



INTERIOR
DESIGN
GUILD

Term 3
2008





Calendar of Events

10 September Wednesday 11am–2pm 6.30pm–8.30pm	Ros & Greg Hinton 52A Arney Crescent Remuera
30 October Thursday 11am–2pm 7pm–9pm	Sue Shearer & Deborah Rundle 13 Savage Street Westmere
13 November Thursday 11am–2pm 6.30pm–8.00pm	Lyn & Martin Plom 37 Sylvia Road St Heliers
4 December Thursday 11.30am	Christmas Lunch Bottom of Otitori Bay & Valley Roads French Bay

Front page

Top: Mai Mai House, Freemans Bay

Bottom: Hills Clubhouse, Arrowtown

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Committee News

This would have to be the wettest and coldest eight weeks of winter in Auckland that I can remember, preceded by a superb autumn with the autumn leaves on the trees right up to July as there was very little wind. We certainly seem to be paying for that now.

The inclement weather did not deter our intrepid members who were in high attendance at the LA Imports and Design 55 evenings which we all thoroughly enjoyed. Thanks to those of you who did brave the weather as our hosts go to a lot of trouble to put these functions together.

It seems that advising our members by email is an effective way to jog memories to send RSVPs and to advise of additions and any cancellations in our programme. We have more than 80% of our membership on our email address list and if we do not have an email address for anyone, you may miss out on spontaneous events. May I suggest that you ask a friend to pass any messages to you if you are not on email.

This is our third and final newsletter for 2008 as we lead into the busy wind-up to Christmas. We try to complete our programme in November as we are aware that diaries get filled up in December.

Two of the three visits in our third term programme are the homes of Guild members and I wish to thank

Ros Hinton and Lynn Plom for kindly offering your homes for us to enjoy.

This year our Christmas function is to be held at French Bay Yacht Club at the bottom of Otitori Road and Valley Road Titirangi. Some of you will have visited when we held a coffee shop there whilst we visited the McCahon House last year. The Yacht Club has a fascinating history and was designed in the 60s by the father of the current Commodore of the club, Martin Northcott. This function will fill up quickly and we advise that you RSVP and send your cheque immediately. Numbers are limited by the capacity of the venue.

Most of you are aware that this has been a busy year for Nanette but we would like to thank her for the continued support and enthusiasm you give to the Guild.

I love this time of the year, looking forward to the long summer months and time spent with friends and family. I hope we have seen the last of the rain as we all need to get the spray bottles out to remove the moss, mould and gunge from our gardens and pathways!

We need some homes to visit for next term so please let us know if we can visit your place.

Brenda and the committee

Nanette's News

Dear Guild Member,

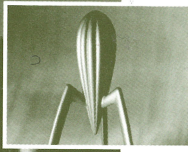
It was with pride that I read that, in the World Architecture Festival to be held in Barcelona next year, that four New Zealand buildings have been selected – no Gold Medals yet

Two houses have been chosen in the Home and Private Residence category, a University building in the Learning category and one in the Sport category, two buildings by the one architectural practice.

Many people, especially golf lovers, will have seen the Hills dramatic clubhouse against its rugged but beautiful backdrop of Central Otago landscape at Michael Hills golf course outside Arrowtown. This was designed by Patterson Associates, under the direction of Andrew Patterson. It featured frequently on television in the New Zealand Golf Open held last year. Michael Hill came to the practice with only a

one-line Brief. He wanted people to leave the course reflecting not only on their golfing experience, but also on their experience of the clubhouse. Andrew said the essence was that Michael wanted a design that amplified the experience of the course and vice versa.

After viewing the possible sites as the clubhouse has to be somewhere accessible from both the first and the eighteenth, the last green, the decision was made to bury two thirds of it underground. All the practical facilities would be buried in a bunker-like structure, the main member spaces, the bar, restaurant and relaxing areas are above ground with views over the course. A diagonal low slung structure, built mainly of glass reinforced concrete and local river schist it settles into the tussock clad site, its strong cantilevered roof spreading out against the backdrop



Nanette's News continued...

of mountains. The building is also very "green" double glazing, its self sufficient in its own sewerage requirements and all the water comes from the site. The roof is highly engineered for warmth and snow resistance, and has a grass looking cladding, which if a stray ball lands on it, the player can hit the rove shot from atop.

