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The ballroom, Government House, Wellington — one of the many rooms to be featured inside this recently revamped residence. Shots, as seen through the eyes of Lady Beattie, pages 6-15. Photo: Jane Uster.

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EDITORIAL

"Nobody notices a bad rotunda until someone wants to remove it" — is how we open our story on Nicholson's restoration further on in this issue.

Indeed the same could be said of many of our buildings. In fact, nobody notices anything until one day it isn't there.

We take so much of our surroundings for granted and not a day seems to go by without the disappearance of another old, familiar building which needs to be treasured when it's too late.

Unfortunately too, not much of the replacement architecture in our city is as anything as what went before it, nor is every remodelling as sympathetic to the existing structure as Nicholson's restaurant was to Oriental Bay's former band rotunda.

Retaining facades of buildings is only paying lip service to building conservation. The Knox building currently going on in Auckland's Queen Street is a classic example of this — it is what it is, a facade.

Everywhere we look now there are voids — although if you're not quick the void is likely to be substituted for yet another meaningless high-rise. Cairo it and forwards has never been more the case.

There is a void now in Park Road, where once the Auckland hospital buildings stood resolutely — they were not without historic significance, nor were they without use. We can only hope that the structure that is destined for the site will offer more than the related concrete monstrosities across the road.

Our built environment is in a state of flux — bringing with it a sense of insecurity, which periodicals, sometimes unwittingly, seem to feed.

We should be rejoicing at the spirit of building growth which has suddenly gripped our cities — however, too often it appears a transitory. But many of us only feel successful as we stand silently by or helplessly protect the destruction of the familiar.

Maybe we don't air our opinions vehemently enough, maybe it's all happening in such a rate that only the most ardent conservationists are mindful of every developer's next move.

Like a giant chessboard, we are but pawns in a city of buildings which rise or fall depending on who moves the next move. The moves are not always considered and there are only hollow victories to be won. The decisions may even be plastic. The moves are often small.

It shouldn't be that we follow the inevitable path of destruction which is taking place in American cities and elsewhere. We can't continue to tear down the old, only to replace them with new, but transitional structures that are sometimes metabolisable. Does our throwaway society extend itself to our buildings?

Let's be more vocal, more determined to hold on to the built buildings of our time. Let us also entertain preparations of the kind that is happening with the Auckland Ferry Buildings (see page 7) — that there are ways of using our heritage, whilst at the same time, making buildings that are functional and multifaceted.

Kaye Robertson, Editor

IN THIS ISSUE

Do the offices of architects and interior designers tell us something about their ability or do they simply reflect their personal taste? We visit four very different working environments and ask the occupants what it is they're trying to achieve when it comes to planning and decorating offices for themselves and how much that determines the kind of image a potential client is likely to perceive. Pages 64-71.

Once a band rotunda and a Wellington landmark of some significance, today its distinctive, curvaceous form protrudes on to the Wellington foreshore in its new guise — Nicholson's restaurant. While still quite recognisable for what it was, it exudes an ever greater charm today with its cool, fresh interior and understated high-tech exterior. Pages 120-125.

Government House, Wellington, has seen a number of changes to its interior during the five years Sir David and Lady Beattie have been in residence. As their term of office draws to a close, it seems appropriate that we should feature one of New Zealand's finest homes, now, over the past few years, had a lot of care and attention paid to it by Lady Beattie herself in conjunction with a team of three designers. Pages 8-15.

Choosing floor coverings is not an easy task, when you consider the 101 options open to the home owner today. The major expense involved, too, tends to make buying floor coverings a once over twice in a lifetime event. In "The hard and soft facts on flooring" we consider the main flooring alternatives, assessing them all in terms of durability and wearing characteristics, cost factors and last, but not least, aesthetic enjoyment. Pages 84-109.

Bathrooms come in all shapes and sizes — and some have more capacity for enjoyment than others. One thing is clear, the bathroom is no longer the place we spend the least time, and if the bathrooms featured here are any indication, it is easy to see why. The bathroom is fast becoming a place of indulgence, and we go to show that this needn't be at the expense of practicality. Pages 45-51.
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THE FUTURE OF THE FERRY BUILDING

The future of the Auckland Ferry Building will be decided at the November meeting of the Auckland Harbour Board. We know that any redevelopment must not affect the external appearance of the building, but what the interior will become is still unknown.

Four companies will present to the Auckland Harbour Board their plans for the restoration of the famous Auckland landmark. They are Challenge Property Developments, Mainland Development, Cashmore Associates and John Hackshaw and Associates. These four were chosen from the original redevelopers, as the original concepts they put forward offered the broadest base of ideas. The plans of each of these developers is varied, with two of the companies favouring retail and office development while the others favour a mixture of retail, office, and spaces for educational and cultural events.

by Lyane McCarthy

The Ferry building, which has been a gracious landmark on Auckland's waterfront for the past 73 years, first became an issue of major public concern in 1992 when estimates of $31 million were bandied about as being the price of its restoration. There was a public outcry and general agreement that the estimate was high. It will be interesting to know the estimated costs of the proposals presently under consideration.

The restoration of the building comes at a time when Aucklanders are amazed at the speed with which many of the city's old buildings are being demolished. It is therefore with eager anticipation that we await the Board's decision as to the most appropriate scheme — the result which will be published in the next issue of Home and Building.
GOVERNMENT HOUSE


It covers 7400 sq.m. (80,000 sq.ft.) and sits in 13.45 hectares — once part of the Wellington town belt. It has 37 bedrooms and 17 bathrooms. It is home to the Governor General and his family. Over the last five years it has undergone a substantial facelift, making it structurally more appropriate and aesthetically more pleasing. Inspired by Lady Beattie and a design team of three (whose collective taste is clearly impeccable) it is today, every inch the Vice Regal residence.
Governor House, home to the Governor-General and his family, is a large house by anyone's standards. It covers 5400 sq ft (500 sq m), and its grounds are 11.45 hectares of grounds which were once part of the Wellington town belt. Only the "bobby" swingin on the gate distinguishes the driveway from other private homes. Nine staff houses are dotted around although these are not quite in the style of John Campbell, who as Government architect designed the house in 1918. We don't know what restrictions would have been put on him in those days, but it is safe to assume the keepers of the pines and lilies would have been dancing up and down exhorting him to cut corners. Nothing changes.

Government House is owned by the Crown and maintained and refurbished by the specific responsibility of the Ministry of Works. The Prime Minister must approve all expenditure.

From the floor plan it appears to have 37 bedrooms and 37 bathrooms. The total of keeping the house running is enormous, more so than when Royal visitors are using some of those rooms.

A house that has a change of occupancy every five years has a special problem. In earlier days, Governors General were English, leaving behind beside homes and bringing most of their own furniture. Some say that no one red财经 others were happy to live in the house as it was and not have the bother of replacing it. In the event, the house was kept, in good order, but interior decoration had been done piecemeal, with furniture, curtains and paintings decidedly outdated.

The day of reckoning came with the arrival of Sir David Beattie and Lady Beattie. On taking up residence in 1980, they decided the house had hidden potential.

The Beatties' irrepressible zeal in colour and design was instrumental in having the house totally refurbished. "Top left Lady Beattie's dressing room where she sits surrounded by views of the garden". The MOW was asked to survey needed structural changes and the refurbishing. Structurally it was going to be a major job. Improved offices for the staff, adding an extra entrance, installing a lift for the disabled, and aged, and redesigning the servery. The refurbishing though was of paramount importance.

Lady Beattie explains the problems inherent in running a large Government house: "The house when we came in was suffering severely from a constant change of Mothers and Fathers. Although it was in a good state of repair it needed redecorating and re-decorating. Predecessors had found the kitty empty and did what was absolutely necessary; Royal visits were always a good excuse to revamp a suite or a small painting job — but it was haphazard from one room to another.

Lady Beattie with assistance sifted through all the cupboards, nooks and crannies of the large house and found an amazing assortment of furniture — much of which was recovered, restored and put to good use. A number of items is of peculiarly a splendid housekeeper and Lady Beattie's irrepressible zeal in colour and design was instrumental in having the house look today — every inch the Victorian residence. So how did the Governor General's wife accomplish these changes, deemed to be monumental in 1980 when the plan was first mooted, and counter the cry of "no funds."

We pressed the point that Government House needed to be brought up to standard not only for royal visitors and other VIPs, but also for the community at large which we wanted to see using the house. We asked the MOW to present a brief to the Prime Minister which was realistic and could be accomplished reasonably during the next five years.

"Our first priority was to warm the place up with colour," says Lady Beattie. "We took off the white walls and put on the first impression visitors had when entering the house was the inviting warmth. The second priority was to decorate the main bedrooms, bathrooms and living rooms upstairs so that when we had official dinners and the like, the house was not sufficiently co-ordinated."

Bearing in mind that the colour scheme had to appeal to a wide range of people, including future Governors General, Lady Beattie got together with her design team to work out the solutions.

"They were marvellous and much of the credit must go to them in working within the tight budget and up against all sorts of imperatives. Denis Wallace is an interior decorator who has a wonderful sense of colour, Michael Lamb is now a consultant for a private firm of architects but formerly with the MOW and a talented friend, Neville Smith who "relates to me". They are known as Friends of the House of P.R.O.T.H.

She explains the limitations in such an undertaking: "It had to work on more than one level. It had to be practical and attractive, without being too trendy or, worse, outdated. The interior decorations had to assume the character of the house and not dominate it..."

The colour scheme was of course as follows: "whilst yellow wall" as Lady Beattie puts it, light blue shades going from silver to pink in the ball room through to terracotta hues through to brick reds in the upstairs sitting room. A framed piece of silk embroidery worked by a Mrs. Jacky, grandmother of Lady Freyberg was also a dominating influence. Floors were polished so rags and furniture could be interchanged at a later date, and any furniture bought because of its constancy and lasting value.

Lady Beattie confesses to being "slightly yellow mad," but only in her private study (where a chaise lounge is frequently house) does she give into her passion with a wall fulfil of fascinating paintings all meaning something to her personally and all predominantly yellow.

The conservatory was one of the major chores in the early days. The floor was concrete. The ceiling was of corrugated iron and once whose only wish was for fame was as a leafy green background for official photographs. Ceramic...
were especially made for the floor and the
same company made large pots to match,
which they were, now bear shrubs and
shrub trees. The ceiling was tiled to hide
the ugliness above; the conservatory is now
the most used room in the house. Lunches,
tea, drinks and chats are here all year
round and it has a delightful Mediterranean
flavour.

Curtains have been replaced and antique
furniture installed in the small drawing
room and main drawing room beside the
conservatory. “We met great resistance
with the curtains,” says Lady Beatrice with
a wry grin. “The colours — ochre (cream)
and charcoal ribboned — were extremely
difficult to match with other things in the
room. But we persisted and as you see they
now look right.”

This room has some intriguing pieces of
china nesting in a Chinese Queen Anne
cabinet, all of the origin of a piece. Lady
Beatrice is not to say “found here it’s big,
hover or a stay and many of them have
been lent by friends.”

The royal blue (but cold) carpet in the
dining room was replaced by a soft rose
pink carpet and the chandelier which Lady
Beatrice’s team unearthed from a dusty
cupboard and cleaned and reassembled is
quite a talking piece. Out of her young
trust the conservatory with its romantic tiled floor
and curved ceiling is the most used room in the
house.

visitors described it as “religious drip-free
candles”. The velvet curtains in this room
were worn and replaced by glazed cotton
shades in an ochre colour.

The Council Chamber where Sir David
has many of his meetings has two mummes
of note. On the table sits a piece of
driftwood from Cowles Bay with two
characters sitting inside, padding for
door life and with exaggerated long faces. “A
present from a Hewick Club,” explains
Lady Beatrice, “and made by a potter with
a sense of humour who has given the lady
creature a longer nose than the male!”

Hanging on the wall is a Maori cloak
made of kiwi feathers. “I was allowing
round a class from the Correspondence
School and remarked the bold patch on the
cloak saying it was in desperate need of
more feathers. One week later I received
an envelope with some kiwi feathers inside.
One of the boys remembered what I had
said and on finding a dead kiwi in a remote
region had plucked some feathers and sent
them ‘to fix the kiwi cloak’.

Below left: The Duke’s state bedroom with its huge
Victoria bed has a living room adjacent for
house guests to meet for a drink before dinner.

Below right: The interior decoration had to ensure
the character of the house and not dominate it.

Bottom left: The conservatory has a delightful
Mediterranean flavour.

Bottom right: The photographer’s eye was caught
by the symmetry in this detail.
THE GARDEN OF GOVERNMENT HOUSE

The Beaistics did not confide their energies to the interior of Government House. The garden was attacked with equal vigour. Lady Beatle modestly calls herself "a bit of a horticulturist with a love of Latin words". In fact during the five years more than 3,000 trees and shrubs have been planted. One thousand saplings were traded for some delicious trees from a local nursery. Camellia societies have donated trees, as has the Pukeiti Park in New Plymouth. Bulbs came from Greys and Ashburton and other bits and pieces from garden lovers all over the country.

How did Lady Beatle do it? "I asked them — how would you like to see yourself in your garden?"

The bottom of the garden was a frightful wind tunnel so a lot of pruning and wholesale cutting down of pine trees has gone on to improve the quality of the soil and by planting more appropriate trees the garden will be better prepared over future years to withstand the Wellington winds.

