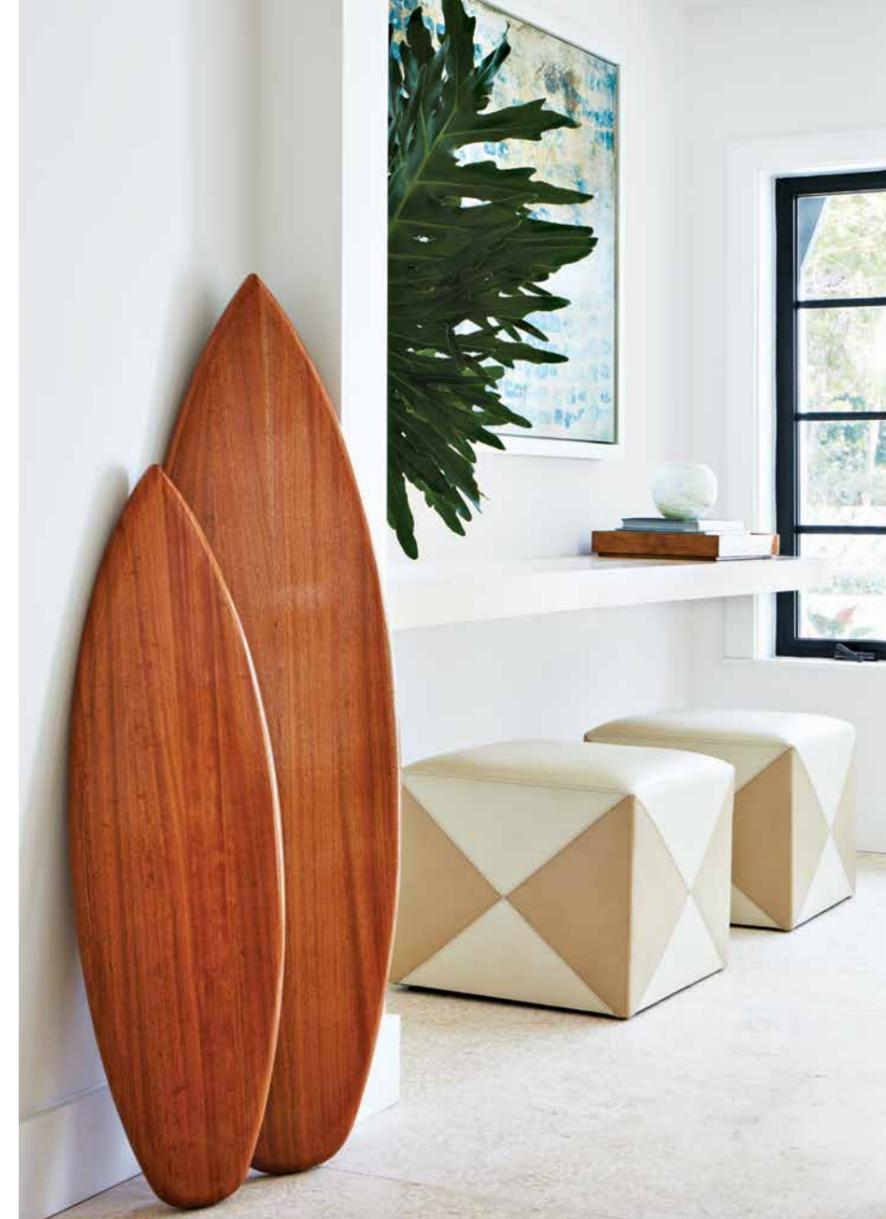




INTERIOR DESIGN / ERIN PAIGE PITTS, ERIN PAIGE PITTS INTERIORS
ARCHITECTURE / CHRISTOPHER L. PATTEY, BECKER MORGAN GROUP



COASTAL FORECAST

DELRAY BEACH'S SUN AND SAND CALLED TO A NORTHERN FAMILY TO TAKE UP RESIDENCE IN WHAT WOULD BECOME A LIGHT-FILLED HOME WITH MODERN FURNISHINGS AND ABUNDING TEXTURE.