Patterson architects, with input from Michael and Christine Hill, designed the interior, keeping to a palette of black and white, with sparkling schist floors and walls and black and white classic modern furniture. The image of a dimpled golf ball, a recurring symbol is used on varying surfaces in the interior. An unexpected extra is subterranean colour therapy spa.

When Patterson Associates were advised by e-mail by the World Architecture that they had been selected for the Hills Clubhouse, they were "over the moon" A few days later, just as they were calming down, they were advised that a second entry had been accepted.

Mai Mai, a private home at the end of cul-de-sac street behind Ponsonby Road, the antithesis of the Clubhouse, presents a completely closed face to the street. Subtly decorated concrete panels present a closed but intriguing façade to the house that almost sits on the footpath. Inground uplights make the façade glow at night. Behind, the front door, almost invisible as a door from outside, is an entry and courtyard which lead into the living area, poised on a North facing slope. The whole front and side of the space with its glass curtain walls open to the brilliance of the cityscape at night, the Skytower presiding. This level has the kitchen and dining, then a smaller glass walled Lanai jutting out towards the city which has a long slim gas fireplace on the only solid wall. Interesting contemporary furniture, light and off the floor, to keep that feeling of openness, has been selected. The exception are two Under this level, but cleverly positioned to be private are the bedrooms and a cinema.

The house responds successfully to the challenges of inner city living and as earlier judges said, it was also the result of

courageous clients.

A contrast, from city living to a mountain retreat, is the other selected entry in the Home category, designed by architects Fearon and Hay. This is a modern cabin hidden in the hills not far from Queenstown. One could also say there is a comparison with the Hills Clubhouse as inside the house has the feeling of being protected in a bunker but with commanding views outwards. The client wanted both durability and toughness and that is what the architects have achieved. Geoff Fearon says it is "grunty"

Schist exterior walls anchor the building against the hills while a wide expanse of floor to ceiling glass outlined in finely framed blackened steel, the corner glass windows frameless, creating the feeling there is no barrier to the outside from the open plan living area. In the corner a floating rounded fireplace is suspended from the cantilevered ceiling. Grey concrete floors continue the theme and a softly textured corner couch sits on a pale grey textured rug. Up some steps the main bedroom experiences the same view of mountains and the lake through the trees.

To keep the cave-like effect oiled cedar and black basalt are materials used in the kitchen. From the black basalt tub in the bathroom the outlook can be enjoyed as one soaks.

There is no hesitation or compromise in this dramatic concept for a mountain house. As in a darkened theatre one is so much more conscious of what is projected beyond the windows.

In the Learning category the new University Faculty of Business in Auckland, the Owen G Glenn building won a place. This was a joint project between two architectural practices, Archimedia of New Zealand and FJMT of Australia. It was the result of an international competition and as one of the architects said "it was a very ambitious project on a very difficult site that sloped into a gully" The brief stated it was to be an icon that reflected the vision of the users as future business leaders.

Those of us driving into the city on the

motorway, from the south can look up and see the glittering, eleven storey glass building on the ridge. The belief that business should be transparent was one of the reasons for the extensive use of glass, which was used with a titanium inner-layer. This is sandwiched between two laminated layers of glass, the titanium makes it look stripey from the outside and, as if you have sunglasses on from the inside, so acts as a sunscreen. The glass ribbons that extend outwards have the effect of dematerializing the mass of the building. Car parks and the workings of the building are all underground

It was important to provide a fluid and open expression to the top level spaces and create a strong contemporary feel in contrast to the more traditional learning institutions, a look towards the future, the architects said. Bridges that connect the two arms of the building across the atrium have a dual role, they act as social hubs. As they are in very visible positions, easily seen from circulation areas, the bridges also act as a place for informal exchanges between academics and students, collaboration and collegiality.