Staff preserve a lot of produce grown in the garden. Government House dinners often feature home-made berry ice cream and much goes into conserves for the pantry.

The tennis court have been upgraded. Not only the Beatle family use this facility but the staff and their families as well. Head gardener John Leech has an excellent team, some are PEP and go on to jobs in Wellington Parks and other areas.

And by the way do you know the lawn must be mown in a strict pattern when the Governor General is in residence? When he's away the lawn mowers' at play and they can reverse the pattern.
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CRAFTS

JOHN PAPAS

Artist John Papas has the best of two worlds. Known as a painter of striking and bold works that encompass broad compositional effects and tactile textures, he has also moved into another form of expression — large-scale ceramic murals that incorporate stoneware or earthenware tiles.

Many artists, most notably Marc Chagall, have turned to ceramic techniques as part of their output and Papas is no exception, using his ceramic knowledge to express ideas normally associated with painting.

Artwork dominates his life, evidenced by a large collection of New Zealand paintings and sculptures that are scattered around his comfortable old St Mary's Bay villa. It's a house obviously much loved, with a lived-in, slightly chaotic air. Not surprisingly since John Papas has spent much of the past few months painstakingly renovating both the interior and exterior.

Out back in his studio — somewhat unexpectedly tidy and organized for someone who readily admits to working with great bursts of energy. When he's not painting, he's making ceramic pieces, and vice versa, constantly seeking stimulus from the surrounding environment.

St Mary's Bay, an inner-city suburb near the Auckland harbour bridge and the waters of the Waitemata, has always influenced his work. "I'm very much a city kid, really. I was brought up here, just up the road. I love living here — there's a good mixture of people and the little things count, like being known personally at the local shops."

Now 45, and well-established as an artist in this country, he was entirely self-taught. He comes from Greek-Scottish parentage, and a family whom he remembers as always being supportive of his endeavors. "I didn't go to art school. I felt at the time they were pretty destructive places, on my form of creativity. Instead I went to Europe, and it was there I decided what I should do. Instead of formal training, I would just get out there and do it."

Back in New Zealand after five years of travel, John found that his paintings readily sold. "When I got back a pattern started developing of my showing work in exhibitions between Auckland and Wellington. The people at the galleries were always enthusiastic, as were the dealers. I think I was quite lucky — it's very important to have a good relationship with a dealer who will back your work."

The change to ceramics came gradually, partly as a result of expediency. "I decided to go into it so I could work full-time at what I was doing."

"I started off with landscapes in clay — works incorporating some images of a street city. Right, mural in the manager's office of the General Finance building in Newmarket."

Working mainly from commissions, John makes a sketch plan of his intentions.

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**John Papas**

John Papas first came into his own when he was training to be a cabinetmaker at the University of Auckland. Today, he is a well-known designer and maker of fine furniture and accessories. His work is known for its simplicity and elegance, and he has been a regular contributor to the world of design since the 1980s.

John's work is characterized by its attention to detail and its use of high-quality materials. He has a particular interest in the use of wood and his furniture is often made from carefully selected timbers. He is also a master of the art of joinery and his pieces are executed with precision and care.

John's work has been exhibited in numerous galleries and exhibitions, and he has been the recipient of several awards for his contributions to the field of design. He is a highly regarded figure in the world of design and his work is highly sought after by collectors and design enthusiasts alike.

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SKYLINE SCULPTURE

by Lynne McCarthy

There once was a time when the skylines of our city were dominated not by the tall and towering monoliths of glass but with the varied rooflines of domestic architecture, solid brick chimney stacks and the then ubiquitous chimney pot.

These pots (now chased away) were functional and decorative and were available in a wide range of styles and glazes. Some were simple, squat and self-glazed, some tall, beveled and embellished with hearts or diamond cutouts.

Tastes and building design then changed, alternative forms of heating became fashionable and the chimney pots began to tumble. Jack Diamond, an Auckland man with a long interest in Auckland history, watched the demise of the pots with some horror and, with the intention of saving at least some of them, began to collect. He has collected pots of all sorts, a type for every taste, a design for every down-drain.

For although fashion was not an important factor in the choosing of a chimney pot, wind conditions were. The Wellington Pot was typically multi-bow-ended at the top and the Auckland version, a plainer, more dignified design. In Gisborne or Christchurch the tubby, rounded version was preferred. None of these, of course, tells of the personality of these eddies but is simply a response to cross currents.

One type that over rode all geographic boundaries was the Government Pot. This pot was the joy of the Public Works Department and was to be found atop all government buildings, state and railway houses and the like. A short, sturdy, no nonsense pot which sold in 1935 for 9/- glazed, 8/- unglazed.

Mr Diamond’s collection grew quickly. For some pots he had to scramble to the roof tops, while others could be more easily obtained from demolition yards. In time his interest became well known and he was sometimes forewarned of the probable demolition of buildings with important pots.

Today these pots he salvaged are safe and in the Auckland War Memorial Museum, where they were recently exhibited. They add to our understanding of fashions so quickly passing. They have character and style. We owe a vote of thanks to Mr Jack Diamond for his concern.

The grand old lady is Glenalloch, The pride of Dunedin sitting in 28 acres of superb gardens on the Otago Peninsula.

She was built in 1876 and since then has seen many changes. But a new roof is one change she won’t be seeing again for a long time. That’s because her old roof was replaced with Colorsteel. The traditional tiled pattern of this Colorsteel profile means she has retained all her traditional elegance — but gained a super light, super tough roof that won’t crack, flake, peel or wear away. In fact it’ll be well into next century before her new roof requires any maintenance at all.

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The New Zealand Historic Places Trust in association with Placemakers, the Country’s leading Building Material Centres, is holding a competition to find New Zealand’s finest examples of restored historic buildings and homes.

Buildings entered in the competition will be judged on historical and architectural merit, and the authenticity and accuracy of restorative work.

To enter, you should own a building which has been or is eligible for classification by the Trust. These buildings will then be divided into four classifications:
- Domestic residences
- Commercial or industrial (including non-residential buildings)
- Public or community owned buildings
- Churches and buildings belonging to the clergy.

Placemakers are the sole sponsors and have donated $10,000 prize money in support of the Trust’s aims to preserve and restore historic buildings throughout the country. The winner of each classification will receive $2,000, with a further $2,000 to be divided amongst highly recommended entries.

Send for your official entry form and the competition rules now! Entries close 31 January 1986.

The windows were at nose height — you had to climb on to a chair to see the view,” recalls the architect, Malcolm Walker, when asked about the original room at the top.

to the room could not be altered without extensive restructuring in the main house below, and Auckland City Council height regulations limited the possibilities for increasing the area of the room.

But eventually all that was left of the original room was the staircase and some of the structural work supporting the floor.

The room was re-oriented by the construction of a bay window which creates a focus toward the main harbour view.

It also has the effect of dividing the room into two separate areas. The living portion looks toward the harbour, and the study area of the room toward the city.

The bay window is high enough to be
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Wavy bright linen ensemble gives this extra-solid cotton linen sheets from Montex. The "Buddist" design by Perry Ellis looks great with plain colored sheets—available in red and white for summer. Price: sheets, $19.95; flat sheet, $23.95.
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The sky's the limit

Perhaps it's the thought of Halley's Comet brightening our night skies next year, but whatever the reason Actil has chosen a few extra-terrestrial terms for its new decorator range of bedwars.

The reversible quilt and matching pillowcases featured here are called Mercury/Jupiter and they star in the Gemini collection along with a similar check/stripé combination called Saturn/Mars. Both come in three colourways — pastel, hold, and mocha — and are said to be the first completely reversible design created by any bedlinen manufacturer. Ideal for quick-change decorating.

Table talk

Linen manufacturer Actil, has recently released placemats, to compliment their existing range of tablecloths and napkins. The soft, co-ordinated colourways are cream on suede, suede on cream, white on green, and green on white. The designs feature squares, rectangles, and circular tablecloths; square, oblong, and oval placemats. The cloths and napkins are available in other fashion colours including chocolate, scarlet, green and white.

H.R. October/November 1985
BANKING ON SUCCESS

Remember the days when you knew everyone at the bank by their first name? Those were the days long before automated tellers and computer print-outs, credit card payments and “autosave”, when your branch really was “your bank”.

One look at television documents the competition banks are facing from finance houses, building societies and a wide range of other investment opportunities. The neighbourhood bank has turned to high power advertising to attract new customers.

Both the National Bank and the Bank of New Zealand are putting considerable planning into revamping their images. For both banks, this includes a national rejuvenation of branches in keeping with their location and customer profile. Your local bank branch may soon be not only the friendliest, but also the trendiest place in town.

Text: Mary-Alice Arthur
ELECTRIC DREAMS

There are 400 branches of the Bank of New Zealand throughout the country. From Auckland to Invercargill, each addresses slightly different markets in very individual towns. When the Bank looked for an architectural firm able to handle the massive job of modernization and personalization for each branch, it looked to a firm with innovative ideas.

Ashfield Architects in Wellington based their BNZ work on a concept of a common palette of colours and easily interchangeable components. This common base allowed the widest range of flexibility for different locations. Nan O’Sullivan, a designer on the project explains the Ashfield design:

"Interiors for each branch will be based on a palette of six colours of 3 shades each — copper, blue, green, grey, lilac and ochre. These warm and cool colours provide a positive contrast to the coolness of the street. Everyone knows that the Bank’s colours are blue and yellow, but we felt that our choice of colours would set the stage for blue and grey, thus making them more striking. We want the customer to feel they are in a common thread between the branches, but not know exactly why because each branch will have its own unique quality."

Once again, wool carpeting will play a major role in the design of each branch. Ashfield’s has developed an unique carpeting system designed to stand up to the daily wear and tear on a bank’s flooring, yet allow the Bank signage, poster boards and printed matter, to stand as advertising on an uncluttered background.

Carpeting will be laid in high wear areas, with tiles framing the entryway. The floor will express personality of each branch by utilizing three styles of carpeting. Depending on the location and the traffic a light or dark shade of grey, the BNZ “signature carpet” and a future designer carpet in blue and yellow will be sparsely used. These carpet types can be combined, used separately, and most importantly, replaced easily and cheaply when heavy wear becomes apparent. Both Bremworth and Feltex 100% pure wool carpets have been used in the first BNZ branch renovation at Europa House, Featherston Street, Wellington. The BNZ’s New Zealand material use policy continues to favour wool in both carpeting and upholstery.

The Europa House prototype features the other crossover materials that will be used throughout the country: a design system designed to meet specific banking and ergonomic requirements. Ergonomic seating for tellers and typists is all covered in 100% pure wool fabric. Ceramics, pots and tiles in the bank’s signature blue tones made by Neville Panton and a common form of letter unit, easily adapted to the age and style of each branch.

Upon first entry to the branch from the street, the inviting interior welcomes the customer as the bank feels cosier and more intimate. To achieve the high ceilings of the Europa House branch, Ashfield’s used hanging strip lighting and spot lighting on wall areas. Some customers may feel more at home with their balance of the harsh glare of incandescent lights.

The bank also shows the many little touches that make Ashfield’s a design leader: a blue and yellow zig-zag sign on the door where they meet with the same blue and yellow door handle. And the Bank’s new use of neon makes an important point about Ashfield’s ideas on outdoor signage.

AN “AT HOME” FEELING

It is the kind of place that transmutes at Auckland’s "O" Club. The Exchange might frequently, and one look at the long, pink panelled counters may bring back memories of a sophisticated wine bar, but the National Bank branch at 177 Queen Street, Auckland, is a stunning example of matching design with location.

"Nothing much had been done with the bank’s interior design since it was opened in the 1960’s," said Graeme Scott of Coleman Gibson Architects. "You know the usual golden brown carpet and officers’ desks in the front window. The National Bank came to us with a very simple brief. They wanted something in keeping with an up-market, mid Queen Street location and a much younger banking customer."

Today, there is no doubt that the change has been noticed. Customers coming into the branch often comment on its extraordinary wooden carpet. Dominating the floor and the colour scheme of the branch, it is a major example of innovation in interior design. First there are stripes of pink, black and blue, then there are the clothes and surroundings there are squares of rose and a myriad of blue and green dots, all flourishing on a background of conservative grey.

Graeme was inspired by the International Wool Secretariat’s Micro Mysterique Trend Collections last year and designed a carpet for the project that was later produced by Bremworth in 100% pure new wool. "I did the sketches and worked with the chief designer at Bremworth to get the final design," he explained. "It’s so amazing to be able to have your own carpet designed specifically for the bank. It is one of the key elements of any interior, so it is worth putting time in to get it right. And since the carpet manufacturers make up contract orders especially, why not use the opportunity?"

The 120 square metres of wool carpeting are used not only on the floor, but also on the walls and covering the front of the counters. It is National Bank’s policy to use wool in corporate interiors and this matched Graeme’s appreciation of natural fibres.

Ever wondered what to do while your friend does his banking? This Queen Street branch of the National Bank is the first to use a domestic setting of coach and chair as a waiting area — a popular spot with customers. The furniture is covered in 100% pure new wool upholstery in teal, pink and rust. Fabrics are by Maurice Kane.

Graeme still manages to laugh describing the weekend demolition and rebuilding of the branch. Work started as the doors were closed on Friday evening, the carpet was installed on Saturday morning and the furniture delivered Monday before banking hours began. "According to the plan, the bank counters should have been completely constructed already. But whatever goes wrong, goes wrong," he said.

