

# habitat



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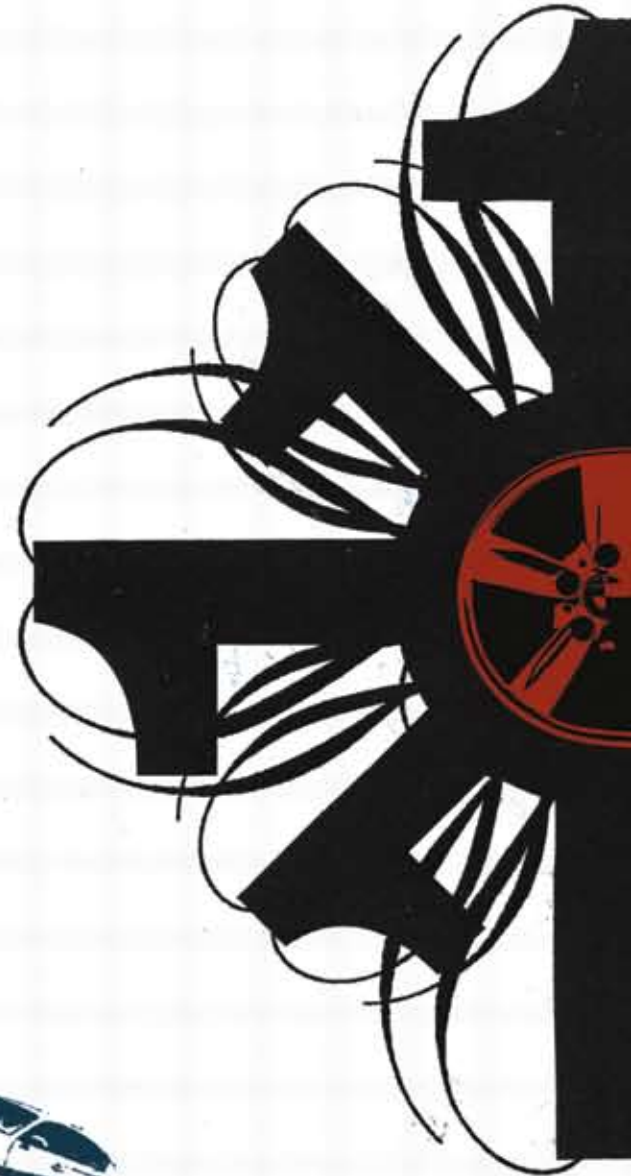
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There's this tried and true Kiwi adage that says that if you want something done, start on it yourself and then leave it half finished.

Let's face it, this unfortunate turn of affairs is simply a by-product of our strong – and often highly successful – DIY culture. Trouble is, there are those of us who begin with the best intentions, but sometimes run a little dry on ideas or expertise, and just don't get as far as the finishing touches.

That's why there's *Habitat*. And that's why there's no longer any excuse.

*Habitat* has been designed to be both beautiful and practical. Our feature stories have been chosen to show how an architect or designer created the environment their client was after. There's a list of supplier credits at the end of each article, along with tips from Resene on the colours that you could use to replicate the look in the photos.

However, one person's taste is not necessarily another's and, with this in mind, we took the first three locations to three other designers and asked them to create a different feel for those spaces. Look for the grid pattern on a key picture and for the alternative solutions for that room at the end of the story.

We also recognise that architecture and interior design are not disciplines that exist in a vacuum. When it comes to elements such as colour choice, they are influenced by all other aspects of design, including fashion, so we talk to Karen Walker, creator of the recently expanded Resene Karen Walker Paint range, about her inspiration for the collection and what she loves about her own home.

In addition to all this, you'll find hints on choosing rugs, bed linen and taps, as well as useful tips for painting and wallpapering. We take a look at the dos and don'ts of paint tinting, and investigate upcoming colour trends and the science of colour forecasting.

And please don't forget to fill in the reader survey and send it in to us. Not only will you go in the draw to win a Sony computer and camera package, but your feedback will also help us craft *Habitat* into the magazine that'll help you get those decorating projects finished!

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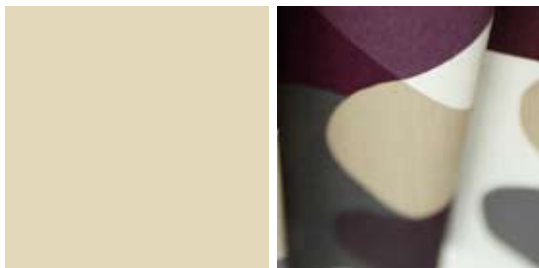
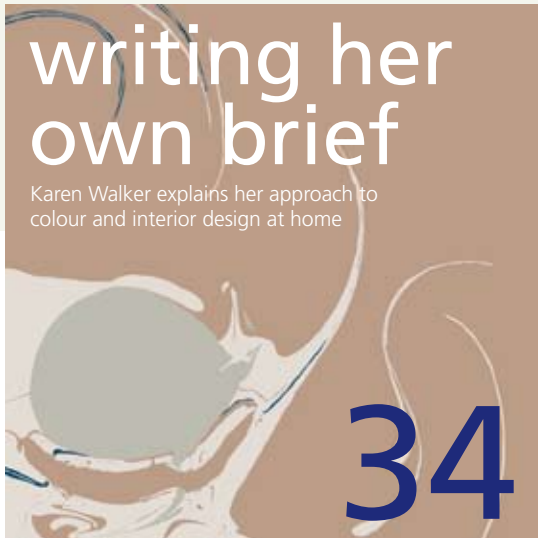


Colours are as close as the printing process allows.



six degrees of separation

**24** Avante garde architectural style meets a sophisticated interior firmly stamped with its owners' personalities

writing her own brief

Karen Walker explains her approach to colour and interior design at home

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looking good on paper

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How do you tell a good tap from a bad tap? Here are some questions worth answering

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Help us by answering our questions and go into the draw to win a Sony laptop and camera.

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all rugged up

What are the factors to consider when you're in the market for a new rug?



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## house at Hahei

White on white provides a fresh, clean look for a cantilevered pavilion



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## outdoor room with a view


What happens when you get daring with design and colour in a garden?



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## the hard truth about tinting

We all know paint is colour in a can, but there's much more to tinting it than meets the eye




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## between the sheets

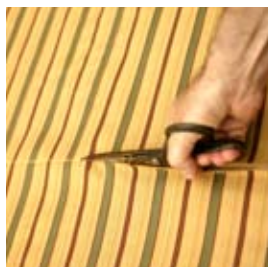
We sleep on it every night, but what should you bear in mind when buying bed linen?



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## sofa recovery

A step-by-step guide to re-upholstery



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## the right ingredients

Owners with a hands-on approach and a designer with lots of ideas create a kitchen with a difference



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## operation paint pot

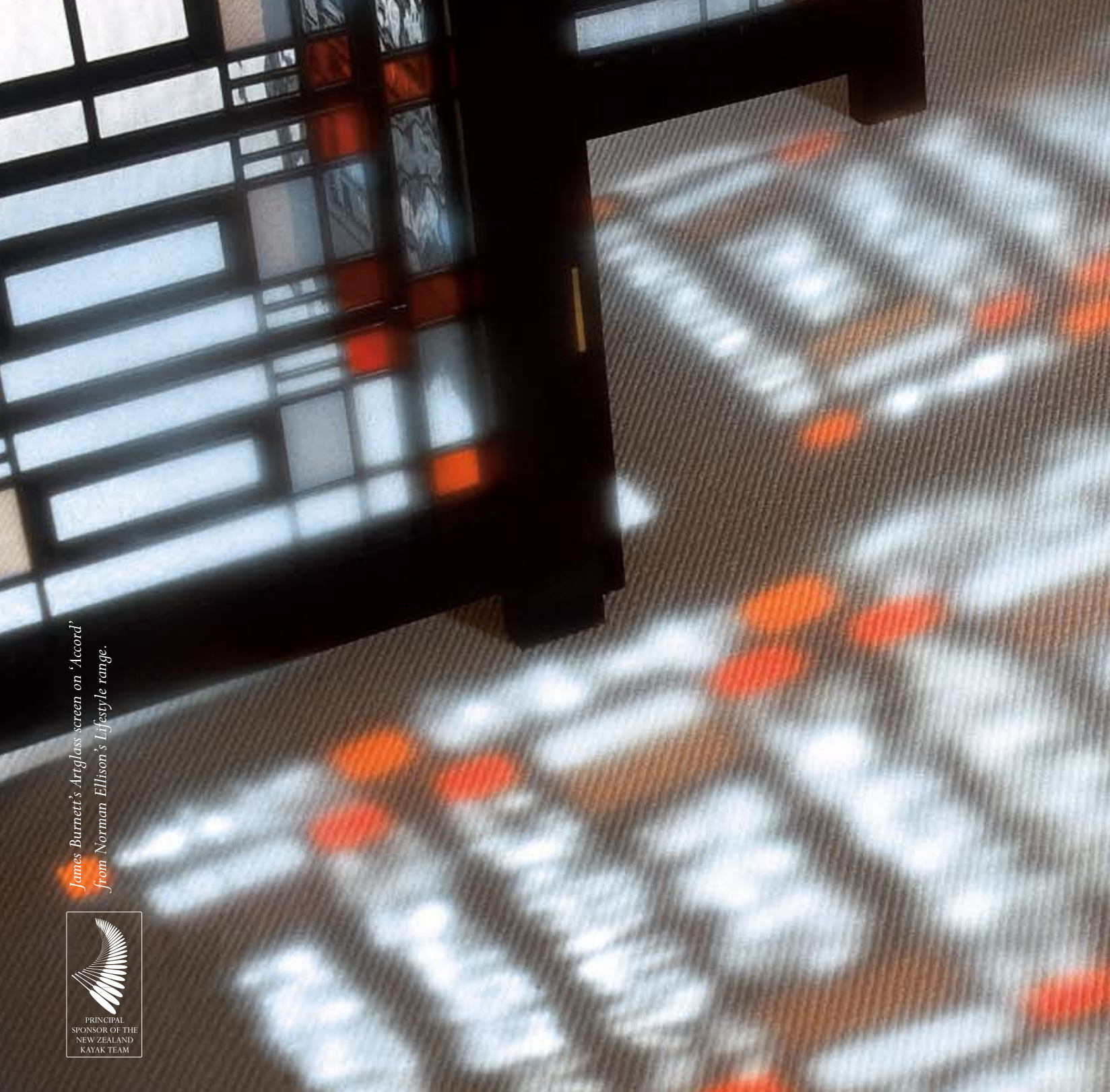
Painting can be the easiest way to change the look of a room – here are some tips on how the experts do it

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## choosing a landscape architect

The back yard needs a revamp, you want to use a professional, but where on earth do you start?





*James Burnett's Artglass screen on 'Accord'  
from Norman Ellison's Lifestyle range.*



Inspired by cubism pioneer Frank Lloyd Wright, James Burnett's artglass screen was crafted using the best quality stained glass he could find, imported from a 300-year-old French company.

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JAMES BURNETT  
*reflects on*  
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Further examples of James' work can be viewed at [www.artglass.co.nz](http://www.artglass.co.nz)  
Carpet shown is Accord from Norman Ellison's Lifestyle range.

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C A R P E T S



^ SUE REIDY

Sue Reidy is an Auckland freelance journalist, copywriter and also an internationally published novelist. After many years as a graphic designer, illustrator and design tutor, Sue's love of design now fuels her writing.

> SIMON DEVITT

Simon Devitt revels in self-assigned work.

"I am my toughest critic..."

His latest project cannot be disclosed right now, but he describes it as having real potential to be an important book in New Zealand. In this issue of *Habitat*, however, there can be no concealing the Devitt influence.

"I really enjoy collaboration, from the passion the publishers embrace and exude to the enjoyment of visiting someone in their home and making pictures of their pride and joy."



< DANIEL ALLEN

Daniel Allen was given his first camera at the age of eight, so becoming a photographer was a very natural path to take. Having grown up on the south coast of England, Daniel is currently based in Nelson, where he covers the South Island for architects, interior designers and advertising agencies. Being self-taught has enabled him to develop his own style and, where possible, he likes to keep a balance between commercial work and personal projects.



> ALLYSON MADSEN

Discovering how architects and designers transform simple ideas, sketches and thoughts into beautiful homes and gardens has always fascinated Allyson Madsen. Her favourite writing assignments explore the creative skills and talents of these artists. Formerly a writer for *Trends*, Allyson's varied career has included producing a television series, writing a weekly newspaper column and documenting her sailing adventures across half the globe.



^ MARY SEARLE

Having grown up in houses that were under constant renovation, Mary developed a keen interest in colours, lines and window treatments at a young age. She even began studying interior design until she decided she'd rather write about it. She is currently employed as a journalist for *Contractor* magazine and is freelancing as time permits.



< CHARLOTTE LeGRICE

Part-time freelancer Charlotte LeGrice divides her time between writing and raising her son. Previously a lawyer, Charlotte left the law for motherhood and to develop her creative side, and finds her strong background in research a useful complement to the latter. A particular interest in interiors, design and architecture has led to her writing mainly in that area.

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Escal freestanding bath in white shown above.

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THE BOLD LOOK  
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# testpots

see the finish before you start >

Stuck trying to decide which colours to put where? Resene EzyPaint lets you see the end results before you start redecorating. Try your colours out for yourself on-screen and if they don't look right, just keep playing with other combinations until you create the perfect scheme.

Resene introduced EzyPaint virtual painting software in June 2000, and has recently launched three updated versions to suit different computers and users. Download your copy of Resene EzyPaint Standard or Pro FREE from [www.resene.co.nz](http://www.resene.co.nz) (NZ) or [www.resene.com.au](http://www.resene.com.au) (Aust), try out the simplified online version or borrow or purchase a CD-Rom copy (including both Resene EzyPaint Standard and Pro) from your local Resene ColorShop or reseller.

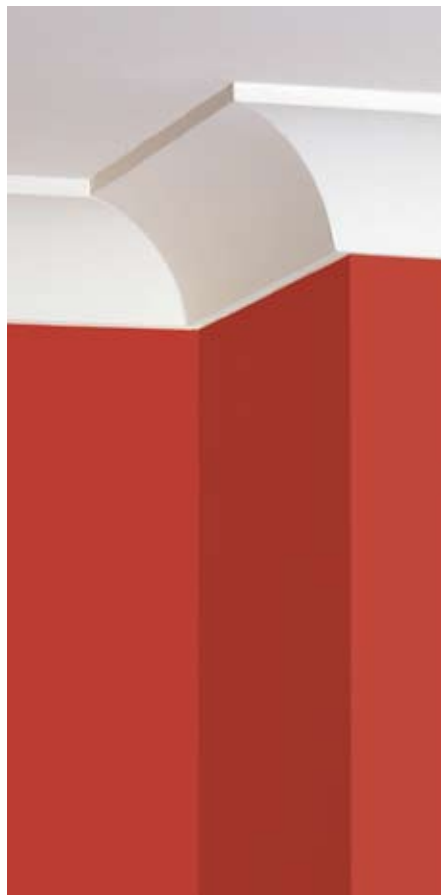



Resene Shinto 



## Λ on the bench

The new Richmond bath-room vanity top from Clearlite is tailormade for the classic villa or bungalow renovation. Visit: [www.clearlite.co.nz](http://www.clearlite.co.nz)



 Resene Hermitage


## < top profile

When renovating, the best way to create a perfect painting surface is to replace your GIB plasterboard altogether. And a great way to top off your new wallboard is with GIB-Cove, GIB's range of distinctive architectural coving profiles in a selection of shapes and scales. No special tools or fixing equipment are required, so GIB-Cove is easy for any tradesperson to install. Call 09 123 1234 or visit: [www.gib.co.nz](http://www.gib.co.nz).

## keeping it clean v

This European-inspired Electrolux dishwasher breaks with traditional dishwasher design. On the outside, it features clean lines, concealed controls and a distinctive steel bar handle, for a minimalist look that integrates with Electrolux ovens. Inside, it offers superb dishwashing performance, including an Anti+Bac sanitising option. Call 09 573 2220.



 Resene Somerset

## spin the sounds v

Crosley's televisions, radios and juke-boxes have helped make the company a household name in the USA since 1929. Inspired by the 1950s and 1960s, this gramophone, recently released into the NZ market, plays 45s, 78s and LPs (33s), incorporates an AM/FM radio and has capacity for additional speakers too. Call 09 358 2726 or visit: [www.thelimit.co.nz](http://www.thelimit.co.nz).



 Resene Wilderness



## ^ keep your cool

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region to give a colour that looks the same as normal but absorbs less heat. In hot summer conditions 'cool' colours will help keep the roof temperature down, minimising the energy required to keep homes and buildings maintained at a comfortable temperature. The reduced stress on the coating and substrate will also increase their expected lifetime. Visit your local Resene ColorShop to view the 'cool' colour range.



