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On the 38th floor of the Residences at Mandarin Oriental, Atlanta, "each piece of furniture is curated and not a placeholder," says Barbara Westbrook. In the living room, that thoughtful mix includes modern seating, such as grey wing chairs from Bungalow Classic, and a pair of antique stools in teal blue wool from Holland & Sherry.

Private Dwelling

WRITTEN BY *Jennifer Bales*
PHOTOGRAPHED BY *Erica George Dines*

BARBARA WESTBROOK CREATES A RESIDENCE ROOTED IN CLASSIC STYLE YET THOROUGHLY INSTILLED WITH A MODERN ATTITUDE.



IF DOUBTS LINGER THAT MODEL HOMES can have the character and finesse of private dwellings, look no further than the 38th floor of the Residences at Mandarin Oriental, Atlanta, where interior designer Barbara Westbrook has fashioned a condominium that dazzles with good looks and an abundance of personality.

Having previously decorated a model residential unit in a neighboring Buckhead building, Westbrook professes a fondness for designing these ephemeral spaces: "You get to be creative because you don't have a client who has to approve everything," she says. Given only a two-month deadline and a directive to make the space look current and fresh, the designer, assisted by Elizabeth Hanson, set out to create a residence that is rooted in classic style yet thoroughly instilled with a modern attitude.

"With condo living," says Westbrook, "you think of a more modern lifestyle," a notion that informed both the unit's interior architecture, which was conceived by Atlanta architect Robert Treusch of Harrison Design, as well as its furnishings. In keeping with the condominium's architecturally clean lines, Westbrook selected mostly contemporary furniture in metal and dark wood finishes. For interest and patina, she introduced antiques, including a few Orien-

tal pieces, which allude to the Mandarin Oriental's Asian roots. And bridging the gap between the old and the new is vintage 20th-century furniture, such as a set of 1940s French Modern dining chairs.

When it came to selecting colors and fabrics, both the condominium's lofty location and its minimalist architecture prompted most of Westbrook's decisions. "When I think of a house suspended in the sky, I think of blue," admits the designer, who punctuated her beloved neutral color palette with teal accents, which "gave the visual excitement that this space needed."

Textured fabrics, including velvet, wool and chenille, do double duty, imparting both visual interest and warmth to the sleek space. "It's about using textures together to make the space feel warm and feel as good to the eye as to the touch," explains Westbrook.

By lavishing this unit with the attention most often reserved for private dwellings, Westbrook has blurred the line between model unit and personal residence. The result is a warm and welcoming space that many—including a number of the workmen involved in this project—wish to call home. As the interior designer remarks, "We know we've done our job well when the guys love it." See *Resources, Back of Book*.

Westbrook selected a shimmering pair of Urban Smokebell hanging lanterns by The Urban Electric Co. as a focal point in the living room. Hanging prominently over the fireplace mantel is an abstract painting, artist Brian Coleman's "Hard to Explain," from Anne Irwin Art. *Opposite:* A round Julian Chichester dining table, available at Holland & Company, and Noir's Montel metal chandelier echo the curved walls of the residence's dining area. The 1940s-era French Modern chairs are upholstered in a Holland & Sherry grey wool.





Harrison Design's Robert Treitsch and Karen Ferguson selected the kitchen cabinetry and finishes for this unit, including the Lines Safari Brown tile backsplash from Porcelanosa, Wolf appliances, an integrated Subzero refrigerator/freezer panel and stainless-steel faucets and sinks from KWC. The set of 1930s-era pendant lights, selected by Westbrook, are from Radio Guy. Bar stools, Bungalow Classic. Island counter, Caesarstone. Perimeter counter, Silestone.



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Because the condominium's family room was designed with relaxation in mind, Westbrook chose tactile fabrics, especially linens, that feel good to the touch. Wooden pieces, such as an antique Oriental chest and turned maple bowls by Warren Carpenter, add warmth to the space, as do the coffee and dining tables, both of which were custom-designed by Westbrook.



Julia Westbrook based the master bedroom's cream, grey, and lavender color palette on hues found in Whitney Ott's floral photograph, which is positioned alongside an antique French wooden chest. The designer notes that most of the home's antiques "have a Continental feel to them."



clockwise from above An antique chaise, covered in a grey wool fabric from Holland & Sherry, sits pretty next to a metal drinks table. The bed pillows' lustrous fabric and a posy of purple anemones accent the room's hushed tones. A luxurious soaking tub provides a spot for soaking in the views. Window treatments, in a Pindler & Pindler fabric allow for privacy. Wall sconce, Waterworks. Lined Silver Wood mosaic floor, Porcelanosa. Floor-mount tub fixture, Kalista.



"Although I love neutrals, I find myself attracted to colors that have something to say," says Westbrook, who punctuated the neutral-colored guest room with dashes of orange. A series of works by Jeremiah Johnson hangs above a custom-designed upholstered headboard and bedside tables. The room's crowning touch is a mirrored pendant light from Stanton Home Furnishings.



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