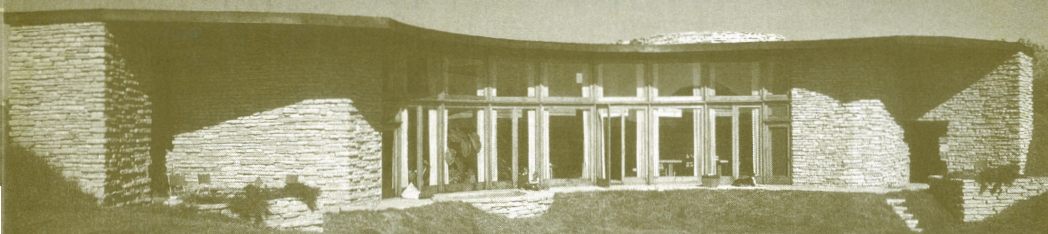




INTERIOR  
DESIGN  
GUILD

*Term 1*  
*2003*







## Calendar of Events

### **MARCH 18th**

**Tuesday**

**11.00am - 2.00pm**

**6.00pm - 8.00pm**

**Christine & Vere Sharma**

**4 Ewen Alison Road**

**Devonport**

### **MARCH 20th**

**Thursday**

**7.30pm**

**Paul Hecker of Hecker Phelan Design**

**Fundraising Evening for Te Tuhi**

**at Te Tuhi**

### **MARCH 25th**

**Tuesday**

**11.00am - 2.00pm**

**6.00pm - 8.00pm**

**Gary & Karen Little**

**5 Ridings Road**

**Remuera**

### **APRIL 8th**

**Tuesday**

**11.00am - 2.00pm**

**Blair Haddow & Rick Jeffries**

**16 Sheehan Street**

**Ponsonby**

### **MAY 8th**

**Thursday**

**11.00am - 2.00pm**

**Lyn & Rex Crowther**

**74 Seacliffe Ave**

**Devonport**

*The contact for this newsletter is:*

**Dianne Barron Ph 579-0028 Bus.  
376-4044 Home.**

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**Kate Ewart, 11 Combes Road, Remuera  
Ph 524-9554**

Front Cover: Frank Lloyd Wright genius and avant-garde thinking surely shows in this house which was designed in 1944. This house could have been designed in the last few years.

## Committee News

Welcome back to our members and a very special welcome to our 2002 graduates.

Yes, there is life after "The Cup". We are going to have a big party and you are all invited. Our membership is currently at 600 approx and this year we would like to extend an invitation to all lapsed members to rejoin the Guild. If you have any friends that wish to rejoin now is the time to remind them as we do not send out reminders to renew your annual subscriptions.

Summer 2002 will go down as one of the worst summers with cold weather right up until Christmas and even snow in some parts of the country, then weeks of rain in the North followed now by a drought but fortunately as I write the rain is falling so we won't be buying in water to fill the tanks in the Far North after all.

The committee have put together four interesting visits for term 1 starting off with our New Year function at PRIME which is a very exciting venue and we look forward to seeing you there.

For those of you who have not been out to Te Tuhi Gallery, I urge you to do soon. We now have the best food and coffee in Pakuranga at our very own cafe owned and operated by a Guild member Cheryl Thomas and her cousin Lorraine McClintock. Cheryl produces the most delicious food and the cafe looks out over the garden to

Reeves Road. Meet your friends there and take some time to view the galleries and our design shop in the foyer.

I would like to take this opportunity to say a very big thank you to Barbara McMahon whose resignation we accept with regret. Barbara has been a very active and valuable committee member that will be sadly missed.

Also a special thanks to Deirdre Wafer-Smith for her continued help after resigning earlier in the year. Deirdre writes up some of the house visits for the newsletter.

We must also thank Nanette for the huge amount of work she continues to do for the Guild, and keeping us informed of changing trends. I always look forward to her editorial in our newsletters to find out what's happening in the design world.

We rely on you all for suggestions and house visits and any other interesting ideas so please call me. Please take a minute to re-acquaint yourselves with our few BUT stringent rules which we ask that you all help us to enforce.

Have a great year.

Brenda and the committee

## ATTENTION!!!

**THIS WILL BE YOUR LAST NEWSLETTER  
UNLESS YOU RENEW YOUR SUBSCRIPTION.**

## Does anyone have Interior Design magazines?

If you have finished with your Interior Design magazines and would love to hand them on just bring them into the Gallery or ring and they could be collected.

**The first year Interior Design Classes are really appreciative as often they have no magazines.**





## Nanette's News

Dear Guild Members,  
Having devoted the previous summer vacation to master the computer and foregoing a trip to Europe, when the opportunity came to go to New York, again with Bev and Brian Smaill, the temptation was too great.

I succumbed. They are such a great couple to travel with, so interested in everything, so vital and indefatigable, not wanting to miss any experience, which is my approach. Bev is such a good planner. The arrangement was we would meet in New York.