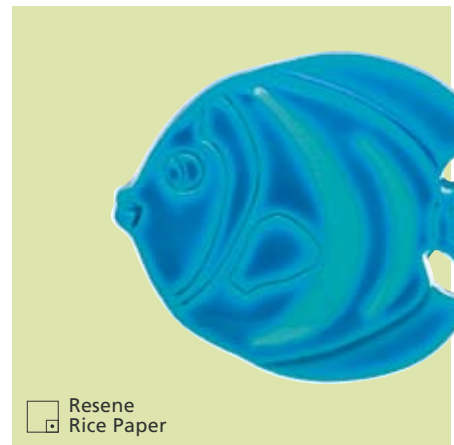
### < creative combination

Few local products in New Zealand can claim the long heritage of the Formica and Melteca brands. Now, The Laminex Group brings Formica and Melteca together to offer even more choice. With a new colour palette that lets you match or complement the horizontal (Formica) and vertical (Melteca) surfaces in your home, creating fantastic co-ordinated spaces has never been easier. Visit: [www.thelaminexgroup.co.nz](http://www.thelaminexgroup.co.nz).

Resene Hermitage 

### handling children v

New from Parbury is the Carnival Handle range of brightly coloured pulls in a choice of different themes, ideal for children's bedrooms or bathrooms. Call 0800 657 774.




Resene Rice Paper 



### < beautifully aged

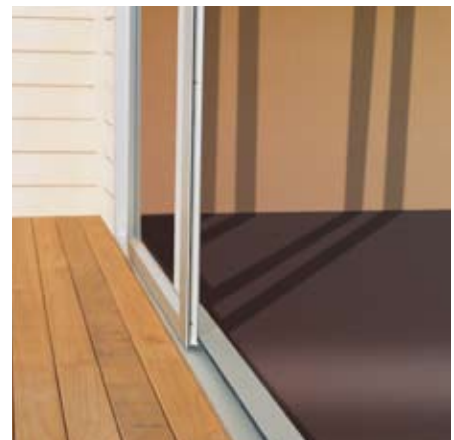
If antiques are your style, the commode en arbalète may be just what you need to complete your room. This painted French provincial commode en arbalète is named for its rare crossbow profile. Made around 1740, it still has its original locks and keys. The commode en arbalète is just one piece in a wide collection of antiques available for viewing at Baran de Bordeaux. Call 09 524 6949 or visit: [www.frenchantiques.co.nz](http://www.frenchantiques.co.nz).

Resene Wedgewood 

Resene Alpaca 

### revealing all >

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Resene Afterburner 

### v kohler co-ordination

The 2004 collection from Kohler is Australasia's first totally integrated bathroom design solution. Incorporating wash basins, baths and toilets, as well as complementary furniture, this series of bathroom suites has been created to alleviate the frustration often associated with mix and match bathroomware. The Escale suite shown here derives its design inspiration from Japanese ceramic tableware, and presents a clean new look complemented by a new range of Vessels basins and classically distinctive Tellieur bathroom furniture. Call 0800 100 382 or visit: [www.kohler.co.nz](http://www.kohler.co.nz).



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Botanical Beautiful



## beautiful botanics ^

Botanical is beautiful this season, and many of the recent upholstery fabric releases reflect the influence of natural textures, fauna-inspired colour and leafy accents. These include the new designs from Instyle Textiles & Leathers, exclusive distributor of SvenskaKJ fabrics. Call 0800 108 090.

## v looking for inspiration?

Check out The Range 2005 from Resene, brimming with colours waiting to be chosen for your project. Comprising a collection of 185 classic and contemporary colours, metallics and wood finishes designed for the year 2005, there’s a shade here to suit your home, your mood and, most importantly, your lifestyle. The Range 2005 is available from Resene ColorShops nationwide. Call 0800 Resene (NZ) or 1800 738 383 (Aust). Alternatively, visit [www.resene.co.nz](http://www.resene.co.nz) (NZ) or [www.resene.com.au](http://www.resene.com.au) (Aust) for the Resene ColorShop nearest you.



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When you’re buying paint, Resene will give you one AA Rewards Point for every complete \$5 spent, minimum qualifying purchase \$20. Visit [www.aa.co.nz](http://www.aa.co.nz).



## < hands together for hemp

Auckland-based firm Hemptech recently won a prestigious design award at Sydney’s Comfia DesignEx 2004 show for its innovative fabrics made from industrial hemp. The award recognises excellence in design and manufacture. It relates to the whole collection of Hemptech hemp textiles, particularly a new clear, white, hemp fabric launched at the show. Screen-printed by Lynda Williams of Vortex, this features NZ flax pods in muted shades of grey running the length of a curtain. Hemptech creates a wide range of hemp products specially tailored for the soft furnishing industry. Call (AUST) 1800 333725, or visit: [www.hemptech.co.nz](http://www.hemptech.co.nz).



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# of six degrees° separation



alternative ideas for this  
interior on pages 32-34



## Down a private lane at the end of a quiet cul-de-sac is a residence whose geometric structure is an architectural wonder.

The home is built on a steeply sloping, trapezoidal section, boasting 15 magnificent native trees and with the smallest of footprints for a foundation. Adding to this complexity was the requirement that the structure contain living spaces and two office areas that were distinct and yet interconnected.

Architect Leo van Veenendaal and designer Paul Rosnell of van Veenendaal Rosnell Langley Architecture designed the house for Eska and Ken Hartdegen. Its structure is a series of linked blocks on three levels, with roof lines all angling downward by six degrees.

Strong geometric lines overlap on the exterior of the building, with masonry, slatted timber and patinated copper presenting a dramatic variety of textures and colours on the façade. From the side, the angles are more visible, emphasised by the seams in the copper and an angled pillar that anchors the front of the house.

“The architectural style is quite avant-garde,” says Paul. “We wanted the interior to retain these simple forms, but went for a more comfortable, modern classical approach. As the home doubles as a working office, we also had to create a sophisticated, professional image.”

An oversized timber door with opaque glass panels opens onto the entryway, with polished kwila timber floors and

a Patz McGahey sculpture. Collected artworks, furniture and lighting fixtures are featured throughout the home and bring a sense of personality to the spaces.

Just off centre to the right, two doors of framed glass with cedar transoms lead into a dual purpose area – the boardroom and dining room, used for meetings and meals. Both Eska and Ken work from home – Eska is a barrister and Ken a classical guitarist and writer. They wanted an integrated interior, where office and living areas overlapped and were interchangeable.

“We live everywhere and work everywhere,” says Ken. “We wanted a design where the rooms intersect and flow, but we also needed to create areas for privacy.”

Spaces in the house can be opened up and closed off with sliding panels and bi-fold doors, linking rooms to each other and to the outdoors. In the dining/boardroom, floor-to-ceiling windows open out to the garden of native trees, with a mature kauri within arm’s reach the prominent centerpiece. A waist-high glass panel acts as a transparent safety wall, retaining the view. Louvred breezeways on either side can be opened to let in fresh air and birdsong when the doors are closed.

Eska’s office is to the right of the boardroom, with adjacent storage space for files. Each of its windows



– and those throughout the house – has been positioned to frame different trees in the garden, which, in addition to the kauri, include rimu, nikau palms, totara, kohekohe and cabbage trees.

To the left of the dining room, a cavity door leads to the spacious lounge, which can be used as a spill-out area when sensitive negotiations between clients require separate meeting rooms. Full-height windows are repeated here, with sliding shutters mounted on the exterior that can be pulled across for privacy. A built-in fireplace and an Ingo Maurer chandelier dominate the room. A deck off the lounge has space for alfresco dining and seems to float among the tree tops.

Another sliding panel opens to the kitchen, an important room in any home, but especially so for the Hartdegens.

Both enthusiastic cooks, a floor-to-ceiling bookcase is almost big enough to store all their cookbooks. Workspaces were carefully measured to ensure the correct positioning of sinks and appliances. Clean lines accentuate the simple functionality.

## They wanted an integrated interior, where office and living areas overlapped and were interchangeable

“The chocolate marble benchtop and dark painted joinery balance the space and contrast with the light-coloured island bench and walls,” says Paul. “Horizontal strips of opaque glass introduce back-lit detailing in the cabinetry.”



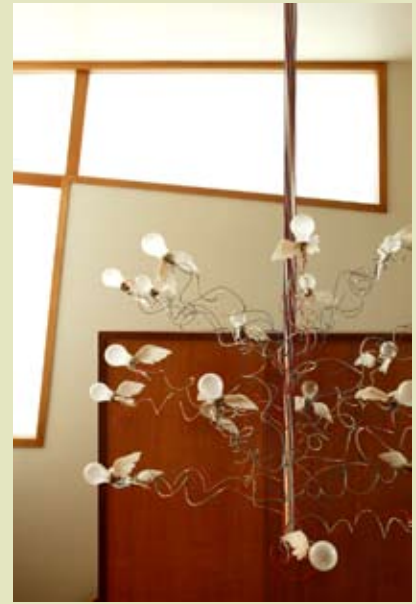
A butler's pantry provides plenty of storage and a second workspace that can be hidden away from guests or visiting clients.

A central stairway is both disguised and a focal point, with a panel of silky oak concealing the steps. Downstairs is a guest bedroom and bathroom, as well as the library, another combined public and private space.

The library has four glass-fronted, full-height bookcases, interspersed with narrow vertical windows that frame the trees. The room is also used for seminars, and a large-screen TV is handy for PowerPoint presentations.

Ken's music studio is on this level and includes a music room, a private bathroom and an office. Soundproofing allows Ken to play his guitar at any time. In his office is an original Frank Lloyd Wright desk and chair made from cherrywood and painted steel, from the Johnson Wax office building.

"The desk is wonderful for working with music," says Ken. "There is plenty of space and it is very comfortable."





On the top level, Ken's passion for collecting furniture is evident in the master bedroom, where an art deco bureau and vanity, and a reproduction Eileen Grey couch have pride of place. A shuttered interior door in the bedroom wall looks out to the staircase and over another Ingo Maurer light fixture called *Birds, Birds, Birds*.

The master ensuite is the showcase of the three bathrooms in the house, which are all constructed from the same materials. Quarella tiles are used on the floor and form the bathtub surround. Dark stained oak cabinetry and mirrors conceal considerable storage and establish clean lines that are accentuated by the square basins. Surface-mounted Toaster lights are supplemented by recessed halogen fixtures that bounce light off the walls and ceiling.


"All of the bathrooms are quite detailed, but with very simple forms," says Paul. "They reinforce the Zen-like, pared-back quality of the house."

The Hartdegens have been especially pleased with the architects' sensitivity to the site and their inspired solution to a very complex brief.

"We love the house for the variety of its materials, the coherence of its forms and for the way it functions," says Ken. "We also love the peace and tranquility of living and working with kereru, tui and ruru (morepork) in the trees." **H**



Architecture and interior design: van Veenendaal Rosnell Langley Architecture

Resene Hero 

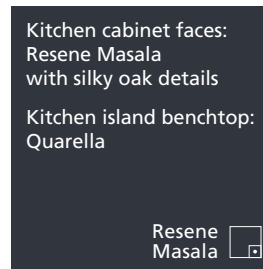


Flooring: Kwila

Hardware: Halliday & Bailey


Window joinery: Smartwood

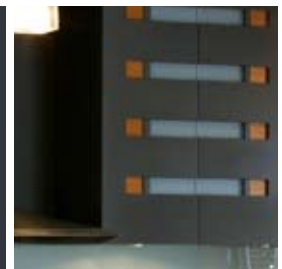
Resene Iko Iko 



Kitchen cabinet faces: Resene Masala with silky oak details

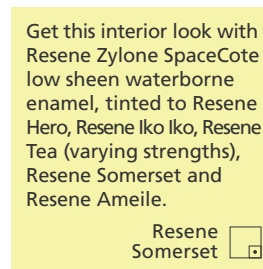
Kitchen island benchtop: Quarella

Resene Masala 




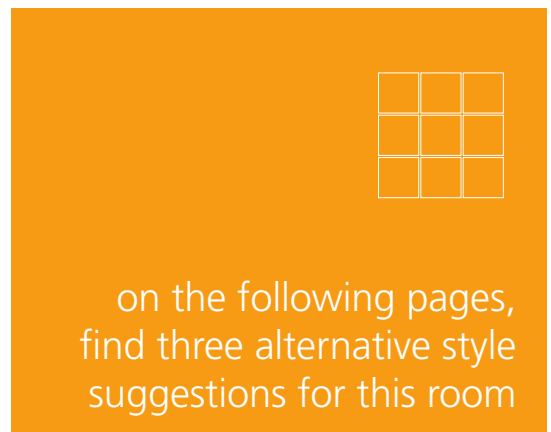
Get this exterior look with Resene Lumbersider satin acrylic, tinted to Resene White Pointer, Resene Waratah and Resene Bermuda.

Resene Waratah 



Get this interior look with Resene Zylone SpaceCote low sheen waterborne enamel, tinted to Resene Hero, Resene Iko Iko, Resene Tea (varying strengths), Resene Somerset and Resene Ameile.

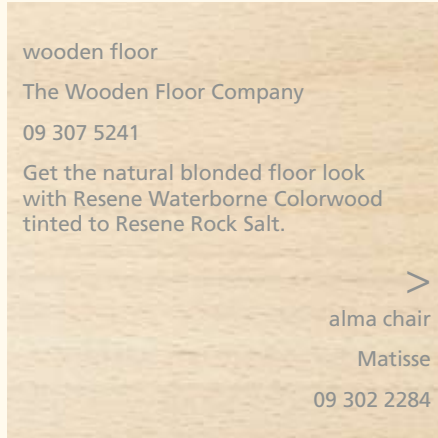
Resene Somerset 





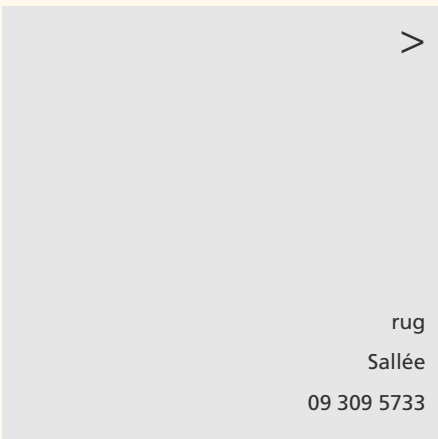
<<  
helsinki table  
Matisse  
09 302 2284

<  
glass vases  
Eon Design Centre  
09 368 4860

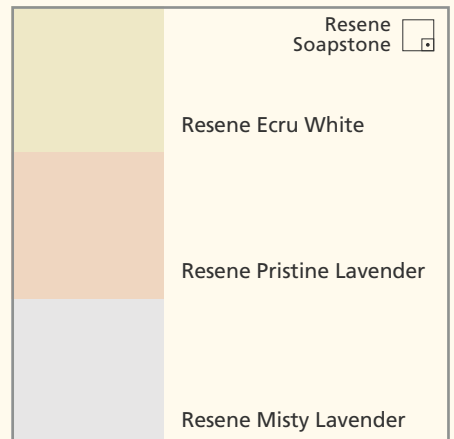


wooden floor  
The Wooden Floor Company  
09 307 5241  
Get the natural blonded floor look with Resene Waterborne Colorwood tinted to Resene Rock Salt.

>  
alma chair  
Matisse  
09 302 2284



>  
rug  
Sallée  
09 309 5733



Wendy Lewell, graduate architect for MAP+, suggests this alternative look:

A blonde stain on the timber floors and door transoms, and neutral soapstone-coloured walls would introduce a modern minimal look to this space. Forming a second opening into the next room would create a floating central wall, where integrated floor-to-ceiling shelving could frame a small, cantilevered hearth with a recessed fire. Colour might be introduced using a large piece of

art above the fireplace, as well as with books, vases and collected items on the shelves. Concealed sliders on both sides would streamline the look.

Centred in the room, a Helsinki table in a streamlined design with a metal frame might be accompanied by equally sleek Alma chairs. One or two low-hanging pendant lights would illuminate the surface and create an intimate atmosphere. A large rug in a chunky texture would provide a contrasting softness to the other smooth surfaces. Its proportions would align with the floating wall, leading the eye back to the focal point of the space.



entertainment unit

Home

09 376 3732



rug

Source Mondial

09 377 3068

Resene Pohutukawa

Resene Black White

Resene Rosehip

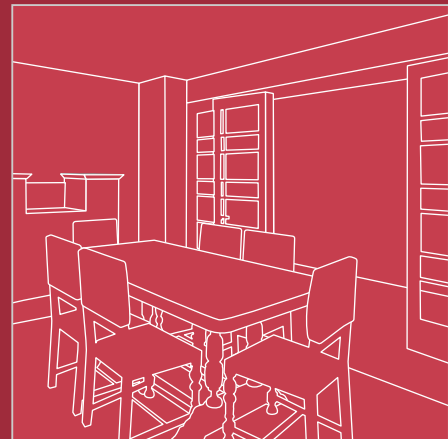
Resene Raptor



curtain fabric

Atelier Textiles

09 373 3866



Guy Marriage, architect, suggests this alternative look:

The horizontal lines of the sliding doors and transoms lend themselves to a moderne art deco style. This could be established with a deep, dark stain on the doors, which would blend well with the natural tones of the timber floor. The white doors opening into the next room could be replaced with a cavity slider, helping to transform

this into a feature wall painted a rich pohutukawa red. Curtains of the same warm shade would add privacy to the room.

