

SOUTH FLORIDA

# luxe.

interiors + design®



\$9.95 A LAMSON MEDIA PUBLICATION



VOLUME 10, ISSUE 3 | DISPLAY UNTIL 10/10



# vision quest.

WRITTEN BY CAREN KURLANDER | PHOTOGRAPHY BY DANIEL NEWCOMB

THE TERM "FLORIDA STYLE" MEANS DIFFERENT THINGS TO DIFFERENT PEOPLE. While some might picture gilded Versace-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 timeworn materials and dated proportions

<b>HOME BUILDER</b> Michael Conville, Beacon Construction Group, Inc.
<b>ARCHITECTURE</b> Brian J. Collins, AIA, Affiniti Architects
<b>INTERIOR DESIGN</b> Lisa Erdmann, Allied ASID, Lisa Erdmann & Associates
<b>LANDSCAPE ARCHITECTURE</b> Krent Wieland, ASLA, and Stephanie Portus, Krent Wieland Design, Inc.
<b>BEDROOMS</b> 5   <b>BATHROOMS</b> 7   <b>SQUARE FEET</b> 6,944







**BLUE BLOOD**

Interior designer Lisa Erdmann gave the entry a formal feel with new ceiling paneling—dotted with Visual Comfort lanterns—and inlaid marble floors. Drapery fabric by Manuel Canovas from Nessen Showroom and a Jim Thompson silk from Jerry Pair on the antique Sheraton chairs establish the cobalt palette.



**STYLE SELECTION**

Available through Circa Lighting, Michael S Smith designed this sophisticated sconce with a polished-nickel finish for Visual Comfort. *Eiffel Double Sconce*, \$504; [circaighting.com](http://circaighting.com)

CONTINUED FROM PAGE 246

of the original 1970s home, 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 bones of the edifice, though, you could tell that something special could be done." And that's exactly what he did. Because the house was "undersized 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.





**BREAKFAST PLANS**

The breakfast room was simply furnished to highlight the architecture. A chandelier by Currey & Company hangs above a David Francis table and chairs from Astoria Imports. Duralee fabric in sherbert hues enlivens the seat cushions.

CONTINUED FROM PAGE 249

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 replicated it and made it better," he says. "If the clients hadn't kept that detail, the project might have lost its charm."

Builder Michael Conville 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 tie 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 offset the kitchen's rich wood floors from Absolute Hardwood Flooring, Erdmann selected a creamy finish for the Downsview Kitchens custom cabinetry. The island light fixture and bar pendants are from Visual Comfort, and the draperies in the adjacent family room are crafted from Clarence House fabric.





**NOVEL IDEA**

To give the informal living room a distinguished look, the custom built-ins were painted a rich blue, complemented by draperies made with a Lee Jofa textile in a similar color. An 18<sup>th</sup>-century leather-topped library table stands just outside the entrance to the dining room.



**CHECK, PLEASE**

A silk plaid by Christopher Norman from Brunswick & Fils covers custom Hamilton Furniture chairs in the dining room, where Anna French wallpaper from Jeffrey Michaels and draperies made from Clarence House fabric keep the space feeling both formal and fresh. The iron chandelier is by Festoni.

CONTINUED FROM PAGE 250

selected from Lost Tree Village's original approved color palette. "The whole intention of this project was to stay true to the architecture," says Collins. "I 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 to feel so precious that you couldn't go in wearing a swimsuit." Erdmann, along with senior designer Eden C. Tepper, first established a relationship with the exterior by creating a rich material backdrop—selecting marble floors for the entry and designing detailed millwork throughout.





**EXTENDED STAY**  
Architect Brian J. Collins extended the back of the house to include an octagon-shaped breakfast room and a covered outdoor living area bordered by columns that match those of the entry. Krent Wieland Design revamped all of the greenery and hardscape, installed by Aiello Landscape.





CONTINUED FROM PAGE 253

"The original interiors were a little minimal," she notes. "There wasn't any sign of moldings in some of the rooms." Now, elements such as wainscoting in the dining room, built-in bookcases in the informal living room and ceilings in the newly constructed kitchen made to look coffered underscore the traditional and sophisticated sensibility of the architecture.

Once the surface finishes were decided, Erdmann turned her focus to the furnishings. The clients' collection of 18<sup>th</sup>-century English antiques and a refreshing love of bold design choices provided the direction. "There was no talk of muted or understated," explains Erdmann. "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 Erdmann had custom vanities made by Downsview Kitchens. The Jerusalem Gold marble hard surfaces from Haila General pick up the color palette of the nearby master bedroom.



**GOLD RUSH**  
A Stark carpet softens the master bedroom, where the same Brunschwig & Fils pattern covers the walls, draperies and bed canopy. Custom trim by Janet Yonaty from J Nelson decorates the canopy, and bedding from Legacy Linens dresses the bed. The chandelier is from Currey & Company.





**REST STOP**

Outdoor living space was important to the owners, so Erdmann appointed the large covered terrace with ample seating options from Restoration Hardware. Iron mirrors from the 19<sup>th</sup> century found through Authentic Provence hang above Devonshire of Palm Beach reclaimed-wood console tables and flank a coral stone fireplace.





CONTINUED FROM PAGE 254

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 Wieland and senior project manager Stephanie Portus were brought in to completely transform the greenery and redesign the site to "reinforce the elegant lines 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." **L**

**STYLE SELECTION**

This seeded-glass table lamp from Jamie Young Company slips seamlessly into interiors both earth-toned and bright. *Medium Plum Jar Table Lamp, \$415; jamieyoung.com*



**SHELL GAME**

Graphic flooring from Stark grounds one of the bedrooms, where Christopher Norman fabric anchors bedding by Legacy Linens. A Jamie Young Company lamp rests on the desk, and shell prints procured through Trowbridge Gallery stand out against textured wallpaper from Thibaut.