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Light streaming in from the wide, upper hall windows is filtered by soft Belgian sheers accented with a two-foot lower border of “Ashanti” in silvery gold and warm white. A view into a room off the hallway shows draperies of blue and white “Cimarosa.”

SAFARI MODERN IN PALM BEACH

When Diahann and Jay Cochran were looking for a home in Palm Beach, they wanted something with presence and a sense of history. The 1935 home certainly had potential; designed by well-known society architect Maurice Fatio, it was set on a large double lot just a block from the ocean. But the interiors, a warren of small rooms, were dark, cramped and uninviting. Diahann and Jay love to travel, African safaris being favorite sojourns. As they discussed what the house needed their thoughts returned to the plains of Mount Kilimanjaro, and they realized there was their answer: light, air and the simplicity of the savannah. And Fortuny, with its indigenous patterns and earthy yet sophisticated colors would be the perfect accent for a modern safari lodge in Palm Beach.

Working with designer Jeff Lincoln, they began by keeping the shell of the house (partially to avoid setback restrictions) but radically opening it up to the bright southern Florida sunshine. The front hall ceiling was removed to the second floor, creating an airy and welcoming twenty-foot-tall entry capped by a handsome coffered cypress ceiling. A wide central hall was continued the length of the house, affording views from the front door to the backyard pool and the specimen palms and tropical plants on the terrace.

Rooms were kept open and inviting—living room, dining room, family room and library—each space flowing easily into the next. A simple color palette, white walls and polished limestone floors showcased a diverse collection of antiques, family heirlooms and treasures from Africa. A thirteen-foot antique Italian table was placed on the main wall opposite the stairs to anchor the space, and flanked by handsome eighteenth-century Italian embroidered chairs. Two large antique ceramic French lamps on the table were highlighted with custom shades in Fortuny “Ashanti” in silvery gold and warm white for subtle interest and pattern, while a pair of antique carved Italian benches underneath were upholstered in “Rabat” in black and silver, a pleasing complement to the zebra-skin rug on the cool limestone floor. Striking modern photography on the walls by Horst, Hoyningen-Heune, Thomas Kelly, Carol Beckwith and others added a contemporary and eclectic appeal.

The dining room was designed in a watery blue palette lightened with a mix of traditional and modern furnishings. Custom Gracie wallpaper, inspired by Gracie wall coverings in Old Westbury (Jay’s great-grandfather’s historic home in New York),



The entry hall, running the length of the home, is filled with an eclectic mix of African treasures and antiques. A long Italian table is lit by a pair of French ceramic lamps accented with handmade shades covered with "Ashanti" in silvery gold and warm white. A pair of nineteenth-century carved Italian benches upholstered in black and silver "Rabat" rest underneath. Bronze sculptures are by the owners' son Rafe.

provided an elegant background for a pair of antique rustic painted sideboards. Two carved Italian benches covered in "Ashanti" in slate blue and silvery gold were set beneath the long windows, a pleasant spot to relax and enjoy the views of the tropical gardens outdoors.

Ethnic Fortuny patterns in the living room lent a feeling of tribal exoticism. The room was centered on a handsome, custom-designed Jonas ottoman upholstered in "Maori" in tang brown, tan, black and pale beige, the pattern inspired by traditional New Zealand Maori spiral tattoos. The bright hues of a pair of Andy Warhol screen prints from the *Cowboys and Indians* series were echoed in a rainbow of Fortuny pillows nestled on the white linen Jonas sofa beneath: "Ashanti" in burnt apricot and silvery gold, "Mayan" in tan, olive, plum and silvery gold, and "Piumette" in blue and gold. A mix of family furnishings included a George III secretary, family paintings by Jay's grandfather and a bronze sculpture by talented seven-year-old son Rafe.

Opening off the living room, a light and airy loggia was added across the rear of the home. Ringed by French doors opening to the backyard gardens and pool, the room was comfortably furnished with a pair of custom St. Thomas-style sofas wrapped in raffia and upholstered with "Pergolesi" in bittersweet and antique white texture. A pair of overstuffed slipper chairs and two Turkish ottomans were also upholstered in "Pergolesi," the pattern named for the Italian composer. A pair of George Nakashima grass-seated chairs flank one wall; mementos including African sculptures of antelope and giraffes give the room an eclectic and ethnic appeal.

An informal dining nook off the loggia was furnished with a rich brown claro walnut table hand made by Jay. Eight rattan and laced rawhide McGuire dining chairs were softened with "Tapa" cushions in bittersweet and warm white, continuing the warm orange palette from the loggia into the dining area.