Free-standing lamps and wall uplights would create a soft glow in the room. Furniture to accentuate the low, long lines might include a modern credenza with chromed legs in a dark-stained timber, and a glass dining table under a pendant light, surrounded by Kandinsky chairs. A chrome and leather Le Corbusier couch and a rug with a punchy geometric pattern would complete the look.



<  
chair  
Rich Red  
09 376 0886

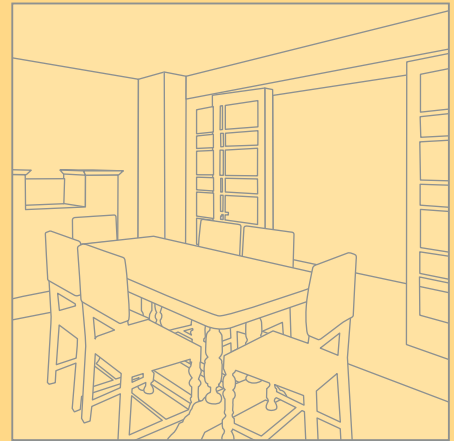


>  
light  
Rich Red  
09 376 0886

>  
palm in black iron urn  
Rich Red  
09 376 0886



winged-backed chair  
Rich Red  
09 376 0886



Resene Wedgewood Blue

Resene Bardot

Resene Grain Brown

Resene Heathered Grey

>  
table  
Rich Red  
09 376 0886



Melanie Stewart, interior designer for Melanie Stewart Design, suggests this alternative look:

An opulent British India style would feature a warm amber glow, natural woods, and rattan and contemporary accents. Beveled glass panels in the sliding door would have opaque centers for added privacy and would be repeated on the doorway in the adjacent wall. A large unframed canvas painting with a geometric design in

black, white and gold would fill the wall space, with a Kentia palm in a black iron urn beside it.

Portsea rattan dining chairs would surround a circular parquetry burr wood dining table, with iron legs in gold leaf. A large iron pendant lamp with amber cups would warmly reflect onto a ceiling of silver and gold leaf with a shellac finish. To the left, two winged-backed Raffles armchairs might sit beside a silver- and gold-leaf beverage unit, topped with tall glass candlesticks. Walls painted in Wedgewood blue would offset the golden glow.

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function

recipe

fast heat

-

+

clock



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# writing her own brief

**Karen Walker** has put her inimitable stamp on Resene's latest collection of designer colours. *Habitat* talks to her about the inspiration behind the range.





#### at work

Karen Walker's influence on the international fashion scene cannot be overestimated. With her strong sense of personal style, her confidence, her indisputable design talent, and her business and marketing acumen, the fashion designer has established an international reputation for her clothing.

Now in her mid-30s, Karen has proven yet again that an interest and ability in one field of design can be readily transferred to others. Last year, she launched her new jewellery range at New Zealand Fashion Week, and her colour sense is also influencing the world of interior design.

Four years ago, Karen was approached by Resene to create a Karen Walker paint range exclusively for the company.

"I was asked to do something that expressed the Karen Walker look," she says. "So I created my own brief. Many people lack confidence about colour and become easily overwhelmed by too much choice. I wanted to remove this colour phobia. That's why I initially developed a small chart of only 29 colours.

"The look I was aiming for was that of dusty, worn, antique interiors. Colours that would appear muted and faded; the way they get after they've been around for 20 years. I'm not a minimalist or a fan of feature walls. I like the walls in my own environment to recede into the background – I don't want them to be the star. It's the people in a room that count."

Over a four-month period, Karen collected samples of colours that seemed to her to reflect the dusty, muted qualities she was looking for and threw them into a

box – fabric scraps, ripped out pages from magazines, objects – anything that caught her eye.

"I then laid them all out on a table and grouped them. I built the colour palette using the same process I follow when developing a clothing range. I look for the elements that go well together and work out where the gaps are."

She sent her ideas to Resene and received A4 drawdown swatches back. It took almost three weeks of tweaking the colours and sending samples backwards and forwards from her studio to Resene before she pronounced herself happy with the results. The Karen Walker paint range has now been extended from the original 29 colours to 42 shades, and the new chart was released onto the market in September 2004.

#### at home

With a keen awareness of the brands that most closely reflect her personal preferences, Karen Walker describes her interior design taste as being more aligned with *Casa Vogue*, which she adores, than with *Wallpaper*. She likes mixing old and new. In her home, you're likely to find Victorian furniture alongside the sleekest of contemporary pieces.

Karen and her husband, advertising agency creative director Mikhail Gherman, live in West Auckland's Swanson, in a distinctive 1933 white stucco house perched on top of a hill overlooking their 12 acres of bush. It's one of the few art deco houses in the Waitakeres.



Get your copy of the Karen Walker chart online from [www.resene.co.nz](http://www.resene.co.nz) or any Resene-owned ColorShop.

See Karen Walker fashion online at [www.karenwalker.com](http://www.karenwalker.com).



In keeping with her desire to keep wall colours firmly in the background, the interior of her home is mainly buttery white.

“We used Resene Karen Walker Bleach White on the exterior, which changes colour according to the time of day and the amount of light,” she says.

Although the couple took advice from friend and architect Nicholas Stevens when they bought the property eight years ago, Karen says that they have planned and implemented any renovations themselves.

“We’ve tried to create a comfy, homely feel in the house. We’re very exposed to the elements and we experience some powerful weather conditions. That’s why it’s so important for us to feel cocooned and protected inside,” she says. “Every aesthetic decision in the house has been set against the mood of the property. In a city apartment, we might have gone for a cleaner look, but out in the Waitakeres, we have so much space around us, both inside and out, that we like to have lots of things around us.”

How do two strong-minded designers, each with their own aesthetic convictions, make joint decisions about what goes into their own interior? Karen gives a cheeky grin.

“Oh, we had lots of arguments negotiating the interior, but we’re both happy with the results we’ve achieved. Most of the furniture is old. The living room has two big, classic, studded, brown leather Chesterfields – very dark and chocolatey. They’ll just get better with age. We toss a couple of rabbit fur cushions over them.

“The coffee table, which is four cubes, is more modern. My big red velvet couch is a bit of a mutt – part Victorian, which has been combined with another couch. It’s all deep red velvet and dark mahogany. For the lighting, we settled on egg and sphere lamps, sunken halogens and candles.”

In the master bedroom, a 150-skin possum rug is draped over the bed, teamed with embroidered and faggoted Victorian linen. A red velvet chair found discarded on the footpath in the early ‘60s enhances the overall look.

Choice pieces of New Zealand art are scattered throughout the house: a Hotere etching, a John Reynolds and Deborah Smith triptych in the kitchen, paintings by John Reynolds, and photographic prints by Derek Henderson, Richard Malloy and Michael Parekowhai. Their most recent purchase was a large Maori wooden carving called *Little Fella* by Lee Ralph.

“Our home is a sanctuary – I love it!” **H**

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# to bin or not to bin

We're a country of DIYers and we certainly have the TV home renovating shows to prove it. We're also a country with a reputation for being clean and green. How can we bring the two closer together?

The question is, what should you be thinking about when it comes to your next round of renovations, if you're interested in helping out the environment? Among the many answers, we could list recycling, sustainability and rubbish disposal when it comes to actually knocking things down and rebuilding. However, there are also issues such as energy-efficiency that you might consider in the process too.

In planning your renovation, think about insulating ceilings, walls and wooden floors to keep the house warmer in winter and cooler in summer. Consider double-glazing your windows or triple-glazing them if you're in the lower half of the South Island, to minimise heat loss. Shade northern and western windows from the sun to prevent the house from overheating in the summer, and use thermal-backed drapes to keep the warmth in and the cold out at night.

Remember, too, that the use of masonry and concrete where appropriate will stop your home from getting too warm through the day, and will give back that heat after the sun goes down. Stone or concrete are also great for around fireplaces, where they absorb warmth and then release it after the fire has died out.

In terms of electricity use, dense wool or underlay-backed rugs on concrete and wooden floors will help with warmth underfoot. If you're buying new appliances as part of the project, look for their energy rating and choose models that use less power and water. Install a solar water-heating system and heat your water for free, or investigate continuous-flow water heating, which warms only the water you use, rather than the whole cylinder. Choose low-flow taps and shower fittings in the bathroom to conserve water, and put a timer on your electric towel rail, so it is only on for a limited period each day. Then, sit back and see how much you save on your power bill!

Once you reach the demolition stage, think about how much of your renovating rubbish can actually be recycled. For example, look at how you can re-use any doors and windows, rather than buying new. And rather than taking to the kitchen cabinets with an axe and tossing them straight into the skip, try selling them first: trademe.co.nz and your local paper are good places to start. Not only will you be helping someone else out, but you'll reduce the burden on the environment and might be able to top up that decorating budget by a few dollars at the same time.

By the same token, old wood should be taken to your local recycling centre, rather than to the tip. That includes everything from 4 x 2s to tree prunings. When it comes to replacing that framing, the choice of plantation-grown timber, whether it's local or imported, will help protect our native forest ecosystems.

And all this is just the tip of the iceberg. There are many magazines and a whole host of websites at your fingertips to provide hints and guidance for your green renovating project. **H**

## and when painting...

Don't forget to look after the air quality in your home. Choose Environmental Choice-approved paints – look for the tick on the top of Resene paint cans.

Work out exactly how much paint you need for the job – your local Resene ColorShop can help you with this. If you do have a little left over, use it up – apply another coat or paint the dog kennel. If you really over-estimated, save it in the original can, tightly sealed and stored out of the reach of children. If you absolutely can't use it, donate it to a local school or community group.

Alternatively, waterborne paints in their tins can be left to dry completely by removing the lid. Most councils will allow empty paint containers like this to be disposed of in the weekly kerbside recycling programme – just leave the lid off so the refuse collectors can see the paint is dry.

Solventborne paints (alkyd- or oil-based) require special treatment. They are hazardous and should be disposed of with care – never pour them down storm drains, the household sink, or on the ground. You can contact your local council or Resene ColorShop for advice, or – if you're in Auckland – look up the Auckland Regional Council HazMobile, a collection service for household hazardous waste.

The HazMobile sets up shop in public carparks in Auckland about 15 times a year to receive unwanted hazardous waste. It will accept anything from the home, garden, or garage that is potentially dangerous – substances that are explosive, flammable, corrosive, chemically reactive, toxic and ecotoxic. To find out when your next HazMobile day is, phone the ARC Enviroline on 0800 80 60 40 or visit [www.hazmobile.govt.nz](http://www.hazmobile.govt.nz).

Solvents such as paint thinners, turpentine and mineral spirits should also never be poured down the drain. They have an unlimited shelf-life, so keep them for next time.

For more ideas on environmentally aware painting, check out [www.resene.co.nz/paintwise.htm](http://www.resene.co.nz/paintwise.htm).



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words: Sue Reidy

# house at hahei



## Architect Michael Fisher describes a bach he has designed at Hahei in the Coromandel as a cantilevered pavilion set against the bush.

Sitting high on a hill overlooking Hahei beach, the house is surrounded by native bush. Its exact location on the property was predetermined by a small section and the position of a now-demolished A-frame home on the same site.

“It was a tight site,” says Michael. “There was a neighbour hard on one side and it fell away steeply on the other. We used the footprint of the previous house, which was demolished to make way for the new structure.”

Michael describes the plan as very simple – almost a rectangular box, divided over two levels. It has four double bedrooms, two bathrooms, and an open-plan kitchen, dining and lounge. The upstairs covers an area of 135 sqm while the downstairs spreads over a smaller 60 sqm.

### The outdoor dining area is effectively a covered outdoor room

His brief from the owners was to create a holiday home that flowed beautifully from indoors to outdoors, was maintenance-free, used cost-effective materials and, just as importantly, provided a high level of security. The design also needed to take advantage of the panoramic view out over Hahei beach and the islands beyond. The house had to accommodate large numbers of guests comfortably, but also function just as well for the couple and their family.

The security aspect was addressed by covering the openings into both the lounge and the outdoor dining area on the hill side of the house with large sliding Zincalume-clad panels over the glazing. When the owners are away, these are rolled into place, sealing off the home. The outdoor dining area is effectively a covered outdoor room, with a corrugated opaque screen along the neighbour’s side and a flat painted wall on the other.

Eucalyptus timber decking stretches the length of the house at the rear, facing into the bush. Corrugated Zincalume steel was chosen for the exterior and the roof because of its low cost as well as its easy maintenance.

One bathroom has been lined as a wet shower room and the other designed to contain a bath. Both feature rubber sheet flooring and rooflights that open up the rooms to the sky.





alternative ideas for this interior on pages 50-52

“My clients were heavily involved in the look of the house,” says Michael. “They wanted a fresh, clean palette for the interior – a white-on-white look.”

In keeping with the clean colour scheme, the plywood sheet floor overlay was finished with Resene Waterborne Colorwood in Rock Salt to create a blonded look. This was then sealed with a matt polyurethane finish.

The owners live in Singapore and have shipped much of the furniture from Ikea’s store there, including the complete kitchen unit, which complements the interior.

“On a fine day, when all the sliding panels are open to the weather, the house is bathed in sunshine. The white colour scheme contributes to the summery feel, and the front of the house is a wall of glass to get maximum impact from the stunning view,” says Michael.

In winter, the house is easy to heat, using a wood-burning stove upstairs and underfloor heating downstairs.

Fisher Architecture often gets involved in the landscape planning of its projects, particularly in the case of holiday homes.

“It’s easier to landscape flat sites. With holiday houses on difficult sites, the landscaping can often let them down. Houses have an unfinished appearance until the landscaping is completed,” says Michael. “With the Hahei house, there was an existing garden at the front, which we’ve tidied up and planted with natives, so that eventually it will blend in with the rest of the bush surrounding the house. There is also a grassed area at the front where the children can play. The rear of the house is nudged by the bush and so didn’t require any further work.”

## They wanted a fresh, clean palette for the interior – a white-on-white look

“We’re very pleased with the standard of workmanship on the building. We were lucky to be able to engage the services of a very good local tradesman. We’ve achieved a good look with low-cost materials; one that is complementary to the site, comfortable, and easy to live in and maintain.”



## Points to consider when briefing your architect on your holiday home:

- > Amount of indoor-outdoor integration.
- > Low-maintenance materials and finishes?
- > How many do you want to accommodate?
- > Privacy for guests – separate guest quarters/levels and additional adult bathrooms.
- > Storage requirements for water toys etc. You want to be able to lock them away, so that you don't have to transport them every time you visit.
- > Garaging and parking – enough for yourselves and guests.
- > Security – do you need a complete lock-up if it's left empty for long periods?
- > Technology – plan well in advance for cabling to integrate TV, DVD, video, stereo and lighting.
- > Robust surfaces and finishes for both young children and adults in the house. **H**



Architect:  
Fisher Architecture  
– Michael Fisher,  
Fiona Schnuriger

Interior design:  
Fisher Architecture  
and client

Resene  
Half Masala 



Kitchen joinery: Ikea

Kitchen appliances:  
Smeg / Fisher & Paykel

Plumbing fittings:  
Ideal Standard from  
Robertson Industries

Resene  
Sea Fog 

Get this interior look  
with Resene Zylone  
SpaceCote Sea Fog  
on walls and Resene  
Waterborne Colorwood  
Rock Salt on floors.

Resene  
Rock Salt 




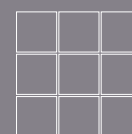
Get this exterior look  
with Resene Enamacryl  
Silver Aluminium and  
Resene Sonyx 101 semi-  
gloss acrylic tinted to  
Resene Half Masala.

Resene  
Silver Aluminium 



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on the following pages,  
find three alternative style  
suggestions for this room

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B) firenze



C) play



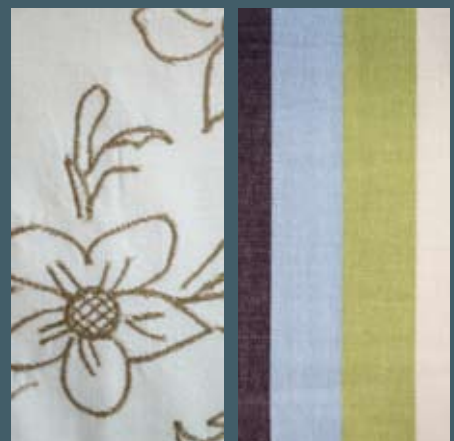
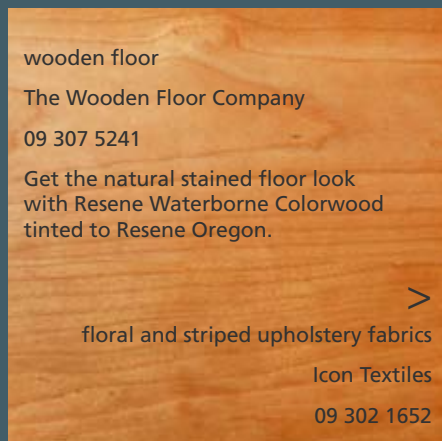
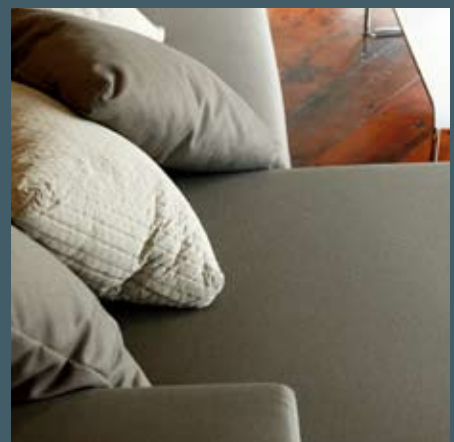
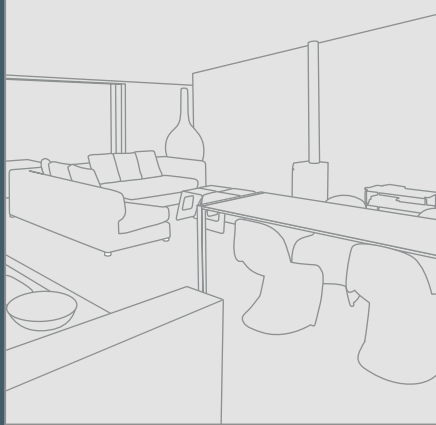
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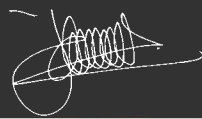




Megan Camp, interior designer for Bailey Architects, suggests this alternative look:

A style revolving around natural hues would draw on warm colours, natural materials and strong textures to enhance the connection to the surrounding environment. Deepening the wall colour to a grey-green would bring the outdoors inside. A built-in fireplace with integrated timber shelving could become a feature in the room, and offer storage and display space.