I cannot recommend United Airlines Economy Class, except that now each seat has its own small television screen, which is an advantage, apart from the fact that the box on the floor cuts down on foot space. However United is now in the past, as it is no longer flying into New Zealand. I flew direct to New York, which is quite a long haul with very little time to collect one's luggage at the Los Angeles Terminal and recheck in at a distant departure gate for New York.

So I was very grateful when the Shuttlebus dropped me at 1.00 am. At The Paramount, Philippe Starck's most affordable hotel and very centrally placed. The Hotel has a few single economy rooms that have all Starck's design trimmings but absolutely minimal space and an outlook onto an inside well. One could liken it to a shoe box but I was in New York New York!

Actually apart from its size and outlook it was very stylish. Crisp white bed linen, complete with bolster, black and white carpet tiles on the floor with smaller scaled black and white mosaics on the tiny, but well planned, bathroom floor. Above the bed framed with a traditional wide gilt frame and printed on a heavily

textured linen fabric was a reproduction of Vermeer's 'Lacemakers' certainly the focal point of the room.

Underlit in Starck's style the Lobby repeats the black and white floor tiles; but on a much larger scale again. It is a dramatic foyer with a beautiful staircase; inspired by the great French cruise ship of the late Twenties the Normandie. The elegant staircase widens as it sweeps upwards, the wall behind it covered in silver leaf, which at night has a slowly changing cycle of vivid but soft colour playing over it. Light and colour are Stark's two potent tools, which he uses to memorable effect. The furniture is an eclectic mix of formal and primitive with two over long ottoman upholstered in a sharp lime green diagonally puncturing the centre of the space

Our programme for the week was to see as much architecture and design, interspersed with good food in interesting settings. Where the 'cutting edge' of design is today is in the fashion field. We had read about Prada and Issey Miyake as the two outstanding examples. We felt the first day we had to go to Prada, which had only just opened its flagship store. Maybe in hindsight we should have left it as a climax! We headed for Soho, but on arriving at the store, which extends through a block we discovered it did not open until eleven o'clock, so we filled in our time with coffee and a tour of The Mercer Hotel opposite. The building restored Romanesque Revival offices block redesigned by French designer of the moment, Christian Lioigre. It is spare yet sensual. A wall of wooden bookshelves in the Reception area makes a choice of an interesting book available for a guest relaxing in the deep classic couches

upholstered in an elegant navy blue wool, with four round lacquered stools between them. In the bedroom suites they have retained a loft atmosphere with high studs and simple elegant furnishings. Wooden shutters open the bathroom into the bedroom. Dark Wenge timber has been used throughout the hotel. Below in the cosy brick walled basement, is the 'Kitchen', a restaurant of renown, planned on the principle that everyone enjoys dining in the kitchen. We were fascinated by the restaurant toilets, which were under the pavement. In several areas of New York the sidewalks were paved with round bullion glass bricks to let light down to the underground rooms and this created a changing play of light.

Prada was a unique experience. The concept for the top world fashion houses today is to create the ambience of a visit to an art gallery, not a standard boutique, where you are directed in a defined pattern around the merchandise. Rem Koolhaas, the architect, spent two years researching the project. Rem is a Dutch architect of world importance and a protégé of the influential Philip Johnson, an architect now in his nineties, but who wields enormous power; his opinions have amazing influence.

In the store the merchandise is displayed in large metal cages suspended from a moveable overhead track system. In each cage a carefully selected grouping of items is carefully displayed, on each one there is a media screen with subtle changing images- maybe shoes walking on a street. A pale wooden floor, flat in one area, rises like a great wave to meet a bank of wide shallow wooden steps on which items can be displayed or customers can sit on rectangular clear soft cushions, evidently made from the same silicon compound that is used for breast implants. One side of the wave rotates into an 'events platform' at the touch of a button. This can be used for fashion shows, music, or with its giant screen any video performance.

A surreal experience awaits the customer in the changing rooms. Spacious with wide clear glass

sliding doors, after entering one puts one's foot on a rubber button on the floor and the door glides shut, then on pressing a second floor button the doors mist up and become opaque. In a recessed alcove one can hang up or place a garment, a handbag, and a belt and the screen will show the other colours and sizes the article is available in. And one just signals if a change of colour or size is required! As Prada spans the whole block, which has a strong slope it covers two levels, so a large round glass elevator can take you between the levels. Metal seats around the perimeter face three mannequins. Colours used on the lower floor are a clear pink in partitions and screens are in a translucent material combined with a soft apple green.

On the higher floor a long wall has slightly smudged softly coloured images of people, hands, flowers, leaves printed in a pixel format. I really wish I could convey the total impact of this brilliantly conceived store, which extends both artistic skills as well as electronic technology to the limit.

While talking about fashion stores Issey Miyake's new store is designed by the famed architect of the Guggenheim Museum in Bilbao, Frank Gehry, another protégé of Philip Johnson. Situated in the Tribeca area it is a mixture of metal and mannequins. As one critic said "who better to create a flagship for fashion's master of texture and shape than architecture's sculptural superstar? Gehry stated he wanted it to look as if a hurricane had swept through it. A crumpled titanium metal swath spirals through the centre, emerging from the lower floor and works its way up through the store. Stainless steel mobile drawer units complement this. Miyake chose Gehry because he is an architect whose work creates movement, light and energy, like Miyake's own sculptural dress designs. Gehry's son has done the mural on the back wall with a Pop Art theme.