Because students are mostly colourful and come from different walks of life, it was wanted that the building reflects this and have a sense of brightness and shine, so as well as the glass, stainless steel, and aluminium paint, colour has been used in some potent areas, a strong orange and a dynamic magenta against the silver, rich red seats in the curving auditorium.

One of the requirements of the Festival entry was that the projects had to be presented in person. Those selected are up against the world's architectural greats, such celebrated names as Sir Norman Foster, a Michael Phelps equivalent! We wish them well in their Architectural Olympiad. As the Olympic Games are on as I write this you must forgive me the analogies.

TeTuhī Centre for the Arts has a particularly interesting exhibition on at the moment, "Alumeni" by Peter Stitchbury. There is a well known potter by the same name but no relationship. This Peter Stitchbury paints portraits, but no conventional portraits. A Master of Arts graduate from Elam, he chooses to challenge us with his depictions mostly of young women, facing all the problems of "image" today. Not that the drive for perceived beauty is not age old. It is as ancient as Cleopatra. Although some authorities say she was not

beautiful in actuality, artists have always depicted her as beautiful.

Peter paints some celebrities, some anonymous, often with a vacant expression, what is ahead, what is beauty? Models, movie stars, celebrities are all obsessed with their own narcissism. Some look static, maybe botoxed out, maybe bored. What is image? Look at how the young people portray themselves on Bibō. They choose the best images and then digitally enhance them. Are the searchers going to get what they hope for?

It all ties in with the Olympic Games Opening what is real and what is not? The Opening Ceremony was such a brilliant, colourful and superbly choreographed event. Many have been upset that the little Chinese girl who sang was a different child to the one that fronted the audience. In actuality the voice most probably would have been pre-recorded anyway, in case of some nervous or technical problem on the night. The fact that another child was substituted, because she had a "pretty face" caused the criticism. What is true and what is an illusion? We must admit that Olympic Openings are theatre and or cinema and these are all about illusion. We never would have known if it had not been leaked out. Some people even said it was a Chinese trait – it is a universal trait. This emphasis on image is the essence of Peter's exhibition.

It is a really interesting exhibition and is on until the 21st September and TeTuhī have i-pods that you can listen to as you walk around to enhance your appreciation or, if a group decided they would like to come, as long as you give the Gallery notice, a docent or guide can be arranged.

No person or classes visiting the Exhibition so far have been disappointed. All have found it stimulating and a basis for great discussion. There is some quality about the paintings that makes them mesmerizing or hypnotic, the eyes seem to follow one. The paintings are all borrowed, mostly from private collections, some from galleries, two from Australia, so none are available and there is a waiting list for his work. Peter paints very slowly, layer after layer of carefully applied paint. Do come to this thought provoking but beautiful exhibition

After our wet and dreary winter, let's hope for a bright spring.

Nanette



House Visits

Ros & Greg Hinton
52A Arney Crescent
Remuera.

Wednesday 10 September
11am-2pm & 6.30pm-8.30pm
Architect Malcolm Taylor from
Xsite will be speaking.

Driving down leafy Arney Crescent; the houses are mostly traditional in style, but approaching 52 A down a shared driveway, one's first impression is of a good looking rebel – a very modern home – standing proud amongst the older generation.

A flat roof, vertical seam-folded zinc, and grey stained horizontal cedar weatherboards clad the home's latest reincarnation (it has previously undergone three), but this time the remodelling is destined to remain for some time.

The renovation took four years from planning to completion. The architect was Malcolm Taylor from Xsite, builder Barry Bright, with Ros and Greg the supporting design team, working with Malcolm on many finer points including interior furnishings. But Ros spread her wings with the project too, using a combination of intuition, finger crossing and what she'd learnt in Nanette's classes. Not a natural modernist, Greg took his cues from Ros and Malcolm, but he did apply his personal motto: if you're going to do something, do it properly. He was also adamant that electronics wouldn't rule the home. Doing some things manually is still acceptable in his book.

