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You can even use it to send sound and vision throughout your home, of course. Experience the entire performance in our showroom soon.

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BANG & OLUFSEN
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Dr Jekyll.

Mr Hyde.

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The ease and comfort of an automatic or the thrill and dynamics of a sporty manual. It depends on how either of you feels - for whatever mood you're in.

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To have Bosch satisfy your needs, Freecall 0800 807723.
Overseas travel is stimulating for the chance to see fresh things and indulge in new experiences. But we’ve probably all heard people return to New Zealand only to say that time spent away makes them appreciate even more the riches of this country — the clear air, crisp light and wide, open spaces. Even for the 45 percent of New Zealanders who live in cities of 250,000 people or more, the beach or country is never far away. And with it, the restorative powers that come from climbing a grassy slope or diving into crashing waves. So this issue we’ve chosen to celebrate homes that offer their owners a unique encounter with this country’s extraordinary landscape. From a Central Otago hideaway with spectacular alpine vistas to a bush-enveloped ‘tree house’ on the fringe of the city, each of these special dwellings responds to its natural surroundings in a way that’s arresting. Isn’t that something to take heart from after a winter of economic discontent?
Engineering.

Science.

Technology. All worthless, unless they make you feel something.

There is no shortage of engineering genius in the new BMW 3 Series. A revolutionary Head Protection System. An ingenious Cornering Brake Control system. Sophisticated, massive, four-wheel disc brakes. But like all 3 Series cars that came before, it’s the way the new 3 feels on a

Pantone road that makes it stand so alone. Agile. Alive. Responsive. Yet considerably more roomy and luxurious. With potent new 4 and 6-cylinder engines one turn at the wheel will make you feel unequivocally alive.

Visit the BMW Internet Site at www.bmw.co.nz
Auckland architect Megan Edwards is currently operating her practice from the other side of the world during a nine month sabbatical in the UK. But after completing a house north of Auckland for European clients, she's used to long distance work arrangements. The first time her clients saw the house was when they arrived for their first holiday there. See page 114.

**meet the talent behind this issue**

When Auckland architect Graham Wisk found a tree-clad site in Tihapuke, it was a chance to realise a long-held dream to create a house by the beach. He elected to build first and then find a client to fall in love with the lofty tree house. Featured on pages 106-111. Having worked in South Africa, Canada, Australia and the US, Graham says he has come to appreciate being able to design buildings in this country that are free of historical constraints. Nevertheless, his guiding principle is always to create something that's appropriate to the climate, landscape and culture of its context.
Decorating's new natural runs the gamut from pearly tones to deepest pewter.

shades of grey

Grey's gaining the upper hand as a neutral colour base in today's rooms.
create an edge to your favourite table setting with these slick aluminium napkin holders. We used square aluminium tubing off cuts from Mico Metals (03-939 5861) which were cut to size and sanded to a smooth finish. Plywood from PPS... Bils & Home Furnishing (03-923 9714). abstract expressionism takes on a whole new meaning with this clever idea for a wall treatment. Simply paint prepared canvases from an art supply shop in a range of contemporary colours and arrange on a wall any way you choose. We used Tasmanian Linseed oil canvas from Frame and Supply (03-977 0082). stone washed Capture the ominous spirit of minimalism with a simple arrangement of washed river pebbles in a plain ceramic dish. Pebbles from Eden Stone & Water World (03-923 3147).

inspired ways to freshen up your home this spring

hot off the block Coloured Motta and concrete blocks are juxtaposed in a slide table that's cheap to make, sturdy and stylish. We chose 'Snap' slabs from Motta's new Orient Expressions range to top our table (available from Fletcher Wood Panels $16.00-30.00). The concrete blocks are from Fifth Industries' 70 Series ($8.00-10.00).
wide lands the gods just smiled on
then gave a little wink
cos. no matter how you’re thinking
there’s more to it than you think

You could spend a lifetime
discovering all the differences of
Australia or spend your next holiday in
Australia, discovering the time of your lives.
The Australia Traveller’s Guide has pages
crammed with holiday information.
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Functional, extendable, stylish and very affordable. The Club & Component furniture is part of our Città Range designed so you can create your own unique environment.

Città

Living Colours

Colour enthusiasts will welcome the arrival of the full range of Designers Guild homewares.

Fans of Designers Guild wallpaper and fabrics will soon be able to furnish their homes from the company's full range of bed and bath linens, table accessories, children's products, upholstered furniture and even, paint.

On a recent visit down under, Designers Guild's chief executive, Simon Jeffery (top), announced plans to bring the Designers Guild Home Collection to New Zealand from April next year. Rather than import homewares from the UK, local licences have been sought to manufacture products for both Australia and New Zealand. These products will initially appear on branded displays in department stores and homeware retailers throughout the country, though a flagship concept store is a possibility.

Fresh bed, bath and table linen designs are released each season by Designers Guild to co-ordinate with its new fabric and wallpaper ranges. Also complementing Designers Guild fabrics and wallpapers is the company's new paint collection, consisting of 18 punchy shades developed especially by Tricia Guild in conjunction with the English paint company Farrow & Ball. For further details on the arrival of Designers Guild products, watch this space...

Designers Guild is represented in New Zealand by Wardlaw (NZ) Ltd, phone 09-520 3400.
The first integrated kitchen appliance to be launched on the European market in the 1980s bore the name GAGGENAU.

Today GAGGENAU continues to symbolise excellence in advanced kitchen appliance technology and design.

GAGGENAU ovens offer a state-of-the-art technology, design, and sophistication and are available in 600, 700, and 800 series styles to suit every lifestyle.

The range of GAGGENAU microwaves are designed to complement the ovens and combine the speed of a powerful microwave with practicality of an infra-red browning grill.

GAGGENAU cooking hobs are famous for their simple design, superior craftsmanship, and precision control. Mix and match to suit choosing from gas, electric & electronic hobs and an electric BBQ, deep fryer & steamer.

With over 6 styles of GAGGENAU range hoods to choose from, each one promises elegant styling, quality materials and maximum performance while being operationally quiet.

To complete your kitchen the GAGGENAU range also includes refrigeration and dishwashers.

For people who appreciate excellence in design, quality, style and reputation the difference really is GAGGENAU.

"The difference is Gaggenau."

For a copy of our brochure and national dealer details call freephone 0800 42 44 36

thoroughlymodern

Auckland designer Peter Bromhead’s passion for modernist furniture is about to be unleashed on the home.

Above: Peter Bromhead relaxes in an Arne Jacobsen Egg chair, framed by a pair of sculptural lamps, also designed by Jacobsen, for Louis Poulsen. Far left: PK 22 rolling stool chair by Poul Kjaerholm for the Danish company Fritz Hansen. Left: A colourful collection of Portrait chairs from designers N. Thygesen and Johnny Sørensen.
A small apartment, which he is currently fitting out, will showcase those designs in a domestic context, as well as providing an outlet for his own design philosophy. The apartment will above all be unpretentious, he promises. "Everything will be designed to perform a function."

Functionality and simplicity are two words that crop up often in conversation with Broomhead. When asked about the qualities he admires in Scandinavian design, the answer is unequivocal.

"The appeal for me will always be its simplicity and purity," he says. "Everything is based on function and form and there's no frivolous design or ornamentation. The anti-Christ of what I believe in is fake - materials that don't have a natural integrity."

The real test, however, would seem to be the enduring appeal of many Scandinavian designs. "Many of the pieces of furniture I'm dealing in first appeared more than 50 years ago, and yet they're seen today as still very modern."

To view the Broomhead Design range of furniture, phone 09-366 7522.

LYNDSEY SWAIN
A rtikel, German for object, is unashamedly appealing to the urban design junkie.

“We’re aimed more at inner-city apartment dwellers than your Thorndon villa set and the store reflects that,” says co-owner Angela Gordon (above left).

Angela, whose passion is interior design, and brother, Geoffrey Gordon, are the team behind Artikel’s clean, minimal look. Their design brief: Unusual and exciting products with an international edge.

But more often it’s locally-produced furnishings with a retro or fantasy bent that catch their buyer’s eye. Designs such as Shane Kennedy's aerodynamically-inspired fireplace and aluminium table and chair (shown above) and Lechairs Hannah’s seventies-style plastic petal lamps (top) lend the store its distinctly brave new world feel.

Aluminium planter pots, silver plastic bean bags, a reproduction Aksel Kjersild black fibreglass chair, classic sixties Danish mobiles, German ceramics and reproduction 1920s Spanish tin toys are among other must-haves.

126 Wakefield St, Wellington. Phone 04-499 7787.

LYNN MURPHY
ciaobella
There's a constant buzz at this relaxed Christchurch eatery.

As you'd expect of a restaurant located in a building owned by architects, Christchurch's hip new eatery, Ciao, pays as much attention to the surroundings as to the menu.

Situated in the ground floor of Warren & Mahoney Architects' offices in Victoria Street, Ciao is essentially three establishments in one - a cafe/restaurant, deli, and bar. Warren & Mahoney architect Kerry Mason was responsible for the clean, contemporary fit-out, working closely with Ciao's four owners to create an interior that would complement his firm's revamp of the old MAF building.

The atmosphere here buzzes at any hour of the day, with communal tables and outdoor seating contributing to the relaxed, friendly mood of the place. Sunlight filters the pale timber tables by day, and at night the restaurant's distinctive red neon signs become a beacon on Victoria Street.

Ciao is at 131 Victoria St, phone 03-371 7288. Open seven days from 8.30am until late.

TOP LEFT: High communal tables add to the relaxed atmosphere of the cafe/restaurant. TOP RIGHT: As well as takeaway menus, Ciao sells an extensive range of deli items. MIDDLE: Pair timber tables and chairs are bathed in sunlight during the day. ABOVE: Partners Jessey Thomas (left) and Juliet Macrae.
Throughout the late 1960s and early 1970s, William Mason was the apex provocateur of decor revolution. In the age of riotous wallpapers, Mason Handprints were the last word in high style, competing with the best international designs and radically reforming the way New Zealanders approached their home decor.

Born in Napier in 1919, Mason trained as a teacher before the war steered him into the Navy. After the war, he studied at London's famous Goldsmith's College and, with the help of a war bounty, textile painting at the London Central School.

Returning to Wellington in 1950, Mason had some success as a painter but stumbled into design after winning first and second prize in a wallpaper design competition in 1961. This encouraged him to set up Mason Handprints, with his wife Maureen, initially to manufacture hand-printed fabrics. Then, in 1965, he branched out into hand-made wallpapers.

In time, Mason's became one of the most successful design-focused companies in New Zealand's history. From Carrington, William Mason designed interlaced and wallpapers for New Zealand's overseas embassies and, in 1966, his designs were used to furnish the New Zealand suite at the new Hong Kong Hilton Hotel.

