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Muriel Brandolini, wearing vintage Mami, 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 Belle side table by Ronan & Erwan Bouroullec is from Galeria Kreo, the Rice rug is by Fedora Design, and the chandelier is Venetian. Facing page, clockwise from top: In the dining room, a 1790s French settee and mid-19th-century Louis XV–style chairs surround a P.S. table by Martin Szekely from Galeria Kreo. The Zatiel'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 Douglas Kaila Architects. A 19th-century boule-topped is topped with pillows in vintage fabrics from Turkey, Japan, and China; the walls are covered in Vietnamese hand-embroidered silk. See Resources.

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 Oak cast-bronze table is by Michele Oka Doner, the mid-century chair is 19th century, and the hand-embroidered silk pattern 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 Cabrera rug is by Fedora Design, and the brain sculpture, of carved bone, is by Munnu. See Resources.

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 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 Rosenthal Lachovcice; the pedestal table is German rococo. See Resources.

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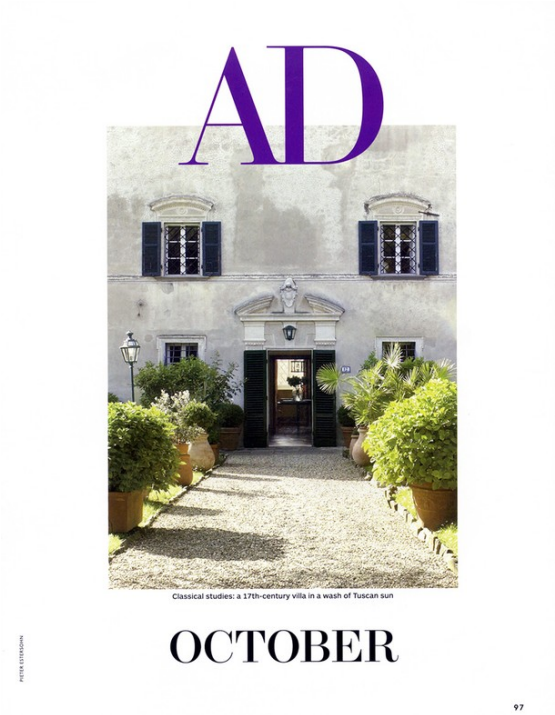

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Villa Lunardi, the Pratesi family's 17th-century stone manor in Tuscany, which has been thoughtfully restored over the past 35 years. **Opposite:** Dede Pratesi, center, in the home's limonaia—traditionally used to store potted lemon trees in winter—with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

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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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
PHOTOGRAPHY BY PIETER ESTERSOHN
PRODUCED BY ROBERT RUFINO

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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 ESTERSOHN

produced by DARA CAPONIGRO

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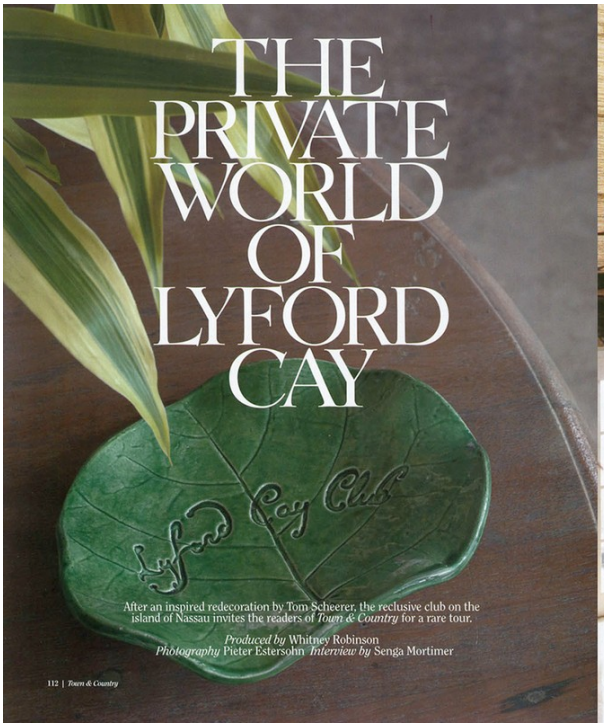

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FANCY FREE Martha uses antique cast-iron stands in the Bird Room to carry, from left, variegated ivy, *Hedera helix cv;* maidenhair fern, *Adiantum pedatum;* and rainbow moss, *Selaginella uncinata.* Bartók the cat sits below *Canary (2),* part of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