Greg's a brave man too. He bought the house in 1998 without Ros seeing it. The family was moving from Dunedin and Greg purchased the house in a hurry using the 'worst house in a good street' excuse to get him off the hook. A pitched-roof design clad in cedar, the house was 'hot' when it was built in 1976, but it hadn't aged well. One thing the couple did agree on – they were definitely going to renovate. From the moment the Hinton's moved in with their three daughters, the design felt restricting. Originally the house comprised a single storey including kitchen, living and dining area, plus a split level accommodating the garage, two floors of bedrooms and

bathrooms. The three renovations included a new bedroom added over the garage in 1983, additions to the lounge in 1985, and a new pool installed in 1998.

Ros attended a presentation Malcolm gave to her design group in 2003. Discussions followed and Malcolm then carried renovations on the Hinton's beach house. Ros and Greg were impressed with Malcolm's approach and sketch design work for Arney commenced soon after. The brief was for a new main bedroom wing including a study and yoga room; a sense of generous volume in the living area and a stronger connection from the interior to the exterior and existing pool. The original garage remained.

The design kept to the existing footprint, with parts of the house levelled to the existing slab. Existing bedrooms were remodelled with a new roof line accommodating a mezzanine level study, upper decks and the Yoga room.

A good number of oaks on the property have proved high-maintenance and gaining resource consent for the removal of one oak and a pohutukawa proved protracted, frustrating and expensive – in fact, \$10,000, 20 signatures and several years' worth of frustration. Permission finally granted; work could commence and the family moved out for 18 months while the changes were made.

Generous 1000 x 500 marble chip terrazzo pavers, made by Terrazzo Stoneworks in Waitakere City have been used extensively inside and out. They first appear on the entry courtyard steps, flow into the entranceway, through the living spaces and feature in the north and east-facing exterior courtyards, where three areas of Louvretec offer various options for al fresco living.

The east courtyard, with the outdoor fireplace, features two rectangular tables forming a square and one table can be moved to the north-facing deck when needs require.

Feature planes of vertically stacked basalt were introduced down the driveway, repeated in the entry courtyard and surrounding the interior and exterior fireplaces. Aluminium,

frosted glass and clear glass louvres are another feature repeated at various points. All doors are made from Tasmanian Oak.

The expansive entranceway comprises a 6 metre high gallery atrium that also takes in glimpses of the living spaces and pool. The sculpture hanging in the void, titled Voyages, is by Graham Bennett. The painting leaning against the alcove above the stairs is a montage of images by Dunedin artist Els Noordhof. Ros, a former Dunedin-ite, likes the work but she's still looking for the ultimate piece for the space. The feature wall is Karen Walker's Heathered Grey.

Stairs lead up from the entranceway where terrazzo tiles give way to a plush, dark rich grey/green pure wool carpet by Feltex. The carpet also features in all bedrooms and as a large insert rug in the lounge. On this level, you'll find Ros's study, one of the girls' bedrooms (in Resene Cougar), a bathroom and media room. The study has great views, with Heathered Grey repeated here. The black and yellow painting by Jill Gatfield is called Pipes at Manly, Whangapararoa. Jill's 'out there', according to Ros, and definitely an artist to watch.

Ros is impressed with the roman blinds on the 'rollie' system in her daughters' bedrooms. A continuous loop of small metal bearings ensures easy operation and the top of the blinds disappear into recesses above the windows. All windows treatments, including the sun filter blinds were sourced through Gracious Living in Remuera.

Grey and white horizontal tiles feature in the bathroom, with a white Italian vanity, a skylight and custom-made cabinetry. The media room is now one of the most popular spaces in contemporary homes and this one is no exception. Dark brown velvet curtains and Resene Mondo on the walls give richness to the space. Comfy sofas were a must. Some are new, one's an old favourite and in the centre of the room there's a large ottoman covered in a distressed leather with a subtle sheen. The table lamp was made by a friend many years ago.

