

BLACK

issue
02
winter
2021

WHITE

+ everything in between

.....

+ **colourful language**

the history
behind Resene
colour charts

+ **clear focus**

top picks for
transparent
coatings

+ **sparking joy**

fantastic follies
and other
wonders

.....

+ **designing dining**

delectable trends
that are shaping
eating spaces

+ **bridging the gap**

colourful projects
that span the
spectrum

+ **latest and greatest**









on-trend colours
and wallpaper
to use now



Resene
the paint the professionals use



Wall in Resene Aviator with painted chains in (from left to right) Resene Hot Toddy, Resene Vanilla Ice, Resene Rouge, Resene Half Aubergine, Resene Sandbar, Resene Home Run and Resene Mulberry.

	Resene Sandbar		Resene Hot Toddy		Resene Home Run		Resene Aviator
	Resene Vanilla Ice		Resene Rouge		Resene Mulberry		Resene Half Aubergine



While there feels to be something very permanent about print, a magazine probably better resembles a living thing. It grows and evolves, shifts and changes – especially during its formative years. The wave of positive feedback our team received in the wake of our inaugural issue of *BlackWhite* truly warmed my heart. It helped to affirm the path we've taken and that our hard work has brought you something of value. And it's something that we hope to do a little better with each and every issue.

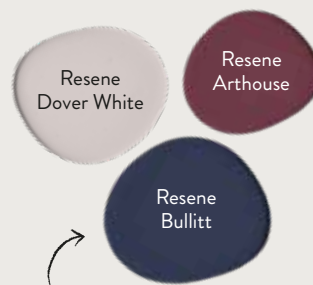
As *BlackWhite* continues to take shape and find its groove, know that my ears are always open to your feedback and suggestions for what you'd like to see more of among these pages. Flick me a message at editor@blackwhitemag.com to share your comments and, of course, your Resene-coloured projects and stories. I get so much joy out of seeing the phenomenal work completed by Resene specifiers across New Zealand and Australia and learning about your individual stories, and I consider myself very fortunate to be able to spend my days celebrating your successes, pulling together advice from experts across the industry and helping clear up your colour conundrums.

For our sophomore edition, there is an underlying theme of connection – something we seem to all be yearning for a little more of these days. I hope you enjoy perusing it as much as I have enjoyed bringing it together.

Happy reading,

Laura Lynn

Laura Lynn Johnston
Editor



My top three trending colour picks from the Resene Multi-finish range.



For a publication to resonate with its readers, it needs to spark interest, be engaging and speak to who you are as a person and a business. Resene is a local business, a family owned business. We have been described as quirky, fun, ambitious, innovative and indeed, collaborative.

BlackWhite magazine showcases all of these traits. It features projects where the Resene team has worked with our valued specifier and painting clients to assist in the delivery of stylish and colourful enhancements to the spaces where people live, work and play.

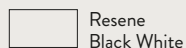
We hope our readers share in the sense of joy all of us at Resene get from the small role we play in these projects. There is immense satisfaction in seeing these wonderful projects showcased in our publications, and indeed it provides bragging rights for the Resene team directly involved. The upbeat banter around our Resene ColorShops when the magazine hits the shelves is highly entertaining!

Not that it's all about us. Well, not always. I'm sure you will allow us a little self-indulgence in our 75th year in business, as we share the stories and projects that bring a smile to us all.

After all, in reading this magazine, you can't help but get up close and personal with the Resene family. And that's exactly how we like it. Enjoy.

John Gerondis

John Gerondis
Resene National Sales Manager



If you have a project finished in Resene paints, wood stains or coatings, whether it is strikingly colourful, beautifully tonal, a haven of natural stained and clear finishes, wonderfully unique or anything in between, we'd love to see it and have the opportunity to showcase it. Submit your projects at www.resene.com/submit-project or email editor@blackwhitemag.com. You're welcome to share as many projects as you would like, whenever it suits. We look forward to seeing what you've been busy creating.

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Resene

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For more projects, go to www.blackwhitemag.com.

For all you need to know about paint and decorating, go to www.resene.com.

Some products or services may not be offered in your area or country. Please check with your local Resene ColorShop or reseller for availability. Most Resene products can be ordered in on request though lead times and minimum order quantities may apply.

To update your mailing address, visit www.resene.com/specifierupdate. Please include your Resene reference number.

Colours are as close as the printing process allows. Always try a Resene testpot or view a physical colour sample before making your final choice.

We are trialling a paper wrap for this issue of *BlackWhite* magazine – please recycle it with your normal paper recycling. This magazine's cover is produced on a certified paper sourced from a sustainably managed forest by ICG who are Enviro-mark gold certified. The internal pages have been printed on sustainable sourced paper by Webstar who are Enviro-mark diamond certified.

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Ask us anytime online

Need help with a painting project or perhaps you've got a burning paint or colour question and are unsure who to ask? Ask our Resene experts. They can help you with free advice and information direct to your inbox.

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CNC-cut panel created by Toi Whakaari Set & Props Construction students finished in layers of Resene colour. Learn more on page 22.
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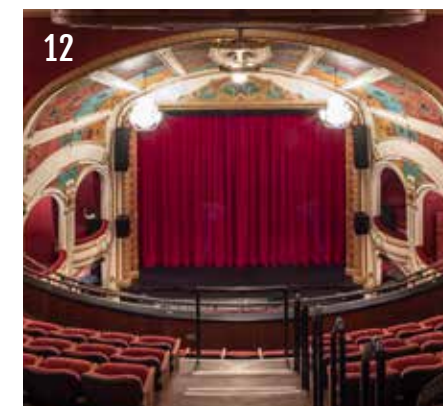
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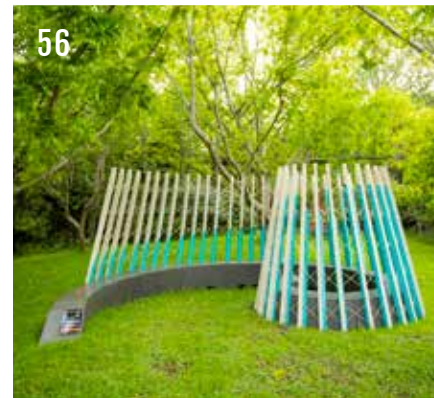
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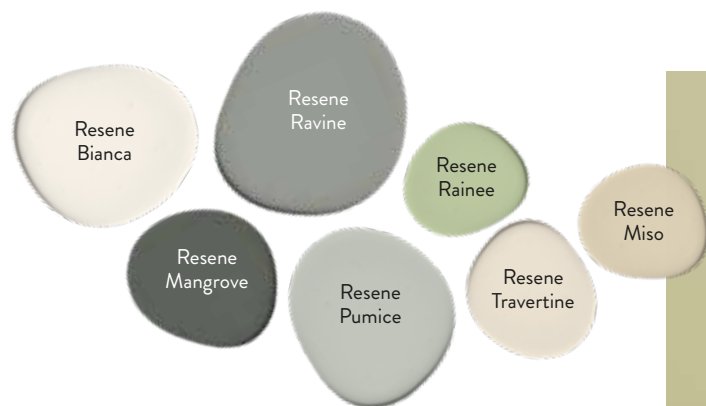
80 Name game

The meanings behind some less obvious colour names.

Colour as a *remedy*

Nature and wellness remain key drivers of colour trends during challenging times, but there's a brighter future ahead.





As the anniversary of the first lockdown measures passed, there was marked recognition of the changes that have impacted virtually every aspect of our lives. And like any anniversary, it offered an opportunity to reflect on just how much the past year has had a toll on our mental wellbeing and livelihood in a way we've never experienced before.

But with that discomfort came a reminder to slow down, look inwards and refocus on what's important. It brought to light that our constant busyness may be clawing away at our quality of life and gave many a chance to take a breath and spend some quality time with their families. This shift has been by far and large the biggest factor in shaping both current colour trends and what's yet to come.

As the global vaccination rollout gains steam, there is also a collective sense of hope hanging in the air. Finally, there is a light at the end of the tunnel, and while we're not sure exactly when we'll get there, this turn towards positivity has also had a profound effect on our long range colour forecast.

We look at the hottest Resene colours that are trending today and what colours we can look forward to.

Natural healing

When we ask our specifying audience what inspires them, the most common answer is their local natural surroundings. Whether it's hues pulled from the expansive sea and sky or lush native forests, there's no stopping the popularity of dusted blues and greens. Not only do colours like Resene Gothic, Resene Rainee and Resene Celtic work well within the complexities of our harsh UV-laden light, they also carry an inherent energy of rejuvenation. As animals at heart, it's innate for our habits and energy to follow the ebbs and flow of nature's cyclical path. And after a difficult 'season' of focusing on our survival, we know that surrounding ourselves with these colours is just what the doctor ordered.



above: Colours derived from nature continue to be among Resene's most popular hues. Use them to smooth the harshness of manmade shapes and increase biophilic response. Background and tabletop in Resene Nirvana with blocks in Resene Possessed, Resene Celtic, Resene Gothic, Resene Half Aubergine, Resene Home Run and Resene Bianca.

opposite: Right wall in Resene Mangrove with Resene FX Paint Effects medium coloured with Resene Rainee, left wall in Resene Ravine with Resene FX Paint Effects medium coloured with Resene Mangrove, floor in Resene Pumice with FX Paint Effects medium coloured with Resene Ravine, large vase (with toetoe) in Resene Nirvana, plant pot in Resene Miso and small vases in Resene Travertine and Resene Possessed. Bench and cushion from Bauhaus.

- Resene Nirvana
- Resene Possessed
- Resene Celtic
- Resene Gothic





Resene Ziggurat

Resene Otter

Resene Kilimanjaro

Resene Navigate

above left: As we try and reassemble a sense of normalcy, we're sometimes surprised that although the pieces are all there, they might not fit together the same way. Background in Resene Navigate with broken plates in Resene Ziggurat, Resene Hot August, Resene Vanquish, Resene Dust Storm, Resene Otter, Resene Kilimanjaro and Resene Hot Toddy.

below left: An increase in working from home has driven many to refresh the spaces where we get down to business with hues that comfort and inspire. Background in Resene Otter with stationary supplies in Resene Kilimanjaro, Resene Ziggurat, Resene Navigate, Resene Hot August, Resene Dust Storm, Resene Vanquish and Resene Hot Toddy.

Thanks to the internet, clients are also more educated on colour theory and design principles than ever before. With knowledge about the psychological benefits of biophilic design becoming more mainstream, its popularity is on the rise among clients looking to increase connectivity to the natural environment through the incorporation of direct and indirect natural elements. While this trend was initially driven by design experts, it seems the desire to strengthen the tie between our interiors and exterior surroundings is being driven by savvy consumers as well.









Where cooler colours have dominated the popular palette in the past two decades, we're seeing a strong shift towards warmer undertones, with hues like Resene Bianca and Resene Possessed gaining traction. The same goes for our nature-inspired hues, with silver sages making way for salty celery greens like Resene Nirvana and evergreens and emeralds transitioning to saturated olives like Resene Seaweed – which make a lovely complement to popular red terracotta hues like Resene Hot August. When it comes to blues, look to colours like Resene Ziggurat and Resene Navigate to bring warmth to coastal palettes.

Caffeinated comforts

We often turn to nostalgia for comfort. It's a habit that has impacted colour trends through an increased demand for tones that were popular in the 70s and those hues are still holding strong. But it's the sharp turn away from our reliance on cool grey as the key neutral that we see as a trend that's here for the long haul.

Coffee and chocolate browns from milky Swiss whites through to deep cocoas are trending – especially those characterised by complex undertones, which makes them a far cry from the variations that dominated in the 70s and 90s. The subtleties of sleek and supple Resene Otter and fully saturated Resene Kilimanjaro, in particular, make them frontrunners for becoming go-to palette grounders.









- | | | | |
|--|---|---|--|
|  Resene Bianca |  Resene Dust Storm |  Resene Hot August |  Resene Possessed |
|  Resene Nirvana |  Resene Hot Toddy |  Resene Vanquish |  Resene Seaweed |

The most common advice we hear from specifiers on how to get 'unstuck' on a project is to take a walk and get a warming beverage. Could looking to a cuppa for inspiration be a driver in the increase in popularity of coffee-coloured hues? Background in Resene Ziggurat, plate, cream and sugar set in Resene Dust Storm, mugs in Resene Hot August and cutlery in Resene Navigate.





above: There's nothing like a courageous colour to elevate simple forms. Background in Resene Sandbar with square in Resene Hot Toddy, cube in Resene Aviator, balls in (from top to bottom) Resene Vanilla Ice, Resene Half Aubergine and Resene Home Run and pool noodles in (from top to bottom) Resene Home Run, Resene Mulberry, Resene Rouge and Resene Hot Toddy.

	Resene Mulberry		Resene Home Run		Resene Aviator
	Resene Vanquish		Resene Half Aubergine		Resene Half Resolution Blue

Reignition sequence

In the aftermath of a year like no other, it's clear that we're ready for a more positive perspective – and our longer range forecast does not disappoint. We're soon to see a sharp rise in punchy colours that will be sure to put some more pep in our step. For starters, golden yellows like Resene Sandbar and Resene Hot Toddy, which have perennial popularity in Australia, will be popping up on the eastern side of the Tasman as well. And if that's not enough to get you fired up, watch for electric blues like Resene Aviator and Resene Half Resolution Blue, plums and raspberry reds like Resene Half Aubergine, Resene Mulberry and Resene Vanquish and enthusiastic greens like Resene Home Run that will really get the motor running.

And while we thought the penchant for petal pinks might have fizzled out by now, it seems it will instead be reinvigorated with this push for positivity. Watch for paler shades like Resene Vanilla Ice and richer ones like Resene Rouge making a resurgence.

We're sure that even those that don't feel the same love for pinks that others do will agree that it's high time for a rosy outlook. **BW**

style Laura Lynn Johnston

images Bryce Carleton



Left wall in Resene Vanilla Ice, right wall in Resene Half Aubergine, floor in Resene Half Resolution Blue, vase in Resene Rouge, balls in (from large to small) Resene Half Aubergine, Resene Home Run and Resene Vanilla Ice and foam arches (from front to back) in Resene Sandbar, Resene Hot Toddy, Resene Home Run, Resene Aviator, Resene Half Aubergine, Resene Mulberry, Resene Rouge and Resene Vanilla Ice. Chair from Good Form, lamp from ECC.

Black book

New and notable
announcements from
across the industry.

Brrrrr-illiant colour with a cause

Over the summer, Wild in Art brought a second sculpture trail to Christchurch. This time, Pop Up Penguins gave residents and visitors a fresh opportunity to discover and delight in all that makes Ōtautahi special.

The public art trail included 50 large penguin sculptures, sponsored by companies and decorated by established and emerging artists using Resene paints. All were displayed on a public art trail that celebrated the unique parts of the city.

The penguins highlighted themes like climate change, community, Antarctica, creativity, innovation and exploration. After nine weeks out and about in Christchurch, the street sized penguins were auctioned off in February and raised over one million dollars for Cholmondeley Children's Centre.

www.popuppenguins.co.nz



from left to right:
'Birds of a Feather'
by NEST Arts
Collective, 'Pattern
#1453: Antarctic
Fair Isle' by Jen
McBride, 'Batguin'
by Mark Catley,
'Punk It Penguin' by
Laura Hewetson
and 'Shackleton' by
Ira Mitchell.

Calmer waters

Nature is far too beautiful to be kept outside. In this hectic, always-on world, many of us are seeking a calm place to relax, recuperate and revive. The designs in the Resene Willow Wallpaper Collection recall nature as a perfect way to promote a feeling of calm and create a haven for your clients. Try the cascading ripples of Resene Wallpaper Collection 2008-146-03 in a dining room or restaurant above the dado line with lower wall panelling in Resene Coast. See more from this collection and other new releases at your local Resene ColorShop or online at www.resene.com/wallpaper.

Resene
Coast



Resene Wallpaper
2008-146-03



Get cosy with habitat issue 34

The autumn/winter 2021 issue of *habitat* by Resene is available now. With a strong focus on ways to cosy up spaces plus helpful ideas for improving backyard organisation, cute kids' spaces and the latest on home decorating colour trends, it's a handy way to inspire clients with ideas for their next projects.

Copies are available from Resene ColorShops and selected resellers, or find it online.

www.resene.com/habitat

Resene Wallpaper
1907-136-03



Resene
Mondo

Like Morris but moodier

Inspired by the Arts & Crafts movement and the influential artist William Morris, the Resene Elodie Wallpaper Collection showcases a sophisticated array of classical styles. Moody settings and traditional designs pay homage to notable artwork with a rich opulence to enhance the look of any project. Try Resene Wallpaper Collection 1907-136-03 in a study or lounge with adjacent walls in Resene Mondo. See more designs from this collection and other new releases at your local Resene ColorShop or online at www.resene.com/wallpaper.

Twist and shout

The sixth and most recent Brick Bay Folly Project winner has been officially announced and opened to the public. The structure of 'Genealogy of the Pacific' by Daniel Ho, Rita Cai and Raymond Yoo draws inspiration from the curvilinear form of DNA strands, and while it may appear monolithic from afar, closer inspection reveals its twisting modular form. The labour intensive construction involved 885 timber bricks painted in Resene Concrete, meticulously laid in horizontal layers. Experience it in person on the Brick Bay Sculpture Trail (www.brickbaysculpture.co.nz) and learn more about the history of the Brick Bay Folly Project on page 56.



above right: 2020/21 Folly Project winner 'Genealogy of the Pacific' by Daniel Ho, Rita Cai and Raymond Yoo. Image by Sam Hartnett, www.samhartnett.com.

Resene
Concrete

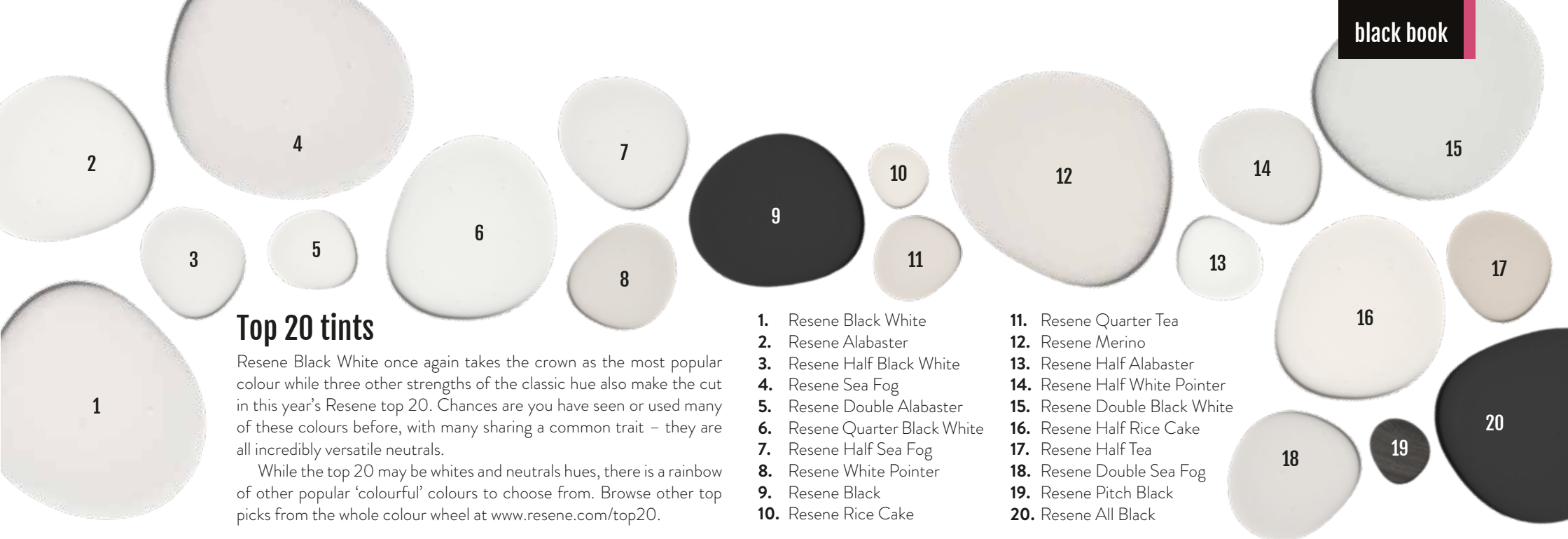


Fun-ctional furniture

Functional design and fabulous colour come together with In the Shed's furniture range. Designer and craftsman Craig Poad hand crafts every piece, from cabinets to hall tables to entertainment units. All designs can be modified to suit – perfect for those seeking a bespoke piece in a particular shape or colour. We love this record player unit, which is painted in Resene Pohutukawa and varnished in Resene Aquaclear.

www.facebook.com/InTheShed17

Resene
Pohutukawa



Top 20 tints

Resene Black White once again takes the crown as the most popular colour while three other strengths of the classic hue also make the cut in this year's Resene top 20. Chances are you have seen or used many of these colours before, with many sharing a common trait – they are all incredibly versatile neutrals.

While the top 20 may be whites and neutrals hues, there is a rainbow of other popular 'colourful' colours to choose from. Browse other top picks from the whole colour wheel at www.resene.com/top20.

1. Resene Black White
2. Resene Alabaster
3. Resene Half Black White
4. Resene Sea Fog
5. Resene Double Alabaster
6. Resene Quarter Black White
7. Resene Half Sea Fog
8. Resene White Pointer
9. Resene Black
10. Resene Rice Cake
11. Resene Quarter Tea
12. Resene Merino
13. Resene Half Alabaster
14. Resene Half White Pointer
15. Resene Double Black White
16. Resene Half Rice Cake
17. Resene Half Tea
18. Resene Double Sea Fog
19. Resene Pitch Black
20. Resene All Black



Artistic achievements

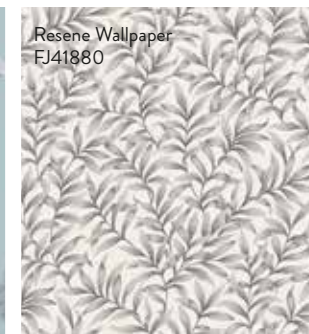
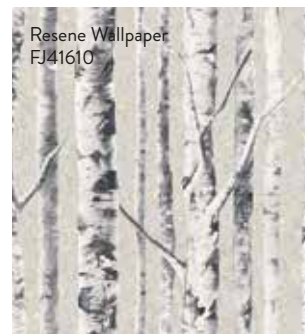
Each year, Resene provides support to a wide variety of groups creating murals, helping them to splash colour around their communities. Since 2003, the annual Resene Mural Masterpieces Competition has offered an opportunity to share these works far and wide, with more than \$7,000 worth of prizes awarded to the best of the best. In the latest competition these four made the podium in the professional category:

- 1st Place (pictured left):** Pukeoware Hall by Brigita Botma (Baldhill Road, Waiuku)
- 2nd Place:** Living South by Deow (South City Hub, Invercargill)
- 3rd Place (tie):** Akaroa Skateboard Park by Katrina Perano (Akaroa)
- 3rd Place (tie):** Central Park Substation Wall by Kiran Parbhu (Brooklyn Road, Wellington)

www.resene.com/murals

Soulful sanctuary

Create a sanctuary in your home with this collection of beautifully coloured designs from the Resene Sanctuary Wallpaper Collection. With a mix of flora, fauna, geo and swirl inspired designs to choose from, they're the perfect haven to escape from busy life. See more soulful selections from this collection and other new releases at your local Resene ColorShop or online at www.resene.com/wallpaper.



The image shows the interior of a grand, ornate theater. The ceiling is highly decorated with gold-colored patterns and a large, central chandelier. The walls are painted a deep red, and the seats are also red. The theater is empty, and the lighting is warm and focused on the stage area. The text "The show must go on" is overlaid in a white, stylized font.

The show must go on

After a heritage-sensitive refurb, the leading lady of Hastings is ready to be in the limelight once again.

She's far from being the first one in show business to need remedial work in order to keep drawing a crowd, but for the Hawke's Bay Opera House, it was a lot more than fading looks that were keeping her waiting in the wings.

Recently rebranded as part of the Toitoto – Hawke's Bay Arts & Events Centre, the building remains an exceptionally significant specimen of New Zealand's heritage, one of its last surviving theatres designed by renowned theatre architect Henry Eli White.

Opened in October 1915 as the Hastings Municipal Theatre, the building's Spanish Mission style exterior was a picturesque symmetrical arrangement, complete with tiled roof, pale coloured rendered walls, deep-set openings and turrets flanking either side of its principal Hastings Street façade. Inside, the highly ornamented interiors were rich with Art Nouveau-style pressed metal ceilings and plasterwork featuring flowing tendrils, classical heraldic cartouches and ribbon mouldings.

Unfortunately, the building sustained extensive damage during the 1931 Hawke's Bay Earthquake and required substantial reconstruction. Between 1939 and 1957, it underwent a series of alterations before seeing major restoration works carried out during the late 1990s and early 2000s. Not long after the turn of the millennium, the auditorium was painted by artist Tina-Rae Carter, which included a composition of frescos on the ceiling panels and walls. These works were completed in 2006, and shortly after the building reopened as the Hawke's Bay Opera House. But in 2014, the building was shuttered once more after a seismic assessment deemed it earthquake prone when it failed to meet the required threshold of the National Building Standard.

Following an outpouring of public support, Hastings District Council announced ambitious plans to strengthen and refurbish the opera house well beyond the baseline requirements. It was DPA Architects who were commissioned in 2017 to



opposite: Heritage New Zealand has described the opera house as one of the earliest buildings designed in the country using the Spanish Mission style, with its lavish Art Nouveau interior suggested to be the largest and most complete example of its type in New Zealand.

above right: Walls in Resene Vanquish suit the drama and grandeur of the auditorium and tie in with the rich burgundy textiles used for the curtain and seats. Windows and doors in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Merlot, ceilings and balconies in Resene SpaceCote Low Sheen waterborne enamel tinted to Resene Half Pearl Lusta, Resene Eighth Pearl Lusta and Resene Triple Pearl Lusta and select details in Resene Lustacryl tinted to Resene Gum Leaf.

below right: According to artist Tina Carter, the detailing of her Art Nouveau-style motifs represented the four colours and themes of the opera house: community, dance, music and drama. While the intention was to retain the mural within the oval, the deteriorated condition of the ceiling necessitated much of its replacement. DPA Architects paid it homage with their colour choices with the ceiling in Resene Half Pearl Lusta, Resene Eighth Pearl Lusta and Resene Triple Pearl Lusta with select details in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Gum Leaf.

Resene Eighth Pearl Lusta

Resene Gum Leaf

Resene Merlot

Resene Half Pearl Lusta Resene Triple Pearl Lusta Resene Vanquish

turn their exciting new vision into a reality – and did they ever get the right team for the job.

With more than 25 years of specialised experience, principal Dave Pearson is one of New Zealand’s leading heritage architects. He attended the University of York Centre for Conservation Studies and has acted as both project and heritage architect for other significant conservation projects, such as the Waterworks building at MOTAT (Auckland’s Museum of Transport and Technology) and the Christchurch Arts Centre restoration.

The magnitude of what was at hand didn’t elude him. “Aside from the meticulous demands of structurally strengthening a heritage building of outstanding significance,” he explains, “it was envisaged that new toilet facilities be designed and all spaces within the theatre be redecorated as part of the upgrade.”

He and his team conducted in-depth research into earlier colour schemes, based on historical documents and imagery, before proposing their new colour scheme – one that was based on known earlier influences, yet cognisant of the building’s more recent architectural contributions. Colours for the auditorium, foyer and toilet spaces were sourced entirely through the Resene product range and complemented with a careful selection of fabrics and floorcoverings.

