

COASTAL LIVING®

Hawaii *for the Holidays*

(AND HOW TO LIVE ALOHA YEAR-ROUND)



LĪHU'E,
HAWAII



THE ULTIMATE ISLAND GUIDE
BEST MAI TAIS, SECRET BEACHES & DREAMY RESORTS

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A large, open-air vacation hub with a central lawn, a large tree, and a building with red barn doors. The building has a dark metal roof and large red barn doors that are open, revealing an interior dining area. The lawn is green and well-maintained, with a large tree on the left side. In the foreground, there is a wooden gate and a stone wall. The sky is clear and blue.

Cabin Fever!

This open-air vacation hub might be the closest thing there is to a grown-up Hawaiian sleepaway camp. Here's a look at the genius island escape, with plenty of ideas you can bring to the mainland

Western red cedar-and-steel entry gates open to a central lawn around which all six *hales* (cabins) are situated.

MAYBE IT'S NEVER TOO LATE to go back to summer camp. That was Architect Greg Warner's hunch when he began sketching a nontraditional design plan for his clients' lot on the Kona side of the Big Island, sandwiched between mountains and sea. His clients wanted a Hawaiian getaway that could accommodate family and friends, something laid-back, a place where they could watch the sun rise over the mountains in the morning and sink into the Pacific in the evening.

It would need to have an openness, he decided, while still bringing people together. And it would need to connect to the region's history: "In the 1930s and '40s, most of the homes on the Big Island—whether along the coast or tucked up in the mountains—had a ranch feeling to them. They felt a little campy," says Warner, who grew up in nearby North Kohala. An open-air compound reminiscent of a rustic (but thoroughly modernized) sleepaway camp slowly began taking shape. Interior designers Marion Philpotts-Miller and Ginger Lunt even channeled inspiration from a Kaua'i camp that Philpotts-Miller frequented as a child: 1930s-era Camp Sloggett. (The name alone brings back the sounds of canoe hulls bumping up against each other!) The result is a contemporary spin on those nostalgic ideals. Here, a look at a few of the hallmarks the groovy house shares with those crash courses in nature and community of our youth.



The pool deck is crafted of ipe, and the Warisan chaises are teak. The umbrella is by Tuuci.



Sliding doors painted Tea by Benjamin Moore open the kitchen to views of mountains and sea.

YOU WALK OUTSIDE TO GET YOUR BREAKFAST

Though the house is 4,500 square feet, they're spread out over six primary *hales*, or cabins: a main building featuring a kitchen and casual dining room, family room, master suite, and expansive *lānai*; two guest hales; a wash house; a garage; and a tiki bar. "The buildings all connect around a large lawn, which encourages everyone to spend time together in the communal areas, just like you would at a camp," says Warner. To ensure that each hale is well-positioned to catch the breeze, he and his team camped out on the lot for a night before putting pencil to paper to draw up the design plan.



The designers used native koa wood to build the daybed and open shelving in the living room. The cushion and solid pillows are covered in Perennials fabric, and the patterned pillows are barkcloth.



The chairs are vintage; the map was enlarged and printed on canvas.

WATCHING TV IS A B-LIST ACTIVITY

At summer camp, screen time plays second fiddle. So the designers hid the TV behind a 30- by 45-inch framed map of the Big Island. "What's great is that this particular map shows where each of the *pu'u* [hills] are that the cabins are named after," says Philpotts-Miller.

EVERYTHING FEELS A LITTLE OLD-SCHOOL

Philpotts-Miller wanted the interiors to exude a collected, retro feel, so she scoured secondhand stores and collector shows around Hawai'i to find scores like these vintage monkey pod-leaf chairs (inset) that she reupholstered with a Lee Jofa fabric. "My client loved the idea of going on treasure hunts to find furniture and accessories that feel at home here," the designer says. Just above the custom *pūne'e* (daybed) sits a collection of koa wood coconut balls Philpotts-Miller and the homeowner collected during their shopping trips.



The kitchen hale is adjacent to an outdoor dining area.

THE DAYS START AT SUNRISE—PERIOD

Warner designed the kitchen’s roofline “high and upward toward views of the mountains,” he says, so that the owners could see the sun creep up over the peaks. Similarly, the lānai’s roofline angles “low and downward toward views of the ocean and coastline.” The team kept both the interior and exterior palettes minimal and organic: western red cedar on many of the interior walls, and cedar shake and teak on the hailes’ exteriors.

IT’S NOT GLAMPING. (OK, IT PROBABLY IS)

The team opted for “rustic camp-house kitchen” over “modern marvel.” In lieu of heavy wood finishes, Lunt and Philpotts-Miller painted the teak cabinetry avocado green to draw the colors of the landscape in. An oversize window above the kitchen sink mirrors the massive sliding barn-door entrance, which provides a seamless view from mountain to ocean. The barstools are rattan, and the flooring is super durable stained concrete.



The kitchen island is painted Saguaro by Sherwin-Williams and topped with a butcher-block counter made from native ‘ōhi‘a wood.



The architects were inspired by the utilitarian style of 1930s ranch homes. The roof is copper.



The bed is by Schoolhouse Electric & Supply Co., and the box-spring fabric is by Tin Can Mailman.



The headboard is by Wilkinson Woodworks; the nightstand is by Place.

ALL THE BEDROOMS HAVE NAMES

Using the surroundings as inspiration, each of the cabin bedrooms is named after a nearby hill or beach. In the Kolekole guest hale, the palm box-spring covers are traditional barkcloth, and the checked fabric is an old-school Hawaiian plaid cotton called *palaka*, which was most commonly worn by Hawaiian plantation workers in the 1930s and ’40s. “Growing up, I would see this pattern in every form: quilts, shirts, pillows,” says Philpotts-Miller. “I loved the idea of bringing in references to a bygone era.”