The Masons' entry to the wallpaper business was well timed. By the late 1960s, Modernism, which in the fifties had been innovative and sharp, was beginning to lose its edge. At the same time, an affable and highly visual youth culture was fulfilling the pursuit of an individual style. Whereas a decade earlier no one needed 'a self image', by the late 1960s those who lacked one were seen as terminally old-fashioned.

Mason wallpapers, with their highly individual sense of colour and pattern, were like nothing else.

---

'Don't get painted into a corner on prices this Spring. During October, you can take advantage of some incredible deals on premium Resene paints at your Resene Colorshop. We're also stripping prices on wallpaper and decorating tools. Don't miss out. These deals will only be available from the list of October for a limited time.'

'Reнеее the paint the professionals use

THERE ARE MORE THAN FIFTY RESENE COLORSHOPS THROUGHOUT NEW ZEALAND. CHECK YOUR YELLOW PAGES FOR ONE NEAR YOU.
produced in New Zealand at the time. In the sixties, most of the local wallpaper designs were best described as unexceptional. In contrast, Mason's wallpapers, with their wild colours and exuberant patterns, were anything but a safe decor choice.

William Mason cared little that most New Zealanders considered his papers 'too much'. He had a particular clientele in mind. Mason Handprints were for the hip and suited the Victorian and Edwardian homes that were then being reoccupied, and redecorated, by a new generation of city dwellers. In suburbs like Ponsonby, in Auckland, and Thorndon, in Wellington, Mason papers became an important ingredient in this round of inner-city revitalisation.

William Mason was highly aware of international trends in decoration. His works borrowed widely from designs that were fashionable internationally and then transformed them, with a deft touch, into something distinctive and original.

Because he was at heart an eclectic, motived more by the pursuit of high style than commercial success, Mason was able to provide designs for an adventurous market seeking well coverings that turned them upside down into the 1970s, but he also introduced a more conservative following who wanted to appear up-to-date, but shied away from the aggressively modern. As a result, some papers were inspired by sixties Op and Pop Art, while others drew on historical styles such as Neo-Victorianism and the Art and Crafts revival.

Inspired by the work of the mid-century designer, Aubrey Boardley, Mason's 'Aubrey' paper turned into the revival of interest in Boardley's designs during the late 1960s. As well as producing the papers in an 'authentic' black and white, Mason made it available in a serious combination of red and gold. The use of metallics was a Mason trademark that gave his papers a sophisticated, luxurious quality.

Whatever their sources, Mason's papers pulsed with energy. Even his historically-inspired designs were nearly life breathed into them through his completely fearless use of psychedelic colour. He was a master of pattern and of the synthesis of colour and graphic design.

By the mid-1970s, Mason Handprints was enjoying wide success. Then, just as it appeared the company might expand into the Australian market and establish its own factory, William Mason sold the business to Renee Poulten. In what seems a characteristically sneaky decision, he chose to seek spiritual enlightenment over international success.

When he retired in 1974, Mason could look back on a decade that had seen local interiors undergo a radical transformation and the New Zealand psyche move away from the conformity and dullness that characterised the early sixties.

An exhibition of William Mason’s textiles and wallpapers is on show at the Hawke’s Bay Museum until February 21, 1989. Mason Handprints Ltd still operates in Wellington, and although the company is now under the ownership of David Cooper, it prints a number of William Mason’s original designs. Phone (04) 939 6443.

DOUGLAS LLOYD-JENKINS

Douglas Lloyd-Jenkins is a design historian and the head of design history and Theory at Unitec in Auckland.
Designed to enhance any wall.

Look carefully at the picture.
It is, obviously, a rather stunning house by the sea. It is consistently subjected to wind, sun, and salt air.

This, you think, absolutely requires a cladding material which can accept that kind of treatment for a long time, yet offer aesthetic qualities sympathetic to the overall concept.

What may not be so immediately obvious is that the house is the picture is clad with plyco, Ecoclad. Shadowclad to be exact. And we expect it to be taking its place prominent from the elements for a long time to come.

Strong, easy to handle, light, and requiring no special tools in most circumstances, Shadowclad can be finished with paints or stains.

More importantly, it's available at any time. It is, after all, a canvas on which to work your magic.

---

after nine years creating entire walls or floors in her canvases, Lucinda Harrison was ready for a change of scale. So she hung up her paint brushes and with her sister, Nicki Varo, relaunched the Auckland frame workshop and gallery, El Framo.
The siblings' Ponsonby gallery and framing business is a return to roots for Lucinda, who learnt the art of framing in London in the early eighties. From there she went on to work in a gallery in Sydney, followed by a stint with a custom framing shop where she trained in the delicate craft of gilding.

El Framo is "a place where we can exhibit work we like" and offer ideas to customers, says Lucinda. Exhibitions are wide ranging in content - everything from a large Giacometti-esque drawing, to tiny jewel-like cast silver body parts, to a Jewish mirror entitled 'Self-portrait', in frame studded with rhinestones.

"We always keep in mind that the work has to go on somebody's wall in their home. So we're framing to bring the best out of the work, but also to suit the environment it will hang in," says Lucinda. "We can change the colour and finish on any profile, so you're not limited to the stock range of frames."

And what of the current trends in framing? "Simple contemporary box framing, where there is space between the art and the glass, and silver leaf finishes," say the experts.

El Framo is at 55th MacKenzies Street, Ponsonby, Auckland. Phone 09-578 6774. KAREN PEARSON
It's true, we don't need to make a big noise about it, but have a listen to the new In-Sink-Erator.

The new, more powerful Dura Drive™ induction motor quietly and efficiently grinds everything from apple cores to bones.

In fact, it's thanks to this and our special sound insulation, that the new In-Sink-Erator is now even quieter than the previous popular range, by as much as 60%.

That's because the In-Sink-Erator uses grumpy Dura Drive™ induction motor technology, designed to operate at a constant speed whether or not it's full of food scraps.

This puts less strain on the motor and adds to the In-Sink-Erator's durability and quiet running. (Unlike most of the noisy high revving motors of some competitor's models).

Then, there's the new Air Switch (that's it there, in the top right hand corner).

An added safety feature that is standard on two models.

A simple push of a button releases a puff of air, starting the In-Sink-Erator motor. No wires. No electricity.

Which makes your In-Sink-Erator even easier to install, because your plumber won't have to call in an electrician.

And should the unthinkable ever happen, where your In-Sink-Erator requires maintenance, you'll be pleased to know you have purchased the only waste disposer with a dedicated home service network.

Which means that in the unlikely event that the unit has to leave it's home under your bench, we'll provide a replacement while it's being repaired.

All covered by an up to five year warranty, of course.

All this from the food waste disposer that's found in 50 million kitchens all over the world.

We're amazed that we've kept it quiet for so long.

Shhhhh... You're listening to the new In-Sink-Erator.
A CENTURY OF DESIGN
DESIGN PIONEERS OF THE 20TH CENTURY
Mitchell Beazley $120

The 20th century has been the century of the designer with mass production creating the good design is available and affordable to millions. Arne Jacobsen and Eero Saarinen chairs, Philippe Starck lamp, and Michael Graves' Alessi cooker are among the creations that have become icons of 20th century style. A Century of Design explores the most important design movements of the last 100 years through profiles of influential designers. Each profile features a designer's major works, outlines sources of inspiration and explains how his or her work has, or has not, influenced other designers. From Mackintosh to Marset, the Wiener Werkstatte to frou-frou, A Century of Design is a comprehensive and well-illustrated reference that will appeal to design students and style enthusiasts alike. Professor Penny Sparke, of the Royal College of Art in London, has written widely on the history of design and her lively style makes this both an authoritative and accessible resource. (Distributed by Reed Consumer Books.)

PURE STYLE OUTSIDE
Ryland Peters & Small $49.95.

Jane Colenutt has stepped outdoors with her latest title, Pure Style Outside, which follows the same enticing format as her bestselling Pure Style. This is not a gardening book packed with daunting Latin names, impossible planting schemes, trendy plant varieties and grand ideas for garden furniture, says Colenutt. Rather it's about making the best use of your outside space, whether it's a balcony, a vegetable patch or a back yard. Colenutt's down-to-earth approach to decoration is based on the timeless appeal of natural materials and objects that are functional as well as aesthetically pleasing. Here she offers resourceful solutions for making outside areas as colourful, textural, sensual, and pleasing to be in as any room in the home. This is a book to delve into again and again for inspiration. (Distributed by Reed Consumer Books.)

WE Couldn'T
MAKE A MATCHING SET
EVEN IF WE TRIED

That's the beauty of it. Every single piece of Corso De Fiori hand-painted tableware is unique.

Each vase, platter, bowl or plate is like an individual canvas for a work of art created in Tuscany especially for Corso De Fiori.

Happily they are not limited editions and are available at a selected number of stores.

Corso De Fiori
One of 30 finalists in the prestigious International Interior Designer of the Year Awards this year, Christchurch designer Susie Paynter offers an insight into what inspires her.

susie paynter

What is the best decorating advice you've ever heard?
Give clients an interior they can add to over the years.

What's the newest piece of decorating advice you've heard?
"This is the latest trend."

What is your design philosophy?
I work on achieving balance in a room by creating a balanced furniture and fabric palette with a building's design. A well-balanced room feels right.

What's your favourite look right now?
I don't have one, I love to like everything at my design work and cover everything from contemporary to traditional

What object in your home do you love the most?
My artwork, including works by my daughter Tess. My favourite pieces are two Picassoigraphs.

What's your favourite design medium
I usually have input into the materials that are specified and I like to start with a floor that is consistent in colour to create an easy backdrop. I love timber and I enjoy designing carpets for specific jobs.

What's been your best buy?
I found two wonderful concrete plants at a dilapidated yard sale which I've placed two wonderful French urns under. A true find.

What's your favourite source or shopping destination?
Los Angeles. Americans decorate their homes every three to five years so there is a wonderful variety of accessories, furniture and rugs to choose from. Malena has the best design stores and shows some of the most modern in the world.

What's your favourite way to spend a Sunday?
I love to get out and walk for hours on a Sunday. I hate doing much. Because my week is so busy, I like the freedom of walking. It allows you to really think.
At last, a homeware range that combines pure green paper

Anyone who's ever visited Finland couldn't help but observe the country's similarities to New Zealand. They may be poles apart geographically, but both countries share a clean green image and a growing quest for a strong design identity. As the forefather of Finland's search for a style that is purely Finnish is textile artist Riitta Puurila, whose woven designs using paper yarn have struck a chord in more than just her homeland. Judging by the growing export market for items produced by Puurila's Woodnotes company, they are now available in 38 countries including New Zealand – they are right in tune with the worldwide craving for simple products with a hand-crafted quality.

It's one of the ironies of the late 20th century that as technology has advanced, consumers have come to crave products that evoke more traditional values. Puurila's series of rugs, upholstery fabrics, blinds and napery, all woven from paper yarn, evoke the simplicity and purity that underscores the move to minimalism in the nineties.