There is a V.I.P. area where valued customers can recline on Miyake designed Sacco or bean bag



## Nanette's News continued...

chairs. Regretfully we did not enter, a private elevator takes you there, but Bev did get a very flattering top – a deconstructed style with the outside looking as if it were a badly finished inside. This is actually a very difficult technique to achieve successfully.

There is definitely a theme of deconstruction in fashion or clothes that have a history or a sense of the past. This includes the popularity of denim that appears to have lived a previous life. Boutiques such as Calvin Klein were selling, at very high prices, jeans and skirts that look as if they had belonged to a panelbeater. Evidently this is also hard to achieve. No doubt by now a new concept has superseded this look!

Waiting in the lobby of the Paramount for Bev and Brian early one evening Trelisse Cooper and her son walked in. She was over for her first fashion show in New York and invited us. In a converted Nightclub, all the furniture shrouded in white fabric and the ceiling draped in clouds of white fabric. While we were sipping our wine before the show, which was traditionally running a little late, a dashing figure wearing a motorbike helmet strode in and sat down on the arm of the settee beside me. It was Rebecca Weinberg, who styles 'Sex in the City'. She was wearing a denim jacket, deconstructed and with an emblem in calico on the back made by Trelisse, whom she had not met but had admired her clothes when she was at the Melbourne Fashion Show earlier in the year. We felt very proud of all the clothes, by NZ designers such as Zambesi and Nom D.

What else did we look at? There is not space to recount all we saw. I will mention the important visits; The

Metropolitan Museum of Art is certainly a must but it would take a whole week at least too fully explore it all. You have to decide what your interests are and concentrate on them. There was a special exhibition devoted to Egyptian culture B.C.-fascinating, and on the roof terrace an exhibition of Klaus Oldenberg's witty over sized sculpture almost in a today's Pop Art style. Not far away is the Whitney designed by Marcel Breuer, exhibiting contemporary art and the Firtz Museum with an amazing collection of paintings and artifacts in the environment of an elegant home. Also close by is the Hayward Design Museum always interesting. MOMA, or The Museum of Contemporary Art is enclosed in scaffolding and will be closed for several years while it is being completely redesigned by a Japanese architect.

Tucked next to it is a gem, the Folk Art Institute, which has just won an International Architectural Award. A few streets away is another challenging new, but again small building, the home of the Austrian Cultural Centre, designed by Austrian architect Raimund Abrahams, the result of a competition. A slim sliver of a structure on an impossibly small site it has a strong vertical thrust yet cantilevers daringly over the over the street.

We visited Mies van der Rohe and Philip Johnston's famous Seagrams Building, designed in 1958 still a classic. The famous Four Seasons Restaurant is unchanged in it's design but still looks elegant, with an atmosphere certainly conducive to fine dining and with it's beautiful water features unchanged and needing no change. We admired the restaurant but settled for another, the

Brasserie in the basement. Diller and Scofidio renowned for their conceptual architecture had transformed a dreary dark space into a hazy luxuriant womb. You walk along a glass walled passage and down a wide, low, faintly glowing glass staircase that thrusts into the centre of the space.

As you descend a camera photographs you which is immediately transmitted to a series of screens so you are in the public gaze if anyone cares!

Time constrictions mean I will have to leave New York and head down to Pennsylvania and the state the most beautiful building in the world is-Falling Waters, Frank Lloyd Wright's great masterpiece. We were booked on a late afternoon flight but due to a violent electrical storm we had to face a long delay in an aircraft with no service except a glass of water. Picking up a rental car at the Pittsburgh Airport we finally arrived at about two o'clock in a small village close to Bear Run, where Bev had booked a bed and breakfast, as we had to be at the Falling Water office at 8 00Am for a special longer tour. I am sure you all remember the story. The Kaufmanns, who owned the largest Department Store in Pittsburgh, had a small holiday house at Bear Run. They were a philanthropic couple and had a comfortable hostel here for the staff. Their only son was an apprentice at Frank Lloyd Wrights famous Taliesin School of Architecture and he convinced his parents to ask Wright to design their new house. When he visited the site he asked the Kaufmanns which was their favourite spot and they showed him the waterfall with a large boulder. Fully expecting Wright to design a house looking at the waterfall they were firstly amazed then delighted when he showed them a plan with a house daringly cantilevered over it, with access to the waterfall. So much has been written and so many great photographs taken, as well as films and videos that I will not spend time describing the utter beauty of the building and its relationship to the site. In spring the house sits among tender lime green foliage above swirling waters, on a hot summers day deep, green trees provide shade

with the waterfall there to be swum in. Later the brilliant warm golden yellows, ochres and russets of autumn match the colour of the house. Wright wanted the exterior to be painted the colour of a Rhododendron leaf in autumn. Winter with its cloak of snow and white frozen water creates another mood. Our visit was in the first of the summer and after early morning rain the sun came out highlighting all the colours of the natural landscape

