

※ The Guide to Modern Design

Metropolitan Home

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That Show
You How

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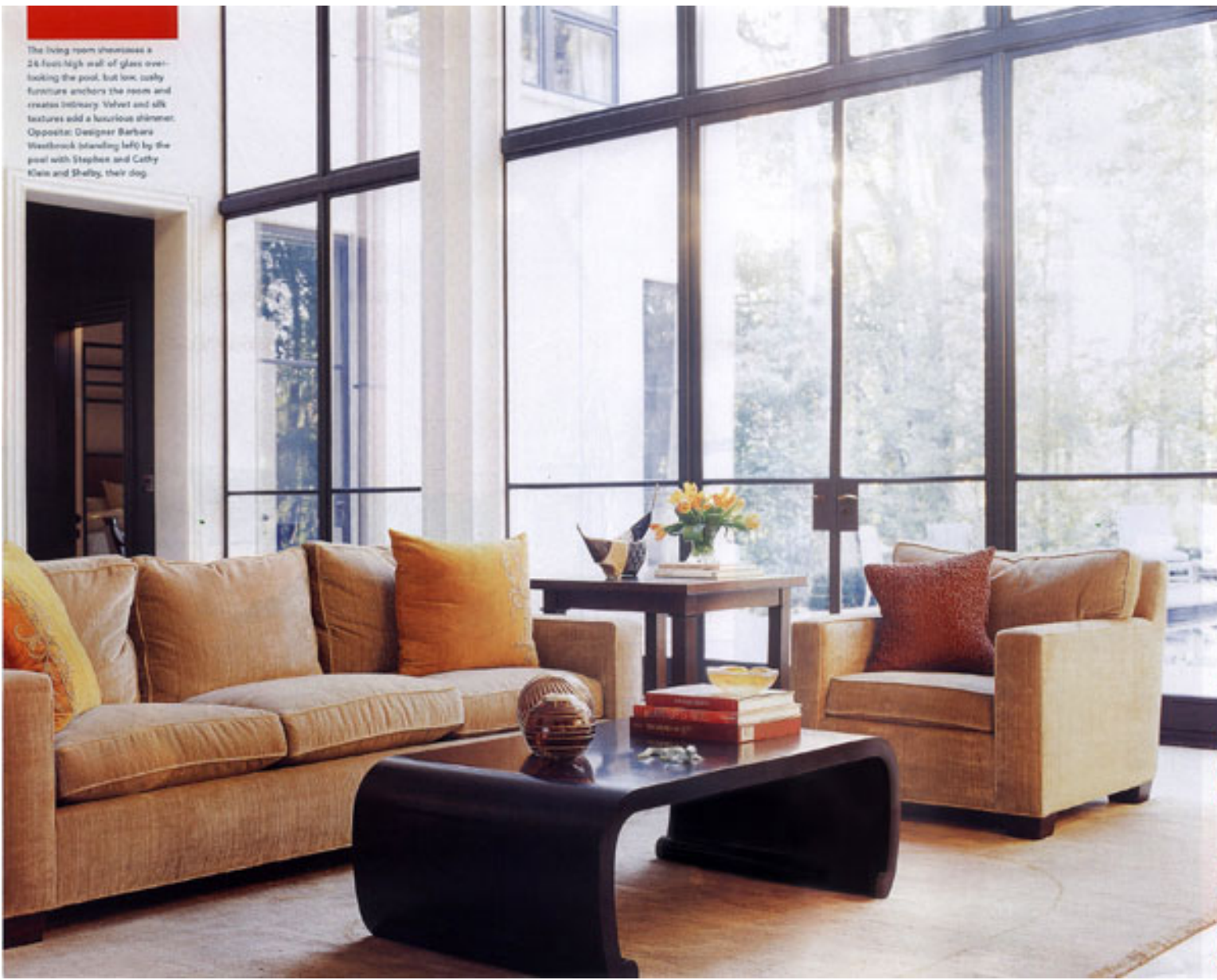


The
Modern
Mix

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The living room showcases a 24-foot-high wall of glass overlooking the pool, but low, cushy furniture anchors the room and creates intimacy. Velvet and silk textures add a luxurious shimmer. Opposite: Designer Barbara Westbrook (standing left) by the pool with Stephen and Cathy Klein and Shelby, their dog.



SALON OF THE SOUTH



BARBARA WESTBROOK CREATED AN UPDATED PARISIAN SALON BY BLENDING COMFORT AND LUXURY IN A NEW ATLANTA HOME.

AS

Christian Broussard said, Coco Chanel revolutionized women's fashion "with a black pullover and ten rows of pearls." His implication—that glamour could coexist with comfort—was the pivotal assumption behind Chanel's style: "Luxury must be comfortable," she pronounced, "otherwise it is not luxury."

Designer Barbara Westbrook applied that philosophy to the interior of clients Stephen and Cathy Klein's home in Atlanta. Like Chanel's unprecedented "little black dress," it is effortlessly elegant, comfortably tailored and classically modern. And in a city enamored of 18th-century English and American decor, that accomplishment is no less revolutionary.