“Undoubtedly the most significant space within the Hawke’s Bay Opera House is the main auditorium, with its uninterrupted sightlines and excellent acoustics. It has exceptional heritage value,” says Dave. “Photographs taken immediately after the 1931 earthquake showed that the auditorium at the time was painted in a light colour, which appeared to cover all surfaces, including the decorative motifs and ornate detailing. The renovations in 1992 saw the introduction of a pink colour scheme and gold detailing on the floral motifs. Teal stage curtains, deep red seats and private box curtains furthered the bright array of colours, which at the time, were a direct response to the general feeling that the space was uninspiring and underwhelming. The second wave of renovations from 2002-2006 saw the redecoration of the auditorium as well as the installation of Tina Carter’s ceiling mural.”

DPA Architects also found the lath and plaster ceiling to be in particularly poor condition due to ongoing water damage from leaks in the roof above. While their original intention was to retain Carter’s mural within the oval, the deteriorated condition of the ceiling necessitated much of its replacement.

“Lath and plaster ceilings are traditionally formed by laying wet plaster over timber laths that are left with gaps between them,” says Dave. “The plaster is applied over the laths with sufficient force to push some plaster in between them, so the laths then act as a key to stop the plaster from falling. In the case of the opera house, the plaster had cracked, the keys were weakened and broken and significant fabric was at risk of damage.

below: Notes of a half strength of Resene Gum Leaf dotted amongst the gold plasterwork in the foyer provide a prelude to the adjoining auditorium. Walls in Resene SpaceCote Low Sheen waterborne enamel tinted to Resene Quarter Canterbury Clay, dados in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Canterbury Clay, doors in Resene Lustacryl tinted to Resene Merlot and ceiling in Resene Eighth Pearl Lusta.

opposite: After careful measuring, mapping and photographing, the replica mosaic tile floor in the entrance foyer looks just as beautiful as the original. Walls in Resene SpaceCote Low Sheen waterborne enamel tinted to Resene Quarter Canterbury Clay, dados in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Canterbury Clay, doors in Resene Lustacryl tinted to Resene Merlot and ceiling in Resene Eighth Pearl Lusta.

● Resene Eighth Pearl Lusta Resene Gum Leaf Resene Merlot

Resene Quarter Canterbury Clay

Resene Gold Dust

Resene Canterbury Clay



top tip

Get a gilded look with a shimmering selection from the Resene FX Metallics collection, such as Resene Gold Dust.





left: The new concrete shear walls were left in their off-form state within the stairwells to match the historic methods of construction. Left wall in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Quarter Canterbury Clay, ceiling in Resene Eighth Pearl Lusta and bulkhead walls in Resene SpaceCote Low Sheen waterborne enamel tinted to Resene Canterbury Clay.



A plaster ceiling can be up to 20mm thick and weigh anything up to 53 kilograms per square metre, so an area of falling plaster has the potential to cause injury – or worse.”

The decision was made to partially replace the plaster and return the auditorium ceiling to an earlier, lighter colour scheme. While retaining what they could of Carter’s mural, the new hues were interwoven in a way that harnessed and complemented the established aesthetic values of the space.

Bruce Allen, Group Manager Corporate for Hastings District Council, says there are always challenges that need to be overcome with projects like this, and they continue to appear right through the project. “Case in point was the discovery of a deterioration of the fibrous plaster in the opera house ceiling, only really discovered when the scaffolding had been put in place for the internal repaint, requiring a quick decision on its removal, replacement and paint choices.”

For him, the best outcome was that after such an intensive and invasive strengthening project, the historic features of the opera house have not only been retained but, in many instances, enhanced and restored.

“The decorative peacock motifs which adorn the proscenium arch, originally inspired by the ornate nature of the Vienna Secession architectural movement, were retained in their gold colours, to reflect the lavishness that architect Henry Eli White envisioned when the theatre was first built,” says Dave. A subtle touch of colour in Resene Gum Leaf, which complements the mural, was introduced in small areas to the ceiling and balconies, offsetting the lighter tones of Resene Pearl Lusta, Resene Spanish White and Resene Canterbury Clay.

To heighten the experience of the space, the design team also introduced a selection of dramatic colours to increase its sense of opulence. Rich reds, Resene

Vanquish and Resene Merlot, were applied to the walls and doors of the auditorium which, combined with the plush red seating, created an atmosphere of depth and luxury – traditional staples of theatre design. By contrast, the foyers were transformed from formerly dark and seemingly cloistered spaces with a lighter palette of creams and neutral tones, including Resene Canterbury Clay and Resene Eighth Pearl Lusta while the first-floor foyer was anchored with carpets in rich reds and finished with lavish gold plasterwork, including notes of Resene Gum Leaf that provide a prelude to the adjoining auditorium.

A new colour scheme for the toilets, combined with selected wallpaper, bench seating fabric and hexagonal wall tiles, provided a refreshed and contemporary feel with historic overtones. “The toilets were redesigned to include a selection of floorcoverings based on an enlarged version of the original floor tiles from the ground floor entry foyer,” explains Dave. “Rimu skirting was painted in Resene Carnaby Tan from the Resene Heritage colour range, with the finish carried through the doors and timber trims of the cubicles while a half strength of Resene Gum Leaf was used for the ceilings and Resene Quarter Canterbury Clay for the partitioning walls to allow a sense of continuity between the toilets, foyers and auditorium.”

Looking at the opera house in all her splendour today, it’s hard to tell just how much remediation has occurred – though there are some subtle hints. Newly inserted steel bracing to the staircase above the toilets on the western side has been left exposed, contrasting against sections of Resene Alabaster and offering a glimpse into the degree of intervention that has taken place. Other details, like the concrete shear walls were left in their off-form state within circulation spaces like stairwells, displaying the textures of the boards in which they were formed to match the historic methods of construction implemented in the building.

Beyond the cosmetic improvements, other significant challenges involved the structural upgrades and construction of new concrete shear walls and diaphragms throughout. “Strengthening works required substantial sections of significant fabric, such as plaster finishes and timber dado panelling, to be temporarily removed before being carefully restored and refinished to conceal concrete shear walls beneath.”

Site construction manager Eddie Holmes of Gemco Construction had completed remedial concrete work and tackled heritage buildings before, but he says it was nothing compared to the scale of this project. “As you can imagine, there were a lot of complexities. The logistics of getting the concrete and structural steel into all the nooks and crannies of the stairways was a big one. We couldn’t access them by crane in there, so it meant a lot more handling. The structural steel had to be made into much shorter sections, which meant a lot of spliced joints that had to be assembled in situ.”

“Working in an old building is much different than working outside. It was a dark, dirty, noisy, damp environment, and with the quantity of concrete breaking and removal, it was a very dusty one too. I can’t appreciate my team enough for achieving what they did and putting up with the conditions they did for the better part of two years.”

But when you look at the quality of the outcome, Eddie says it’s hard not to feel proud. “There are a number of concrete shear walls in the building that we formed, and by the time we replastered them and painted them, everything came back together really, really well.”

He singles out the mosaic tile floor in the main foyer as his favourite element of the finished project. “We had to rip out all the foundations and flooring and build new, but you wouldn’t have wanted to lose what was there. We measured and photographed it then had the tiles replicated and made new, and that came up beautifully. Of course, the whole building came up beautifully, but that floor looks spectacular.”

Hastings District Council shares his sentiments. “I think the paint colours are fantastic and are a good example of collaboration between the architect and the client to get it right and to achieve an outcome beyond what individuals could have achieved,” says Bruce.










Judges at the 2020 Resene Total Colour Awards agreed. The project took home both the Resene Heritage Commercial Award as well as the Master Nightingale Colour Maestro Award for its rich and luscious palette and astounding attention to detail.

Now, the biggest worry for the Toitoti Opera House lies with the talent that performs there – in making sure they aren’t completely upstaged by her grandeur. **BW**

design DPA Architects, www.dpaarchitects.co.nz
build and painting Gemco Construction, www.gemcogroup.co.nz
images Sarah Rowlands, www.sarah-rowlands.com

above: While the new toilets certainly boast contemporary comforts and conveniences, the colour palette and details make them feel like an authentic component. Ceiling in Resene Gum Leaf, partitions in Resene SpaceCote Low Sheen waterborne enamel tinted to Resene Quarter Canterbury Clay and trims in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Carnaby Tan.

	Resene Alabaster		Resene Pearl Lusta		Resene Spanish White		Resene Carnaby Tan
	Resene Gum Leaf		Resene Merlot		Resene Vanquish		



Formulating *success*

After more than 50 years working for Resene, Technical Director Colin Gooch is living history.

When Colin Gooch moved to New Zealand from Sunderland, England in 1963, it wasn't with the intention to take on a niche role as a specialised chemist for a groundbreakingly innovative paint company. His first job after arriving in Auckland was for a resin manufacturer, Polymer Corporation, in technical service and sales. Resene, which at the time was known as Stipplecote, was one of his clients until Tony Nightingale offered him a job in 1970. These were very early days

in Resene's history, and the team was small, so it wasn't long after that Colin took on the role of Chief Chemist.

"There was just a sales manager at the time, an accountant, Tony and I – so it was a pretty lean machine," says Colin. "I was the sole chemist until we added a night shift, and then of course we had to find someone else to man those hours."

In June 1973, his role evolved further and he was named Technical Director. Just months apart, he was also made Fellow

in the Technology of Surface Coatings (FTSC). These aren't titles many 30 year old immigrants without a university degree can boast to hold. But then again, most people aren't like Colin.

"New Zealand was certainly a land of opportunity for me. I'm sure I never would have been able to occupy a role such as I do now had I stayed in England. Resene was my first job in the paint industry, and I worked hard. I did have ambitions of going to university, but it didn't work out that way. I was able to take a tertiary course through a professional organisation on paint, and it lasted about three years. They were only able to run that programme once, but I was fortunate to be able to do that."

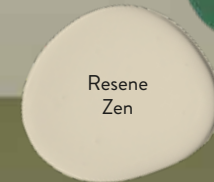
Colin will always bring up the calibre of people he's been able to work with over the years as key to his advancements.

"I've made a career out of cultivating smart people," he says. "As the sole chemist, I knew that I needed to be exposed to other minds and other people, especially people in highly technical roles. And by working with good, smart people, the meeting and exchanging of ideas is always exhilarating."

Colin's favourite colour, chemically speaking, is chrome green oxide – a compound you'll find in Resene Fern. "It's incredibly durable; it's inert and kind so it never gives me any worries whatsoever. Plus, it's a pleasant colour."



Resene Fern



Resene Zen



left: Despite his abundance of knowledge about paints, coatings and colour, Colin says, "I can always learn something from everyone. No matter who they are, there's got to be something they know better than me that I can learn from them." Wall in Resene Zen and tabletop in Resene Flax.

“A lot of the sort of chemistry we do starts off as just that: an idea. You’re doing mental experiments and wondering about putting things together. Sometimes it can be novel, and you go to the lab bench, and then it works – and the excitement of that is just the best. You think of something, and then it becomes something.”

But Colin’s unending thirst for knowledge and continuous improvement can’t be overlooked, either. It’s not a skill that can be learned at university; it’s a quality you either have or you don’t – one that’s practically fused into Colin’s DNA.

“No one really goes into chemistry thinking that they’re going to be a paint chemist. You just sort of fall into it. There are so many disciplines involved, all the things that you really need to know. It isn’t just the paint itself. We have something like 1,200 raw materials at Resene. The challenge that I gave myself is that I would like to be able to specify each and every one of them. I haven’t achieved that, and I don’t think I ever will – but it’s a huge challenge, though. Someone might know slightly more about a certain substrate than I do, but I’ve got to be the one who knows the second most.

“Even if I knew everything I know now back when I started, I’d still only know 10% of what I want to know. The complexities that are revealed as you work just show how little we as humans know. Even the simplest of things are far more complex than you think.

“There is always a reason something works or doesn’t work, and I have to find that reason.”

According to Nick Nightingale, Resene’s current Managing Director – and the grandson of the company’s founder, Ted – Colin’s contribution to Resene and the New Zealand paint and building industry is immense. “Colin has been the backbone of our technical team for over 50 years and is responsible for the many technical developments and innovations that have helped set Resene on the path to success based on quality and innovation. He and my late father Tony Nightingale challenged each other in way that I can only describe as creative tension. The challenges of innovation and the desire to be the best drove them, both had a love of colour.

“We would not be what we are today or even here were it not for Colin’s efforts. On a personal level, I have relied on his sage advice and expertise for my tenure at Resene.”

“I believe my title should be ‘security blanket,’” Colin says. “A lot of my role now is in three areas: mentoring, looking at ‘blue sky’ opportunities and being the basket that things get thrown into when they become a bit too difficult.”

One example of something others perceived as being ‘too hard’ was when the New Zealand supplier of galvanised steel changed their finishing process. It was a move that meant the paint systems being used no longer operated the way they were supposed to.

“We were definitely under some constraints there,” says Colin. “The rest of the industry were able to fix the issue by switching back to a lead-based primer, but I didn’t want us to do that. I conceived a possible solution, and I made it, and it worked, so we put it out on the market as Resene Galvo One. When the barrier came down on lead and chromate, other companies floundered. Resene Galvo One is still around today and popular as a galvanised primer.

“From conception to getting it right on the first try, and then having it go on to such strong success – I have always had such affection for that product.”

Colin says that it’s also the company itself and the things that make Resene unique that has made his path a successful one.

“When I was hired, the company was hungry. We wanted to take on the world – and nothing has given us greater pleasure than doing something better than others.”

“There are companies that single Resene out to have ‘blue sky’ talks with us – and there are not too many companies of this level around. They set aside time to talk to us and they tell us how much they look forward to doing it. It’s amazing how much a small company can establish being such a strong colleague to major institutions. Resene is not one of the biggest paint companies,

but it is one of the most respected – and we’re thankful to have earned that sort of reputation.”

For those who are considering a similar path, Colin offers up this astute advice.

“First of all, I’d point out that being a paint chemist is addictive – and if you take the right attitude into it, it’s pure excitement. Get to know the basics, but allow your mind to jumble them up – and your mind will do some nice things in that interaction. People talk about intuition, but I think the mind is just making connections between stuff you already know. And be prepared to get dirty.”

But he also recommends sticking to a medium-sized private company, like he did. “The freedom that you get in a smaller company is fantastic. I never felt any technical constraints whatsoever. That’s a wonderful freedom to be given. I’ve never had to be confined to ‘learning’ our company’s knowledge – I’ve gotten to make it.” **BW**

style Laura Lynn Johnston

images Bryce Carleton



Resene Colins Wicket, described on the reverse of Resene paint chips as ‘a clever ochre green with a warm personality’ was named after Colin. The hue itself was chosen because Colin’s favourite cricket wicket is a slow wicket, which is captured in the colour.

Colin’s insatiable desire for quality and continuous improvement has had a profound impact on Resene throughout his five decade long tenure on the company’s technical team. He has played a role in formulating nearly all of Resene’s products, including specifier favourites like Resene SpaceCote, Resene Lumbersider and Resene Colorwood. Wall in Resene Zen, tabletop in Resene Flax.



Picks + tricks

A roundup of some of our editor Laura Lynn's favourite designs from the latest Resene Wallpaper Collection releases and how to use them.



Resene Wallpaper 219912

Tropical meets traditional

"Tropical, botanical wallpaper designs have long been popular, but those that feature green fronds can sometimes limit options that will work for your complementary colour palette. The tonal taupe design of Resene Wallpaper Collection 219912 offers plenty of flexibility for not only what colours you can pair with it, but it also gives your clients the ability to swap out their accent décor seasonally. Try it with Resene Eighth Thorndon Cream, Resene Parchment and Resene Inside Back for a timeless living room."



When only damask will do

"Some of you (like me) may have had just about all you can take of damask wallpaper in the early 2000s, but there always seems to be that one client that can't get enough of it. If damask is the only design for them, then please let it be this gorgeous and moody teal and chartreuse combination. Go the whole hog in a dramatic space by teaming it with Resene Teal Blue and touches of Resene Highball."



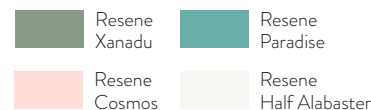
Resene Wallpaper 24110



Resene Wallpaper 539134

Classic yet quirky

"I love the energy and verticality of this striped design, and it's one of those ones where you instantly know the perfect project it would work in the second you see it. It's easy to create a mural that would make a real splash in a restaurant or office reception area. Pair it with walls in Resene Xanadu, ceiling and trims in Resene Half Alabaster and accents in Resene Paradise or Resene Cosmos to pull some of the design's vibrant hues off the wall and into your space."





Resene Wallpaper 1907-140-06

Glam geometry

“I love this simple, geometric design. It’s an obvious fit for an Art Deco-inspired scheme, but it could also work well in an otherwise minimalist setting when paired with timber finishes. Try it with a floor in Resene Colorwood Bark, furniture in Resene Colorwood Rock Salt and accents in Resene Palm Green for a chic look.”

- Resene Colorwood Bark
- Resene Colorwood Rock Salt
- Resene Palm Green



Resene Wallpaper HX4-019

Love story

“It’s not for everyone, but I’ve been head over heels for Art Nouveau design ever since Victor Horta’s dreamy Hôtel Tassel staircase flashed up on the overhead projector in my History of Residential Furnishings class back in uni. I adore the new Alphonse Mucha-inspired wallpaper murals from the Resene Wallpaper Collection, and the colours in this design would make it ideal for a romantic bedroom. Try it with sultry Resene Persian Red and accents in Resene Coral Tree and Resene Soothe.”

- Resene Persian Red
- Resene Coral Tree
- Resene Soothe

Not all heroes wear capes

“The bathroom in the first apartment I bought was surrounded by internal walls with no method of ventilation, so the unrelenting moisture made a dog’s breakfast of the ceiling. When I fixed it, I opted for a similar Anaglypta wallpaper design to this one painted misty grey like Resene Ghost and it made the space feel so glamorous. Now, Anaglypta designs are my go-to for tricky plasterboard walls that still require textural distraction when even proper prep work doesn’t suffice. Resene Anaglypta Wallpaper comes in a wide range of designs that you can paint in any colour you please, making it the superhero of wallpapers in my eyes. Try painting yours in Resene Spanish Green for a similar look to this bedroom.”



Resene Wallpaper RD80000

- Resene Ghost
- Resene Spanish Green



For more wallpaper designs, tips and tricks, pick up a copy of the new *habitat plus – wallpaper* from your local Resene ColorShop or reseller. It’s packed full of ideas on how to incorporate popular wallpaper trends into your project.

View the full collection at your local Resene ColorShop and keep an eye out for new releases at www.resene.com/wallpaper.

Modern magic

In the world of set and props construction, Resene products are at the heart of creative problem solving.

Resene
Canterbury Clay



Both New Zealand and Australia have long been popular filming locations for their expansive, breathtaking and often otherworldly scenery.

Aside from its natural beauty, New Zealand is also particularly well known for its award-winning pre- and post-production studios like Stone Street Studios, Park Road Post, Weta Digital and Weta Workshop – all of which are headquartered on Wellington’s Miramar peninsula. These titans are not only sought after for their multimillion-dollar sound stages; they may be even better associated with their concept design, set building and manufacturing abilities, armed with artists at the top of their game creating props, gadgets, robots, weapons and creatures that stretch the bounds of imagination.

When it comes to special effects, it’s a common misconception that computers can do it all. The truth of the matter is, while they can do a lot, there are still many things in movies and television shows that require physical props and sound studio sets – and those items do far more of the heavy lifting than people give them credit for. One can still watch films that relied almost entirely on practical effects, such as John Carpenter’s *The Thing* and feel just as impressed and fearful of the convincing puppetry, oozing fluids and latex monstrosities as when it was released in 1982. It’s also easy to overlook the incredible effort that goes into designing and creating convincing worlds to be used for the stage as well, where computer effects aren’t even on the table.

The level of artistry it takes to accomplish these effects isn’t a widely held skill. It’s a specialisation that takes a lot of practice and mentorship, and far more experimentation. While various types of paints

and timber stains, foam, plasterboard, MDF and adhesives are all supplies you’d expect to be used to build sets and props, less expected items like sawdust, biscuits, cat litter and toilet paper are also typical in their arsenals. And the Set & Props Construction programme at Toi Whakaari/New Zealand Drama School teaches budding set and prop designers how it all comes together.

The school operates like its own collaborative ecosystem, with one programme feeding into the next to assemble all the complex pieces of the puzzle necessary to produce significant film and stage productions. Head of Course Francis Gallop says it’s far from a typical university experience. “We emulate an industry model, so it’s a full on 9-to-5 – and sometimes later.”



Students primarily learn through hands-on applied knowledge, which Francis says is a vital benefit of the programme. “These are craft skills, and being Wellington-based, we are able to draw upon the most amazing resources in terms of seasoned art department veterans who are incredibly generous in sharing their decades of knowledge.”

Within an already tight-knit school of less than 200 students, Alison Clark and Megan Gladding are members of a far tighter family. Administration only selects a maximum of eight students to enrol in the Set & Props Construction programme each year. As far as their year-mates go, Alison and Megan are two of just six – which shows just how much skill and savvy prospective students need to already possess when they apply just to make the cut. Neither woman enrolled in the programme fresh out of high school. Alison and Megan each already hold degrees: in education and sculpture, respectively. But it’s clear that both are driven by their passion for the craft and the desire to grow their skillsets. So far, they have been the only two that opted to undertake internships before they’d even entered their second year of schooling.

As a former educator, Alison has a wise approach to life, one that recognises the strong value in continuous learning. “Every year I do something that ‘scares me’ or is at least outside of my comfort zone,” she says.

.....
above: Megan used various Resene testpots to paint this miniature villa sculpture she built.

left: Megan (left) and Alison (right) in front of a ‘brick wall’ they created with their classmates out of polystyrene and approximately fifteen layers of different Resene paints.



left: This suit of armour was a collaboration between an entire class of students in Toi Whakaari's Set & Props Construction programme. It's made primarily of foam that's been coated with layer upon layer of various Resene paint colours to give it a weathered metal look.

It's a journey that has led her to pick up skills in welding, pottery, chain-sawing and pencil drawing. She's also taken a cooking class in every country she's travelled to. "If I need something done – like a wall plastered, for example – I'll often employ someone to do it on the understanding they teach me how at the same time. It may cost me a bit more the first time, but I save heaps down the line."

"After teaching, I had a career in property maintenance, which was a sort of gateway in a sense," she says, "I spent two years building sets for a local theatre and took drama last year. Then, I tried a few shorter courses to get a taste for what Set & Props Construction would be like before applying at Toi Whakaari."

Alison says that she was drawn to the programme because of the wide range of options for specialisation and the different skills that she could gain in the course. "There was such a variety under one umbrella, and I still can't believe that people get paid to have this much fun."

While she is drawn to the carpentry side of set building, Alison says that given the challenges of that highly physical work, she's looking forward to exploring more prop and set painting this year. She recently completed an internship at Royal New Zealand Ballet where she helped build the frames for the sets for *The Nutcracker*, which will be shipped to the United States to go on tour there. She hopes to return there to try having a go at the props side of things, but she's also hoping to get down to Christchurch to do some work with The Court Theatre.

"One thing that's really fascinated me is that I've really gotten a lot out of painting something seemingly small, like an eyeball, and layering the colours to create depth. Everything I thought I knew about painting, which was mostly walls during my time in property management, has been thrown out the window. Instead of two or three layers, it's more like 15 and the depth just grows with each layer. It's all about knowing how to get there."

She says the process has shown her just how drawn she is to realism. "I think that's a really captivating skill that I would love to constantly develop. It's not easy to do abstract work, but to nail realism and likeness of humans and animals is very interesting. And rusting – I love rusting. I really enjoy trying to emulate the qualities of something, so taking a piece of wood and turning it into a rusty piece of steel, that really fascinates me," says Alison.

What she loves most about using Resene to achieve her impressive end results is how easy the products are to experiment with, and how well different products work together. "Some things can have 10-15 layers, so the fact that you can mix them up across a number of formulas is key. We like pushing the boundaries of the products and seeing what else can be achieved with them."

"I've always been a fan of Resene," says Alison. "I like the way the products mix, and of course the colours. I'm working on building my own collection of testpots and there are so many great colours that I sometimes don't even know where to start. I also like all the cheerful, helpful advice you get when you go to

Resene ColorShop. I rang someone up there recently to make a query and he even did some testing himself to find me the answer – and he was just as excited as I was in that discovery."

Though Megan took a different path to get to Toi Whakaari, it's clear that she and Alison share some traits in common. Megan graduated with a Bachelor of Visual Arts in 2017 from the Dunedin School of Art with a major in sculpture. From there, she headed to Florida and worked at Walt Disney World as a costumer/entertainer – which was a dream come true for her.

"I came back to New Zealand after that but then turned around and went to China to continue to work for Disney English, teaching kids how to speak English through Disney. But I missed being creative, so I came back again and thought I'd go back to studying. That's when I found the Set & Props Construction programme at Toi Whakaari."

Given her background, it's easy to see what drew her to it. "My sister is a director and I've always helped her with doing the art components of her films. That's how I progressed from loving to sculpt as an art form to wanting to sculpt for film, media and stage shows as well. I remember seeing a stage production of *Billy Elliot* and seeing his house rotate made me think, 'I want to make that'. Then going to Disney and seeing how their world works, that really made me want to get deeper into it."

It was also the variety of skills that Toi Whakaari's programme offered that attracted Megan. "I consider myself a female Swiss

below: One of Alison's creations that she's most proud of so far is this sculpted foam puppet. She used Resene products to paint it to resemble a 'skekis', a fictional character from the 1982 film, *The Dark Crystal*. Achieving a high level of realism in the puppet's eyeball has been her favourite accomplishment to date.





left: A close up of the visual texture created on an MDF panel using Resene paints and timber stains. It was a collaboration by the previous cohort of seven second year students that graduated in 2020 and was used for one of the school's major stage productions.

Resene
Anakiwa

army knife – I can do anything I set my mind to, but I also have a hard time just honing in on one thing. I need lots of variety in my creative outlets.”

A highlight for Megan in the programme so far was when she and two other students created the marble floor for the school's major theatre production at the end of 2020. “Before last year, I wouldn't have called myself a painter per se, but after all that production, I realised that I am a painter. I added that to my book of ‘you can do that, you have done it.’”

She says that the sheer volume of the project was a major challenge. To achieve enough of the floor to cover the stage area, Megan and her collaborators had to consistently apply their paint effects to 32 full-size sheets of MDF. “To marble it, we started with a painted black base and applied resist techniques, such as rolling over it with water, and then on top we used white and gold Resene paints to add the hand-painted veins.”

Since then, Megan has been able to expand her painting experience during an internship at Scale Studios. “I was able to paint some considerable props for films there, including a large, life-sized reptile. Having the opportunity to do that felt like a

huge extension of trust for an intern. I was stoked – and even a bit overwhelmed – with how it came out. It was a wee proud moment of realising I really can paint; I'm not just pretending. I've just never put myself in that category before.”

Colour wise, Megan's love runs deep for Resene's collection of pinks, but it's a particular blue that she considers her all-time favourite hue. “Resene Anakiwa is gorgeous and has a very special place in my heart. You can use it on anything and everything. It's very clean and it makes me really happy. The pigment is delish! I just love it.”