The kitchen opening off the dining nook and was kept open and accessible with subway-tiled backsplashes, classic glass-fronted cabinets and a middle island for food prep and casual meals. Four McGuire stools set around the island were upholstered in "Tapa" to coordinate with the adjacent dining area.

An intimate and masculine library was included at the rear of the house. Walls were paneled with custom pickled cypress and lined with bookshelves, and family sailing trophies and paintings were displayed around the room. Comfortable seating for reading and relaxing included a De Angelis velvet sofa with Turkish-style cushions in "Mayan" in black, tan and white, "Rabat" in black and silver, and white linen with "Mayan" rope trim. To emphasize a masculine sensibility, black, tan and white "Mayan" was continued on a pair of antique carved Spanish benches and two plush De Angelis club chairs across the room.

The stairwell and upstairs hall were kept open and airy with Chippendale-style railings and straightforward sisal carpeting. Billowing Belgian linen sheers on the upper landing were given interest and weight with a two-foot border of "Ashanti" in silvery gold and warm white, a reference to the "Ashanti" lamp shades in the main entry hall below.

A guest room was kept as fresh as the African veldt, its walls covered in grasscloth and a pair of twin beds upholstered in crisp white Belgian linen. Custom X-benches placed at the foot of the beds were upholstered in "Tapa" in brilliant blue and warm white, while curtain panels in "Cimarosa" were hung at the window, the blue and white damask pattern a pleasing complement to the geometric "Tapa" design.





"Maori" covers the large ottoman in the living room; the pattern was inspired by traditional Maori spiral tattoos.

The master bedroom was designed as a cool and tropical paradise, its walls covered with Gracie wallpaper that was sanded after installation to give it age and patina. A four-poster rosewood bed was hung with simple translucent sheers for the luxury of an antebellum plantation. An inviting seating area was created at the foot of the bed with a sofa upholstered in golden brown monotones "Murillo," along with a Jonas club chair. The room's pleasing neutral tonalities were continued with "Murillo," named after the seventeenth-century Spanish painter, applied as a border on the sides of the Belgian linen curtains on the windows.

A wide loggia overlooking the backyard pool extended the living space outdoors. Comfortably furnished with modern, clean-lined teak lounges accented with pillows in "Maori" in two complementary colorways—blue and silvery gold, and tang brown, tan, black and pale beige—it is a favorite spot for lemonade and refreshing dips during the warm southern Florida afternoons.

Exotic, fresh and filled with light, the home has been brought forward into the twenty-first century with the tribal beauty of Africa and Fortuny's ethnic charm.

The living room is light and inviting, accented with the Fortuny colors of "Maori" tang brown, tan, black and pale beige in the custom-designed Jonas ottoman in the center of the room. Family heirlooms and antiques add interest. The loggia is glimpsed beyond.







A blend of tribal designs gives the living room an exotic appeal, with pillows of “Ashanti” on the sofa and with “Maori” on the ottoman.

The bright colors of a pair of Andy Warhol screen prints are repeated in pillows nestled on the sofa below: “Ashanti” in burnt apricot and silvery gold, “Ashanti” in bittersweet and gold, and “Piumette” in blue and gold in the center.



St. Thomas-style sofas wrapped in raffia and a pair of overstuffed slipper chairs reupholstered with bittersweet and antique white texture "Pergolesi" bring a feeling of Caribbean freshness to the loggia, which opens to the backyard and pool.







In the kitchen, McGuire stools around the center island are covered in colorful “Tapa.”

A dining nook opens off the loggia, and its table is set with simple rattan-and-laced-rawhide McGuire chairs with bittersweet and warm white “Tapa” seat cushions.



Antique carved Spanish benches are covered with "Mayan," the pattern named after traditional Mayan textile weavings.





A guest bedroom is crisp and fresh in tones of blue, beige and white. Custom X-benches covered in blue and white “Tapa” are set at the foot of the beds, while panels of blue and white “Cimarosa” at the windows help anchor the room.



An interplay of patterns lends visual interest, the floral complexity of “Cimarosa” curtain panels contrasting with the geometric simplicity of “Tapa” on the benches underneath.





The master suite remains cool and inviting, even on the hottest of southern Florida days. A comfortable sofa at the foot of the bed wears “Murillo” in antique monotones and is a favorite spot for reading.



"Murillo" on the sofa complements the natural tones of the sisal carpeting and rich woodwork.



"Murillo" used on the sofa is repeated as a border for the curtains, for a tailored and sophisticated accent.





“Maori” in blue and brown schemes adds an inviting accent of tribal pattern.



Silver giraffes and palm trees by Patrick Mavros sparkle amid multihued L'Objet pour Fortuny dinnerware and colorful stemware.