"It's always better to live with a few things," insists Puurila, a graduate of the 1950s when "there were so few things around".

Her current designs are an indirect product of the austerity that ruled in Finland during and in the years immediately following World War II. With cotton and wool in short supply, paper was used in their place. Puurila first adopted this technique in the 1960s, producing a range of tablemats and runners which met with only limited success. "People had difficulty understanding at that time that paper could be used," she says. "I thought then I had to correct that one day."

Her opportunity came when her son, Miikka, completed an economics degree and with Puurila established Woodnotes in 1997. The company's spun paper yarn carpets were enthusiastically received by a market becoming increasingly eco-sensitive and appreciative of anything natural. "It is very important to me to make things that are environmentally sustainable," says Puurila. "But what is most important is the aesthetic."

Practicalities also play their part. The paper yarn she uses today is a sophisticated version of that seen in post-war years and has been developed to be moisture and dirt resistant and no more flammable than cotton.

All her designs are characterised by simple geometric patterns in line with her belief that "you don't want patterns to dominate a room". And, just as importantly, "they have to look like paper. I don't want them to be mistaken for wool or cotton."

The Woodnotes collection is available in New Zealand through Maurice International Furniture, 125 The Strand, Parnell, Auckland (09-302 2384) and 23 Aker Street, Wellington (04-881 2121).
cool operators

Westinghouse refrigerators combine the best international styling with unique features designed to suit New Zealanders' lifestyles and homes.

Westinghouse refrigerators combine elegant good looks with a host of special features for maximum performance and flexibility.

With stylish curved handles and softly contoured corners, Westinghouse refrigerators will enhance any kitchen design, and can be freestanding or integrated into cabinetry.

Westinghouse has more than 30 years experience inducted frost-free refrigeration. This system circulates ice-cold air from the freezer and around the fridge compartment, rather than relying on a "cold plate" at the back of the fridge. Air flow through the fridge is further enhanced by curved steel racks that won't crack or scratch. The efficient system provides faster chilling and less temperature variation to keep food fresher for longer.

There's ideal storage for every type of food in a Westinghouse fridge/freezer, with independent controls for the fridge, freezer, butter conditioner and Multi-chill compartment.

The Multi-chill compartment has its own airflow regulator and can be set to a temperature that is less or more cold than the fridge. Camembert cheese can be kept soft and ready to eat by setting the Multi-chill compartment to "warmer", while meat and fish can be stored ice cold, but not frozen, by making it "cooler".

Selected Westinghouse models also feature Mastermind electronic technology. The Mastermind technology monitors fridge door openings to identify high-usage times of day. Based on this information, the fridge temperature is automatically lowered half an hour before high-use times to maintain a temperature below critical food storage levels.

Another ingenious feature of Mastermind models is a warning device to alert you if the door has not been closed properly.

Westinghouse Mastermind models provide the ultimate in refrigeration flexibility and are the only electronic refrigerators in New Zealand to feature both a butter conditioner and Multi-chill compartment.

For a free brochure, or details of your nearest stockist, contact Small Appliances (NZ) Ltd, phone 09 973 2220.
Trust DeLonghi to cook up something new

DeLonghi ovens have all the styling and flair that you'd expect from an Italian appliance, but with a large capacity oven perfect for New Zealand cooking requirements. DeLonghi introduce their new range of built-in electric ovens, ceramic and gas hobs. To see what the DeLonghi range of ovens can do for your cooking, call 0800 730 730 for your nearest DeLonghi stockist.

We were thinking of you when we thought of it.

cooks' havens

More than just a pleasing place to prepare dinner, these kitchens are a magnet for family life and the hub of the home.
A vibrant palette of materials characterises this kitchen designed by Damien Jessup, of Jessup Townsend Ltd, as part of a renovation to a solid concrete house built in 1927 for a member of the Whitman family. The current owners wanted a compact kitchen with lots of storage that would allow the cook to be part of the conversation but keep children and dinner guests clear of the work space. A raised jarrah bar along one side of the L-shaped kitchen provides the perfect perch for guests to sit and chat and children to enjoy an after-school snack. An interesting mix of purple painted cabinetry on the rear wall and below bench height, and "well lockers" with aluminium framed doors inset with sandblasted glass, enlivens the space. The lockers above the cooking hot keep sauces and spices within easy reach, and their glass fronts give them a visual lightness that prevents the room feeling closed in. On the rear wall, an oven is positioned where previously there was a fireplace, and pull-out pantry cupboards and a fridge/freezer have been built into recesses either side of the old chimney. More well lockers are placed above the oven, and cupboards with concealed magnetic catches form seamless blocks of purple.
With a family of six and a very large dog to cater for, designer Andrew Todd's key concerns in creating this kitchen were strength, durability and lots of space. "They wanted enough space to cook in without kids getting under their feet and they didn’t want to have to care if the toddlers rode their bikes through". He felt a "fairly high-tech, modern look" was appropriate to the architecture of the house (also designed by Todd). Commercial appliances were chosen for their strength and the cabinetry was scaled to match. The expansive cupboards and drawers are inset with perforated stainless steel which is backed with black Formica to keep dust at bay. A bar faced in stainless steel and white vinyl provides a vantage point from which guests and children can join the action.

Adjacent to the kitchen is a large, white, Formica-clad table is used for most family meals. At one end of this space storage for china and glassware is concealed within a wall of reflective stainless steel cabinetry. Fluorescent lighting behind perspex panels creates the illusion the unit is floating. Cabinetry, a commercial sized rangehood, the dining table and bar stools – in fact practically all furniture and fixtures – have been custom designed by Todd to create a unified kitchen environment.
A crisp, contemporary space, this kitchen was designed by Grassall + Qiaja Special Concepts for an urban townhouse in a new development by Richard Priest Architects. The owner, a busy professional, wanted a design in keeping with the house’s clean architectural style and which would serve as a backdrop to the open-plan living areas. Richard Grassall and Daryl Qiaja came up with the concept of a kitchen that could be seamlessly hidden away when not in use. Aluminium roller doors slide down over the cook top and a dishwashing area on the back wall, giving the appearance of a piece of built-in furniture rather than a typical kitchen. A massive polished concrete island, which looks more like a table than a bench, helps to “anchor” the kitchen area and defines it from the adjoining dining space. A tower of white cabinetry on the rear wall conceals pull-out pantry storage, a drinks cabinet and a CD player and CDs. Stainless steel appliances and a glass splashback around the cooking area provide a streamlined appearance, and with roller doors to conceal the mess there’s never any need for cooking clutter to be in the view of guests.
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H1COBP
This elegantly crafted kitchen in a new home designed by Colin Leuschke, of Leuschke Group Architects, is characterised by its rich timber tones. The timber used in the cabinetry is Padouk, an African wood with a vibrant red hue which has deepened over time. The owners wanted a roomy space that allowed dinner guests to feel they were part of the action without getting in the chef's way. An island bench which faces the living area houses the sink and dishwasher. One end of the bench is shaped like the bow of a ship, providing space for guests to sit or stand with a drink while a meal is being prepared. The entire back wall of the open-plan room is fitted with cabinetry. Reeded glass doors, backlit with halogen, conceal a generous-sized pantry and, adjacent to the dining area, an office space which can be closed off when not in use. Cupboard doors and drawer fronts are inset with panels which have a concise detail that echoes the pattern of the reeded glass. A black granite benchtop also runs the length of the room, providing extra bench space in the pantry and becoming a desk top in the office. The visual weight of the dark timber and black granite is cleverly counterbalanced by an oak floor.
An extension to an existing townhouse, this kitchen was designed by Wellington architect Tim Ness to take advantage of an outdoor courtyard. An existing concrete block boundary wall was incorporated into the kitchen design, hence its curved layout. The room's high ceiling was also dictated by the wall's height. Window openings were eschewed in favour of a band of high glazing and louvres, which provide ventilation and wash the west-facing kitchen with natural light. The owners wanted a kitchen that was large enough to accommodate a table for casual dining, so benches and cabinetry are placed against the walls, leaving the floor free. A mobile chopping block can be wheeled out from beneath the sink to provide an additional work surface in the centre of the space. With the existing house lacking any strong character, Ness chose to adopt a contemporary palette of materials – Fijian kauri plywood, a polished concrete floor and stainless steel. One of the owners is from Thailand, so a separate wok burner, barbecue grill and electric hotplate were chosen in preference to a conventional cooktop to cater for their preferred style of cooking. As part of the renovation, the former kitchen has been converted to additional living space and new cabinetry in this area links the old and new parts of the house.
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surface attraction

Kitchen benchtops and cabinetry need to be durable, hygienic and easy to clean, as well providing the right style of finish. There's a huge range of materials to choose from today, representing an equally wide range of costs. Here we look at some of the more popular options.

BENCHTOPS

With an enormous array of colours, patterns and finishes to select from, it's not surprising that laminates are one of the most popular choices for benchtops. Different designs can be used to mimic the look of timber, granite, marble or terrazzo, or simply to inject a splash of solid colour. Laminates are stain-resistant, hygienic and tough — though not as tough as many of their competitors — and they're one of the least expensive benchtops. Patterns and flat or striped finishes will hide marks better than solid colour or gloss finishes, making them more suitable for high-wear areas. High density laminates are typically used for benchtops, however, low density laminates can be used if you are prepared to take extra care.

Timber has enduring appeal for the warmth and texture it adds to a kitchen. There's a wide range of imported timbers now available, which vary in colour and grain. Resin finishes applied to timber create a durable surface, but a timber bench will still require more maintenance than other surfaces. Moisture can be a problem along edges and splashback joints, where the resin coating may crack. Although timber benches are generally heat resistant, very hot pots will scorch them, just as heavy pots and pans may cause dents.

Ceramic tiles are not one of the most popular choices for benchtops, but they are hard-wearing, colourful, heat-proof and stain resistant if glazed. Heavy pots and pans can take their toll, but chips and scratches will be less obvious if vitrified tiles are used, as they are the same colour throughout. Equally, tiles can be unforgiving on glasses and china. Don't be put off by memories of grouting in the tiled benchtops of the seventies. New waterproof grout means it's much easier to clean the grout lines between tiles.

The choice of most chefs, stainless steel is among
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OPPOSITE TOP: A pair of teak benchtops and round and square mirror provide an appropriate reference to the aromas and scents of the century home owned by Auckland architects Julian Bernie and Rose Dwyer. BOTTOM: Bamburgh Fantasia forms a pair timber counter tops in this vibrant kitchen by Richard Parnell Architects. Backed with glass mosaic.

needs to be sealed and will stain and become pitted as a result of prolonged contact with solid substances, such as wine or lemon juice.