Another set of stairs, edged with a glass balustrade, lead up to the main bedroom wing. The landing forms a mezzanine looking over the atrium. Passing the dressing room and bathroom, the bedroom and private deck have fantastic views too. Ros wanted drapes here for warmth and texture. The yoga room links the bedroom with Greg's study, which is directly above Ros's, and also painted in Heathered Grey. Australian Vitex solid timber was used for the floor in the yoga room and on the deck.

The custom-made terrazzo vanity in the en suite was a mission to install. It's incredibly heavy but well worth the drama, according to Ros. The separate loo is a good idea too, she says.

In the living spaces downstairs, the walls are in Resene Milk White. The timber panels on the wall in the lounge are a light-washed Tasmanian Oak. The custom-made floating hearth is in terrazzo and two large glass doors can be pulled to enclose the space if desired.

The dining area blends the old with the new. Greg purchased the beautiful antique mahogany dresser at auction and the wall behind was measured to exactly accommodate this gracious piece. The square, black, contemporary table contrasts beautifully with the warm wood of the dresser, and repeats the shape of the square dining configuration on the terrace outside.

The kitchen is uber-modern with several warm touches. The stainless steel island bench measures a generous 3.5 x 1m. The up-stand was Greg's idea, and in Tasmanian Oak, it's a great feature of the design. A bar fridge is wisely positioned at the pool-end of the island bar.

The bench along the wall is in stainless steel too. The cabinetry is a low-pressure grey laminate from Parbury's and the generous stretch of coloured splash back, which gives luminosity to the space, also features Resene Milk White.

Included as a gesture to the original home, the ceiling beams were initially going to be stained dark, but Ros felt a lighter colour would be easier to live with. Just around the corner, the planning centre and small sun room is a perfect spot for reading recipe books. The stackers in the living areas allow the seamless indoor-outdoor connection the Hinton's were looking for. All joinery was supplied by Vantage Aluminium, with the glazing Synergy Glass.

On the lower level, there are two further bedrooms, a bathroom, laundry, a storage space, plus access to the garage. The bedrooms have been painted in Resene Cougar.

Trish Bartleet produced plans for the landscaping, which Ros and Greg brought to life, and the garden comprises a mix of sub-tropicals and natives.

Using a high level of detail and finish, this home has been transformed beyond recognition. The Hinton's are delighted. "Malcolm has a great ability to sketch what he visualises, and this made the process so much easier for us," says Ros.



House Visits continued...

Sue Shearer & Deborah Rundle 13 Savage Street Westmere.

Thursday 30 October
11am-2pm & 7pm-9pm

"We weren't looking, the site found us."

In 1997 Sue Shearer and Deborah Rundle bought a sub-dividable state house deep in the heart of Westmere. Sue bicycled past one day, saw the for-sale sign and convinced Deborah to leave their Pt Chevalier home for a new project. "I surrendered to Sue really because I'm a cautious and nesting person who has to be prised from where I live. But when we arrived here and looked down onto the land I felt like I'd gone to the botanic gardens." Says Sue ironically: "She was prepared to move so long as I promised to give her a big bedroom, wide skirting boards and leave a handkerchief of grass for the dog."

And she made good on her promise. Sue, who trained as a "chippy" in London in 1978 but has never studied architecture, designed and built from scratch the three-bedroom, two-bathroom, butterfly-roofed home with a semi self-contained studio. After living in the original house for a year they moved in. While Sue is inspired by contemporary New Zealand architecture, she says "the site dictated how the house is laid out".

Built from Titan board and corrugated iron, the exterior continues through to the interior with the use of negative detailing. The front door opens into a tall atrium area, finished with a metal-effect paint. The curved wall which bisects the house and continues through the roof is the axis. "There was a determination on my part not to have too many straight lines or square rooms, to give a sense of the dramatic as you enter the house," says Sue.

Ascending the open steel and glass staircase which connects the four split levels, you enter an open-plan living/dining/kitchen area. To gain a parquet effect, all the floors are laid with squares of Fijian construction ply, a cheap means of obtaining a stylish result. The kitchen, which "is just cut up by a skill saw", is designed to block out the

view of the original house.

