vision quest.

THE TERM "FLORIDA STYLE" MEANS DIFFERENT THINGS TO DIFFERENT PEOPLE. While some might picture gilded Venetian-like mansions, others might envision beach bungalows with palm tree-imprinted pillows. One New York couple had something else in mind entirely, and their idea aligned with a classic Regency-style house in North Palm Beach's prestigious Lost Tree Village. Enamored of its formal presence and original detailing, but underwhelmed by the tinier new materials and dated proportions...

HOME BUILDER: Michael Capuano, Beacon Construction Group, Inc.
ARCHITECTURE: Brian J. Collins, AIA, Affiniti Architects
INTERIOR DESIGN: Lisa Edmonds, Allied ASID, Lisa Edmonds & Associates
LANDSCAPE ARCHITECTURE: Krent Weiland, ASLA, and Stephanie Parisi, Krent Weiland Design, Inc.
BEDROOMS: 5
BATHROOMS: 7
SQUARE FEET: 6,944
of the original 1970s house, the couple believed that, given the proper attention, the house could become the elegant yet inviting family getaway they imagined.

Architect Brian J. Collins was brought aboard first to assess the situation. “The house was structurally sound,” says Collins, “but the distribution of rooms wasn’t ideal. Given the house’s size, though, you could tell that something special could be done.” And that’s exactly what he did. Because the house was “underused for its lot,” Collins explains, the owners wanted to maximize the space they were allowed without changing the aesthetic that first attracted them. “The plan was basically an H-shape that we expanded,” says the architect. The center portion containing the public living areas remained in place, while in the back, a new master suite was added to one side and a large kitchen and breakfast room to the other. In front, an updated garage and a new detached guesthouse flank the entry.

**STYLE SELECTION**

Available through Circa Lighting, Michael S. Smith designed this sophisticated sconce with a polished-nickel finish for Visual Comfort. For details, visit 3304-circalighting.com

**BLUE BLOOD**

Interior designer Lisa Ensenberg gave the entry a formal feel with new ceiling paneling—dotted with Visual Comfort sconces—and extra marble floors. Drapery fabric is by Manuel Canovas from Nestor Sheerom and a Jim Thompson silk from Jerry Pair on an antique Sheraton chair establish the color palette.
Despite the major construction changes, Collins designed the expanded structure to incorporate the existing Regency-style details. "It had an extensive cornice, which we took down because most of it had rotted out, but we replaced it and made it better," he says. "If the clients hadn't kept that detail, the project might have lost its charm."

Builder Michael Creville carried out the labor-intensive work. "We also redid the quoins, rebuilt the columns in the same style and replaced the pediments on the roof," he explains. "To be the new construction together with the old, some of it needed to be rebuilt." The exterior architectural elements were set off with a two-tone paint job in hues

**TASTEFULLY DONE**

To soften the kitchen's rich wood tones, Absolute Hardwood Flooring, Erdmann selected a creamy finish for the Sentimento Kitchens custom cabinetry. The pendant lights and bar stools are from Visual Comfort, and the drapes in the adjacent family room are crafted from Clarence House fabric.
To give the informal dining room a distinguished look, the custom-built-wood-paneled room was painted a rich blue, complemented by draperies made with a Lee Jofa toile in a similar color. An 18th-century tortoiseshell library table stands just outside the entrance to the dining room.

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selected from Lost Tree Village's original appraised color palette. "The whole intentions of this project was to stay true to the architecture," says Collins. "It was just the caretaker; we enhanced what was already there."

The same could be said for the inside, where interior designer Lisa Erdmann enhanced the architectural shell and created an environment that supports the owners' lifestyle. "The clients wanted a mixture of formal and casual spaces," she says, "but they didn't want it so fussy and precious that you couldn't go in wearing a swimsuit." Erdmann, along with senior designer Eden C. Tepper, first established a relationship with the owners by creating a rich material backdrop—selecting marble floors for the entry and designing detailed millwork throughout.
"The original interiors were a little minimal," she notes. "There wasn’t any sign of moldings in some of the rooms. But, elements such as wainscoting in the dining room, built-in bookcases in the informal living room and ceilings in the newly constructed kitchen made it look suffocated. The decor influenced the traditional and sophisticated sensibility of the architecture.

Once the surface finishes were decided, Erdemann turned her focus to the furnishings. The clients’ collection of 18th-century English antiques and a refreshing lease of bold design choices provided the direction. "There was no talk of muted or understated," explains Erdemann. "The wife wanted pattern and color." Happy to oblige, the designer selected vivid blue fabrics to reupholster the owners’ tailored pieces in the formal living room and painted built-in millwork in the adjoining room in a similar hue. Sherbet-colored seat cushions adorn the breakfast area while deep navy wallpaper lines the dining room. In the master bedroom, wallcovering and draperies were made from the same yellow toile.

PALETTE CLEANSER
Graphic wallpaper by Designers Guild defines the master bath, where Braxton built custom vanities made by Dornbracht Kitchens. The Jerusalem Gold marble hard surfaces from Halle General pick up the color palette of the nearby master bedroom.

GOLD BURST
A Stark carpet softens the master bedroom, where the Lee Jofa Branching Pile pattern covers the walls, draperies and bed canopy. Custom trim by Janet Tomes at J. Nelson incorporates the canopy, and bedding from Legacy Linens dresses the bed. The chandelier is from Curry & Company.
BEST STOP

Outdoor living space was important to the owners, so Erikson appointed the large, covered terrace with ample seating options from Restoration Hardware. She turned to 19th-century French through Authentic Provence lamp, a Devarrihy of Palm Beach reclaimed wood interior tables and lamps a cori-Scion Frigates.
The exterior rooms were the only spaces Erdmann allowed a muted palette. Collins carved out a large covered terrace at the back of the house between the master suite and the octagonal breakfast room, and Erdmann appointed it with dining and lounging areas. "We kept the colors neutral so your eye goes out to the pool and foliage," she says.

Landscape architect Kent Weland and senior project manager Stephanie Portus were brought in to completely transform the greynery and redesign the site to "reinforce the elegance of the architecture," explains Portus. Using tropical coral stone for the terrace, podocarpus hedges to provide privacy and tall Italian cypress trees to line the entrance, the duo created dynamic spaces and formal boundaries. "The last thing we wanted to do was compete with the architecture or cover up detailing," says Portus. "We more or less created the frame for a masterpiece."

**STYLE SELECTION**
This seeded-glass table lamp from Jonathan Young Company sits seamlessly in the interior's earth-toned color scheme. Medium Plum Jar Table Lamp, $418. jennyyoung.com

**SHELL GAME**
Graphic flooring from Stark grounds one of the bedrooms, where Christopher Normand fabric and brass bedding by Legacy Looms. A Jonathan Young Company lamp rests on the desk, and shell prints procured through Knowledge Gallery stand out against patterned wallpaper from Thibaut.

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