“I always go to Resene to get my paint, but the one thing that really struck me was when I had just come back from China and went to the Resene ColorShop during the Hunger for Colour campaign. I never knew that Resene did that, so the next day I rocked right in there with a bunch of cans of food and looked at that wall of testpots and couldn't even choose. It's such a kind gesture, and that really solidified them as being the top choice for me.”

Looking ahead, a dream project for Megan would be to work on a major motion picture. “I'd love to be an art director on

a big feature film or even make props for one. I'm very passionate about Disney, though I don't see it the way that I did before. After working there, I see it as a much bigger, global company than I did previously. I've already dabbled with short films, and I already have six laurels for short films that I've art directed. But to work on a major Disney picture, that would be really exciting.”

Despite Set & Props Construction being a young course, those that have gone through the programme have seen some spectacular success. “We have only graduated two cohorts – but they have done amazingly well,” says Francis. “Last year, one student graduated on a Thursday and started at Weta Workshop on the following Monday. We have grads working on big movies in Auckland, painting huge sets destined for the States at RNZB. I'm constantly impressed by the drive and talent of our grads.”

“Resene has been a huge support to our fledgling course. Our production budgets are modest – as you'd expect in a teaching institution. But the value added by Resene's contribution, not only in terms of the production quality of our finished work but also in the scale at which we can afford to dream and the scope of what we can teach, has been enhanced greatly.

“I like the pigment density of Resene paints. The coverage is great. We are often working on unconventional substrates which makes flexible adhesion an important factor. Resene products work well, and the specific film paints are great. They have good adhesion and durability – especially for a theatre set, which gets quite an intensive load. If you're trying to make something look like a high-finished polished marble and you've got heaps of people walking over it, you need robust products like the ones they offer.

“Personally, I love the Resene Colorwood stains and really appreciate the breadth of the range. Having some strong primary colours in there gives us the ability to use them as a mixing palette from which to create endless possibilities.” **BW**

To learn more about the Set & Props Construction programme, visit Toi Whakaari's website at www.toiwhakaari.ac.nz.



6 questions with Richard Dalman

Christchurch- and Auckland-based Dalman Architects has become a big name in the industry. Over the span of its 23 year existence, it's received more than 50 awards and commendations on a wide range of incredible projects – including many Resene Colour Awards. The team of 20 has experience and talent to spare, but a significant factor in the firm's success can be attributed to the strength of its leadership.

A born and bred Cantabrian, the studio's managing director and principal architect, Richard Dalman, has lived in Christchurch all his life aside from the four years he attended university in Auckland. While many associate his name with his accomplishments in hospitality design, he's also been recognised for his ceaseless passion for rebuilding his hometown in the wake of the 2011 earthquakes. This dedication was personal and in his capacity as both chairman of the NZIA's Canterbury Branch and as an NZIA National councillor in the aftermath of the disaster; and it earned him a coveted NZIA President's Award.

Richard outlines his journey to becoming the celebrated professional he is today, why he is drawn to particular project typologies, where he finds inspiration and his top Resene colour picks.

What drew you to become an architect and build your practice? Is it something you always wanted to do?

I was a slight latecomer to architecture, as I first achieved a Bachelor of Arts in Geography and History at the University of Canterbury. It wasn't until a friend returned to Christchurch from Auckland during the holidays and told me about the architecture degree that he was doing that I began



Resene
Half Black White

Resene
Black White

Resene
Endorphin



left: One of Richard's most recently completed projects was a stunning new home for him and his wife to enjoy. Dubbed 'Water House', the residence is perched on the edge of the Avon-Heathcote Estuary lhuatai – which makes for breathtaking views like this one. Walls and trims in Resene Black White, ceiling in Resene Half Black White and front door in Resene Endorphin. Design and colour selection by Richard Dalman, interior design by Kirsty Hynd, www.dalman.co.nz, build by Clive Barrington, www.clivebarrington.com, painting by Greytone. Images by Stephen Goodenough, www.stephengoodenough.co.nz.



Resene Quarter Frozen 

left and below: Dalman Architects took home a Resene Total Colour Heritage Award for their Acland House project, along with an NZIA local award and a Canterbury Heritage Award commendation. Exterior weatherboards in Resene Lumbersider tinted to Resene Cararra, exterior windows and trims in Resene Lustacryl tinted to Resene Pravda and Resene Half Pravda, decking in Resene Non-Skid Deck & Path tinted to Resene Beaten Track and doors in Resene Lustacryl tinted to Resene Diesel – with the exception of the main entrance, which is in a custom made Resene red hue. Interior stairwell walls in Resene Zylone Sheen tinted to Resene Pavlova, ceiling in Resene Quarter Wheatfield, timber joinery stained in a custom made Resene Colorwood hue and sealed with Resene Qristal Poly-Satin and timber floor refinished with Resene Polythane. Build by Simon Construction, www.simonconstruction.co.nz, painting by Spencer Painters and Decorators, www.spencerpaint.co.nz. Images by Stephen Goodenough.

Resene Diesel

Resene Beaten Track

Resene Cararra



Resene Pravda

Resene Half Pravda

Resene Quarter Wheatfield

to think it could be for me. As soon as I began studying at the School of Architecture in Auckland, I realised it was what I wanted to do and have continued to enjoy it every day since.

I spent my first three years at the Ministry of Works applying the craft of architecture in a practical sense, then worked for seven years with project and construction management company Arrow International, where I ran their small design practice. After learning how to design for the commercial world I reconfirmed that my passion was architecture over project management, so I left to start Dalman Architects. I was fortunate to be able to continue with the same staff and projects, so it was quite an easy progression.

It's been hypothesised that Dalman Architects may have designed or refurbished more New Zealand hotels than any other architect or interior designer. What led you to specialise in hotel design?

I enjoy all types of projects, especially those where the client is engaged intimately in the design. Our designs very much respond

to our clients' needs and desires, but also to the individual constraints such as the site, local climate and other unique challenges that each project has. These all create opportunities for architecture to evolve. But I guess my favourite project types are houses and hotels.

I enjoy working on houses because we get to go deep with our clients into how they wish to live. I have just completed a new house for my wife and I on the edge of the Avon-Heathcote Estuary Ihutai, which we've named 'Water House'. It has been a wonderful journey and the result is a combination of both of our personalities and desires – a home we describe as 'contemporary meets relaxed coastal living'.

And I just really like hotels. It's fair to say I am a bit of a hotel geek. When I travel, I like to stay in a wide variety of different types of hotels. On a single trip, we stayed in a fashion hotel, an eco-hotel, a cave hotel, a modular hotel and an island resort. It's great to see what is happening from a hotel design perspective in other parts of the world.

right: Richard's Colombo Street office in Christchurch relies on Resene Black White as a backdrop for vivid accents in Resene Pursuit inside and trims in Resene Half Fuscous Grey outside. The totara walls and veneer are finished in Resene Aquaclear Satin to enhance and protect them. Image by Stephen Goodenough.



My first venture into hotel design was undertaking refurbishment work at the Chateau on the Park in the early 1990s. Designed by Peter Beaven, it was an icon in the New Zealand hotel world and I loved being involved with such a romantically inspired building. I was fortunate to be working for one of the original people involved with the development of the hotel, Joe O'Connor. The sheepskin that had been applied to the walls of the honeymoon suite had been removed over the years, and my 'claim to fame' is that I put new lambswool back on to the walls – all in a very classy manner, of course.

What are some of your all-time favourite projects?

Over the years, Dalman Architects has designed a full range of buildings from high-rise hotels, large industrial buildings, modern commercial offices, new homes and community buildings. I very much enjoy designing in different locations, responding to their specific requirements and landscapes. We are currently working in Tekapo, Christchurch, Whanganui, Gisborne, Cambridge, Auckland and Whangarei.

Some of my favourites would be the Chapel Street Church Community Centre in Christchurch, Te Waonui Forest Retreat in Franz Josef, the Salvation Army building in Christchurch, a new hotel at Auckland Airport that is currently under construction and the little 92 Cashel Mall retail building in Christchurch leased by Roccabella. I am looking forward to seeing our recently designed underground house in Tekapo completed once construction wraps.

What is the best piece of professional advice you've ever been given that's resonated throughout your career?

Over the years, I have picked up many insights or pieces of advice from other architects. I remember Pete Bossley saying at his NZIA Gold Medal address, 'it's hard, this architecture thing'. How right he was! David Mitchell once told me that, when designing, the pencil in your hand starts to have a mind of its own – while I didn't believe him at first, turns out he was right! And Andrew Barclay once said he trusts himself enough to know his first design idea is the right one and I now believe it to be true. I was also lucky enough to spend time with the late Claude Megson who taught me how to plan anything!

What do you love about Resene?

I have been a big Resene fan for many years. In Christchurch, there has been so much consistency with the local reps that there is a huge amount of trust built up and knowledge passed on to my colleagues. This, combined with a great product, has made it our go-to paint manufacturer.

What are your current favourite Resene colours and how would you use them?

I have always been a fan of Resene Black White. It has a freshness about it without being too stark. I have used it on the inside of my last two personal homes as well as our offices. It provides a perfect base for brighter colours to complement it, or for the changing colours of the sky and sea outside – as is the case with the 'Water House' – to impact through the windows on to the walls and ceiling and change the mood of the interior.

On the 'Water House', my wife selected Resene Endorphin for our front door. It is a vibrant aqua blue that has a seaside vibe and is very appropriate as a first introduction to the 'Water House' upon arrival. It also complements the Resene Black White, the light oak timber elements in the interior and the Resene Alabaster exterior cladding. **BW**

To see more of Richard's work and the Dalman Architect team's portfolio, visit www.dalman.co.nz.



-  Resene Alabaster
-  Resene Black White
-  Resene Pavlova
-  Resene Endorphin
-  Resene Belladonna
-  Resene Roadster
-  Resene Turbo
-  Resene Wham
-  Resene Half Fuscous Grey



above: The candy-coloured façade of Hills Road Dairy won Richard's team a Resene Total Colour Exterior Maestro Award. The colours were inspired by a bag of Lollies Richard had purchased from the owner's previous dairy. This post-quake redesign was achieved using Resene Belladonna, Resene Wham, Resene Turbo, Resene Roadster and Resene Tango. Build by Horncastle Homes. Image by Stephen Goodenough.



Stronger

Lyttelton Port Company's post-quake headquarters consolidates divergent work groups for a more collegial and functional workplace.

Managing the largest port on New Zealand's South Island, Lyttelton Port Company (LPC) operates the gateway for goods that keep the Banks Peninsula and the greater Canterbury region moving. It's a big job, one that was understandably disrupted when the Canterbury earthquakes struck in 2011. The disaster saw their administrative headquarters damaged beyond feasible repair and given that their container terminal building was no longer fit for purpose, the situation offered an opportunity for LPC to start fresh and consolidate their administration and port staff under a single roof. That choice to unify employees of all hardhat and collar colours was the biggest driver in the decision to build new headquarters, and what shape it would need to take.

From the client's perspective, this was the biggest challenge to overcome. "Integration of our 24/7 works and 9-5 staff into a single space had never been achieved previously at the port, so there was a good level of scepticism as to whether it could actually work," explains Mike Simmers, General Manager of Infrastructure and Property for LPC. "We wanted to provide something that everyone could be proud of while also ensuring it was practical and hard-wearing enough that we wouldn't be constantly repairing or altering materials and finishes."

"Since the administration staff work traditional office hours while port staff operate on shifts 24 hours a day, 365 days a year, a range of working styles needed to be considered," says Project Architect Pippa Ensor of Athfield Architects. But the design team also needed to find ways to create common ground for the two disparate work groups, so they undertook testing with LPC to determine how to best handle different work styles and solutions for the resulting workspace design.

What they garnered from the exercise was a strong desire for shared common spaces along with more collaborative working areas and open plan workspaces based on activity rather than the hierarchical structure of the business. Within the workspace, strategic placement of furniture and meeting pods was key in ensuring a practical workplace was established, opening up links that cellular office spaces and physical distance between teams often deny. The unique working port environment also played a significant role in Athfield Architects' design, influencing everything from the structural expression of the mixer stair to the design of key joinery items – creating a building at one with its environment, the rich history of the port and the occupants within it.

Pippa says a coordinated health and safety approach was at the forefront in responding to the challenges of the site,



which is constrained on three sides by a busy working port and a harbour on the fourth. "The entire team worked closely to resolve the various construction challenges, such as pile driving or large precast panel delivery, to create an outcome that both kept people safe and the port working."

Given the hard-working environment, all of the project's finishes needed to be durable and easy to clean, but they were also seen as a method for creating a unique character and resiliency within the building – one that is equally inviting as it is practical for the 500+ port staff. Locally-sourced materials such as the recycled timber from the former wharf were chosen for the interior lining along with custom joinery and landscaping works as a way to speak to the site's history and honour the generations of strong men and women who have worked at the port.

- **opposite:** Exposed structural steel and exterior cladding in Resene Fahrenheit provides a strong colour connection to the red shipping containers that are synonymous with the surrounding port setting. Details like the colour-matched seat cushions in the reception area continue that visual linking, carrying the hue further into the space. Plasterboard walls in Resene Zylone Sheen tinted to Resene Wan White and timber lined walls and ceilings sealed in Resene Aquaclear.
- **above:** The cladding is custom made, folded on a press to replicate the geometry of the corrugated steel of a shipping container, then finished in Resene Fahrenheit. It's a key element of Athfield Architects' design for making the new Lyttelton Port Company headquarters an eye-catching landmark while at the same time integrating seamlessly within its surroundings.

Resene
Fahrenheit

Resene
Wan White



The interior palette references tones from the surrounding Port Hills, creating a building grounded in nature, while being constructed as part of the manufactured port landscape. Bespoke meeting pods, each uniquely coloured, act as markers within open plan spaces, aiding in wayfinding and demarcating different workspaces while supporting operational tasks, including the presentation of large nautical maps. Pippa says that three timber stain colours were selected to represent and complement the port and surrounding landscape: Resene Colorwood Totem Pole to reference nearby shipping containers, Resene Colorwood Pickled Bluewood for the harbour and Resene Colorwood Kumera for the yellows present in the surrounding hills. External profiled metal cladding painted in Resene Fahrenheit also takes its colour and detailing from the nearby shipping

containers and wraps into the interior, adding to the palette of tactile materials while the open stairs echo the forms of the cranes prevalent throughout the port.

Luis Augusto, Senior Project Manager for Naylor Love, says that constructing the building without interrupting port operations was definitely among the biggest challenges. “It was a tight space to work in, as it’s set on reclaimed land adjacent to the sea wall and subject to constant heavy traffic as transport trucks bring goods in and out. But Naylor Love’s experienced project team ensured operational continuity through clear and consistent communication with stakeholders and the port’s users throughout the works, including timely and accurate notice of potential disruptions,” he says.

When the idea arose for the exterior cladding to mimic the look of shipping containers, the project team at Naylor Love

helped brainstorm feasible solutions through the supply chain that would achieve the effect Athfield Architects was after. In the end, custom aluminium panels were folded on a press to give them the same geometry of the shipping containers – and it does it to great effect.

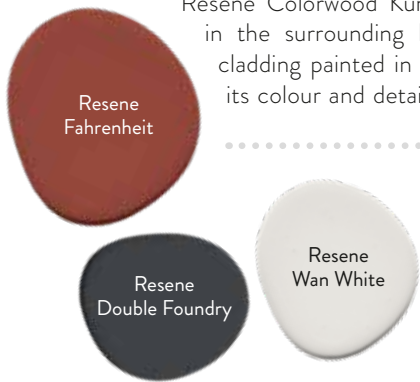
“The use of the reclaimed wharf timber in some of the elements of the building also presented some challenges in terms of sourcing and using the material,” says Luis. “But we were so pleased with the outcome – especially the client’s satisfaction and the quality of the build. It’s now a landmark feature of the Lyttelton Port.

“There was great collaboration from all the stakeholders involved: Lyttelton Port Company and their operations team, Athfield Architects, Structex, Beca and Naylor Love. All parties working together as a team was undoubtedly a decisive factor to achieve this project’s level of success.”

For Mike, the best part is the impact the new facility has made on those who work there. “The culture is definitely improving. There was a bit of frosty hostility to begin with, but that has changed significantly as time has gone on. We now see each other far more regularly and realise that we are all human and far more similar than we are dissimilar at the end of the day.”

His favourite details include the extensive windows, the mixer stair and the colour selections. “There is a real feeling of

above and opposite: Common spaces such as the generous staff room and open mixer stair, featuring robust materials and access to spectacular views, are open to all staff enabling both planned and impromptu conversations to occur. They’ve become a major factor in uplifting and solidifying LPC’s company culture. Exposed structural steel beams and railings in Resene Fahrenheit, plasterboard walls and ceilings in Resene Zylone Sheen tinted to Resene Wan White, doors in Resene Lustacryl tinted to Resene Double Foundry and interior timber lining sealed in Resene Aquaclear.





did you know?

As well as its own colour range, Resene Colorwood wood stain can also be tinted to Resene Waterborne Woodsman colours so you can continue the exterior stain colour into the interior.



openness and great flow up through the centre of the building, and the colourful and highly acoustic meeting rooms definitely add to the ambience as well.”

“I think the Resene colour selections reflect us as an infrastructure business well. We are solid and dependable, and are deeply invested in our surrounding Lyttelton Harbour and the Port Hills. The colour palette was inspired by all of these elements and I think it is reflected beautifully throughout the building,” says Mike.

“Athfield Architects – and Pippa Ensor in particular – were fantastic throughout the process and really took the time to understand us as a business and reflect this through the design, finishes and use of colour.”

“In summary, it’s been a great success.”

Athfield Architects’ design team is equally proud of how the building has facilitated that cultural shift for LPC – creating an atmosphere that’s more aware, where collegiality and a sense of ownership are celebrated. “There are a number of the building and landscape elements that we are proud of, but the most rewarding aspect of this challenging project was the positive feedback received from those that use the building,” says Pippa. “That’s definitely the best part.” **BW**

above left: Meeting pods clad in timber board and battens stained in selected Resene Colorwood hues make them easy-to-spot muster points within the office area. This pod is in Resene Colorwood Totem Pole, which has a clear connection to the exposed steel beams in Resene Fahrenheit. Others are in Resene Colorwood Pickled Bluewood and Resene Colorwood Kumera to differentiate them. Interior doors in Resene Lustacryl tinted to Resene Double Foundry and exposed steel beams in Resene Fahrenheit.

above and below right: Despite the building’s industrial setting and commercial office purposes, it’s easy to see the elegance in its form and features as the sun slips behind the Port Hills. Exterior cladding, interior exposed steel beams and stair railings in Resene Fahrenheit. Interior plasterboard walls and ceilings in Resene Zylone Sheen tinted to Resene Wan White and timber lined walls sealed in Resene Aquaclear.

design Athfield Architects, www.athfieldarchitects.co.nz
build and painting Naylor Love Construction, www.naylorlove.co.nz
structural engineering Structex, www.structex.co.nz
services and civil engineering Beca, www.becca.com
landscape design Canopy, www.canopy.co.nz
images Simon Devitt, www.simondevitt.com

- Resene Colorwood Totem Pole
- Resene Colorwood Pickled Bluewood
- Resene Colorwood Kumera

- Resene Fahrenheit
- Resene Wan White
- Resene Double Foundry





From the *ground up*

When the perfect job didn't exist, designer Annabel Berry built it for herself.



Prior to starting her award-winning Oamaru based interior design studio, Design Federation, Annabel Berry had been working as a general manager in the education and tourism sectors. But when her first child was born in 2011, family leave gave her the opportunity to consider how she wanted to shape her career going forward. She and her husband, Simon, were building a home at the time – a project she became immersed in, which gave her the idea to begin training with the Interior Design Institute in 2012.

“Building our home sparked my initial desire to be an interior designer. I loved every aspect of the design process and never felt overwhelmed by the number of decisions – instead, I thrived on it.

Taking the Interior Design Institute programme allowed her to solidify the key principles of interior design from the comfort of home while raising her child. It was that work/life balance that sparked the idea for her business.

“Living in a smaller locale comes with plenty of benefits, but with a limited number of practices in the industry, the only option I saw was to start my own business.”

Annabel describes the beginning of Design Federation as ‘the classic Kiwi around the kitchen table model’ – at least for the first year, until the samples started taking over. She began looking around town to find a suitable brick-and-mortar

left: With inspiration found from the incredible gardens surrounding Riverstone Kitchen, the Design Federation team developed a scheme that brought the interior of the barn-like structure back to life. Deep and dramatic Resene Green Meets Blue walls bring a warmth and depth to the main dining area complemented by large-scale floral installations. Ceiling in Resene Black White. Image by Emma Willetts, www.emmawilletts.com.

	Resene Black White		Resene Green Meets Blue
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above left: Annabel and her team completed the interior design for the Observatory Hill Retirement Village. Their colour choices were a direct response to the North Otago landscape, tying together the key areas of coastal North Otago blues, Waitaki Valley greens and high country neutrals. Walls and ceiling in Resene Sea Fog with stripes in Resene Half Robin Egg Blue. Image by Rachel Wybrow, www.rachelwybrowphotography.com.

below left: Annabel used deep and dusty Resene Coast in her own bedroom, which sets the scene for a sleeping sanctuary. Image by Rachel Wybrow.



restricted around budget, as we have developed some of our favourite design solutions under very tight budgets.”

Over the past six years, the business has grown into a hybrid studio/shop and Annabel has made a name for herself far beyond her local region – primarily for her masterful use of rich and thoughtfully selected colours.

“To me, colour is the most important aspect of our projects because it directly sets the tone for the spaces we design,” she explains. “It energises or calms, brings drama or relaxes the mind. Colour psychology is vital to the way we design our spaces. We love giving our clients the confidence to step out of their beige comfort zone and live a life with colour, which they are always grateful for.”

Annabel says that her inspiration for her stunning palettes is almost always drawn from nature and the beauty of her local surroundings. “We are lucky to live where we do and be inspired daily by the Kakanui coastline, Waitaki Valley, lakes, mountains, our Oamaru stone, rich farmland and open skies.” Other times, she looks to industries like fashion or graphic design. “While we love to keep abreast of trends, we are never trendy. We aim to deliver interiors that stand the test of time.”

When the global pandemic hit, many were forced to either make profound changes to the way they operated their business or try to weather the storm and risk shuttering. In what’s typically

a face-to-face industry, Annabel and her team had to come up with some innovative approaches to cope with the challenges of lockdown and keep the success of Design Federation rolling, including offering a range of online consultations and programmes – a move that has changed the way that they continue to work today.

“They say with every crisis comes opportunities, and lockdown provided us with the space to change and adapt to a new world. I was adamant that our business was going to not only survive but thrive – but I was also flexible around what that meant. I am all about change and moving forward in a positive way, and our mantra at work is to continually improve. This doesn’t mean we need to be bigger, but it does mean we need to be better in everything we do from our high-level processes right down to the ribbon we gift wrap with in store.

“I spent the time in lockdown reviewing how we could improve and what was important to the business. We launched our online consultations so we could work with people across New Zealand while they could remain in the safety and comfort of their homes. I also reviewed what was important to me personally as a working mother. I have always wanted to do something that both empowers and strengthens women in our community, so we launched Belamour in the back space of our shop, which provides events and activities for women to develop and grow.

location. “Thanks to a kind offer from a local real estate agent, they partitioned off part of a street-front office, which I was able to rent for only \$50 a week. The benefits of living in a rural town meant that my commute was only four minutes, so I could continue to balance work while raising my children,” she says.

“So many aspects attracted me to this industry, and because I am based in a small rural town, we get to do it all: new builds, renovations, commercial projects, developing large-scale

tourism operations, retirement villages, luxury accommodations, offices, large-scale homes to small renovations and everything in between. I love the variety, the fact that every day we turn up and there is something new and exciting to get our teeth into.

“My favourite projects are any that push the limits of creativity, where we are given the freedom to conceptualise ideas without boundaries and bring all of our knowledge and expertise for a great outcome. This is not

“As Chair of the Oamaru Business Collective, we had a real focus on supporting local business and encouraging the community to stand side by side with all the businesses in town. I believe at this time, it is our sense of community that is the most important aspect of getting through the next couple of years, being supportive and working with other businesses to ensure the greatest success for us all.”

While good ideas never seem to be something that Annabel is short of, every designer has to deal with the challenges of creative block at one time or other. When she feels stuck on a project, Annabel looks to the talent around her.

“Setting aside specific project time with my team to brainstorm and bounce ideas off each other is key when we need to spark creativity. Having that workshop time that is separate from our normal workspace, even if just out the back where we can voice our ideas, is important. No idea is a bad idea as far as I am concerned, some just need a little work; and allowing my team to speak and have their voice heard is key because sometimes even the littlest nugget produces gold.

“Engaging other creatives in the process can also be good. My husband Simon owns and manages Whitestone Cheese and has a marketing background and an incredible eye for good design. If I am struggling, I will brief him and he will come back with some great ideas. Design and creativity can be a lonely space if you let it. But sharing and working with others can validate your ideas and lead to success.”

“With interior design you are always learning – every day there is a new product, or a new way to use a product, and we are constantly being trained by all of our amazing suppliers and trades. I am grateful to all of them for being experts in their field and for all of their sage advice and guidance.

“Resene has been there since day one for my business, whether it is advice on the phone, or in the Oamaru Resene ColorShop through to samples, the online colour palette generator, the

top tip

Upload an inspirational image to the free online Resene Colour Palette Generator and it will suggest a palette of Resene colours to help get you started on picking hues for your project. Try it out at www.resene.com/palettegenerator.

lot! The range of colours provides exactly what we need and the drawdown service is brilliant. We were so proud to win two Resene Total Colour Awards, which gave our business a real boost. I think that Resene is one of the heroes in the design world, and we aim to specify Resene paints every time.”

When asked about her favourite Resene hues, Annabel says there’s too many to choose. “But I’m feeling inspired by the floral dress I am wearing right now, which would make a great palette: Resene Green Meets Blue, Resene Cavern Pink, Resene Rice Cake, Resene Tasman and Resene Thatch.”

For others who have innovative ideas for starting their own business, Annabel encourages them to take risks and not worry so much about the opinions of others.

“The best piece of business advice I have received is ‘you do you’ – focus on what you are doing, run your business how you want to run it and trust your gut.”

While there are plenty of unknowns in the months to come, Annabel says she and the team at Design Federation has a lot to look forward to. “We have some incredible projects on the books, including a couple of hospitality projects, new accommodation, offices and a range of residential new builds and renovations. Expect to see some beautiful colourful projects coming out of Oamaru!” **BW**

To see more of Design Federation’s work and get the lowdown on the new Belamour wellness space, visit www.designfederation.co.nz.



above: Resene Atomic (right) and Resene Loblolly (left) are the hero hues Annabel chose for her own lounge. Trims and ceiling in Resene Milk White. Image by Rachel Wybrow.

	Resene Rice Cake		Resene Cavern Pink		Resene Thatch
	Resene Milk White		Resene Loblolly		Resene Atomic

Colours worth sharing

Why Resene's colour charts
have become a tool for
connecting with others.



When we talk about colours, we're often at a loss for words. Most people manage to get by with just 11: black, white, red, green, yellow, blue, brown, orange, pink, purple and grey. Those who deal with colour at a professional level, like architects, designers and painters, are often able to provide a higher level of specificity, wielding verbal variants like emerald, violet or taupe. However, even these colourful descriptors still only represent a tiny fraction of the colours that human beings can distinguish.