The house is so beautifully maintained, it is just as the Kaufmanns lived in it. Lillian Kaufmann was a woman with great style and taste; her ideas fortunately were mostly sympathetic with Wrights, who liked to dominate what was done in the interior as well as the exterior. The main living area with natural boulders thrusting up through the stone floor near the generous fireplace is rich with autumn colours and bowls of fresh flowers. Wright and Lillian both loved flowers

My message to you all is, if you are able, plan a visit to Falling Waters and hopefully some other Wright work. One cannot really appreciate Wright's genius until one experiences the interior spaces. To actually be inside a building he has designed is one of my greatest experiences. Certainly many Guild members may feel hesitant to travel at the moment with the uncertainty of world politics and a possible war. Let us all hope it will not happen.





# House Visits

## Christine and Vere Sharma

4 Ewen Alison Road  
Devonport

Date: Tuesday 18th March

Time: 11.00am - 2.00pm  
6.00pm - 8.00pm

Christine Sharma last year bought a rundown old villa in Devonport, a charming old suburb in which the family already lived and loved. The goal was to redesign it and resell it. She has a particular interest for design and a special feeling for textiles and wanted the challenge. Christine had already made great improvements to their previous large old house on the cliff at Stanley Bay when they decided to sell and rent a house. However Christine hated living in a rented house so they decided to move into the villa as soon as it was livable.

An elderly single woman had lived alone in the house for over forty years and it was quite dilapidated but had some quirky features. After removing several old out houses there was a generous back area. The goal Christine set for herself was to keep the character of the old house, but make it livable for a family in the twenty first century. She also kept a careful eye on the budget as she didn't want to over capitalize on the property, but she was prepared to spend money on some detail to add quality and impact. This she has achieved very successfully. As one approaches the facade has strong street appeal. A white picket fence is interrupted by two gates in donkey brown which repeat the simple rectangular pattern of the small blocks

on the verandah. Christine did not want fussy finial detail. A row of Grisilinia trees are planted inside the fence and formal beds are bordered in black. Phormium with silvery grey Teucrum softly filling in the centre. Sherylle Scott, a Guild member and graduate in Landscape Architecture has designed all the landscaping. The front door opens to a typical long straight hallway but full height windows show an attractive generous courtyard and pour light into the passage. Stained a walnut brown the original floor boards have a runner of fine, grey toned synthetic Bolan matting. This Christine has used in several places in the house to delineate particular areas and she is very pleased with it's appearance and hard wearing qualities. Three lime green vases by Nelson ceramic artist Christine Boswick make a splash of colour.

On stepping down three steps onto the handsome concrete floor, which has been ground back while still green to expose the aggregate, a surprise awaits. A completely new wing exploding with light has been added opening onto the terrace. It contains the kitchen, dining area, conversation area and separated, when required with cavity sliders, a children's room, leading out to their terrace. Christine knew what she wanted and drew her ideas on paper but called in architect Malcolm Taylor from Xsite Architecture to plan the extensions.

In the kitchen Christine has shown her skills. An efficient U- shaped kitchen looks smart and attractive in stainless steel, white and dark timber, or what appears to be dark Jarrah timber but is in reality Melteca, with a special finish applied. Everything except glasses and platters is stored in drawers, a

convenient alternative to shelves and cupboards. Instead of a more expensive benchtop white laminate clashed in stainless steel was selected and it looks really great. Carefully selected handles, in brushed stainless steel, simple and strong, add quality. Christine debated whether she would have an upstand on the bench facing into the living area and settled for one. Standing on the upstand is another "Pick and Plonk" vase by Christine Borthwick, this time in sapphire blue and filled with flowers.

An oval French Cherrywood table purchased some years ago from Donald Melville Antiques has contemporary chairs covered in removable ultra suede fabric. This is practical as it is the only dining table and seven year old boys can be a little careless, but it also allows for a change of colour and mood. On the back wall is storage; a wide shelf to hold all the media and a raised corner gas fireplace around which are grouped two deep couches and two upholstered stools which can be used for sitting on or putting on. Attractive textured fabrics from Warwick have been used throughout the house. A second TV is in the children's room and it is definitely their room, complete with all computer gear.

A series of French doors open out to a spacious terrace with outdoor dining, backed by a screen of pleached Evergreen Elders under planted by Grisilinia, with a border of thick white Dizzy lilies and Mondo grass, a sunny delightful space. Beyond is a lawned area for playing and for visual rejuvenation. A very old and stately palm has presided over the back garden for many years.

Christine's love of textiles is evident in the main bedroom, a room in warm shades of cream and brown. Above the bed are three moody black and white photographs of the Taj Mahal, one of the most beautiful monuments in the world, a symbol of love. The Sharmas brought these back on their visit to India last Christmas. Two layered dark wood tables designed by Christine are practical beside the bed. A compact ensuite is part of the new structure. Light has been added with a

sensored skylight.

