

Made for SHARING

By hiding its new first floor beneath the existing roof pitch, this Federation home in Melbourne satisfied heritage requirements and provided its owners with more space.

STORY *Carli Philips* | STYLING *Natalie James*
PHOTOGRAPHY *Caitlin Mills*

EXTERIOR From the main road, you can't see the first-floor extension to this Federation home at all – which is just as the local heritage regulations require. Hay 'Palissade' bench from Cult Design. Custom cushions in Schumacher 'Sunara Ikat'. The white planter is part of the homeowners' existing collection. Trims were given a fresh coat of Dulux Woodland Grey while the front door is Dulux Colorbond Night Sky.



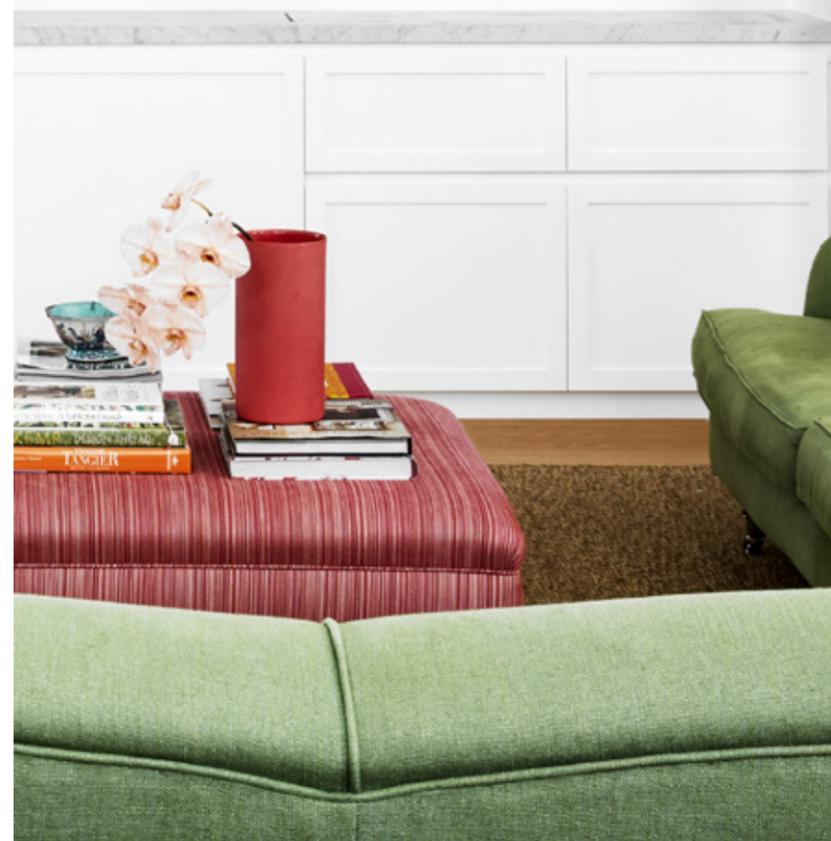
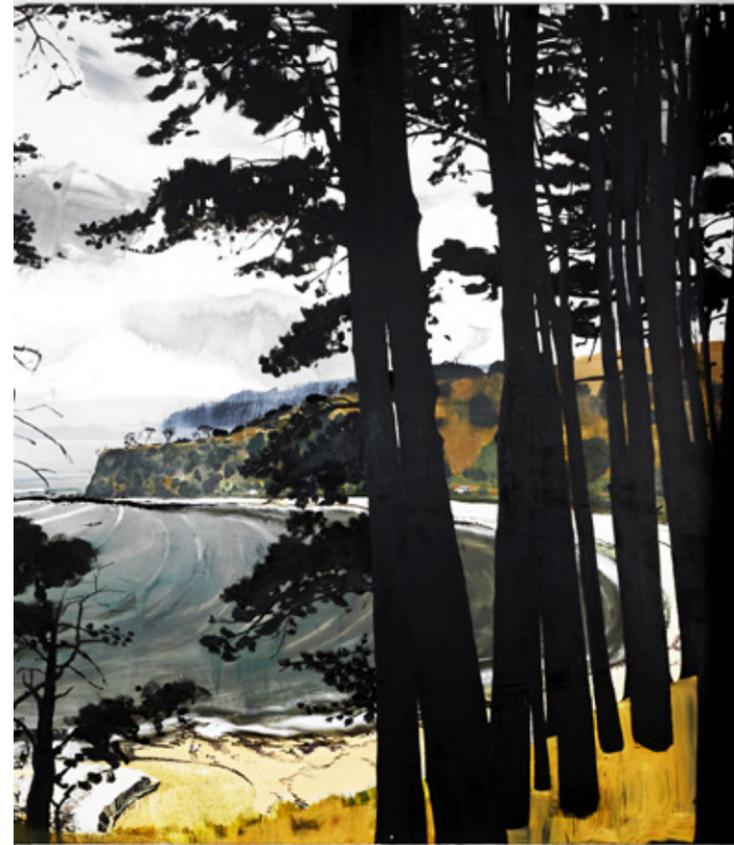
When drawing up new plans for this Federation house in Melbourne, architect Chris Peck did his due diligence. “We looked up the address and checked thoroughly; there was nothing with regards to any heritage requirements. But it’s a corner block and we eventually found out that the house was listed by its former address, which was on the main road. And because it was listed individually - not just with an overlay - there were actually very strict conditions on what we could and couldn’t do.”