The banking area is outfitted with a long, black vinyl counter top. Space for the stamps and tools of the tellers is garnished by curved pink box-like dividers. The front of the counter above the carpeting is trimmed with stainless steel, with trade reminiscence of safe doors.

The branch at 177 Queen Street is Coleman Gibson’s second project for the National Bank.
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TACTILE TEXTILES

Exciting new patterning and a growing use of grey forecasted for 1986.

FLASH LINES interior textile backings show a growing collection of upholstery fabrics. Fashion is not only the domain of the rag trade, as domestic and contract design fields continue to grow, interior textile manufacturers rely on forecasts of consumer tastes to keep their products up-to-date. International trends from the International Wool Secretariat Interior Textiles Styling Service take the guesswork out of style and colour for yarns, carpets and fabrics. These trend collections are a major international source of styling information for textile manufacturers.

The most important part of the forecasting work of IWS is to complement the ideal fibre performance of wood with the best design and most fashion-right colour and styles. For design-conscious manufacturers of contract carpets especially, the IWS service is extremely important in their yearly range.

IWS arrangesment of major textile trade fairs

Ideas from the collection can be picked up by manufacturers in 45 countries and many new contract carpets available currently in New Zealand are the result of direct inspiration. The IWS collection for 1986, FLASH LINES, shows two strong trends for interior textiles: exciting new patterning and the growing use of grey for the contract market.

FLASH LINES patterns take their form from today's modern technology: strong diagonals, optical lines, linear looks and graphic oscillation in patterns, textures, weaves and fabrics.

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New exciting interior textile products of the IWS 1986 collection, made by manufacturers worldwide, are style leaders in pure new wool. The FLASH LINES collection will be shown by the Wool Board to architects and specifiers in October and November and designs you see on this page may soon be part of the furnishing available in New Zealand.

Anita's Laurels containing exciting new patterns in fabric of a high performance sport car.
PLUGGING THE BATHROOM

The mood is created in a bathroom can be as wide as your imagination. Dramatic perhaps, or elegant, sensual, frivolous or square. On the following pages we have brought you four bathroom interiors which illustrate a few of the possibilities for imaginative creation in that one room of the house which, not so long ago, nobody liked to mention.

Text: Jill Malcolm
Photography: John Pettitt

TIMBERED FOR WARMTH AND RICHNESS

Like most of us who have to live within our means, the owners of this Tarrawong home had to work around some of the existing features of their family bathroom for the sake of economy.

The bathroom vanity was to be kept, and so was the large window which overlooked the backyard. The room is east facing and surrounded by high bush, and so has a tendency to be cold. The blue vanity did little to help. It was decided to carry the blue through to the bath, the shower and the coved vinyl flooring and to visually warm the room with the use of timber.

The T & G boards are selected Pijian kauri selected at random for variety of colour and grain. Their diagonal placement further emphasises the timber as the dominant feature and, together with the placement of opposing mirrors, helps to increase the apparent size of the room.

To make use of the existing window, it was decided to landscape the yard behind and integrate the wastewater pool and rock gardens into the whole design, instead of relying on blinds to shut out the inside.

The effect of all these considerations is a rich, warm and dramatic bathroom which is lighted by the visual infusion of the landscape.

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PLUMBING WORLD

H&B October/November 1988 — 45
DESIGNED FOR INTEREST

As part of a fascinating house full of shapes and corners, this bathroom was designed to fit into a tall, circular tower with a diameter of only 2.4 metres. The mezzanine, which is close to the master bedroom, with small steps leading up to it, is so small it will only hold the bath. The washtub and shower are on the lower level.

For the owners this was an ideal solution. They are not so concerned with how a bathroom works practically, but how it looks and feels; and this one is a little outrageous with a sense of fun and interest. As it is, it still works well in a practical sense. While "she" is soaking in the bath looking up through the circular window at the top of the tower, "he" can be downstairs taking a shower.

"Having a bath up there," says the owner, "feels like being in another realm. I just retire up to that height and sink into the hot water to be alone with the moonlight and the stars. It is a delicious and indulgent sensation."

The mezzanine height also plays up the shape of the bath which, being an old one, is individual and painted purple and pink, adds to the sense of fun. The interior walls of the tower are rough trowelled plaster painted white, which gives it a light Mediterranean look. The rest of the fittings are simple and subservient to the shape and texture of the room.
COMBINED AREAS
MAKE AN OPULENT ROOM

The bathroom in this large, turn-of-the-century home was originally composed of two rooms — a kitchen and a bathroom. The owners opened it into one room (4.26 metres by 4.57 metres) for a large, spacious bathroom in keeping with the rooms of the rest of the house. The large mirrors and the colouring of the room, which leads towards neutral tones (malt brown, primrose and ivory) further increase this sense of space.

The fittings are also outsized. A large whirlpool bath is surrounded by cream tiles and has a raised platform of tiles to one side. The shower, which is a roomy 1.52 metres by 1.37 metres was specifically constructed, to the owner's requirements, of tile and smoked glass.

Perhaps the most eye-catching feature of the room is the orange glow of the timbered flooring built of New Guinea Yoka and surfaced with a hard, high gloss finish. A touch of interest is the cast iron cupboard door handles which are 120 years old and come off the printing trays from an old Dunedin printing company.
ENLARGING WITH WHITE

This small upstairs bathroom is not in suite to the master bedroom but close enough to be easily reached. It ticks in under the sloping roof to make use of an otherwise awkward area.

Simplicity is the key to its design and decor. The room is small, and the idea was to make it seem larger. This has been achieved with an all-white colour scheme, large floor tiles and a shower over the bath. The small size has also been increased by the uncluttered effect of containing the same size tiles up the wall and on to the vanity bench. Two layers of tiles around its edge, instead of one, give the bench a substantial, solid appearance.

There is also a surprising amount of storage space, under the bath, and in an airing cupboard at one end of the room.

A long horizontal window and a small skylight allow plenty of natural light into the room and help give it a glossy finish.

"The moonlight and the overhead trees viewed through the skylight at night have quite an interesting effect," says the owner/designer, "and we have managed to create the atmosphere that I think is essential for a bathroom—serenity. I feel that the rooms should be tranquil places where you can go and think. The door and commute with yourself. I would even go so far as to say that this is my favorite room. There is nothing more luxurious—more indulgent—than having your own bathroom after years of sharing one with squeezed soybeans, muddy football shorts and dirty rings around the bath.

The focal point of the room—the tiled flowers in the copper basin and raffia fans on the wall—were chosen because they conjured up the feeling of wooden scrubbing brushes, and natural soap which, with the white walls, are reminiscent of old-fashioned bathrooms.
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**IN BRIEF**

The Trust's Historic Building Restoration Awards, with prize money totaling $1,000, are being conducted by the Historic Places Trust. The awards are to mark the fifth anniversary of the Trust's establishment and are being sponsored by the Placentemakers' chair of building material centers.

There are four categories: domestic residences, commercial or industrial buildings, public or community-owned buildings, and churches or other buildings owned by religious organizations. The winner in each category will receive $2,000, and the judges will divide a further $2,000 amongst highly commended entries.

The Trust's chairman, Mr. Neil Begg, said that entries would be open until 31 January. Entry forms would be available from the Trust's headquarters in Wellington, from its branch offices throughout New Zealand, and from Placentemakers branches.

Judges for the competition will be Mr. Ted McCaul, a Dunedin architect; Mr. Rex Noddon, a Wellington city councillor and property restaurer; and Mr. Jeremy Salmon, an Auckland architect.

Royal New Zealand Ltd has been appointed the New Zealand agent and distributor for the Australian-manufacturer Roden's range of gas cookers. Roden products include two and four-burner glass-surfaced cooking tops for use with natural gas or LPG, and portable cookers for camping, caravanning and boating.

Roden is a division of the New South Wales-based James N. Kirby Pty Ltd, and has been manufacturing gas cookers in Australia since 1965. It has won a number of Australian design awards for its products.

Most people are familiar with the tiredness and fatigue that comes from standing on concrete floors for long periods.

Safety-Tred, an interlocking floor tile available from N.Z. Safety, substantially increases worker safety and comfort. It was a recent winner of the Plastics Institute of New Zealand's Industrial Products Award. The 400mm square tiles are 24mm thick, and have a high quality finish as well as deep and easily cleaned grooves.

Safety-Tred is available in three types of materials and in different colours for a wide range of industrial, domestic, recreational, commercial and agricultural uses.

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The new Ali window is manufactured by E.P. Maddren & Sons Ltd., who say the basic profiles are similar to the JMF window they have been manufacturing for the past 12 years.

The Ali development has the added advantage of low maintenance exterior cladding—a tough coated aluminium using the proven Hunter Douglas PVFS system. The coated aluminium is rolled over the timber and the joints are milled, epoxied glued and screwed.

The main features of the window are its good looks, proportions, and strength and insulation properties of wood combined with the low maintenance characteristics of the exterior. With proven design and soft seals, the window proves to give excellent weathering properties.

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With the advantages of the low maintenance exterior, the Ali window has applications in quality houses, blocks of units and commercial buildings where windows are an important architectural feature.

The company continues to make the JMF window in wood for those who prefer to stain or paint their joinery.

Further details from E.P. Maddren & Sons Ltd., Main Road, Kumeu, Box 130, Kumeu, Phone 412-9070.

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The History of Interior Design

Part Four

Thomas Chippendale, the Adam Brothers, and Neo-Classicism

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Auckland interior designer Victor Prusheck traces the development of interior design from its beginnings in 17th century Europe to present day.

The middle of the 18th century saw the end of the basic principles of Renaissance architecture mainly due to the fact that ancient ruins of Roman and Greek buildings had been discovered which showed a different, and many thought, a superior kind of beauty.

It was realized that Roman architecture, as in Rome, was only one phase of architectural development. Archaeology was fast becoming an interesting pastime for the wealthy classes and examples of a free and less austere approach to design were found in the sites of Baalbek in Lebanon and Palmyra, Syria and many others.

Travellers returned with sketches of shapes and forms which was generally a much more romantic approach to design. At the same time artists and writers were questioning the function of symmetry and uniformity. The development of a much more romantic and less mathematical approach to furniture and interior design, brought about by the Rococo, was now coinciding with an assault on the basic principles of architecture, brought about by these wonderful discoveries.

Antiques became big business. At this time many Greek and Roman sculptures, along with many other artifacts, were purloined from the many cities found in the Near East, Herculaneum and Athens. Robert and James Adam measured and sketched Baalbek's Palace at Spalato. James Stuart and Nicholas Revett, famous men of these times, drew the ruins of Athens and sketches were made of Baalbek and Palmyra by Robert Wood. All of this happened in the middle of the 18th century. The effect was to have on interior design was immediate. Renaissance Classical and Palladian tradition all continued to be popular and indeed carried on for many decades.

The new approach is probably best exemplified in the work of Robert Adam 1728-1792. Familiar with a variety of ancient sources, as well as 16th century architecture in the Roman style and trained in English Palladianism, Adam had the skill required to adapt this newly found "catalogue" of designs. A domestic planner of great ability and an interior decorator of genius, Adam was in great demand from the early 1760's to the end of the 1800's. Much of his work was carried out on existing buildings where he exercised interior and exterior design, making beautiful additions in the form of staircases and entries with magnificent wrought iron balustrades — done so lightly it looks like grace.

Adam built mainly houses in the country and smaller townhouses — one of the best of these being a house used as headquarters by The Royal Worcester Porcelain Company in Curzon Street, Mayfair, London. This building along with Ickworth House, Hampstead is open to the public and has some of the most superb decoration of Adam's artistry. His lightness of touch is evident in the ceilings, fireplaces, and panelled rooms he created. In the latter it is well evident that the discoveries at Baalbek had some influence.

Robert Adam had many imitators and his composite style dominated the domestic scene for thirty years, having a great influence on design in France and Germany.

The Adam style was used extensively by furniture designers, but one of the best examples of the style is in porcelain made by Josiah Wedgwood, and known as Jasper. The shapes created by Wedgwood, the relief decoration and the colours epitomises the Adam style perfectly.

Chippendale's "The Gentleman and Cabinet-Maker's Director" was published in 1754. It contained 166 engraved plates illustrating the full range of furniture of the day. The "Director" was dedicated to the Earl of Northumberland and subscribed to by nobility and gentry and by a large number of builders, cabinet-makers and other craftsmen. It contained designs for furniture which encompassed all of the latest Rococo ornamental design, but using it very lightly. French-style elbow chairs which were fully upholstered, were given light curved legs ending in scroll feet, the knees carved with acanthus leaves. Those in the Chinese taste had legs carved in imitations of bamboo and back that incorporated pagoda motifs or lattice work. This was the first time that designs had been published in which Rococo forms were used with such freedom. The "Director" contained some new and original ideas.

Of Chippendale's work as a cabinet-maker, little is known. He was something of the orders he fulfilled. The Duke of Buckingham and Portland were among his clients and correspondence exists between Chippendale and the Earl of Pembroke which makes it possible to identify the pieces he made. He included some very simple and inexpensive pieces — not everything from his workshop was elaborate and expensive.

One of the finest pieces he is known to have made, are between 1767 and 1770. These pieces were made for the Harewood House in Yorkshire — then being remodeled by Robert Adam and very much in the Neo-Classical style.

