

Southern Accents

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Carte BLANCHE

When Atlanta architect Keith Summerour bought a 1930s house, he gave his friend, designer Barbara Westbrook, free reign to craft a graceful, airy interior

In the living room, designer Barbara Westbrook juxtaposed heavy metal-based tables with cushy upholstered pieces for a visual contrast

BY LYDIA SOMERVILLE
PHOTOGRAPHED BY PIETER ESTERSONN



It is no surprise that Atlantan Keith Summerour discovered an architectural gem for sale on a leafy street in Buckhead. As an architect, he was particularly attuned to its gracious details and perfect proportions. The house was designed and built in the early '30s by architect Hal Hentz, a partner in the landmark Georgia architectural firm Hentz, Reid, and Adler, for his own family.

But it was the firm's identifiable mark on the house—in the materials used, the original plans (which remain unchanged), and the scale (11-foot ceilings)—that spoke to Keith and his wife, Karen,

LEFT: Intricate architectural details, such as those in the entry hall, appear throughout the house. RIGHT AND BELOW: Designer Barbara Westbrook chose a soft interior palette to respect the house's classical style, evident in the front façade's pediment and Greek key molding.









THESE PAGES: In the guest room, red accents on a pair of antique side chairs and the bolster pillows enliven the neutral-toned space. A framed collection of Keith's sketches hangs over the twin beds. Small alabaster lamps enhance the intimate feeling.



LEFT: Materials such as Calcutta gold marble, glass drawer pulls, and hardwood floors create a timeless kitchen. BELOW: A screened porch was enclosed to create the main-level sitting room. OPPOSITE PAGE: The dining room's bay windows with curving panes are original to the house. "To build this now would be extraordinarily expensive," says Keith.

who set about making the house their own.

For help with the interiors, Keith turned to designer Barbara Westbrook. "Architects make absolutely the worst clients," he says with a laugh. "So we told her, 'Please, just handle it.'" The two had collaborated on several projects, so Westbrook instinctively understood the Summerours' sense of style. "The house is very serious architecturally, but the family is young. I didn't want it to look like someone's parents' house," she says.

Contemporary glass lamps, a mix of antiques from Scotland and England, and details such as white paper-wrapped books in the living room keep the traditional house fresh. "The house itself is so great, with wonderful original moldings,





windows, and tile," says Westbrook. "I didn't want to detract from that, so the furnishings work to enhance the architecture."

The Summerours inherited the house's original drawings, which reveal that the firm's architects, Philip Shutze, Lewis 'Buck' Crook, and Neel Reid, all had a hand in the design. "Hentz owned the

property for three years before the house was built," says Keith, "so I imagine his wife was getting impatient, and one day she went down to the drafting room and said, 'Please, just get it done.'" For harried young architects in Atlanta, some things never change. ♦

For details, see Sourcebook, page 234.