While the brief from Chris’ clients, Anna and James Mackay, called for him to design a second storey, there were prohibitions on visibility from the east-facing main road: no modifications were to be seen whatsoever. But since the home’s Federation-style architecture features generous gables, Chris (whose godfather was Anna’s dad, also an architect) was able to tuck the extension under the existing roofline, concealing it entirely from the street. From the rear though, the new silhouette appears as twin peaks, each one accommodating the first-floor bedrooms of the couple’s children, Harvey, eight, and Nora, four.

The house opens into the dining room, with a line of sight all the way from the front door to the study at the rear. Off the hall to the left is the street-facing main bedroom, with two new walk-in wardrobes and an ensuite that was formerly another bedroom. Running along the south side of the house is a guestroom, playroom and a breakfast nook that opens onto a side verandah. The biggest concern was the tight kitchen, an awkward space right in the middle of the house that had no sunlight or views. And although Anna and James didn’t want to extend out too far, it made sense for a new kitchen to be placed at the rear, where there is an aspect to the outdoors. A butler’s pantry and laundry completed the extension. All other changes were confined to the existing envelope.

This remodel helped create a new circulation path with an opening from the kitchen into the living room, where there’s a retractable TV. When down, it reveals a treasured artwork by William Mackinnon. “The piece is huge and the renovation was designed around it,” says interior designer Sarah McPhee. “The idea was for it to be centrestage in the living room, which is the hub of the house. The colours in Anna and James’ art collection definitely dictated a lot of the palette ▶

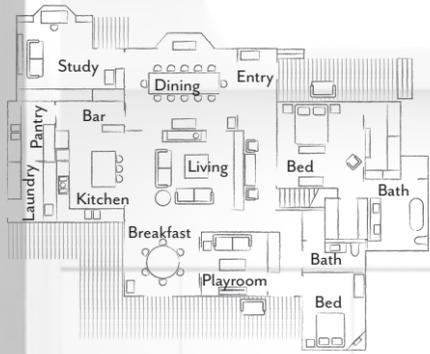
“ORIENTING THE HOUSE AROUND THE ART WAS ESSENTIAL TO THE BRIEF.” *Sarah McPhee, interior designer*



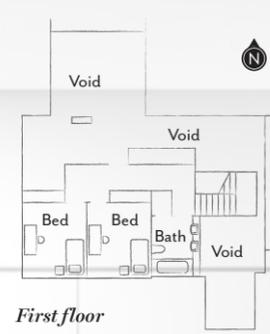
LIVING *This page and opposite bottom*
The whole house was designed around the large William Mackinnon artwork above the sideboard. Other artworks in this room by Emily Kngwarreye (right-hand wall, left), Katherine Hattam (right-hand wall, right), Chonggang Du (above fireplace) and two smaller works by William Mackinnon (near doorway). A custom sofa upholstered in Marvic ‘Serafina’ fabric is teamed with cushions by Sarah McPhee Interiors in various fabrics from GP&J Baker, Kathryn Ireland and Lisa Fine Textiles. Ottoman in Jim Thompson ‘Dido’ fabric. **ENTRY HALL** *Opposite top* Custom lamps by Sarah McPhee Interiors. Console, Cromwell Australia. Patinated bronze cast on console by Ann-Marie May.

THE LAYOUT

Ground floor



First floor



Pool

KITCHEN Thonet bar stools pick up on the rich tones of the kitchen's stained-oak joinery. Carrara benchtops, Gladstones Granite & Marble. Oven and rangehood, Miele. Custom bronze suspension lights with opal glass shades. **STUDY** *Opposite top left* Far left artworks (from top): Vintage poster, *Portrait of Sir Archibald Glenn OBE* by Martin, seascape unknown. Middle: artwork by Michael Peck. Two artworks above middle work: Picasso art print, collaboration by William Mackinnon, Harold Bickford Hattam and Katherine Hattam. Far right artworks (from top): Michel Lawrence, Katherine Hattam, etching by unknown artist and Katherine Hattam (two works). **DINING** *Opposite, top right and bottom left* Interior designer Sarah McPhee. Artworks by Emily Pwerle (behind Sarah) and Les Kossatz (above console). George dining chairs by Sarah McPhee Interiors. **LIVING** *Opposite bottom right* Ottoman in Jim Thompson 'Dido' fabric. Rug, Floorspace. ▶



HOUSES H&G



POWDER ROOM *Right* Ming fan tiles, Byzantine Design. Mizu 'Drift' twin shower, Reece. **ENSUITE** *Below* A Kado 'Luxe' bath from Reece is set against Carrara marble slabs from Gladstones Granite & Marble. Vontage subway tiles, Classic Ceramics.