Many pieces of furniture of this style survived but these cannot be attributed to Chippendale. The "Director" was used by other firms and individual craftsmen and as a result the term Chippendale is used loosely to describe mid-18th century furniture.

In conclusion a remarkable collection of over 9,000 drawings is preserved at the Sir John Adam's in Lincoln's Inn Fields, London. These drawings were purchased by Sir John Soane after Adam's death. Several hundred of the drawings are of furniture and it is possible to trace not only the development of Adam's style, but also the various design stages of well known pieces.

Next we will look at the interesting simplicity that came into late 18th century design, the work of George Hepplewhite and the progress of Neo-Classicism.

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A conventional weatherboard and tile hip-roof bungalow takes on a new look with this entrance-conservatory addition. Not only does it add appeal from the road, but its glass roof and ceramic tiled floor make for an enticing and practical entry-way.

Text: Jon Addison.
Photography: Philip Morgan.
The original entrance opened straight into a hallway which at the opposite end opened directly into the living room. Across the living room is a picture window opening on to the view, making an enticing entry way.

Timber — mainly cedar and douglas fir — was chosen for its warmth. Metal framing for the roof glass was considered, but timber was on its warmth, with a compromise achieved by the use of metal flashings on the outside to reduce the need for regular maintenance.

The family room is a new extension of the original house. Beneath it is the master bedroom suite and toilet and changing facilities for an outside swimming pool. The lower level is excavated back under the original house and opens on to a private back garden and the pool and its surrounds.

Above, the new family room takes full advantage of a view to the Huiauki Gulf. A galley kitchen has an eye-level oven, refrigerator and pantry on its back wall. Opposite is the bench unit, across which is the family room and the view beyond.

Children or guests in the family room can be part of activity in the kitchen without being underfoot. Extensive use of white makes good use of light admitted through large windows in the outside wall of the family room.

And the continuing of the timber theme of the conservatory through both the family room and kitchen maintains the warm atmosphere that now pervades the entire house.
DESIGNERS AT WORK

What sort of design do designers do for themselves? Is an architect's office instantly recognizable as such? More importantly are their offices a statement of ability, philosophy, or do they simply reflect the personal taste of the occupants.

Home and Building magazine visited four such offices in Auckland city and found four quite different practices, reflecting four quite different attitudes. Distinctly different from one another, each office did in many ways reflect the beliefs of the occupants, and each provided a fascinating glimpse of the enormous range of possibility that is architecture and design.

Text: Lynne McCarthy
Photography: Robin Morrison

Cacophony of texture and colour

On the slopes of Grafton Road is a small commercial building with the pleasing proportions of a house. In it are the offices of Martin Hughes Associates, interior designers. The outside of the building is attractively painted and the ramped entrance is bordered by a garden of herbs.

The office spaces are not large but the shapes are interesting and make good use of natural lighting. These spaces are in many ways simply anonymous background for the art and craft of interior design. The furniture and art works are carefully chosen and reflect both the tastes of the individual partners and the skills of placing possibly incongruous pieces side by side. Here there are Koruia cloths, New Zealand sculpture and paintings, Chinese fans and colourful Kilm rugs. The result is an attractive cacophony of texture and colour.

The large conference room is comfortable and a bold statement of ability and intent. In many ways the public effect of this practice is a place where the props can be changed and a whole new image evolved. With the props removed there is simply a pleasant, grey space and the anticipation of potential beauty and style.

Much time was spent looking for premises such as these, for the physical needs of the practice had been well defined. It was important that the office be located on the periphery of the city rather than in the city centre. This peripheral placement gives them accessibility and an appeal to a wider range of clients than a central city location would allow.

The appeal of their work is wide, attracting a diverse clientele. Commercial buildings, office and retail space, the hospitality industry and the private home have been a part of the past success of the last 15 years. Today they are finding that a large proportion of their work is coming from the world of commerce and industry.

"It is the coming of age of interior design," said Hugh Mullane, the third partner in the firm. "Designers have made their niche and are here to stay."

A further example of the coming of age is expressed by the response of architects, he says, for now they want the interiors as well as the buildings.

Although the firm is keen to use New Zealand products and New Zealand art in its work they have found that taste, style and design have in many respects become internationalised. An idea that may appear to be a colloquial response may well turn up in a similar form in a house in New York, or an office in London. The world of design is becoming smaller.

Martin Hughes Interiors is a practice which has vibrancy. The overwhelming feeling there is that of confident expertise.

Above, left to right — Hugh Mullane, Rob Hughes, Chris Martin.
Warehouses of ideas

Trucked into the narrow steep streets which form the light industrial area behind Victoria Park market is the Artifice Design Studio.

Three architects work there, each as a separate entity but with a shared commitment to accessibility and the direct approach.

They are Mal Bartle, Pete Boulton and Pip Cheesman who have been working as a team for five years.

Their studio is a spacious, off-white, brick building which they share with a staff of six and two other businesses of related but different disciplines.

The feeling is of a warehouse. There are no individual offices, no closed doors. Each individual's work space is open, the drawing boards there to be seen.

In the midst of this is a large conference table. A place to sit and talk, a feeling comfortable and private yet is surrounded by an intensity of work and ideas.

"The use of the warehouse is intentional," said Pip Cheesman; "we are trying to get the feeling of a warehouse of ideas and abilities as well as a physical space."

The atmosphere is friendly, interesting and active. Light is reflected off the corrugated iron roof lining. The large timber trusses are painted green. The curvilinear system is orange and a huge kite and umbrella provide exciting decoration. The feeling is positive if unpredictable and the expectation of client involvement is high.

Their building is the third that they have used and is the result of a long search within the confines of a very specific area. These architects live locally and do a great deal of work within the inner city. For them it is important to be a part of the movement and accessibility of the inner city suburbs without being in the centre of Queen Street. All three are specially aware of the atmosphere buildings put on a space. Their work is that of re-reading power, money and the constraints of out-dated town planning.

Much of the work of these architects has been locally based and has provided them with a broad approach to design in addition to an historical perspective. Their present work includes both commercial and domestic briefs and their approach to this work is energetic and enhanced by the understanding they have learned through their work with older buildings.

The Artifice Design Studio reflects the philosophy of the architecture. If and they are neither coy nor harshful, they are concerned with the alienation of the profession from the people and it is their intention to make themselves available and directly approachable. In this they succeed.
Diversity of outlook

Housed in the walkway of what was originally the Parnell fire station is the architectural and design practice of Faithhead, Sang and Cramachian. Their building has been exquisitely restored with the outside being as faithful as possible. A strong sculptural wall protects the entrance from the pannings of the heavy traffic noise of Parnell Road while giving the entrance to the building clear and separate definition. Inside the wall is a garden which in itself provides a setting for large pieces of sculpture.

An elegant front door opens into a large reception area. There the clean lines and white colours provide a suitable background for the collection of New Zealand art which is displayed there. For the part of the building doubles as an art gallery for the frequent exhibitions held there and which in themselves reflect the diversity of outlook of this practice. A catholic approach to art is expected by the pieces hung here. There are examples of painting, prints, pottery and weaving, all well lit and exhibited and put on by New Zealand artists.

Faithhead, Sang and Cramachian is a practice of architects, engineers and designers and it is necessary that aspects of all this work is, at least in part, expressed in this building.


The building, however, does not make a statement about architecture or design but is intended to be comfortable and to provide a cozy place in which to work. Its prime function is that of an office, a place to house a business rather than to advertise the talents of its owners.

It is, however, a response to a clean and simple architectural style. There is a practical approach to the gradual changes that time will bring.

Parnell was chosen specifically to bring people and yet without the problems of space that Queen Street brings. The partners also feel that it was important to bring people to a house rather than an office building and have chosen to do that in spite of the consequent zoning limitations.

The members of this practice believe that the work they do is its own best advertisement and that the office they use should be primarily easy to work in, rather than be used to influence clients. "There are many determining factors, and there has been the need for compromise," said Simon Cramachian. "Our hope is to be happy and housed in some style and comfort, and that that is able to be seen by our clients."

The remaining feeling expressed by these surroundings is one of quality, comfort and strength. It is a good place to be.
Expression of taste

I nscapes Design Ltd, Auckland is the northern home of the successful Wellington firm of the same name. Greet Lukas and Waih Chung provide the Auckland expertise for this branch of the business in regular consultation with Duncan Doncpec, the managing director from Wellington.

The practice is to be found housed in a classic two-storey Federation villa. Its original features have been retained and the front door accentuated by a trellis-roofed portico. The feeling is austere, yet generous and achieves an elegant sophisticated. The subtle tonings of the colour scheme are acquiring a following among houses in the neighbourhood.

The inner city suburban location of this firm was chosen with deliberate care, encompassing as it does several aspects of Inscapes philosophy. The use of a house as that been provides a superb background for the delightful mixture of antique and modern furniture. It is also an inspired, interesting and yet relaxed place for their clients to be. Moreover there is ease of accessibility and parking.

The range of work commissioned from this company has been all encompassing, but today is mostly that of commercial interior, the hospitality industry and even the interior design of yachts.

Their approach is simple, preferring as they do the elegant, non-duried look, which they achieve through the use of timeless, quality furniture and fittings against a background of subtly toned colours.

Their own building, both inside and out echoes this approach, expressing their philosophy and the designers’ own taste. The space is intended to be an expression of style rather than specifically as an advertisement of ability.

The designers at Inscapes strongly empathise with a style that is responsive to both the arts and the technology of our time. The technical systems approach to interiors is a style which although almost unknown in New Zealand at the present time, is one that appeals. They would, however, be keen to combine this super functional look with the use of New Zealand native timbers, wool and planting.

“Our objective,” said Greet Lukas, “is to use everyone’s strength — and produce a design that people, all people can relate to.”

Inscapes are not avowed followers of a New Zealand style or an international one, but have the ability to judiciously use art with skill and flair. The art they display there is all work done by New Zealand artists, potters and weavers. This is a conscious statement by these designers of their belief and intent.

That the makers of taste, have taste themselves, is self evident as you enter these premises, and as you leave you are warmed by the memory of their use of colour and of elegance achieved.

Above left: Waih Chung. Above right: Greet Lukas.

Right: Greet Lukas.
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THE PINK PALACE

You might not give this Epsom home a second glance when you drive past its front face, but when you catch it from the rear you're bound to do a double take. Once a home ordinaire, now a veritable pink palace, it just goes to show what architectural possibilities exist for the humble, but limited, New Zealand bungalow.

Text: Robyn Scott
Photography: Peter Avery

Above: Front of the house after the renovation. From the front fringe the addition is barely noticeable.
Right: The rear of the house shows the full extent of the transformation. The pink-painted structure extends out into the yard, the rear facade full of interest.
Painted pink, this bungalow daring to be different. So did owners Jo and John Philpott. When they enlisted the help of architect Mal Bartlett of Artifice, to design massive alterations to their two-bedroom home, they had few rules. They let Bartlett create, confident that he would come up with a design blending the old with the new.

The result is magic—a dramatic transformation which is an artistic as it is practical, turning a small spaceless house into a bright, lively home.

When Jo and John bought the bungalow in 1977 it was dark and dim. Cosy enough in the front north-facing room, the rest of the house had a tight, charred feel, accentuated at the rear where the kitchen, dining, a sunroom, and laundry had all been crammed into limited space. Ironically, the kitchen had barely one square metre of bench space.

Recalls Jo: “The house was so dark you just couldn’t describe it. We had to have the lights on most of the day in winter.”

Externally the house also fell down badly in the back. It limped abruptly with a steep, flat wall, had poky windows which totally ignored views to be had, and a steep set of steps discouraging use of the large tree-filled backyard.

Years later with two toddlers in tow, the shortcomings of the house became more blatantly obvious. Says Jo: “Suddenly the house just seemed so small, especially with the children wanting to be wherever you are.”

In their brief to architect Bartlett, Jo and John outlined the practical requirements of alterations but left all aesthetics to him. “We weren’t nervous about it being innovative,” says Jo. All they stipulated was that there be a double garage with clock overhead, a main bedroom on a new upper level and an area, downstairs where guests and older children could be entertained.

Jo: “The main concern was that the design gave our family needs from babyhood through to teens. Mal had no children and we were a little wary that he could cater to those needs. But from the way he designed it, you would think he had 10 kids. The transition is just incredible. We really don’t believe he would come up with anything so imaginative yet livable. We also wondered how he would blend such a large new area, but he coped beautifully.”

In his design, Bartlett replaced the bland, light back of the house with an open sunny addition. On the main level it provides an unencumbered living/dining area, a new master bedroom, and below an-as-yet-uncompleted guest room opening directly into the proposed pool area.

From the road frontage the addition is barely noticeable, the roofline of the new structure mimicking the old. Glance down the drive and you get your first idea of the extent of the work. Halfway down the weatherboards give way to massive dramatic panels of tinted glass, throwing the north face open to the sunning sun. Extending out from the house is the requested garage and deck, again boasting in the warmth.

Move to the back of the house and the full extent of the design hits home. The pastel pink structure extending out into the section, the rear facade full of interest.

It is in this view which similarly most pleases Bartlett. He explains: “My approach to villas and bungalows is that they have a certain formality about them from the front which I try to retain. But they loosen up at the rear and that’s where I feel are the opportunities to blast them apart.”

