

MILFU

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Sunrise,



A new beach house on Pawleys Island,
South Carolina, brings family members
together, with one another—and the views

Sunset



INTERIOR DESIGN BY *Barbara Westbrook*
ARCHITECTURE BY *Keith Summerour*
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Prior pages, left to right: Of a Pawley's Island beach house he designed, architect Keith Summerour says, "What's really nice is to work on a home where the most important thing is not scale or size, just everyday life." Furnishings for the foyer were all inspired by a nineteenth-century Italian wood and metal chandelier. This page: Family room furnishings include a pair of Verellen sofas upholstered in a Madeaux silk and linen, a pair of Formations Wooden Barrel chairs upholstered in a heavy Rogers & Goffigon linen, and Ivory linen draperies from Pindler.

"There is not a single downlight in this house—it's all pendants and decorative lighting," says Barbara Westbrook. For the kitchen, she chose Fuller pendants from Schoolhouse. Other elements include a Wolf 48" range and a mid-nineteenth-century French garden table around which are 1930s French bistro side chairs. The Westbrook-designed banquette is adorned with quilted linen cushions featuring Pindler fabric. Cabinetry knobs and pulls are from Brionne Hardware.









The east-facing beach-side porch is furnished with The Brumby Chair Company's Jumbo Rockers. A Janus et Cie Arbor dining table in a weathered teak finish is set with matching Janus et Cie arm and side chairs. Westbrook says of the completed project that "the house has a sophisticated casualness" dynamic, which is apparent in its indoor and outdoor rooms.





Opposite: A barrel-arched upstairs stair hall is lit with Lyford wall scones and a Dover Ball globe pendant, from The Urban Electric Co., composed of clear glass with a bronze finish. "Doors painted blue remind you you're at the beach," says Westbrook. An antique French leather wardrobe chair fills a corner. This page: The width of the bright bunkroom is set with antique wooden theatre seats. These rooms and most throughout the house are painted with Pratt & Lambert's Seed Pearl.



Opposite: The master bath vanity is equipped with a Waterworks sink and faucet in a chrome finish. A pair of contemporary Apparatus sconces frame an antique painted mirror. This page: The four-poster king-size bed was designed by Madeline Stuart. The headboard is upholstered with Sandra Jordan's Prima Alpaca, and the mohair throw is by Susan Chalom. A walnut bench, made circa 1650 in Italy, sits at the foot of the bed. The draperies are hand-painted ivory linen by Coleman Taylor.



This page: Barbara Westbrook decorated the walls of the foyer with antique oil paintings of ships, as well as with sections of mirrors, in a salon-style arrangement. The pinewood bench dates from the seventeenth century and was likely either part of the footboard or headboard of a bedstead. Opposite: The porch that faces the marsh is furnished with antique Early American wicker chairs and a swing designed by Westbrook, which is upholstered with Janus et Cie's Schooner fabric.





EVERY DAY, the sun rises over the Atlantic Ocean and Pawleys Island, South Carolina, and shines its rays through the windows of a family beach home that's nestled in the dunes. And every night, on the other side, the sun sets over the marsh—or what the denizens of this historic resort town call the creekside—and puts on a show that, regardless of the weather, will take your breath away.

The home, which finds its purpose as an escape for a busy family with adult children and grandchildren, was fittingly built on family-owned land. Where a dramatic A-frame house once stood—and on its porch the homeowner as a child, with his father next to him in a rocking chair, staring out at the ocean—there's now a five-bedroom respite designed for one thing: to bring members of this family together.

"The house reflects what they use it for, just like a beach house should," says Barbara Westbrook, owner of Atlanta's Westbrook Interiors. This beach house, Westbrook's first, is one of many properties she has designed for this family over the years, which allows for special insight into exactly how they use the property. "The longer you do this work, the more repeat clients you have, and that's really nice," Westbrook says. "It makes it more personal, and more relaxed."

With an architectural plan by Keith Summerour of Summerour Architects, also based in Atlanta and a frequent collaborator of Westbrook's, the home follows a simple central-hall layout that allows for maximum utility of the strictly limited space—local historic-district ordinances must be adhered to, after all. Entering through the foyer on the marsh side, the first floor offers two bedrooms and a large, open living-dining-kitchen space. Up the stairs, there are two more guest bedrooms and a generous master suite, plus bunks for the little ones. And through it all, supreme views in both directions. "The house is a view property on two sides," says Summerour. "All of these rooms are meant to pull you in two directions: east and west. There aren't too many places in the country where that can actually happen."

With that in mind, Westbrook designed the interiors in bright neutral tones, creams and grays and blues, with thoughtful details and unique touches throughout. Custom cabinetry, designed by Westbrook, can be found all over, from the kitchen to the bathrooms to the master closet, giving the space a comfortable yet functional feel. A large, anchored island in the kitchen also serves as a buffet in the

dining space, for instance, with storage underneath on both sides. In the kitchen windows, a small ledge extends outside, serving as a sort of bar, so that morning coffee or afternoon cocktails can be slid out to the oceanside porch.

There are two porches: one facing the beach to the east, and one facing the marsh to the west. "They probably eat outside more than they eat inside," says Westbrook, who stocked nearly every item in the house, down to the cutlery and outdoor serving trays. The beach-facing porch has plenty of space for al fresco dining, plus many rocking chairs, just like the old family A-frame. On the marsh-side porch, grandchildren nap on the custom-made swing, surrounded by Early American antique wicker chairs in crisp white, which look out toward a gazebo that's nestled in the creek.

In the home's four guest bedrooms, the beds were all custom-made by Westbrook—and, despite the limited space, they're all king-sized, per insistence from the homeowners. "People are used to that now," says Westbrook. "When you make your guests, your family, your kids, and your grandkids feel comfortable in the home, they actually come."

Meanwhile, the master suite, tucked into the gables of the back of the house, is a mixture of textures and tones. An iron four-poster bed, twin leather wing chairs, paper shades on a pair of wooden lamps, and an Italian seventeenth-century carved walnut armoire lend variety and weight to the space. The landing at the top stairs is an experience in itself, with its vaulted, curving ceiling and semi-circle windows that overlook the marsh. Light flows in and down the faceted, painted wood paneling, and Westbrook chose pendant lamps to echo the shape of the ceiling. The arched ceiling stretches tall, recalling that old A-frame house, that feeling of how the higher you climbed, the taller it seemed. And, mounted at the end of the room is a model ship: the singular remnant from the original home, an object passed down in the family—an inherited possession, very much like the land itself.

Today, like every day, the sun sets outside of the westward-looking windows of these interiors; these lives; this family. And tomorrow, just beyond the east-facing glass and over the far-reaching Atlantic, the sun will rise on this home again.

"When there's something a little unexpected in the house, that little something gives the home a richness," says Barbara Westbrook.

“Once you get partway through the construction phase, the house starts to decoratively reveal itself.”

—Barbara Westbrook