WRITTEN BY LINDA HAYES / PHOTOGRAPHY BY BRANTLEY PHOTOGRAPHY



To say that designer Erin Paige Pitts had a vision for the ugly duckling Delray Beach house she zeroed in on as a long-sought-after second home for her family is a major understatement. “It was a derelict structure that nobody had lived in for years, a cinder-block house from the 1940s with ripped awnings, jalousie windows, overgrown vegetation and a guesthouse that looked like an army bunker,” she recalls. “But from the moment I walked in, I saw I could really do something with it.” The location, 1 mile from the ocean and within minutes of all that the community of Lake Ida had to offer, clinched the deal.

What Pitts had in mind was the culmination of years of experience designing oceanfront homes for clients up and down the East Coast (she also has an office in Gibson Island, Maryland), as well as inspiration gleaned from the Puntacana Resort & Club designed by Oscar de la Renta in the Dominican Republic. “I like symmetry and balance and classicism within modern design,” she shares. “The plan for the house was to create a place that reflected those elements and also connected with the ocean and how our family wanted to live here.”

Architecturally, Pitts had the interiors covered, reconfiguring and opening up the spaces inside. “I’ve always been the type of designer who does base building through the finished project. I’m heavily rooted in the construction aspects of design,” she says—so much so that she served as the contractor for the majority of the project. But revamping the home’s exteriors and boosting its curb appeal required some additional expertise, and for that Pitts brought in Maryland-based residential designer Christopher L. Pattey.

“The bones of the house were there enough to spin off of and do a renovation,” Pattey recalls. “We did working drawings by hand that aesthetically and dimensionally conveyed the design intent of a clean, crisp exterior with Dutch and Spanish influences that kept with the local vernacular and design guidelines. We coined the aesthetic as ‘Modern Caribbean.’” New freestanding foil walls were added to the main house and guesthouse to delineate the two and vertically accentuate the entries, “creating an iconic identity for the home,” Pattey adds. Undulating bay window bump-outs create visual interest, giving dimension to the facade, while pergolas and shutters provide shade and lend further reference to the island style.

In keeping with the owners’ indoor-outdoor lifestyle, the living room opens to the back lanai, which doubles as a dining and entertaining area. The flooring from Coral Stone USA flows outside, as well.



Living room furnishings include a chaise that Erin Paige Pitts custom-designed through David Edward, as well as David Edward’s Chip lounge chair and Aussie coffee table. A white mango-wood Jarrod drum pendant by Arteriors hangs overhead; it adds to the room’s texture along with Selamat Designs’ baskets above the fireplace. From the adjacent foyer, a giclée from Leftbank Art splashes color in the otherwise neutral palette.



Flooded with natural light, the open dining room pairs two types of wicker chairs, each painted a neutral shade; the side chairs are by Larsen for David Edward, and the head chairs are by Made Goods. Textured basket chandeliers from Crate & Barrel seem to float above Pitts' custom cerused-oak table by David Edward.



Seamlessly, Pitts also brought new life and functionality to the interiors, using furnishings and artwork to create both a more distinct sense of arrival and a more emphasized entry into the main living space beyond. Eschewing vivid colors for a more natural, neutral palette, she focused on layers and textures for everything from coral stone flooring inspired by the Puntacana Resort & Club to stain-resistant furniture and fabrics that are both elegant and durable. "Personally, I find the absence of color more soothing, and layers and texture interesting and calming," she says. "And new products available now, like those by Sunbrella, make lightly colored interiors possible for a young family."

In the kitchen, which she refers to as "the center of everything," the designer chose forgiving white quartz tops for the counters and monolithic waterfall island, which also features cerused-oak paneling; against the island resides

barstools by David Edward—a furniture manufacturing company owned by her husband's family, through which Pitts custom-designed much of the home's furnishings. The use of cerused oak was repeated in the custom table in the adjacent dining room, which is accented with custom wicker side chairs, again by David Edward.