Bartlett explained that many homeowners were wary about doing anything too dramatic to bungalows. The fact that the Philpotts’ encouraged creativity made the job particularly satisfying.

Clockwise from top left:
Children can stay on a neatly covered deck which spills out from the kitchen/family dining area. The entrance in the new room retains the original window base. Painted ceiling panels mimick the herringbone floor area which now sits in the centre of the floor a large curved bedside provides shelf space for book, basket or the center bedroom.
His main objective was to loosen up the house. "We wanted to catch sunlight and outlook as much and to free up the living area while maintaining elements of formality. After all, you can't deny what's already there."

He maintained the bungalow theme in the pitch of the roof and other features including the use of brays at the rear.

To create interest he used a layering of styles, a mixture of materials, producing a facade which projects and recedes. The idea that the idea was so high to begin with, and that the Philpots wanted an additional story could have been a problem.

But, said Bartlett: "The rear elevation was so high already I wasn't afraid to accentuate it." This he did by adding a barred-decked deck off the master bedroom which stands out majestically, trimmed in a deeper candy-pink.

But the most dramatic feature of all is the wall of glass. Says Bartlett: "I think the idea had most misgivings about but I felt if I was going to do it, I had to be done in grand style."

Internally, it is without doubt, that wall which catch's visitors' attention. From the dim hall guests are led through a simple white door, beyond which the house appears to come to life. Instantly the eye is drawn to the glass panels casting a soft sheet of light across the shiny metallic floor. Running diagonally across the glass are lines leading above and below. Black tubular steel signs the railings. As light streams through the glass it is deflected by the railings creating interesting patterns. The interior is heavily modern yet somehow sits well with John and Jo's mix of old and new.

The ceiling in the new room retains the original timber beams. Against one wall sits the old large fireplace while on another a shelf of utilities cabinets has been created. Behind the fireplace, coat care chairs fold with modern metal and black leather. And at the far end of the room lies a dining area with the two large windows framed in bold candy-pink curtains.

Closets have been well used to blend the old with the new. In the centre of the room a wall of emerald green accenuates the fireplace rather than hides it. From there the colour softens to a peppermint and into the petals which dominate the kitchen/dining area.

The overall effect is a warm, family feel, heightened by the presence of a Junior sized table and chairs in a second smaller bay window. Against the window is a clever touch, window seats which double as toy boxes.

The kitchen is adjacent to the children's corner. Lying on the north-east of the house it would normally have been the darkest area but Mall's extensive use of glass together with Jo's choice of toning ensures it is light and bright.

It is here that Jo had most input into the design. A lover of natural colours she might normally have gone for a country kitchen but opted instead to maintain the soft modern theme with cabinets combining blonde wood and laminate. The bluish pink colour she chose serves well linking the interior with the exterior decks.

To tie the kitchen back to the strong northern face of glass she has added touches of black keeping the look soft yet modern.

Upstairs in the spacious new master bedroom, white dominates the decor. Rose pink carpet and touches of burgundy, together with Jo's ensuite white bathroom lend a romantic touch.

The feature of the room is a large curved leaded glass window providing shelf space for the couple's book shelves. The structure has a far more subtle role, however, serving as a divider between the walk-in wardrobe and ensuite behind.

And for summer nights there is the couple's own private balcony offering views across the city.

One of the most intriguing aspects of this alteration is its site. The new living area together with its decks gives an incredible feeling of space inside. Yet the land covered is identical to the original, a fact which most heartens those planning renovations to homes on small sections.
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SHATTERING EXPERIENCES

Some of these stories you won't want to read.
They are about kids enjoying life in their homes, suddenly and terrifyingly gashed, bleeding and shocked because they had crashed into a product we take for granted — glass. Not one of these kids need have suffered.

On these pages we review the advantages of safety glass in the home, what the commentators say and what the new Standard for glass and glazing recommends.

THE VICTIMS' STORIES

"I found my son lying in his vomit and blood. He was surrounded by broken glass. His vomit had blocked the bath drain, the bath was filling with his blood. He was unconscious.
He had been like that for five or ten minutes. We put a towel around his head. His major artery had been cut and the blood was just spurring out. I thought we were going to lose our son that night.

The injuries to 11 year old Gas Shirley of Nelson: his major artery in the left arm had been cut. He was rushed to hospital and his artery was put back together. He had lost a lot of blood, but he survived.

When he was allowed to have a shower, he had tripped and plunged through a broken glass shower door. The annulated glass panel had been sheared off. As a result, he had to wash with his head held away from the shower. He had broken his shoulder.

For nine year old Glynis Cleaver of Blenheim however, the scars will always be visible.
Glynis was running to fetch her mother's purse. She literally flew up the back stairs — in mid-air, she realised the patio door was still shut.

His nose was almost severed from his face in a huge ugly slice. It hung on by a shred of flesh. Twenty eight stitches sewed the nose back on. The scars will always be there.

Jason Ross of Dunedin wasn't even running when he went through the glass. He is just a 16 month old toddler, not overly large nor clumsy as toddlers go. But even his slight body weight was enough to shatter the lower pane of a door into sharp jagged pieces that gouged his head as he fell through.

When the glass was removed from his head and the blood was wiped away, eight stitches were put in. Just a centimetre above his eye. Luckily for Jason, none of the shards from above had fallen. It would have been like a millstone.

These incidents all happened within the space of ten months and are only the ones which we know.
WHAT THEY'RE SAYING ABOUT GLASS SAFETY

Safe design should be an integral part of any design where there is the potential for injury to occur. It is not sufficient to design the building to be as safe as possible. The designer must also make sure that the materials used are properly selected. A designer must be aware of the safety implications of each material used. For example, in the case of glass windows, the designer must ensure that the glass is properly supported and that the supports are properly designed to withstand the loads imposed on them. The designer must also consider the possibility of accidental breakage and how the broken glass will be handled. The use of temper glass is one way to increase safety. Temper glass is a type of glass that is strengthened by being heated and then rapidly cooled. This process makes the glass more resistant to breakage and reduces the risk of injury if the glass does break. Tempered glass is used in windows and doors to provide added safety. Another way to increase safety is to use laminated glass. Laminated glass is made by bonding two sheets of glass together with a layer of plastic interlayer. This layer of plastic helps to hold the glass together in the event of breakage, reducing the risk of injury from broken glass. Additionally, some buildings use impact-resistant glass, which is specifically designed to withstand the impact of objects such as balls or rocks. This type of glass is used in areas where the risk of such impacts is high. In summary, the designer must be aware of the safety implications of each material used and select materials that are appropriate for the intended use. The designer must also consider the potential for accidental breakage and how the broken glass will be handled. The use of temper glass, laminated glass, and impact-resistant glass are all ways to increase safety in the design of buildings.
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Carpet — a good yarn
Carpet has come a long way since the first animal skins were laid on a cave floor to make life more comfortable for its inhabitants. Knotted carpets have been with us for a long time. The first known sample date back to the 5th century B.C. but it was not until the 1800's that the product was made economically enough to place it within the grasp of most home owners.

Today, in the western world, most of us can have the luxury of stepping our toes into a warm floor covering of wool, but carpets are not magic—any more than money grows on trees—and we will only get their best performance when they have been chosen correctly.

It is essential, therefore, to accumulate a little knowledge and give a lot of attention to labelling, grading, fibre content, construction and guarantee. A good carpet, well cared for, will last up to 20 years and when you consider the traffic and wear that some areas of your house have to put up with, it is perhaps easy to imagine that modern carpet has, after all, a little magic woven into its fibre.

Because of its longevity, a carpet will probably have to see you through several colour schemes throughout the years and one colour change but most of us will need to choose a carpet that can be adapted to several different colour schemes, blend or complement different styles of decor and cope with different functions and stresses.

This is quite a tall order and, in terms of colour and construction, will often lead towards the neutral and conservative ranges and textures. It is a popular trend at the moment to have at least two carpet colours, one carpet colour and throughout the whole house as a means of co-ordinating and relating all the various spaces to each other and evolving a feeling of spaciousness, but for special effect it is sometimes appropriate to branch out in one room with purple or lime green or other outrageous colours. In this event, the relationship of that room with the ones around should be taken into account.

The type of fibre used in a carpet is the most significant factor determining its durability and performance but density will also make a difference and will tell the type of construction. The common fibres are wool and nylon.

It may be a product that is used to test it is wool. In spite of the increasing use of man-made fibres, pure wool is still hard to beat. None of the man-made fibres quite match wool's performance on the floor. Having a close pile, it is extremely durable with a good resistance to abrasion. It also dyes well and recovers from compaction. Wool is easy to clean, resists soiling and is fire resistant, and its luxurious look and feel is impossible to emulate with other fibres.

Nylon has merit in that it is a stronger fibre than wool. Today's nylon is very much improved and the old problem of static has been overcome. But nylon is not as crash resistant as wool and is more prone to scaling and staining. Pure nylon carpets have an obvious advantage when used in wet areas because they will not mould or rot and can be readily washed. Nylon is often blended with wool, especially in lighter-weight carpets, and can (but not necessarily) keep the price down. However, the two yarns do not dye to the same colour and because their wear rate will be different in a wool and a nylon carpet, there can be a change of colour in the traffic areas of the carpet.

Acrylic looks more like wool than any other man-made fibre, but it is also more inclined to crush and stain. Polypropylene is also sometimes used in carpet tiles and artificial grass carpet. It has good wearing properties but tends to flatten. Yarn refers to the way fibres are spun together. They vary in thickness and construction. Some are soft and bulky; others are tightly spun and some twisted and hard-set to prevent fraying. The type of yarn will affect a carpet's durability and its suitability for various areas.

The way a carpet is actually constructed produces different densities and performance. There are basically two types: weaving and tufting. Woven carpets are made by the traditional method and about a quarter of locally made wooden screens are still constructed in this manner. They are known by the name of the looms used to make them, like Axminster or Wilton, and the carpet backing and the pile are actually woven together for an obviously strong construction.

Tufted carpets are made on a machine rather like a giant sewing machine with up to 1000 needles punching the pile into strong backing fabric to form loops or tufts of the length required. An adhesive coating anchors the pile to the backing and a second backing of felt or foam is applied for extra strength. Plain or patterned carpets with multi-colour designs can also be produced by the weaving method. However, new machinery now enables tufted carpet to be printed in a number of designs but it is not capable of imitating the traditional woven patterns.

Any carpet you choose should carry a grading label indicating what amount of traffic it is designed to withstand. A label should tell you the carpet's fibre, content, name of manufacturer, name and style of carpet and its grade rating. Grades like "first grade", "superior quality", or "all wool pile" actually tell you nothing about the carpet's application. Grading labels are not an indication of price. Some heavy grades will be cheaper than the lighter grades.

One should also be aware of the problems that can occur with carpet. Problems like shedding, flattening, fuzzing, fraying or tearing. Full is a good idea to find a carpet of similar make and construction to the one you are thinking of buying. If any of these have occurred after it has been down on the floor for a time.

Some carpets have oil repellent finishes. These are not recommended for wool carpets as they are not durable and will wear off heavy traffic areas.

The wearing life of a carpet will also depend, to some extent, on the type of underlay used. Specify what type and grade of underlay you require when asking for a quote. The two common types of underlay are both made of rubber, one is in slab form, and the other crinkled into a waffle design for a cushioning effect.

**CARPET TILES**

New Zealand are carpet tiles that are quite a different concept and a decided improvement on the old variety. Formerly carpet tiles were dyed once they were manufactured and their pile height had to be short in order that the top of the tile could be painted. This meant that designs were limited and they always looked like tiles, since the pile was too short to blend together.

The felt of the new tiles is, however, dyed before manufacture and then bonded into a special substrate. This means the piles can be longer and ensures each tile meshes and blends into its neighbour without a visible join. In design terms, you can literally

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*Tip and advice: Carpet tiles today are so much more exciting. With staining patterns and colours and no visible joins they are particularly ideal in commercial situations where sections may need to be replaced from time to time. Photos courtesy Axminster Industries Ltd.*
“Every fibre in a wool carpet has its own fire extinguisher.”

A wool fibre really is hellishly difficult stuff to ignite. Because of its high moisture content and staunchly fire-repellent protein, wool actually puts itself out at the first whiff of sparks. So it’s no wonder that wool carpets are nearly always preferred in planes and hotels.

It’s reassuring to know, too, that unlike certain plastic imitations, dropped cigarette butts and the like won’t leave nasty holes in a wool carpet. In fact, the worst that will usually happen is a slight charred which you can simply brush away.

The wool fibre is an ingenious bit of nature. It not only shrugs off dirt and stains, puts up its own fires, and bounces back to look brand new for years, but creates the most magnificently beautiful carpets in the world.

With a wool carpet literally any colour and design is possible, so you can choose from a staggering array of different styles and textures. For heaven’s sake, make sure your new carpets got a Woolmark label on the back. Only a Woolmark carpet guarantees you all of wool’s unique qualities in every beautiful tuft—which you can’t ask for better than that!

Woolmark Carpet
Qualities man can never recreate

have as many colours as there are tufts. Any design can be created by the manufacturers, or made to your design because the company has available a computer-aided design facility which allows you to design your own pattern in colour, directly onto the screen. Using a range of over 16 million colour variations, you can alter the design as you go adding and taking away individual colours or changing whole colourways.

Then you can view what you have created in a choice of corridor and room settings which can be colour co-ordinated to your choice on the T.V. screen.

