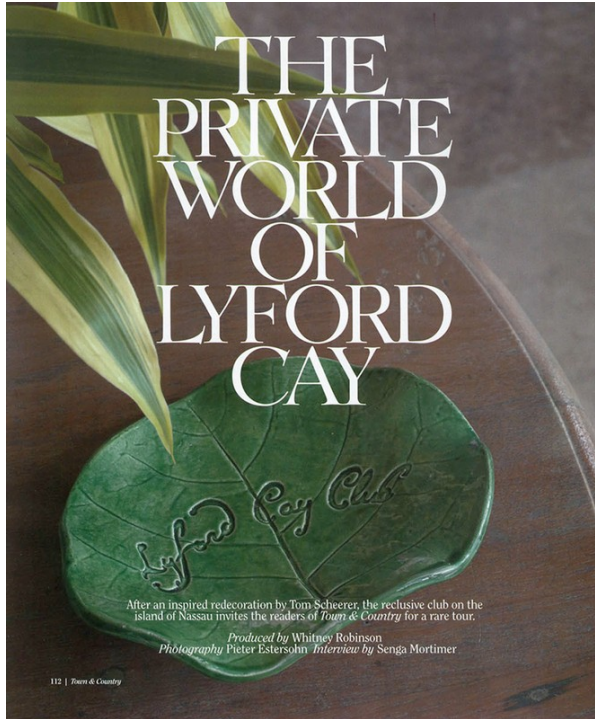


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LEÇON DE STYLE

## Pièces maîtresses

DÉNICHEUR DE TRÉSORS, LE DESIGNER AMÉRICAIN JAMES HUNIFORD A FAIT DE SA RÉSIDENCE SECONDAIRE, DANS L'ÉTAT DE NEW YORK, UN HAVRE DE PAIX OÙ DIALOGUENT DES OBJETS D'ART, TANTÔT SIMPLES TANTÔT CULTES. UNE BELLE LEÇON DE DÉCO.

PAR MARIE DE CASTRO.  
PHOTOS PIETER ESTERSON



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FAUCY 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 moon, *Selaginella selaginella*. Bartik the cat sits below Canary (2), part of a set of graveurs by contemporary artist Casson Heller. ALL TOGETHER Succulents and cacti, opposite, are kept on an American Empire mahogany table with pine feet. From left are old man cacti, a paddle plant, cyclis, a basket plant, a notocactus, a tall variegated prickly pear (cactus), sand rose, chocolate echeveria, a star cactus, a golden star cactus, a fuschia, a red-leaved Irishman, lipstick echeveria, and an ubebeinnana.



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