A warm floor stain might be repeated in the shelving and kitchen benchtop. A recycled timber bench-style table might be surrounded by Paco Capdell Xuxa chairs and positioned beside the bi-fold doors for indoor/outdoor dining. Drawing the sofa into the room and defining the seating area with a textured rug in a deep grey, flecked with sandy colours, would help clarify the kitchen, dining and living areas. The sofa, in a deeply woven pumice-coloured fabric, with scatter cushions in sea blues and fern greens, would reinforce a relationship with the native bush and the sea.



<<

textured rug  
Source Mondial  
09 377 3068

<

light  
ECC Lighting  
09 379 9680



curtain fabric

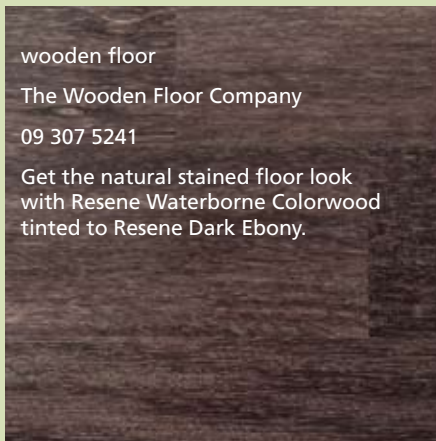


Resene Weathered Blue

Froth Green

Resene Shadowy Lavender

Resene Sorrell Brown



wooden floor

The Wooden Floor Company  
09 307 5241

Get the natural stained floor look with Resene Waterborne Colorwood tinted to Resene Dark Ebony.



light  
ECC Lighting  
09 379 9680



John Mills, of John Mills Architects, suggests this alternative look:

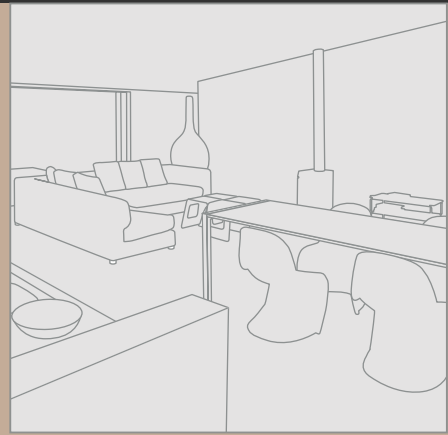
A modern retro style in this room – kind of Karen Walker meets Alison Durban – could start with a high-gloss charcoal stain on the floor. The feature wall might be painted Resene Karen Walker Weathered Blue, while the other walls and ceiling would be painted Froth Green from the same range. Eight recessed ceiling lights above the blue wall would provide subtle downlighting, accompanied by free-standing lamps.

The kitchen benchtop might be extended in an L-shape well into the room. Made from plastic or fibreglass, it could be underlit to create a translucent appearance. With a pedestal base and seating on both sides, it would replace the dining room table. Suspended cabinetry would screen the kitchen from the stairway.

A contemporary sofa and chairs could be used both indoors and out, and there might be a fireplace outside for alfresco entertaining. Heavy, thick drapes in a 1970s design might be complemented by a 3.5m square floor rug in a rich red or orange shag pile to complete the look.



gas fireplace  
The Fireplace  
09 623 6996



sectional sofa  
Eon Design Centre  
09 368 4860



tender table  
Matisse  
09 302 2284



Resene Alpaca

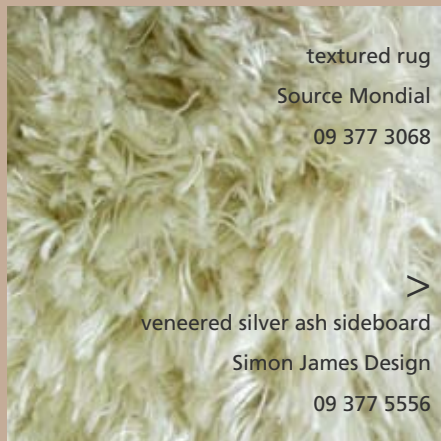
Resene Rope

Resene Tornado

Resene Tasman

textured rug  
Source Mondial  
09 377 3068

veneered silver ash sideboard  
Simon James Design  
09 377 5556



Milvia Hannah, designer for International Interiors, suggests this alternative look:

A contemporary, relaxed design would draw on natural materials and textures to create a sense of dimension and warmth.

Complementing the architecture, a built-in fireplace with simple, solid lines and a wide, flat chimney could be integrated with low, long cabinetry in a light timber veneer, extending to either side. This feature would

give a different form to the space, accentuated by painting the surrounding wall a warm, muddy cinnamon colour.

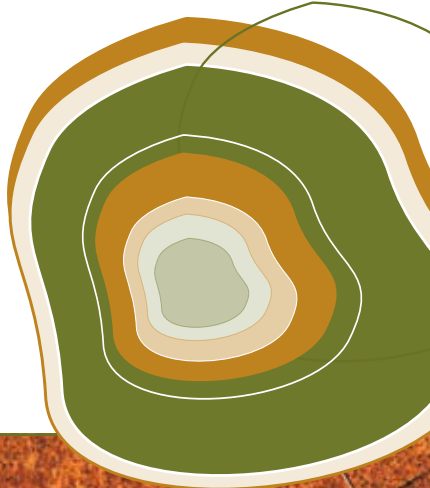
Adding to the contemporary look, two long glass skylight panels above the living area might add light and height.

On the benchtop, honed stone in a light colour with speckles would contribute texture to the workspace. Emphasising simple lines, the dining and coffee tables could be glass-topped with aluminium legs. An upholstered chair and matching ottoman, and a long sofa with sumptuous cushions, set on a large plush flokati rug, would create a luxurious space for relaxing.



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## artistic licence Michael Lett Gallery Owner

Collecting contemporary art has been a lifelong passion for Michael Lett, who recently opened his own gallery on Auckland's K' Road. He lives upstairs, and it seemed only natural to make his home a private extension of the gallery.

All the walls are white.

"I have used colour as a neutral palette, like a blank canvas, so that the art can take prominence," he says. "Living with contemporary art is a privilege. I get the opportunity to spend time with it – to really appreciate it. It will always be a large part of my life."

The artworks frequently change – at the moment, he is collecting plastic furnishings from the '60s and '70s. And what else does he love about home?

"The light is really beautiful," he says. "It is a corner space with big, old-fashioned sash windows looking out to busy K' Road. I have the constant feeling of being involved with the city."

The urban setting, handy restaurants, and a village atmosphere where he knows the posties and even the working girls, add to the local charm.

**"Living with contemporary art is a privilege. I get the opportunity to spend time with it – to really appreciate it"**

Although he says they are insular, his home and office do blend together, particularly when artists gather for a glass of wine. Or is that work, perhaps, after all? **H**

Get this look with Resene Zylone SpaceCote low sheen waterborne enamel tinted to Resene Alabaster, for a tough, low-sheen finish.

outdoor room  
with a view





It was a fairly typical backyard – slightly sloping lawn, foliage around the edges, a few failing fruit trees and neighbours on all sides. The transformation was total. And the final result is a private, luxurious outdoor living area with a stunning view.

When it came to re-vamping their garden, the owners of this home had several objectives. First, they wanted to create their own outdoor view; second, they wanted a flush-deck pool that was easily available to the house, and had good space around it for entertaining family and friends; and finally, they wanted privacy without blocking the sun.

They are planning a full renovation of their home, starting at the back and working their way forward, and brought in architect Malcolm Taylor of XSite Architects to give shape to their ideas. They had commissioned Malcolm before for an apartment garden and knew they liked his work.

“Malcolm was particularly good at drawing, in a three-dimensional sense, what he thought the area would look like,” say the owners. “That was really useful, because it can be really hard to picture it from a plan. We’re very happy that he felt he could experiment with us as he did, because we are delighted with the results.”

Bi-fold doors open wide to the new outdoor vista. The immediate impression is of a continuous, even flow from the home to the deck, the pool and the garden beyond, all emphasised by the flush surface of the water. Colour and texture attract the eye to the other elements of the landscape, but the pool is the centrepiece of the design.



alternative ideas for this  
exterior on pages 60-62





“It is the most unique feature of the landscape,” says Malcolm. “We used a sculptural technique to draw the water straight to the edge and built a weir all around the pool. The surface, therefore, has a flat, still, reflective quality – there are no ripples bouncing off the side walls.”

At the far end is a raised vessel fountain, which can be dramatically uplit at night. The gentle sound of water as it overflows into the pool adds to a pleasant, cooling atmosphere.

## It's important to have some fun and be a little daring with design

Safety was a concern for the owners, who have two young daughters. However, they believe the flush design is actually safer and easier for the children to use. There are handholds on three sides of the pool, where the

For a non-slip finish around your home, use Resene Non-Skid Deck & Path, tinted to complement your colour scheme, to reduce the risk of accident.



Architect: Malcolm Taylor, XSite Design  
 Lighting: Modus Moonscape range  
 Resene Alo Alo



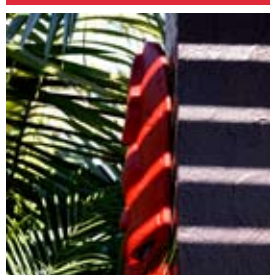
Paving: Covacrete from Top Pave  
 River stones: Freiling & Devine  
 Resene Napa

Pool contractor: Tranquility pools  
 Resene Greywacke



Re-colour pavers with Resene Concrete Stain. See the Resene Decks, Paths, Driveways and Recreational Areas colour chart for ideas.  
 Resene Roadster

Landscape design: Trish Bartleet  
 Resene Tarot

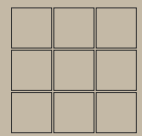


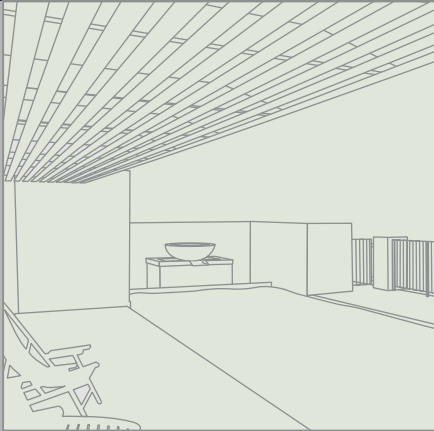
water drains into the weir. And with the water at deck level, it is easier for children to climb in and out.

Government safety regulations require fencing around all pools and that can often give them a sense of isolation. Malcolm's design offered an innovative solution.

"We created strong, structural red planters and used open pool fencing in between," says Malcolm. "The idea was to create a visual connection and blur the edge between the pool and the garden." **H**

on the following pages,  
 find three alternative style  
 suggestions for this garden





>

louvred panels  
Louvretec  
09 415 4949



>

Lumascap 'Boronia' uplighting  
ECC Lighting  
09 379 9680

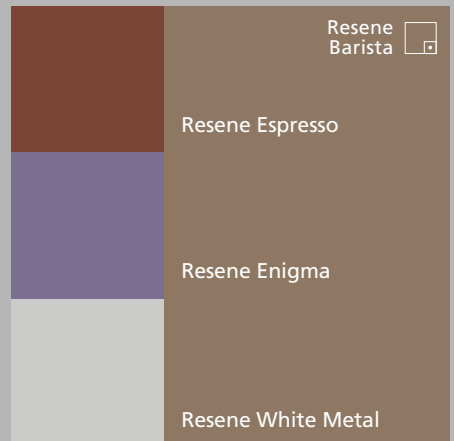
>>

cordyline purple tower plant



<

stainless steel planter  
Kings Plant Barn  
09 524 9400



Ben McMaster, landscape designer for Inside Out Design, suggests this design alternative:

A high-tech contemporary approach would feature stainless steel planter boxes and louvred panels to give a very modern metallic look. Colour could be introduced through purple and silver plants, and walls painted in chocolate tones.

The planters and louvres would form the protective fencing around the pool and would also frame the water

feature. Each planter might contain a cordyline purple tower plant, with a single halogen spotlight spiked into the base for dramatic uplighting. A mass of teucrium fruticans could be clipped into a square table at the base of the planters and water feature.

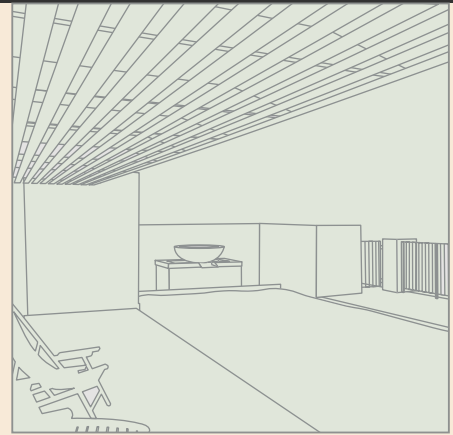
Stainless steel inserts could form a grid in the concrete pool surround and lend individuality to each one-metre square of paving.

Large grassy areas in the garden could be framed by a pleached olive hedge, clipped at 2.4m and underplanted with Australian star scented jasmine.

*Handwritten signature*

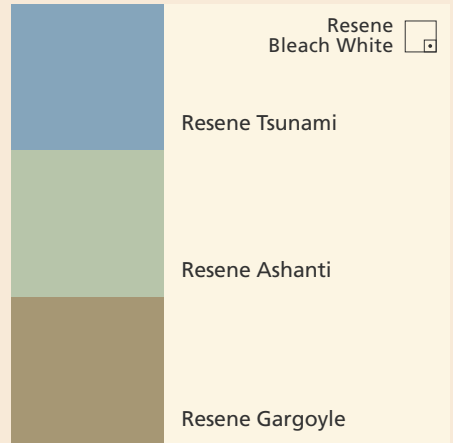


<  
agave



tiles  
Artedomus  
09 361 1567

>  
aloe



Resene Bleach White

Resene Tsunami

Resene Ashanti

Resene Gargoyle



<<  
wet-edge pool

<  
frameless glass pool fencing  
Glass Relate  
0800 800 075

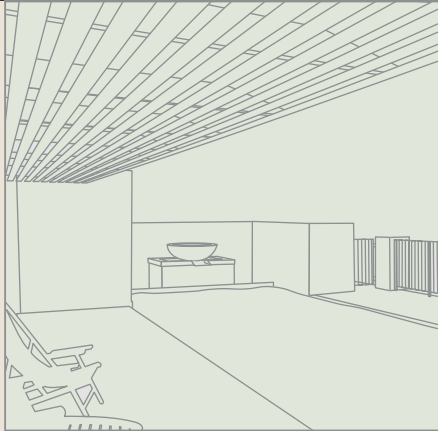


Carlos Morgan, director of Morgan Pools, suggests this design alternative:

A sleek, modernist approach lends itself to sharp, elegant lines that could combine a dark pool interior with a very pale limestone surround and lush greenery. The pool would have a wet edge or gutter all around it, so that the water appears to go right into the paving. Pale Portuguese or Spanish limestone in reasonably large tiles would surround it. In keeping

with this look, at the deep end, a sheer-descent waterfall coming from a 2-metre slit in a solid wall would create the impression of a shimmering piece of glass.

Frameless glass pool fencing could have a gate that opens to a pathway of big flat slabs of limestone. Steps to the upper section of lawn would be concrete, faced in limestone. The planting would call for modern species, such as palms and succulents, while open grassy areas would be retained to contribute a sense of spaciousness.