The flexible PVC backing gives them a very high stability which means they can be laid over uneven surfaces without special treatment. They come in a choice of fibres; an 80/20 wool/cotton blend, or a high performance alloy.

HAND-WOVEN, DESIGNER RUGS

As an alternative to carpet, a well designed floor rug on an attractive flooring such as parquet or slate can create variety and interest.

The decorative value of handmade rugs has hitherto not enjoyed the attention it deserves in modern life, but in the last decade there have been an increasing number of people who are creating excellent and individual hand-woven rugs as an art form.

The appeal of a handmade rug lies in the fact that every one is a unique creation of the artist or craftsman with unlimited possibilities in design, texture, colour and interest. Like other art objects such as paintings or sculptures, a rug can be the focal point of a room’s decor, spread out to provoke thought and delight the viewer.

The rug, however, possesses two qualities which distinguish it from a painting. A picture will not change in response to light while the pile of a carpet does. Seen against the light (for instance) the colours will appear stronger and darker; with the light, they appear soft and more harmonious.

And then there is the tactile quality of a rug. Varied or exaggerated and sculptured textures will often form the design without the introduction of colours.

Some rugs are very definitely an art form, meant for hanging on the wall not for walking on and in those cases practical considerations like wear, will not have a bearing on their construction. Others are as tough as they are good looking.

Rugs handcrafted for the wall come in woven and tufted designs; some smooth, some soft and chunky with banks of unusual wool interfaced or even sculptured pieces of ceramic and wood.

It is currently popular to have corporate logos included in a floor or wall carpet design for entrance foyers and offices.

Many qualities of oriental rugs appeal to the home-maker and while not all of those who wish to possess one want to be a collector, a prospective buyer should gain an elementary knowledge in order to make a wise choice.

There are no standard rules or informative labelling with oriental rugs because, being hand-knotted, each is an individual work. They are judged in relation to each other.

The term ‘oriental’ applies to rugs made all over Asia. Much of the area they come from once belonged to the Persian Empire and many are still commonly referred to as Persian carpets.

Conflict in Iran and Afghanistan has had meant that the number of carpets from those origins seen on our market has decreased and left the way open for India, Pakistan, Turkey and USSR to make major gains in the carpet market. The vast range of oriental rugs can be confusing. The main criterion for buying one should still be its aesthetic appeal to the buyer.

Tips: Any design can be created by the carpet manufacturers, or made to your design. This custom-designed carpet in Auckland’s Mid City complex has become a talking point. Photo courtesy of Felicity Conran Carpets Ltd.

Alazer: Carpet has warm quality in a visual sense as well as Physical — keep brownes and beiges make for an inviting place to sit. Photo courtesy of Felicity Conran Carpets Ltd.
At last, a fuseboard you only see when the lights go out... the S160 Series Distribution Board.

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Turn to stone
TILING
Tiles have for years been used in bathrooms and kitchens but currently they are creeping into a lot of other areas such as passages, foyer and entrance ways, and even living rooms. Natural stone and tiles are warm in winter and cool in summer and are an excellent alternative to timber flooring for showing off a designer or Persian rug.

CERAMIC TILING
The term 'ceramic tile' actually covers several groups of the product. Pressed floor tiles are complex blends of fine clays, calcined clays and other carefully measured ingredients which are compressed under great pressure. They are then fired into that, crystalline and tile modules which have a very strong finish. This manufacturing process is similar to that used when making pressed ceramic wall tiles, but quite distinct from quarry tiles which use production techniques more closely related to those used in brick manufacture.

Most pressed ceramic tiles are imported from Britain and Europe and come in a great variety of colours and patterns, as well as glazed and unglazed finishes. Today's modern technology has allowed massive improvements to the hardness capabilities and colour options for glazed floor tiles. This has resulted in an increase of their use in heavy duty commercial areas like walkways and shopping malls where previously only unglazed floor tiles were suitable.

In the home, many pressed ceramic floor tiles can be used on the floor and continued up the walls for an undated and co-ordinated appearance, especially desirable in small spaces. Glossy, semi-gloss and matt surfaces are available on glazed floor tiles which all have a hardy, long-lasting surface and are easy to clean.

Mosaic tiles are simply smaller pressed tiles meshed together in squares to simplify their application. Most mosaics come from Japan, Korea and Thailand. There is little difference in quality between them, but the Japanese tiles are more accurately laid on mesh and therefore better presented.

QUarry TILES
These are produced from a variety of local clays and, because of their thickness and end use, size and finish are not critical. They are extruded, not pressed, and have a traditional, hand-made appearance. Some are indeed still handmade in the traditional manner.

For interior flooring they can be glazed or unglazed or sealed after they are down with several coats of silicone wax polish. If they are used outside they should be left unglazed so they grip when wet. This is especially important on steps, for obvious reasons.

Quarry tiles are easy to sweep and clean with a sponge or mop and they will keep their good looks for an endless period of time.

They can be used plain or in mixed colours and shapes to create borders and central areas of interest. Colour and shade variation is an inherent quality of all fired ceramic products and it is suggested that when they are being laid they are selected at random for a varied and natural overall effect.

Quarry tiles are made of natural materials and have a mellow, solid, timeless appearance which is always in fashion. In fact, as they age, they improve in looks, often taking on a glowing patina rather than a high gloss. They also integrate easily with other flooring materials. If you need to make a transition from carpet or timber or even grass, tiling will easily achieve the change without jarring the senses.

Any tiling, however, is only as good as the surface it is laid on and should be laid on a clean, rigid surface in a mortar bed or with correct adhesive.

Top: Pressed ceramic floor tiles come in a great variety of colours and patterns and can be continued up the walls for an undated and co-ordinated appearance. Photo courtesy of The Tile Centre
Above: Quarry tiles are extruded, not pressed, and have a traditional, hand-made appearance.

It is possible to fix tiles on to a timber floor after the boards have been secured with a chicken wire and building paper overlaid with grey underlay for a mortar bed. Another method is to cover the wood with a rigid sheeting and fix the tiles to it with cement adhesives.

MARBLE
Marble is a quality product with a cool, elegant appearance and touch. It varies in cost depending on its origin and quality of finish, but still compares with other premium flooring and products.

New Zealand marble is quarried at Takaka near Nelson and distributed throughout the country. It comes in two colours — walls with grey veining, and white with white veining.

Imported marble comes in a range of colour tonings ranging from white through to cream, grey, black and shades of green and brown. Veinings vary from white to cream, dark green, pink, black and brown. There are, however, about eight basic marbles distributed throughout the world and most of these come from Italy. Other marbles come from Greece, Portugal, Taiwan, India, China and Iran.

Marble is quarried and rough-cut at its place of origin but final cutting and polishing is done in New Zealand by manufacturers overseas. Tiles range in size from 300 x 150mm to the standard 300 x 300mm and are usually 12-20mm thick but marble also comes in large slabs which can be cut to specified requirements. These are often used in commercial buildings.

Marble in any size is best laid by a professional. Tiles are fixed by an adhesive or in a mortar bed (timber floors require an underlay) and then grooved and polished. It can be honed for non-slip areas, or highly polished for other flooring or walling requirements.

Maintenance is simple. Just a regular wash with mild detergent followed by a clear water rinse. To prevent staining, spillages should be wiped up immediately.

Above: Marble is a quality product with a cool, elegant appearance, it cost compares favourably with other premium flooring products.

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Pirelli MT is manufactured and listed to a range of loading standards, and is a mix of synthetic rubber, vulcanisins, mineral fillers and colour pigments.

Epoxy resin adhesive is used to install Pirelli MT rubber flooring, with an average consumption of 200-250 g per sq m. The temperature should never be below 12°C during laying and no traffic allowed on the floor for a minimum of 24 hours after laying.

Maintenance is simple and fast, and a daily brush or free dirt and dust may be all that is required. Alternatively a vacuum in extraction machine will remove dirt and burnish the rubber. Stains may be removed with a damp rag or sawdust, followed by a dry cloth or sawdust.

Every 20 days you can clean Pirelli MT flooring with warm water and a mild detergent. Dry thoroughly. A brief of good work emulsion in water solution. Wax containing solvents are harmful. Polish with a mechanical polisher or dry mop.

GUARANTEE

An installation may be guaranteed against defects in materials prior to starting by arrangement, jointly with the company and the approved contractors engaged to do the entire installation.

Above left: Slate lasts forever. It is easy to care for and will blend happily with any decor. Photo courtesy of the Slate Centre. Above right: Slate's matte appearance blends happily with this high-tech office reception.

SLATE

Slate was first introduced in New Zealand in 1978 and since then has become widely used as a flooring material.

It is a natural product with a timeless durability, low maintenance and a lovely, rustic appearance. Colours are mainly grey/black but can also be green, purple, brown or a combination of all these colours.

Apart from colour, it differs in type according to the way it has been cut. Chipped edge or hand-cut slate is cut at the quarry face using a hand operated polisher or a machine. This method produces a rough or chipped edge to the pieces of slate which is generally unsuitable for flooring, except for very light traffic areas, as it is too thin. Saw-cut slate tiles have been selected in the quarry, transported to the factory and cut to an accurate measurement with a diamond saw. These are the common flooring type.

Slate lasts forever. It is easy to care for and will blend happily with any style of existing decor. It is, of course, a natural product — a metamorphic rock formed over millions of years by the deposition of mineral rich silt. The sedimentary rocks undergo a dramatic change due to pressure and are pushed into sheet-like layers called cleavages. Slate comes from Africa, Europe, China and India and varies in colour according to its origins.

A good slate has a regular cleavage which is tight and not flaky. The thicker and tighter the cleavage, the better the quality.

Like ceramic tiles, it should be laid on an even, rigid surface. Surface sealing is recommended for slate that is laid indoors.

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Elegant Pynefloor is ready to live with as soon as it's laid, so there's no need for the further expense of carpets or vinyls right away. Most of New Zealand's largest home building companies choose Pynefloor for the houses they build because of its incredible time and cost saving abilities, and it is also used very successfully in low-rise commercial buildings for exactly the same reasons.

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Treading softly with Vinyl and Rubber

Photography: J. T. Jardine Photographers Ltd.
Vinyl sheeting is a product of today. It has been well proven and is now available in a wide range of style, colour and cost. We import all vinyl products for the local market.

Vinyl mats are made in one of three ways:
1. As a pre-mixed solid slab of material which is backed onto a backing and contains one colour. This has very hard-wearing properties and is the way some commercial style vinyl is made.
2. As a series of layers. A layer is spread over the backing and the mat is printed with a pattern. A clear vinyl wear layer is added. These vinyls have a life of 5 years and correspond with the thickness of the wear layer. The cost of the vinyl is often indicative of the life expectancy of this wear layer.
3. Inlaid vinyl, which is a process somewhere between the two. The pattern is embossed into the PVC material itself and is present throughout the thickness which produces a very hard-wearing product.

Prices of vinyls range from $20 to over $100 per linear meter, but it is a fact that in this sort of flooring cost is a good indicator of quality.

While most suppliers will recommend that vinyl be professionally laid, there is a growing market for the DIY enthusiast. A recent introduction to the marketplace has been the 'lay flat' vinyls, which are not laid and not adhered to the floor, or layered in a temporary fashion with the use of special double- sided tape. Vinyls can be laid on any hard surface provided that it is clean, dry and smooth.

There is a wide range of colour and design to choose from in New Zealand. European styles have recently had a very strong influence locally, superseding designs from America which were more popular five years ago. This is attributed both to changing tastes and the strength of the American dollar. The European look is very soft using strong but muted earth tones, while the American look is usually bright, and clean cut. Some of the new high-tech looks, however, have also come from Europe including 'metallic look' vinyl sheeting.

As fashions change, so does the use of vinyl. Vinyl wall cladding has become increasingly popular and the product used for this is the same as for flooring, as long as it is flexible. It is therefore important to consider the reliability of the vinyl you choose if you are considering using it on walls. Cladding for walls also comes in narrower widths than flooring vinyl.

For many years, vinyl has been used to simulate other floor surfaces: slate, for example, or quarry tiles. But today, vinyl sheeting is chosen for itself and is frequently used as a fashion item in its own right.

**VINYLS TILES**

Vinyl tiles have the same qualities as sheet vinyl but are easier to lay and allow flexibility of design. Tiles can be laid on any smooth surface provided the recommended adhesive is used. The ease with which they are laid makes them very popular with the home handyman, but they also have plenty of interest from the commercial world, particularly in areas of high traffic density. In this situation, areas which may wear more quickly than others can be replaced without the need to resurface the entire floor.

Vinyl tiles are also available in a wide range of colours and styles ranging from simulated natural stone to high-tech and bold colours.

As with all vinyl products, the life expectancy of any tile is dependent upon the quality of the wear layer.

**RUBBER**

Pirelli rubber flooring, the renowned rubber tile imported from Italy is gaining ever increasing popularity. Once used solely for commercial interiors, it has recently become popular for domestic interior design. The product is now available in a wide
nce used almost exclusively for computer rooms, access floors have gained wide acceptance in general commercial and industrial applications. The system allows support systems, utilities, communications and electronics to be run in a shallow plenum beneath the floor. Since they can be accessed quickly and easily, Donn Access Floors provide building owners with a much higher degree of flexibility than can be provided by conventional methods.

