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THE ART OF LIVING



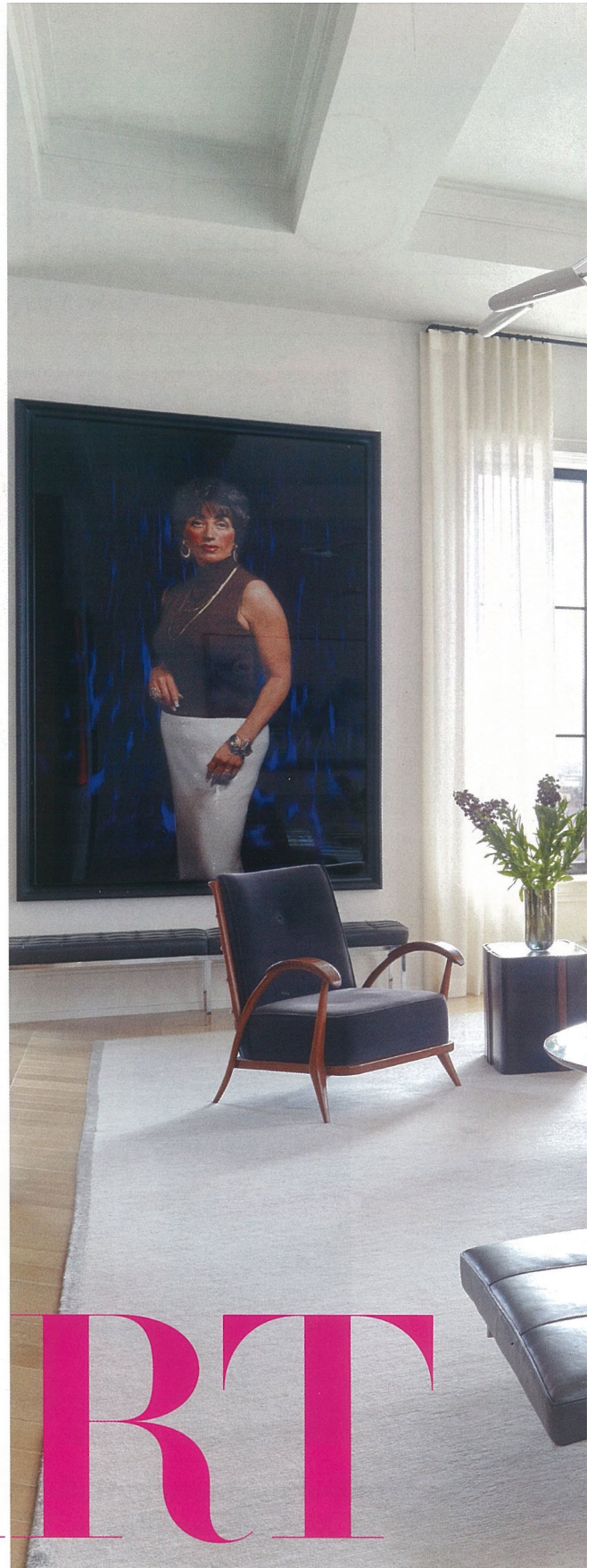
BRONXVILLE
CHELSEA
GREENWICH
VILLAGE
HIGH FALLS
NOHO

EMERALD

In Chelsea's
Walker Tower,
designer David Scott
turns an art-filled
apartment into
a showcase of
sumptuous decor

BY MICHAEL LASSELL
PHOTOGRAPHS BY PETER MURDOCK

ART SMART





Artful Living
A Cindy Sherman work from 2008 surveys the living room, which includes a circa-1960 Paul Evans cocktail table and a Waterloo sofa from Holly Hunt. The chandelier is from David Weeks Studio. See Resources.

Statement Makers

La Dolce Vita, a work from Vik Muniz's chocolate series, hangs above an Ico Parisi walnut chair in a corner of the living room (THIS PAGE). Across the way (OPPOSITE), Ed Ruscha's *Busters' Land* (1993) hangs above a Montgomery sofa from Holly Hunt, a 1970s cast resin and bone cocktail table by Jean-Claude Dresse, and a Poul Kjaerholm PK80 daybed. See *Resources*.





When I initially met my client," decorator David Scott recalls,

"he had a loose-leaf file of all his art and furniture. I was deeply impressed and happy to be working for someone who was so organized. The art itself

was edgier than I am used to working with, which was another level of excitement for me. It was an opportunity to learn."