>  
clipped hedge



<  
frameless glass fence  
Glass Relate  
0800 800 075

Resene House White

Resene Icon

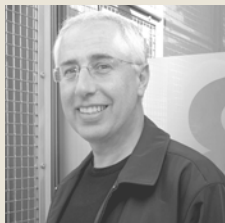
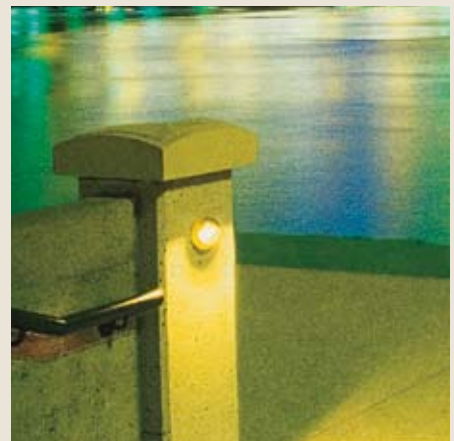
Resene Quarter Sidewinder

Resene Tea

>  
foliage



>>  
Lumascap 'Boulevard' light  
ECC Lighting  
09 379 9680



Paul Leuschke, director of Leuschke Kahn Architects, suggests this design alternative:

Resort-style gardens are popular for their connotations of escape and relaxation, and generally feature strong, natural elements.

The use of timber and stone around the pool would create a natural-feeling environment that could be

expanded into the garden. A frameless glass pool fence and extended feature pool wall would help draw the pool and garden areas together, and enhance the feeling of space. A sleek, straight feature wall running the length of the garden would also suit this look. It might be fronted with a mix of lush and tailored resort-style plantings, including clipped screen hedges, bordered lawn areas, and species with dark, dense foliage. Low lighting around the pool and throughout the garden would contribute to an exotic atmosphere.



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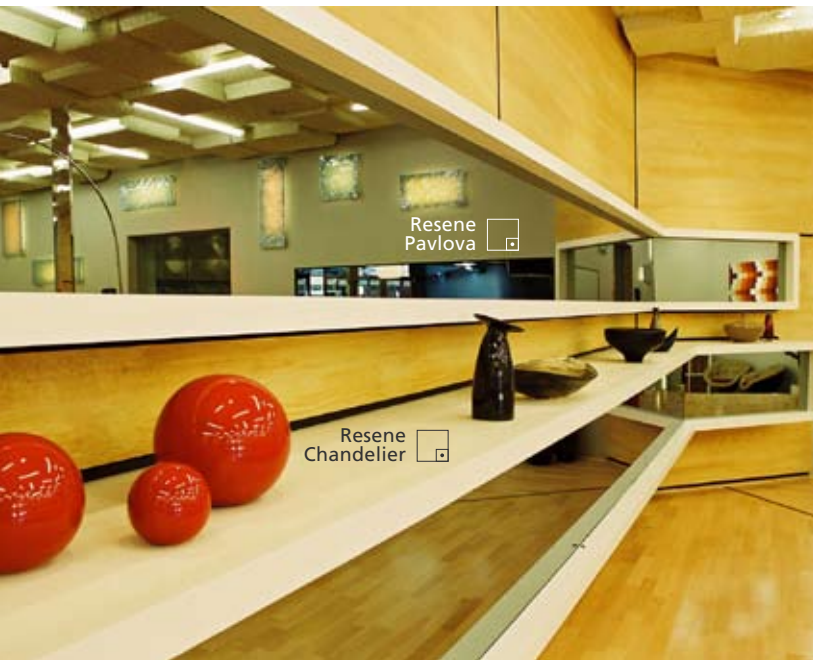
**NebuIta**  
WINDOW AND DOOR SOLUTIONS

**Rylock**  
WINDOWS & DOORS



NZ Patent Application No. 533876

# colour in



We see them every day, right there in front of us. On the road, on the pavement and in the shopfronts. On the television and in the pages of the magazines. In clothes, on cars, on cellphones. In textiles, in paints, in furniture and fittings. They're this season's colours, but what are they?

According to the experts, the summer season in fashion will be one of fresh colours, with the emphasis remaining on the femininity we've enjoyed over the last couple of seasons. It'll be a time of greens, pinks and aquas, of pastels, metallics and the glacial tones you find in the edge of cut glass.

This will flow through into interiors, complemented by chocolate, which will also remain big, but moving off towards espresso and cinnamon; and rich berry colours – aubergine, grape and plum – will warm up minimalist modern homes. The earthy shades will still be there, but it's uncertain how long they'll stay. And, overall, keep an eye out for the resurrection of pattern to complement an ongoing fascination with texture.

The thing is, how do the experts know all this? Many point out that we take our lead in questions such as colour from current European trends.

"We keep an eye on a wide range of design industries – from fashion to automotive – and draw on colour predictions from Europe and America," says Dianne Connell from Resene, explaining how the paint company develops its ongoing colourways. "However, while we are influenced by overseas markets, we add our own final touches. We have to live with colour in our own environment, so it's inevitable that we customise international trends for New Zealand and Australia."

Atelier Textiles' Rebecca Bowering agrees.

"We look to Europe, but tend to do our own thing. Take dark colours, for example. In some homes, they're being used to accent taupes and traditionals, whereas in others they're being used with strong, vibrant shades. Overall, we like neutrals and use colour for accent, rather than taking on colour on the scale popular in Europe, but having said that, people are becoming braver. We're seeing a lot of interest in how Indian colours are put together, as well as in the African themes that were popular last year and still continue strongly. There's also a leaning towards combinations such as burnt orange and chocolate that have almost a Pacifica flavour."

## how to choose the perfect paint colour...

When buying paint, remember the more there is of a colour, the darker it looks. It pays to try your colour with a testpot to make sure it looks right.

Colours are influenced by adjacent shades. Use a grey isolator (get one free from your Resene ColorShop) to isolate your colour, so that you can evaluate it against a neutral backdrop.

Exterior plaster finishes should generally be coated in a paint with a reflective value of more than 40% – 100% is highly reflective (such as white), while 1% is the least reflective, darker colours.

When it comes to developing a colour scheme, there are suggestions of what goes with what on the back of each chip in the Resene The Range fandeck to get you started. The colour wheel is also useful for inspiration, and many Resene ColorShops have Resene Colour Professionals in-house – just ask. Resene EzyPaint virtual painting software is also a great way to see what your scheme might look like. Simply download the software free from [www.resene.co.nz](http://www.resene.co.nz) (NZ) or [www.resene.com.au](http://www.resene.com.au) (Aust), or borrow or buy a copy from any Resene ColorShop. Then, try painting more than 2500 colours onto more than 230 gallery images or your own project.





Roy Lissiman, of Lissiman Design, sees two key trends taking place at the moment, one giving way to the other. On its way out is the last of the Mediterranean phase, with its terracotta, warm cream and sand, accented by blue. He sees this being superseded by a local version of minimalism – a move towards pale, uncluttered interiors, with contrasting surfaces and metallic finishes. He links this to an increase in apartment living, and points out that it runs a risk of becoming cold and impersonal without the use of colour. And it should be fresh, clear colour, he says – smaller living spaces can become claustrophobic in warmer climates if very dark colours are allowed to prevail.

Amidst all this choice and all this informed speculation, we shouldn't lose sight of one thing. Colour is emotional. Take a look at the next season's colours as they unfold, take on board what's relevant to you, and use it in a way that suits you too.

#### the science of colour forecasting

Social and environmental factors, such as those observed by Roy Lissiman, are two key elements in INVISTA's colour forecasting. In Asia Pacific, this job falls to Judy-Lea Engel, who takes an analytical approach to predicting future trends.

"We tend to look at 10 trends when we're assessing likely colour directions," she explains. "Five of them are trend indicators and we look to these repeatedly for colour direction. The other five are emerging trends that are having an effect at the moment, but may fade away in the

future or may become permanent indicators. The thing to remember is that colour evolves – it doesn't just turn up from year to year. Some colours hang around, change and then fade away; others are enduring, but almost all move through the design spectrum, starting with fashion and accessories, and moving to interiors and housewares."

That's why fashion is the first of her key indicators. What's more, it incorporates not just colour itself, but also texture, transparency, layering and the myriad other elements that this industry brings to the home design market.

Her second key indicator is entertainment. Really?

"Look at the impact *Austin Powers* had on the popularity of retro influences, bright colours and bold shapes," says Judy-Lea. "Look how the success of *The Matrix* drove the shape of Ray Ban glasses. We're also seeing whole colourways in makeup being designed around prominent actresses. We're seeing orange coming through in interiors, and Nemo is orange..."

Thirdly, there's the socio-economic indicator. She uses as an example World War II. For the duration of the war and its immediate aftermath, khaki and grey, in simple shapes, were prevalent. Following the declaration of peace, the reappearance of nylons drove hemlines up, and masses of fabric appeared in skirts in a display of excess that was a direct reaction to the years of deprivation. She saw the same thing happening after 9/11, when interior colours and design gravitated back to neutral, zen palettes as people sought peace within themselves.

Above: Boras Cotton, Malaga, from Atelier.

The fourth indicator, and one important to local colour charts, is sustainability. This is something of which we are becoming increasingly conscious in terms of materials and practices, and she feels it drives our preferences for greens, blues and sunshine golds.

Finally, she lists technology, which drives the way we operate. It dictates to a great degree our surroundings and the way we interact with them, and the way we perceive and communicate colour. It also affects the creation of colour itself, and she raises heat-sensitive colours, and the popular iridescents and metallics, as cases in point.

Foremost among the five secondary indicators, Judy-Lea ranks globalisation, pointing out that this may well join the group above in the near future.

“Our awareness of and interest in other cultures is growing rapidly, and is influencing decisions such as colour almost daily. You can see the native textile influence coming through at the moment in our bright and mid-tone palettes,” she says. “A few years ago, we were drawing our colours from Asia – China and Japan – now we’re seeing Mexican and Salsa inspirations coming through. The world is growing smaller and that affects our colour inspiration.”

Also important is an influence she labels instant gratification; the pleasing of the individual that has developed as a reaction to years of mass-production.

“People are starting to want what they want, when they want it, and they want it tailored to them. This starts to have quite an influence on colours and colour schemes, with people aiming for individual combinations to ensure their look is unique. For a company like Resene that already offers a huge range of colours, this means the introduction of additional services like colour matching to exactly meet the demands of the individual.”

The other three secondary indicators are bio-engineering, spirituality and the growing refusal of generations to conform to stereotypes. This last means that people are choosing certain colours regardless of their age.

One key factor in all this, says Judy-Lea, is the necessity of going back – as a colour forecaster – each season and seeing if, in light of all the trend evidence, you were right after all. The other important consideration, even in the face of all this data, is not being afraid to do your own thing.

“We live in a unique place and lead a lifestyle of our own,” she says. “Why should we depend purely on following external influences? Why shouldn’t we add into our colourways the lush greens of our fauna, the brilliant blues of our sea, the depth of colours we see around us every day under our strong light? **H**



The Range 2005 includes hues and metallics designed for the year 2005.

Available from Resene.

One company to make extensive use of Resene's forecasting and subsequent colour ranges is Cork Concepts.

This New Zealand firm mixes Resene paints into its polyurethane to tint its wide collection of cork tiles.

“From our point of view, it is invaluable that the Resene colours are so sophisticated and so accessible,” says Pat Hadlee of Cork Concepts. “We can tell customers to stop in and look through the Resene colour chart, and then we can produce exactly the shade they choose for their floors.”

The company exports a considerable amount of product to the United States, where the colours – especially the metallics – are extremely well received. In fact Washington's Umqua Bank recently specified Cork Concepts tiles in Resene Black Pepper woodstain for a prototype interior fitout, which – if all goes well – will see it specified for 45 bank sites in California. Perhaps another homegrown success story in the making!

# paint colour cues for 2005

Resene Aspiring

Resene Aubergine



i m a g i n a t i o n

Resene Wasabi

Resene Avant Garde

i m a g i n a t i o n

Resene Joie De Vivre

Resene Cabaret

Resene Shinto

Resene Icebreaker

i n n o v a t i o n

Resene Breakwater

Resene Alo Alo

Choice, choice and more choice. No longer content to simply run with the dominant trends, we are all interpreting the trends in our own unique manner. As savvy consumers we are seeking options, personalised to our own tastes, our own lifestyle, our own moods. This personalisation has resulted in an explosion of colour and finish options that may be mixed and matched in an infinite array of combinations to create something truly personal, truly unique. **The Range 2005** collection encourages this personal interpretation offering suggested combinations on the back of each chip as starting points for blending the trends presented to suit our style.

Colour is more powerful than most of us comprehend. We are surrounded by it and our moods and behaviours are influenced by it every day in everything that we do. Colour is a tool available to all of us.

Lifestyle is driving colour and design, underpinned by a focus on healthier lives and the importance of the home as a source of security, a base for entertaining and for many, a source of income. This need for multi-functionality drives home layout and colour selection to suit the spaces and feeling required in each, whether convivial in entertaining areas and trustworthy and honest in work spaces. Disease and terrorism are encouraging many to stay close to home, driving the popularity of Pacific hues of blues and greens in favour of the generally warmer European trends.

Metallics and pearlescents, such as **Resene Quicksilver** and **Resene Vault**, remain popular but are becoming standard decorating options combined with solid hues, rather than options only for the brave at heart. Bright clean metallics give way to antiqued metallics such as zinc and pewter. Careful touches of these effects finishes adds dimension without dominating the room. Solid colour hues take on new depths softening to suggest inner light. Coloured lighting offers immediate colour change with the flick of a switch. Often combined with metallic finishes, the coloured lighting plays on the metallic flakes and other light sources to create an everchanging finish.

With the world growing ever unpredictable, seemingly trivial touches are capturing our imaginations - whether the subtle glint of a metallic flake, the deep red undertone of our favourite blue or the subtle combination of two finishes - we are learning to appreciate the fine details of the elements we see around us. Heralded as a new sensitivity, our imaginations and emotions are opening up new fantasy worlds. Sensitivity and sensuality are not new concepts, but are becoming increasingly mainstream. Rules are relaxed, boundaries blurred - the rule, if any, is to simply choose elements that suit you, your style, elements that you love. This relaxed environment sees unexpected combinations of hues and materials - sometimes stunning, sometimes strange, but always personalised. Edging toward cleaner, clearer hues than the 2004 palette, evolutionary colour redefining classics.

Colour perception of necessity varies from individual to individual being purely the way one views reflected light. The experience of a highly colour aware individual will be

vastly different from one whom is colour blind. This variation ensures that all of our experiences with colour are unique to ourselves and cannot be wronged by the perceptions of others, as they may not be seeing it as we ourselves do.

Copper and spiced hues continue from previous The Range collections in colours such as **Resene Rust** and **Resene Moroccan Spice**, cementing their importance as a means of adding a tangy edge to schemes.

Pinks, traditionally scarcely used in Australasia, are a popular means of portraying optimism. Typically imbued with warm undertones, pinks, such as **Resene Cabaret**, are best used in small doses or in cooler rooms to avoid perceptions of raised temperatures in already sun-dosed rooms. Purples are gently waning, with remaining hues, such as **Resene Dotcom**, being complex rather than clean and bright.

Taupes find themselves substituted by mushrooms and greyed lilacs.

Blues continue to be popular, whether watery, atmospheric or dependable. Tending towards a red edge to give a warm undertone or flowing towards airy atmospheric blues, the pure honesty of blue appeals to a wide range of tastes. Whether dark or light, we place our trust in increasingly complex blues, such as **Resene True Blue** and **Resene Breakwater**, to calm and relax the tense situations. Most greener blues have become green.



Yellows move away from the purely bright sun yellows of the past to be merged with neutrals. Gold touched with copper, yellowed neutrals - sheer, warm and full of inner shine. Yellows, particularly citrus based hues, while still not dominant are making a new entrance following a subtle presence in 2004 and are influencing the orange palette moving it away from the 2004 coppers.

To tone with the red edged blues, reds, such as **Resene Pirate**, are soaking in blue undertones. Reds are predominantly finding their way into schemes as one element rather than the bulk of the scheme, softened with sophisticated combinations of neutrals or cooled complex hues. Reds range from burnished roses to coral hues melding into the orange palette where melon and burnt copper with peach tints re-emerge.

Whites, neutrals and greys are responsible, the essential backbone of scheme development. Greys range from deepest charcoals through to weathered and atmospheric greys and hues of molten metals, such as **Resene Jimmy Dean** and **Resene White Metal**. Neutrals touch on cool and warm and include new flesh tones, a safe option to anchor a scheme or be the scheme. Complexity encourages a chameleon like nature, allowing the same neutral to change to suit the hues it is teamed with. Green edged greys, charcoals with chocolate undertones and champagne whites dominate the new neutrals that are warm, nature derived and infused with colour.

Drawn from its grounding role in Mother Nature, green continues as the new neutral - grounding, optimistic, regenerative, vital - an asexual colour that moves through soft neutrals to dark olives and citrus tones such as **Resene Middle Earth** and **Resene Hermitage**, to provide balance.

2005 colours are affected by the human response, adding spirituality and refreshing, rejuvenating and cleansing the palette. Deep yearnings for desire comfort, stability and security are balanced by desires for optimistic hues to lift spirits. Colours continue to be infused with multi-tones enabling them to transcend from one colour group to another as adjacent colours change.

