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Connecticut Cottages and Gardens

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Celebrate

COLOR!



Sweet Spot (THIS PAGE) In the living room, an inlaid box from Bojay rests on a rectangular coffee table from Brunschwig & Fils. The custom sofa wears a Lee Jofa-linen. **Making A Splash** (OPPOSITE PAGE) Lounging by the pool takes place on chaises with Wyatt side tables, both from McKinnon and Harris. The umbrellas are from Santa Barbara Designs. Landscape design is by Doyle Herman Design Associates. See *Resources*.



PERFECT HARMONY

A SUBURBAN HOME IS FILLED WITH A HAPPY CONVERGENCE OF COLORS

BY **MINDY PANTIEL** | PHOTOGRAPHY BY **GEORGE ROSS**



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FTER YEARS OF LIVING in a New York City loft, a couple with two young children decided they wanted the benefits of country life; like a sense of community and a lawn. So, following in the footsteps of legions of Manhattanites before them, they made the pilgrimage to Connecticut where they found a Georgian style home with great bones in Greenwich and set about putting down roots. Designed in the 1980s by well-known local architect Dinyar Wadia, the

house has stood the test of time. "The most important features of this home are its placement on the site, the wonderful approach to the house and the harmonious proportions of the exterior," Wadia notes.

For the pair of self-proclaimed traditionalists, the architecture was spot on. But when it came to the interior design, they were hoping for something different. "This house had the right foundation but we wanted a little more edge," says the wife. "I tend to play it safe, so I needed someone who could push me." Interior designer Lili Hart provided the requisite nudge.

On first viewing, the designer immediately saw the stately home through her client's eyes. "It was in great condition, had a layout that flowed beautifully and a gracious double-height entry," says Hart. She also recognized that the existing faux finishes and any semblance of the dated yellow, red and Colonial blue color scheme had no place going forward. Charged with light-

Sit A While (THIS PHOTO) A pair of 18th-century Gustavian chairs from Dienst & Dotter completes the living room seating. The 19th-century Swedish secretaire is from Sibyl Colefax and John Fowler Antiques, and the sisal floor covering is from Cornell Carpet. **Built To Last** (TOP LEFT) The stately home, designed by Dinyar Wadia in the 1980s, has stood the test of time. **Kitchen Cachet** (BOTTOM LEFT) Jeremi Jablonski of Jablonski Associates designed and built the kitchen where the Putney pendant lights are from Charles Edwards, and the chandelier in the breakfast nook is through Vaughan Designs. The Alma bistro chairs in the nook are from the TK Collection. See Resources.





Inside Stories (CLOCKWISE ACROSS SPREAD FROM ABOVE) The pedestal dining room table and buffet are from Carnegie Hill Antiques; custom chairs are upholstered in Lee Jofa fabric; the chandelier is from Marvin Alexander; and the large Asian cabinet is from Far Eastern Antiques. A second living room seating area features a custom sofa dressed in Pierre Frey fabric flanked by faux bois side tables through John Rosselli Antiques; artwork is by Hunt Slonem. In the entry, a custom settee wears a Pierre Frey fabric; the stained wood floor pattern was fabricated by Sota Floors; and the chandelier is through Lee Calicchio. In the family room, four faux bamboo chairs from the Antique and Artisan Gallery surround a custom game table from Two World Arts; drapes are crafted from a Schumacher linen. See *Resources*.



AS SEEN IN
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True Reflections (THIS PHOTO) Roger Arlington pewter tea paper on the ceiling casts a soft glow on office walls painted in Farrow & Ball's Pelt, a deep aubergine. A Lee Jofa fabric tops the sofa, and the ottoman fabricated by Versailles Upholstery has a painted wood frame. See *Resources*.



Serene Scene (ABOVE) Rose Tarlow fabric in a misty blue defines the headboard and sets a calming tone in the master bedroom. Roy Hamilton fishtail lamps top Stanislav Mostovoy bedside tables. The Louis XV carved fauteuil is through Todd Alexander Romano. See *Resources*.

ening, brightening and updating finishes, Hart kicked things off in the entry by employing a damask wallpaper in a not-usual tone of pale lavender to unify the first and second floors. “Using a large-scale pattern helps humanize the space, and the lighter color is young and more contemporary,” says Hart.

The lighter shades of pale theme continues in the living room where, after whitewashing the paneled walls, Hart introduced a floral chintz on the sofa and drapes in hushed pinks and blues, and repeated the restrained palette on pillows and accessories throughout the room. According to Hart, white walls and minimalist seating arrangements are *de rigueur* in traditional homes these days, but that didn’t stop her from adding a 19th-century Swedish secretaire with soft blue gray trim to the less is more approach. “I found it on line and knew it was the statement item the room needed,” she says.

And just as you are being lulled into the palette of tranquility, the mood shifts in the dining room where the refined dark chocolate brown grasscloth walls shimmer and the embroidered browns, reds and golds on the chairs are not so much a jolt as a pleasing surprise. “It’s the contrast of light and dark spaces that makes things interesting and gives each room its own personality and mood,” the designer says.

Similarly in the office, Hart repeated the jewel tones on the patterned sofa, painted the existing oak panels a deep eggplant and covered the ceiling in silver leaf paper. “It’s more of a nighttime room, and the warm colors along with soft wool curtains envelope the owners when they hang out there in the evening,” she explains.

Somewhere between the light-filled living room and the more saturated moments in the dining area and office lies the family room—a harmonic convergence of almost every color seen elsewhere in the house. Here, chintz drapes with an orange accent were the starting point for the red lacquered Chinese chest, indigo blue jean sofa, and the beige grasscloth backdrop. Remembering how she was initially resistant to some of the designer’s ideas, the wife, who became a fan of Hart’s ability to mix patterns with pops of color, says, “When I finally gave in and trusted her aesthetic, I ended up loving how she made every room in our house beautiful and livable.” ✨