Granite is one of the most beautiful surfaces that can be installed in your home. It is a durable and impermeable material that makes it ideal for countertops, vanities, backsplashes, and other surfaces. However, it is not the most affordable option available.

Quartz is another great option for countertops. It is durable, easy to clean, and comes in a wide variety of colors and styles. It is also resistant to stains and etching, making it a great choice for high-traffic areas.

Laminate is a cost-effective option that is available in a variety of finishes and colors. It is also durable and easy to clean, making it a great choice for countertops in kitchens and bathrooms.

Another option is metal, such as stainless steel. It is durable and easy to clean, but it can be more expensive than other materials.

Concrete is a popular choice for countertops because of its unique look and durability. It is also customizable, allowing you to create a one-of-a-kind surface.

Another option is wood, which can be a great choice for a rustic or natural look. However, it requires more maintenance than some other options.

Finally, there are also composite materials, such as corian or solid surface, that are made from a mix of minerals, resins, and other materials. They are durable, easy to clean, and come in a wide variety of colors and styles.
surfaces attraction

LEFT: This Richard Priest-designed kitchen has a concrete island bench and a mix of solid wood and glass-framed cabinetry. BELOW: An aluminium laminate is used on cabinetry in this booth designed by Malcolm Taylor. BOTTOM: A copper verdigris paint finish on a Customwood benchtop is finished with a hard-wearing sealant.

Colour, texture and pattern can all be achieved with laminates, making them a popular choice for cabinetry. Bonded to MDF, laminates provide a hard-wearing and easy-care option for cupboard doors and drawer fronts. Not all laminates are created equal, however. High density laminates are much thicker than their low density cousins. Another option is thermal laminate PVC, which is basically an MDF core shrink-wrapped in PVC. This allows a pattern to be rolled into it before being used. High-quality, Acrovyn, a solid or acrylic sheet laminated to MDF, provides a finish that is more hard-wearing than lacquer, but the colour range is fairly limited.

Timber veneer or moulded plywood or MDF is the most cost-effective and environmentally sound way to achieve a timber finish for cabinetry. There are a wide range of timbers and timbers to choose from in a wide range of colours and textures. Any timber finishes in a kitchen need to be sealed.

Frosted, clear, sandblasted, etched or patterned glass is a great alternative for cupboard doors. Set into lacquered MDF or timber frames, it provides an effective contrast to solid surfaces. Backlit glass surfaces add drama to a kitchen at night.

Stainless steel has slipped off the benchtop and onto doors and drawers to create a modern, streamlined look. Large expanses of stainless steel can be overpowering (and difficult to keep stainless-free), but used judiciously it provides an effective foil to coloured laminates, painted surfaces or natural wood. Stainless steel will scratch, but over time this adds character.

Any number of materials can be inserted into timber or MDF frames to create interest. Drawers and cupboard fronts, from chicken wire to translucent fibreglass, copper and stainless steel mesh. The design possibilities for kitchen cabinetry are literally limitless but, as with most things, the more complicated the design the higher the cost.

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A tribute to fine design

nature stories

From waters’ edge to mountain top, the homes featured this issue offer their owners a unique relationship with their natural surroundings. Distinctly New Zealand houses, they balance the need for modern comforts with a desire to remain in touch with the land. Quite simply they are houses with soul.
Southern comfort

An Auckland family’s Central Otago retreat carves a strong sense of place from simple forms built of weathered timber, plaster and stone.
First sight the location for this Central Otago holiday home was nothing more than an exposed paddock. But with its wide views of snow-capped peaks and rolling pasture, all day sun, and elevated position it was just the environment an Auckland couple sought for a retreat that would transport them far from their normal experience of urban living.

With grown-up chidren off their hands and more time to indulge in holidays, Chris and Judy James wanted a place they could comfortably disappear to for long stretches and use as a gathering place for friends and extended family. Most of all they wanted a holiday home that lacked pretension and fitted comfortably into the Central Otago landscape.

Having worked happily with Auckland architect Leo van Veenendaal on renovations to their remade Auckland villa, it was only natural for the couple to involve him in the design of their holiday retreat. Van Veenendaal, of the young Auckland practice van Veenendaal Russell Architecture, remembers well the day he first laid eyes on Chris and Judy’s chosen hill-side site. “It had a wonderful outlook but it was a pretty exposed piece of land.” With an uninterrupted view from Walter Peak to the Coromandel coastal range, exposure to a biting south-westerly, as well as a steep climb from the road to the prime house site. Another constraint was the time-frame in which Chris and Judy wanted to begin building. Having already endured a lengthy planning battle with the local council, they were itching to proceed.

From the start, van Veenendaal’s guiding principle was to create a house appropriate to his clients, the majority of the alpine landscape and Central Otago’s characteristically simple buildings. More used to designing for Auckland’s benign climate than one subject to the extremes of searing summers and winter snow, he enthusiastically set about responding to the region’s climatic challenges and rugged physical character.

Heavy timbers, chrome and glass combine with simple gable forms and a generous layout to create a strong sense of place. The decision on where to position the house was driven in large part by an existing pond. The most spectacular view, however, was in the opposite and most exposed direction.

Van Veenendaal’s solution was to place the house on a north-south axis and to create two contrasting experiences of the landscape – open and...
drastic to the west, and on the eastern side intimate and enclosing. A
sheltered north-facing courtyard contained between the living space and
guest wing overlooks the pond, while a terrace stretching along the west-
ern face of the house commands the spectacular view from peak to peak.

Recognising the importance of creating a welcoming arrival in such an
open landscape, van Veenendaal formed a sheltered entrance courtyard
between the house and a garage wing, so visitors would drive in and
immediately feel contained. From here they approach the front door, shel-
tered by a narrow stretch of roof that forms a gateway between the house
and garage building.

While the house is a protective force, generous openings provide plenty
of opportunities to experience the landscape, even on the coldest winter
day. French doors embrace the view on both sides of the main living/living
space, and there are direct connections to outside from all the downstairs
bedrooms. Mindful of capturing as much winter sun as possible, van Veen-
endaal included the roof on the main body of the house to the north and
created window seats at this end of the house for winter lounging.
while resting easily in the alpine landscape, strong sense of place

the house provides its occupants with a
Inside, the plan is effectively divided in two to allow the house to adapt to different occasions. When Judy and Chris are in residence on their own the double-height guest wing can be closed off, leaving them to occupy just the male living area and their private bedroom wing. Connecting the two parts is the kitchen, which is also within easy reach of the outdoor living court, where a timber and stone table is permanently set up for al fresco dining.

Furnishing a house from scratch is a big undertaking, so Judy and Chris involved interior designer Ross Cox in the selection of furniture, fabrics and colours for walls and cabinetry. Taking inspiration from the massive timber beams and stone fireplace in the living space, he has chosen furniture that is generous in scale and which has a relaxed, honest feeling.

From the weathered timbers and craggy stone through to the choice of upholstery, nothing is precious here — just restful and inviting.
TREEHOUSE

A BUSH ENVELOPED HOME PROVIDES A MODEL FOR LIVING AMONG THE TREES.
Although its roots are firmly planted in the ground – the piles were driven down 7m into the wet earth – all its movement is upward towards the leafy canopy.

It was Graham’s dream as an architect to design a house in the bush, an environment which he says lends itself to experimentation. Friends Neale added the necessary experience and enthusiasm to help make the dream happen. Rather than building to a particular client’s needs and desires, the pair decided to create the architecture first, then find someone to fall in love with it. This meant they were limited only by the site and their budget.

The site, however, set up some enormous challenges. After looking at a dozen sections in and around Titirangi they settled on a steeply sloping piece of land covered in bush, with a very wet subsurface and a large hill to the north.

“Obviously it hadn’t been built on because it was a difficult site, but during that initial half-hour walk around, I could see how a house could fit between the mature trees,” says Wreck.

After a local environmental protection officer helped map out the big native trees, he set about designing a house that would comfortably stand amongst them. A raised platform is so close to the house you can touch out and touch it from the balcony and an old puriri with a trunk over a metre in diameter stands on the front boundary, its branches laden with epiphytes.

The hill to the north necessitated a house that faces south, so Graham angled the roof to follow the slope of the site and inserted a band of high windows to capture the sun. Sun floods the living space from midday in winter and all day in summer, while Graham points out that surrounding houses get no sun at all during the winter months.

PREVIOUS PAGE, LEFT: A band of high windows on the northern face of the house floods the living space with sunlight. The lounge chairs are from Robert Terry Design (09-302 4072) and the coffee table and shelving unit are by Michael Draper Design (09-315 0009). RIGHT: The house is clad in a mix of cedar weatherboards and ‘baby’ corrugated iron. THIS PAGE, ABOVE: The kitchen occupies a corner of the open-plan living level. A timber island separates it from the adjoining dining room. OPPOSITE: The house opens out at ground level at the back, where a small wooden deck captures northern sun. Outdoor furniture from Michael Draper Design (as above).
Inside, an architect's attention to detail is demonstrated. The idea of a tree house is expressed by partially exposing the structure. Floor joists and herringbone blocking are exposed in the ceilings of all but the main living area, where Fijian laurel plywood highlights the sloping ceiling. The exposed rimber is plantation grown Lawson cypress, which fills the house with a lovely spicy aroma. This approach created its own challenges, though. Without a ceiling space to conceal wiring and plumbing, track lighting had to be used and some clever plumbing.

Bands of floor to ceiling louvres and high windows in the upstairs bedrooms emphasise the bush experience by framing views of spectacular kauri, rimu and rawa new trees. Windows at either end of the hall allow a view the length of the house and out to the bush in both directions.

At ground level, a door opens from the back of the house to a wooden bridge and shell pathway which winds away through the bush. Here, Graham and Neale have planted 230 trees to ensure total privacy. In place of conventional spouting, 'chain drums' direct water running off the roof toward the roots of trees sheltered by the house's shadow.

Rather than imposing itself on the landscape, the house that resides in a symbiotic relationship with it. "The challenge," says Graham "was firstly to disrupt the bush as little as possible and secondly to produce something which was not just housing, but architecture on a tight budget." It's a dream definitely fulfilled.
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**country classic**

A NORTHERN HEMISPHERE FAMILY CROSS THE WORLD TO RECHARGE AT THEIR RURAL SOUTH SEAS ESCAPE.

**THIS PAGE:** A massive basalt chimney that rises through the centre of the house contains open fireplaces in the downstairs living room (shown here) and a guest sitting room directly above. The rug in front of the stone hearth is designed by Kate Wells (02-817 3238) and made by Dilana Rugs. OPPOSITE: The slope of the roof follows that of the land.
New Zealand's wide, open landscape and sun-kissed beaches are Mecca to Europeans seeking a south seas bolthole where they can escape the rat race. Environmentally responsible and with an aesthetic groomed by exposure to centuries of European design, such clients provide local architects with a chance to reinterpret the New Zealand holiday setting.

