

MILLEU

SUMMER 2016



Homes & Gardens

FEATURED DESIGNERS



CHRIS BARRETT

Known for her custom residences, Chris Barrett's unique vision is well matched to the lifestyles of her clientele. The Los Angeles-based designer's work also includes a range of commercial assignments, including the Comme Ca Restaurant in West Hollywood and Hotel Oceana in Santa Monica. Chris Barrett Textiles are in showrooms across the country.



TARA SHAW

New Orleans designer Tara Shaw is known for her sophisticated home designs and as an antiques dealer specializing in French, Italian, and Swedish pieces, as well as for her eponymous line of reproduction furniture, Tara Shaw Maison. She has designed celebrity homes, appeared on design television programs, and is frequently featured in shelter magazines.



JANE SMITH

Jane Smith, who lives and works in Santa Fe, is recognized for her artistic approach to blending interiors that are an amalgam of the old and the new. She uses textures and natural elements to create a feeling of comfort and ease in her rooms; her spaces always reflect her clients' lifestyles and personal aesthetics.



ROZANNE JACKSON

Rozanne Jackson is both an award-winning designer and the owner of The Iron Gate, a favorite spot for home furnishings and gifts among local Nashvillians. Shortly after founding her design business in 1994, Jackson opened The Iron Gate as a retail showroom in which to showcase her design aesthetic and provide beautiful furnishings and gifts.



VICENTE WOLF

Vicente Wolf has long been recognized as among the most influential designers in the U.S. From the light-filled loft in New York where his company is headquartered, Wolf and his team build on his passion for design that's guided by integrity and simplicity. He has published five books, including *The Four Elements of Design* (Rizzoli, 2016).





The Right Mix

Santa Fe interior designer Jane Smith melds European sophistication with the region's traditional style and color

"Some people like to live high up to have the grand vistas," says interior designer Jane Smith, referring to her home in New Mexico's verdant Tesuque Valley. "I prefer to nestle in the valley and look out my windows to see nature."

And nestle she does, in a home designed to embrace the lush groves of cottonwoods, an orchard of apple and pear trees, and grasses splashed with wildflowers. The property has another attribute: the musical presence of a burbling creek. "It's just outside my door," she says. "Even when I can't see it, I can hear it."

When it came to her collaboration with Santa Fe architect Lorn Tryk, Smith was hands-on from the conception of the adobe-

style house. "I knew exactly what I wanted: A Northern New Mexico Territorial-style home with a pitched metal roof and a flagstone-covered portal in front."

The open plan offers not only a contrast of airy and intimate spaces, but also guarantees Smith's signature surprises as she mixes peaceful, comfortable atmospheres

The entry of designer Jane Smith's home near Santa Fe reflects her dual interests in white interiors and bright colors. Benjamin Moore's White Dove serves as the backdrop for a vintage French flag, Navajo weaving, and Mexican bench. A custom copper-mesh chandelier illuminates the space.

INTERIOR DESIGN BY JANE SMITH
ARCHITECTURE BY LORN TRYK

PHOTOGRAPHY BY PETER VITALE
WRITTEN BY JEAN BOND RAFFERTY



The open-plan living room features a linen-covered sofa and swivel chairs from Verellen. The oceanic bark tapestry draped over the sofa is from Claiborne Gallery. Pella doors and windows embrace views of the property. Walls are painted in Benjamin Moore's White Dove. A Turkish Angora rug anchors the room.





with electric-color tableaux and a worldly collection of furniture, fabrics, and art. She compares the result to “pieces of a puzzle that fit right into the space and come together to make beautiful rooms.” Her first color vision and design fusion appears at the entryway. There, a circa-1880s red flag Smith found in Paris is paired with a nineteenth-century Mexican mesquite bench and a 1940s Navajo weaving.

Natural lights flood the open-plan living, kitchen, dining areas, marked by a fourteen-foot-high-beamed ceiling. Smith has expertly orchestrated a collection that blends an Indonesian coffee table, African pot, Portuguese trunk, Mexican bowls, a New Mexican bench, and iron chandeliers with an Oceanic bark tapestry and Turkish rug, set against an all-white background with oak wood floors. “Americans are from everywhere. I like to mix the whole world together because we are all one world.”

“There was never any question of it being anything but white,” Smith affirms of the diamond-trowelled white plaster walls, lightly glazed to give a soft sheen. Deeply splayed windowsills reflect more light while providing display spaces.

“The open design is perfect for entertaining,” she adds. Guests can perch on stools around the kitchen island while she cooks or share coffee in “a spot I love” of two comfortable chairs around a small iron table under a painting by Russell Chatham.

“Having art is part of living in Santa Fe with its galleries and artists.”

One of the many design successes Smith cites during the construction was the decision to relocate the dining room to the far end of the room. Lower ceilings make for more intimate spaces. The master bedroom has tranquil, neutral-toned décor, inspired by a flax-toned spread with golden silken embroidery created in India.

The electric tones in the library/guest room prove that when Smith says, “I do like color,” she means it. The daybed and its bolsters are covered with bright orange linen. But the real surprise comes on the covers of two pillows whose Pop Art-like hand-embroidered flowers date from the 1930s. Smith had the covers fashioned from the velvet panels of a vintage Mexican skirt she discovered in a Santa Fe textile shop.

What did her house accomplish? “When I walk in the door,” she answers, “I feel at ease, I feel happy, I feel comfortable, I feel grateful. I feel like I am surrounded by beauty.”

A Madonna surveys Italian saddle leather strapped chairs that surround a nineteenth-century French walnut dining table.







Left: A French garden table and Verellen's oatmeal linen-covered chairs are positioned beneath Russell Chatham's *Moonrise on a Summer Night*. Above and right: The kitchen island features an acid-washed steel countertop and ebonized oak shelves. The metal-and-wood drawing stools are Lostline. The faucet is Kohler, built-in refrigerator is Sub-Zero, and the stove is Wolf.



A Mexican daybed is covered with orange linen coverlet and pillows by SDH. A seventeenth-century walnut campaign table is used as a desk.

*“I wasn’t born into decoration. I think it is
something you have or don’t have in
your soul and body.”*

- Jane Smith





In the master suite, the Louis Philippe-style chair from Dessin Fournir is covered in suede; curtains, bedding, pillow covers, and throw were designed by Beatrice Laval for Le Monde Sauvage in Paris. Chandeliers and lighting are by Chehoma.