

Art Department



ABOVE The entrance hall's barrel-vaulted ceiling and walls are lined in tropical-appropriate pecky cypress. The rustic, striped late-and-often rug makes a lovely welcome mat. The Anglo-Indian wall is dressed with an antique-style cushion covered in rough, hand-woven jute. The mirror is one of several made for the house by Barnicoat & Platten. **OPPOSITE** Five antique maps of Africa and the family's soaring collection of artifacts are arranged above and on a pair of Italian-former console tables made for the entrance hall. **OVERLEAF** The vignette is colorfully furnished with wren niches from Cassa Modica, as well as various pieces from Anna and Clark's Lucid Lure collection.

220 THE TROPICS



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ABOVE The Indian-made mahogany "cabinet of curiosities" is lined with pages torn from the decorator's reproduction copy of Albertus Dürer's *Cabinet of Natural Curiosity*. Referential scientific, anthropological, and decorative objects were arranged and more suggest ongoing additions by the family. **OPPOSITE** The principal room opens to the veranda, to a large courtyard, and to bedrooms and rooms at all four corners. It's the busy and accommodating social nexus of the house. **OVERLEAF** Deep back-to-back sofas face the fireplace and the dining area, respectively. They are supported in "Pineapple" Lovers. There's also a relaxed mix of modern rattan, cane-backed antiques, and exotic accessories. A "humble" and "happier for the budget" blue-and-white color scheme is punctuated by bits of orange and gold.

122 THE TROPICS



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ABOVE The jaunty pattern of blue, brown, and white Cuban tiles “speaking” the walls in the kitchen repeats the color scheme of adjacent living areas. The steel range hood, painted white to match the woodwork, quotes the resort’s iconic “Lobby” long outdoor dining chairs, equally at home at the veranda and kitchen tables. They are moved back and forth, depending on the crowd. **OPPOSITE** The enormous, low-sited window slides entirely into the wall and creates an arresting picture frame for the palm-dotted view of the ocean.

128 THE TROPICS



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OPPOSITE: The courtyard is bracketed by bedroom tails, which are designed to assemble enclosed verandas. They terminate in hip-roofed side-room pavilions. **ABOVE:** The salient feature of the boys' room is an embroidered reproduction of a 1789 map of Africa made in India by Rangana Khan Home. The actual map appears over the bar next to the living room. The bedside table marries two vintage rattan night tables with a mahogany base and a tray made by the Fig Company. They can be separated if the beds need to be pushed together. **OPPOSITE:** Another embroidered hanging from Rangana Khan Home hangs in the master bedroom behind the pillowcase and cane bed. A fuzzy dust mat was eschewed here and wherever else possible. The facing chairs from Blackley may have the most advantageous spot in the house. The clients give that this is where they have their house of cards moments.

RENNETT AND RUSSETT - 20



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ABOVE The rustic-lined study has the air of a captain's bridge. It features a 270-degree view of the garden. The ocean-lark "boat-shaped" chandelier hangs from the ceiling. **BELOW** The comfort of various tub shapes was debated, but in the end we went with Waterworks' "Candice" model for its subtle silhouette against the protective and decorative panel of Cuban tile.

238 THE TROPICS



ABOVE LEFT An anachronistic but useful boudoir is adjacent to the master bedroom. It's decorated with a set of antique fan frames, most being from Mexico. The intricate silhouettes tell entire stories before the eyes. **ABOVE RIGHT** The same were all "topped" with unique floral combinations in the same patterned tile. **BELOW AND OPPOSITE** Another wing contains a feminine suite of rooms for the girls in the family. The twin beds were painted white and, in a divergence from the Indian theme, the mirrors are Mexican tinwork studded with turquoise stones.



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ABOVE The "big house" facing the bay at the western end of the property serves as a guesthouse. A swimming pool and a dock equipped with boats for fishing and other water sports compete with the lively prospect of obnoxious minks. **OPPOSITE** Masonry banyans filled with cushions bring a hint of Cape Dutch style to the terrace.

48 THE TERRACE



OPPOSITE Painted in natural whitewashed pecky cypress, the central room has a beachy "look." The sunny color scheme purposefully diverges from that of the big house to act as a subtle differentiator. The large and colorful abstract painting over the sofa was serendipitously found in a Palm Beach shop when the scheme had already been determined. **ABOVE** The room is full of surprises. The white-lacquered tabletop conceals a full-size billiard surface, and the four-part map of the Bahamas folds back to reveal a television.

SUNRISE AND SUNSET . 49

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LEFT Golf carts arrive from the big house and park under transplanted banyans shipped from Florida. Also from Florida came the suite of custom designed rattan furniture fitted with cushions covered in the same pattern. Limes, which can be scrubbed clean with soap and water. The striped rug of wood interlaced with tough jute fiber has the look of a multi-colored and frayed appropriate rug.

ABOVE The tile pattern in the kitchen is the same as the one in the big house but in a different color combination. The enduring, white-wrapped Big Chill refrigerator is set in a niche like the old-fashioned fridge it is not. **OVERLEAF** Hallways in symmetrical banking wings lead to the guest rooms.

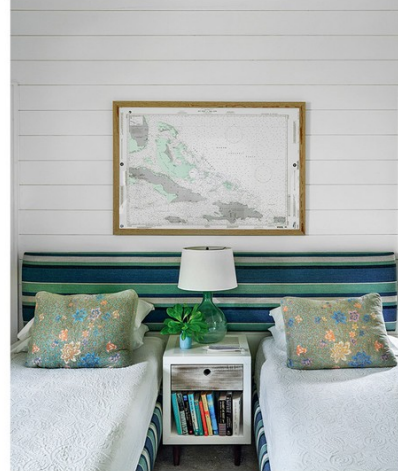
SUNRISE AND SUNSET 243



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OPPOSITE In a guest room, the window folds out of sight, and an insect screen can be rolled down at night. The low-slung bamboo-and-rattan ottoman is a new model by Jacques Adnet. **ABOVE** These twin beds share a single, walk-around headboard. The multi-hand striped fabric from Lee Jofa furthers the nautical atmosphere established by framed charts of the surrounding waters. The dock is only steps away. **OVERLEAF** Sunsets here rarely fail to take the breath away.

HENRIE AND HUNNET 207



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