Liam shares his bedroom with Gingie a very playful chocolate Burmese kitten. Two bedrooms face the street, these belong to the two girls although the older, Emily is studying Fashion and Textile Design at the Wellington Polytech. Her room obviously misses her personality but has an enchanting chandelier decorated with pink roses which required several hours of careful cleaning. This and the wrought iron table beside the bed were originally in the house. Christine has retained the quaint shaped bay windows in some rooms and some of the old wardrobes. Anna-Lisa's room is opposite and is accentuated in brilliant pink and lime, two colours beloved in Indian culture. In all the bedrooms shutters have been used up to a height to allow light into the rooms. Above fine Duet blinds can be pulled down at night, a very successful solution.

This visit is a very valuable lesson for any one wishing to embark on their own project or to do what Christine has done, in fact she enjoyed the experience so much, she has bought another old house in Cheltenham and put this house on the market.

## Cafe Latte

**Stop for a coffee and a delicious muffin at Cafe Sharma!!!**

**This is a fundraising exercise to raise money to transport pupils to te tuhi from low decile schools.**

**Members acknowledged what fun this was at the Martin House visit so we decided to do this again to fundraise and offer a little extra to our house visit. ENJOY ENJOY.**



## House Visits continued...

### **Paul Hecker of Hecker Phelan Design**

**FUNDRAISING EVENING  
Thursday 20th March 2003,  
Time: 7.30pm @ te tuhi**

Paul is one of Australia's leading Interior Designers and has been involved in many very successful projects both domestic and commercial including the Prince of Wales Hotel in Melbourne and the Establishment in Sydney. His latest commission is the conversion of an old brewery into apartments, shops and restaurants in Melbourne called Tribeca, on which he is working with the great Philippe Starck and a small group of architects.

As well as being a talented designer, Paul is a colourful, extremely witty and entertaining man. He has held groups on the Interior Design Tour captivated when we have visited his home. Paul is being brought over from Melbourne by the 'Friends' of te tuhi especially for this once only fundraising event. For an evening of learning and fun this is not to be missed!

Tickets \$30 from the office: phone (09) 577 0138. Open to non Guild members.  
Email: admin@tetuhi-the mark.org.nz

### **Gary and Karen Little**

**5 Ridings Road, Remuera  
Date: Tuesday 25th March  
Time: 11am-2pm & 6pm-8pm**

Gary and Karen were living in Remuera but wanted a larger house and section

for their growing girls. They were specific about the area they wanted to live in and had been looking for a while when their agent phoned to say she had a property listed the following day. The House had 'good bones,' was a good-sized site and in the same street as Gary had lived when he was a boy. After looking at other sales in the area they put an offer in and bought the house before it went on the market. Their renovation journey had begun. A journey that would be longer, more challenging, more costly and with more surprises than at first anticipated.

As the decision to use the existing footprint was made Gary and Karen were able to go on with landscaping the back section, and building a pool for the girls to enjoy while they looked for an architect. This area has essentially stayed the same although with all gardens there is always some work in progress. The front of the section landscaped, designed and planted by Guild member Sherylle Scott.

In 1997 they commissioned an architect but when they received his concept it did not sit comfortably with what they wanted so they approached Stephen Cashmore who is known for his sympathetic renovations of older houses.

The next eighteen months was spent drawing up plans, obtaining consents and letting contracts getting resource consents and organizing contracts. Gary and Karen joke that they were the only clients to receive two Christmas presents before work began! Designer and clients decided to renovate the original house and take advantage of existing use rights. The layout of the old house was good, the rooms were in the right areas

for flow and sun. The kitchen and bathrooms needed updating, new bedrooms added and the two stairwells combined into one.

Although the new house retains some similarity of both external and internal features to the original house, very little of the original structure remains. One window and parts of two internal and one external wall remains from the original house - all other external joinery was new, including new cedar weatherboards for 80% of the house. The original Solid Rimu internal doors were replaced with new Rimu doors - a more economical option than refurbishing the old doors to accommodate new door furniture. The decorative tin ceilings in the dining and formal lounge rooms of the old house were recreated in plaster, and the t&g ceilings in the original kitchen and guest bedroom were reproduced to fit the new dimensions of these rooms. Existing Kauri floors were added too, stained and resealed to blend the new with the old. The house is approached through a decorative iron gate (designed by Stephen Cashmore) along a sandstone path and steps to what appears from the outside to be double front doors. The landscaping in this area (Sherylle Scott) is formal, but simply done. There is a carriage light over the front porch, sourced by Stephen.

On entering you find yourself in an octagonal space. To your right is the study painted in Resene Crail terracotta. The next door off this space opens to an inviting guest bedroom.

Back in the entry to the left of the front door is the lounge. Upon entering you experience a wonderful feeling of lightness. This is a sunny and inviting room. The starting point of the décor were the rugs. They are Feltex in a Wilton Brussels weave. They were run off for the American Market (reputedly for the Whitehouse) but weren't required. The walls are painted in a fresh Dulux Tea Green. Sheers of French Voile cover the windows and the curtains are a floral green fabric with a touch of red. The fireplace designed by the architect has a white timber mantle and green marble hearth. Hanging above is a watercolour by

Sydney Thompson. To the left concealed behind doors are the TV and sound system which feeds into several areas of the house.