For the ample living room, which features ceilings heightened to 13 feet, Pitts paired custom upholstered pieces, including a plump oatmeal-colored chaise with striated pillows, with a glass-topped cerused-oak coffee table and a modern jute rug. Collapsible sliding doors reveal an outdoor living area, where a dining table on rollers may be positioned according to need when family and friends arrive.

Private areas for Pitts and her husband, Gregory, as well as their three children, Scarlet, Jackson and Hutton, take on an especially restful feel. The master bedroom, which overlooks

The family room sofa, custom-designed by Pitts through David Edward, sports a blue printed pillow by local artist Amanda Johnson, and another David Edward lounge chair wears fabric from Silver State in Salt Lake City. The cerused-oak cocktail table and white back-painted glass top is also by David Edward. Ralph Lauren Home's wall lamp for Visual Comfort sheds light beside artwork by Carmel Brantley.



The white-on-white kitchen features a custom cabinetry system and island from Canam Cabinet Corp. A Jenn-Air range from Monark and a KitchenAid refrigerator from Ferguson in Annapolis, Maryland, stand out against a Settecento backsplash from Tiles Direct, fabricated by Benchmark Painting & Carpentry. Sconces from Schoolhouse Electric & Supply Co. flank the hood; the island serves as a foil for Crate & Barrel pendants and David Edward's Ocean barstools.

“I LIKE SYMMETRY, BALANCE AND CLASSICISM WITHIN MODERN DESIGN.”

-ERIN PAIGE PITTS

The master bedroom features highly textured elements, such as the tufted headboard, patterned accent pillows and a jute-and-metallic-thread rug from West Elm. The floating bedside tables, designed by Pitts and made by David Edward (along with the bed), are crafted of cerused oak wrapped in Corian; the capiz-shell globes from West Elm reference the beach-town locale.



His-and-hers raffia-wrapped Parsons mirrors from West Elm hang above a customized shelving system in the shared master bathroom with a countertop from Passeri Marble and Kraus sinks. Phillip Jeffries' Lacquered Walls wallcovering in Brushed lends a shimmering backdrop for Delta faucets from Ferguson. The wall lamps are by Hinkley Lighting.

Set against a background of indigenous greenery, thanks to installation by Daniel Lopez Services, the home is crisp and clean and reflects the architectural vernacular of the surrounding neighborhood. Jose Cuevas Cano Construction gave the exterior its bright white stucco finish. The windows and doors are by PGT Industries, and the pergolas and railings are by Mouldings Plus.



Open and bright, the kitchen-living area in the guesthouse features a full kitchen with cabinetry from East Shore Cabinetry and Corian countertops; Noelle barstools are by David Edward. A Ro Sham Beaux light with shell detailing hangs above a Lee Industries sofa. Color comes from accent pillow fabric by Raoul Textiles and a painting by Amanda Johnson.



Above: A custom bed in the guesthouse features Legacy Home linens accented with Raoul Textiles fabric-covered pillows. Bedside tables are from Stanford Furniture in Claremont, North Carolina.

Left: A Roost porthole-like mirror continues the maritime nods in a powder room of the main house. The space also features a Kraus sink and a Currey & Company Compass sconce.



the swimming pool, features a custom cerused-oak bed with a tufted headboard flanked with floating bedside tables that Pitts says free up the surrounding space and allow for placement of something textural below. The children's rooms border on the playful, with colorful hot pink or blue accessories and details such as surfboards or fringed pillows.

As with the exterior detailing, guesthouse interiors reflect the concepts Pitts used within the main house, albeit with subtle differences. The kitchen countertops are Corian versus quartz, for instance, and the flooring is porcelain plank (which looks like wood) versus stone. "It's peaceful, functional and inviting," Pitts says. And it served as the perfect place to set up a satellite office for her design business.

Now fully settled into the home, Pitts and her family can see that it clearly represents her initial vision and goals. "It was very hard to see for a long time, but I had the ability to look at it for what it could be," she says. "It checked all the boxes of what I wanted to achieve—a fantastically beautiful house where we want to spend time and that allows us to live in a family-friendly way. It exemplifies the mantra of my work." **L**