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GOLD LIST EDITION



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HANDCRAFTED FINISHES, QUINTESSENTIAL MATERIALS AND AN ECLECTIC SELECTION OF ANTIQUES FROM AROUND THE WORLD LEND AN OLD-WORLD FEEL TO A NEW HOME.

WRITTEN BY **TATE GUNNERSON** PHOTOGRAPHY BY **MARK ROSKAMS**

When a globetrotting couple from Russia decided to put down roots in Greenwich, Connecticut, they looked to interior designer Inson Wood to help them select furnishings for their recently constructed Georgian-style Colonial brick mansion. A kindred spirit of sorts, Wood is also an art dealer and travel connoisseur, whose eclectic approach to design reflects his multicultural background of residing in far-flung locales around the world. “In an ideal world, these clients would have been moving into an old baronial mansion,” Wood says. “Because there are none in Connecticut, we created our own.”

To create more of an old-world feel, Wood appointed the interiors with classic materials such as tumbled Botticino marble floors in the entry foyer and white Chesney’s marble for several of the home’s seven fireplaces. In an intimate library adjacent to the front entry, the designer created the feeling of a centuries-old enclave by incorporating oak wall

INTERIOR DESIGN Inson Wood, Inson Dubois Wood LLC
BEDROOMS 7 | BATHROOMS 10 | SQUARE FEET 13,250



Early 19th-century candelabra sconces flank a tall mirror and an antique French mantel clock above the Chesney's fireplace in the formal living room. A Murano glass chandelier in the center reception area is reflected in the mirror.

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paneling distressed with a wire brush and cerused French white-oak flooring laid in a herringbone pattern. Flanking a leather Chesterfield sofa is a pair of bronze lamps with a hammered finish. "What I'm trying to cultivate is a hand-warped and natural feel to the entire project, so that nothing feels brand-new," Wood explains. "Every material has a very interesting texture. There are almost no flat or smooth surfaces."

Even the Venetian plaster used on the walls in the center reception area has been hand-waxed and formulated with gold dust. "It's a shimmer that can you can barely see, but it adds warmth to the white walls," Wood explains. "The effect is fancy and elaborate yet also very subtle." Columns distinguish the reception area from the open dining and



Behind the sofa, *Mist* by Oleg Vassiliev mirrors the view from the windows on the opposite side of the formal living room. A pair of armchairs and a tufted sofa, both from George Smith, surround a stately pair of brass-and-glass cocktail tables which make for a comfortable conversation area.



An arched doorway with leaded glass and a curved central staircase create a grand first impression in the front entry. Antiques, such as a walnut Louis XV-style commode from L'Antiquaire, establish the classic style that can be found throughout the sprawling home. *Opposite:* Antique French brass-and-glass chandeliers illuminate a long hallway off the front entry.





Commanding a bold presence in the dining room is a painted natural scene superimposed with the Russian word for 'house' by Erik Bulatov. It strikes a contemporary contrast above an antique wood-and-marble counsel table from Atlantic Gallery. The dining table is from Dessin Fournir.



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living areas on either side. In lieu of walls, a pair of glass screens provides a sense of separation without sacrificing the flow of light. “The living, sitting and dining rooms are open in this fantastic space, which lends itself very well to cocktail parties where people wander about,” Wood explains.

Although the designer took a more European approach to the project, he furnished the home with an eclectic mix of furnishings from different regions and eras. In the dining room, for example, modern artwork and simple Swedish furnishings complement the comfortable contemporary pieces and neutral palette that Wood selected for the adjacent living area. For the more intimate spaces, he added colorful antique rugs and commingled ornate French and Russian furnishings

A pair of wood-and-glass screens from John Boone provides separation between the living and dining room without blocking the light. Above the Chesney's marble fireplace in the dining room is a serigraph by Jean Dubuffet. On either side are matching Swedish rococo-style gold-and-silver mirrors from Lars Bolander.



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with pieces from the owners' existing collection. "The way that I design and live is very eclectic," Wood explains. "Many times we create these historical mansions to be period-perfect, when in reality, they would have included pieces from many different countries."

Indeed, in an elegant sitting room with gilded moldings and crystal chandeliers that were inspired by Marie Antoinette's Petit Trianon, Wood placed a Buddha head atop an antique Biedermeier desk. On the other end of the spectrum is the husband's office, where the designer incorporated African masks and trophies from the husband's safaris

In the kitchen, brass pendants illuminate an island that was painted gray to distinguish it from the white cabinetry on the perimeter. Hand-painted Marlborough tiles line the backsplash and complement the Kashmir white granite countertops. The range is by La Cornue.



An intricate glass chandelier creates an elegant feeling in the breakfast area without interfering with the natural light or the views of the exterior. Cerused-oak flooring complements the Swedish table and chairs.



A large manicured lawn landscaped with shrubs along the perimeter decorates the rear entrance of the palatial estate, which sits on 4 acres of land and includes a heated swimming pool and a tennis court. The home is an ideal place for large-scale entertaining and intimate gatherings of friends and family.



In the powder room, a floral tone-on-tone wallcovering from Harlequin's Juniper collection, purchased through Zoffany, establishes a warm palette that complements the cream linen draperies from Curtainworks and the upholstery on a late 18th-century Swedish Gustavian sleeping bench from Dawn Hill Antiques.



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alongside a handsome desk and a Chippendale cabinet. "I wanted to create his-and-her spaces," Wood says. "This is a masculine room for a Renaissance man who has been to half the planet."

Although Wood often finds himself educating his clients about the provenance of certain pieces, such explanations were not necessary in this case. "They both have very good taste," he explains. "We discussed every little detail, and every decision was reached by consensus. They are an international family who have traveled widely and experienced many different cultures, and that is what is represented in the design of their home." **L**

A large bay window in the master bedroom frames the picturesque view of the manicured grounds and provides space for a pair of plush antique chairs. Underneath the bed is a Persian rug from Lillian August that helps to create a quiet sophistication in the room.



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