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ABOVE The entrance hall's barrel-vaulted ceiling and walls are lined in tropical-appropriate pecky cypress. The rustic, striped jute-and-cotton rug makes a beachy welcome mat. The Anglo-Indian settee is fitted with an antique-style cushion covered in rough, hand-woven jute. The mirror is one of several made for the house by Bamboo & Rattan. **OPPOSITE** Rare antique maps of Africa and the family's accruing collection of artifacts are arranged above and on a pair of rattan-trimmed console tables made for the entrance hall. **OVERLEAF** The veranda is comfortably furnished with resin wicker from Casa Mobil, as well as various pieces from Janus et Cie's Lazy Lucy collection.

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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 Seba's *Cabinet of Natural Curiosities*. Referential scientific, anthropological, and decorative objects were arranged and now suggest ongoing additions by the family. **OPPOSITE** The principal room opens to the veranda, to a large courtyard, and to corridors 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 slipcovered in Perennials' Linen. There's also a relaxed mix of modern rattan, cane-backed antiques, and exotic accessories. A familiar and "easy-for-the-beach" blue-and-white color scheme is accented by bits of orangy-pink coral.

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ABOVE The jaunty pattern of blue, brown, and white Cuban tiles "papering" the walls in the kitchen reprises the color scheme of adjacent living areas. The steel range hood, painted white to match the woodwork, quiets the visual "noise." Lazy Lucy outdoor dining chairs are equally at home at the veranda and kitchen tables. They are moved back and forth, depending on the crowd. **OPPOSITE** The enormous, low-silled window slides entirely into the wall and creates an arresting picture frame for the palm-dotted view of the ocean.

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OPPOSITE The courtyard is bracketed by bedroom halls, which are designed to resemble enclosed verandas. They terminate in hip-roofed one-room pavilions. **ABOVE** The salient feature of the boys' room is an embroidered reproduction of a 1789 map of Africa made in India by Ranjana 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 Raj Company. They can be separated if the beds need to be pushed together.

OVERLEAF Another embroidered hanging from Ranjana Khan Home hangs in the master bedroom behind the pickled-teak and cane bed. A fussy dust skirt was eschewed here and wherever else possible. The facing chairs from Bielecky may have the most advantageous spot in the house. The clients joke that this is where they have their *House of Cards* moments.

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ABOVE The cypress-lined study has the air of a captain's bridge. It features a 270-degree view of the garden. The ocean lies "dead ahead" from the extra-long campaign-style desk, which was made for the room. **OPPOSITE** The comfort of various tub shapes was debated, but in the end we went with Waterworks' Candide model for its sublime silhouette against the protective and decorative panel of Cuban tile.

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ABOVE LEFT An anachronistic but useful boudoir is adjacent to the master bedroom. It's decorated with a set of antique fan frames, most likely from Indochina. The intricate silhouettes tell entire Kara Walker-like stories. **ABOVE RIGHT** The baths were all "color coded" with unique tonal 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 "little house" facing the bay at the western end of the property serves as a guesthouse. A swimming pool and a dock populated with boats for fishing and other watersports compete with the lovely prospect of *dolce far niente*. **OPPOSITE** Masonry banquettes fitted with cushions bring a hint of Cape Dutch style to the terrace.

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OPPOSITE Paneled in textural whitewashed pecky cypress, the central room has a beachy "soul." The sunny color scheme purposefully diverges from that of the big house to set a palpably different tone. The large and colorful encaustic 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 billiards surface, and the four-part map of the Bahamas folds back to reveal a television.

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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 Perennials' Linen, which can be scrubbed clean with soap and water. The striped rug of wool interwoven with tough jute fiber has the look of a multicolored and beach-appropriate sisal.

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

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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-brass daybed is a rare model by Jacques Adnet. **ABOVE** These twin beds share a single, wall-mounted headboard. The multi-hued 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.

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