In just five letters, the word 'green' alone encompasses the tremendous number of distinct variations of the verdant hue that people with standard vision are able to perceive. But linguistically, English only has verbiage for about 300 of them – and most of those have been borrowed from elsewhere. Emerald, celery, caper, olive, lime, mint, fern, forest, artichoke, seaweed and sage, for example, are all words we use to describe different varieties of green which have been introduced to the colour lexicon for their similarity to the noun they represent. Others, such as malachite, are named for the organic chemical and mineral compounds used to create the hue's pigment. All of which is to say, even if your colour vocabulary is well above average, you'll still be limited in how to describe a specific hue you may be keen to use in your project.

But then, you also have to factor in that communication is a two-way street. One person's olive may very well be another person's seaweed; so even if you can summon the words to describe the colour you're thinking of, there's no guarantee that those words are going to share the same meaning for your client.

Being able to see an unfathomable variety of different colours and distinguish between them all is also an entirely different story. If you were to move incrementally from absolute, fully saturated green to absolute neutral grey, there may be no noticeable change in each step. Some people may only be able to detect a discernible

did you know?

Company founder Ted Nightingale was inspired to brand the first waterborne paint in New Zealand 'Resene' because of the main ingredient of paint: resin.

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difference in every ten steps – or possibly every hundred steps – depending on their eyesight. Painters and designers, though, can train their eyes to perceive even the slightest differences in shade, tint and tone; and that means that if you consider yourself a colour professional, you may be equipped with a much broader palette of perceivable hues than the average person.

You or your client could also be among the hundreds of millions of people worldwide with a colour vision deficiency, which is most commonly referred to as 'colour blindness'. There are many different types of colour blindness, and while it's extremely rare for it to impact the entire spectrum, each form significantly affects how colours are perceived between viewers.

If we can't be sure that we're visualising the same things, or that we're even perceiving the same hue if it's right in front of us, talking about colour becomes rather tricky – or, it would be, if not for a very handy tool that we often take for granted: Resene colour charts.

The real deal

Part of what makes Resene colour charts such valuable tools is that the swatches aren't just a highly accurate representation of what your chosen paint hue is going to look like – they're the real thing. From Resene SpaceCote Low Sheen to Resene FX Metallic, the colour swatch chips are made using the same paint you would use on your projects. Being able to rely on what you see on swatches, charts and fandecks as true representations of the actual paint colour you're after means you actually get what you see.



above: Resene still has the BS101 (2660) and BS5252 standards today. However, they've gotten much more sophisticated. Today, Resene gives each colour electronic spectral 'coordinates'; and once those are created, they become fixed. "Colour reflects back to your eye part of the spectrum of light, so if the light changes, the colour changes. If we change the pigments, we have to ensure that the metamerism remains the same – that it's still a match under a range of lights," says Resene Technical Director Colin Gooch. Resene Moon Mist (wall and plinth tops) and Resene Flax (tabletop and plinth sides) were among some of the first colours offered by Resene.

opposite: After 75 years of creating beautiful colours, Resene has a lot to celebrate – including these cheerful and timeless favourites. Wall and plate in Resene Sorrento with arches and floor in Resene Zumthor, table in Resene Chenin, cake in Resene Paper Doll with ribbons in Resene Japonica, chair and cake stand in Resene Green Meets Blue, party favours and gift boxes in Resene Japonica, Resene Sorrento, Resene Pearl Lusta and Resene Green Meets Blue and wrapped gifts in Resene Wallpaper Collection EAR202 (small) and Resene Wallpaper Collection OY34401 (large).

-  Resene Pearl Lusta
-  Resene Zumthor
-  Resene Moon Mist
-  Resene Flax
-  Resene Sorrento





Resene Pearl Lusta

Resene Black White

Resene Sorrento

left: Resene SpaceCote waterborne enamel was a breakthrough product for Resene, one that is incredibly popular today. “Not only did we design the paint, Resene designed the pigment that went into the paint – which is the thing that gives Resene SpaceCote some of its magic,” says Colin. Wall and plinth sides in Resene SpaceCote Low Sheen tinted to Resene Juniper, plinth and tabletops in Resene SpaceCote Low Sheen tinted to Resene Blue Smoke and party favours and gift boxes in Resene Green Meets Blue, Resene Japonica, Resene Pearl Lusta and Resene Sorrento.

Resene Juniper Resene Blue Smoke Resene Green Meets Blue

A very important person in making that happen is Dianne Connell, Resene’s Colour Controller. For the past 30 years, Dianne has maintained the overall control of Resene’s meticulous colour standards. She works with Resene’s marketing team to monitor the progression of colour trends and identify the hues that will make up the latest edition of the Resene The Range fashion colours fandeck and helps with the update and creation of other charts as needed.

Creating a new fandeck is a big task, one that includes researching potential new colours, selecting which ones will get mocked up, working through the laboratory formulas and approving proofs of the final products. Each fandeck takes over 12 months from first research to finished fandeck, and it’s Dianne who makes sure each and every hue meets Resene’s exacting colour standards. But how those standards came to be is another story.

A royal standard

At the end of 1979, Resene released the British Standard Specification 101 Colour Range. As its name suggests, the hues were part of a standard developed in the United Kingdom to identify and code colours for special purposes – particularly for building and decorative paints.

“This was a watershed colour chart for Resene because it required us to make the move into tinters. Prior to that, we only had a few different colour charts available, which were mostly focused on certain products such as Stipplecote concrete colours and semi-gloss enamels,” says Colin Gooch, Resene Technical Director.

Before tinters, the process for making paint was much less refined. As Colin puts it, “they would take some sticky stuff, mix some pigments in and then hope that it would come out to the right colour.”

It was a difficult thing to get a certain colour right, he says. “Most pigments were powders, which were difficult to control. Powders tend to stick together; you have to grind and grind and grind to get them to separate, so it’s quite a tricky and lengthy process and you could only have a relatively small number of colours available for that. If you ran out of a colour, it could be weeks before the next batch was ready.”

But when tinting systems came into existence in 1969, it was a game changer. These pre-dispersed pigments were much simpler to use – you just needed a base and to pour the liquid tinter into it. Plus, you’d have a formula that could be replicated time and time again, so you’d never run out of a colour.

Another thing that was different was Resene’s approach to the standard itself. Other companies would just pick which colours

they wanted to use in their work, as producing all 101 different colours – and doing it consistently – was too daunting a prospect. But Resene had the full range on offer.

“We put a lot of work into the system of building colour, but then once we were able to get technical in doing that, the better the aesthetic and the more creative we could get with the colours we were able to produce,” says Colin.

Insatiable desire

While offering up those first 101 colours was a ground-breaking move at the time, it wasn’t long before the appetite for even more colours grew.

“The decision to do BS2660 was driven by the architects,” says Colin. “David Launder, who had recently returned from the UK, brought the chart and presented it to Tony Nightingale, who was in charge of Resene at the time. He was particularly keen on having us replicate some of the strong colours. But Tony determined that we would do the whole lot. It was a ‘build it and they will come’ sort of idea.”

“The swinging 60s brought an explosion of colour and pizzazz. Resene Hippie Green came out and using bright splashes of colour like that suited the times. Younger architects, in particular, who wanted to make an impact were really interested in using these colours, so we had to get it right.”

Strength in numbers

Colin says the release of the BS5252 colour chart was another significant milestone with a whopping 252 hues on offer. However, the chart was still just a Resene version of the British system. The real magic happened when Resene began creating a system of its own.

“There are only a limited number of colours that can be derived from natural sources. “It’s manmade colours that have expanded

the colour palette,” explains Colin. “Ochres are very stable, they’ve taken on everything that Mother Nature can throw at them. Red oxide will stay red forever. But manmade pigments are far more delicate and tend to fade more. So, the challenge has always been to create synthetic pigments that can resist the elements – to try to recreate the beauty and durability of natural pigments, and do it consistently.”

“When we started making our own tinters and when tinting production was brought in-house, it caused us to really beef up our expertise in that space and it gave us the ability to be more creative. We created new bases like red and yellow when everyone else was using white, which allowed us to get into bright greens and blue reds. It allowed us to expand our colour base and our core colour offering, which is a significant part of Resene.”

Colours for every surface

Another crucial development came when Resene began expanding from decorative paints into industrial and heavy-duty paints. “The tinters for the architectural paints were somewhat delicate, so we decided to make a set of industrial tinters that we would match to the architectural colours. Architectural paints were mostly waterborne or solventborne, but protective coatings had to go into all sorts of different bases and be made of all sorts of different things.”

Colin says this choice was among Resene’s greatest challenges, but it was a decision that laid the foundation for the biggest colour development in the company’s history. In 1985, the Total Colour Multi-finish System was launched. Combining an extensive range of colours with interlinked tinting systems for both interior and exterior, the flexibility and adaptability of this colour system was welcomed with open arms by specifiers and decorators alike.

“The launch of the Resene Total Colour System was significant to the business. The ability to offer colour across the entire range, decorative, architectural and industrial, was a world first – one that wasn’t matched for more than 15 years,” says Colin.

“All we wanted to do initially was make good paint. But in order to make good paint, you have to make good colour – the two go hand-in-hand. Other companies looked at colour as an adjunct to what they produced. What Resene looked to do was to create the good colour first, and then the product had to live up to that colour.”

“Resene also decided to go lead-free at a time when everyone was still using lead, so we were trying to combat making the same calibre of colour in products without lead, which added another layer of difficulty. There are always challenges to keeping up with

Resene’s first colour chart was for its Stipplecote cement paint – a product that company founder Ted Nightingale began formulating in his garage. Wall and box in Resene Pearl Lusta, table in Resene Vanquish and ribbons and party favours in Resene Japonica.



did you know?

Resene was the first company to offer a full range of testpots in New Zealand in 1981. The range of testpots has grown since those early years, and not only do these iconic 60ml containers give designers and their clients the freedom to test out Resene colours in situ but they have also helped many small businesses and artists to experiment with colour in their own work and many DIYers to add colour to their small projects.

- Resene Japonica
- Resene Vanquish
- Resene Hippy Green

health and safety requirements, as they can also affect colour stability, but making everything in-house gave us – and continues to give us – the ability to be more agile.”

Continuing to innovate

Since the establishment of the Resene Total Colour System, having enough colours to choose from is no longer a common issue. In the 1980s and 90s, Resene began to focus on finding ways to present and curate their collection in a way that was more useful for specifiers.

First came the Resene Whites colour range, which brought together classic, contemporary and favourite colours that appealed to designers who were seeking subtlety in their projects, making it easier than ever to get just the right white. Resene Black White, currently Resene’s most popular colour, was part of that initial collection but only reached number 1 status in recent years. 1999 saw Resene Managing Director Nick Nightingale launch what has since become the epitome of colour tools: the aforementioned Resene The Range fashion colours fandeck.

Let’s get physical

Mixing paint colours is called subtractive colour, so the colour you see is the colour that the paint does not absorb. For example, yellow paint appears yellow because it absorbs all colours except yellow. Mixing ‘light’ colours, which are identifiable by electronic RGB values, is called additive colour. This means that the object gives out (emits) colour. A television uses additive colour because it emits colour. Even if the room is completely dark, if you turn the television on you can still see the colour. Due to these different colour systems and the limitations of the RGB colour system, the RGB colour system portrays some paint colours better than others, which is why it’s always best to view a physical colour sample before making your final choice.

“Creating the fashion range, which produces new, up to date colours every two years, has allowed us to link our colours with the latest fashions. It also meant that we needed to continue innovating and putting new colours out there so that we wouldn’t go stale – and now, people associate us with our fashion colours,” says Nick.

“The full colour range can also be overwhelming, so having a smaller fandeck with those innovative isolators that allow you to view the swatch with neutral surroundings makes it much easier to use it for creating palettes of coordinating colours.”

A few years after the first The Range fashion colours, Resene created the first The Range Whites & Neutrals fandeck, with favourite Resene whites and neutrals and multiple strength variations for each colour. It was the first of its kind in the world and instantly became a go-to colour tool for neutral colour choices.

The gold standard

After 75 years of development and innovation, Resene colour charts have become a phenomenal way to give us words to describe even the most minutely differing hues. And given that they’re produced with a technical level of sophistication that eliminates subjectivity, using them as a reference for sharing colour with clients means that there is no longer any grey area in the conversation. Today, when someone mentions Resene Duck Egg Blue, we can be confident that the same calming, pale shell hue appears collectively in our imaginations.

Golden rules for choosing colours

1. Electronic colours should be used for ideas, inspiration and visualisation only.
2. Use real physical colour samples for colour specification.
3. Ensure that your chosen Resene colour is tinted into Resene paint using the exclusive Resene decorative tinters and formulation to get exactly the colour you chose. It’s the only way to ensure that your specified Resene colour will be accurate. Don’t settle for anything less.

Resene Merino

Resene Duck Egg Blue

did you know?

Resene was started in 1946 by an Eastbourne builder, Ted Nightingale, who needed an alkali resistant paint to cover his concrete buildings. There was nothing available at the time, so in typical Kiwi style he developed his own – in a cement mixer in his garage! In response to demand from other builders, Ted commenced producing his paint on a commercial basis under the brand name Stipplecote.

More and more, Resene colour charts have been morphing into a system for communicating colour far beyond paint and coatings. “There have been a number of other industries, from laminates to linens, cushions to curtains, and many more that have moved to using Resene’s colours for their own products to help them coordinate with Resene colours. It’s become more of a standard for colour, not unlike systems like Pantone,” says Nick.

Part of what makes Resene’s colour charts a particularly suitable system from a regional perspective is that they’ve been designed to work with – and to withstand – our unique lighting conditions. “The light in our part of the world puts a lot of demands on our colours. Getting great reds is always a challenge, but yellow and orange are a challenge here as well because you have to factor in UV light levels,” explains Colin.

The names that are given to Resene hues are another important part of why people are drawn to using them as a colour language. Resene runs regular competitions to gather in more colour name ideas and keeps a running list of many thousands of options. “We’ve always used evocative names, but we really wanted to give colour personality – and I think we do a good job of that,” says Nick.

Technological advancements have also given Resene the ability to innovate in the digital realm. Tools like the Resene Colour Palette Generator (www.resene.com/palettegenerator), Resene Find-a-Colour (www.resene.com/findacolour) and Resene ColourMatch (www.resene.com/colourmatchonline) have given instant inspiration and answers to questions that might once have been time consuming to find answers for.

“We have never allowed the size of the task of changing to daunt us from changing. The need to change is constant – if you want continuous improvement and continuous innovation, you have to be willing to change,” says Colin.



above: Some of the most important colour charts from Resene’s history, including Stipplecote cement paint colours and the first Resene The Range fashion colours fandeck. Background in Resene Merino.

“While Resene’s commitment to innovation and quality is part of our success story, we can’t overlook the important role that architects, designers, developers and those in the construction and painting industries have played in our progress,” adds Nick. “They’ve been instrumental in pushing us to keep evolving and trying new things, and it’s the enthusiasm and excitement that they share in our colours and products that make us want to keep developing what we offer.” **BW**

Resene has been gathering together an archive of memories, and we would love to add more. If you have any old photos, historic or personal anecdotes, please share those memories with us at www.resene.com/help-us-find-our-history.

style Laura Lynn Johnston

images Bryce Carleton

Auckland's Clark Street Overbridge's rhythmic sequence of painted steel fins in Resene Roadster, Resene Monza and Resene Livewire act as a visual screen while injecting an energetic dose of colour to break-up the strong prevalence of concrete.

- Resene Roadster
- Resene Monza
- Resene Livewire

Bridging the gap

Colourful projects that span both distance and the spectrum.

There's nothing more frustrating than when you have a vision in mind for your project and you can't find materials in the colours you're after. But from cladding to ceilings, marine to machinery, automotive to architectural, industrial to interiors, engineered to exteriors, the Resene Group of companies has a coating solution to suit.

Altex Coatings, for instance, are specialists in the formulation, manufacture and specification of high performance industrial and marine protective coatings throughout the Australasian and Southern Pacific regions, including protective coating systems that cover passive fire protection as well as heavy duty flooring and trafficable coatings.

As part of the Resene Group, they're able to collaborate and provide a complete coatings system solution for your project, bringing in-house technical expertise for a seamless specification. This collaborative approach is especially advantageous when it comes to complex projects like bridges, which require coatings over a number of different substrates, including direct to metal and concrete. Given that these sorts of projects are completely exposed to the elements, what you use to protect them needs to be durable enough to withstand whatever Mother Nature can throw at them day in and day out.

Another aspect that differentiates these companies is the large range of colours on offer. Here, we share a

top tip

Get free direct technical help online for support when specifying coatings. Visit the Altex Coatings website (www.altexcoatings.com) for technical help with their products or www.resene.com/techexpert for a Resene Tech Expert. The technical team can address specific concerns around corrosion, graffiti, specific substrates, primers, undercoats and colour – which can even come down to specifying the dry time needed between coats. So it's not just coatings on offer; it's also technical service direct from the manufacturer – which is a characteristic that really sets Resene Group companies apart.

selection of inspiring bridge and bridge-like projects coloured and protected by Resene and Altex Coatings products that prove that dullness need not be the default.

Clark Street Overbridge

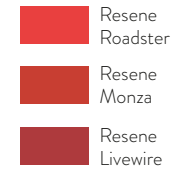
Connecting Clark Street to Great North Road over the western line rail corridor, the Clark Street Overbridge provides a handy bypass route that connects the shared space on Totara Avenue West to Auckland's transit-oriented development at New Lynn town centre. Part of a wider infrastructural and roading upgrade triggered by trenching of the transit station, the bridge provides a much-needed link for those traversing opposite sides of the rail corridor by foot.

The 300m long bridge includes a rhythmic sequence of coloured steel fins which prevent access to the electrified rail lines below and visually screen the adjacent residences. More importantly, they transform an otherwise utilitarian and familiar roading structure into an energising urban intervention and civic landmark.

Resene Armourcote 220 and Resene Uracryl 403 tinted to three key reds, Resene Roadster, Resene Monza and Resene Livewire, provide a bold contrast with the neutral concrete palette of the main bridge structure and the rich and vibrant greens of the adjacent existing and associated landscaping.

"The hues were selected as reference to the site's historical association with clay brick production,

below: The fins on Auckland's Clark Street Overbridge are painted in a trio of vibrant reds: Resene Roadster, Resene Monza and Resene Livewire.



sunsets over the Waitakere Ranges and as a celebration of movement – with a cheeky nod to the western suburbs’ love of speed and fast cars,” says Henry Crothers, Landscape Architect and Urban Designer of Architectus. “Together, the three reds provide visual complexity and a subtle pattern which enables the bridge to be experienced at both urban and intimate scales. The plant species were selected to provide a ‘green-on-green’ palette with texture and forms that complement the bridge design.”

landscape and urban design Architectus, www.architectus.co.nz

structure and road design Beca, www.eca.com

lighting LDP, www.ldp.nz

build Dempsey Wood, www.dempseywood.co.nz

metal work and painting DC Weld, www.dcweld.net.nz

images Claire Hamilton, www.clairehamilton.co.nz

Memorial Avenue Gateway Bridge

In what has now become a landmark for the area, the stunning design of the Memorial Avenue Gateway Bridge came about when Waka Kotahi NZ Transport Agency (Waka Kotahi), Christchurch City Council (CCC) and Christchurch International Airport Limited (CIAL) ran an urban design competition seeking a concept that would enhance the significance of the Memorial Avenue and Russley Road (SH1) intersection. The winning design, a collaboration between Boffa Miskell, Warren and Mahoney, Holmes Consulting Group and Traffic Design Group, was selected not only for its striking form but also its consideration of the location’s greater context.

The project team says that it was the landscape itself that provided the most powerful inspiration possible, through the Southern Alps and the braided rivers that are unique to the Canterbury Plains. By directly translating the vertical power of the Alps and the crossing of strands of rivers, the design captures the essence of Christchurch’s geography in a clear and memorable way.

The bridge design also makes a number of cultural references. Historically, the area of Canterbury where it stands was a place people passed through on the way to Puari Pā on the banks of the Ōtākaro (Avon River) to gather mahinga kai (traditional food sources) in the



wetlands and waterways of Ōtautahi. The two arches symbolise the coming together of cultures.

The coating system for the project is almost as interesting as its dynamic structure. The E~Line 379 system from Altex Coatings was specified. It has a recoatable smooth, high gloss finish that graffiti has trouble adhering to. It is the same product used on Auckland’s sound walls that line the Southern Motorway and multiple areas across state highways that are problematic for graffiti.

About a month after the bridge was finished, an Altex Coatings representative was contacted and alerted the bridge had been tagged. On inspection the black spray painted tag was able to be wiped clean with

a rag, even the Altex Coatings representative’s thumb was able to wipe away the graffiti. Bridges are natural targets for tagging, but specifying the right coating system in a high gloss finish can offer additional anti-graffiti benefits. Often, you can just go out there with a scrubbing brush and a bucket of water and it’ll come right off – which was the case with this project.

project delivery Waka Kotahi NZ Transport Agency, www.nzta.govt.nz

build McConnell Dowell/Downer Joint Venture

architects Warren and Mahoney, www.warrenandmahoney.com

engineering AECOM, www.aecom.com

arch manufacturing Eastbridge, www.eastbridge.co.nz

• **above:** Memorial Avenue Gateway Bridge in Christchurch has been coated in E~Line 379 system from Altex Coatings with a gloss white finish.



Harewood Underpass

Designed to reverse the perception of underpasses being venues for crime, the cathedral-like Harewood Underpass has been acknowledged as a defining feature in Christchurch's cycle infrastructure network – raising the profile of cycling and connecting the city with its fast growing airport precinct. The project's sculptural, textural forms and colours are vibrant, joyful and engaging; playing a key role in the legibility of the underpass as a quality piece of human-scale infrastructure in an otherwise fast moving, large scale vehicular setting.

Faceted concrete panels made from the site's recycled aggregate have been sculpturally crafted to adopt the persona of the Southern Alps – the backdrop of the Canterbury Plains. With reliefs of up to 90mm, these tactile walls create added depth, soft in appearance but with a bright finish and reflective surface that makes for a spectacle along the length of the entire passage. Marking the halfway point, a

field of bespoke natural light tubes pierce through to the roundabout above. Being set on a 15 degree angle allows the tubes to funnel natural sunlight into the tunnel over the course of the day. A central line of LED luminaires complements this feature and reinforces the linearity of the underpass. Colour is used purposefully throughout for its visual qualities; creating warmth, depth, safety and sense of place in this otherwise tough transport corridor.

Bold use of colour is seen on textured panels, and their application at intersections of the tunnel provides a human-scale by breaking the 80m covered passage into quarter-sections, acting as distance markers for pedestrians and cyclists as they make their way through. Their hues reference weather patterns seen from west to east: the fiery West Coast sunset in Resene Carpe Diem, dark stormy West Coast skies in Resene Ship Grey, the light grey Nor'west Arch over the plains in Resene Rakaia and a broad blue Canterbury sky in the east in Resene Captain Cook. These are set against the background of the 'snow'

panels painted a custom colour, dubbed Resene Jasmox White, to make the space appear larger than it is and reference the Southern Alps in the backdrop.

Each of the concrete panels received five coats: one coat of concrete sealer, two coats of coloured Resene Lumbersider low sheen waterborne paint and two coats of Resene Uracryl 402 and Resene Uracryl 403, favouring a higher sheen on internal walls. Resene Aquapel was also used as a water repellent on the concrete.

Among other awards, the project won a Resene Total Colour Maestro Nightingale Award and a Resene Total Colour Commercial Exterior Award.

specifier and colour selection Jasmox,
www.jasmox.com

build MacDow JV (McConnell Dowell and Downer joint venture) www.mcconnelldowell.com, www.downergroup.com

painting PJF Services

images Meg Back

above left and right: The western opening of the Harewood Underpass is painted Resene Carpe Diem in sharp contrast to the custom made white, dubbed Resene Jasmox White, that has been used on the textural panels. On the eastern end, Resene Captain Cook is featured.

-  Resene Carpe Diem
-  Resene Captain Cook
-  Resene Rakaia
-  Resene Ship Grey

Hatea Jetty

After being closed for several years and eventually torn down, a condemned jetty on the Hatea River has been replaced with a newer, safer and far more vibrant one. Made from solid timber, the new structure provides space for users of the Hatea Loop, a 4.2km shared path around the Hatea River, to pause and interact with the waterway.

While it had originally been designed to have a timber and mesh balustrade, Whangarei District Council opted to design a simple metal balustrade that could be painted to lift the profile of the structure given its prominent location,” explains Landscape Architect Tracey Moore. “The addition of the bespoke balustrades to the boardwalk adds colour, vibrancy and interest to an otherwise modest piece of marine infrastructure.”

The boardwalk and balustrades extend 17m out beyond the mangroves before disappearing again as the visitor approaches the entrance to the jetty. “Users walk, cycle, scoot or wheelchair onto the jetty to fish or use it as a viewing platform. It provides a visual reference from various locations around the Hatea Loop, with significant impact achieved from across the river,” says Tracey.

But it’s the Resene colours used on the project that really have gotten people talking. “Resene Neva and Resene Headlights were selected because, despite their vibrancy, the colours blend into the surrounding landscape of Gleditsia triacanthos trees, low plantings of flax and grasses.”

When viewed at a distance, or from across the river, the balustrade appears to be uniform in colour and almost glows thanks to its electric colour choices that

invite users on to the jetty. Whether they appear the same or different, opting to use Resene Black in a gloss finish on both handrails provides a strong connection between them.

Tracey says some visitors have used the jetty and haven’t even noticed the different colours, whereas others have commented on the unusual and interesting colour decision. No matter how you see it, we appreciate the choice to use exciting, eye-catching hues over more predictable options.

design and images Tracey Moore, Whangarei District Council www.wdc.govt.nz

build Steve Bowling Contracting, www.bowlinggroup.co.nz

project management Rachael Mannion, Whangarei District Council www.wdc.govt.nz

Resene
Headlights

Resene
Neva

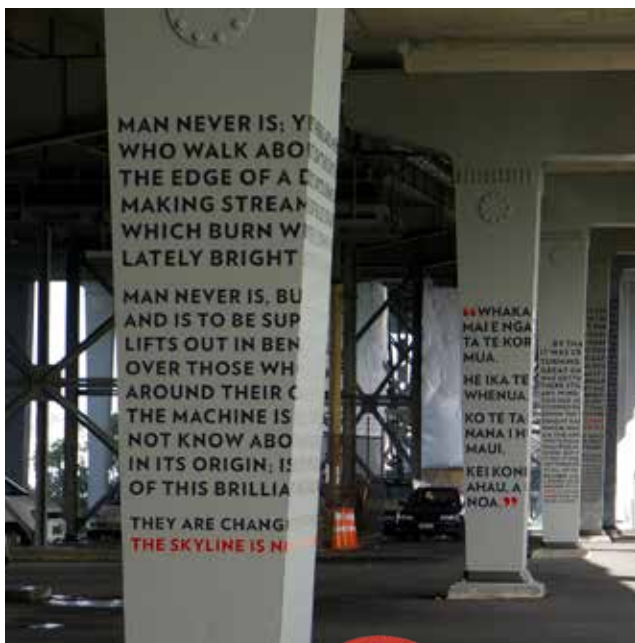
below: Hatea Jetty,
Whangarei.



Trestle Leg Series

The north side of Auckland's Harbour Bridge serves many functions: road access to local dwellings, underside bridge access for essential maintenance works to the structure and a gateway to an important reserve area, including Te Onewa Pā/Stokes Point. From this vantage point, there are expansive views of the Waitemata Harbour framed by the bridge structure overhead; a place for celebration of the natural environment as well as cultural and engineering heritage.