So it was when Auckland architect Megan Edwards was approached by a German couple to design a family retreat for them and their two children on a rural peninsula north of Auckland. While the house was initially to serve as a base for the family on their occasional visits to New Zealand, there was a chance they could decide to live there permanently in the future. Edwards admits her brief was enshrined in the broadest terms and, with her clients controllable only by fax or phone, it was left to her to resolve much of the house's detail.

One stipulation, however, was for a self-contained upstairs floor, complete with its own living area and kitchenette, that could be used by visiting guests. Another requirement was for the house to have a view of the sea, which meant removing a shelterbelt of pine trees and making an already exposed site even more open to wind.

Edwards' solution was a steep mono-pitch roof that echoes the slope of the land and maximises the upper floor's exposure to views and afternoon sun. Viewed from a distance, the house bears strong similarities to a chalet and sits as a crisp form on its exposed site.

But while it stands in relief against the landscape, it is in harmony
A MASSIVE CHIMNEY RISING THROUGH THE HOUSE HAS A RUGGED SIMPLICITY

with the colours and textures of its rural setting. Cedar cladding stained a mix of light and dark brown merges with the rolling farmland and mangrove swamps that provide a backdrop to views of the house from surrounding paddocks, while a basalt chimney helps to anchor the house in its open setting.

Inside, the same sensitivity to outside views sees rooms painted Dulux 'Designers White', with eucalyptus saligna floors and gum cabinetry adding background texture. The massive chimney that contains fireplaces in both downstairs and upstairs living areas, has a rugged simplicity in keeping with the house's rural character.

Living areas downstairs are split into open and more intimate spaces with different levels of connection to outside. In the casual family area adjoining the kitchen, a large dining table serves as the focus for most social activity in the house. A generous window seat is positioned for maximum sun and a sloping plywood ceiling emphasises the room's height. The more reserved living areas, a level below the rest of the house, is by contrast cozy and snug.

Though from outside the house does not appear large, inside there is a richness of space. Cleverly, Edwards draws people through the house along a double-height hall flooded with light from above. From here, views open up to the sea and across surrounding paddocks, creating an over-riding sense of spaciousness.

Along with practical concerns such as durability and ease of maintenance, this house delivers what every holiday retreat should: peace, comfort and a chance to connect with one's surroundings.
SHIP SHAPE

A seafront guest house offers Auckland architect Simon Carnachan the chance to indulge in some nautical whimsy.
Architect Simon Cameron is a firm believer that you don't need a lot of space to live well. Though the homes he designs are generally substantial, his personal preference is for a living environment on a modest scale.

Imagine his delight, then, when asked to design a distinctive guest house for an Auckland couple that could serve as temporary accommodation while their new home, also designed by him, was built next door.

With a site forming a seaside promenade, the opportunity was presented to indulge in some nautical whimsy. On a trip to the US, the owners had admired the architecture around Cape Cod and so the idea of a Nantucket-style boathouse was born. “What I really enjoy is that it is a bit of fun and people genuinely like it,” says Cameron.

The building has been christened “the yacht club” by local residents and the boathouse theme is carried through in every detail. Portholes puncture two cedar garage doors and a flag pole rises from a prow-shaped deck enclosed by stainless steel railings — “we were under budget until we put those on,” the owner laughs.

The immaculately detailed interior features a white-painted tongue-and-groove ceiling, and floors of flooring inlaid with cork in

ABOVE LEFT: The prow-shaped deck offers the perfect vantage point to observe the America’s Cup. ABOVE RIGHT: Aluminium joinery was chosen for its ability to weather the harsh coastal environment. OPPOSITE: A Fritz Hansen display table and chairs complement the modern look of the interior.
The nautical theme of the house, christened the 'yacht club' by locals, is carried through in every detail.

Above left: Some touches such as a large mirror above the ensuite vanity enlarge the sense of space.
Above right: Walk-in spaces in provided behind the bed. The blue and white striped bedding is from Country Road Homewear. Opposite: Accessories are supplied by a varied eclectic from Worlds Ward.

In order to make what is essentially a small rooms serve initially as a fully functioning home, a lot of thought went into the practical details. In the spacious living space, open shelves were carefully proportioned to accommodate a television and stereo, for example, while the compact kitchen was designed to fit an oven, dishwasher, fridge and microwave. Downstairs, a full-sized wardrobe is effectively concealed in a narrow space behind the bed and a tiny ensuite bathroom close between the bedroom and study.

With bi-folding doors opened to the deck, the living area effectively doubles in size. But thanks to the generous harbour views on three sides, even with the hatches boarded in a storm the compact interior manages to feel surprisingly spacious.

"We thought we'd be living on takeaways," says the owner. "But we've had plenty of dinner parties." In fact, after almost a year living in tight quarters, they can't quite imagine having 200m² of space to play with in their new home.
The New Zealand Home & Building-Citroën Home of the Year Award is one of this country's premier home design awards. With a first prize now valued at $35,000, it is also the richest.

Entries are now sought from professional and amateur designers alike for the 1999 New Zealand Home & Building-Citroën Home of the Year Award. The designer of the winning home will receive a brand new Citroën Xsara valued at approx $35,000 as first prize, as well as national exposure through the pages of New Zealand Home & Building magazine.

Entries are not limited to new homes and may include renovations, alterations, holiday homes, apartment fit-outs – in fact, any space designed for living. Projects entered must not have been featured or committed for publication in any New Zealand magazine.

Entries in the 1999 New Zealand Home & Building-Citroën Home of the Year Award close on Monday, February 8, 1999. For an entry form and further details see the December/January issue of New Zealand Home & Building magazine on sale November 30.
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NESTLED ON A NORTHLAND HILLSIDE,

THIS WEEKEND FARMHOUSE PROVIDES THE PERFECT ESCAPE FROM THE CITY.

LEFT: And lead builder Graham sets to work the new rebuild designed by a team of architects at Auckland. THIS PAGE: The house is oriented towards the north and away of other farmsteads. A clear boundary from the farm offering the transition for its occupants to enjoy space.

PHOTOGRAPHY: ALISTAIR GUTHRIE - TEXT: SIERRA WILLAB
When the parents of architect Belinda George came to build a weekend farm-house about an hour’s drive north of Auckland, the debate wasn’t so much about who they would use to design it, but whether an architect would be engaged at all.

While Belinda had previously worked with Noell Lenz on a new house for her parents in the city, she admits it took some persuading to convince them an architect was required for what was intended to be a simple, country retreat.

However, her concept for a house that was equal to the landscape prevailed. “There were compromises on both sides,” says George. “But I think what’s important is that the original idea of a simple, functional house still came through.”

Sited on around 40 hectares of farmland at Mauhanga, the house was intended to serve as a gathering place for all the family—parents, siblings and grandchildren—and needed to be the kind of place family members could easily arrive at and leave.

The house site, a grassy knoll overlooking stands of native bush, had been earmarked for some time. With its elevated position came wide views and all day sun, but also exposure to frequently strong winds. Another potential problem was traffic noise from a nearby highway, which the family knew would only worsen with a planned bypass. With this in mind, George chose to nucleate the house into the side of the hill, rather than place it at the very top, thereby gaining sound protection from the noisy bank behind. The house’s linear arrangement of spaces—essentially one large communal living area and a bedroom wing—stretch across the hillside, maximising each room’s exposure to the sunny north-east.

A mix of lightweight and solid materials characterise the different spaces—raw precast concrete panels
THE HOUSE STRETCHES ACROSS THE HILLSIDE, MAXIMISING

OPPOSITE LEFT: A courtyard catches between the main living pavilion and garage wing provides a sheltered outdoor living spot complete with an open fire. OPPOSITE RIGHT: Sliding doors in the dining end of the living space fit with the house's rugged rural character. THIS PAGE: The bedroom wing is built of precut external panels to give an intimate spaces a feeling of solidity in contrast to the living pavilions.

EACH ROOM'S EXPOSURE TO NORTHERN VIEWS AND SUN

LEGEND
1. main bedroom
2. bedroom
3. ensuite
4. bathroom
5. wc
6. living
7. kitchen
8. dining
9. study
10. laundry
11. storage
12. courtyard
13. garage
for the bedroom wing, to suggest a feeling of privacy and enclosure, and timber and extensive glazing to create a pavilion-like feel in the communal living area. Eight massive macrocarpa posts, sliced on the farm, define the boundaries of this space, which is broken down into living, dining and kitchen zones so at any one time a number of people can comfortably be doing their own thing.

"I always envisaged this as a space that would be used by lots of people," says George. "Someone can be in the kitchen preparing a meal, someone else can be sitting by the fire reading, and another couple of people can be sitting around the table talking without getting in each other's way."

In keeping with the house's functional brief, George chose, where possible, to leave materials in their natural state. The present concrete panels, which are poured off site and then simply raised into place, are left exposed on walls inside and out, while floors in bathrooms and the communal kitchen/dining area are sealed concrete. In the living area, a monumental stone fireplace imbues the interior with rich texture. Kauri benches and a macrocarpa table designed by George bring the kitchen/dining area to life with their warm, golden tones.

To emphasise the idea of the house rising out of the hill, George raked the roof over the living 'pavilion' to the north slightly, and then floated it clear of the wall on glazing to enhance its light-weight appearance. This has the added benefit of garnering extra winter sun and, when the sun is higher during summer, providing shading.

Koren to enhance the opportunities for "living with the landscape", George created a sheltered courtyard between the house and a separate garage wing, where an outside fireplace is used for barbecues as well as offering extra warmth on cool summer evenings. Softening the transition from house to paddocks are series of raised lawn terraces across the front of the house that also keep wandering stock at bay.

With its rich variety of inside and outside living experiences, set in an intoxicating landscape, this house provides the perfect setting to bring family members back in touch with each other, as well as allowing each of them a means to escape.
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A plain Jane suburban section is transformed with an artful hand into a neoclassical garden.

WHITE ON WHITE

Photography: Sally Iago
Text: Roslyn Welsh
B

...planning with little more than a sloping, quadrangle-shaped section, a house which was poorly positioned on the site, and a rush of seemingly impossible town planning regulations, architect Pauline Cross and architect Charlie Cross had to think well outside the square to achieve his desire for a structured but unstructured garden.

The house was already sitting on the maximum site coverage allowable and the swimming pool Chris envisaged for the rear of the property would require building over the main public sewer line. He wanted minimal lawns throughout, but regulations allowing no more than 25 percent of the site to be non-porous surfaces required him to be inventive about his choice of paving materials. But rather than dwelling on the negatives, he focused on the features that originally sold him and his wife Roy on the site.

Chris is currently in the third year of an architecture degree at Unitec in Auckland and his interest in built structures guided his plans for an elegant, yet practical extension, to the ground-floor living areas of his expansive new home.

