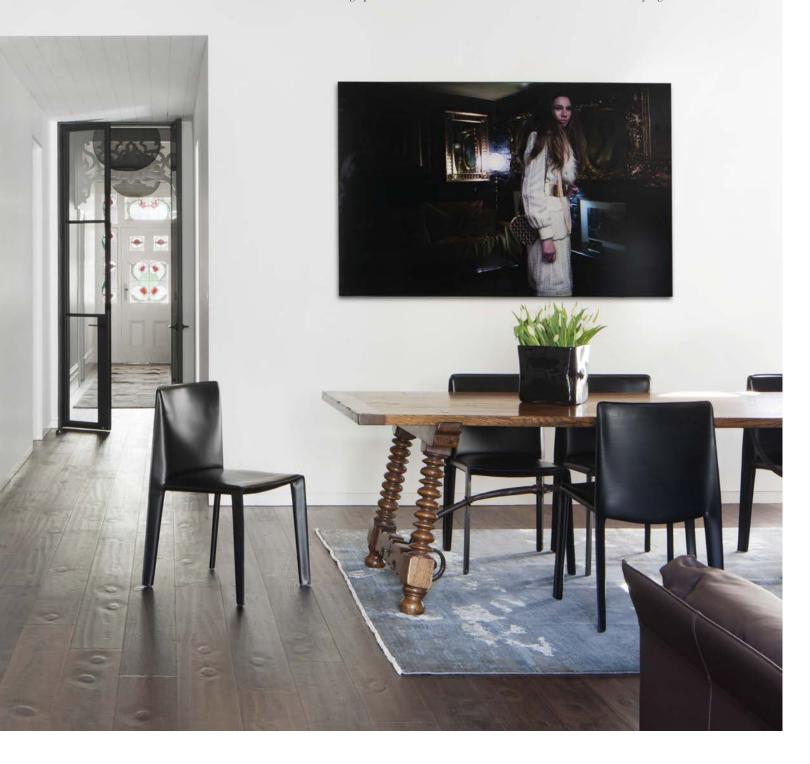
Metal frames fashion a contemporary edge around this heritage home, transforming a dreary outlook into an asset and infusing the interiors with a lighter mood.

Photographs SHANNON McGRATH Words CARLI PHILIPS Styling LEESA O'REILLY









This page, clockwise from top The dark floor and joinery and black fixtures juxtapose with the white wall, ceiling and bench top to render a beautifully dramatic kitchen. A steel-framed window was installed to reveal the pool and garden. 'Paulistano' armchair by Objekto from Hub. Poltrona Frau 'Bob' coffee tables. Mater bar stools from Cult. Opposite page The new pool fence plays back into the garage's steel windows.







proportioned structure reminiscent of the early modernist-style of Villa Noailles in Hyères in southeast France, where Anne had lived for a number of years. Subconsciously, she says it may have had an "influence on the rhythm of the doors". The courtyard has been re-landscaped by Kate Seddon, the pool fence replaced by fine steel and the pool re-tiled in a translucent navy.

To save rebuilding, the home's shell was retained. While the blueprint remained largely untouched, Anne says that the house had "lost its soul" so the renovation was "really about bringing that back". To the right of the central spine is a guest bedroom and a room that now functions solely as a dressing room. To the left is the master bedroom that leads to a new ensuite overlooking a small east-facing courtyard. Steel-framed doors further down the hallway mark the threshold between the private spaces at the front of the house and the more public ones at the rear. A guest bathroom features on the left and a laundry to the right before unfolding into a living, dining and kitchen area that had undergone two, very bad and very brash, renovations.

In the living area, furnishings throughout are rich and chocolatey including B&B Italia 'Doyl' dining chairs, a Poltrona Frau 'Grantorino' sofa and Mater dark-stained beechwood stools. The positioning of the rear windows amplifies the depth and shadow of the black-stained Tasmanian oak floor. "It's not always about exposing everything in bright light all the time – it's about creating a mood, selecting what you see and how much light you let in."

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