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Designer Alana Homesley crafts a family-friendly home that's as pragmatic as it is beautiful

INTERIOR DESIGN BY
Alana Homesley

ARCHITECTURE BY *Erik Evens*
PRODUCED BY *Darra Baker*

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Dreamy





A seating area in the master bedroom includes a window bench tucked into an arched recess. An elegant tufted rolled-arm chaise is upholstered in Lee Jofa velvet. Other elements in the room include a circa-1820 French cherrywood Louis XV armoire, an Indian bedcover, reclaimed white oak floorboards, and a chandelier with rock crystal trim from Dennis & Leen.





“Signs of life and wear are OK.

In Europe they call it ‘patina.’”

—Alana Homesley





Previous spread: Inside and out, a new Malibu house embodies elements of the Spanish Colonial aesthetic, long popular throughout California, but done here with some Moorish interpretations. The foyer features a mirror and a console table from Formations, on which have been placed candlesticks from Rose Tarlow. This page: Architect Erik Evens's imprint is conspicuously visible inside, notably in the great room, with its Gothic-inspired window. The interior designer chose custom sofas, upholstered in velvet from Jasper, which she positioned around a wood and iron coffee table. Roman shades from Conrad help regulate daylight.



AT THE HEART of Alana Homesley's approach to design is an emphasis on simplicity. "I strive for breathing room in everything I do," says the Woodland Hills, California-based interior designer. She also points out that the inspiration for her work always comes from her clients. "Design is such a collaborative creative process," she emphasizes.

Designing the interiors of the new waterfront home of a family of five on the Point Dume promontory off the coast of Malibu, however, involved an extra layer of collaboration—in this case, with her clients' architect, Erik Evens, principal of Evens Architects, who had developed the site plan, layout, and Spanish Colonial-style of the dwelling before the designer was brought on board. "Southern California has a great tradition of Mediterranean architecture—our clients have a passion for it and it's an easy choice in this locale; it suits the climate, and looks right here amid the sunshine and ocean breeze," says Evens. "After we did the initial planning, Alana came in to work on the interiors, layering in her expertise and point of view."

While Homesley welcomed getting involved early on in the planning stages, as it allowed her to influence aspects of the home from the inside out, she admits the process of designing the interior spaces also included an element of discovery. "This home was a departure for me," she says. "My work is almost solely modern." Still, a sense of soulfulness is a hallmark of her interiors—whether traditional or contemporary—and that quality very naturally evolved in the rooms of this home. "Everything the clients were drawn to—rustic beams, reclaimed floors, handcrafted finishes—was sensual," says the designer. "They wanted a home that was old-worldly, European-inspired, and gardenesque."

With that in mind, Homesley worked closely with both Evens and her clients to not only furnish the character-rich rooms, but also to shape them with materials, finishes, and fixtures that recall the classic Mediterranean style. "My clients were also quite taken with the style of Axel Vervoordt, the noted Belgian designer and antiquarian," Homesley explains. So in lieu of terracotta tile floors, weighty wrought iron chandeliers, and heavy carved wood ceiling beams in the entrance foyer, for example, she chose large slabs of rustic tumbled French limestone for the floors, oil-rubbed bronze balusters for the staircase, and

Moroccan-inspired tiles custom-colored in a contemporary palette on the stair risers.

Since this is a family home, Homesley worked with Evens to consciously make choices that were not only attuned to the traditional aesthetic but also functionally viable for the family's contemporary lifestyle. Instead of formal living spaces on the main floor, for example, a casual, open plan allows for an easy flow between the kitchen, dining area, and great room. These spaces are fitted out with distressed walnut floors, hand-troweled plaster walls, and hand-hewn wooden ceiling beams with antique-inspired corbels—yet all elements were chosen to wear well with time. "Nothing is too precious," says Homesley. "All the elements bear signs of imperfection." To support the family's indoor-outdoor lifestyle, the same French limestone in the foyer extends outdoors to a covered loggia in the back of the house, where daily meals are regularly taken beneath its vaulted brick canopy. Windows and doors made of bronze and wood, including a massive Moorish-inspired peaked door in the great room, open onto the garden, with its olive trees, mounds of flowering jasmine, and sweeping views of the coastline.

The designer, clients, and architect also worked in tandem to resolve even the finest points of the home. "The window over the range was detailed from the inside out so that not even one of the tiles in the backsplash around it had to be cut," notes the designer. Collaboration was key in integrating other details, too. "On a trip to New Mexico, the owners found a collection of antique doors, all of different sizes, and a beautiful carved wooden beam that they wanted to incorporate somewhere," says Homesley. "So we adjusted openings between rooms to make the doors work in various locations and we placed the carved beam in front of the hood of the stove, a place where it would be seen every day."

"My mantra is to add more detail, more texture," says Homesley, who notes that no furnishings and finishes are included in her projects unless client and designer agree. "We both have to love it," she says. And in this inviting home, that applies to every last hand-crafted detail. ■

Designer Alana Homesley created interiors that evoke the spirit of a Spanish Colonial atmosphere, but also used a variety of styles favored by the clients.



Left: The kitchen is one of the more decorated rooms in the home. La Terre Deco tiles, from Exquisite Surfaces, are used to create an engaging backsplash behind the Wolf range. The swing-arm pot filler is by Rohl. An elaborately carved antique beam defines the cooking area; corbels were added at each end to create balance. Above: An eighteenth-century-style farm table is grouped with chairs upholstered in an Ultrasuede from Joseph Noble; the nailhead trim is from Samuel & Sons. The Gothic chandelier that hangs above comes from Dennis & Leen.