So began the transformation of a backyard with wall-to-wall lawn relieved only by flower beds, a vegetable patch and a greenhouse into a series of elegant outdoor rooms. Pitsporumus flanking the curved boundary fence of two neighbouring properties combine with the white plastered walls and columns of the house to define the garden.

Natural materials and flowing shapes have been used to create a restful atmosphere and to tie together the different parts of the garden. A kowhaiwhai mimosa frame into a circular feature forms the focal point of the garden. Deliberately placed at the site’s widest point, it represents the junction between house and garden. At the same time, it invites the eye to other focal points, such as a raised garden or densely planted cane and ananas. The planting plan is finished with touches of pittosporum, hebe and white to lift the mood and link the foliage-dense garden to the white house.

Chris begins and ends his design statement with water. A fountain just inside the front entrance greets visitors, and the swimming...
pool sparkles lustily between the family room and a 'pergola' structure beyond which cloaks the plastered columns of the downstairs living area. Within the garden, distinct but carefully integrated spaces are lit at night for small and large-scale entertaining.

The greatest challenge Chris saved for the end, tucking the pool into the slope of the former vegetable garden. With no access available for construction equipment, he arranged for a crane to hoist a five-and-a-half-tonne digger over the house and onto plants protecting the Illawarra stone paving. The L-shaped pool was dug in one day and only two of the stone tiles were cracked in the process. Even so, it wasn't an exercise for the faint-hearted.

"If the digger had dropped the crane, we'd have ended up with a basement," says Chris. Somewhat philosophically, he says it's all part of getting the best out of your garden, rather than taking the easy design choices. "A difficult site certainly makes the whole process more interesting."
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four years banished to the kitchen garden, while flowering and ornamental plants took pride of place, the humble vegetable is now enjoying a renaissance. Beetroot, aubergines, capsicums and many other vegetables are being used for a variety of decorative plantings, whether in a carefully designed planter or amid the lush foliage of a tropical garden. Meanwhile, their miniature cousins are thriving in containers and pots on decks and in courtyard gardens.

Centuries ago, vegetables and herbs, grown purely for their culinary or medicinal value, were the dominant plants in European cottage gardens. Only the wealthy could afford the luxury of growing plants with no practical or utilitarian function. But, as ornamental plants grow in popularity, vegetables and herbs become confined to the kitchen garden.

Here in New Zealand, with space and a benign climate on our side, the vegetable garden has assumed a domestication element. With a history dating back to before European settlement, its popularity only began to diminish as residential properties became too small to accommodate the traditional large vegetable plot.

Thus, the rise of the potager. Its elegant layout fits in well with most urban gardens and planning can be a combination of both annual and perennial flowers, fruit trees, herbs and vegetables—anything that takes your fancy. Surrounding by formal edgings of herbs, box or brick, even the lovely cabbage can look stunning planted in rows or groupings, while the new ‘designer’ vegetables such as variegated kales, red and golden stemmed silver beets or red chicory—add dramatic foliage colour to any style of garden.

But it’s not only the new cultivars that have ornamental appeal. Many of the more traditional vegetables, such as chard (Beta vulgaris) and globe artichoke (Cynara scolymus), have superbly sculptured leaves and look impressive when planted in rows, large groups or as edging plants. Herbs look great as edging plants too, particularly chartreuse, different coloured basil or purple sage (Salvia officinalis).

As well as decorative foliage, many vegetables produce fruit of vibrant colours and forms, like the beautiful glosy, purple-black fruit of the aubergine—or its new cultivar ‘Turkish Orange’, ‘Vestar Egg’ (white with a wendelk shape) or the Italian violet coloured ‘Decoranz’.

For the vegetable enthusiast with a limited amount of outdoor space, there’s a fantastic range of miniature cultivars on the market now—mini pumpkins, scarlet onions, aubergine, carrots, cauliflower, tomato, capiscums. The fast growing variety you all need to produce these gourmet vegetables is a sunny location, good soil and a reasonably large container.

If you enjoy salads, space can usually be found on the dinner table for an elegant tub of curly lettuce, such as ‘Lollo Rossa’, a pot of chives or basil, or a cherry tomato plant. The young leaves of many lettuce, kale or rocket cultivars can be harvested without having to use the entire plant, and all these plants will grow well in pots.

Some gardeners prefer not to eat their decorative vegetables at all. One friend of mine abhors eating silver beet and capiscum, but is happy to grow the former for its foliage and the latter for its bright colour among her flowers and shrubs.

When planting decorative vegetables it’s important to select both winter and summer types so your garden
or containers will look attractive throughout the year. For summer colour try planting capucinos—available in green, gold or red—on balconies, which also come in many shades including the orange 'Bulgarian Carrot', 'Yellow Rumour' or the multi-coloured 'MIX'.

Tomatoes are another summer favourite, ranging in shape and size from the enormous bright red fruit of the 'Beefsteak' varieties ('Fantastico' is well-recommended) down to the tiny bite-sized fruit of the prolific 'Sweet 100' or the equally abundant 'Yellow Canary'. As its name suggests, this is a yellow tomato that adapts well to containers, growing to only 20cm high.

The Brassica genus has been the source of winter 'greens' for centuries including cabbages, broccoli, rocket and cauliflower. Kale, a cultivated form of European wild cabbage, thrives in cold weather and flowering varieties such as 'Nagoya' or ' occupational', are often used as a substitute for bedding annuals during summer and winter.

Experiment with cultivars such as the red cabbage 'Roochie P4 Hybrid', the lime green broccoli 'Romanesco' or Broccoli 'Auriante', a cross between broccoli and cauliflower. Then there are the Chinese heirlooms, including pak choi, wong bok and a non-heading form of broccoli. Let's not forget the coloured snow varieties of silver beets, which can also be grown throughout the winter in mild climates.

gardeners' notes
- Virtually all vegetables prefer well-drained soil and as much light as possible.
- Raised beds or moundng soil toms above ground level ensure plants can reduce problems with cold, wet soil.
- Selecting small groups of plants at regular intervals helps to ensure a continuous supply throughout their growing season.
- Soil needs to be well prepared and regularly fertilized during dry seasons. Feeding is especially important with container grown vegetables which should have a slow release fertilizer added to the potting mix.
- Tomato plants need to be pruned in spring so that they produce plenty of warm weather, in a suitable, astringent, potting mix and mist dried vegetables.
- If planted in containers, cherry tomatoes will need the support of a piece of string or a banana leaf.
no other garden feature is quite so conspicuous as a swimming pool, or quite such a challenge to design. By its size alone a pool will dominate most gardens, so it needs to be carefully positioned, and its shape, size and colour integrated with lines and forms that appear elsewhere in the garden and beyond.

One of the first decisions to be made is whether to position the pool adjacent to the house or in a separate area some distance away. This will vastly influence the way that it is used. Away from the house it will, by necessity, become a destination in itself and may need a pool house with a changing room, a toilet and some kitchen facilities. For a pool that is closer to the house, facilities that are easily accessed from outside will maintain a mood of care-free, soggy towels and bathing suits.

Regardless of where it is positioned, generous links between a pool, the house and outdoor living areas are important. Visual links are another consideration. Keep views to the pool as open as possible or, alternatively, create tantalising glimpses. If the pool is not immediately visible, a focal point such as a water feature will help draw you towards the pool area. All too often pools are positioned so they can be seen from the road or street, creating a garden area that is of little use.

In any situation, a pool and its surrounding garden should reflect the style and period of the house. Because a pool is such a contemporary element in the garden, it can be difficult to integrate with many older style homes. For a village or bungalow, the pool design could suggest an ornamental garden pool, dark blue in colour and surrounded by planting. Line form pools are difficult to integrate with most styles of houses and are more successful when linked to the garden and set amidst large rocks and close planting. In a modern house, a pool is often a natural extension to the form of the house and can be strongly linked to the architecture.

Design constraints are few although, as always, bold simplicity rules the day.

Rectangular pools can be adapted to most settings. Take care with the proportion of a rectangular design, however, as a slightly elongated shape will give a more elegant look than a short, wide pool. A strongly symmetrical garden layout will lend a rectangular pool an air of formality. In a garden of abstract forms and carefully proportioned paving, deck and planting, a simple rectangular pool becomes part of an interesting composition of textures and colours. Creating currents in a rectangular pool for swim, seats or shallow areas for toddlers to play adds interest, but the balance of shapes needs careful consideration.

The same considerations apply with abstract pool shapes. Try to link one or two forms or angles within the pool to other shapes in the garden. Circular pools are generally difficult to work with and so most comfortably with bold forms around them.
Ideally a pool should be in the **sunniest** possible location in the garden

Personal taste and the style of the surroundings come into play when choosing a colour for a pool. A pool set against a bush backdrop would be more easily integrated with its surroundings by using green or dark blue, or even black. However, these colours would be inappropriate in a seaside setting. Darker colours will make the surface of a pool more reflective, which can provide a dramatic design element.

Ideally, a pool should be in the sunniest possible location in the garden and protected from wind. It also needs to sit on stable ground with walkable contours, and to be surrounded by existing sewer and stormwater drains and gas, electricity and water lines. Add aesthetic considerations into the picture and a designer is often hard pushed to come up with a walkable design.

The requirement for fencing pools is an important issue, and the design of a fully fenced pool needs to be considered from the outset. In some cases it’s possible to partially enclose the pool area with a section of the house, thus avoiding a line of fencing between house and pool. However, this means that when doors are left open the pool won’t be fully screened from children. Fences can be obscured by planting or made of glass where there is a view. Fences in darker colours will reflect out of view, whereas brighter colours will stand out.

Views must also be considered when planning the design of a pool. If the pool forms the foreground of a grand view, its lines need to be bold and simple so it will not compete with the view but add depth to it. In this situation, the pool is best to echo its backdrop in some way. For example, if the garden overlooks a sweeping curve of a bay, the pool could reflect this in its own sweeping lines. Sharp horizontal lines in the landscape, perhaps an unoccupied horizon, could be highlighted with a focal pool design. Providing a foreground for an already magnificent view is a difficult task in any garden. Rather than place a dominant feature like a pool in the foreground of such a view, locate it away from the main views and let it become a focal point in its own right.

Planting around pools is vitally important if the area is to be seen as part of the garden. Plants should be chosen for their clean-growing habits and, if the pool area is a haven for children’s play, for their ability to withstand rough treatment. Non-invasive root systems are also a must. Plants such as palms, trees, wines, rhododendrons and cypresses are about as clean growing as you can get. A leafy mixture of shrubs and trees, such as rhododendrons, agapanthus, lilies, azaleas, and liriope, New Zealand phalaenopsis, pseudopanax, monte, brown, and bamboo, which will create a natural look. If the tropical look does not suit, such plants as caryophyllaceae, rhipsalis, aloe vera, cacti, and succulents can be highlighted with a focal pool design. Providing a foreground for an already magnificent view is a difficult task in any garden. Rather than place a dominant feature like a pool in the foreground of such a view, locate it away from the main views and let it become a focal point in its own right.