MAIN BEDROOM A custom bedhead upholstered in Manuel Canovas 'Bagatelle' fabric is set against walls painted Dulux Revival. Cushions in William Yeoward 'Fiorita' fabric, ottoman and bedside lamps all by Sarah McPhee Interiors. Bedside table, owners' existing.



too. Orienting the house around the artwork was essential to the brief."

For the overall scheme, Anna and James wanted a mix of contemporary and traditional elements, so Sarah sourced some antique sideboards and customised a lot of the upholstery in classic fabrics. But bearing in mind their extensive art collection and gallery wall, Sarah didn't want the house to look contrived. "There's a fine line between too much pattern and just the right amount. I didn't want the house to look too curated - a home should feel effortless," she says. "I was thinking about art placement the whole time I was planning the interiors."

Anna and James were set on three very specific things: they wanted sofas, as opposed to armchairs, in the living room; marble fan tiles were a 'must

include' (they were executed in the downstairs powder room); and a kitchen island made from oak paired with white cabinetry. Sarah was made aware of these requests early on. "At the very start of the process, I always ask my clients to fill in a questionnaire to try to gauge their preferences - it covers everything from how often they entertain to images of styles they do and don't like. Their home needs to be a reflection of what they love. Taking this step early on in the process is very helpful, because it ensures everyone is on the same page."

Also on Anna and James' wish list was a new garage, but even that was heritage-listed. "The existing one was in such dire condition that the council agreed we could replace it," says Chris. "But the proviso was that it be like-for-like in terms of the slate roofing. So we referenced the original materials, but gave the new garage a more contemporary look." Size-wise, it was designed to accommodate James' cherished cars, with a mezzanine for extra storage.

Even though the project is now finished, it's not the end of Sarah's relationship with Anna and James. "I spent so much time with them that we built a very nice friendship. They were an absolute dream to work with, from concept stage to completion." ▶

Sarah McPhee Interiors, Hawthorn, Victoria; sarahmcpheerinteriors.com.au. AOA Christopher Peck, Melbourne, Victoria; aoa-cp.com. Modhaus, Brighton, Victoria; modhaus.com.au.

THE PALETTE

Dulux Lexicon Quarter (living area)

Dulux Revival (main bedroom)

Porter's Paints Bayleaf (study)

"WE USED SARAH FOR MORE THAN WE INITIALLY PLANNED - AND THAT WAS BY FAR THE BEST DECISION WE MADE." *Anna Mackay, homeowner*



Paint colours are reproduced as accurately as printing processes allow.



FESTIVE SPIRIT

The Mackay family eagerly embraces Christmas and all its trimmings. "We love to put our tree up early, and position it in the front bay window," says Anna. "We use decorations collected over the years. For the dining table, we have two centrepieces that my late mother bought in London 20 years ago – I love continuing her tradition." And they always host lots of family and friends over this time: "Last year I counted 17 people in our pool at one of our Christmas parties!"



GARAGE *Above* In addition to car parking, the garage has a mezzanine level for added storage. It's clad with Colorbond in Dulux Monument. Hay 'Palissade' outdoor dining setting and sunloungers, Cult Design. **REAR EXTERIOR** *Left* Because the top floor was not permitted to be visible from the main road, architect Chris Peck designed the extension to come up towards the ridge line. There is one peak per new bedroom, with the apex dictated by the existing roofline.



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THE SOURCE

Colour is not just for Christmas... Master the art of picking the right pops and you'll be gifted with joy year-round.



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1 Vintage Murano glass vase by Paolo Crepax, \$3527, 1stDibs. 2 *Solidify (Pink)* artwork by Sean McDowell, \$3500 (framed), Modern Times. 3 Aerin 'Lucas' jade coasters, \$700/set of 4, Palmer & Penn. 4 Vienna Print cushion by Lisa Corti, \$101, MatchesFashion. 5 Geranium Leaf Duet body cleanser and balm set, \$135, Aesop. 6 Odette ottoman, \$469, Brosa. 8 Vermont 3.5-seater sofa, from \$4995, Coco Republic. 7 Aerin 'Elva Leaf' dish, \$385, Palmer & Penn. 8 Contemporary Curved sofa with velvet upholstery, \$12,207, 1stDibs. 9 Sybil gathered lampshade in Confetti Ikat, \$490, and Sybil lamp base in Coral, \$440, Bragg & Co. 10 Bondi plant pots (40x40cm, 60x40cm and 80x40cm), \$530 each, Robert Plumb. *For Where to Buy, see page 190.* H&G