New couches are covered in jade Manual Canovis Indochine with rope detailing in green and red with a red Jane Churchill ottoman provide plenty of seating. Karen has been collecting antique furniture and Moorcroft pottery since her teens. Each room has its own special pieces. The lounge boasts an early Kauri sideboard which was lovingly restored by Karen's Mother.

Double doors with bevelled glass lead into the dining room. A Charles Blomfield painting and Antique Maps decorate the walls. The Regency dining table can break down to two when required. At the end of the room built in cabinets with internal lighting showcase some of the Moorcroft and other decorative items. Doors open onto a sandstone deck which house the BBQ and overlook Rangitoto, the Channel and North Head. This is a very well used space that also has access to the kitchen.

Back to the hallway where there are two delightful photos of the girls on the original porch showing the pillars which have been incorporated into the bathroom next door. The vanity has a Rosa Alicante marble top above which hangs a large framed mirror with swing arm wall lights. Original windows have been reglazed, covered with sandblasted film for privacy.

Laura's bedroom formerly the Main bedroom is on this level, and has a lovely outlook over leafy gardens and pool area. Laura chose Resene Cove as her wall colour. She also selected a pewter coloured Iron 4 poster bed, which was not the French antique that her mother would prefer. An antique drawers brought for her as a baby and a Tom Mutch painting complete the décor.

The kitchen was supplied by Creazzoni. Cabinets are cherry wood and bench tops are 40mm green granite all made in Italy. The Kitchen was assembled in two days. There is a classic stainless bench and Gaggenau appliances including a steamer which gets great use. The walls are



## House Visits continued...

painted in Resene Granny Smith continuing to give the house a fresh feel. This room has a more modern aspect. There is a door to the deck and access to the pool.

The stairwell with its "wall of windows", links all three floors of the house, and contains two lovely French tapestries. At the top is another Tom Mutch painting of Opito Bay, Coromandel. Tom was an apprentice of Michael Smithers, and both artists are acquaintances of Karen's from New Plymouth days. At the top of the stairwell, to the right, is a small study. The Master Bedroom is delightful. The Louis XVI Style Beech King size bed was ordered new from France, the bedhead upholstered locally with a Colefax and Fowler fabric. A canopy, again designed by Stephen Cashmore, hangs above the bed. A scotch dresser, bought by Karen on her 21st birthday, and a mirror found at Cordy's auction, match brilliantly. The walk in dressing room and ensuite bathroom maximize use of the original roof space.

At the lower (ground floor) level of the stairwell, is the laundry, double internal garage, workshop/services room, and Rebecca's space. Rebecca's lavender bedroom, with black iron four poster bed, has walls covered with photos/pictures that would appeal to most teenage girls. The adjacent games room contains a pool table (sometimes converted for table tennis), Rebecca's drums, and a temporary wetbar. A semi circular bathroom with blue underheated tiled floor, also serves as a pool bath/changing room.

NB. Stephen Cashmore, the architect will speak at 12.00pm and 7.00pm. Donation money will go to the te-tuhi Bus fund to enable children from lower

Decile Schools to visit the gallery and undertake an art workshop with gallery teacher.

### **Blair Haddow and Rick Jeffries** 16 Sheehan Street, Ponsonby Tuesday 8 April 11.00am-2.00pm

When Blair and Rick found their home nearly two years ago, it was "poorly renovated", tenanted turn-of-the-century villa in traditional layout. Two years later, this villa has been transformed to a captivating, contemporary home yet maintains the character and integrity of the original villa. Blair and Rick have been the design team behind this magnificently detailed renovation.

An alpine shist retaining wall now replaces the picket fence and gate. Two very beautifully formed Washingtonia Robusta palms, underplanted with mondo grasses flank either side of the stairs leading up to the front veranda and door. The exterior of the villa maintains original features. The front veranda is fringed with delicate fretwork. Contemporary exterior colours in Resene Makara and Nomad give a hint that what lies beyond will be special.

The front door opens to a traditional centre hallway. The original kauri floorboards are now dark stained. The walls are painted in Resene black haze, a colour that has been used throughout the house. There is an immediate sense of sophistication and elegant simplicity. Three wall-mounted uplights catch

attention. Not previously seen, one wonders which designer range they are from. They were designed by Rick and crafted in Monz aluminium. The eye darts down the hallway and catches a glimpse of the swimming pool and tropical garden at the end of the house.

The bedrooms are now located in the two front rooms. Solar shade blinds give privacy to the street yet allows ample day light to filter in. The main bedroom is understated. A custom made macro grey suede headboard, crisp white linen, simple bedside tables and an antique Scotch dresser furnish the room. A noticeable feature is the 600x700mm cylindrical pendant light shade. It was custom made by EEC with a considerable amount of persuasion by Blair! Space was taken from the original third bedroom to create an ensuite and dressing room. Schemed black and silver, the ensuite uses Aluart, an aluminium wall cladding that has not previously been used in a residential project in New Zealand. The shower lined with seratone silver seal, sparkles in contrast to the matt black porcelain tiles imported by Brasell and Ojala. The Italian Flammia circular wall hung hand basin looks spectacular. Blair and Rick had seen the hand basin in Belle and were delighted when they discovered that Franklin Plumbing could import the range. The walk in wardrobe has ample storage with a custom-made storage system.

