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It Takes 2

Working together with her husband, designer Beth Webb crafted an ideal city sanctuary for themselves in an iconic building in the heart of Atlanta's Buckhead

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Opening page: The entry foyer of Beth Webb's Atlanta apartment is defined by a rich and varied assemblage of antiques: a nineteenth-century American Girandole mirror, a circa-1820 Philadelphia giltwood table, French bronze sconces, and Italian nineteenth-century wrought-iron-and-brass stools. This page: The living room is furnished with Rose Tarlow chairs, upholstered in Holland & Sherry and Fret fabrics, custom-designed black lacquer bookcases, and an antique Japanese lacquer coffee table, all set against Domingue Architectural Finishes' Chapel used on the walls and ceiling.



A de Gournay dyed silk and hand-painted scene defines a wall of the dining room. The antique English mahogany table, above which hangs a circa-1800 Russian Empire crystal chandelier, is set with chairs by Hickory Chair upholstered with Loro Piana fabric. The console (left) is attributed to Duncan Phyfe. The lamp in the foreground is by Christopher Spitzmiller. A bust of Beethoven presides over the room.



This page: A nineteenth-century children's high chair is set against the kitchen island, which is topped with arabescato marble. The faucet and light fixtures are from Waterworks. The door is painted with Farrow & Ball's Pitch Black. Right: The powder room's dark tiles, single washstand, and polished faucet are all from Waterworks.





Opposite: Jim Thompson's Chaparral is used on the walls of the master bathroom. An English nineteenth-century brass-and-mahogany shelf holds towels, atop which is placed an antique oak candlestick lamp from England. This page: A look into the master bedroom reveals a Calhoun Design and Metalworks custom iron four-poster canopy bed. The lamp is from Roy Hamilton Studios. The shams are by Dea, the coverlet is Peacock Alley, and the quilt is from Leontine Linens.

AMONG THE MANY common interests interior designer Beth Webb shares with her husband, Chuck Hanavich, is a love of design and antiques. So, even though she finds designing for herself to be the ultimate challenge, when the two purchased a dated *pied-à-terre* in the Buckhead district of Atlanta a couple of years ago, they managed to transform it into a posh retreat with relative ease by working closely together.

“It’s like our alter ego,” Webb says of the two-bedroom dwelling, which is situated in a coveted boutique condominium building known as 31 Muscogee, a residential structure that was designed by a protégé of Atlanta’s prominent Jazz Age architect Philip Trammell Shutze and built in 1962. “The building has an old world sensibility with classical scale and proportions. It contains only sixteen units, and our apartment is reminiscent of an English flat,” says Webb. “It’s a complete departure from our 5,500-square-foot modern glass house set amid the marsh ponds of Brays Island, a Low Country community on a former plantation in South Carolina. The two homes are like yin and yang.”

Indeed, in contrast to the couple’s country house, which Hanavich constructed before he and Webb married—both for the second time—almost five years ago, they intentionally set out to fashion their urban getaway as a traditionally inspired counterpoint to their expansive, modern domain. “We enjoy all different worlds,” says Webb. “The only common denominator is comfort.” Inveterate travelers both, the pair also agreed that their city residence should feel like the interiors of the Lowell Hotel in New York, where they often stay during their jaunts to Manhattan. “We wanted the rooms to feel like a five-star hotel with all the luxuries and amenities, except a butler or maid,” says the designer.

Once they purchased the off-market apartment, which the designer learned about through word of mouth from a friend and closed on an hour later, Webb was keen to get on with the decor. But Hanavich, with his background in real estate and construction, was determined to start with a refined backdrop. “His heart and soul are really into building—he sees himself as an architect and enjoys the renovation process,” explains Webb. So they started by stripping the kitchen and baths to the studs to get the core components right. Even though she and her husband have strong opinions about art and furniture and design, Webb notes that they were on the same page about

everything—except the backsplash tile in the kitchen. “I only found out about that when I returned to the apartment one day and discovered he’d had it all ripped out,” says the designer with a smile.

Nonetheless, they pressed on to work seamlessly as a team to craft every inch of the kitchen to suit their aesthetic and functional needs, engineering every detail to the nth degree with their favorite cabinet maker and metalworker. They also paid the same attention to nuances in the bathrooms, where hers was wrapped in a grisaille-inspired wallpaper and his was clad in black marble.

After the shell of the flat was complete, the couple dipped into their combined trove of antiques and art to furnish the rooms for their own comfort and occasional guests, including their blended family of four grown children and five grandchildren. Among the key pieces they already owned that now fill the home with warmth and character are a circa-1820 pier table attributed to Duncan Phyfe in the dining room and an antique high chair Webb picked up at the Nashville Antiques Show in the kitchen.

Although Webb would hardly call their Atlanta home childproof, she and her husband designed it to be welcoming to the couple’s extended family, including grandchildren. “I’m of the opinion that children need to learn to live with nice things,” Webb says. “My mantra is every room has to be usable, every room has to be lived in.” As such, the antiques are set off with plush contemporary transitional upholstered chairs, some skirted to the floor, that keep the overall ensemble cozy.

“I’ve always had a graphic sensibility in my formal work, and I like rooms that are pared down and edited,” says Webb of the mostly black-and-white palette she chose to deploy throughout the home. “Filtered sun comes in through the east and west at different times of day, so I played with light and incorporated warm honeyed tones to inform the palette.”

Of their sanctuary, Webb says, “We’re so happy here. It’s sheer luxury; it’s our haven. My husband pushed me harder than I would have pushed myself to finish it, but I listened—and the best part is it’s the result of a labor of love that was done by the two of us.” ■

“The renovation was a fairly major undertaking—it wasn’t for the faint of heart,” says designer Beth Webb.

“I believe in sustainability, of passing things down to the next generation.”

—Beth Webb