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Supertred’s waffle design gives any carpet a bounce-back, feeling of luxury. Even less-expensive grades of carpet feel thick and soft. The waffles also let the air circulate to keep everything underneath dry and fresh.

Recommended for every room

Your retailer or carpet layer will recommend which of Supertred’s 3 grades is best suited to your needs and your budget.

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Supertred waffle rubber underlay has over 20 years of proven performance behind it, more than any other modern underlay. And now, Supertred has more years ahead of it. We’ve just doubled the Supertred guarantee, to 20 years! We guarantee your Supertred is absolutely not proof, damp proof, vermin free, and that it will not deteriorate under normal wear conditions.

Supertred’s new guarantee means you can be sure your carpets will get better protection, for longer.

From Foliage to Flooring

Photo courtesy of Cork Supplies NZ Ltd.
FROM FOLIAGE TO FLOORING

Wooden floors are a tradition that goes back to the earliest building and New Zealand is endowed with some of the finest timber trees in the world. Much of the timber flooring in old housing is well worth preserving. The warm, natural look of natural 1 & 1.5mm floor partly overlaid with a beautiful rug is hard to beat.

Other timber products retain the warm, glowing patina of wood. Cork is one of them, or parquet board and currently fashionable as an alternative floor covering are other 'tree products' such as coir and seagrass matting. Linoleum is also made up of natural vegetation — ground cork and lassed oil. However, there are few linoleums available today that have been largely replaced by vinyl.

TIMBER FLOORS

Anyone who wishes to install a timber floor today can use treated clear heart rimu, clear heart tawa or mulu if they want to stay with local timbers. Radiata pine is considered too soft for permanent flooring.

Many imported hardwoods such as teak, kauri and yaka also make highly suitable flooring timbers. They are also often easier to obtain.

The laying of strip flooring is still a laborious task, but new underfloor insulation techniques and the superior methods of drying timber mean that some of the old difficulties like misaligning gaps are now avoidable. Wooden floors are durable and have a certain spring to them which is 'forgiving' to the human frame. Modern transparent finishes and cleaning materials have not only greatly reduced the work of maintaining a timber floor, but also reduced the possibility of damage by scratching and pitting.

Our climate is particularly suitable for this type of flooring. Timber looks good in the summer and is a good insulator in the winter. We would undoubtedly see a lot more exposed timber flooring if it were not for the expense involved.

PARQUET

As a decorative alternative to strip flooring, one occasionally comes across parquetry. The term 'parquet' refers to parquetry in its traditional form where each block is laid separately and the floor can be designed in any pattern that the modules will work to. These are commonly herringbone or basket weave, but can be laid to incorporate motifs or borders if desired. This is a labor-intensive and expensive process, however, and the most common way to lay parquetry is in the form of mosaic parquetry tiles where small blocks of wood are pre-arranged in a pattern. These are made of zebra, South African oak or cypress pine manufactured in the Southern Island or imported from Australian bushbox and mallee hardwoods. The patterns are either basket weave, herringbone, basket weave, linear or hexagonal. Several coats of polyurethane ensure a hard-wearing finish.

PARTICLE BOARD

If you have an affinity with wood but can't afford a timber floor then a very good solution to the dilemma is particle board. Particle board which is used for interior structural flooring can be polyurethane coated, three, or preferably four times for a warm and attractive long-lasting finish. High traffic areas will need recoating after several years if they do not have a mat to protect them. If you are going to use particle board which is made up of wood flake and bonding resins, then you will need to handle it with care during installation. The boards should be chosen to suit. Cork matting's natural texture, its warm earthy colours and economical price are currently making it a popular flooring alternative.

Middle: Wooden floors are durable and have a certain spring to them which is 'forgiving' to the human frame. This sun room has a rug painted on a polished timber floor.

Bottom: Parquet board flooring is low cost and easy to install. Photo courtesy Fletcher Wood Panel Ltd.
HANDLES WITH CARE

KNOB:
An organized bump for holding, grasping, wielding; elevated to elegance as a doorknob, that bejewelled piece of metal that allows us privacy and access at our will—or, with aid of a lock, security. Its decoration is a major architectural entertainment; with design attitudes as diverse as the smooth, spherical chromium plate of the Baudelaire or the wonderful detail of an ornate nineteenth-century French lever.

The Architecture Book — White.

KNOCKER:
A moveable sort of hammer, more or less of an ornamental character hinged to the face of a door or gate by which attendance is claimed to the demands of those requiring admission.

Gott's Encyclopedia of Architecture, 17th-18th.

Like the Ruler of the Queen's Navy in W.S. Gilbert's H.M.S. Pinafore a carefully polished front door knob or knocker of superior design can do as much for the prestige of its owner, as any single aspect of the home. A door invites entry — it is the introduction to the house, and the door knob or knocker reflects the character of the home inside.

Text: Dianne Haworth
KNOWS

Handles with Care:

Knobs for doors and cabinets have been with us for centuries. They come in a variety of shapes and sizes, and while there is a small market demand for imitation crystal knobs, the market leaders are brass and chrome, plastic, ceramic and wood. Despite a strong challenge from the trend to streamline, flush furniture, knobs seem destined to retain their following, for both their functional and decorative effect.

BRASS

As knobs go, brass is undoubtedly the number one seller in New Zealand. Brass, made from copper and zinc, was first used by the Romans using zinc from the ore Elaine, and is popularly known as "Clena". Its heyday came with the advent of the 20th Century iron foundries and the development of the mass production market, and after a fall from favour in domestic design for a number of years it is enjoying a strong revival. The advantage of brass is that it doesn't rust, it retains wear and it looks good. The disadvantage is that it tarnishes, and has to be polished regularly unless it has been silver-plated.

For classic, simple, round, button-type brass knobs nothing other type, but brass knobs are available in convex shapes, astragal and other styles, and oblong. A new brass knob on the market with a central insert in the centre of one's choice is coating with an insert, especially when used in bathrooms with timber fittings. There the white colour of brass inserts with the timber and gold-plated fixtures, with the central color highlighting the room's decor. Brass knobs are beveled by taking old chrome or brass knobs to a foundry or brass manufacturers, to have the outer layers of chrome painted or bronze-stained, revealing the brass underneath.

CHROME

Chrome, the darling of the 1980s, is enjoying an up-market return. One Auckland builder predicts that chrome knobs will be the big news of 1986, with a projected sales increase of 50%. Chrome knobs are available in the main centres in the new simple, round, button style and the older astragal, abiding fittings can be found in hardware stores throughout the country. Chrome's new elegant knobs are used as a design element, providing impact for cabinets and doors.

ELCON ASSOCIATES
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CERAMIC

Ceramic also has its devotees, especially with colonial villa restoration projects where the rocco floral patterned knob is used throughout the house. But as with other materials, the trend is away from the fancy, and the leading cabinet/drawer knob is of plain round design in white. Ceramic knobs are widely available in a number of basic colours, floral designs, or modern style patterns — perhaps a simple framing gold or silver band.

Ceramic is a non-tension body, and so is vulnerable to chipping, but is strong enough to withstand a knock from a berging finger — according to a local manufacturer it would need a deliberate hefty blow to break a ceramic knob. Floral pattern knobs are mainly sold for bathroom and bedroom use, and there is also a small but sophisticated market demand for commercial use with ceramic knobs sporting company brands, or logos patterned onto the doorknob surface.

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WOOD

Wooden knobs are a dwindling market. The strongest demand is for rim or kauri knobs for interior cabinets, or in restoration work. The appeal of wood lies in the pattern of the grain, and its warm soft shine when polished. Plain knobs of kauri, rimu, tawa, mahogany, saba, and pico are most popular, but wooden convex knobs, obtainable easy-to-pull knobs are also widely available, at timber supply outlets and stores. The D-shaped wood drawer handle is enjoying a revival, and is on sale at selected specialist doorknob outlets.

KNOCKERS

Think of a door knocker and the mind goes to a splendid lion's head, or the time honoured brass bull ring. Door knockers have an important part to play in a home's personality. They are the first point of contact for visitors, and they set the tone for the point of entry to a house. A handsome, well-preserved front entrance is enhanced by a door knocker of shining brass, giving an appearance of warmth and substance to the home. Conversely, a chipped and rust- ing fitting detracts from the overall impression.

Above: Brass is undoubtedly the number one seller in New Zealand — the advantage of brass is that it doesn't rust but the disadvantage is that it tarnishes.

Door knockers are manufactured almost solely in brass, with both traditional and modern designs selling steadily, if not spe-

ically. Most are made in New Zealand, but we also import door knockers from the United Kingdom, India and Australia.

The plain oval brass ring, known as the bull ring, is the most popular followed by the lion's head. Other patterns available in the market range from the very ornate — grecian ladies, urns, glazed hands, the Florentine, the pitrechial, a brass tiki — to the simple and functional.

DOOR KNOBS

Door knobs, particularly for entry from the outside, have a dual function these days. They have to look good and they

have to be secure. The rising crime rate has made security a top priority for New Zealanders choosing front or back door knobs and handles, and the wide range of lockable front door knobs reflects the market trend.

The first zinc door knob was made in New Zealand in 1939 because of the need for security, and today nearly all door knobs are made locally, or manufactured under licence from overseas. The majority of door knobs available are made from brass, bronze, chromium or heavy duty plastic, with brass and chrome leading the way.

KEYLESS DOOR LOCK

A new type of keyless lock for doors solves the problem of protection for high risk, sensitive areas, such as computer rooms, or tape libraries, without delaying the entry of people who need access. Because the lock uses a combination there are no keys to contend with, and less security risk. This system features numerical buttons above the door knob, which opens when the correct sequence of numbers is pressed. The lock is made of heavy duty cast construction and has an all-brass face.

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DOMESTIC SECURITY

When replacing a door and buying a new lock, one should expect to pay almost as much for the lock as for the door. Economising on the lock could prove to be very costly in the long run. A number of security door knobs have their own deadbolt lock attached, to provide extra primary or auxiliary locking, with the key being inserted into the locking device of the door knob. Others have the deadbolt lock combined with a latch to give the safety of a "panic-proof" exit.

CLASSY AND FUNCTIONAL

A new and innovative door lock on sale has a growing market for both appearance and function. It looks great — available in fashionable satin nickel, brass, high polished chrome and black chrome — and has been ergonomically designed and tested for ease of use. A button on top of the door knob when lightly pressed by finger, thumb or even elbow if necessary, opens the door. It looks like a normal door knob, but does not rotate, and can be easily opened from either left or right side of door, thus cutting half the room required for stockists supplies. Its easy use, and little muscle pressure, make it ideal for disabled people, the elderly and arthritis suffers. As nothing moves except the door knob, the knob is security high, with no weakening twist motion, and it is difficult to force.

WOODEN MELLONESS

The craftsmanship of wood brings mellowness to interior, and wooden door knobs sold on antique brass, or gold plated.

HANDLES WITH CARE

A turn of the inside lever retracts bolt and latch simultaneously. These door knobs are available in brass, bronzed finish and chrome.

For locations where several units with different combinations are in use, versions are available with external key override — a useful facility for management or cleaning staff. In the event of a breach of security the combination on an lco Unicam lock can be quickly changed by authorised personnel.

The lco Unicam digital combination lock is designed for years of trouble-free operation. Installation is easy. It fits in place of an ordinary lock. The weather-proof pick-proof unit incorporates a heavy duty dead-latch. Being completely mechanical, the unit is not affected by power cuts. Attractively finished in satin chrome or antique brass, the lco Unicam is designed to complement standard door hardware.

Ask about lco Unicam digital locks at your nearest Chubb branch.

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SPECIFICATIONS:

A. Lock Body Height: 167mm (7¾")
B. Width: 165mm (6½")
C. Depth: 47mm (1¾")
D. Latch from 30mm to 57mm (1¼" to 2¼")
E. Backset: 44mm (1¾")
F. Door Thickness: 35mm to 75mm (1¼" to 2¾")

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THE BAND ROTUNDA

Nobody notices a band rotunda until someone wants to remove it. Trees are treated with similar negligence. But Wellington's Band Rotunda, now the site of Nicholson's Restaurant, was originally sited in Thorndon in the 1920's and not rebuilt in Oriental Bay until 1933. Although still affectionately known as the Band Rotunda, many residents are perhaps unaware that the true Band Rotunda with props for the musicians was whirled away years ago to a more sheltered site in Wellington, away from the capital's indefatigable winds. Be that as it may, Oriental Bay's Band Rotunda remained in shape for years as a landmark on the foreshore where one could go to eat ice-cream, spit across the harbour or fish watch.

Nothing has changed, although when the idea of a restaurant on the site was first mooted, the cries of protest were loud and sustained. Local residents became as involved as the City Council, who released the land, and the Harbour Board who owned it.

When Peter Andrews applied in 1976 for a lease to build a restaurant, these stumbling blocks made his task a daunting one. The Wellington City Council put the lease up for tender. Andrews lost at this stage, but subsequently bought it off the original winner in 1983.

Chris Johns, an Auckland based architect of Sinclair Johns partnership, worked the original plans making modiﬁcations at the behest of the City Council who did not want the public to lose their access to the top.

The task was not simple. It was not to be too high, too ugly, overshadowing its original boundaries, be at odds with the area's architecture, or display the merest suggestion of transience. The local Ratepayers feared their view might be interrupted and worse — that Oriental Bay might become an area teeming with boisterous,6 horn-blowing and dissolute. All the supposed horrors of a licensed premises opening up in a Bay hitherto so tranquil and belied.