During the under bridge upgrades of the Princes Street area, a unique piece of public art was added. Known as the 'Trestle Leg Series', excerpts of poetry and prose were wrapped around eight of the eastern trestle legs of the west box girder. The project was a unique opportunity to showcase important literature in a publicly accessible location and celebrate writers of national significance who have local connections to Auckland/Tāmaki Makaurau and the North Shore.



above: The 'Trestle Leg Series' won a Resene Total Colour Display + Product Colour Maestro Award. It features poetry and prose in Resene Cinder and Resene Flame Red.

Resene
Flame Red

Resene
Cinder

Boffa Miskell and the NZTA project team worked with local iwi representatives and literary experts to select the appropriate writers and excerpts, and visual artist and typographer Catherine Griffiths interpreted them onto the bridge columns in a style that evokes the painted names of large ships.

The paint system and application method needed to be compatible with the bridge surface, including template application to ensure crispness of the lettering. It also needed to be extremely high performance to ensure longevity in a demanding environment that includes harsh marine conditions, public access and bridge maintenance activities. Resene Uracryl 403 was selected to withstand this demanding environment, with a gloss finish that contrasts beautifully with the matt bridge surface beneath that allows the colours to take on new life in the reflected light. Resene Cinder was used for the majority of the text, providing sharp contrast to the lighter grey of the structural steel while Resene Flame Red was used as a highlight colour to emphasise a few words from each excerpt.

The extracts of poetry wrap themselves around the steel columns with the fixed line length determining the shape and form of each, requiring the reader to move with the work, to spend time with the words, the sounds they make and the meanings that are formed. And it injects a touch of artistic flair to a structure that's far more utilitarian than it is elegant.

specifier Boffa Miskell, www.boffamiskell.co.nz

art and image Catherine Griffiths, www.catherinegriffiths.co.nz

build Total Bridge Services

painting SignRight, www.signright.co.nz; Designcraft

Victoria Bridge

Over the years, Altex Coatings has left its mark on over half a dozen bridges that span the Waikato River. The oldest of these is Hamilton's Victoria Bridge, which was first painted with Altex Coatings protective finishes in 1978. With traffic levels in excess of 27,250 vehicles per day, it was strengthened and had a new deck and handrails added in 1991. Coatings specified for both these modifications and ongoing maintenance requirements have always been Altex Coatings products.

The first and second coats on the bridge saw Altex Zinkex 100, a 90 percent zinc coating, applied as a spot primer to all exposed metal followed by a full build coat of Altex Chem~Bar 3500 primer and Altex Chem~Bar 900 as a finish coat to give a total



above: Hamilton's Victoria Bridge is coated in Altex Coatings Haze Grey.

coating thickness of 200 microns thick over existing coatings and 260 microns over bare metal. Previous inspections of the paintwork in 1989 found it to be in good condition, so the bridge extension two years later saw the successful formulation and application of an Altex Coatings modern zinc/epoxy/urethane-based coating system on the new 5520m² orthotropic deck.

The 152 metre long steel structure is a three pin arch bridge connecting the southern end of Hamilton's CBD with Hamilton East. It features a two-lane carriageway and footpath. Opened in 1910, the bridge has an Historic Places Trust classification. As Hamilton City Council engineer Cliff Boyt says, "we couldn't pull it down even if we wanted to. It's now a permanent, attractive feature of Hamilton."

Kaimataara ō Wai Manawa

It may not be a true bridge in that it doesn't cross a gap, but Kaimataara ō Wai Manawa does still make an important connection. The structure provides a valuable link between the main commercial street in Auckland's Birkenhead neighbourhood and views over Le Roys Bush Reserve and the greater Waitematā Harbour – a vista that was previously inaccessible. Now, Rangitoto, North Head, the Eastern Bays, the Harbour Bridge and the city centre are all within sight.

“The public deck is split into two levels,” explains Craig Moller of Moller Architects. “The upper-level deck provides elevated views towards the harbour while the lower deck at street level interfaces with the footpath and Birkenhead Avenue. The two levels are separated by a set of bleachers that offer casual seating, which doubles as an auditorium for any performances and activities on the lower deck, and the ramp allows for accessibility for all ages and abilities. A cafe sits at the southern edge of the public deck, activating the space, while maintaining a discrete identity that doesn't distract from those taking in the views.”

Craig says the Resene colour selections respond to the project's context, particularly the Le Roys Bush Reserve and natural environment. “The hues were chosen in consultation with Manu Whenua and the artist engaged on the project, Reuben Kirkwood. The colours for the café building's cladding, window and door openings and the steel support structure for the public deck provide a neutral backdrop, including stanchions in Resene Squall and panels and plaster walls in Resene Alabaster.”

But what's most striking is the multi-coloured painted balustrade lining the ramp on the northern edge with a series of steel fins. Eight colours were selected to reflect those found in the natural bush surroundings: Resene Go Ben, Resene Punga, Resene Putty, Resene Twister, Resene Siam, Resene Tumbleweed, Resene Twine and Resene Lichen.

A challenging element of the project was that while the site is level where it meets the street, it drops sharply down a steep bank at the other end. This also limited the directions you could access it. A large steel structure coming up from the bank provided a level platform to construct the deck and suspend it over the bush below.

While the project may have had a limited budget, the selection of simple materials and robust painted finishes has helped it to become a favourite feature of the Birkenhead streetscape. **BW**

below and left: Kaimataara ō Wai Manawa, Auckland.

Resene Putty	Resene Go Ben
Resene Twine	Resene Siam
Resene Twister	Resene Punga
Resene Lichen	Resene Tumbleweed

Resene Alabaster

Resene Squall



architectural and colour specification Moller Architects, www.mollerarchitects.com

build Downer, www.downergroup.com

painting Sharp Decorating Solutions, www.sharpdecorating.co.nz (structure); Amediate Engineering, www.amediate.co.nz (balustrade)

artist Reuben Kirkwood

images Moller Architects

Timber wall and ceiling sealed with Resene Aquaclear Satin and right wall in Resene Zylone Sheen tinted to Resene Alabaster. Design by Totem Studio Architects, www.totemstudio.co.nz, build by Green Room Carpentry, www.greenroomcarpentry.com. Image by John Foster, www.foster.co.nz.

The choice is clear

When you're looking to toughen up, Resene's extensive range of transparent and semi-transparent finishes has you covered.

During the Space Race of the 20th century, and the subsequent technological leaps and bounds humans made in the 80s and 90s, people started fantasising about the potential for a hyper-advanced utopian future. This collective excitement about what we were capable of, and just how far we could go, was a time for dreaming – and with that came some spectacularly inventive architectural, interior and landscape designs, as well as some incredible manmade wonder materials to create them.

But in recent decades, as our lives have gotten increasingly complicated, we seem to have hit a breaking point. Our obsession with progress is bowing under our society's cumulative burnout, and the response has been to step back and refocus on self-care. It's a shift that has led to reinvigorated affection for honest, natural materials and enthusiasm for biophilic design.

Of course, humans have always been drawn to building and decorating with materials that evoke the beauty of nature. We are, at our core, just like any other animal and want to feel connected to the environment that surrounds us. But ideally, we want to achieve that while still enjoying all the pleasures, luxuries and safety that our society and technology offer.

The key difference between mankind's advanced wonder materials and the ones available straight from Mother Nature is how and when – or if – they breakdown. Even when you're going for an 'unfinished' look that showcases nature's treasures in all their glory, the inevitable ravages of time, use and environmental exposure mean these natural materials need to have their lifespans lengthened with a durable topcoat or finish to make them feasible for use and protect their good looks.

Whether it be a paint, wood stain or clear finish, when we use a coating on a building material, we're unapologetically trying to stop the forces of nature; to slow down or, ultimately, halt its biodegradation. We want to keep that beauty in stasis so that it can be enjoyed for the life of the structure. Resene Technical Director Colin Gooch has spent more than five decades focused on developing products that attempt to do just that.

"The best thing we could hope to do is to make a coating so good that it completely protects the substrate," says Colin. It's still a work in progress, as with every material comes different properties, uses and demands – and, therefore, the need for different coatings to keep it looking and functioning at its best. The fruits of his team's labour have yielded higher performance and a greater number of decorative and protective Resene coatings to choose from than ever before.

With so many amazing products to choose from, it can be difficult for even the most seasoned professional to know what to use where and when. Here, we look at what transparent and semi-transparent Resene finishes are available and what they do, clarify common misconceptions and share plenty of top technical tips so that the next time you need to pick a product, the choice should be crystal clear.

Fit for use

Resene Technical Manager Mike Clowes says that when specifiers, builders or tradies ring him up for advice on clear finishes, there are some key decisions that need to be made before he can offer up a recommendation.

"We need to know what they're looking for from the product. Do they want it to just be functional or are they looking for a certain aesthetic as well? What material is it going to be put on, what is going to come into contact with it and what sort of demands are expected in terms of the longevity of the system? Those are really key factors that need to be determined first, because they all affect the maintenance," says Mike.

Rain or shine

To say that New Zealand's and Australia's uniquely harsh climates make weatherproofing materials a challenge is a bit of an understatement.

One misunderstanding that Colin says comes up time and time again is when designers are wanting the aesthetic look of 'unfinished' timber, especially outdoors. The news that it isn't feasible here can be a hard pill to swallow and ignoring the heed can prove costly.

Resene
Villa White



"It's a common want, but the reality is that it's not actually achievable," says Colin. "You're trying to fight a losing battle against nature, but nature has time on its side."

The reason is that it is the very nature of what makes a transparent finish transparent that makes it unsuitable for exteriors; a clear substance always lets light pass through. That means that even top of the line clear exterior finishes do not – and cannot – prevent UV light from attacking the surface of the timber.

"Our relentless UV light causes timber to lose its colour and grey," explains Colin. "With cedar, for instance, 3-5 months down the road, parts of that beautiful orange will go grey. If you put a clear finish on, it will add a certain amount of protection, but it won't be enough to stop UV from passing through on to the timber, degrading the surface causing the timber to start breaking down."

Direct and indirect UV light will also attack the timber inside a house, bleaching the natural colour out of a lot of flooring timbers such as rimu, warns Colin.

did you know?

Resene has a long history of producing clear finishes. Resene used to manufacture clear coatings for use on wallpaper prior to the invention of vinyl wallpapers.

below: When you pick a paver to complement your project, chances are you won't want the look to change much once you apply a protective clear coating. The top halves of these five different pavers have been finished in two coats of Resene Walk-on Concrete Clear and prove that protection need not sacrifice style.

Top tips

- + Prime the surface of your exterior timber the same day as you sand it to protect it from the moisture and dew that naturally develops overnight.
- + Oil-based polyurethanes take longer to dry and cure than waterbased, so plan accordingly and follow the directions on the pack and data sheets.
- + Use Resene Walk-on Concrete Clear over Resene Aquapel on concrete or plaster for a surface that's both water-repellent and easy to clean.

"It's just like putting sunblock on your nose – you can put tons of SPF50 on, but it'll still burn eventually."

"In short, we don't generally advise people to just put a clear coat on exterior surfaces – especially when it comes to timber," says Mike. "We recommend using an exterior wood stain or consider using a painted finish instead. With a clear coat alone, and even with a stain to a certain extent, you're going to have to start your maintenance program earlier, so it's really important that the specifier, painter and their client understand that and make a decision as to how it's going to be maintained and who is going to do it."

Stain smart

If you do choose to use semi-transparent wood stains outdoors, choose a colour that's most similar to the timber's inherent hue to get the most natural look and opt for a penetrating stain from the Resene Woodsman range, or choose a lighter or darker colour if you want to change the colour of the timber.

"If you want to go for a deeper coloured wood stain, it's wise to go for a Resene CoolColour formula to help reduce the incidence of cupping and warping," suggests Mike. Resene CoolColours look just like normal colours, but thanks to special pigment technology, they reflect more heat back so that the surface doesn't get as hot

as a normal colour would – which can help to protect your substrate.

But regardless of whether you're going for a lighter or darker look, it's essential to put thoughtful planning into where you'll be using wood stains right from your project's design phase. "Make sure it's somewhere you can easily reach it, because you're going to have to maintain it," reminds Colin.

Any exterior timber that hasn't been painted will need to be looked after and recoated regularly. As soon as that work needs to be done at height, it's likely going to require scaffolding – a prospect that can cost thousands to tens of thousands of dollars each time your client needs to recoat it.

Enough is enough

Mike says that one of the biggest problems that comes up in the field is when those applying the product put far too much on, which is known as 'overbuild'.

"I think there is an assumption that if you just pile on more and more material that it's going to help with protection, but that can be a mode of failure. Stains need to penetrate, and if you just keep lashing it on, it's going to build up a film – and that film can end up flaking off, which is not what you want when you go to recoat it. It's important that if the instructions say 'apply

and then wipe off the excess' that you do indeed wipe off the excess, because that will help control the weight of it and the mode of failure."

However, different issues can arise with not using enough. "Some people will only apply one coat of a product, because it'll already look great and they want it to stay that way, even though the instructions or specification calls for two or three coats," says Colin. "It's equally important to apply enough coats as it is to avoid applying too much so that product performs as intended."

Waterborne versus solventborne

When it comes to interior work, both oil- and water-based polyurethane can be applied over waterborne paint; however, it's worth noting that oil-based polyurethanes tend to impart an amber hue, especially when used over lighter colours. Waterborne finishes, on the other hand, are more likely to have a slightly cloudy appearance.

"There are many obvious differences between solventborne and waterborne varnishes or clears, but that's the one fundamental difference which would be valuable to understand," says Colin. "Waterborne urethanes are quite white and milky – even when there is nothing in them, so they're better suited to MDF and light to white timbers more than solventborne clear coats, because they're always going to look whiter. Solventborne varnishes are great for accentuating the yellows that occur naturally in rimu and cedar."

Colin explains that the substances that make up solventborne urethanes are very small, molecularly speaking, and bond up well with other materials. Waterborne products, however, are a dispersion of very small insoluble balls. "Even though they're small – about 100 nanometres – they're still much larger than the molecules in a solventborne product. And some of these particles stick together and make even bigger particles, so you can't get the same depth of colour.

"Whatever your substrate, whether it's timber, concrete, fibre cement or something else, there are always plenty of very fine pores in the surface. When you apply a solution to a porous surface, it'll flush out that air from those tiny holes so you'll get base contact with that surface. The waterborne polymer particles



above: Resene Walk-on Concrete Clear Wet Look (used on this series of river rocks) is a solventborne gloss clear designed to achieve a wet look on substrates subject to pedestrian and light vehicular traffic. It penetrates into the concrete to highlight the colour patina of concrete. While it has plenty of uses, it looks particularly great on exposed aggregate driveways.

top tip

Higher gloss finishes will be more slippery when wet than lower gloss finishes. Usually, higher gloss finishes are best applied over a surface that is already textured to give shoes and feet something to grip onto.

aren't small enough to get into those holes, so they'll sit on top of the surface even though the water gets in there. When the water evaporates, the air will get back in there again. The film forming process does not allow for that totally intimate contact – sometimes that's good, sometimes that's bad. Over bare timber, solventborne urethanes will always produce a deeper, richer or warmer colour than a waterborne urethane."

Hard-wearing walls

One of Resene's newest offerings in its clear finishes range is Resene SpaceCote Clear. It's the ideal coating to use indoors on higher wear areas, especially over darker colours, which have a greater chance of marking if exposed to rough contact.

"We initially brought Resene SpaceCote Clear out for use over Resene SmartTouch conductive coating, a product that people would be touching all the time in order to interact with it. It's matched to the gloss level of Resene SpaceCote Low Sheen so that you can put it over just one wall – the one with Resene SmartTouch on it – and still have it look the same as your other three walls. But it's also great for hallways, stairways and heavy wear commercial areas to protect them and make them easier to clean," says Colin.

"Anything without pigmentation in it is more easily cleaned. If a product is clear, it's generally just resin binding to resin. But when you have a pigment binding to resin, it's not going to stick as well because they don't interface."

When it's a stretch

Resene Clearcoat UVS is the recommended topcoat to use outdoors over painted details to filter out UV light and help the colour last longer. It's ideal to use on areas that are hard to reach. Colin says that it's a good

choice for applying over low gloss finishes and generally recommends its use over Resene Lumbersider.

"Two coats are ideal as it can be easy to miss a spot as you're applying it; but if you start with a lower gloss basecoat such as Resene Lumbersider this will also help make it easier to see due to the contrast in sheen levels. Resene Clearcoat UVS is glossy, so it looks especially great when used over bright colours."

What's underfoot

Bare industrial and domestic concrete floors can be a dust trap that get increasingly difficult to clean as dust collects in the undulations of the surface that are invisible to the naked eye. So, it's best to seal and protect them from the get-go before ongoing maintenance becomes a bigger issue.

Colin says that it is important to seal concrete not only to maintain its appearance but also to protect it from mould, which will detract from your overall look. "Once concrete goes grey and mottled, it can attract mould. Mould grows when you have something to hold on to, but if the surface is smooth and the water is running off it, mould isn't likely to be able to grip as well. Concrete grows mould and holds on to salts incredibly well, which can discolour the surface."

For interior timber and timber composite flooring, there are three recommended systems. Firstly, the Resene Qristal ClearFloor range, which is tailored for DIY projects and residential painters. Secondly, there's the Resene ProSelect range for when the product will be applied by professional applicators. Like Resene Qristal ClearFloor, Resene ProSelect uses waterborne technology with minimal odour but should only be applied by an experienced and trained applicator. Lastly, there's Resene Polythane, which carries a strong odour, so it's recommended as a tough coating for less sensitive settings like gymnasiums, indoor courts and industrial work floors.

Paving the way

Traditionally, those who wanted to put a clear coating on concrete or pavers would apply a solventbased product on them, says Colin. "Subsequently, we developed Resene

Resene
Villa White

Resene Concrete Clear
waterborne coating (flat, two
coats applied on left side)

above right:

Resene Concrete Clear is a tough waterborne finish for use on concrete and brick surfaces. It's non-yellowing, resistant to alkaline cleansers, chipping, peeling, oil and fat splashes. Plus, it's waterbased so it's low odour and easy to wash up in water. Suitable for interior and exterior use and available in three sheen levels – flat, satin and gloss.

below right:

Concrete benchtops and floors look superb when first installed, but after some wear and tear, dust and dirt can get entrained into the surface and it can be near impossible to get the surface truly clean again. Apply Resene Concrete Wax waterborne satin when the surface is new to keep it looking great.

below: UV light gradually breaks down vulnerable pigments in the final topcoat resulting in a faded paint finish. Bright organic hues, such as reds, are more prone to this than hues based on durable oxides. This Resene Dynamite finial was topcoated with Resene Clearcoat UVS when it was last painted ten years ago and has stood up to everything Mother Nature has thrown at it.

Resene
Dynamite



Walk-on Concrete Clear – it’s a relatively thin, satin coating that doesn’t penetrate as much, so the finish looks more natural, but it makes it more durable and easier to clean without reducing its slip resistance. Plus, it will help keep dripped grease from soaking in beneath a barbecue.”

For those looking for more shine, similar to the way pavement looks after fresh rainfall, there’s Resene Walk-on Concrete Clear Wet Look – a product particularly fit for aggregate driveways.

Take it to the next level

For architects and designers looking to achieve interesting and unique effects, Colin points out that you may wish to mix subtle colours into popular interior and exterior clear finishes, in which case you should look to the Resene Colorwood Enhance range, which can lighten or darken finishes. It comes as a small pot and can be blended into a range of other products to change the look.

“While Resene Colorwood Enhance was initially developed for colouring interior timber clears, it can also be used in exterior waterborne clears including Resene Concrete Clear, Resene XC-700 and Resene Walk-on Concrete Clear to subtly change the look and colour of concrete,” says Colin.

The power of prep

The performance of anything you put on last, such as a clear coating, is always going to be dependent on what’s underneath. Whether you’re dealing with a new build or bringing an older one up to snuff, it’s important to put in the effort into surface

top tips

+ Before topcoating with Resene Aquaclear, use Resene Colorwood Enhance in the first coat to add extra depth and colour to your timber.

+ For a natural look on interior timber ceilings and wall panelling, apply Resene Aquaclear Natural. It will protect the surface and make it easier to wipe clean.

right: Resene Aquaclear waterborne urethane is Resene’s popular choice for topcoating interior timber and plywood walls and ceilings. Design and build by SGA Architects, www.sgaltd.co.nz. Image by Ross Keane.

preparation, priming and base coating – and to choose the right products for the job.

“Preparation is always key. The less care you put into preparing a surface, the more likely what you put on top of it is going to fail,” says Mike.

“Resene’s instructions and data sheets are really useful, and if people go to the trouble of reading though them and then calling or going to a Resene ColorShop if they have other questions, they’re going to get really good advice – which is what is going to lead to a successful result.” **BW**



Resene
Cape Palliser

Resene
Villa White

Most picked

Over paint

Exterior/interior

+ Over exterior/interior paint:

Resene Concrete Clear - clear waterborne coating – flat, satin, gloss

Use on: Waterborne acrylic coated surfaces except working joinery.

+ For surfaces prone to graffiti:

Resene Uracryl GraffitiShield - clear anti-graffiti finish - gloss, semi-gloss, flat

Exterior only

+ For added exterior UV protection on waterborne acrylic coated surfaces:

Resene Clearcoat UVS - clear waterborne UV protective glaze gloss

Use on: All exterior waterborne acrylic coated surfaces except working joinery.

Interior only

+ Over interior painted or wallpapered plasterboard:

Resene SpaceCote Clear - clear waterborne low sheen

Use on: Broadwall paint finishes and Mason wallpaper.

For porous materials

Interior/exterior

Resene Aquapel & Terracotta Sealer waterborne clear water repellent treatment

Use on: Most porous building materials, terracotta and as a protective finish over Resene FX Faux Rust Effect Can be used on its own or as a primer under waterborne coatings.

These recommendations are general guidelines. Always check with a Resene representative or your local Resene ColorShop for advice and product recommendations specific to your project.

For concrete

Exterior/interior

+ For direct to surface:

Resene Concrete Clear - clear waterborne concrete coating - flat, satin, gloss

Use on: Brickwork/artificial brickwork, fibre cement, high build acrylics, masonry surfaces, plaster.

+ For surfaces prone to graffiti:

Resene Uracryl GraffitiShield - clear anti-graffiti finish - gloss, semi-gloss and flat

Exterior only

+ For concrete and masonry structural and retaining walls:

Resene XC-700 - clear high build concrete and masonry finish

Use on: Concrete

For timber

Interior

To adjust the timber colour use Resene Colorwood or Resene Colorwood Enhance

+ For decorative timber:

- Resene Aquaclear clear waterborne urethane varnish - flat, satin, gloss

Use on: Cork, desks, doors, fibre and particle board, furniture, panelling, parquet, skirtings, solid timber and veneers (satin, semi-gloss and gloss finish), timber walls and ceilings (flat natural finish).

- Resene Qristal Clear - clear polyurethane - flat, satin, gloss

Use on: Architraves, desks, doors, fibre and particle board, furniture, panelling, plywood, skirtings, timber, veneers.

+ For flooring:

- Resene Qristal ClearFloor clear waterborne flooring urethane - satin

Use on: DIY or residential timber or timber composite flooring. May be mixed with Resene Colorwood Enhance to add additional colour to timber.

did you know?

Resene Concrete Stain is a solventborne stain available in a range of hues designed specifically for concrete, pavers and brick. It performs best on porous concrete, penetrating into the substrate to forming a low sheen finish that is both decorative and protective. It's also available as a clear Resene Concrete Conservator to help you keep the surface cleaner without changing the surface colour.

masonry and honed concrete walls.

Exterior foot traffic areas

+ For exterior concrete and pavers:

Resene Walk-on Concrete Clear - waterborne protection for concrete and pavers

Use on: Domestic surfaces and light industrial surface areas.

+ For a wet look on concrete:

Resene Walk-on Concrete

Clear Wet Look -

solventborne protection for concrete and pavers

Use on: Brick, cobblestones, concrete, driveways, light industrial floors, paths, patios, steps, swimming pool surrounds and unglazed tiles.

Interior only

+ For non-decorative concrete in trafficable areas:

Resene Cemseal - waterborne concrete sealer and dust coat

Use on: Industrial and domestic concrete floors and trafficable areas where a low cost, easily applied and maintained method of controlling concrete dusting is required.

+ On floors and benchtops:

Resene Concrete Wax - clear waterborne satin

Can also be used as a protective finish over interior flooring finished in Resene Walk-on.

colour, apply Resene Colorwood first.

Exterior

Do not use clear finishes on exterior timber. For a natural look, choose a wood stain close in colour to the original timber colour.

+ For walls/fences:

Resene Waterborne Woodsman

+ For decks:

Resene Woodsman, Resene Woodsman Decking Oil Stain or Resene Furniture and Decking Oil

Resene Concrete Clear waterborne coating interior/exterior (flat, two coats)

Resene Concrete Wax waterborne satin glaze interior only (two coats)

above and right:

Try Resene Concrete Clear waterborne coating over both painted concrete or direct to surface applications (shown on smooth concrete ring above). For indoor floors and benchtops, try Resene Concrete Wax clear waterborne satin glaze (shown on smooth concrete ring at right).

below: The three sticks have been given two coats each in (from left to right) Resene Aquaclear waterborne urethane varnish (satin), Resene Qristal ClearFloor 1K (satin) and Resene Qristal Clear polyurethane (satin) to show how waterborne formulas are milkier whereas polyurethanes can look yellow on pale woods. The same three products have also been applied in two coats (from top to bottom) on the clothes pegs.



One to watch:

Anna McMillan

Making a life changing shift in careers is incredibly daunting, especially when you've already spent more than a decade and a half headed down a different path. But for people like Anna McMillan, where you've come from forms a vital foundation for building future success while pursuing your true passion.

After more than 15 years in corporate sales and marketing roles, Anna found herself craving something new. Her enthusiasm for interiors led her to enrol in the Interior Design programme at Sydney Design School. But rather than wait until she finished her schooling, Anna applied her business savvy to concurrently pursue her long-held desire to start her own business. With her decision to launch McMillan Design a year before graduation, she was already ahead of the game with a foot in the door – and a Resene Total Colour Award – by the time she had her diploma in hand.

We talk more with Anna about her bright new future, where she finds inspiration and the Resene colours she's currently crushing on.

What made you decide to pursue a career in interior design?

I've always been a passionate renovator, starting with my first property at 26 years old – a very dated, daggy one-bedroom redbrick apartment. Since then, I've completed nearly 10 renovation projects. I guess I've also always had an interest in design, especially the transformative effect it can have on the way we engage with a space and how it makes us feel. Fifteen years on, when I was exploring what life outside my corporate career might look like, I had an epiphany when I realised that I could potentially build a career and business doing exactly that:

transforming spaces and creating homes that could have a positive impact on those living in them.

How would you describe your design aesthetic?

I'd say my design aesthetic is 'relaxed coastal luxe'. Having grown up near the water (and my star sign being Cancer), I'm drawn to the coast and love the references it provides in design, from colour to texture to lifestyle.

When working with clients though, it's really important that my design responds to their needs and reflects their personality and lifestyle, so not every project is going to follow that specific design style. So, I'd say my overriding design ethos is 'relaxed and liveable'.

Where do you look when you need inspiration?

Nature is a constant source of inspiration for me – the textures, the colours, the mood – and I love looking to new bar and restaurant venues for ideas. I'm also inspired by other designers and one of my favourite firms is Hare + Klein. I love their layered, textural design style, which I find beautifully understated yet loaded with personality.

What have been some of the highlights of your design career so far?