Looking for inspiration? Check out the **Resene The Range 2005**, brimming with colour choices awaiting customisation to your project. Whether you are seeking colours to lift or calm your spirits, Resene is confident you can find a Range 2005 colour to suit your home, your mood and most importantly, your lifestyle.

**The Range 2005**, a collection of classic and contemporary colours designed for the year 2005 is available from **Resene ColorShops** and **Resellers**.

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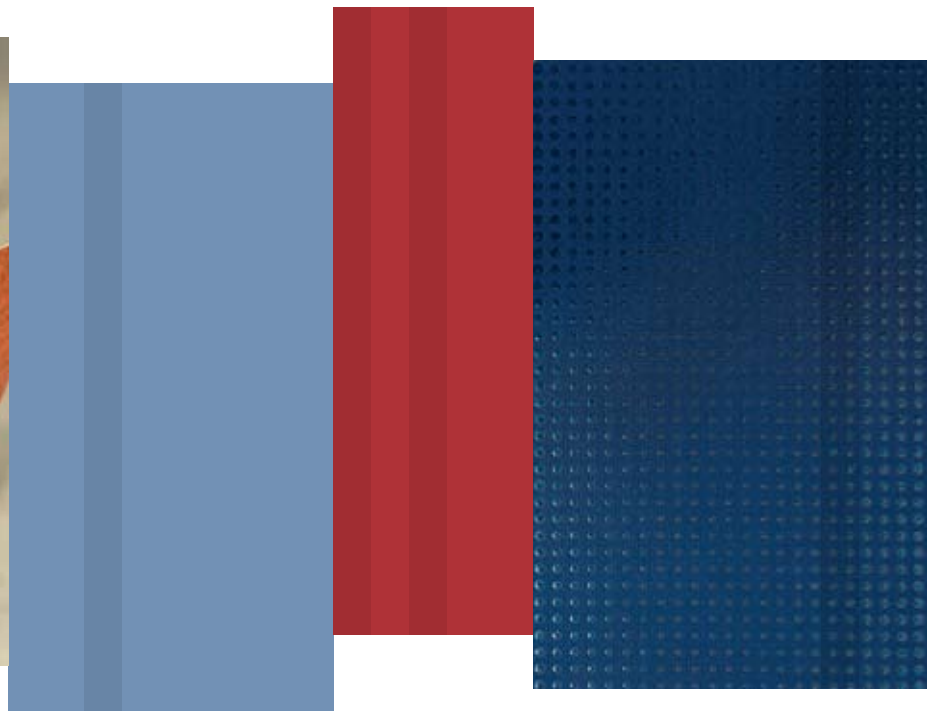
NORTH SHORE

18-18 LINK DRIVE, WAIRAU PARK

# looking good on paper



From left: 20718 Textures, 21126 Hip-n-Square, 21099 Hip-n-Square, 47080 Resene Textures and Colours.



## Forget your memories of that ancient wallpaper at Grandma's house – wallpaper is a hugely underestimated finish when it comes to decorating your own home.

"Wallpaper is an option that's back in fashion, with so many contemporary choices available," says Shelley-Maree Cassidy, of Pacific Wallcoverings. "When decorating, you need to think of your walls as a blank canvas. To this, wallpaper can add an aesthetic element, with the different textures, patterns and sheens available. It can also provide a cosmetic remedy by concealing imperfections in walls, and works very well alongside painted surfaces."

When deciding on wallpaper, consider:

- > Where are you going to be papering? Are you doing a number of rooms, one room, or even just one particular wall? Think about colours, and collect your favourite paint colours, flooring and fabric swatches for matching. Also think about lighting – do the walls need to lighten an otherwise dark space or can you afford to go for a darker colour?
- > Measure the length and width of the room, and the ceiling height, and have some idea of the size of light fittings, windows and cupboards, so your Resene ColorShop staff can help you estimate how much wallpaper you need. Remember, all wallpapers on the market come in 52cm-wide or 53cm-wide, 10m-long rolls.

- > Don't be afraid to ask for help in the shop. Get the salesperson to show you the wallpaper catalogues, how they are set out, and what the different ranges are.
- > Borrow wallpaper books to take home. Make sure that you look at them in the day and at night, using different light sources.
- > Find out how the paper will need to be matched at the seams. You will need more of any paper needing careful matching.
- > It is a good idea to purchase one more roll of wallpaper than you think you'll need, just in case.
- > Find out the store's policy on returns. It may give you comfort to know that an extra roll can be returned.
- > Make sure all your paper is from the same batch, as variations between batches can lead to differences between rolls of paper.
- > Check you have all the other materials you'll need for hanging your wallpaper, before you start.

Ask your Resene ColorShop staff for a copy of the DIY info sheet *On the Roll*, or view it online at [www.resene.co.nz](http://www.resene.co.nz).

Resene ColorShops carry an extensive range of Pacific Wallcoverings' papers, including textural and metallic styles.

Left (clockwise from top): 47081 Resene Textures and Colours, 21150 Hip-n-Square, AS 80006 Ashanti, 47073 Resene Textures and Colours, 47074 Resene Textures and Colours, 47078 Resene Textures and Colours.

Above: 1546-13 Living Walls Dots and More.



## tips for hanging wallpaper

Contrary to popular belief, wallpaper is actually easy to hang if you are well prepared and follow the manufacturer's instructions for the type of paper you are using. If you also keep the following tips in mind, you can't go wrong:

- > **Equipment:** The tools you need will depend on the type of paper you've chosen. Basic equipment includes: a paint roller or brushes, scissors and a knife with a sharp blade, sponges, a ruler, a wallpaper water trough, a smoothing brush, the right adhesive, primer for the wall depending on the wall material, a plumb line, a ladder, a bucket and a drop cloth.
- > **Surface preparation:** This is the MOST important part of hanging wallpaper. If you spend time preparing the wall, then the job will be much easier and last well. The surface must be clean, dusted, dry and sound, and well-sized so that the wallpaper is easy to position and sticks properly. Different walls need different preparations, so ask your Resene ColorShop staff and read the manufacturer's instructions.
- > **Work out how you will hang the wallpaper before you begin:** Start at, and work away from, the main source of natural light and plan to finish in the most inconspicuous corner – usually behind the door.
- > **Make a plumb line:** A plumb line will ensure that even if your ceilings or floors are not level, the wallpaper will

still be straight. Measure from the corner of the room to the width of the paper, less 15mm. Then, secure the plumb line at the highest point of the wall with a drawing pin. Always hang your first strip of paper next to a plumb line and back into the corner, so that the extra 15mm wraps around onto the adjoining wall.

- > **Cut your paper:** Measure from the skirting to the ceiling, allowing 5cm at the top and bottom for trimming. Remember to measure according to the directions on the roll if you're allowing for a pattern match.
- > **Pasting your paper:** Most locally-made wallpapers are pre-pasted. Just cut the paper to the required length, roll it up loosely from the bottom with the pattern on the inside, and place it into the water trough for 15 seconds. Pull the length slowly out of the trough and place onto the wall, leaving it a further three minutes before final positioning. For papers that aren't pre-pasted, apply the recommended paste to two-thirds of the paper, then fold the top of the strip down, so that paste rests against paste. Then paste the rest of the paper and fold it so that again, paste rests against paste. Make sure the folds don't crease. Roll the folded wallpaper loosely and let it rest for 10-25 minutes, or the length of time specified in your instructions. Note that some imported papers require the wall, not the paper, to be pasted – just follow the instructions on the roll.
- > **Hanging:** Step up to the ceiling with your pasted wallpaper and unfold the top portion. Press against the wall, leaving 5cm for trimming along the ceiling line.

**To make a plumb line:** Cut a length of string approximately two thirds the height of your wall. Tie a small weighted object to the bottom, so that the string will hang straight when attached to the wall.

Left: 1459-63 Living Walls Dots and More.

Above (from left): 47074 Resene Textures and Colours, 21150 Hip-n-Square, 47080 Resene Textures and Colours, 21145 Hip-n-Square, 21126 Hip-n-Square, AS80003 Ashanti, 47073 Resene Textures and Colours, AS80006 Ashanti, 47078 Resene Textures and Colours, 20718 Textures, 21099 Hip-n-Square.



Line the paper against your plumb line. Moving down, stroke the paper against the wall, using your hands to position it. Unfold the bottom of the strip and press it against the wall using your palms, again checking it against the plumb line. When you are satisfied with its position, smooth it over fully, removing any air bubbles. Then, use your knife to cut any extra paper at the ceiling and floor. Sponge with clean water to remove any extra paste. Once you have placed the second strip on the wall, your smoothing brush will help align the seams.

> **Hanging Difficult Areas:**

**Plug sockets:** Make sure the electricity is turned off and remove the outside plate. Paper over the plug socket and, with your knife, cut around its edge. Replace the plate. Alternatively, you can paper over the plate and cut around the edges with your knife.

**Corners:** Always use your plumb line when starting a new wall, as on the previous page. Measure from the edge of the last strip to the corner and add another 15mm before you cut the strip of wallpaper to size. This extra 15mm will wrap around onto the next wall. Start the next strip of paper in the corner, lapping over the 15mm. When vinyl papers overlap, a vinyl-to-vinyl adhesive must be used.

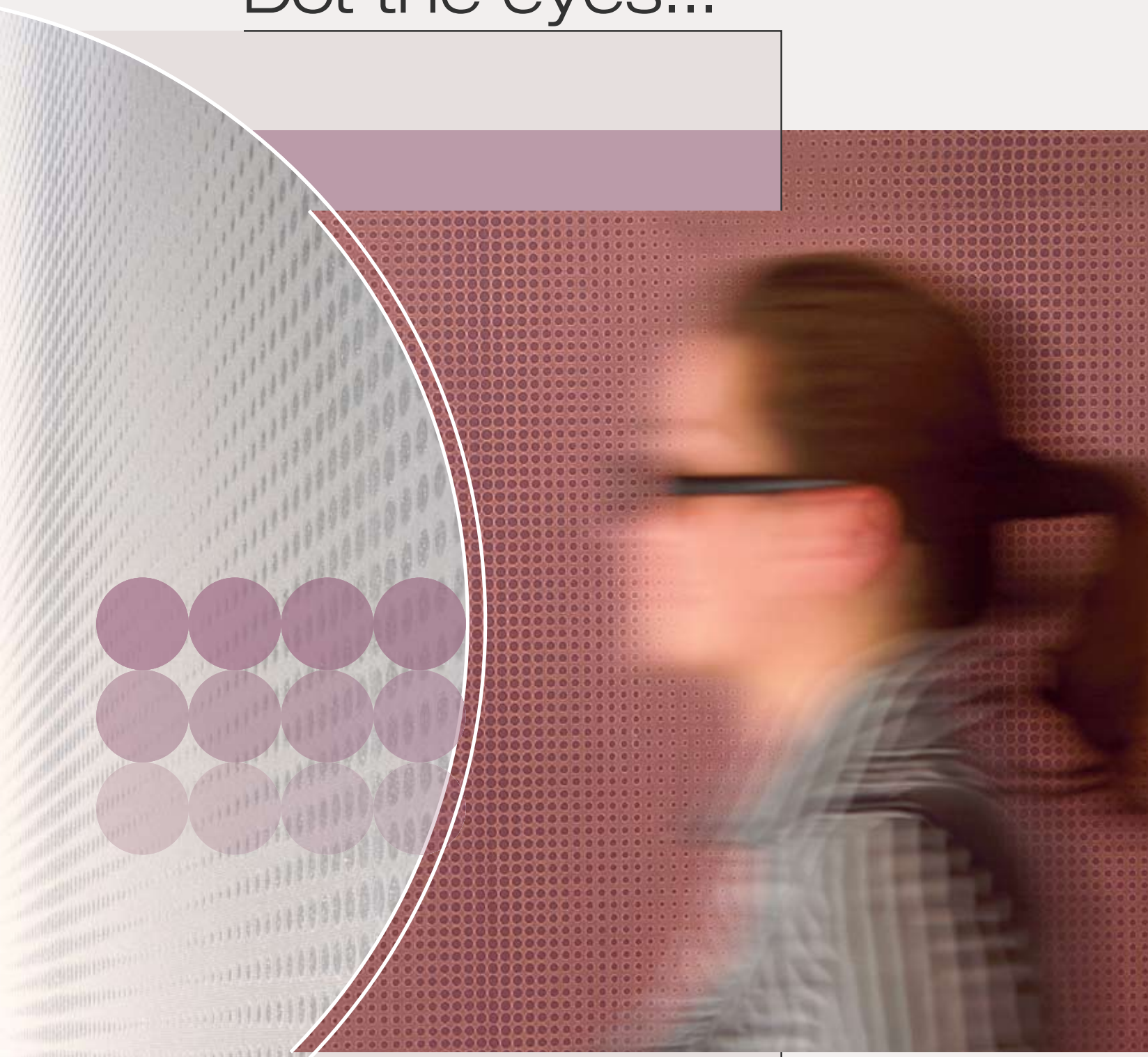
**Windows and doors:** Do not try to pre-cut your wallpaper. Hang the wallpaper over the edge of the window or door, cut away most of the excess, then make diagonal cuts to the edges of the frame. Use your knife and straight-edge to trim. Wash off any excess paste as you go. **H**

Find out more about wallpapering online at [www.pacwall.co.nz](http://www.pacwall.co.nz).



From left: AS80006 Ashanti, 47078 Resene Textures and Colours, 21150 Hip-n-Square, 47081 Resene Textures and Colours.

# Dot the eyes...




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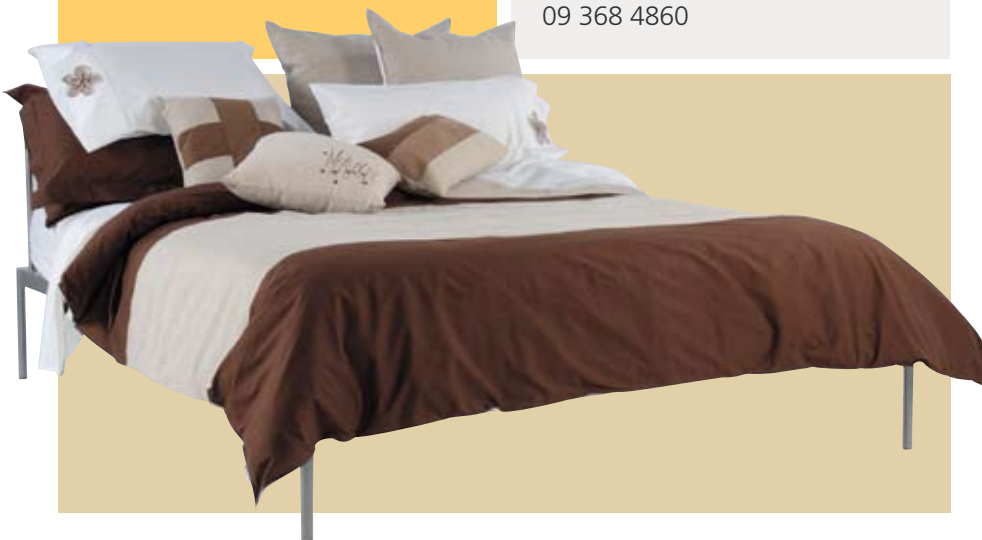
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## completely kiwi Geoffrey Chunn Kiwi Icon

A celebration of New Zealand is the way Geoffrey Chunn describes his 1950s home, designed by Bill Smith of Group Architects.

"It's the perfect New Zealand bach," he says. "All of the art, all of the furniture is from New Zealand."

The two-bedroom, glass-fronted home enjoys wide westerly views of Auckland through floor-to-ceiling windows in every room. Apart from the stunning views, Geoffrey says the most distinctive element of the house is the collection of "3,705,542 knick knacks". The term is used loosely to describe a collection of artworks that ranges from

Maori panels and a large totem to a wooden sculpture by Humphrey Ikin and a chandelier created by Sharon Finn, wife of Neil Finn, another ex-Split Enzer.

"The house is like a jewel box of memories of our lives together," says Geoffrey. "I love all art, but if it's not local, it doesn't touch me as directly."

The knick knacks are not a collection of memorabilia from his rock and roll days or his experiences as a restaurateur with his wife, but are instead a recognition of the creativity of others.

"If I won an award, it would be down in the basement," he says. "My home is about celebrating others; it's about celebrating human talent." **H**



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the hard truth about...

words: Rachel Macdonald



Canned colour, clockwise from top left: Resene Hopbush, Resene Amour, Resene Hint of Red, Resene Royal Heath.

# tinting

Paint is ready colour in a pot. Pop it open, slap it on – end of story, right? Not necessarily. Because not all colours are created equal.

We all know how it works. You agonise over the colour charts and then settle on the ideal shade. You watch as the paint specialist measures the perfect combination of colour into the can and locks it into that frenetic mixing machine, where it shudders itself into the blend you were after.

But did you know that tinting is an art that has taken years to evolve? And that it is still fraught with issues that should at least be asked about when you buy your paint?

“Paint consists of a tone colour, which is then tinted with measured units of colourants, depending on the final required shade,” says Dianne Connell from Resene. “There are limits to how much tinter you can add to each tone. If you fall under that limit, you can affect the opacity of the paint and make it more difficult to get a good, even finish. If you go over the limit, you can interfere with its film-forming properties and therefore its longevity. You have to know the criteria and stick with them.”