"So you can see green all around," says Deborah, who has an art studio in the garden. A number of the works hanging in the house are by her. To best present the art and complement the architecture, most of the cabinetry is concealed. Walls are painted a light grey with the occasional feature wall painted in gold, wasabi green, or forest green. This allows the house to be both minimalist and provide a quiet environment.

A jarrah bridge leads you through to the bathroom/bedroom areas. The bathroom cabinetry and the bedroom furniture are all constructed from recycled rimu, which was largely supplied from the sheds of friends and family. The principal bedroom has bi-folding windows which look out onto the reserve, giving you the sense of being in a tree house. The study has a feature wall of gold paint with shelving painted 'schiaparelli' pink. Bathrooms have a minimal colour palette, one is tiled in white with a grey grout. The hallway has a feature 'ladder light' which Sue has constructed from sheet metal, back lit with car light bulbs. The bedroom horn shaped chest of drawers is constructed from recycled teak sourced from an old London hospital.

Visitors often comment that the house feels as though it is located in Titirangi. Sue has built boardwalks around the house which lead you into Jagers Bush through handmade metal gates.

Sue built the house herself, right from digging the foundations to handcrafting the stairs. Sue and Deborah have built three other houses in Auckland employing the same commitment to recycled materials. Deborah project managed the building sites while keeping a day job.

Using found objects is a particular interest of Sue's. "Everything's homemade," she says. And she means everything, from the lights over the kitchen bench which were originally milk bottles to the bbq on the deck which began its life as a car tyre rim. "Sensible and sustainable design is all about being able to live well in a house," says Sue.

Lyn & Martin Plom 37 Sylvia Road St Heliers

Thursday 13 November
11am-2pm & 6.30pm-8pm

Points of Interest.

Contemporary Concrete House in established neighbourhood.

Builder Allwood Manning won A Gold reserve Award in Master Builders House of The Year, 2007.

When Lyn, Martin and their daughters, Hannah and Emma, returned to New Zealand from a stint living in the States they made a decision to rebuild on the site of their former home. The old house had no real value but they loved the location and sea views so a new home was conceived.

It was a good opportunity for Lyn, an Interior Designer (she had completed Nanette's course prior to moving overseas, and then another design degree in Maryland) to apply her skills to create a comfortable living environment to suit her own families needs.

They decided on a modern house over three levels, to make the most of the views. Lyn and Martin knew they wanted a very open living floor, using changes in floor levels and ceiling heights to modulate the space into zones. Clever placing of windows allow light to stream into the house, while retaining privacy from neighbours on the narrow site. Large cavity sliders are used, and these can be closed when needed for heating and noise control. Adding to the homes openness is a restrained colour palette of greys, beige and whites with accents of blue.

The pedestrian entry takes one past plastered and open metal fencing, a natural stacked block wall and sub tropical planting to the 'Indian Ink' front door. This opens onto an extra wide staircase inviting you into the home. A metal chandelier, made in Holland, which Lyn first saw at the Milan Design Fair, and had shipped back to the States, is the star of this space. At night casting shadows on the plastered walls.

The entry has porcelain tiles of greys, whites and beige, the colours laid randomly, these tiles have been used throughout the house. Lyn has used a nylon carpet, Belgotex-Westminster, incredibly hard wearing on the stairs. To the left is the office, now that she and Martin have a successful kitchen and cabinet making business-Elite Cabinets, this office allows Lyn to also work from home. Down the hall there is a mud room, cleverly tucked under the stairs and straight off the garage, to drop off shoes coats and school bags. A rumpus room is a multipurpose area, a media room,

a guest room and also a room for Emma to play her drums. In keeping with flexibility the laundry is also a mini kitchen, it is predominantly white. The bathroom has tiled floors and a mix of white tiles and metallic Seratone walls. This is a clean contemporary look and extremely practical as this also doubles as the pool bathroom. No bad memories of the old patterned seratone walls. Shower curtains have also been used in all the bathrooms, another successfully updated blast from the past.

