



# LIVING LEGACY

Four generations of family treasures get a fresh setting when an adventuresome design team takes on Fernanda Kellogg and Kirk Henckels's Manhattan apartment

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The passion for modernism that seizes many young designers and won't let go somehow bypassed Courtney Coleman and Bill Brockschmidt. Though the Manhattan-based team is absolutely au courant in spirit, they remain steadfast classicists in their work. It was that combination that made Brockschmidt & Coleman the perfect firm to invigorate a Park Avenue apartment possessing a storied past and delectable contents.

Four decades ago, the residence was given an old-world air by two sophisticated collectors who acted as their own designers: American diplomat and philanthropist Francis L. Kellogg and his second wife, Mercedes (now Mercedes Bass). Following Kellogg's death in 2006, his daughter, Fernanda Kellogg, chair of the Tiffany & Co. Foundation, inherited the apartment. The layout of the 3,600-square-foot space would accommodate entertaining far better than that of the Central Park West flat shared by the businesswoman and her husband, Kirk Henckels, executive vice president and director of private brokerage at Stribling & Associates, the blue-chip real-estate firm. But now it would be designed to reflect a younger generation's sense of style while holding on to many of its existing furnishings.

"We needed to take a home that had a lot of memories and associations and create a suitable new environment," Coleman says. During their development of a brighter palette and a furniture plan that would complement Kellogg and Henckels's hospitable ways, the designers decided to split the 31-foot-long living room into

cozier sections. Two tailored sofas now sit back-to-back at its center, serving as the fulcrum to conversation areas composed of Louis XV and XVI chairs and stools. Friendlier, too, is the new scheme of sunny yellows and golds. Glazed yellow walls showcase eye-catching art, most notably numerous sketches by Paul-César Helleu of turn-of-the-century beauties, among them one of Kellogg's grandmothers (another treasure, John Singer Sargent's 1924 portrait of Kellogg's mother as a young girl, hangs in the master bedroom). "Courtney and Bill embraced our collections," Fernanda notes. "Mine, assembled over several generations, and Kirk's—his Robert Thornton botanicals, his 18th-century French optiques—and they learned to love them."

Particularly inspiring was a magnificent 17th-century Beauvais tapestry in saturated shades of red, pink, and green. Measuring almost 17 feet long by ten feet high and part of a famous series known as "The Story of the Emperor of China," it depicts a group of astronomers pondering a celestial globe with their imperial patron. Ambassador Kellogg had sequestered the tapestry in the living room, where it was protected from sunlight by thick brown curtains, but Coleman and Brockschmidt moved the weaving to a highly visible location in the windowless entrance gallery. Nearby is an opulent bar. Says Coleman, "Fernanda and Kirk much prefer to greet guests with a drink at the door." And speaking of doors, the 1920s originals, which "didn't have any character," Brockschmidt explains, were replaced with paneled mahogany versions created by the project's architect, Riccardo Vicenzino.

In contrast to the cheerful foyer and living room, the library is a tailored redoubt whose satin-smooth olive-green walls are



Sketches by Paul-César Helleu fill a living room wall; a Claremont silk damask covers the 18th-century chair. Opposite: Back-to-back sofas divide the large space into distinct seating areas.





From top: The guest room's *lit d'alcove* is flanked by Empire armoires; the curtains are made of antique Aubusson panels. Accented with golden details, the library features a late-19th-century Swedish clock, a Directoire desk, a sofa upholstered in a Claremont brocatelle, and a needlepoint carpet from John Rosselli.



Clockwise from top left: Wool baize lines the dining room walls; the oil painting of barnyard fowl is in the manner of Flemish Old Master Roelandt Savery. Antique lion heads ornament the mahogany bar. In the dining room, an ancestral portrait and 18th-century Italian chairs upholstered in a silk damask. An Empire *secrétaire à abatant* and a bust of Napoléon stand in the guest room; the walls are covered with a Claremont stripe.





The heirloom headboard in the master bedroom is surrounded by 19th-century bird portraits by Hannah Pettigrew; a printed cotton from Claremont is used throughout, and at the foot of the bed is a cabinet, upholstered in an Old World Weavers velvet, that contains a television; the needlepoint rug is by Stark. *Above right:* Eighteenth-century engravings hang in the bedroom corridor; the mahogany console was owned by Kellogg's great-grandfather Rodman Wanamaker.



outlined with bands of gold, navy, and chocolate. "The walls look lacquered," Coleman says, "but they're actually coat upon coat of oil-based paint." Above a Directoire desk hangs a late-19th-century Swedish clock ornamented with gilt-wood dolphins; it was the first antique the clients bought together after they married, in 1998, at their horse farm in Millbrook, New York.

A similar sense of the personal dictated the redecoration of the master bedroom. The painted-wood bed, an heirloom passed down by Kellogg's Wanamaker family predecessors, is now surrounded by a flock of wool-and-felt-appliqué birds by 19th-century artist Hannah Pettigrew. The guest room, however, remains much as it was during Ambassador Kellogg's lifetime: a shrine to all things Napoléon, though now it is wrapped in a dynamic teal-and-bronze-striped fabric, with Aubusson panels used as curtains to frame the treetop view. That pleasant vista is also visible from the dining room, its moss-green walls displaying 19th-century reverse-painted-glass studies of Naples and Vesuvius. The adjoining butler's pantry shares the dining room's wall color and is outfitted with glass-front cabinets stocked with bewitching porcelains that are used, Brockschmidt says, "even for Chinese takeout."

That appreciation for style at every level is what made this project's client-designer relationship so rewarding. And it's why Kellogg and Henckels have tapped Brockschmidt & Coleman to oversee construction of their new house in South Carolina's horse country. As Kellogg explains, "They took us through a transition, and we were very willing travelers." That journey isn't over yet. □