

RUSTIC

CHARM

Rebecca Gross takes a tour of a farmland homestead with an eclectic collection of art and interiors inspired by the outdoor landscape. Interior design by Hare + Klein.

PHOTOGRAPHY BY JENNI HARE





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MERYL HARE

PREVIOUS PAGE: Artwork by Mitchell McAuley, Axis modern art Melbourne. Cabinets contain artefacts from the client's travels to China, India, Turkey, Morocco, France and Australia. THIS PAGE, TOP LEFT: Rustic black dining table with complementary tableware. Artwork by Marie Maas, Flinders Lane Gallery, Melbourne hangs in the background. THIS PAGE, TOP RIGHT: Outdoor view, New England Tableland rural homestead. OPPOSITE PAGE, TOP: Children's Room, Painting by Rosie Taco, Short Street Gallery, Broome. Bedcovers in Café Noir coloured linen designed to suit antique bed frames. OPPOSITE PAGE, BOTTOM LEFT: Comfortable armchair near the fireplace OPPOSITE PAGE, BOTTOM RIGHT: Painting above by Robert Dickerson. Rice weighing bowl from Orient House. Ethiopian hand mirrors. Under the desk is a woven Goanna by Tjanpi weavers of the Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY).



Hare + Klein have masterfully created a harmonious collection of organic furnishing and indigenous inspired artwork.

BRETT MICKAN,
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Worlds collide in this mid-twentieth century homestead set on the New England Tableland in northern New South Wales. With the interior designed by Hare + Klein, it is the comfortable dwelling of an older couple and their visiting extended family and home to their captivating collection of art and artefacts accrued over many years from around Australia and the world. "This home reflects the warm and engaging personalities of our clients, and the objects and art have helped to create a nurturing sanctuary within the harsh climate of the area, which suits the rigors of farm life," says Meryl Hare, Principal of Hare + Klein.

The clients' lifestyle and the gently undulating pastoral land inspired and influenced the interior design, with the colour palette taking its cues from the currently drought-stricken landscape. Reds, oranges and deep greys and blues are set against light walls and dark floors, while the furniture is upholstered in mostly natural linens and vegetable-dyed fabrics.

Arranged and layered throughout the home is what Hare describes as "a fascinating collection of art, artefacts, textiles and books, somewhat quirky, certainly eclectic." Indeed this collection is an expression of the owners' travels and interests, and infuses the interior with their character and experiences. "Art and artefacts are fundamental to bringing personality and interest into an interior. Our clients have an eye for interesting objects and we let their collection inform our conceptual design," Hare explains.

With objects hailing from every corner of the globe, Hare specifically

created display opportunities that "enrich each space and delight and surprise the eye." In the dining room, two commissioned cabinets display family pieces and objects from China, India, Turkey, Morocco, France (and more). A colourful striated composition by Mitchell McAuley hangs between the cabinets, and a painting by Marise Maas across the room complements the black and brown tones of the wooden dining table and chairs. In the living room, recycled-timber shelves host a Tuareg plate and artefacts from Kenya and Mali, while art and objects in the grandchildren's bedroom have been positioned for their height and grasp. "The styling of this collection was the most delightful and satisfying task," Hare says.

Many of the pieces have also been accumulated from around Australia, including a selection of works by the Aniwan people who originally occupied the area. In the light and comfortable indoor/outdoor living space, a long vertical painting by Kenny Williams Tjampitjinpa hangs against the panelled walls and brings the colours of the dry landscape inside. There are woven works by the Tjanpi Desert Weavers, a knitted emu from the Alice Springs Beanie Festival and a vibrant landscape painting by Tarku Rosie Tarco King.

Textiles also add colour, character and texture: a kilim rug, a blanket from India, printed and woven linens and even a FEED bag becomes part of the display. "It isn't necessarily about how much art and objects cost, it's whether they feel right in your possession and if you enjoy looking at them," says Hare.