Andrews and Johns kept the objectors informed throughout the design and planning stages. "We held meetings in their homes with solicitors to explain why we had to have a liquor license. They didn't like the idea of a restaurant being open from 7 a.m. to 3 p.m. They saw it as a cafe affair. On the other hand, one needed to have a licensed restaurant in order to build the type of restaurant required for the area that attracts locals as well as overseas tourists. We also pointed out that the new design was lower and actually enhanced their outlook, rather than detracted from it. We could not be all things to all people, but after lengthy proceedings — a space of a year — we were granted a Liquor license for limited hours 12.30 and 5-11.

"I reworked the original plans approved by the Wellington City Council and Wellington Harbour Board", said Johns. "because there was concern that the interior use of the building and the exterior form must be related. The result is a semi-circular plan on two levels which corresponds to the change in roof levels. The building is low at the front and steps up to form the conch shell profile."

"Another important design consideration was that the addition of a 1985 money was in sympathy with the original 1933 building, either stating the present nor forgetting the past."

Finally, construction started in November 1984 and the restaurant opened its doors in March 1985. The semi-circular base of the Band Rotunda was aesthetically pleasing whatever angle one viewed it from, but it did pose designing problems for the architect. For instance, the interior heating of reinforced concrete had to have various levels top and bottom to digest the feeling of being in a concrete warehouse. To get round this, Johns stepped up the concrete ceiling in sympathy with the floor levels which take diners from the ground level up three steps to another floor.

Thus, everyone in the restaurant is afforded a sweeping view of the harbour and there can be no place in being seated at the rear of the dining room — a common niggle of Wellington diners who so often choose a restaurant advertising a harbour view to find the best tables mobbed.

Concrete pillars support the structure and radiate out from a central point. For a restaurant so large and curvaceous there

Text: Robyn Turner.
Photography: Grant Sheehan.
are a surprising number of cellar nooks under the outside staircase and the bar in front of it is tucked away from the foyer but itself commands a magnificent view of the water tucked into the corner. Easy chairs in front of its bar provide an excellent spot for a pre-dinner drink or post-prandial coffee, and the grand piano beside makes the easy transition from the bar to the dining tables.

McCadden Construction Company was formed by Peter Andrews and his brother David Andrews to build restaurants such as this, the Fisherman's Table at Parnel and several more in Nelson and Christchurch.

Roger Cole, an interior designer, worked with Johns on the development of the interior. His decor of the Antiques Restaurant in Parnel is already well known. The inspiration for the colours came from the original building. Spanish white was chosen as the basic colour on the walls and ceilings which acted as a pivot to the pastel green and soft mauve in other areas. The easy chairs in a sea green and the carpet is a subtle blend of green and blue with small dashes of mauve acting as a go-between. The use of indirect and downlighting combined with beveled glass screens all enhance the reference to the art deco period.

One of the most striking aspects of the interior of Nicholson's is the frieze adorning the outer wall. Hand painted in the three colours — Spanish white, green and mauve — it glorifies its art deco origin and brings much comment.

It has a history of its own. Johns and Cole were looking for something distinctly different with the emphasis on the stucco and so spent many hours searching around an old ceiling company in Nelson for an appropriate moulding. A special run was made of the chosen frieze and few visitors to the restaurant fail to notice its presence, accentuated at night by dimmer lights.

Another flourish is the basketdine atop the steps on the second level dining room. A reminder of yesterday, it sports an antique miniature street lamp the faders of which still adorn the top of the restaurant outside. Double glazing prevents misting up of the windows and a green awning was recently attached to the outside so patrons at lunchtime on sunny days could dispense with their sunglasses.

Outside is a series of differing levels, steps and ramps, handrails and old fashioned street lamps and colours of cream that mesh nicely into the Bay. For contrast, the main entrance takes one up over beige and cream Taikaka marble tiles and the awning at the top of the steps leads a rakish air to the restaurant not unlike the street cafe cafes of Paris. The ramp leading to the front door have been designed with parapylus in mind.

On top is still the platform as it was before the construction of Nicholson's only the view is elevated. No amount of foot stomping here will disturb the patrons below and vice versa. The Bidad Rotunda is more than what you see, however.

Wellingtonians remember the murky depths—a whole semi-circle of changing rooms and loos below ground level, hang over with gloom and disrepair which gave sport to peeping tom and other city hunters. Johns has used a third of this area and converted it into the preparation kitchens, staff facilities and storeroom. The remainder back to the Council and Andrews is presently re-mapping the other two-thirks, putting in new floors and a locker room that the Council will rent to sports clubs.

The success of Nicholson's in the few short months it has been operating in Oriental Bay must be put down, in part, to the changing trends of Wellington people. Many are coming back into the city to live and Oriental Bay and Mount Victoria behind it are being chosen for their accessibility to the city and the beauty of the Bay and surrounds. Property prices in the area bear testimony to this.

This page — top: It was important that the interior use of the building and the exterior form be modified. Also, Nicholson's Restaurant seems to be its Oriental Bay content — here property prices are soaring.

Opposite page — top: Differing levels, steps and ramps, handrails and old fashioned street lamps and colours of cream that mesh nicely into the Bay. For contrast, the main entrance takes one up over beige and cream Taikaka marble tiles and the awning at the top of the steps leads a rakish air to the restaurant not unlike the street cafe cafes of Paris. The ramp leading to the front door have been designed with parapylus in mind.

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Nicholson's Restaurant combines the old with the new and it is with bittersweet praise that once vociferous protectors are allowing that perhaps it should have been rebuilt years ago — 52 years, to be exact. How many flying kites were lost by bandsmen in former days playing a fiddle on the Band Rotunda for Sunday strummers?

This page: top. A solitary seagull stands sentinel over Wellington Harbour.

Right. The food level changes as everyone in the restaurant is afforded a view.

Below. Beaded glass screens enhance the reference to the art deco period.
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UPSTAIRS

Swinsons is a long standing name in this country when it comes to wallcoverings — 32 years to be exact. Now under the enthusiastic guidance of the second generation with son Grant Swinson, the company is enjoying a much higher profile. One suspects that their recently opened, distinctive Newmarket showroom, offering the best in overseas design has a lot to do with it. Here architects and interior designers can look at the best in local and international wallcoverings, fabrics, ceramics and objets d'art, at their leisure and in most impressive surroundings. Its the showroom everyone's talking about.

Photography: John Pettitt

DOWNSTAIRS

A gallery of design
When it comes to imported wallcoverings, the name of the game today is choice and service. For years, Swinson Imports Limited have brought in wallcoverings from the U.K. and the U.S.A., however, because of import restrictions, growth was severely limited and the small size of the New Zealand market meant that most of the range was impossible. Overseas trade fairs and visits to beautiful showrooms were only a transition to managing director, Grant Swinson, who was dying to do the same things faster than he observed overseas.

The closest he came to an involvement with an international scene was with Baroque Pty Limited of Australia, who handled many of the same brands and this served to form a common link with Swinson. As commercial interior design in New Zealand burgeoned, Baroque were much-consulted across the Tasman to become the name in imported wallcoverings with the emphasis on commercial. The Tasman connection was on the road to being formalised — last year Swinson and Baroque decided to join forces for New Zealand.

Their first major success was the Regent Hotel contract and since then they have been stacking up the market.

To accommodate the joining of forces, new premises were required. As luck would have it, Swinson found the perfect building planned for Carlton Gore Road, Newtown, and quickly concluded the purchase deal. Now a year later, their new building, designed by architects Sinclair-Johns for Argus Management is looking particularly distinctive and inviting. The elegant interior, too, offers interior designers and architects a magical showpiece of a standard and quality they are unaccustomed to seeing in this country.

Swinson now stock over 3,000 items of commercial vinyl wallcoverings, 1,370 (54") widths in a range of three million in the latest and best colours from the Guard Group of New York, plus 26 Italian Novelties line wallcoverings. Add to that another 600 wallcovering items including suedes, micas, weaves, orientals, vinyls, and nylons from around the world on one week delivery from Baroque in Sydney and the other 6,600 items available on direct from Europe and the USA. Unbelievable 7,300 wallcovering colours/patterns from the biggest and best the world has to offer.

Swinson distribute not only for the world's largest wallcovering manufacturer, Baroque, but also for the most exclusive names and many small specialists.

In addition to this incredible range Baroque have entered into the fabric market in earnest and Swinson handle sales in New Zealand. Besides such fashion names as Schumacher, a stunning first-ever New Zealand-made range of wooden upholstery and partition fabrics with a co-ordinating theme have just been released, allowing limitless possibilities for colour scheme co-ordination.

Not content with wallcoverings and fabrics alone, upstarts at Swinson International Limited, Carys Swinson has the most beautiful display of ceramics selected each year from Italy and other world trade fairs. The selection of ceramic tile lamps, pedestals, gift items and animals is awe-inspiring. Here, too, the classic Italian ceramic para-pets of all colours and terracotta from the top designer names in Italy. These items complement the wallcoverings and all together offer the interior designer one of the most exquisite and comprehensive ranges ever to be presented in New Zealand.
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DESIGN

Magic Carpets

Readers who watched the television programme "Flying Start" will be familiar with the gorgeous indoor floor rug, manufactured and marketed under the name of Maxwell Rodgers, NZ Wool Furnishings Ltd. Roger Green, director of Maxwell Rodgers, is the challenging character who won the flying start offered by the sponsors of the programme.

For many years Roger had worked overseas marketing other people's products and it was then that he saw the opportunity to develop and market a product of his own. This, combined with an enthusiastic approach to the marketing potential of a quality New Zealand product has resulted in his forming his own small company, Maxwell Rodgers, NZ Wool Furnishings Ltd.

This man is an enthusiastic kind and he wanted a product which would reflect the strengths of New Zealand and do well overseas. All wool was not only hi these criteria splendidly but with his philosophy of doing what one knows best, he says: "We have spent 140 years building up our sheep and we make the best woolen carpets in the world, and there is no reason why it can't be done again".

So with a firm idea of the quality and look he required Roger Green set about finding the appropriate designer and manufacturer. He wanted to use New Zealand designers as he felt that they would design appropriately, were easily accessible and had the motivation to do well as they still had something to prove on the international market.

Now a reliable manufacturer was found, for marketing skills alone will not sell badly made goods. This commitment to quality is his way to success. He wanted a small market with room for growth and where there was a gap. He saw that the rug market specifically had potential for growth in North America. There was room there, he felt, for a high quality product. The rugs he offers feel luxurious and are beautiful to look at.

Above: Decorator rugs - designed, coloured, manufactured and marketed by New Zealanders. The colours in their present range are subtle using several tones of one or two complimentary shades. They have a decorator feel about them and have been designed with the colour palette popular in North America in mind.

This year Maxwell Rogers, NZ Wool Furnishings will export 1000 floor rugs to the United States, Canada and Australia, and will also sell on the local market. He has used the talents of experts in their own fields to supplement his own skills and as a result has a quality product which is designed, coloured, manufactured and marketed by New Zealanders.

The enthusiasm Roger Green has for his product is infectious, his dedication to the use of New Zealand wool and expertise laudable. He is best summed up in his own words: "There are 70 million sheep in New Zealand and 1 million people. I'm one of the people and we make the best wool carpets in the world."

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THINKING IT THROUGH

A safe life is no life at all
By Tony Watkins

Knowing how to live with risk is much more useful than knowing how to dominate it. After all, being alive is itself a risk.

Eliminating risk often involves little more than transferring the risk elsewhere. Sometimes we transfer the risk to others and sometimes we simply transfer it to another part of our own lives.

We can, for example, reduce the earthquake risk by demolishing old buildings, but at the same time we increase the risk of loss of cultural identity. It may be better to die in an earthquake than to live in a world which has no meaning. Indeed we all know people who are dying from a lack of sense of identity and worth, while very few of us know anyone who has actually died in an earthquake.

The very remoteness of our experience of earthquakes enables us to continue to believe in myths, and also to carry unrecognized risks. New buildings are earthquake resistant, but not earthquake proof. Only the standards have changed. It remains a matter of debate whether it is better to sit on the Tohoku or to live in an earthquake with an inadequate number of lifeboats, or on a massive vessel with sufficient lifeboats for everybody.

Safety is a term which is often used to conceal hidden agendas. We should be better informed about "risk management".

Risks management makes it possible to consider who obtains benefits and who under the corresponding risks. If a plane crashes, for example, a distinction needs to be made between people in the plane who choose to take the risks to obtain the benefits of rapid and efficient transportation, and other people who carry the risk of being killed by falling debris as well as having the disadvantage of a plane flying over their otherwise quiet world.

If an LPG tank happens to explode in your car there is a direct relationship between the benefits to you and the result of the risk. On the other hand if an LPG depot happens to explode and kill people who in turn choose to take the risks to obtain the benefits of rapid and efficient transportation, and other people who carry the risk of being killed by falling debris as well as having the disadvantage of a plane flying over their otherwise quiet world.

Fortunately we do have some wonderful traditions in New Zealand. We are accustomed to taking risks, and also to taking responsibility for ourselves. We know that buildings, like life, can never be absolutely safe. We climb mountains and sail yachts and take risks and most of us survive. We recognize that those who do die at least touched life. It would be tragic to die without even having lived.

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