The rule of thumb is that tinters affect paint durability, so the less tinter you use, the longer the colour will last. And, basically, colours are formulated to be tinted from certain tones. If you try to tint a colour from a tone it's not designed for, while you might be able to get the correct shade, chances are you will have over-tinted it and it will fail faster. So, says Dianne, don't try tinting a pastel tone to off-white – it may save you money today, but it will turn out a false economy when you have to repaint earlier than usual.

To complicate the matter further, each paint company uses different tinters to make up their colours. To capture the true essence of the colour you like, you really need to buy it tinted into the brand of paint it was developed for.

You can also add depth of colour by using tinted undercoats beneath the topcoat, but the same criteria apply.

Paint quality also has a bearing on the tinting issue. High quality paints use more concentrated tinters, so the paint keeps its colour and integrity for longer. Good quality tinters provide good coverage too, so that you only usually need to apply two topcoats to get the shade you want, whereas it may take more coats of a lower grade paint to give you a true colour. Finally, high quality paints tend to have more complex colourways and will change subtly in changing lights.

Certain individual colours also tend to be less durable than others, due to the make-up of their colourants. Resene recently changed its tinters to more lasting formulations, says Dianne, but bright oranges, yellows and reds still tend to fade faster than other shades. The best colours for longevity are the earthier tones, which are made from oxide tinters.

“The only way to be sure is to go to a reputable paint company, and let the person who's helping you know where and how the paint is going to be used,” says Dianne.

If you do get offered a significantly cheaper price for the same colour in another brand, it definitely pays to check out the difference – the cheaper option will almost certainly not last as long and therefore not represent the best value in the long-term. The most expensive part of a paint job, in terms of money and time, is the painting, not the paint itself. It makes sense, therefore, to invest in a high quality product at the start, get it tinted properly, and minimise maintenance and repainting further down the track. **H**

# the natural neutrals

Sue Reidy reports on the latest colour range from Norman Ellison Carpets.

It's a fundamental requirement for any carpet manufacturer to get its colours right. A high-quality carpet is a major investment for most people, so we want a carpet that will wear well for many years. And, we'd ideally like it to be made from pure wool, because wool has a natural elasticity and it stands up well to everyday wear and tear. Therefore, cost and quality are key factors influencing purchasing decisions, but, at the end of the day, consumers make an emotive decision, one which is usually based on colour.

"Choosing the right carpet colour is important, because floors act as anchors, bringing the overall colour scheme of a house together," claims colour stylist Megan Harrison-Turner.

She was commissioned two years ago by Warren Drinkwater, managing director of Norman Ellison Carpets, to radically update their colour range as part of an overall repositioning of the company in the market.

"We've gradually brought the colours more up to date by introducing deeper, darker tones such as charcoals, chocolates and aubergines, greyed-off colours and more muted neutrals into the Norman Ellison ranges. Neutral colours are a big trend at present," says Megan Harrison-Turner.

"Our homes are our havens – they shelter us from the hurly-burly of life. Surrounding ourselves with richly textured and neutral-coloured carpets can enhance our feeling of comfort and well-being," she adds. "People may be living busier lives, but at home they are seeking a feeling of balance and harmony. They may not always

have the time to walk barefoot on a sandy beach or along the shingle bank of a river. The colours and textures of carpet allow you to bring something of the outdoors into your indoor space. The colours we've chosen for Norman Ellison reflect that back-to-nature feel."

She holds up some of the swatches from the old ranges and then pulls out the latest colours.

"There's just no comparison," she says, pointing out examples of her greyed-off colours and contrasting them with the less subtle choices that were previously available.

Her antennae are always on alert, looking for ideas for colours that will enhance the Norman Ellison range now and in the future.

"I collect bits and pieces together – clippings, tearsheets, swatches and strands of wool. I then sort them into categories and consult with the Norman Ellison carpet dyers, subtly adjusting the colours until we've achieved the tones and hues that are in tune with what the market is looking for."

Norman Ellison Carpets is a New Zealand-owned company, where the owners work hands-on in the business. For more than 30 years, it has specialised in the production of tufted wool and wool-rich carpets.

The company uses New Zealand wool, spun in its own mills, and offers 15 ranges of carpet in total, nine of which form its Lifestyle collection of 100 per cent pure wool carpets. The remainder fit into its Carpetcraft range, which includes pure wool carpets as well as wool-synthetic blends.



Megan Harrison-Turner

## good news for allergy sufferers

### Norman Ellison Lifestyle carpets create a healthier living environment.

Fed up with sneezing whenever you lie on your carpet? Norman Ellison applies a product to its wool carpets that actually controls dust mites. The company has secured exclusive New Zealand rights to treat its carpets with Ultra-Fresh®, making it the only carpet company in the country to offer the product. Ultra-Fresh® has been approved by the US Environmental Protection Agency (EPA) – the highest safety testing authority in the world.

“Ultra-Fresh®, the special anti-microbial treatment that we apply to our Lifestyle carpet range, provides an effective option for creating a healthier home environment,” says Norman Ellison’s Warren Drinkwater. “The treatment controls dust mites and prevents other allergy triggers such as mould, mildew, fungus and bacteria.”

According to the producers of Ultra-Fresh®, 25 per cent of all allergies are due to dust mites. Fifty per cent of all asthma attacks are initiated by dust mites and five per cent of the population is allergic to moulds.

The Ultra-Fresh® treatment is applied to the wool during the dyeing process, penetrating to the core of the fibre. It physically bonds to the wool in the same way as the dye, ensuring that the treatment remains durable for the life of the carpet. It is also added to the latex backing coat prior to it being applied to the tufted carpet. Again, it physically becomes part of the latex backing, providing life-long protection for the backing and the latex itself.

Fibres that have been treated with Ultra-Fresh® slowly and continuously release a safe, non-toxic active agent that prevents the development of fungi, mould and bacteria.

“Ultra-Fresh® does not affect the appearance of the carpet, and neither do we charge a premium for it,” assures Warren Drinkwater.

Selecting the right carpet can be a daunting experience. Being presented with a healthy carpet option as well as great colours to choose from might make your decision that much easier. **H**

For further information about Norman Ellison Carpets, phone: 0800 222 473 or visit: [www.necarpets.co.nz](http://www.necarpets.co.nz).



# hidden jewel

Jacky McManus Lodge Owner

Nestled at the foot of Mount Furneaux in the ultimate tranquil setting – the Marlborough Sounds – surrounded by a thousand acres of virgin forest and overlooking the beach, Furneaux Lodge describes itself as The Jewel in the Queen Charlotte Sound. Accessible only by water taxi or helicopter, the lodge provides a range of accommodation, from its Possums' Nest with private bunkrooms for backpackers, to two-bedroom chalets and brand new one-bedroom studio units. All in all, it has facilities to accommodate up to 110 people.

The main lodge, a gracious old colonial building, was built in 1904. These days, it accommodates staff on the first floor, and an à la carte restaurant and fully licensed bar on the ground floor.

Jacky and Mark McManus have owned the lodge for almost two years.

“We just love the remoteness of the location and the views are stunning,” says Jacky. “All of the accommodation looks out over the water.”

They have what they describe as a working lifestyle. During the winter, when business is quieter, they live in one of the studio units. Come summer, when the bookings pour in, they relocate to the staff quarters in the main lodge.

“Eventually, we’ll build our own place on the grounds,” says Jacky. “In the meantime, we work such long hours that we’d scarcely have any time to spend at home, so in a way, the whole lodge is our home.” **H**



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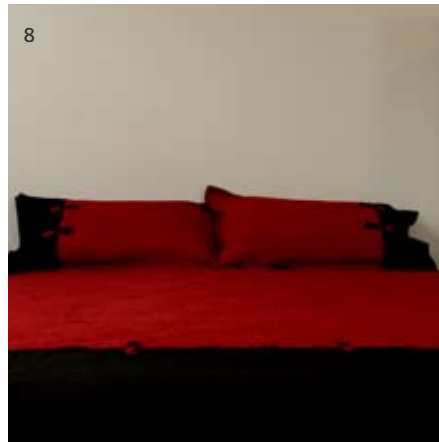
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# between the sheets



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## Three things to know about feather bedding

Feather pillows and duvets are marked with a pair of numbers indicating a percentage of down and feathers. The first number shows the amount of down, the second number shows the proportion of feathers. A better quality product has a higher percentage of down.

A feather pillow will support the head in an optimal position and, due to the feathers' light weight, will decrease the pressure on the skin and help maintain blood circulation.

A down-filled duvet or quilt provides the most comfort for sleep due to its light weight and the fact it takes on the shape of the body.

## We use it nightly, but what are some of the factors to be aware of when considering bed linen?

Buying bed linen can be a delightfully simple process. Before you go shopping, though, check the size of your bed: is it a single, a double, a queen or a king? Also note the colour of your floor, walls and curtains, so you know what's going to look good in the room. And remember, the quality of your bedding determines the quality of your sleep!

The catch-phrase of the bed linen world is "thread count", or how many threads go to make up a centimetre of fabric. However, while this is important to factors such as durability, it's only one part of the equation. The thread size is also a consideration. With thicker thread, you can have fewer threads per centimetre and still have a tight weave.

Above all, though, you need to be comfortable with how the sheets feel against your skin. Avis Nelson of HouseHold Linens outlines two rules for linen: stick with natural fibres and buy sheets that feel good.

"When you're looking through the sheets in a store, open the packet and handle them. If they feel right, go with your instinct," she says.

And choosing natural fibres is not just an issue of comfort or looks; it's a question of health. Natural fibres breathe, and research shows that a well-aired bed is warmer, dryer and healthier to sleep in. This means you should choose 100% cotton sheets, and a wool, feather or cotton duvet and pillows. If you're a fan of satin sheets, choose sateen – it's cotton with a sheen.

Avis recommends buying good quality base bits – sheets, duvet and pillows – as they will last longer. Other items, such as your duvet cover, valance, decorative pillows and throws can be changed out to keep up with the season's colours, which often mirror the catwalk trends. Keep an eye out for fresh greens, yellows and blues this summer.

Once you've chosen it, extend the life of your bed linen by taking proper care of it. Cotton sheets should be washed in cold water and line-dried for longevity. Change the bed regularly and don't overdo the detergent. If you must use the dryer, dry the sheets to 80%, and then fold them and finish drying them on an airing rack. **H**



# HOUSEHOLD LINENS

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# bathing

## among the trees



### Sue Reidy finds out about planning a bathroom for little girls.

This children's bathroom is one of three in a new house owned by Michelle and her partner, Rob. The home is located on Auckland's North Shore, set in two acres of dense native bush. Designed by architect Carolyn Smith from Collective Architecture, it was completed in January this year.

The children's bathroom is on the ground floor, with big picture windows and louvres taking advantage of the trees surrounding the house. The rich greens of the puriris, nikaus and tree ferns enhance the enjoyment of daily bath time.

"Our two girls just love having a bubble bath among the trees. They watch the birds on the branches while they are in the tub," says Michelle. "We wanted a bathroom that was easy-care, with fittings that were suitable for two small girls – hence the open shower and the large bath area. At the same time, we also wanted to keep in mind that in the not-too-distant future they would be two teenage girls with a different set of needs. A generous shower area, and plenty of cupboard and drawer space, were priorities, as were the large vanity top and mirror area. A separate toilet was also an essential."

The pinky-purple and lime colours of the bathroom echo those in the girls' bedrooms.

Get inspired for your bathroom makeover at [www.kohler.co.nz](http://www.kohler.co.nz) or [www.clearlite.co.nz](http://www.clearlite.co.nz).

Consider using a Gib Dry Zone® solution when revamping your bathroom, for added protection against moisture damage. See [www.gib.co.nz](http://www.gib.co.nz) for more information.

“Carolyn and I wanted to establish a visual connection between the rooms,” explains Michelle. “The children’s bathroom and bedrooms gave us the chance to have some fun with colour.”

Despite the intense shades on the walls, the bathroom retains a light, airy feel. The colour scheme of purple, green and white is crisp and clean, with paua decorative feature tiles introducing the purple into the walls, breaking up the expanse of white.

## The children’s bathroom and bedrooms gave us the chance to have some fun with colour

Michelle did all the project management, and chose all the fixtures and fittings herself.

“It’s not for the faint-hearted,” she admits. “I’d never been involved in building a new house before and had no idea what I was getting myself into. It was a very steep learning curve. The process of having the house designed, built and finished took two years. It was long and hard, despite having a fantastic team working on it. However, at the end of the day, we’re thrilled with the results and we enjoy living in the space.” **H**



Architects: Carolyn Smith and Helena Mayo, Collective Architecture  
 Builder: Greg Gunderson Builders  
 Resene Wasabi



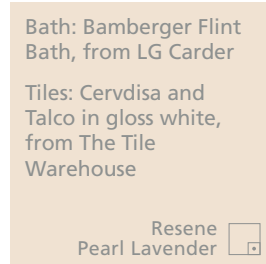
Tapware and shower slide: Painsi Cox, from LG Carder  
 Vanity basin: Vero, from LG Carder  
 Resene Chalk Lavender



Cabinetry: Pat Gavin Kitchens  
 Benchtop: Melteca Lime Natural  
 Resene Misty Lavender



Get this look on your walls with Resene Zylone SpaceCote low sheen waterborne enamel, tinted to Resene Amethyst Smoke.  
 Resene Amethyst Smoke



Bath: Bamberger Flint Bath, from LG Carder  
 Tiles: Cervdisa and Talco in gloss white, from The Tile Warehouse  
 Resene Pearl Lavender



# A kaleidoscope of vibrant reflections and personal preferences



The unique glass effects of the Le verre shower series can be used to create an energising, passionate or even soothing bathroom environment. Lighting is key. Coloured glass walling is the defining element of the Le verre shower series. Glass-hues and tints can be selected from the broad Resene colour palette, to work in with any mood or colour scheme your imagination can conjure. But your choice has only just begun.

A Le verre shower can be placed anywhere in any room, on upper or ground levels. The vast range of 32 dimensions ensures a perfect fit.

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by Atlantis Bathroom Style

# taps



1. Ideal Standard from Robertson Agencies
2. Grohe Eurodisc
3. Grohe Minta
4. Elementi from Robertson Agencies
5. Tower Tech from Milano Agencies
6. Methven Pioneer
7. Methven Belaire
8. Frame Extended Basin Mixer from Robertson Agencies

Resene Tapa 

Walk into any plumbing store, and you'll find a diverse variety of taps: bathroom taps, kitchen taps, classic curves, contemporary angles, mixers, single levers, cheap ones, expensive ones. So many, in fact, that it can be difficult to know where to begin.

However, choosing a tap boils down to style, practicality and budget. The key is to find your place in the matrix, says Chris Stanford of LG Carder.

What does your bathroom or kitchen look like, and will a traditional shape or a modern, minimalist tap suit best? Will the tap be a feature of the bench or is it in the background? Do you want to be able to nudge up the temperature of the water with your elbow? Do you want a pull-out spray for rinsing the lettuce? Answering these questions will help you find the perfect tap.

However, there's another essential aspect to consider before you head out to the plumbing shop. Is your water high or low pressure? If you don't know, check your hot water cylinder or system, or ask your plumber. If you have low water pressure, your choices will be limited, but fortunately firms such as Methven and Greens make a selection of taps that deliver great performance under low pressure.

Also important are the inner workings of a tap, which are often ceramic, offering durability, low maintenance and improved performance. Ceramic discs replace washers, eliminating dripping, while ceramic cartridges allow you to turn the tap off in as little as a quarter turn.

Chris says finding a good quality tap comes down to the manufacturer. The better the quality of the raw materials they use, the better the taps they produce. Many taps are made from brass and then plated in chrome to give them the popular silver finish. Good quality taps have a very limited amount of lead in the brass, which is better for your health. They also have a generous coating of chrome and use technology that ensures it adheres well to the brass.

"Some of the problems you will face with a cheap tap include chrome peeling off, and water dripping and leaking. It's worth investing in quality – ask your stockist to recommend some of the better brands," says Chris. "You should note, though, that the performance of your tap will be affected by the quality of workmanship when it's installed. Your plumber will have a huge impact on how well your tap works, so choose wisely." **H**

#### When choosing taps, ask about:

- Water pressure required
- Manufacturing materials
- Ergonomics
- Internal movement components
- Additional features

Visit [www.lgcarder.co.nz](http://www.lgcarder.co.nz) to get started.

Find a Master Plumber close to you at [www.masterplumbers.org.nz](http://www.masterplumbers.org.nz).



# win a Sony camera and computer plus Resene EzyPaint package!



Dear Reader,

We would like to get to know you better. Answering our reader survey will help us to understand more clearly what you might want out of future issues of *Habitat* magazine.

To encourage you to fill out the survey and send it back to us, we are offering you the chance to win one of two Sony camera and computer packages – each includes a Series S Vaio and a Sony P150 camera.