I've been lucky to have worked on a wide range of projects since I started McMillan Design, from bathroom renovations and room makeovers to total home renovations. The highlight was a renovation I worked on last year. My clients had bought a very tired, dark 80s townhouse and wanted to create a contemporary, light filled family home before they moved in. It involved completely gutting the two-storey home, creating clever

	Resene Jungle Mist
	Resene Eighth Thorndon Cream
	Resene Rice Cake

above right: McMillan Design is a boutique interior design studio based on Sydney's lower North Shore. Through it, Anna specialises in transforming homes for busy families and professionals who are looking to create warm, inviting homes that reflect their personality, support their lifestyle and give them energy. Her focus is mainly on residential projects ranging from full-scale renovations, to individual room makeovers. The walls, ceiling and trims of this dining room, designed by Anna, are in Resene Eighth Thorndon Cream. Image by Fiona Galbraith, www.fionagalbraith.com

below right: For this renovation project, located in Barden Ridge, Anna chose Resene Rice Cake for the walls and trims as a tranquil backdrop for the home office and lounge space. Image by Fiona Galbraith.



 Resene Blue Bark	 Resene Ivanhoe	 Resene Juniper
 Resene Spitfire	 Resene Ravine	 Resene Half Linen

storage solutions and providing multi-functional living zones – all within a pretty tight floor plan! The clients were so great to work with and I loved the whole process of designing the spaces, selecting the finishes and then furnishing the spaces for this lovely family. Seeing their joy at the end result was incredibly fulfilling.

Is there anything you're looking to specialise in during your career?

I really enjoy working on residential projects as I love the impact you can have on the way people interact with their spaces and the energy that comes from creating a fresh, stylish and functional home that brings them joy.

What would be an absolute dream project for you to work on?

I think my dream project would be a total home renovation designed in collaboration with an architect and landscape designer. I really like the idea of partnering and collaborating from the outset of a project to ensure all elements – both external and internal – have been thoughtfully designed as a whole.

Tell us about your Sydney Design School project that won you the Resene Total Colour Rising Star Award.

The brief was to create an innovative restaurant and bar space in the heritage-listed foundations of the iconic Sydney Harbour Bridge at Lavender Bay. With the location steeped in history, I took my inspiration from the site's former use as a mechanical garage and developed my design around the concept of FUEL. From that, I embraced the soft, flowing curves of petrol on water and built a colour scheme rich in petrol-infused tones – from deep teal blues to earthy berry tones to soft green accents and touches of brass. The rich colour palette strongly juxtaposes the raw concrete walls, creating a sense of intimacy, warmth and sophistication.



The soft, flowing shapes observed with fuel on water are also reflected in the architectural forms of the space, with the three levels of the building appearing to float and swirl against one another. The flowing curvaceous shapes are further enhanced with colour, such as the rich mulberry private dining area in Resene Spitfire, the dusty blue dining booths in Resene Ivanhoe, and the bar on the mezzanine in Resene Juniper that overlooks the dining area below. These gorgeous colours are taken through to the soft furnishings and finishes, such as the mulberry leather booth cushions, the deep teal velvet curtain and deep green marble in the bar area, adding to the warm, sumptuous feeling of these spaces.

What do you like about Resene?

I find Resene paints have a beautiful depth of colour to them. And, being a Kiwi, I was well aware of Resene when I started my design journey here in Australia, having used Resene when I was living in New Zealand.

What are your current favourite Resene colours?

My favourite Resene colours at the moment are gorgeous, soft, muted green and blue tones – in particular: Resene Ravine, Resene Coast, Resene Clouded Blue, Resene Half Linen and Resene Double Sea Fog. [aw](#)

See more of Anna's work at www.mcmillandesign.com.au.








-  Resene Double Sea Fog
-  Resene Coast
-  Resene Clouded Blue

above: Anna received the Resene Total Colour Rising Star Award for her restaurant concept, 'FUEL'. She chose Resene Blue Bark as her hero colour throughout the main walls of the lower level and staircase, dusty blue Resene Ivanhoe to colour the dining booths, Resene Juniper for the mezzanine bar and Resene Spitfire for the private dining area. Resene SpaceCote Low Sheen was specified for the majority of the interior paint surfaces for its durability, but Anna specified Resene Super Gloss for the curved dining booths and private dining walls to create interest and contrast through the addition of glossy surfaces.



left and above: Resene White paint, selected for topcoating the structural PE and PVC pipe 'skeleton' of 'Jonah' (2018), expresses the bone-like appearance of the structural pipes. The varying colours – Resene Extrovert, Resene Minnelli, Resene Carissima, Resene Half Sail and Resene Jade – were selected for the translucent and almost apparitional steel mesh to express the 'deep sea' origins of the concept, the whimsical nature of a folly and to blend in with the picturesque setting. Created by Kim Huynh, Kevin Ding Kun, Norman Wei and Cynthia Yuan. Images by Sam Hartnett, www.samhartnett.com.

-  Resene Half Sail
-  Resene Carissima
-  Resene Minnelli
-  Resene Extrovert
-  Resene Jade

Sparkling joy

An invitation to design for the sheer fun of it has reinvigorated the delight in favouring form over function.

Those who work on the front end of creating built forms are all faced with the same challenge: ensuring that a structure fulfils a functional need but trying to do it in the most aesthetically pleasing way possible. Unfortunately, when the budget begins to dwindle, it's usually the latter part of that goal that suffers. The longer you've been working in the industry, the more you get used to sacrificing the details that would have made your project even more special.

But what if the reverse were true, if it were the function that was stripped away while the form was left intact? It might sound like an impossible theory to apply to a building, but it's something that's been happening for more than four hundred years.

Architectural follies began to appear on great estates in the late 16th century and early 17th century, but they became far more commonplace in the 18th and 19th centuries. During that time, English and French landscape gardening often featured mock Roman temples, symbolising classical virtues while others resembled Asian temples, Egyptian pyramids, ruined medieval castles or abbeys to represent different continents or historical eras. Other times, they represented rustic villages, mills and cottages to symbolise rural virtues. But one thing they all had in common is that they were far more grandiose than typical garden structures, and although costly, they were purely decorative.

The term 'folly' began as a popular name for any extravagant structure 'considered to have shown folly in the builder'. Generally speaking, it's a word for small buildings with no practical purpose. It's English connotations of silliness or madness falls into accord with the general meaning of the French word 'folie'; however, there is historical evidence that an earlier interpretation of the word was 'delight' – and physical evidence of the same is just a short drive north of Auckland.

A project for the unproven

When Richard and Christine Didsbury conceived the Brick Bay Folly Project, the couple was inspired by a similar concept regularly undertaken by London's Serpentine Gallery – but with some key differences in criteria. For starters, those creating follies for the Serpentine Gallery have a seemingly unlimited budget and participants are limited to handpicked 'star architects' who have never done a project in England before.

"We thought it was a fun idea," says Richard, "but we turned it on its head and decided we wanted to showcase young, undiscovered architects instead. We ideally wanted it to be those who haven't had the chance to 'prove themselves' yet so that we could give them a chance to do something fun and different, celebrate their creativity and put them on the radar screen."

2021 will be the seventh year that the competition has taken place, with each bringing about a uniquely beautiful and quirky installation plucked from the minds of the winning architectural student team and coloured with paints and wood stains from Resene. The finished 1:1 scale structures make themselves a temporary home at the Didsbury's 200-acre estate on the coast of Snells Beach, where visitors can experience them in the midst of an idyllic landscape of farmed pasture and native bush.

The value of applied knowledge

Richard says that one of the greatest opportunities that the Brick Bay Folly Project offers is a chance for architectural students to learn through the process of doing, as the winners are able to gain applied knowledge they might not have learned otherwise.

"With the programmes that are available now, architectural designers have the ability to render their ideas in three dimensions. But with the folly competition, they have to take that idea and actually build it themselves. The winners may have never hammered a nail before, never mind picked up a skill saw, but they have to be the ones to execute their design."

"Because of what they can render on the computer, it's common for participants to think they can cut things right down to the millimetre. And in the case of paint, they forget that paint actually has thickness. It may seem small, but if you have a lot of painted surfaces, it can add up to a lot of dimension. But going through the physical process teaches the practicality of understanding the



above: Leo Zhu, Dorien Viliamu, Daniel Fennell and Wenhan Ji created *'The Wood Pavilion'* (2019) stained with Resene Woodsman Bark wood oil stain. The team says that the choice of colour used on the raw wood was very important, as was the decision to use stain rather than paint due to the penetrating quality of the stain, which they felt better retained the visual texture and grain of the timber. Image by Sam Harnett.

Resene Waterborne Woodsman Bark Resene Waterborne Woodsman Totem Pole

below: *'Te Takitaki'* (2017) is finished in Resene Waterborne Woodsman tinted to Resene Totem Pole, a dark red-orange stain with accents in a Resene custom mixed orange stain. The colour was chosen for its contrast to the surrounding bush and sky. Created by Sophie Edwards, Jayne Kersten, Tom Dobinson and George Grieve. Interior landscape by Winston Dewhirst. Images by Sam Harnett.





left: The shapely timber slats of *Te Whakatōhenehene'* (2020) by Bela Grimsdale, Luke Veldhuizen and Sam Gould are painted in Resene Dynamite. Image by Tanja Dove, www.littledoves.co.nz.



above: 'Art pour l'art', a French slogan from the early 19th century which can be translated to 'art for art's sake' is a sentiment that expresses the philosophy that the intrinsic value of art – and the only 'true' art – is that which is divorced from any didactic, moral, political or utilitarian function. It's an idea that fits well with the concept of the architectural folly. *'Belly of the Beast'* (2015) by Matt Ritani and Declan Burn, which was the first winning Brick Bay Folly Project and features details in Resene Havoc – including a painted bark floor. Image by Sam Harnett.

tolerances, the role that skilled contractors play and the value of specifying the right materials.”

That appreciation has been hard earned in a few instances, Richard says. “A few years ago, we had a metal structure where the team applied paint to rebar. They painted into the dusk, and the following morning, they arrived to find that it had sort of dripped off. They’d forgotten that there would be dew overnight, so they had to learn about the specification of paint and allowing proper drying times – and an overall appreciation of what goes into actually doing it.” And they learnt that when it’s not done right first time, it has to be done again, with fresh paint applied.

Winning teams also get the benefit of a different type of experience – the opportunity to work with one of the industry’s most renowned minds.

“The ability of the teams to interface with some of the greatest architects that we have in New Zealand – Pip Cheshire, and before him, Richard Harris – and have them mentoring them, talking them through their design; what a privilege for them to be able to spend time with these young professionals.

“It’s been wonderful watching the people who have been successful with the follies ending up being successful in the industry. Going through the process gives them another layer of maturity. They have another level of awareness and they seem to excel in their firms faster because they have an understanding of taking a project through to fruition. So I think that doing the project accelerates their career, which is fantastic,” says Richard. “Getting them to think about the shape, form, colour, texture, the shadows that you’re going to get on surfaces – it really makes their imagination run riot.”

“The satisfaction that we get is the pleasure that the teams get and the learnings that they gain,” adds Christine.

Setting a precedent

“Participants seem inclined to look to what’s happened before, but we don’t want them to feel that just because there has been some approach or theme with previous follies that they need to do that as well. We want to see something new,” says Richard.

“We want to celebrate novelty,” adds Christine. “The only constraints are normal health and safety ones, that they need to be robust enough not to collapse when the public interact with them, and that they’ll be outside and exposed to the elements.”

As the designers and builders of the first winning folly project, Matt Ritani and Declan Burn didn’t have past structures to look to as precedent – they were the ones to set it. Their structure, *'Belly of the Beast'*, was opened to the public in March 2015 and pushed the boundaries for what a folly could be.

“Matt and I both saw it as an opportunity to let our creative thinking expand from the university environment of paper/digital representation of ideas to a tangible object existing within the landscape,” says Declan. Our *'Belly of the Beast'* proposal was unrestrained by limitations of scale or buildability through naivety and determination to test our ideas. It was both exciting and frightening at the time to propose a 12 metre tall abstract tower.”

“The Brick Bay Folly Project is very much about platforming new ideas, so it’s not so much self-monumentalising as the original folly makers were. We looked to korowai, kākahu and moana building practices like fale and raupō in terms of forming the beast’s shaggy exterior,” says Matt.

“The experience was an extremely steep learning curve, but one I’m grateful for and I think I have much more confidence moving into challenging and uncertain situations having gone through it. I’m amazed at the trust and support that was thrown at two 23 year olds. I had a lot of support from my whānau, boyfriend, friends, family friends and volunteer students who really helped us – and it’s honestly as much their project as it is ours. One of the students was pretty much a site foreman for us for most of the summer, and friends would show up and help cut tyres or paint. I also learned heaps from the mentoring and strategic advice from the judging panel.”

His two big takeaways were, “even if you have no idea what you are doing, give it a go and learn along the way, and it really does take a village.”

For Declan, it was the teamwork and communication skills he picked up in the process. “The realisation and

appreciation that building a tangible structure is not completed in isolation by solely designers but made with a comprehensive team of dedicated people, that was really important. This experience was pivotal in understanding the whole architectural process from concept design to delivery. Matt and I also quickly learnt the value of open and honest communication with all involved and continued to develop this skillset throughout the project. Discussing ideas to resolve construction details, material orders and site planning with the Brick Bay Folly Project judging panel, building resources, organising student help and ourselves was a steep learning curve.”

It’s only been six years, but to Matt the experience feels like a lifetime ago now. He has since become a Project Manager at RCP’s Wellington Office focused primarily on civic and institutional projects, and he believes that participating in the Brick Bay Folly Project programme has definitely had a positive impact on his career.

“The fact that we had not even finished university yet and had our first built project come out as pretty much what we proposed was great. I think perhaps a side effect of this, which I really believe will serve me better as a designer in the long run, is that it has made me uncompromising conceptually. As a maker, I try to be direct, clear and specific in my work and I think this approach comes directly out of working on the folly. Having the idea of a project in which every detail is considered and is in service of a very specific conceptual position is really important to me and ‘the beast’ was a good first road test of this at a large scale.”

“For instance, the bark in the floor of the space was a red bark, but it wasn’t quite the exact red we wanted, so we put it in a concrete mixer with buckets and buckets of Resene paint – like, we basically ran the Mount Eden Resene ColorShop out of red base. And it would probably have been fine without it, but it added a little zing to it, and things like that add up and are worth doing.”

“The skills I learnt during the Brick Bay Folly Project have become the foundation of my professional tool kit,” says Declan. “They’re fundamentals that I use every day of my practising career. Building the original



Resene
Hullabaloo

● **above:** ‘*Bioluminescence*’ (2020) by Topsy Steele and Anna Li shows off its curvilinear form in Brick Bay’s idyllic shaded pecan orchard. With an incredible weight of more than seven tonnes, it was the only winning nohonga project that wasn’t on display in Auckland’s Takutai Square for fear it may cause damage to the Britomart Train Station below. Timber finished in Resene Woodsman Whitewash and steel frames in Resene Hullabaloo. Image by Tanja Dove.

● Resene Woodsman
● Whitewash

proposal also gave both Matt and I the confidence to not compromise on our design ideas or ambition for crafting works both conceptually and at scale when we are out of our comfort zones.

“We have so much appreciation for Richard and Christine Didsbury and the Brick Bay team; Resene for supplying paints, brushes, drop cloths and other supplies; Richard Harris for believing in Matt and I, Unitec for the facilities and the fantastic students – who gave us so many hours of their time – who all helped us to realise this project. I would encourage anyone to enter the next Brick Bay Folly Project as the experience, skillset, and friends made will last with you forever,” says Declan.

“It was an amazing experience, and taking a summer off to build a folly is a privilege that not everyone has access to, and I feel very fortunate to have been able to do that,” adds Matt.

Benchwarmers

Last year, Brick Bay’s programming expanded to include a new competition for landscape architects who were tired of sitting on the sidelines.

“We started the Nohonga Design Challenge last year because we were quite restricted with the follies, as our guidelines were the entrants had to be qualified architects finishing up at architecture school,” says Richard. “But, of course, because we were excluding landscape architects, we dreamed up something more around the public realm that utilises their skills – which we don’t let architects into!”

Named for the Te Reo Māori word for ‘seat’, the Nohonga Design Challenge is a collaboration between Brick Bay and Tuia Pito Ora New Zealand Institute of Landscape Architects’ Auckland Branch. It not only challenges students but all levels of graduated landscape architects to design and construct creative nohonga.

Five winning bench designs were selected, and those teams were able to make their mark on Auckland’s urban landscape through a variety of shapes and materials finished with Resene paints and wood stains. The completed designs were first showcased in Britomart’s Takutai Square before making their way to Brick Bay.



left: 'Whiria' (2020) by Katherine Eastman, Erin Diao and Alex Smith is made from mild steel folded into modules that can be arranged into a number of different formations. A combination of Resene Impromptu and Resene Dell was used for the front nohonga while Resene Flashback and Resene Jalapeno were used for the rear module. Image by Tanja Dove.

Resene Flashback
Resene Jalapeno



above: Watching visitors interact with 'Daughter of the Swamp', Brick Bay's 2016 winning folly, is a fond memory for Richard and Christine Didsbury. The bold coloured effect was created by coating the steel in Resene Armourcote 221 and Resene Enamacryl gloss waterborne enamel in a palette of Resene Solitaire, Resene Hacienda and Resene Pohutukawa. Created by Ryan Mahon, Sacha Milojevic, Edward Roberts and Raphaela Rose. Image by Sam Hartnett.

Resene Solitaire Resene Hacienda Resene Pohutukawa

In the public eye

In addition to the folly and nohonga projects, Brick Bay is also home to an exhibition of contemporary sculpture by celebrated artists. The chance to see these dynamic large-scale creations set in a stunning natural environment draws visitors from far and wide.

Richard and Christine are especially proud that they are able to offer up space to display the follies and nohonga, if only temporarily. "It's important to share them with the public," says Richard. "Wouldn't it be great if we could stimulate potential future clients to push boundaries and ideas because of it, that they would come to their architects after seeing these ideas and want to find ways to incorporate them?"

"People also enjoy the fact that they can get enveloped with something creative. The follies are often made with the most basic of materials, but it's the way that they've been shaped and put together that makes them interesting."

"We like to play the fly on the wall and see the visitor's sense of joy when they approach these structures, both the folly and the nohonga," says Christine. "The fact that they can physically interact, that they can touch them and sit on them, it gives them the opportunity to do something that they can't do with other sculptures on the property. Seeing children touch them and play on them adds another layer of joy to the experience."

Christine recalls the amusement of watching guests interact with 'Daughter of the Swamp', the 2016 winner. The design was inspired by an eel pot or hīnaki form. "You'd watch children run straight through it



above: The newest folly, 'Genealogy of the Pacific' (2020/21), was just unveiled at Brick Bay in March. It was designed and constructed by Daniel Ho, Rita Cai and Raymond Yoo, who chose to colour its DNA-like block structure in Resene Lumbersider tinted to Resene Concrete. Images by Sam Hartnett.

Resene Concrete

and then adults have to bend down to get through it. It was so much fun to witness.”

“The current folly, ‘Genealogy of the Pacific’, is especially deceptive,” says Richard. “It appears to be simple, but it’s got incredible texture and it has good resonances to it. So perhaps there will be some future clients who are encouraged to brief their architects on applying some of those ideas.

“And people will often look at them and say, ‘well, I could do that.’ Wouldn’t it be wonderful if they actually did? If they went home and took up some timber and tools and built something fun like that themselves?”

“When we have to pull them apart at the end, we’re sad to do it – they’ve all been exciting and had worth – but we’re also excited to do it because we know that something new will be coming in its place,” says Christine.

“We also don’t see the role of Brick Bay as hosting them in perpetuity, as the spaces we put them in get refreshed every year. But if they’re made with permanent materials, we’ll try to find a space within the public realm where we can put them so that people can continue to enjoy them,” adds Richard.

Does it spark joy?

While what is and isn’t a folly is ultimately subjective, Richard believes that a folly has to be more architectural while other creations fall more into the sculptural realm. “But we don’t give anyone a definition,” he says. “You create your own definition.”

“Some of the submissions we get for the Brick Bay Folly Project verge on the sculptural, but we try and encourage designs that you can walk inside of so that they envelope you. The competition challenges the norms of built form and lines and gives freedom to create texture, form and light. But it also takes a lot of typical constraints away. They’re just meant to be enjoyed for what they are in the time that they’re around.”

By referencing the earlier definition of ‘delight’, whether or not an outdoor structure that invites interaction is truly a folly is inconsequential. What’s far more important is the sense of joy it brings – and that’s something we can always invite more of into our lives.

For more on the Brick Bay Folly Project, visit www.brickbaysculpture.co.nz/folly-overview. **BW**

Whimsical wonders

These brilliant big things may not officially count as true follies, but they certainly bring delight.

Resene Ecstasy 



The pineapple of our eye

Every Queenslanders knows The Big Pineapple, and it has been a firm fixture in childhood memories since it was built in 1971. Made of fibreglass, it stands 16 metres tall at the entrance to the Sunshine Plantation, a tourist theme park near Nambour, Australia. The Big Pineapple is now heritage listed and cherished by Queensland Tourism and the Sunshine Coast community along with many visitors who visit the area on holiday. Vicky Pattison from Art of Crazy, undertook its most recent repaint. It was topcoated with Resene Hi-Glo gloss finish for maximum impact in a palette of Resene Turbo, Resene Surfs Up, Resene Havoc, Resene Crusoe, Resene Black and Resene White.



This carrot’s tops

The world’s largest carrot rests in the town of Ohakune, an area famed for its farms and carrot production, and was originally built for a television commercial for a major bank before being donated to the town. At seven and a half metres tall, it’s also the biggest vegetable in New Zealand and gets its carrot-like colour thanks to Resene Ecstasy. It’s stood in the same spot at the eastern entrance to the town since 1984, but now it’s kept company by the adjacent Ohakune Carrot Adventure Park. In 2011, the carrot was turned into the country’s biggest sports fan with a temporary repaint in Resene CoolColour Black paint and Resene Sea Fog, as part of the ‘Paint it Black’ campaign leading up to the Rugby World Cup. It has since returned to its orange origins.



Not quite world famous

The iconic soda Lemon & Paeroa (L&P) can only be found in New Zealand and in specialty stores abroad. The beverage was traditionally made by mixing carbonated mineral water from Paeroa’s natural springs with lemon juice. Unfortunately, at seven metres tall, its enlarged representation isn’t the largest soda in the world – so it’s still only world famous in New Zealand. But now that it’s had a refresh in Resene Lumbersider tinted to Resene Brown Pod, Resene Bright Red and custom made Resene L&P Yellow, all topcoated in Resene Uracryl GraffitiShield, it will continue to look the part for ages.

-  Resene White
-  Resene Sea Fog
-  Resene Turbo
-  Resene Havoc
-  Resene Bright Red
-  Resene Crusoe
-  Resene Surfs Up
-  Resene Brown Pod
-  Resene Black



The only constant is change

Kate St James and
Catherine Whitting find
each other, and their
true calling.

The world has changed dramatically since our parents or grandparents were forced to face the choice of what they wanted to do – or had to do – with their lives. Today, it’s becoming increasingly rare to be pigeonholed into a single industry, never mind one job description. Instead, most of us are accustomed to wearing many hats. And the more we evolve, the more we realise how much our old hats come in handy – especially when it comes to the ways in which we are able to serve our clients.

Kate St James, for instance, started off as a journalist in London in the early 70s before transitioning into a successful career in high-end residential, commercial, hospitality, health and aged-care interior design in Australia through her own company, The Design Works. But then in the late 90s, she shifted into the design publishing world where she became founding editor of Universal Media’s *Home Design and Living* series of magazines, including *Grand Designs Australia* and *Home Design*.

“I went into design publishing because I was keen to showcase the benefits of good design to a wider community of consumers while promoting the benefits of employing professionals in design





projects,” explains Kate. “I was able to continue running my design business but in a reduced capacity. But after 18 years in the publishing world, I planned to semi-retire and move to New South Wales where I would buy, renovate and sell properties with a focus on sustainable design.”

To some, switching careers from journalism to interior design may seem like a major shift. But given how important it is to be able to communicate ideas to clients, it’s easy to see how having a solid base in writing can go a long way in the design world.

Catherine Whitting’s path has also been a winding one. She started as an artist and HSC Visual Arts and Design teacher – though the latter was for much shorter than she anticipated. Three years later, she became pregnant with her oldest son, and though she continued with her art, interior design and decorating, colour consulting and property styling became her primary focus. But in 2003, she retrained and moved to a career in tertiary interior design education with TAFE NSW (Technical and Further Education New South Wales) – which proved to be rather serendipitous.

Catherine first met Kate when she invited her to speak at an industry forum held for TAFE NSW’s students to discuss the importance of media and marketing within the industry. Then, in 2016, Kate was invited to exhibit at the Sustainable Rooms by Design at the Sydney Home Show. When she was asked if she knew of someone else who would be interested in exhibiting, she immediately thought of Catherine.

“During the three days that we exhibited at the show, we realised we had so much in common – not just as passionate designers, but also as design educators,” says Kate. “The ideas were flowing and for several months we met after work in the cocktail bar of a hotel next to my office to discuss our ideas and interests. These meetings culminated in the formation of St James Whitting, with our first project being a full house renovation for clients we met at the Sydney Home Show, and we’ve never looked back.”

But Kate and Catherine’s evolution didn’t stop when the duo joined forces. Through St James Whitting, they’ve continued to evolve the way they work and what they are able to offer their clients. Their interior consultations for individuals and companies that want to include eco-friendly, sustainable design practices and products into their projects are now complemented by additional specialised services like business branding – which is only possible because of the unique journeys that brought them to where they are today.

Change has been a resonating theme in their work, too. “Interior design for me is all about change,” says Catherine. “We are change agents, and designers create positive and healthy changes in people’s lives. Physiological and environmental change is the most important part of interior design, whether it be in a residential, commercial or institutional interior. When a design provides an environmentally healthy and physiologically uplifting transformation on people and communities, that is great design.”

opposite and above left: Kate and Catherine say that kitchen and bathroom design has evolved as core projects of St James Whitting due to their relationships with their residential clients. “Kitchens are the heart of a home and usually the starting reason for a renovation. Catherine also worked alongside her father for many years as Century 21 Australia’s preferred home styling and renovation team and has developed many relationships in construction and renovation. These trade teams continue to implement St James Whitting kitchen and bathroom designs in their Sydney based projects,” explains Kate. Walls in SJW Blot, ceiling in Resene Alabaster and kitchen joinery in Resene Peace. Build and painting by G&C Builders. Images by Liz Kalaf, www.lizkalafphotography.com.au.

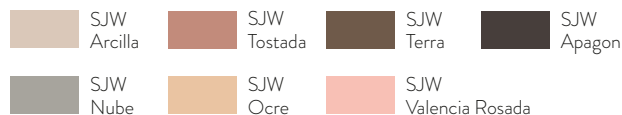
above right: The subtle differences between the two white paint colours used in the living room provide depth while allowing the eyes visual space to rest. Walls in SJW Blot and ceiling and crown moulding in Resene Alabaster. Image by Liz Kalaf.

In 2018, Kate and Catherine were inspired to add another feather to their caps: curating their own colour collection. The pair wanted to create a palette that was born of their passion for art, nature and the environment, full of bold and brave hues; and given that each of them had been using Resene for more than 20 years, the company was a natural fit to collaborate with on their new project.