Also off the rumpus is Martin's man cave, offering huge storage and leading out to an outdoor area under the deck, which has been concreted. This area is a welcome bonus, with a covered clothesline, so practical for Auckland and yet more storage for today's busy lifestyles, housing pool equipment, kayaks etc.

On your way back up the stairs take a note of the honed block wall and the window. This lets light into this area but needed to be opaque for privacy. Lyn designed a frangipani motif, one of the touches that gives this home a Pacifica theme.

The middle level flooring is eucalyptus grandis, brought back from the States. There is a black metal and crystal chandelier over an old wooden dining table, partnered with white, shiny polyamide chairs. A wonderful Japanese antique cabinet completes this eclectic mix.

The formal lounge is up 5 steps, this change of levels designed to capture the view to Rangitoto. There is a deck, where one can sit in the Lord Yo chairs and enjoy the morning sun. A home office with cabinets by Elite is behind sliders. The couches are by Walter Knoll of Germany and were bought in the States. Their ends fold down, and they are covered in a neutral textured linen. The blue leather chairs are Rolf Benz. This room is also home to a baby grand piano.

The kitchen and family room complete this floor and lead out to the deck and secluded pool area. Note the bright painting of a tuimavaevae flower done by Emma, it is a clever solution to a pool fencing compliance issue. Both the indoor and outdoor fireplaces have honed concrete hearths. The deck is covered on one side by the cantilevered bedroom and on the other with Louvretec.

Furniture in the family room is an echo of the lounge with a floral textured couch and two blue Dodo chairs, which swivel and have footrests, what better way to relax.

The kitchen is essentially two rooms. The first entertaining area has the island bench as its hub, a



House Visits continued...

place for family and friends to gather to eat, or enjoy a coffee made at the dedicated coffee area. A fridge, sink, dishwasher and microwave are housed here. The other part of the kitchen with blue glass up stands, stainless bench, white cabinetry, a sink, cook top, oven and over bench pantries is the working area and can be closed off behind glass sliding doors.

A powder room, bathroom, and the girls bedrooms are on this level. The two rooms featuring pink and 'indent' beds.

The upstairs level is a retreat for Lyn and Martin. A Chinese herbal cabinet, and a stained glass window from the original dwelling transformed into a feature light

shine here. The lounge has walls painted periglacial blue and accents of red in the drapes and the Dilana rug, Spiral's and Koru's, by Mavis Higgs.

The bed cover continues the Pacifica theme. There is also the luxury of a wardrobe each. The ensuite has a mosaic tiled wall, the same colours as the floor tiles, and a Dura Blue vanity top.

As a perfectionist and a designer Lyn has put a lot of thought into creating a living environment that suits how the Ploms' live. The spaces are not complicated, incorporating features and detailing which allow for the changing needs of family life.

CHRISTMAS LUNCH

Thursday 4th December

11-30am for 12noon start

French Bay Yacht Club

Bottom of Otitori Bay & Valley Roads

Cost \$45

The Guild is always looking for new or unusual venues for the Christmas Lunch and this year is no exception.

The French Bay Yacht Club is a building that has architectural merit, built with amazing community spirit and willingness to fundraise to see their dream come true. All done in the 60s where you fundraised by doing bottle drives and many other obscure methods, such as building P-class yachts and taking the boats around shopping centres and selling raffle tickets for the said boats.

The required funds were around 7000 pounds, yes, pounds.

The clubhouse was positioned out over the sea and built by volunteers. The necessary building consents required by council delayed the project for over a year but the wait was worth it and today the building stands as a testament to those ambitious club members.



Cost \$45 per ticket.

Send your details and cheque to Amanda Deane, Interior Design Guild, PO Box 28883 Remuera.

Name.....

Address

Phone..... Email

Number of tickets required.....

Enquiries to Amanda Deane 524 9752 amanda@flatiron.co.nz