Lured by mild winters, the Kleins moved to Georgia from their native Michigan about 15 years ago. They first met Westbrook in 1997, during renovations on another home. But that house proved impossible to modify to the family's needs. "It was never going to be right," says Cathy. So in 2003 they decided to build a new house that would be exactly what they wanted. The Kleins fell in love with a wooded piece of land nestled by the Chattahoochee River and hired architect Keith Summerour, working in concert with Westbrook, to design the house.

Cathy wasn't ready for a glass box and industrial materials, she admits, "but I liked modern, which is unusual in Atlanta."

Summerour sited the house to exploit river views. "I was initially inspired by the inside-outside spaces of Frank Lloyd Wright houses," he says, "but the house evolved in the direction of art deco, with a strong sense of geometry and forms."

PRODUCED BY ELANA FRANKEL. PHOTOGRAPHS BY MALI AZIMA.
WRITTEN BY JORGE S. ARANGO.



Dining chairs upholstered in silk damask and a Murano glass chandelier exude elegance in a dining room finished in chocolate Venetian plaster, white vinyl carpet and Lucite pedestal update the look. Westbrook designed the table and adapted the wicker chairs from a vintage piece. The ceramic sculpture, "Three Sisters," is by Atlanta artist Delina Fritts, and the painting, titled "Orpheus," by Fernando Ambrósio.

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The breakfast table (designed by Westbrook) is surrounded by Dakota Jackson chairs. Opposite, two master bedroom views (from left): Nancy Corzine chairs from the previous house were reupholstered in pale blue, while a table recalls a Jean-Michel Frank classic; the spare profile of the bed Westbrook created gets a dose of glamour from the silver Corzine chest beside it.





The

heart of the house is the living room, a suitably impressive space to host fund-raisers for the many causes that Cathy and Stephen support. Its proportions are grand: 22 feet by 33 feet, with 24-foot ceilings and a towering wall of glass looking out to the pool. "The large windows blur the distinction between the living room, which was designed like a covered courtyard," explains Summerour, "and the outside courtyard with the pool and the Chattahoochee River beyond it." Walls of glass serve the same function in the kitchen/breakfast room to one side of the living room and the master bedroom to the other.

To balance the opulence of these proportions with comfort, says Westbrook, "I kept furnishings low, which created another level so people weren't overwhelmed by the scale." She also broke the living room into two seating areas filled

with subtly luxurious touches. Tufenkian rugs by Barbara Barry delineate each grouping. For furniture, Westbrook and project designer Amy Morris channeled the spirit of a Chanel contemporary, Jean-Michel Frank, selecting French-modern-inspired sofas and a custom coffee table with a contemporized Chinese form. Gold-leafed accents, wool-silk-blend rugs and yards of silk velvet upholstery exude glamour, says Westbrook, "but it's a warm glamour."

An open staircase in the living room leads to the upper floor, which is given over to suites for the couple's grown children and their respective families. Standing on the second-floor mezzanine, one can look down on the "covered courtyard" living room, as well as out to a rooftop garden. The stairs, then, "visually connect" still more indoor and outdoor views.

The

success of the project is in large part due to the collaboration between Summerour and Westbrook from the planning stages. "We worked with Keith on all aspects of the house," the designer says. "We specified all the flooring material, plumbing fixtures, coastertops, door hardware and wall finishes" in addition to designing all the cabinetry (except that in the kitchen).

Westbrook's formula for "warm glamour"—crisp, tailored lines blended with quietly lustrous textures and understated details—is repeated throughout the house. In the master bedroom, it's the skeletal geometry of the Westbrook-designed bed paired with a peppy silk-wool Vicente Wolf carpet and a subtle band of beige velvet on the identically shaded wool drapery. In the dining room, walls of chocolate Venetian plaster that look like raw silk showcase a table Westbrook designed. "Well," she admits, "Jacques-Emile Ruhlmann designed it first." Those minimally ornate cast-iron chairs have gold-leaf frames; their simpler companions are upholstered in *damask*.

Despite the conceptual precedents, this is not a slavish retreat of 1930s *salon chic*. The aesthetic arises organically from the acutined personalities of the Kleins. "Stephen is very elegant, and Carly is more sporty," says Westbrook.

"It's a combination of his elegance and my practicality," agrees Carly. "The limestone floors were my idea, because they were the only thing that would work with Shelby [their yellow Lab] because we wish her in there." With all the refined beauty of this home, luxury never trumps function. "Despite the fact that it's very elegant," she concludes, "it's a lived-in house." ● See Resources, last page.



The minimalist master bath is "just planes of materials," says Westbrook—pearly gray glass tiles from Ann Sacks, a plate glass divider and slabs of limestone. Westbrook used limestone instead of travertine throughout because she wanted floors and walls to "be pretty quiet." Besides, says her client, it is more practical for Shelby, their dog's pet name.



In the front courtyard of this San Francisco house, landscape architect Tophus Delaney planted pink tea roses, chrysanthemum daisies and bluestar creeper between the Halfa limestone pavers. Opposite (from left): Two cast-bronze sculptures serve a formal purpose—the postman's bag is a mailbox and the beehive is both a doorbell and intercom; the Eureka lemon trees, which flank the fountain, were chosen specifically for their scent.