

Private VIEWING

EUROPEAN INFLUENCES,
RICH TEXTURES AND
STUNNING VIEWS IMBUE A
MIDTOWN PIED-À-TERRE.

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INTERIOR DESIGN / NICOLE FULLER, NICOLE FULLER INTERIORS
HOME BUILDER / BILLY SILKLAS, IVY SQUARE WOODWORKING





The European residents of a full-floor apartment in Midtown had never owned a vacation home in New York. So when they met designer Nicole Fuller through friends and offered her the project, she took the opportunity to design a dream pied-à-terre, keeping in mind their needs for entertaining, raising children and displaying an ever-growing and rotating collection of art. “They wanted it to feel like you were in the most exquisite penthouse of the best hotel you could stay in but also very bespoke,” Fuller says. Teaming up with her longtime trusted general contractor, Billy Silkilas, the duo delivered on the vision, producing striking, sexy interiors for the glass-wrapped, 4,500-square-foot space to complement the museum-worthy art.

The residence first required some fine-tuning. To soften the concrete ceiling, for instance, Fuller dropped the soffit, which also created a pocket for motorized

drapery, eliminating the visual interruption of hardware. The team added pocket doors, redesigned the master bathroom and installed lighting and audio systems. Silkilas converted an entire room into the wife’s master walk-in closet, the epitome of glamour with glass-door cabinets lined in suede.

The renovation set the backdrop for the forthcoming design. “The clients wanted it to feel very elevated and chic,” Fuller says. “They have a European sensibility and wanted it to be sexy.” In response, she used treatments on many of the walls, including a strié plaster finish in the entry, white lacquer in the hallway and high-polish Venetian plaster in the great room and the master bedroom. “Plaster gives it a European feel and creates a lot of depth,” the designer says. “Layers make a house feel like a home. It’s hand-applied, you see movement in it, and it catches the light like nothing else. The subtlety is so gorgeous.”

Opposite: Open to the living area, where the owners often entertain, a Steinway piano is often in use during dinner parties at a home in Midtown. Designer Nicole Fuller used a sophisticated mix of texture to bring dimension to the grand space, as seen in her custom stool, which features a silver-leaf base topped with Mongolian lamb fur.

Below: Fuller’s rectilinear custom cream sofa, fabricated by Arthur Parks Upholstery, and Avenue Road’s Mae armchairs complement the architectural topography in the living area. The leather-upholstered Elana bench by The Bright Group offers more seating. Artwork by James Nares adds color, and lavender Holland & Sherry sheers sweep softness into the room.





Above: Mirrored, polished stainless-steel cabinets with architectural glass inserts and a linen glaze shimmer in the kitchen, commingling with appliances by Sub-Zero, Miele and Bosch. White granite counters reflect light and keep the space bright.

Right: A kitchen chair from Holly Hunt offers seating for views of Manhattan's skyline—including the Empire State Building and, in the distance, the World Trade Center.



Underneath PaganiStudio's Aquila Pendant IV from Profiles, a custom table by Fuller centers the kitchen's breakfast nook. The piece is surrounded by upholstered armchairs from Holly Hunt.





While the wall treatments were an easy decision, one of Fuller's challenges was breaking up the great room. She used the space to carve out three separate areas for living, sitting and dining, plus plenty of room for a grand piano in a corner. For consistency, the designer maintained a neutral but tonal palette, drawing color for accessories from the artwork by notable names like Andy Warhol, James Nares and Simon Hantaï. "There are different whites, silvers and grays," she says. "They all speak to one another, have a conversation and dance together, like a symphony."

In the great room's living area, for example, an extra-long structured cream sofa pairs well with silvery rectilinear chairs with elongated arms and a nearby silver travertine

low table with a dramatic black base. "I like to use black as an accent, because it gives the neutral colors a chance to pop," Fuller says. "It's very Parisian. Black is the grounding color—it's a forever color."

The splash of blue in the Nares painting above the chairs and the room's lavender sheers pick up the ever-present undertone of the 40-something-story views outside. "You're always in the sky, surrounded by blue," Fuller says. "Even night is midnight blue." She kept neutrals to blue and silver and used the high-polish plaster to serve as a light-reflecting backdrop. "The sun bounces around the space and hits the plaster, textiles and textures of the oil paintings," she says. "It's exquisite."

Opposite: In the art hall, light bounces off walls painted high-gloss white lacquer by Resonance; In Design Studios. Alison Berger sconces from Holly Hunt illuminate *Histograms*, a series of Fuji crystal archive prints by Alex Haas from HG Contemporary. The rug is from Stark.

Below: A sitting area off the main living room was designed to have a lounge feel, with cozy Baker swivel chairs and a Drake 90-inch sofa by Mitchell Gold + Bob Williams atop a circular carpet from Woven. Fuller's custom X-base console and low table offer high contrast with their black accents. The pair of table lamps is from Arteriors.



The custom dining table, made from one seamless slab of cerused oak, is situated to offer spectacular views from The Bright Group dining chairs covered in Romo fabric. The window is framed by a piece from Aron Gent's *Material Scraps* series on the left and *Vertigo* by Andrew Brischler on the right.



The palette continues throughout the residence. In the nearby sitting area, shades of ivory, cream and silver take a softer turn with curved lines: a pair of barrel-back swivel chairs paired with a circular low table unified by a round rug. Floral arrangements and tabletop accessories pull in cobalt from the art, and black bases accent the tables. In the master bedroom, suede-upholstered panels in pale silver-blue line the wall behind the headboard, which is covered in cream silk-velvet mohair. “It’s a really nice texture against suede, which has movement,” Fuller says. The room’s medium-ply silk rug shimmers in tones of platinum, while high-polish plaster, again, bounces light off the suede and onto the silk and the draperies. “You really get to see how the materials play together,” the designer says.

Surrounded by their art and the shimmering backdrop, the international clients feel right at home in their New York space—which is all they need. “I went over for a cocktail recently when they were in town,” Fuller says, “and they said, ‘We don’t leave our apartment. We bring a chef in, have guests over and just stay here.’”



A wallcovering and sheers, both by Holland & Sherry, and a silk Stark carpet quiet the feel of the husband's study, a cocoon of luxurious fabrics and textures. Fuller designed the cigar cabinet, made of French-polished Macassar with humidor drawers, and the nubby sleeper sofa fabricated by Arthur Parks Upholstery. The Adolph Gottlieb artwork came from HG Contemporary.



A Liaigre chair pairs with a desk from Promemoria near RH cocktail tables in the study. Overhead, sculpted-glass John Pomp pendants reference the Natvar Bhavsar artwork. Home automation throughout is by Sonos.



Left: Calacatta Gold marble wraps the grand master bathroom, where floor-to-ceiling windows wash the space with light. Polished-chrome Fantini Rubinetti fixtures suit the silvery skyline. The tub is by Lefroy Brooks.

Opposite: Holland & Sherry suede panels line a wall in the master bedroom, intersecting with high-polish Venetian plaster painted Cornforth White by Farrow & Ball. Holly Hunt tables flank the Savoir bed, dressed in Matouk linen. Baker's Diana chair—covered in Cowtan & Tout fabric—is paired with a shagreen Made Goods desk. A Kravet rug covers the floor