“We started St James Whitting based on our enjoyment of working together and our love of colour, art and designing for

right: Interior designers Kate St James and Catherine Whitting created the Elementals Collection in 2018, which features 147 stunning hues that capture elements from the environment, favourite destinations and original artworks and translates them into curated palettes of colour. Each palette includes notes on the designers' inspiration, ideas and tips to create interior or exterior solutions with ease and confidence. All of the artworks featured are available as limited edition prints in your choice of size and framing options from The Curious Art Bar, www.curiousartbar.com.

far right: Walls in SJW Blot, ceiling, trims, door and railing in Resene Alabaster and balustrade in Resene Nocturnal. Image by Liz Kalaf.



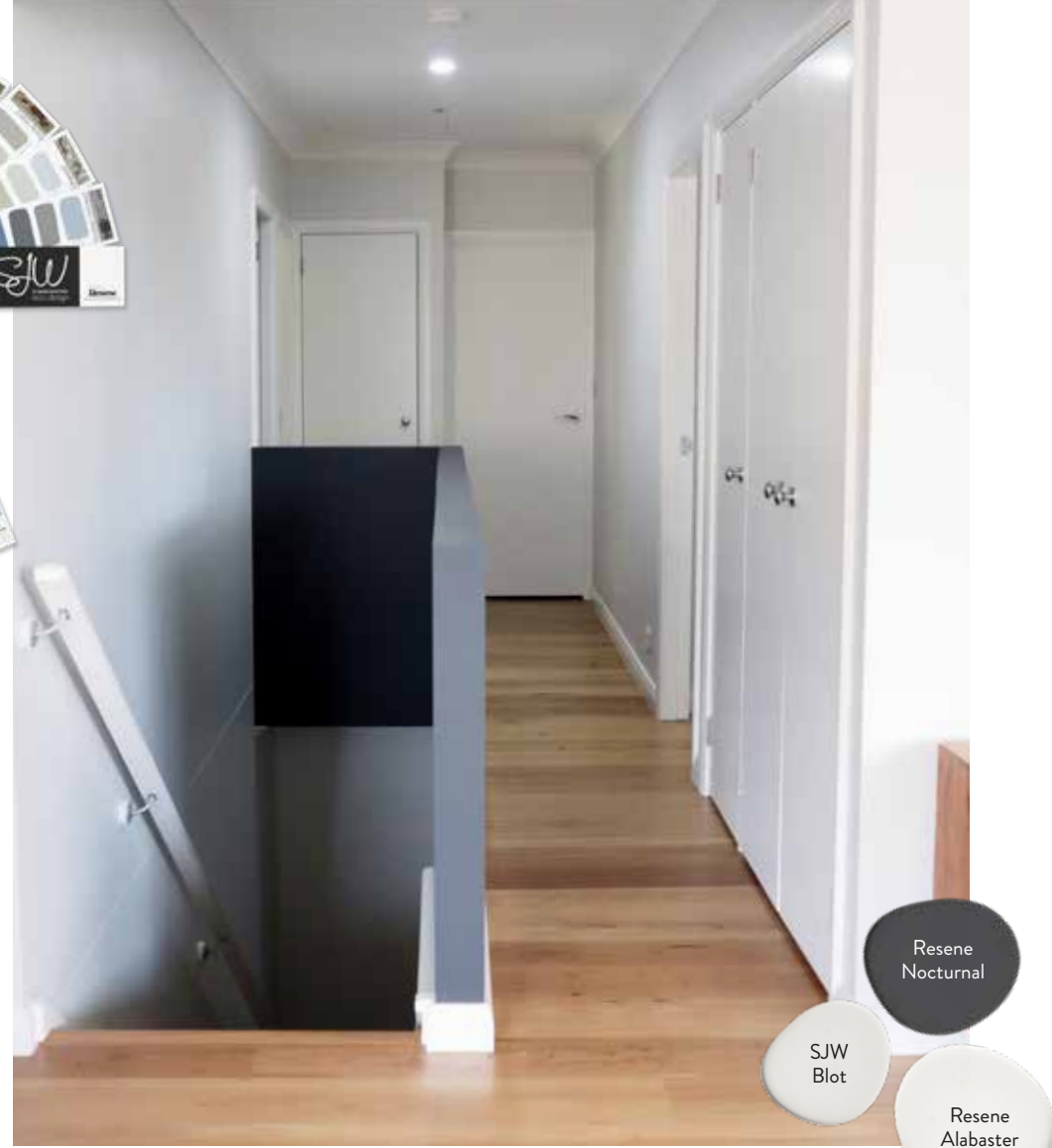
psychological and physical wellbeing. This ethos seemed to perfectly resonate with Resene, a family-owned business that focuses on education and exceptional service with a commitment to sustainability and innovation,” says Catherine. “And the language used in the Resene palettes has always inspired us, with sentences that educate and enable designers to talk about colour effortlessly, and names that enchant and enthrall.”

“No matter what type of project we’re working on – be it commercial, hospitality or residential – we focus on concept and curation. The integration of art and colour into commercial branding, or residential styling is a signature of the St James Whitting design process. Our first commercial project on York Street in Sydney featured eight original artworks that were commissioned specifically for the space and curated with coordinating Resene paints. This has been our process ever since. Concept and art/ rug curation, space plan and colour curation, then design documentation and coordination,” explains Kate. “That curation of art and colour has always enthralled our clients, and we wanted to create a fandeck for designers, stylists and home renovators that would provide easy, effortless and user-friendly inspiration to be bold, brave and brilliant with.”

And so the SJW Elementals Collection coloured by Resene was born, where hand-picked hues and art meet with meaningful written stories and signature artwork accompanying each palette. “Our designer tips on how to implement the palettes with ease and confidence were core inspiration,” explains Kate. “The colours for each fandeck are derived directly from the colours used in the artwork. It invites you to pick a card and play with it, not only in terms of paint, but also for coordinating materiality to create your own signature interior with a coordinating art scheme.”

Travel has also inspired many of their colour selections, such as Kate’s trips to Spain and Catherine’s to Alcatraz Island. Then, there are the colours plucked from their local environments, with hues that resonate with both Kate’s life on the northern rivers of NSW and Catherine’s in inner-city Sydney. “We are both inspired and moved by the colours of water, sunshine, the desert, the bush and lush countryside,” says Kate.

“The idea of the fandecks is to not only use them for paint but for art and furnishings as well,” adds Catherine. “The Spanish Street palette will take a daughter’s room from two to forty-two with Valencia Rosada being a perfect, timeless architectural pink. Imagine a girl’s room in Valencia



Rosada with an ochre toned sisal round rug, Terra inspired bed, Arcilla mohair blankets and Nube soft concrete grey linen with Apagon toned monochromatic photos of her travels and Tostada toned timber flooring.”

“We are already dreaming of a second collection accompanied with a book on how to use the SJW Elementals Collection coloured by Resene to create emotionally and physically sustainable

homes, and team with our coordinating rug collection, wallpaper and textiles.

Watch for SJW Elementals Natureture, which is derived from our art and photography of the natural and architectural world – particularly our love of bold painted doors from around the world.” **BW**

See more of St James Whitting’s work on their website, www.stjameswhitting.com.

Food for thought

Designers discuss the trends that their restaurant, café and bar clients are voracious for.

There is an adage among chefs that ‘the eyes are the first to feast’. While the saying refers to how a dish is presented on a plate, the same mentality can – and should – be applied to the restaurant atmosphere itself.

Restaurant designers play one of the biggest roles in orchestrating the elements of that sensory experience beyond the nose and tastebuds, but the goal post has moved. There are new priorities today that previously weren't even on the table. Now, the ability to comply with new regulations also plays a pivotal role in the sustainability of the business – and they demand that we have to find smarter ways to use our floorplates. Today's dining spaces need to allow for socialising safely in a way that takes into account all occupants – chefs, servers, deliverers, management and patrons – under the typical constraints of space and budget, while also trying to avoid the fact that any design change that occurs after a project has wrapped often ends up looking like precisely that: an afterthought.

We examine some of the hottest hospitality design and colour trends under the lens of the major effects the past year has had on restaurants, cafes and bars and look at some predictions for significant shifts that architectural and interior design experts foresee going forward.

Resene
Merino

Storyfied spaces

Social media is now one of the primary places that prospective clientele first find out about new restaurants.

Little Culprit bar and restaurant (www.littleculprit.co.nz) features walls and ceiling in Resene Merino. Design by Ministry of Architecture + Interiors, www.ministry.nz, build by Built Ltd, www.built.co.nz. Image by Josh Griggs, www.joshgriggs.co.nz.



above: Little Culprit bar and restaurant is the petite secondary location of Auckland CBD favourite, Culprit. The indoor-outdoor design adds to the customer experience by allowing light and fresh air flow in while the pint-sized patio increases its capacity to serve guests who just want to stop by for a quick sip or nibble. Front bar walls in Resene Zylone Sheen tinted to Resene Merino, back bar walls in Resene Zylone Sheen in Resene Eternity and Resene Merino, and back bar ceiling in Resene Eternity. Design by Ministry of Architecture + Interiors, build by Built Ltd. Images by Josh Griggs.

- Resene Alabaster
- Resene Rice Cake
- Resene Merino
- Resene Crail

top tips

If you can't find the exact colour to suit your client's branding in Resene's extensive offerings, ask your local Resene ColorShop to create a custom colour for you. Name it after your client so that it's easy to request it again for touch-ups or future locations.

Give mixed seating and tables a unified look by painting them the same colour while simultaneously tying them into your client's branding. Use Resene Lustacryl for a durable semi-gloss painted finish on furniture or Resene Enamacryl for a gloss finish. Or opt for a shabby chic style using matte Karen Walker Chalk Colour paints and waxes from Resene ColorShops.

For many food and beverage operators, the popularity of these platforms has translated into a desire to make every angle as 'Instagrammable' as possible. But social savvy design isn't merely about vanity; it's also about telling a story.

Buster Caldwell and his design team at Wonder Group (www.wonder.group) are well versed at doing just that: translating a brand's story across multiple brick-and-mortar locations for homegrown heroes like Burger Burger and Duck Island Ice Cream. Their designs are cognisant of not just what those brands are about, but also use creativity to make spaces about the customers and local community.

"As well as delivering an experience, hospitality venues have returned to being social anchors that, from a customer's point of view, communicate who we are and what we think of ourselves. To build relevance, there's a real drive to create a sense of culture, fellowship and community within hospitality ventures, perhaps as an evolution of the neighbourhood local," he says.

In the case of their design for Burger Burger's Christchurch location, rallying the community was a primary goal with Wonder Group's concept. Buster and his team invited 25 local up-and-coming artists to participate in the interior fit-out decoration by commissioning bespoke artworks using Resene testpots that became feature wall cladding. While it proved to be one of the project's major challenges, it was also a major marker of its success and well worth the effort.

Sidling up or sliding apart?

While the act in and of itself may be one of survival and self-sustenance, eating has always represented so much more than that. It's a ritual steeped in societal, cultural, historical, religious and familial traditions – and one that's far better shared than done alone.

Before the pandemic hit, communal dining was a booming trend. Restaurateurs loved it for their ability to maximise the number of seats available – and thus their bottom line – but recent challenges and the requirements surrounding social distancing have made condensing customers less feasible. While a massive, gorgeous custom-built communal dining table paired with benches spanning its length can make a stylish impact, venues need to incorporate practical, flexible seating and table solutions. A design that provides more options for moving and manipulating tables and seating to support a range of different configurations will give food and beverage operators more options and maximise their ability to host different types of parties and events.

Branching out

Restaurant, café and bar owners have been forced to pivot not only the way they serve their customers but, in many ways, what they serve their customers, too.

"Hospitality operators are in a rapid – and forced – phase of invention, exploring new ways to capitalise off their venture that

moves away from industry norms. Examples include traditional restaurants developing off-premise liquor, pursuing partnerships and collaborations, selling meal kits, branded merch and expanding what their venues can offer,” says Buster. “I can see that with so many nuances coming into play at a business level, designers will need to find ways to get very close to the business model early on.”

Incorporating a display near the establishment’s entrance or payment points for your client to have merch or product offerings on display is a smart idea, even if they haven’t reached that stage of expansion yet. After all, no one has ever complained about having too much storage. Ideally, this display area should be flexible enough to expand and contract, or be covered up completely with a sliding door or curtain as required. The inclusion of plinths can be a great option, as these can be painted and repainted to make them stand out or blend in, are easy for staff to move around or reconfigure and can do double-duty for blocking off areas for events and parties or access to spots that need to be sanitised before the next seating. Plus, they add perceived value to products that are for sale by displaying them like a work of art.

On the move

Adrian Nancekivell of Adrian Nancekivell Design (AND, www.and.co.nz) forecasts more food and beverage operators switching to fast, casual pop-ups that are economical to set up. “We’re working with a client who has been expanding their brick-and-mortar locations over the past couple years and now they’re looking at opportunities to launch a whole slew of tiny pop-ups and also adding refilleries to their current retail locations so that customers can get bulk basics like flour, coffee, bread. Everything about it is pretty modular,” he says.

“They came up with these ideas last year during the most stringent lockdown, which just goes to show you how some people are able to see opportunity in times of crisis and downturn.”

Like Wonder Group, AND’s projects are very customer and business focused and stretch beyond the typical offerings of an

top tip

The key to a successful pop-up is making it stand out, so that it’s immediately apparent when the shop is there – and when it’s not. If your client is known for specific colours, go big to catch attention like painting the trims, fascia – or even the entire exterior façade from tip to toe – in one of their signature hues. The colour changes can be reverted with paint after the pop-up has wrapped.

Resene
Palm Leaf

Resene
Palm Green

Resene
Eternity

right: Burger Burger may have started in Auckland, but after 25 different local artists were contracted to create murals for the space using Resene testpots, their Christchurch location is unquestionably representative of the community. Bulkhead and concrete pillar in Resene Palm Leaf. Design by Wonder Group, build by Miles Construction, www.milesconstruction.co.nz, painting by W&S Painting Contractors with specialised paint finishes by Hayley Brown, www.loubrown.co.nz. Image by Jackie Meiring, www.jackiemeiring.co.nz.



architecture or design firm – which is a trend in and of itself. “We’re working closely with clients on their business plans and how to make it work. I think we’re going to see a lot more of these sorts of shifts happening,” Adrian predicts.

A breath of fresh air

Most people love to eat outside, and not only is it a treat to eat amazing food on a lovely patio or a rooftop with great views, it may also decrease risk of transmission of airborne colds and flus for patrons and staff.

The majority of local restaurants and cafes operate in favourable climates for outdoor dining, which means making the necessary accommodations for variable weather is not only easy, it can actually add to the experience for your diners. To inject more personality into a patio, you can employ plants, umbrellas, statues and sculptures that capture the essence of the brand. Outdoor patio heaters or roaring fireplaces keep the mood – as well as the clientele – warm if you’re serving up food in a cold spell.

But for spaces that don’t have the ability to open outwards, restaurant designers have been busy finding beautiful ways to bring the outside in. “There is definitely a strong presence of

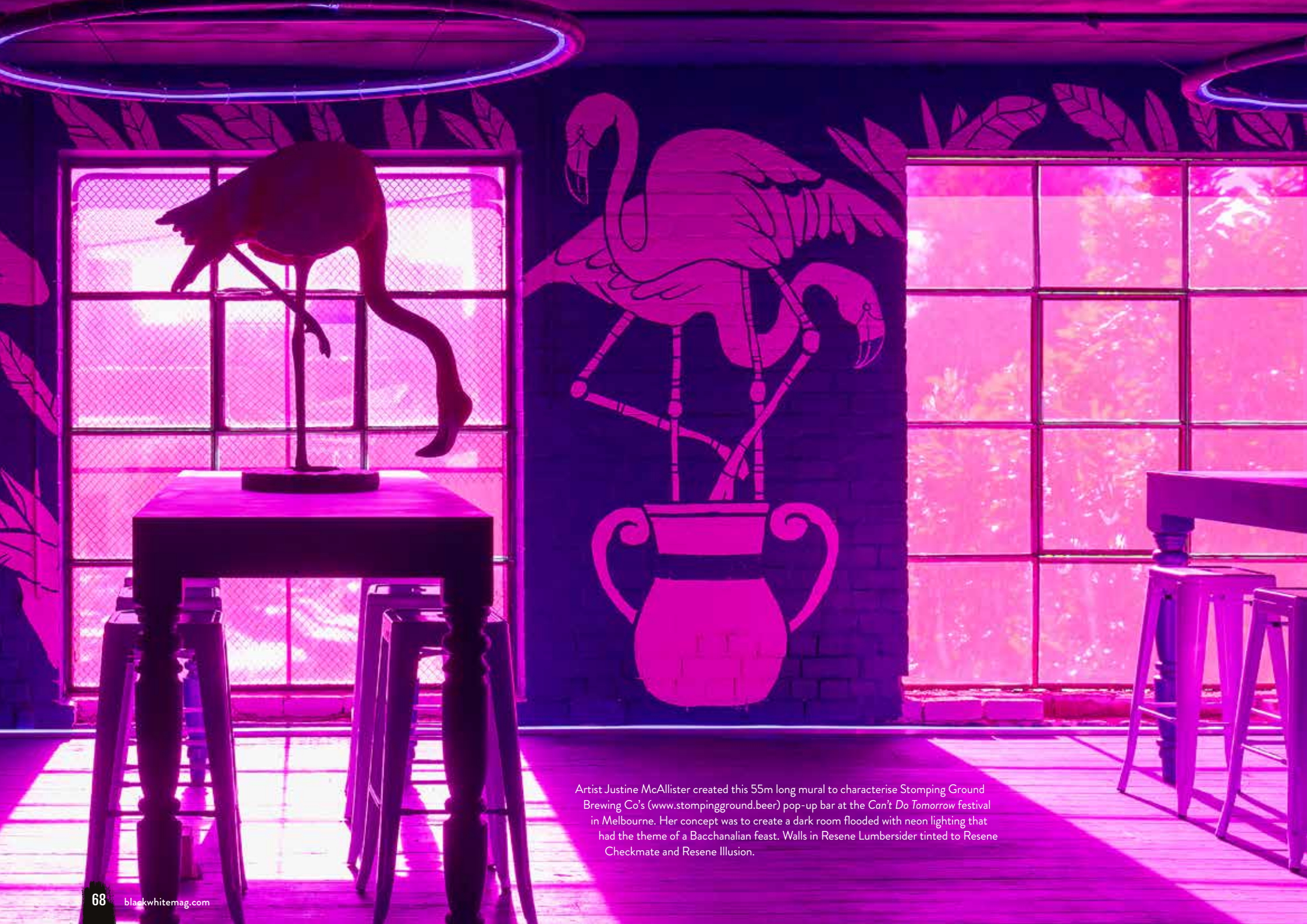
natural materials and textures in new bars, cafes and restaurants, such as reclaimed timbers and exposed concrete paired with lots of indoor greenery intended to bring the outdoors in,” says Olivia Murray of Alt Studio Ltd (www.altstudio.nz).

“With that natural and raw focus coming through, there has been a shift from previously popular grey tones to the use of warm whites such as the trusted Resene Alabaster or Resene Rice Cake. These colours provide the perfect backdrop for earthy baked hues such as Resene Crail to give restaurant interiors a contemporary and cosy feel.

“I also predict we will still be seeing a lot of rich and neutral green tones providing tranquility and connecting us with nature through the use of colours such as Resene Palm Green. This method of using bold and vibrant nature-inspired tones is a great way to energise interiors without overwhelming them,” she says.

Take it to the walls

“Wall murals are becoming more and more popular, especially those with abstract and organic shapes,” says Olivia. “It’s an exciting way to balance a vibrant colour palette in combination with pared back natural timbers and concrete. Pairing them with



Artist Justine McAllister created this 55m long mural to characterise Stomping Ground Brewing Co's (www.stompingground.beer) pop-up bar at the *Can't Do Tomorrow* festival in Melbourne. Her concept was to create a dark room flooded with neon lighting that had the theme of a Bacchanalian feast. Walls in Resene Lumbersider tinted to Resene Checkmate and Resene Illusion.

top tip

Most Resene testpots are made with Resene Lumbersider waterborne low sheen paint, which is robust enough for making murals inside or out without the need for additional sealing. However, if your outdoor mural features bright colours, it's smart to specify a topcoat in Resene Clearcoat UVS to give your colours extra protection from harsh UV light. Or if the restaurant is in a graffiti-prone area, finish the mural in Resene Uracryl GraffitiShield to provide protection against graffiti.

details like curved benchtops, arched doorways and smoothed wall edges are also a great touch."

The great thing about wall murals is that they're an affordable way to make an impact thanks to their low material cost in comparison with similarly splashy features. All you need is a few pots of Resene paint to transform a wall. They're also tailor-made and, thus, completely customisable with virtually endless style, shape, design and colour options. Plus, painted murals don't need to be permanent. It's much easier and economical to paint a new mural over an old one when the restaurant needs an update or changes hands than it is to remove and reinstall pricy finishes.

Show them the way

While restaurants, cafes and bars are usually relatively small spaces, applying the principles of large spaces like wayfinding offers solutions for managing traffic flow, and communicating to customers the part they play in that. Guiding lines and colour coding are some of the easiest principles to infuse into your design. Strategies like painted floor or wall markers may be incorporated to ensure customers leave adequate physical distance between one another, especially when they're waiting to be seated, pay their bill or pickup takeaway items, and help direct circulation and traffic flow to and from the entry and exit.






If guidelines need only be temporary, they can be easily painted over or repainted if the layout changes or the business switches hands. But with a bit of creativity and forward-thinking, you can work wayfinding wonders by making them an inherent part of your design. Painted patterns on walls and floors that provide strong-yet-subtle guidance can become a hero element of the overall look when planned from the start. Chairs and tables can also be painted in chosen Resene hues to designate specific dining zones.



Resene Pirate Gold

above: Resene Pirate Gold was chosen for the front counter of Bird on a Wire's new location in Auckland's Commercial Bay (www.birdonawire.co.nz) to create repetition with the brand's signature colour. 'Chicken wire' screens framed in Resene Colorwood Grey Green behind the banquettes are just one of many clever details that tie in with the overarching theme. Design by Adrian Nancekivell Design, build by Datum Projects, www.datumprojects.co.nz. Images by Michelle Lau and Ben Groen.

right: La Petite Fourchette in Auckland's Britomart Precinct (www.lapetitefourchette.co.nz) invites customers to linger with its cocooning paint colours. Walls in Resene SpaceCote Low Sheen tinted to Resene Zeus, counter front and behind counter cabinetry in Resene Enamacryl gloss waterborne enamel tinted to Resene Nero, banquette seating in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Half Stack and ceiling in Resene Nero. Design by MAUD, www.maud.nz, painting by New and Old. Image by Jessica Gernat, www.jessicachloe.com.

	Resene Illusion		Resene Half Stack		Resene Checkmate
	Resene Zeus		Resene Nero		Resene Colorwood Grey Green



top tip

Use Resene Walk-on tinted to various hues from your client's colour scheme to create a unique flooring design that characterises the space while driving traffic flow.

Resene Bondi Blue

Resene Captain Cook

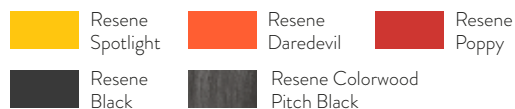
Resene Guru

Resene Wan White



above left: The design of Fush restaurant in Christchurch (www.fushshorebro.co.nz) uses bold colours and custom furniture and joinery to support its strong brand image. It was the hand-painted mural on the rear wall featuring deep-sea divers that helped determine the palette for the space. Upper walls and ceiling in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Guru, lower walls in Resene Lustacryl tinted to Resene Wan White, bathroom doors and surrounding partial walls in Resene Lustacryl tinted to Resene Captain Cook and floor circulation area in Resene Bondi Blue with seating area concrete floor sealed in Resene Uracryl 403 gloss. Design and colour selection by Nott Architects, www.nott.co.nz, build by Chris Beer Architectural Builders, www.cbab.co.nz. Image by Mark Bridgewater.

above right: Hikari Sushi Bar in Christchurch (www.hikarisushi.co.nz) uses bold colours to catch attention in its food court setting. Shopfront and steel beams in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Daredevil and Resene Poppy, ceiling and bulkhead in Resene SpaceCote Flat tinted to Resene Black, overhead joinery in Resene Lustacryl tinted to Resene Spotlight, door in Resene Lustacryl tinted to Resene Black and timber open shelving stained in Resene Colorwood Pitch Black. Design and image by Element17, www.element17.co.nz, build by Contract Construction, www.contract-construction.co.nz.



Increasing efficiencies

As people get more used to ordering take-out meals and home deliveries, it can be wise to separate a restaurant's design into two zones: one area to handle takeaways and delivery and the other for serving guests that are eating in. This will add to your client's efficiency while avoiding disturbing the experience of customers that are dining in.

Planning for a holding area where take-out customers can wait for their meals in comfy chairs with a stack of magazines to pass the time will help reduce congestion. Your client can also use this designated area for delivery drivers to pick-up meals, especially if it is placed near a side door so that physical distancing can more easily be maintained when visitors aren't allowed on the premises.

Closer to home

As businesses shift to allow for employees to work from home more often, Adrian believes the increased demand for more local eating and drinking options will be a strong trend moving forward.

"Something else we're finding at the moment is that the suburbs are thriving, as people want to support their local, and

now that more people are working from home, you're going to see more of these 'hubs' – especially transit-oriented ones. As people start working more in satellite towns and suburbs, you're going to see more of the stuff they like from the city centres going out to where they are. We're doing some work in places like Titirangi at the moment, so there's going to be a new sort of food court there, which isn't something you typically see much of outside of CBDs or major shopping malls. So, I think that kind of spreading out is going to continue," he says.

Shrinking the bottom line

Adrian says that while there are a number of similarities between the most recent pandemic and the Global Financial Crisis, clients cutting down on overhead is among the most major.

"Companies are starting to ask whether or not they need all the space they have, and restaurants in particular have to really look to their margins to stay afloat. Food and beverage operators are looking for more affordable tenancy options. With less setup cost and less rent, their margins are going to be better – and that goes a long way if they find themselves having to clear out half of their furniture to accommodate physical distancing requirements."

top tip

If your client's business is separated into two different service functions, such as eat-in and takeaway, consider painting colour coded pathways and signage to make the customer journey smoother and clearer without staff needing to explain or intervene.

right: Bringing reminders of nature indoors is a popular restaurant trend, perfectly captured by Real Fruit Parlour in Edgeware, Christchurch (www.facebook.com/realfruitparlour). Main walls and architraves in Resene Zylone Sheen tinted to Resene Merino, ceiling in Resene Zylone Sheen tinted to Resene All Black, plywood tree trunk and branches sealed in Resene Aquaclear and select feature walls in Resene Wallpaper Collection 12403. Design by Element17, www.element17.co.nz, build by Kiwi Office Fitouts, painting by Competitive Painters, www.competitivepainters.co.nz.



"It's a bit like snakes and ladders. The industry was going up and up and up, but then the pandemic started, and we slid right back down. After the first lockdown, everyone was pretty freaked out. But now people are picking themselves up and are more used to what needs to be done when we transition in and out of the requirements that come with the more stringent levels."

Even if a pandemic of this magnitude is a once-in-a-lifetime event, the design lessons we can take away from it in terms of increasing the flexibility, modularity, simplicity, efficiency and flow of a restaurant, bar or café are something that, in the long run, we'll all probably be better off for doing.

"There are a lot of things that we had to have in place during the pandemic that you're not going to want to have in your restaurants all the time, but I think we need to have a good think about how we can make our designs more flexible going forward," agrees Adrian. **BW**

Has the way you design, build or specify evolved as a result of the pandemic? Email editor@blackwhitemag.com and share your story.