The second bedroom again is elegantly furnished. Matching custom made bedside tables, bed dressed in dark chocolate shaded linen, a matching light shade to the first bedroom and an 18th Century French food storage unit which now serves a different purpose. Blair enjoys the juxtaposition of old and new.

The third bedroom, which was previously used as a sitting room, is now used as a study. The fireplace has been removed which gave more space to the study as well as the second bedroom. Sisal flooring adds a textural contrast to other flat surfaces.

Materials in the main bathroom are repeated from

the ensuite. It is very generous in space, as the original third bedroom was divided between both bathrooms. The circular Flammia handbasin is larger than the basin in the ensuite. As in the ensuite, toiletry storage is concealed in a wall cavity behind the mirror. The laundry is also concealed on the back wall. A press of a catch on the Aluart aluminium panelling opens to reveal a compact laundry.

A cavity slider at the end of the hallway marks old to new. The original two lean-tos were demolished for the addition of the new wing. There is a continuation of the 3.6 ceiling height through this new addition. Bathed in all day sunlight, the addition is a stunning, contemporary open living pavilion. Although the addition was built on a concrete slab, wide dark stained overlaid oak floorboards give a seamless transition between the old and new.

The kitchen is stunning. Two huge floor to ceiling white cupboards sit either side of the sparkling stainless bench, with oversized drawers below and an Officiana oven. The storage cupboards conceal the refrigerator, pantry and appliance centre. Sandblasted glass gives a splash-back surface for the hobs. Sandblasted glass fronted cupboards give additional storage above the bench. The cupboard nobs are from Halliday and Baille as are all the door and window fittings. The island bench has a concrete bench top that was poured insitu. Cupboards and drawers below are made in jarrah. The large dining table was inspired by the Matisse range and custom made. White Arne Jacobson chairs look wonderful in contrast to the dark stained jarrah. A large artwork, titled "Silent II" by Thompson has a commanding presence on the back wall. Its medium is back painted perspex. The other walls open completely with bifolds door to the outdoor entertaining area and pool. A punga fence gives complete privacy. A Buddha head sits on a large plinth. The pool finished in black marble plaster looks inviting. Raised planting beds with banana palms, griselinia, black taro, bangalow palms and karakas have flourished since planting



## House Visits continued...

in this subtropical microclimate. This visit will delight. Blair and Rick have spared no effort when sourcing the most inspiring international and local elements to complete their dream.

### Lyn and Rex Crowther

74 Seacliffe Avenue

Devonport

Thursday May 8th

11.00 am – 2.00 pm

Driving along Seacliffe Avenue and arriving at 74 you arrive at a restrained simple facade with garages covered in large rectangular sheets of zinc, in a warm grey and an entrance on either side. A long one level structure stretches out to sea. Walking to the right a brilliant red gate marks the main entrance, which was designed by the architect, Geoff Richards. Lynne, in her brief, stated she definitely did not want an imposing entrance. Past a formal terraced garden and arriving at the wide pivoting glass door the first impression is utterly breathtaking. A long gallery focuses out to a window the width of the passage and a dramatic view of the sea as a climax. Tall timber fins open up slowly emerging glimpses of the courtyard and protect the wide view of the ocean and Rangitoto, which opens up when you reach the living area. - a very clever device by the architect. A concrete floor, which has been ground back to expose the aggregate and give texture, which should ideally be done when the concrete is green, but due to delays it was much older and so a much greater operation. The Crowthers had lived previously in an

old villa in Devonport with a large English garden. A knock on the door one day and an offer for the house changed their way of living. They wanted to stay in the area and have a sea view. Knowing architect Geoff Richards personally and having admired his architecture they commissioned him to design their new house and took him with them when they were looking for a site. Finding this section, owned by someone, who had removed an old house but had not gone ahead they settled for it. One stipulation was that the house was to be one level and this Geoff has achieved with the exception of the Main Bedroom which is down a flight of cantilevered concrete stairs that appear to float. To wake up in this room must be an endless pleasure it sits so close to the sea. A large abstract painting by Di Annette Urson on the side wall complements this spacious uncluttered room. Needing no window treatment as only the sea birds can look in, the bathroom is beautiful. Large scale Porcelain tiles, in scale with the room, cover the walls and floor. Square, very tactile, hand molded basins from Metrix are set on American oak storage plinths, above mirrors conceal more storage. Their own library – study is on the opposite side of the staircase, carpeted as the bedroom is in a plush nylon carpet in a warm taupe.

Lynne, who is very interested in design, used to mark in books or cut out from magazines ideas that appealed to her to show Geoff. Also she took in a folder any fabrics or colour samples she was considering for his opinion. She said the whole experience with Geoff was a very rewarding and happy exercise. A book that was influential was "Practically Minimal" and that was the theme for the

house. Maggie Bryson also helped with some concepts and ideas.