This prize package is designed to make it even easier for you to “make yourself a home”. Don’t just wonder what it might be like to rejuvenate your home – with a digital camera you can take a photo of any room in the house and upload it to your computer. Then it’s just a case of installing the Resene EzyPaint virtual painting software (free to download from [www.resene.co.nz](http://www.resene.co.nz)), loading and pathing a picture of your own home, and trying out whatever colour combinations take your fancy. With over 2500 Resene colours to choose from, visualising your favourites on your own home has never been easier.

The latest model in the S series Vaio range is the ideal size notebook PC for office and mobile use. It’s packed with features including wireless and DVD creation capabilities.

The Sony Cyber-Shot P150 camera packs an amazing 7.2 mega pixel resolution, a 3x Optical Zoom and a Carl Zeiss Vario-Tessar lens all in a slimmer, more compact sized body. It also lets you shoot video good enough to play back full screen on a PC or TV.

So what are you waiting for? Fill out the survey, send it back, and start thinking about what you can create with this prize.





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or visit [www.magazzino.co.nz/dish](http://www.magazzino.co.nz/dish)



# sofa re-covery



You'll need:  
old chisel or screwdriver;  
hammer; staple-gun  
or fabric tacks; chalk;  
fabric; gimp or studs;  
PVA glue or gimp pins.



## < Step 1

Measure all upholstered parts of the furniture to a few centimetres past each edge, from front to back and side to side.

## Step 2 >

Unroll fabric and ensure weave is running towards you. Measure up fabric for panels and mark cutting lines with chalk. Cut fabric. If using striped material, ensure stripes on back will match stripes on seat.



## Step 3 >

Remove all old gimp, upholstery fabric and tacks with hammer and chisel, working away from furniture frame so as not to damage it.

## Step 4 >>

Check that old webbing still supports springs. If adding webbing, nail it to one side of frame, run it across base of sofa, wrap around small block of wood, stretch onto frame and secure. Always cover base, even if with calico or an old sheet, to contain any dust from the wadding.





## << Step 5

If wadding has become unevenly spread, dacron can provide an interim solution to re-padding. Lay across seat, pulling through to back, and trim to size.

## < Step 6

Find middle of new seat fabric and check pile direction to ensure it's the right way round. Temporary tack at front, pull through to back and temporary tack. Start to tack into place, pulling firmly, so there is an even tension. Leave corners until last.



## < Step 7

For rear corners, fold fabric in a triangle away from post and cut down the middle to a couple of centimetres from where the post meets the seat. Pull tightly around the post and tack. For front corners, fold in a rectangle and cut on an angle to where the arm meets the seat. Pull tightly around the post and tack.



## Step 8 >

If stapling, trim away excess fabric with Stanley knife. If tacking, trim fabric quite close first, then double edge over before tacking for a tidy line. Treat arms as above.

## Step 9 >

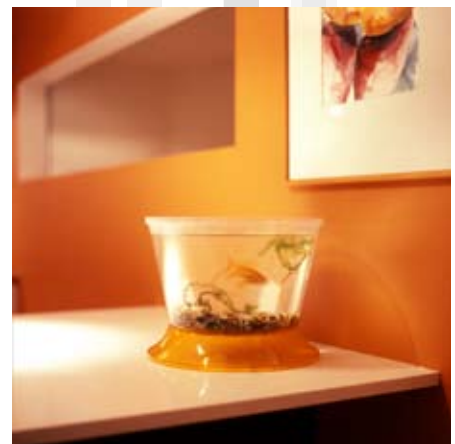
Ensure gimp is the right way up. Measure out slightly more than required for each run, starting from a corner. For close-woven gimps, use tacks or glue; for more open gimps, use glue. Double over end of gimp and secure, then attach along length or around panel. Guide gimp gently around corners, rather than folding it over.



# the right ingredients



Take one homeowner who knows exactly what she wants in her new kitchen, add an award-winning designer with a comprehensive knowledge of kitchen products and materials – and how to make them work. Blend their ideas together and you've got a recipe for success.



Dave and Sue Knight were building a new home in Nelson, and took a very hands-on approach to all aspects of the design and construction.

'I thought really carefully about how I use a kitchen, where I put my tools and what needs to be where,' says Sue. 'We had very clear ideas about what we wanted.'

They took those ideas to Ingrid Geldof, of Ingrid Geldof Design in Christchurch, hoping that she could expand on them. They weren't disappointed.

'It is essential to have a thorough understanding of kitchens, of hardware, of products and materials in order to create a design,' says Ingrid. 'With the client brief,

we first work out what basic elements the client wants. Then, I extend the brief by asking a lot of questions and bringing up ideas they often hadn't even considered.'

Clean, contemporary lines and a fun, functional workspace were at the heart of this kitchen design.

The surfaces are all smooth and sleek, with stainless steel benchtops and a lacquer finish on the cabinetry. Its strong, linear style suits the architecture of the home.

'It has a very sophisticated look, with recessed handles, no overhangs and a fine finish on the main benchtop,' says Ingrid. 'The dark stain on the European ash brings out its grain and emphasises its linear quality.'

Colour your kitchen joinery in your favourite Resene shade or metallic, or protect timber grains, with Resene ArmourCat.

*your lifestyle* *our kitchen*



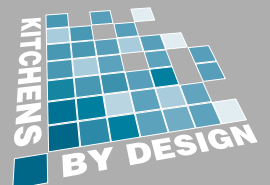
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Building on this look, Ingrid suggested the horizontal cutout in the warm orange feature wall.

‘It adds an element of surprise to the design,’ she says.

Positioned at Sue’s eye level, it gives her an expanded view through the living room and out the front window.

Drawers are an important part of the design, and their size and location were carefully considered.

‘There is a tall drawer beside the stove that holds all the cooking oils and bottles,’ says Sue. ‘Above it is a spice drawer where all the labels are visible. It was also a dream for me to put a whole dinner set in a drawer. Now I tell my friends to come over and see my drawer of white bowls!’

Sue also had a collection of oversized platters and wanted somewhere easy to store them. Ingrid designed a platter stacker inside the cupboard beside the microwave that makes access a breeze.

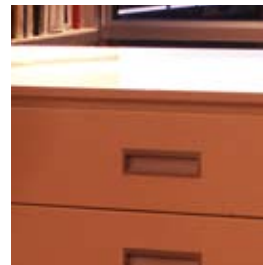
A walk-in pantry gives Sue a second work area with plenty of extra storage. The two stainless steel benchtops, matching those beside the stove, are handy for storing kitchen appliances and deli jars. A pocket door easily hides the pantry from view.

The true test of the kitchen came when David and Sue moved in and started to use it.

‘Nothing has changed its place – except some tea towels and plastic bowls,’ says Sue. ‘We are really happy with the design.’ **H**

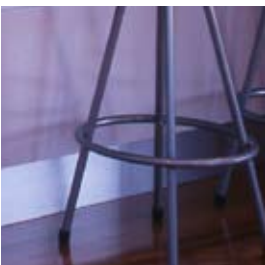


Designer: Ingrid Geldof,  
Ingrid Geldof Design  
Cabinetry: 21mm MDF  
lacquered and gravel-  
stained European ash  
Resene Tapa



Handles: Confalonieri  
Silver 9052  
Resene Charger

Toekicks: 150mm  
Wilsonart in Titanium  
Aluminium  
Resene Bunting



Benchtops: Absola  
Cristobal and satin finish  
stainless steel  
Resene Fireball

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plan kitchen and lounge  
areas for a low-sheen,  
durable finish.  
Resene Half Masala



Resene Spinnaker



# diy kidz

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Get arty with Resene Art Action student acrylic, art and poster, and tempera paints – use straight from the bottle or mix them up and make your own colours. Available from Whitcoulls and Resene. Check out [artaction.resene.co.nz](http://artaction.resene.co.nz).



## spot the seven differences



spot the difference: Richard Gunther

spot the seven differences

1. peg missing from top of easel
2. dog looking the other way
3. star on girl's head has moved down
4. dog's tongue is longer
5. peg on easel is longer
6. spot on trouser leg has gone
7. test pot by girl's foot has moved

## what colour am I?

Blue + Yellow = ?

Red + White = ?

Yellow + Red = ?

Blue + Yellow = Green, Red + White = Pink, Yellow + Red = Orange



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Photography of Te Kowhai Landing courtesy of Essence of New Zealand. 0800 essence. [www.essencenz.com](http://www.essencenz.com)

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# all rugged up



There are three things you will be looking for in your new rug: the right look, the right size and the right price. So, before you start shopping, think about where you're going to be putting the rug and how big it needs to be.

Is it going into a room that is little used or is it destined for a high-traffic area? Rugs under the dining table, in front of the fire and in the lounge should be of a better quality, as they will get more use. Another tip is to use a wool rug in front of the fire, as spots left by sparks will be less obvious.

If you have concrete or wooden floors you will need rugs with texture and depth. Choose a really dense wool rug, a heavy felted rug, or a synthetic rug with underlay, for maximum comfort and warmth.

Which brings us to another basic choice: rugs predominantly come in wool or synthetic. And it's worth remembering that a good quality synthetic rug can be better than a cheap wool one. It won't fluff or pill, and a top-quality synthetic one will also have memory in its pile, meaning it bounces back into shape.

If you want a custom rug manufactured, it's worth searching the *Yellow Pages* online, [www.yellowpages.co.nz](http://www.yellowpages.co.nz).

A rug can be an essential colour anchor in any room – multi-coloured rugs can tie together an eclectic selection of furniture and wall shades, while a monochromatic rug can make a bold or subtle statement.



Your living room rug should fit all the way under the sofa and poke out the back. This helps balance the room and ensures the rug is actually in the places you need it.

Resene  
Dusty Road 

On the other hand, good wool rugs also offer great quality, although they can be more pricey.

“Wool rugs are much like woollen jerseys,” says Shirley Wijma of Source Mondial. “A cheap one will pill badly and lose its shape quickly, but an expensive one will ugly out before it wears out. The best hand-knotted rug will last forever.”

Wool rugs are available in a range of textures and colours, and can be dyed to match any colour swatch, making them an ideal complement to wall colours or fabric.

With wall colours still fairly neutral just now, popular rug shades include strong reds and oranges, says Shirley.

“Aqua and turquoise are favourites too, but remember mixed colours are the most forgiving.”

Remember, too, that you always have the option of having a rug custom made. That way, you can choose the perfect colours, pattern, size and shape, all created in good quality yarn, and it may not be as expensive as you think. There are lots of listings in the *Yellow Pages* to investigate if this seems a good way to go. **H**



# operation

A new coat of paint can be an instant fix. It's cost-effective and easy to apply, and with a little planning and the right equipment, you can completely change the look of a room in a couple of days.

## paw'er paint

I painted the living room ceiling using a thickish oil paint. To make life easy (or so I thought), I had the tray on a stool, so I didn't need to come so far down the ladder. The stool was about waist-height and rectangular, in fact, perfect for the shape of the paint tray.

All was going well until my cat decided to help. He jumped up on the stool to get a better view of what was going on. He wasn't pleased to find himself in the paint tray, jumped out and ran around the house leaving paw prints of white paint over my carpet and rugs until I could catch him.

Have you ever tried to hold a struggling cat with paws in the air to wash them with turps? I really only got one paw clean...

Sally Weatherley

# paint pot

Look for the Resene  
DIY info brochures:

*Ready Set Roll –  
Getting Started  
with Rollers*

*Brushstrokes –  
Getting Started  
with Paintbrushes*

# landscape architect

As you face your back garden and dream of creating a private oasis, the prospect of excavating, shaping, smoothing, paving and planting may seem a daunting task.

Fortunately, there are professionals who know every step of that process and are ready to help.

"The most important thing is to feel comfortable with your landscaper," says Scott Humphreys, director of Price & Humphreys Landscaping, Auckland. "You will be working through a process with them, designing and building the landscape, and you want it to be fun."

**"It's important that the designer's style fits your lifestyle, whether you want a laid-back beach garden or something sleek and avant-garde"**

Dr Erik Ellis, director of Erik Ellis Landscape Design and Construction, Christchurch, agrees.

"It's an empathetic relationship – you need to be compatible," he says. "It's important that the designer's style fits your lifestyle, whether you want a laid-back beach garden or something sleek and avant-garde."

Here are some of their tips for choosing and using a landscape architect's services:

- > Check the landscaper's credentials: They both recommend using landscape architects, who have formal training in site surveys, drawing skills and design. Whomever you choose, be sure to review their portfolio, check their website, talk to others who have used them, and get a sense of their style and performance.
- > Make sure they visit your location: There is nothing like being there to understand the lay of the land and what you want to achieve. A professional will want to see what he or she is working with and see you in your own environment.
- > Get more than one opinion: Particularly with large projects, it is worthwhile getting the input of more than one landscaper. Many feel strongly that all quotes should be free, although others will charge a fee, because a designer's ideas are the fundamentals of their business.

Visit [www.nzila.co.nz](http://www.nzila.co.nz) and [www.lianz.co.nz](http://www.lianz.co.nz) for more information on using and finding landscape architects, designers and contractors.



- > Have a clear idea of what you want to achieve: What style do you like? Do you want a pool or a water feature; native plants or lots of flowers; a deck or paving; multiple areas, steps, or private alcoves?
- > Create a portfolio of ideas: Cut out pictures from magazines and newspapers of the elements and styles that you like, and also things that you especially don't like.
- > Work out your budget: Be realistic about what you can achieve with the money you want to spend. This is where a landscaper's knowledge of design and plants can really come into play, finding ways to combine your objectives with your budget.

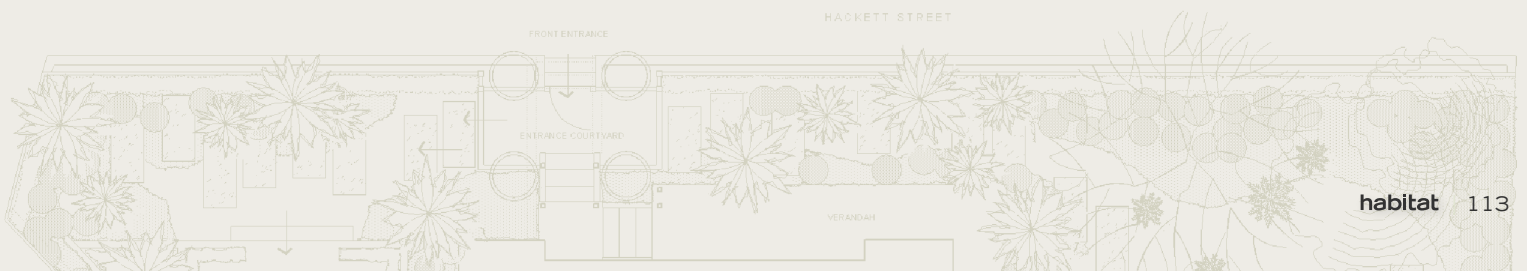
"Don't forget maintenance," says Erik. "One third of a landscape is planning, one third is implementation and one third is maintenance, which determines how the garden's character develops. Make sure you choose a design that you can comfortably maintain."

Skilled professionals can transform your landscape. The clearer you are about what you want to achieve, the more they will be able to apply their talents to help you get there. Use your landscaper to explore all of the options available. They will give your ideas life, texture, colour and a little magic, and in the process create a beautiful setting that will bring you pleasure for years to come. **H**

**"One third of a landscape is planning, one third is implementation and one third is maintenance"**

## what to plant in spring and summer:

Spring and early summer are excellent times for planting virtually anything, says Scott. In particular, he suggests palm trees that thrive in the hot northern summer. Erik says the timing is equally good in the South Island. With the earth warming, he recommends natives such as purple cabbage trees or coloured flaxes.





# it's the people who make a home

Jim Bolger Chairman New Zealand Post and Kiwibank

Jim Bolger, former Prime Minister, former New Zealand Ambassador to the United States, and currently chairman of New Zealand Post and Kiwibank, is very clear about what home means to him.

“Home is where you have a sense of comfort and ease, a deep sense of belonging. I particularly associate that with my family home and farm at Te Kuiti. We’ve been there for nearly 40 years. We love the beautiful, expansive location and views. It will always remain for us our turangawaewae.”

Mr Bolger’s work has meant that for most of his working life, he and his wife, Joan, and their family have operated on a two-home basis.

For 30 years, their second home was in Wellington. After his retirement as Prime Minister and his resignation as a Member of Parliament, Mr Bolger was appointed to Washington, which then became his second home for four years. He has been back in New Zealand now for almost three years, and his work with New Zealand Post, Kiwibank and the gas industry means that he still spends a lot of time in Wellington.

“A home doesn’t have to be a fixed location. Political life always comes with an element of uncertainty – you learn to accept the fact that homes of short duration are part of the package,” he says. “It’s the people who make the house a home, not the building. What matters is what goes on inside the home; what people enjoy about their



Get this look with Resene Diesel.

space and how comfortable they feel within it. It’s the people who are always the most important element.”

He does have a library-cum-study that he enjoys, though.

“I love books and have a large number, covering a wide range. Books have always been a big part of our lives. And, as with any home, ours also contains within its walls the touchstones of our life – photos of our parents and of the family in all its various stages: nine children and eight grandchildren, as well as memorabilia representing aspects of our lives both at home and abroad.” **H**