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night reflections

Winged on a narrow strip of land between the house and rear boundary, Graham Claxton and Kim Johnston’s pool provides a striking backdrop to the living area of their expansive Auckland home. With the help of architect Richard Priest and landscape designer Trudi Cremer of Natural Habitats, a sloping back yard was transformed to form the pool and courtyards on either side of the dining area that reaches out to the pool’s edge. The north-west axis of this pool ensures it gets plenty of sun during the day, while at night the filtered water echoes the strong blue and turquoise colours of the surrounding living areas. The vibrant palette of colours used inside is also reflected in the ceramic tiles that edge the waterline. It was important to Graham and Kim that the pool suited well with the house, which Graham describes as “very much a New Zealand style of house – it reflects our place in the Pacific”. Not only have Richard Priest and Trudy Cremer created “a beautiful pool to play and frolic in as a family”, but the pool also provides a good work-out for the serious swimmer. Just 2.7 metres wide at either end, the pool flares in the middle to 4.5 metres. At the widest point a broad step forms a safe area for younger swimmers. A mix of tropical plants and succulents form the backdrop to the pool, a standard concrete shell which sits on about 30 concrete piers. Pool built by Morgan Pools (09-525 1242) and Natural Habitats (09-529 0193). Landscaping by Graham Claxton of Natural Habitats (as above). Tuscan sandstone tiles from The Slate and Stone Centre (09-379 3323). Ceramic tiles from Normand & James (09-422 7716). Richard Priest Architects (09-369 3660).
far pavilion

A seventies swimming pool on a suburban section has been cleverly refurbished by landscape designer Cilla Cooper to create a more glamorous outdoor living area in keeping with the thirties' hangout it adjoins. Previously, the area's only redeeming feature was a stucco wall running between the driveway and the pool. Cooper used this as a starting point for her design. The shell of the concrete pool was retained and re surfaced and the existing stucco wall around the perimeter of the pool extended. At the pool's northern end a semi-circular pavilion, based on a Romanesque design, creates a delightful space to escape the sun or entertain. The pavilion's curved walls echo the original entry to the pool area, while the use of wrought iron in the existing entrance gate is repeated in window screens and at openings in the pavilion wall. Terracotta coloured concrete tiles with a tessellated tile detail surround the pool, a reference to the tiles used in a porch and on steps linking the house and pool. The same tile detail is used around the waterline. Plastering has a strong Mediterranean feel. However, a magnificent display of oriental and yellow roses is planned close to the house in recognition of the owners' love of roses.

Pool resurfacing by John Shum (09-634 4040), O25-454 303 and Kurt Prager (09-635 0002), 025-963 0792, Concrete tiles by Medusa Tile and Paving Company (09-838 6140), Terracotta tiles by Tile Restoration Centre (09-830 0029). Wrought iron work by Remini's Wrought Iron (09-674 5772), Cilla Cooper (09-455 8312).
urban oasis

Although only five minutes from central Auckland, this pool is nestled in a峡谷 filled with 100-year-old redwoods, whose decay the only sound is from the birds and birds. So as not to disturb the harmony of the secluded setting, the owners opted for a relatively small, curved concrete pool with a uniform depth of 1.6m. The pool design was kept simple in order to link it visually with a creek that winds through the mature trees below. Large boulders line the edge of the pool closest to the creek, and small ferns and the native groundcover Pritchardia angustifolia enhance the natural setting. The emphasis on simple, natural materials is continued around the side of the pool nearest to the house, which is finished with a grey coping tile. The pool bottom is exposed aggregate with a white marble chip adding an extra sparkle to the water, even on overcast days. Mainly native plants were chosen for the planting between the pool and the creek, but planting near the house includes a number of subtropical species such as palms, black tree and philodendrons.

Landscape by Susan Warrington Landscape Design (06) 278 8603. Pool built by Nigel Donaldson (251 8826) using Knaufigabid and black marble plaster from Edna Stone (09) 525 6700. Grey coping tiles from W Stav & Sons (08) 294 8841.

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contemporary haven

Landscape designer Tod Smyth and architect Ron Song have worked together on many different projects over the years, so it was a foregone conclusion that the two would collaborate on the design of a pool for Song's new Auckland home. Enclosed by two wings of the house in a sheltered north-facing courtyard, the oval-shaped pool is designed to complement the house's strong contemporary style. Built by Morgan Pools, the pool, and an adjoining spa, are surfaced with turquoise glass mosaic tiles. A series of flying beams and pillars link pool and house, providing a striking vertical contrast to the expansive smooth stone and glass water below. At night the underside of the beams is outlined in exquisite blue. The pool area was also conceived as an outdoor gallery to display pieces from Song's extensive collection of ceramic art, large sculptural pieces by well-known artists such as Nick Bronson and Barry Brickell add to the overall feeling of tranquility and serenity. The colours were selected by design consultant Anne Shanks. Other artworks are set among the foliage of the conical trees, ferns, clivia and palms planted along the outer edge of the courtyard. Flanking the pool and house is a narrow water channel with a large square stepping stone across it and a row of jets to one side. In the north-east corner of the courtyard are two low timber benches and a triangular table, their elegant informality reminiscent of contemporary Japanese design. Other carefully placed icons of the Japanese garden — lanterns and miniature weeping maples — give subtle emphasis to this theme.


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summer living

A totally unusable space filled with weeds at the bottom of a steep section has been cleverly utilized by architect Jane Aimer to create a pool for her family home. Jane and her husband, Paul Kelly, decided to "extend the mortgage" and build the pool while their three children were young. It turned out to be a very timely decision as the pool quickly became the focus of activity for the children, their cousins and friends during one of Auckland's hottest summers. Basically a rectangle, the concrete and fibreglass pool by Mayfair Pools sits neatly alongside the lower level of the three-storey house. As it is built a metre above the ground, a fence only 400mm high was required on its northern perimeter. Aimer decided to raise the outside wall of the pool to this height, which satisfies the need for safety and provides privacy from neighbours and protection from the wind. Mature pohutukawas and cabbage trees around the perimeter of the site offer further shelter, with glimpses through the trees to the harbour beyond. A series of steps down the raised back wall are a fun element for children, while at night the moving water enhances enjoyment of the pool from the sitting room above.


"Why would anyone who designs in wood decide to build a house in Palliside?"

Vicky Lee Whitehead
Mother

My partner Kevin Long had just sold the designs and made some pretty fancy furniture for bonds, and I was absolutely more surprised when he chose Palliside for our new home.

"I never want to pick up a paint brush again."

We thought it would really suit New Zealand. You know - big and spacious - keeping remorse all around.

So this is all about designing one house to sell a half acre on which we've bought the "long" to suit. "I like the natural style, have never wanted to paint it. The natural style is the world out of wood for every twelve years, and then, in the Afternoon, we may choose another.

In 2000, the Auckland Home Show, where our present was required to be the format of M. I. S. The original roughboards covered our house. James is just a real great friend. We had a choice of reno and it is guaranteed for twenty-five years. There's in Palliside where we have managed to change the natural style without all the maintenance hassles. Now, James can roam his garden.

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Aegean nights

Nicky textured planting and a magnificent view of the harbour enhance this elegant cliff-top pool built by Rob Thomas Landscaping. Gas heating and a charred coloured surface raise the water temperature to such a degree that, at night, swimmers could easily imagine themselves on some Aegean shore, rather than Auckland's eastern suburbs. The architecture of the Swan Railley Clapham designed house reinforces this Mediterranean atmosphere, as do sandstone tiles, plaster cleft walls, dark green wrought iron fences and a row of olive trees on the eastern side of the boundary. A subtle reference to the site's New Zealand context is made through the use of mosaic tiles reminiscent of paua shell around the waterline and as an edging on the steps of the pool. Built on a sloping, north-facing site, the concrete pool required considerable reinforcing with a series of concrete beams and piers. Terraced lawns and planter beds were built around the pool and massive amounts of top soil trucked in. Rob Thomas Landscaping selected a flourishing mix of sculptural plants for the pool area and garden, which screen neighbouring properties without obscuring views. The owner, who loves to garden, has also added a variety of interesting and textural plants, such as the native cultivar 'Pseudopanax 'Kiddiesticks'.

With sleight of hand, designer Liz Mark has breathed fresh life into a traditional gentlemen's domain.

MEET ME AT THE CLUB

Wellington solemnly is passing through the streets while inside the handsome brick walls of the Wellesley Club, it's all warmth and old-world charm. Passing through the mosaic-tiled lobby, you could be back in 1927, when the doors of the club first opened. In those days, this was the domain of gentlemen seeking "private social interchanges, conviviality, and conversation". Little has changed, save for the fact that it is now open to the general public - women included.

In the foyer, oak-paved walls, fronted prandial lamps, oil paintings and wing chairs lend a classic air, as does the original wall clock that still keeps time today, but only a few years ago, just over a century after the club was founded on a different site, membership was alien and the grandeur faded fast.

"It was barely alive," says Liz Mark, the interior designer behind the refurbishment. "It was as if it were asleep, waiting for someone passionate to revive it."

In a mere two months, Liz and project manager Maurice Casale did just that. New sourced furnishings,
flooring and carpets that would inject the rich, traditional feel she had in mind. It was, she says, an exciting task – made even more so by discovering a treasure trove of antiques, crystal, china and silverware in the basement.

Some of the furniture was restored to its original position in the five-storey clubhouse, using old records as a guide. But, for the most part, Liz has brought a fresh vision to the interior. "It was a case of marrying old and new, while retaining its charm."

Leading off the foyer is the former members' bar, now a smart café where the public can dine and enjoy the club's old-world atmosphere. The vast dining room is now used for wedding receptions and conferences, while three full-size tables fill the equally enormous upstairs billiard room. In the adjacent room there's a latter-day flume; a golf driving range.

Nest on Liz Mark's agenda are the top floor bedrooms, set to become luxurious en-suite accommodations. As heirs to the location, they will doubtless be among Wellington's finest.

The Wellesley Club is at 2&8 Magimuyke St, Wellington, phone 04-474 1308.
boxing on
A tiny fifties house built on an equally miniscule budget continues to serve its owners well.

Brichmore architect Don Dennihouse was still a student when, in 1952, he designed his family’s home, a tiny house built on the smallest possible budget. A simple, elegantly-proportioned timber box with a steeply pitched roof, the house’s small scale was highlighted when it appeared in a 1959 issue of Home & Building under the heading “Four Children in 900 Square Feet”.

As well as a tight budget, its refined design suggests the influence of contemporary Scandinavian architecture on New Zealand’s post-war architects.

The only extravagance the Dennihouses allowed themselves when building was the single roof. Now, 46 years later, the heart timber floors and tongue and groove rim that lines the walls also appear rather luxurious. These warm timber surfaces have required little or no attention over the years and still look as good as new.