In their villa Lynne had used blue as her main colour with blue greys, but in this house they were too cold so she moved to warm greys. Enjoying both the sea vista and the fireplace two generous two seaters in a deep warm grey are accentuated with a chair in scarlet red. Lynne said she was not sure which colour to use as a key colour accent until the first internal windows arrived with bright red tape on them. She even took the accent chair to the spray painters to achieve a perfect match with the entrance gates. The fireplace inspired by an illustration in "Practically Minimal" has the flames forming a row similar to a line of candle flames. To achieve this took a lot of time and persistence on Lynn's part. The effect is certainly worth the effort.

American oak is the timber used on the strongly proportioned dining table with its skillfully laminated and dovetailed top. This was made by the cabinetmaker Win de Bruin, a true craftsman who did all the cabinetry in the house, as well as the table. The Crowthers were very appreciative of his skills. The dining chairs are from DeDeCe as is the red armchair. A streamlined galley style kitchen looks obliquely at the sea. Facing into the main living space is a long unit, the benchtop in a dark quartz composite, which Lynne finds is easy to care for and will take hot utensils. Light attractive stools allow for conversation with the hosts while keeping eye an eye on the activity in the Channel. The refrigerator is integrated into the wall of storage units. On the back stainless steel bench is a coffee maker, today a part of many kitchens.

Beyond the kitchen a comfortable corner has a couch covered in a textured off white fabric from Atelier Textiles, the chair in the same fabric but printed in stylised blue tulips. This is a relaxing and television watching corner, with shelving for books and treasures. On the opposite side is the courtyard protected when the winds blow from the sea. This is a sanctuary, a lovely area with a long

slim pool, both elegant and ideal for exercise. Planting of Mondo grass, a native lawn grass that seldom requires cutting and other attractive low maintenance plants are still maturing. This garden has an urban design, the area below the house a seaside theme. Lord Yo chairs by Philippe Starck sit at a long outdoor dining table of weathered teak and travertine marble. This looks perfectly in proportion with the scale of the house, unlike most of their villa furniture.

Two bedrooms are separated from the living space with a garden of tropical planting planned to become a jungle. Their son is living at home at present but shortly to move. A spacious and attractive tiled bathroom would be a pleasure to bathe in.

So often neglected in it's planning, the laundry is efficient complete with hanging rail. Looking out to the courtyard and pool is a serious gym.

Lighting, which is such a major factor in any home to create mood and atmosphere at night has been superbly planned. Gerard de Beer who represents the Belgium company Kreon, together with the architect devised the scheme for both indoor and outdoors

On the deck outside the living room a round concrete table, designed by Geoff is the focal point on windless days. A wide overhang is a protection from the sun and odd summer shower, but cut into it, beyond the table is a large circular hole, which in the winter throws a pattern of moving circles on the floor inside. Attractive simple sun recliners are from Freedom. Repeating the circular cutout and balancing the table, on the other deck, is a great concrete bowl, again designed by Geoff and made by the concrete craftsman who made the table.

The success of this finely crafted and beautiful home lies in the brave decision of a couple to decide to completely change their living environment, choose a talented architect and have faith in him or her.



# House Visit Rules

May we remind you, that it is a privilege to visit the homes we are invited to. Our hosts are confident in our security procedures and the Interior Design Guild enjoys a good reputation, thanks to the Committee enforcing the following simple rules:-

1. Entry to the Interior Design Guild can only take place after completing the two-year course at the Nanette Cameron School of Interior Design.
2. The Interior Design Guild badge **MUST** be worn visibly. If you have misplaced yours, please purchase another at the door for \$3.
3. The register of members will be held at the door and you will be marked off the register by the security person.
4. Please make your donation to the charity chosen by our host. Very often the charity is the **ONLY** reason the host is showing the home. We ask for a minimum of \$2, but very often members give more generously for a variety of reasons, and we thank you for your generosity.
5. Non members will not be allowed to enter. We have always had a policy of entry for partners and this will continue, however, if we know a visit will be cramped we may advertise it as Members Only. So please read your newsletters carefully.
6. Children **WILL NOT** be allowed to enter and we cannot have children in the garden whilst a member visits the home. Please arrange to have all children cared for by a member, friend or partner outside the property, and take turns to visit the house.
7. No large handbags to be taken into house visits. If the owners request that no bags be taken into their home you may have to leave your bag at the door or in your car.
8. Please do not drive down driveways at a visit. All cars must be parked legally outside the boundary fences.
9. Do not open closed doors, cupboards, etc. We realise some kitchen cupboards are so innovative and beg to be opened! However, please ask the host to open for you.
10. Remember that you are not being asked to live in the house so your negative comments are not necessary. Keep them to yourself.
11. Please be considerate to other members wishing to view the spaces and do not congregate in large groups to chat.
12. We endeavour to have a name badge for our host and would ask that you acknowledge and thank the host.

The majority of you all obey these common sense rules and we are sorry to have to state them, but every so often we find it necessary.

We would ask that you all help us with security, and gently enforce our rules where necessary.

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