Scott's client, an executive for a Fortune 500 company, also had quite a few ideas for the design of his two-bedroom, 2,400-square-

foot apartment. Located in Chelsea's Walker Tower, which was built in 1929 and converted from commercial space to 50 multimillion-dollar lofts in 2013, the apartment not only has considerable art, but also breathtaking views both south and west.

"Whenever you work with someone for the first time," continues Scott, who opened his eponymous business in 1990 while still a student at the New York School of Interior Design, "the first stage is building trust. After your client starts to trust you, the real collaboration begins. Because part of your job as a designer is not only to carry out what your clients know they want, or think they want,



“Part of my job as a designer is not only to carry out what my clients want, but also to show them other possibilities”



but also to show them other possibilities that they frequently like much better.”
 As for this art-loving bachelor, “He didn’t want elaborate window treatments, and he wanted an all-white apartment,” Scott adds. “A lot of collectors do because they think it’s best for the art.” But Scott played things up a bit, mixing white with light neutrals that contrast sharply with the apartment’s dark peripheral spaces.
 While the living room is a warm almost-white (specifically, Benjamin Moore’s Grandma’s China), it’s approached via a sizable entry and hallway covered in charcoal-gray silk against black door frames and moldings. “Texture is one of the most important elements of design,” says Scott, who used wallpaper, fabric, and hemp on various walls, plush carpets underfoot, and fabrics like mohair and cashmere. Unifying shots of blue spice up the place further. “Part of the reason is that I just respond to blue as a color,” Scott admits, “but it’s also a significant hue in a lot of the artwork. We weren’t trying to match the art to the sofa, but just acknowledge it, in the same



Mix Master
 In the dining room (OPPOSITE), a Saarinen Tulip table is surrounded by a suite of Vladimir Kagan chairs. The 1960 Jules Leleu sideboard is from Bernd Goeckler Antiques; a photograph by Edward Burtynsky hangs above. Adjacent to the dining room entry (THIS PAGE LEFT), James Rosenquist’s 1996 *Target II* strikes a memorable note. In the guest room (THIS PAGE ABOVE), Nan Goldin’s 1979 *Trixie on the Cot, NYC*, hangs above a Vladimir Kagan Omnibus sectional and a Philip and Kelvin LaVerne cocktail table. The rug is from Carini Lang. See Resources.

Hang In There
Central Nervous System, a 2013 work by Wolfgang Tillmans, dominates the master bedroom (THIS PAGE AND OPPOSITE BOTTOM), where walls are covered in Bermuda Hemp from Phillip Jeffries. Vik Muniz's *The Raft of the Medusa* looms above the bed, and a work by Ed Ruscha hangs above a 1950s ebonized mahogany dresser by Edward Wormley for Dunbar. The 1970s cantilevered lounge chairs are by Milo Baughman. In the master bath (OPPOSITE TOP), a '70s-era movie poster is positioned above a cast-iron Candide tub from Waterworks. See *Resources*.



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way that you have to acknowledge the architecture when you design a room.”

Scott began his master plan around the art. “When someone has a collection this big and this good, you start with the art, and consider where the major pieces will hang.” Some of the works, all contemporary, were bought for the new digs. “The Wolfgang Tillmans photograph in the master bedroom is a new purchase,” Scott points out, “and so is the big Edward Burtynsky in the dining room.”

Scott layered the furnishings by enhancing his client’s cache of mid-20th-century pieces with upholstered Holly Hunt sofas in the living room and additional vintage classics. The dining room alone includes a Saarinen table, Vladimir Kagan dining chairs, and a Jules Leleu sideboard. There are some less-expected treasures, too, like the rare Philip and Kelvin LaVerne cocktail table in the guest room. He left the Walker Tower developer’s herringbone oak floors intact, complementing them almost exclusively with custom area rugs from Carini Lang.





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“When you’re working with such an excellent collection, it’s definitely about the art, but it’s not *all* about the art,” Scott muses. “It’s also someone’s home. The 1970 Philippe Jean lamp on the credenza in the master bedroom, for example, is there because I like the way the angles of the glass echo the shapes of the mountains in Ed Ruscha’s *Full Flavor*. Ultimately, I don’t think my client meant to live at this level of luxury, but Walker Tower is a major Art Deco landmark, and even the art seemed to demand maximum respect. So I led him in that direction. As it turns out, I think he’s happy I did.” ✨



Study In Style

In the study (THIS SPREAD), a collection of blue ceramics is displayed on 1957 Franco Albini LB7 bookshelves; two 1980s works by Nan Goldin hang to the left. Katrína del Mar's *Gina (Lunachicks)* in the *Bodega, NYC*, hangs above a lacquered wall-mounted cabinet custom designed by David Scott. See *Resources*.