Over time, the original house has been gradually added to and these later-on additions are now proudly

1959

1998

OPPOSITE TOP: Simple, built-in furniture formed part of the original design, as shown here in the living room. OPPOSITE BOTTOM: The dining room was extended in 1994 to accommodate a boardroom table sold to Don on the condition he never resell it. ABOVE LEFT: The original wood panelled dining room. ABOVE: Today, antiques are a feature of the previously sparse rim painted walls. LEFT: The tiled rain board and gutter exterior has acquired a dark patina. On the roof, a row of skylights has been laid directly over the originals.

against the gabled box. Each of these is small and sits well with the house’s intimate scale. The first addition, in 1962, expanded the bedroom and added a sunroom. The last, in 1974, doubled the size of the dining room. This extra space was needed to accommodate a large table, formerly the boardroom table of the South Canterbury Electric Power Board. Sold to Don on the condition that he never resell it, the table is now a feature of the house and central to family life.

When the house was featured in Home & Building in 1959, unvarnished rooms complete with books and built-in furniture had a simplicity that reflected both the house’s budget and the modern aesthetic of the fifties. Today, the accumulations of family life mean
the interior holds an altogether richer array of things.

Originally, the house sat at the front of a long
narrow property. When the Downinghnesses bought
an adjacent section eight years ago the property doubled
in size. The house now sits amid trees in the corner of
an expansive garden containing a series of independent
structures: house, garage, studio, ornamental pool and
pergola. The living room overlooks the pool, as does
the studio. Screened from the house by the garage and
garden, it is a recent addition and provides accommo-
dation for family and friends. Building a stand-alone
studio gave Deen the freedom to design in a quite
different style, without compromising the house's
original design. Doubling the size of the property has
also provided plenty of room for his collection of
Lancia motorcars.

In his book *The Elegant Nest*, architect David
Mitchell drew a comparison between this house and
Christchurch's early cottages and gardens, writing that
it was "gracious, unpretentious, and grows inside like a
polished chestnut". Today this cottage-like atmosphere is
even more pronounced.

JUSTINE CLARK

TOP: The original kitchen, complete with a Belling
washing machine and an English Provincial refrig-
erator. ABOVE: Open shelves have replaced some of
the cupboards in the kitchen and a dishwasher and full
size fridge are incorporated into the original layout.
A modest Haratai bungalow, one journalist described it. I snorted a bit. Nevertheless, a fair description of my home. It’s just that it seems so much more than that to me.

Our house, c.1948, faces the ocean, the vast panorama of Cook Strait in one direction, and in the other, the ever-changing light and shade that lies over the Otago-Rongo hills. Beneath me lie scores of rooftops, as colourful and varied as the people who lie beneath them. My house is full of white light, a light which bleaches colour to nothing in not too much time. Because I love light I do not draw curtains except when I must. Several windows have no window coverings at all. At night I like to watch large panels of sky turning from inky blue to star black, without distraction.

You have to climb 49 steps to reach the front door, although in recent years there is an alternative, via cable car up the steep side of a cliff. The house clings precariously, some might say, to a shoulder of Mount Victoria.

In the face of soaring souvenir prices. Sometimes guests are so charmed by the rambling woods that I notice I take the hazards of living in this house for granted.

I live in Victoria, against the elements, against the world.

So yes, it requires some dedication to live here. Our commitment began 23 years ago on a night of full moon. We lived two doors along in a house I was never able to call home. We did like the views, and the outer neighbourhood, but there was little sun and no flat area for the children to play. This place came on the market without us knowing until the night before another offer was about to be confirmed. Ian and I walked over to have a look around.

We stood on the back lawn of the vacant silent house and the silver moon sailed above us, casting light across the waters of beautiful Whanganui a Taia. Is it safe to admit a felony after all these years?

Well, we broke into the house. The electricity was turned off, but the gas was still connected. We lit the heater and warmed ourselves. The house warmed us. We both knew we would live here.

We moved in a month later. In an odd twist, the other would-be buyers bought our previous house which they claimed to like better. My husband planted young lovescapes yewings on the bank below our bedroom. "I want to live here long enough to lie in bed and watch the birds amongst the flowers," he said. He has succeeded.

But by bit we have added to the house. The basement area was hollowed out to become our son’s bedroom, later, my study. I wrote about this room in an essay called "Whole Sentences", from Post Dead.

The room ... is painted a yellow shade of ageing lemon and is full of bookcases and pictures of my composing and a giant notice board on which are pinned postcards from abroad, pictures of friends, living and dead, poems, plays, jokes from my daughter. There is a big armchair by the window where I sit, read, and consider the view, and a divon where I can rest. There is also my

---

**inside out**

Home for writer **Fiona Kidman** is the place where she just is.
home truths

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computer, fax machine, photocopier and filing cabinets... It is, in short, a room peaceful and private enough to think and write undisturbed, and equipped for the busy industry of producing books, serum and articles.

Later, we built another room that sprawled back towards the hill, jutting into the garden. Here, my mother lived for several years. We leave it much as it was when she lived with us, so that she can return to it from time to time. Since this room was built, the house has acquired something of a Cotswold, a long curved extension through which you can see the way to the blue sea at the front.

My favourite room, perhaps, is the dining room. I read somewhere that it is not the done thing to put books in the room where you eat, but that's the way it happened; the best wall for floor to ceiling book cases is in this room. The room also holds old blue and white china, a painting I particularly love called 'The Piano Player' by Northland artist Wendy Lauesen, and of course, a big table that umbrellas (just) seat all 12 of us who now make up our extended family.

I am no great interior decorator. I wish I was. But finances have been slim, and there have been so many other things to do that the emphasis has always been on clean lines, comfort and usefulness, the treasures of flowers inside and out, rather than all decoration.

Sometimes I think about another of the several houses I have lived in, a tiny cottage in the north, converted from a military army hut. This was the house I shared with my parents as a child. It's setting was the light that fell outside, the landscape of trees and hills, and of water not far away. I can see now that whatever I live there will be this composition to look from inside out, to see light and vivid colour all around me, even if I don't place huge value on internal decoration. Home for me is not for show, it's just the place where I am when I am.

If my house and I could talk to each other, as the moment it would be saying to me, I need some looking after. I protect you well, now get the painters in, and have some caves fixed. Tidy up your act, I have vowed to listen this year. I am reminded of Rachel McAlpine's lovely series of 'House Poems';

no, do thou
I say to the house
Thou House.
Indeed, Thou house, I say, thou encompassing and encouraging house where I have had some of the best times of my life.
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Entries close on October 15, 1998 so if you haven't already entered, now's the time to do so. For an entry form and full entry details phone us on 09-308-3275, fax 09-317-5725 or write to NZ Home & Building magazine, Private Bag 92-512, Wellesley Street, Auckland. Or, see the entry coupon in the August/September 1998 issue of NZ Home & Building.

For further details on the Inacha home study Foundation Course, plus other Inacha courses, contact the school's New Zealand agent: Cavell & Co, 547a Parnell Rd, Parnell Auckland. Phone (09)-358-3771.

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*Note: price is for 5 door, 16 valve manual. Image from $34,995. Price does not include on road costs such as registration.

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Photography — help give the café an ordered, modern feel but Karen Knott and Julie Hansen have also managed to retain the original character. The old shopfront, the high ceiling and the match-lined walls are all testimony to years of use as a grocery shop.

Jane Land Gallery It’s up a few stairs, but anyone interested in contemporary New Zealand art will want to check out Jane Land’s gallery, two floors up from Oliver. She’s been a Wellington dealer for 21 years and likes the turned-staircase building’s interior dimensions and light. Ralph Hotere, Para Matchiti, Philippa Blair, Michael Smith, Peter Gibson Smith and Bevan Wung are among the more established artists who regularly exhibit there, but the gallery also shows works by promising, younger artists.

Trash Palace Second-hand haven for anyone into furniture, Kiwiana, cane or plants, Simon Manchester’s shop trades the fine line between kitsch and collectible. It specialises in 50s, 60s and 70s items and is the perfect place to check out if you are looking for a 1964 pink Frigidaire or a Charles McClees velvet painting. There are also ceramics from as far afield as Italy and Japan, plus new Swiss Brotz watches that have been in vogue since the 1960s and a good collection of shell lamps.

The Grange Dining Room With its brick Edwardian bakeshop as the location for their restaurant, Ming Doon and Diane Longson regularly get people coming in looking for bread. While their regularly changing menu includes bread baked on the premises, the place is no bakery. Ming once worked as pastry chef at the famous Hong Kong Peninsula Hotel’s Felix Restaurant and now spe-
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hot spots

MERCYME

Taking the 'home away from home' concept to new lengths is New York's celebrated new hotel, The Mercer. Since opening in March, it's been lauded as a groundbreaking, both for its emphasis on an intimate, homely atmosphere and for the design input of Frenchman, Christian Liaigre. Liaigre's reputation as a designer of chic interiors and furniture is fast approaching that of France's other stellar designer, Philippe Starck, proclaimed as Soho's first luxury hotel. The Mercer boasts 75 loft-like guest rooms with furniture designed exclusively by Liaigre. Public areas are intimately scaled to convey the sense of being in a private home, albeit a luxurious one. There's a library, a guest's living room, and the in-house restaurant, The Kitchen, includes communal dining tables to make lone diners feel more at ease. Owner AndreBalazs (also owner of the celebrated Chateau Marmont hotel in LA) says 'we like to think of every staff member as every guest's personal concierge and the front desk as your private secretary'. A popular New York base for the glitterati, with standard rooms priced from $US350 a night to $US1650 for a penthouse suite, mere mortals might have to satisfy themselves with a quick stopover for their style fix. 99 Prince St, New York. Phone (001-212) 966 6060.

Dreaming spires

Italian architect Paolo Tejchman has put New Caledonia firmly on the international architectural map. Rising above the lush tropical vegetation of the outermost peninsula, just outside Noumea, the striking sculptural forms of Tejchman's design represent a long struggle for recognition by the Kanak people. Named after the Kanak leader Jean-Marie Tjibou, the centre is surrounded on three sides by water and is built on the site of the Melanesian 2000 cultural festival which Tejchman organised in 1979. Drawing from the interior division of a traditional Kanak house, Plato created 13 soaring pavilions, or Info, which are linked by a meandering pathway that evokes the central alley of a traditional Kanak village. The seemingly weightless structures, built from recycled metal and timber, continue temporarily and permanent exhibition areas, a resource centre and a 400-seat performing arts theatre. "The link between nature and the built structure must be so close that they become the same..." says Plato, also keen in this part of the world for his design of Australian Parliament Buildings. The Centre Culturel Tjibou is open daily from 9am to 5pm. For further information fax (00687) 254 5395, email tejchman@noumea.com or visit the website at http://www.culture.noumea.com.
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