	Resene Sea Fog		Resene Regent Grey		Resene Goblin
	Resene Merino		Resene Romantic		Resene Tangaroa
	Resene Surrender		Resene Bullwhip		Resene All Black
	Resene Gull Grey		Resene Sanguine Brown		Resene Eternity

Top product picks for cafes, restaurants and bars

For interior walls: Resene SpaceCote Low Sheen waterborne enamel

For joinery: Resene Lustacryl semi-gloss waterborne enamel or Resene Enamacryl gloss waterborne enamel

For concrete floors: Resene Uracryl 400 series (painted or clear finish).

For timber floors: Resene Walk-on topcoated with Resene Concrete Wax (painted finish) or Resene Colorwood wood stain topcoated in Resene Qristal ClearFloor (stained or clear finish)

For murals (interior and exterior): Resene Lumbersider waterborne low sheen paint

Please check with your local Resene representative about the best products to use for your specific project's applications.



left: A graphic designer was brought on board to help create a cohesive brand concept for Nice Café & Ice Cream (www.facebook.com/NiceCafeAndIceCream), including a logo that evolved into a mural concept. The café is one of many offerings within Auckland's Long Bay Village Centre. The motifs painted on the wall in Resene Sea Fog, Resene Sanguine Brown, Resene Tangaroa, Resene Goblin, Resene Romantic and Resene Bullwhip also appear on menus and signage. Other wall areas in Resene SpaceCote Flat tinted to Resene Gull Grey and Resene Surrender, upper walls in Resene SpaceCote Flat tinted to Resene Regent Grey and floor in Resene Walk-on tinted to Resene Eternity. Design, colour selection and image by Nick Veint, www.nva.co.nz, mural, graphic design and colour selection by Manolo Garcia, www.manolo.nz, mural painting by Mariya Sadykova.

What's next?

We asked Resene Total Colour Lifetime Achievement Award winners and the names behind some popular magazines and blogs to weigh in on their favourite Resene hues, design icons they'd like to dine with and colour predictions for the year ahead.

Resene King Tide 



Debbie Abercrombie

Interior Designer, Colour Specialist
2019 Resene Total Colour Lifetime Award Winner

Which is your current favourite Resene colour, what do you like about it and how would you use it?

I'd have to say Resene Thumbs Up. It's warm, positive and has a nice energy without vibrating. I am mixing it with navy, aubergine, taupe and earthy greys to balance its punch.

If you could go back in time and give a younger version of yourself one piece of advice, what would it be?

I have always looked to better myself, better my knowledge and have followed my passion. It's worked, and I am exactly where I want to be. Stay on track and hold on to your focus to get there! When hurdles cross, take a deep breath and rather than them beating you, work out how to rise above each challenge. And finally, surround yourself with positive people – that can make or break holding onto that dream. Great friends are everything.

What do you see as being the biggest current challenge for the industry?

Adapting to new ways to communicate and new ways to run our businesses. An old saying that still works: be prepared for the worst, but expect the best.

Key colour predictions for the year ahead?

Life is unpredictable. We have to be more flexible, more resilient and more giving. We will need and look for stability, and blues like Resene King Tide give us that. 'Bouncing back' calls for yellows like Resene Thumbs Up. Nurturing greens like Resene Mother Nature stand for resiliency and holding your ground. And lastly, I am sure the grey palette will continue as it is calming, stable, flexible and versions like Resene Porter work with all of the above.

If you were to go out and splurge on any one home décor item right now, what would it be and why?

A great outdoor table, as we may still end up spending time at home and then I could leave the 'office' for a coffee on the new fabulous outdoor table! I would pick chairs for it that are edgy but super comfortable.

If you could have dinner with any design icon from the past or present, who would it be and why?

Kelly Hopper. She's current, edgy, not affordable – dream big!

What is one design trend that you would like to see disappear?

All this fluffy stuff. Upholstered legs in bouclé... really???

If you could magically invent something that doesn't exist, what would it be and why?

To eliminate greed and power for the wrong reasons. Pretty heavy, but I like that in New Zealand we have shown that the human race can work together for a common goal. Everything comes at a cost, but I am sure the sacrifices we made to get through this last year came at a lesser cost than if we hadn't made the effort.



Darryl Church

Managing Director, DCA Architects of Transformation
2017 Resene Total Colour Lifetime Award Winner

Which is your current favourite Resene colour?

I don't have a specific favourite, but I've always been drawn to the colour blue and varying shades of blue. So, on that basis, the last blue shade I used was Resene Horizon, and it looked amazing in the space.

If you could go back in time and give a younger version of yourself one piece of advice, what would it be?

There was a time where I wished I had more confidence in what I was doing across all aspects of my life. Being a husband, becoming a father, becoming a business owner and being a designer. Self-doubt manifested as anxiety. If I could go back to a younger me, I would say, you're doing ok, you can't fast track life or experience. It's a long game, enjoy the ride.

What do you see as being the biggest current challenge for the industry?

One of our challenges is also one of our greatest opportunities. Computer software technology is advancing and there is always a fine tension between being ahead of the curve and being a guinea pig. Being the first is expensive and risky. Our position with technology would be what I'd call early adopters, but not experimental.



Eames lounge chair and ottoman

Key colour predictions for the year ahead?

The world is still largely experiencing a pandemic, forcing people to work from home – often in small, restricted spaces, creating social isolation and higher levels of stress and anxiety. I think a palette of colours creating solace and calm that evokes a desire for healthy, earthy nature will be popular in home décor.

If you were to go out and splurge on any one home décor item right now, what would it be and why?

I've always wanted an original Eames lounge chair and ottoman. Classic, timeless design, timber, steel and leather, exquisitely built by Herman Miller, and maybe because I'm getting older, I could see myself spending a lot of time in it with my feet up relaxing, reading a good book.

If you could have dinner with any design icon from the past or present, who would it be and why?

I have to confess, I'm a bit of a fan boy of Bjarke Ingels. He appears to be very personable, and I align with his approach to architecture. Quick story: three years ago, I was in New York and on the last day – in true Kiwi style – I was like, 'bugger it, I'm going to turn up at the BIG office unannounced and ask to have a look around'. So, I plucked up the courage, walked into the reception in downtown Manhattan and they had moved their office the day before to the other side of the river. So close.

What is one design trend that you would like to see disappear?

I'm feeling a bit over black cladding.

If you could have a superpower, what would it be? Flying. Who wouldn't want to fasten on a cape and go for a fly during your lunch break?

If you could magically invent something that doesn't exist, what would it be and why?

A teleportation machine to travel from one place to another instantly. I'm all about the time at a destination and not so much the journey. It would definitely make my life easier.

- | | | | |
|--|----------------------|--|-------------------|
| | Resene White Pointer | | Resene Slipstream |
| | Resene Shilo | | Resene Helix |
| | Resene Shabby Chic | | Resene Horizon |



John Mills

Architect, John Mills Architects (JMA)
2016 Resene Total Colour Lifetime Award Winner

Which is your current favourite Resene colour, what do you like about it and where would you use it?

Resene Soulful. It's mellow and could be used for all the walls and ceiling in a bedroom. Maybe even the floor.

If you could go back in time and give a younger version of yourself one piece of advice, what would it be?

Always have the dessert too.



above: Resene Wallpaper Collection KEN502, a William Morris-inspired design.

What do you see as being the biggest current challenge for the industry?

Maintaining a fresh outlook and never compromising on build and design quality.

Key colour and design predictions for the year ahead?

When I'm working on projects, I personally have a really good look through colour forecasts then endeavour to come up with interiors that are in quite another moodscape, which I guess is anti-trend. Resene colours are wonderful and diverse, and each of our projects gets a unique family of them – there's plenty for everyone!

If you were to go out and splurge on any one home décor item right now, what would it be?

More dark coloured natural sheepskins. They're so comfortable to sit and read on.

If you could have dinner with any design icon from the past or present, who would it be and why?

William Morris. A lot of our interior concepts begin with him, including the vision that you should only have what you know to be practical and believe to be beautiful within your home.

What is one design trend that you would like to see disappear?

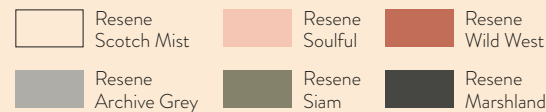
Ever growing sprawling suburbs of only either beige or grey where developers/land agents say, 'this is what everyone likes right now'. As Oscar Wilde said, "fashion is something so ugly, you have to change it every six months."

If you could have a superpower, what would it be?

Flying silently in the air and through the ocean, like I do in my dreams – doesn't everyone?

If you could magically invent something that doesn't exist, what would it be?

I'd love to see an eternal vege garden in every home. More baby carrots, anyone?



Resene Zen



Di Lucas, ONZM

Landscape Architect, Lucas Associates
2012 Resene Total Colour Lifetime Award Winner

If you could go back in time and give a younger version of yourself one piece of advice, what would it be?

To record the histories that I've been told through my life, whether it's from my nana and mum at Bendigo or the iwi that I've been honoured to work with over the decades. So many of those people that I've had the chance to hear stories from are gone, and those histories have been lost.

What do you see as being the biggest current challenge for the industry?

Genuine sustainability, because so much of what is talked about with sustainability is superficial and about instant gratification.

Key colour predictions for the year ahead?

It's time for a *Seachange*
So embrace the *Tussock*
Nurture *Pohutukawa*
With *Kelp* forests below
Ponder the *Horizon*



If you were to go out and splurge on any one home décor item right now, what would it be and why?

An extra worm farm, because all our green waste goes into our worm farms and feeds our vegetable gardens. I had my tī kōuka (cabbage tree) leaves woven into kete (baskets) that I grow my salad greens in, so maybe I'd also get a weaver to make me a new kete.

If you could have dinner with any design icon from the past or present, who would it be and why?

Roberto Burle Marx. He was a landscape architect who explored the native biomes of Brazil and got all those wonderful species into the parks in Rio de Janeiro, etc. I heard him speak in 1978, and people said that if



Di's kete basket

What is one design trend that you would like to see disappear?

Overly dark roofs. I think we need to get away from near-black roofs, but I also don't want to see near-white roofs. We need mid-range tones. But I'm not a fan of Permanent Green roofs either as it's too blue-green and not sympathetic to the natural greens of our surroundings.

If you could have a superpower, what would it be?

To be able to access the ancient knowledge of our diverse lands and the nature and culture of our places.

If you could magically invent something that doesn't exist, what would it be and why?

Something that could instantly convert the giant carbon store of files that I keep in my garage to digital files.

I went and talked to him he would probably invite me into his office to colour his drawings, however, it felt silly to do that at the time. But having dinner with him now would be very nice!

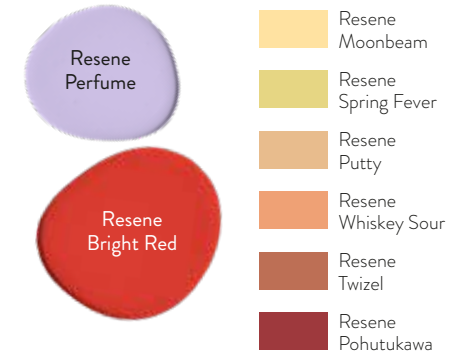


Sítio Roberto Burle Marx in Rio de Janeiro, Brazil



Roger Walker

Director, Roger Walker Architecture & Design Ltd.
2011 Resene Total Colour Lifetime Award Winner



Which is your current favourite Resene colour, what do you like about it and where would you use it?

Resene Bright Red. It's a pure, classic and strong colour and I would use it to accent important external and internal walls, exposed structural steel and secondary elements such as doors.

Resene Pohutukawa, Resene Flax, Resene Moonbeam, Resene Spring Fever, Resene Perfume and Resene Proton metallic.

If you were to go out and splurge on any one home décor item right now, what would it be and why?

A flat screen TV for entertainment and stress relief.

If you could go back in time and give a younger version of yourself one piece of advice, what would it be?

Be bold. Billy Connolly once said, "there are some people who think black and white are colours."

If you could have dinner with any design icon from the past or present, who would it be and why?

Kevin McCloud. I have great respect for *Grand Designs* and his passion for social housing.

What do you see as being the biggest current challenge for the industry?

Better multi-unit house designs and build affordability.

What is one design trend that you would like to see disappear?

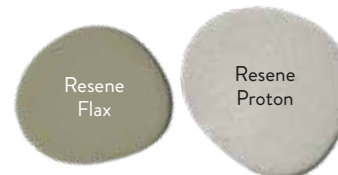
Grey hip roofs and beige shiplap weatherboards.

Key colour predictions for the year ahead?

A tendency for warmer colours: Resene Whiskey Sour, Resene Putty, Resene Twizel,

If you could have a superpower, what would it be and why?

Perfect memory – every person I have met, their stories and my holiday details, everything I have learnt.



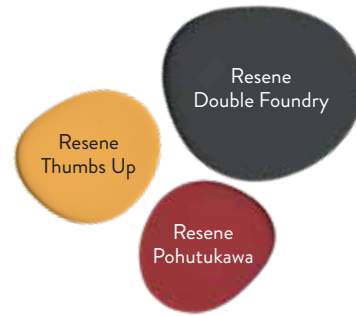
If you could magically invent something that doesn't exist, what would it be?

Everlasting life.



Sylvia Sandford

Designer, Decorator
2016 Resene Total Colour
Lifetime Award Winner



Which is your current favourite Resene colour, what do you like about it and where would you use it?

I've worked in colour for a long time, and I don't even have a favourite colour. I appreciate colour for what it is, and I've never had a favourite colour. I just love them all. If it's used appropriately, it's utterly divine, and it doesn't matter what colour it is.

If you could go back in time and give a younger version of yourself one piece of advice, what would it be?

When I lecture, I always say, 'go through every door'. Open yourself to the world, explore as much as you can, have as many adventures as you can and educate yourself more. Widen

your horizons, grab opportunities, sleep well and eat well.

What do you see as being the biggest current challenge for the industry?

Misleading information. I think because our industry has grown exponentially, there isn't enough clarity around products, and I think that it's too easy to buy products that are not well made. We need to encourage people to buy quality. We also need to look at building support for our local industry and use our creativity to not rely so much on the overseas market.

Key colour predictions for the year ahead?

We need colours that are going to support us, lift our spirits and anchor us as we continue

moving through the challenges of the pandemic. I think we might see a slight move away from the sharpness of black and will instead look to a softer variation like Resene Double Foundry. It's moody and mystical and gives you the impression of black, but it has a warmth to it that black doesn't. I think we'll see more gold or yellow, and the beauty of colours like Resene Thumbs Up is they glow in the sunshine and lift your spirits on a grey day. If it's used in the right proportions, Resene Thumbs Up can be so inspirational and nurture you so well. And I think that every room needs a shot of red, such as good old Resene Pohutukawa. It never fails and it's easy on the eyes. Resene Double Foundry and Resene Thumbs Up will anchor and lift our spirits, and that shot of red through Resene Pohutukawa will give us that shot of liveliness we need right now.

If you were to go out and splurge on any one home décor item right now, what would it be and why?

A beautiful, well-designed, high-quality, comfortable and timeless set of outdoor furniture that'll withstand the ravages of the weather. The outdoors has become a very

important part of our lifestyle and it adds so much to our quality of living, so I'd like the right table and chairs to enjoy it more.

If you could have dinner with any design icon from the past or present, who would it be and why?

There's a chap called Billy Baldwin who was a lively and exciting American decorator. One of his lines was that every house should have a silver ceiling. When I heard that, I went straight down to the Resene ColorShop, picked up a tin of silver paint and used it on the ceiling of the powder room I was working on at the time. I'd like to thank him for that inspiration and would adore to have dinner with him.

What is one design trend that you would like to see disappear?

People are very vulnerable and believe what they see. They don't know how much quality needs to go in to achieving that meticulously designed space they saw on Pinterest, and often there is too much disappointment. So, I'd like to see misleading information disappear. Knowledge is so key and people shouldn't be afraid to source knowledge from those who might have more than they have.



Naomi Larkin

Editor, NZ House & Garden magazine

Which is your favourite Resene colour and why do you like it?

Too hard! There are sooo many colours I like that it's impossible to pick just one.

Are you a 'DIY perfectionist' or do you 'leave it to the professionals'?

I'm more of a supervisor. I leave the real stuff to the professionals.

What has been your favourite painting, wallpapering or staining project that you have done (or have had done) and what did you like about the outcome?

A small townhouse I lived in and renovated the

living/dining/kitchen were all in one room. I carried a wallpaper through on one wall, which included covering the kitchen splashback part with glass so you could still see the wallpaper. It was bold but it united the whole room and also injected pattern and colour.

Key colour predictions for the year ahead?

Colours that evoke words like toffee, caramel and biscuit are becoming increasingly popular. As interiors and fashion are so intertwined, you can expect to see more colour blocking. Yellow and grey are perennial partners. If blue is your thing, then Resene Duck Egg Blue, Resene Dusted Blue and Resene Safehaven are a good combo.

If you could go back in time and give a younger version of yourself one piece of advice, what would it be?

Prioritise travelling.

If you could have dinner with any design icon from the past or present, who would it be and why?

Patricia Urquiola – pretty much everything she touches is magic.

If you could have a superpower, what would it be?

To pick the right Lotto numbers when the stakes are the highest.

Resene
Duck Egg Blue



Louise Hilsz

Style Director, *BeautyEQ*, Freelance Stylist

Which is your favourite Resene colour and why do you like it?

Resene Niagara. It's the perfect turquoise colour offering the right amount of brightness and happiness.

What has been your favourite painting, wallpapering or staining project that you have done (or have had done) and what did you like about the outcome?

My latest project painting our outdoor furniture in colourful stripes was fun and close to my heart as it was for my new puppy, Pickle's puppy shower.

Are you a 'DIY perfectionist' or do you 'leave it to the professionals'?
DIY all the way!

Key colour predictions for the year ahead?
Orange! Used tonally, Resene Adrenalin, Resene California and Resene Daredevil are a great trio. But I also love Resene Adrenalin paired with Resene Southern Cross and Resene Pink Panther.

If you could go back in time and give a younger version of yourself one piece of advice, what would it be?

Don't try to rush through your career. For me it has changed so much over the years and each experience has been worthy. Enjoy the moments as they happen instead of thinking about what is next.

If you could have dinner with any design icon from the past or present, who would it be and why?

Alex Proba. I am obsessed with her work and desperately want one of her rugs. Her use of colour and design is amazing. She's had a really fascinating career and I would love to hear about everything from her work at Nike to painting pools in Palm Springs.

If you could magically invent something that doesn't exist, what would it be?

Virtual 3D zoos so we would no longer have animals kept in captivity, and especially not have any more being caught for captivity.

- Resene Southern Cross
- Resene Curious Blue
- Resene Pink Panther
- Resene Niagara
- Resene Adrenalin
- Resene Kingfisher Daisy
- Resene Smashing
- Resene All Black



above: Pickle's outdoor table in Resene Adrenalin, Resene Smashing, Resene Niagara, Resene Southern Cross, Resene Kingfisher Daisy, Resene Curious Blue, Resene Pink Panther and Resene All Black.



Clare Chapman

Editor in Chief, *HOME* magazine

Which is your favourite Resene colour and why do you like it?

Resene Duck Egg Blue. It's a lovely soft, relaxing colour that pairs well with lots of different tones.

What has been your favourite painting, wallpapering or staining project that you have done (or have had done) and what did you like about the outcome?

I loved a little project that a friend and I started on a whim during a renovation of an old villa in Waikato. We needed to bring a dated room into the present and decided to strip and paint two beautifully crafted hearths deep black. It instantly modernised the room, accentuated the lines and curves of the woodwork, and I loved the contrast between the white walls and black fireplaces.

Are you a 'DIY perfectionist' or do you 'leave it to the professionals'?

I never say no to a bit of DIY but will hand things over when I know a project is beyond my abilities. Sometimes (read: often) though, that knowledge comes partway through a good DIY episode!

Key colour predictions for the year ahead?

I think natural, earthy tones will be key this year, especially with many of us considering our homes in different ways – and working from home more often. I'm loving Resene Haven, Resene Neutral Bay and Resene Elderflower.

If you could go back in time and give a younger version of yourself one piece of advice, what would it be?

Definitely, ski more!

If you could have dinner with any design icon from the past or present, who would it be and why?

Antoni Gaudi. I've always been intrigued by his work, and how he created it.

If you could have a superpower, what would it be?

I'd fly. Yes, it may sound childish, but wouldn't it just be amazing to sail over all that Auckland traffic at a moment's notice?



Vanessa Marshall

Editor, *Haven* magazine

Which is your favourite Resene colour and why do you like it?

To get the dramatic look I wanted for my ceilings, I chose Resene Bokara Grey. It appears black but has a rich chocolatey warmth. It looks particularly striking at night.

What has been your favourite painting, wallpapering or staining project that you have done (or have had done) and what did you like about the outcome?

When renovating our 90-year-old bungalow, I painted the ceilings in the kitchen and dining room black. A lot of people told me not to, but they are one of the most admired features in the house.

Are you a 'DIY perfectionist' or do you 'leave it to the professionals'?

Definitely a DIY imperfectionist.

Key colour predictions for the year ahead?

Soothing green matched with earthy ochre is my palette choice this season. I'd try Resene Haven, Resene Seaweed and Resene Rusty Nail to create a vibe that feels soulful and organic.

If you could go back in time and give a younger version of yourself one piece of advice, what would it be?

Buy quality over quantity because it'll save you money in the long run.

If you could have dinner with any design icon from the past or present, who would it be and why?

Edward Hauck. As the inventor of the cocktail shaker, I'm sure he'd be lots of fun to have around.

If you could have a superpower, what would it be and why?

To find anything that was lost. Anywhere, any time.

If you could magically invent something that doesn't exist, what would it be?

A product that cleaned windows once, so they never had to be cleaned again. Ever.



-  Resene Haven
-  Resene Rusty Nail
-  Resene Seaweed
-  Resene Bokara Grey



Resene Sour Dough



Resene Kandinsky



Fiona Hawtin

Editor, *Your Home and Garden* magazine

careless paint technique) that really does emulate concrete and there's a wax overlay so it's indestructible. Best Zoom backdrop ever.

Are you a 'DIY perfectionist' or do you 'leave it to the professionals'?

I'm strictly DIY but so far from perfectionist I really should call the professionals. You should see my skirting boards.

Key colour predictions for the year ahead?

Who'd have thought beige-on-beige would be so desirable? I love that modern organic interiors respond so well to Resene Bone and Resene Sour Dough but I do love the drama of Resene Cafe Royale and, personal picks, Resene Beethoven and Resene Kandinsky are up there as well.

If you could go back in time and give a younger version of yourself one piece of advice, what would it be?

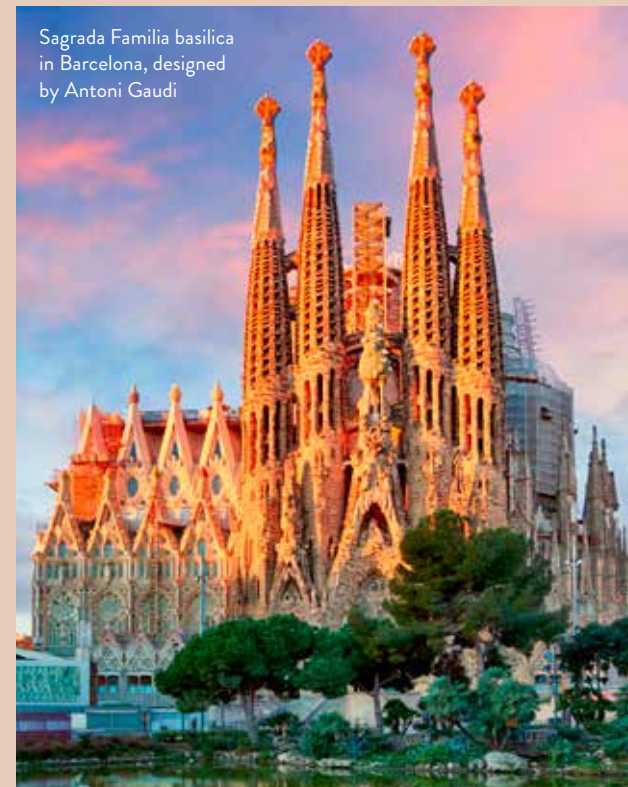
Baby oil and sunbathing are not a marriage made in heaven.

Which is your favourite Resene colour and why do you like it?

I've probably had the most success with Resene French Grey but fantasise about doing something with Resene Glorious.

What has been your favourite painting, wallpapering or staining project that you have done (or have had done) and what did you like about the outcome?

My concrete-coloured dining room. It's a paint effect (achieved mostly through



Sagrada Familia basilica in Barcelona, designed by Antoni Gaudi

If you could have dinner with any design icon from the past or present, who would it be and why?

Architect and furniture designer Antoni Gaudi. Everything he did, right down to his chairs, is awe-inspiring. And for jolly good fun, Jonathan Adler. We could talk pottery.

If you could have a superpower, what would it be and why?

Not exactly a superpower, but I'd love to have a photographic memory. I could do away with all the Post-it notes littering my desk and not forgetting people's names two minutes after they've told me.

If you could magically invent something that doesn't exist, what would it be?

A teleportation machine. I'm so sick of getting stuck in Auckland traffic.

-  Resene Bone
-  Resene Glorious
-  Resene Beethoven
-  Resene Cafe Royale



Simon Farrell-Green

Founder and Editor, *Here* magazine

Which is your favourite Resene colour and why do you like it?

It's a bit lame but I always come back to Resene Alabaster – it is the perfect white.

What has been your favourite painting, wallpapering or staining project that you have done (or have had done) and what did you like about the outcome?

We painted our old house several times through several phases – initially just to make it liveable as it was a very tired former rental, then later as we renovated different parts. It did feel like I painted the same walls about six times. We always used Resene Alabaster in a matt finish as a base across walls, trim and ceiling and then introduced colour on things like cabinetry and the doors – each bedroom door was a different colour, for instance, and we had a beautiful green-brass carpet.

Are you a 'DIY perfectionist' or do you 'leave it to the professionals'?

I've learned to be the latter – gardening and painting are the extent of my skills.

Key colour predictions for the year ahead?

I think we're finally getting more confident with colour after years of white-on-white and timber – people often forget that New Zealand was previously very colourful and it's

only in the past 20 or 30 years that we've gone to neutral. Unexpectedly, we've been playing around with muddy, in-between beiges and greiges in our new place – a 1907 villa (I always said I would never own a villa, but that's another story). I think it's a sort of reaction to the many open homes we attended which were painted a uniform shade of white, and it's also a reaction to the big ceiling height and warmth of a villa. We've taken the colours across walls, doors and architraves to de-emphasise the busyness of all the timberwork. It's quite beige, deliberately, as a backdrop for art and primary coloured furniture – we recently bought a new dining table in a sort of Yves Klein blue, which sits next to a bright green USM unit and in our bedroom our bedsides are bright yellow.

If you could go back in time and give a younger version of yourself one piece of advice, what would it be?

Everything will be okay.

If you could have dinner with any design icon from the past or present, who would it be?

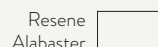
I get stage fright in the presence of icons so can't imagine anything worse! I once had dinner with A.A. Gill and let me just say it wasn't the best night of my life.

If you could have a superpower, what would it be?

My son Ira reckons I should say ninja and my daughter Marti would like me to be a unicorn princess.

If you could magically invent something that doesn't exist, what would it be?

I'd like to solve climate change, but I think the Climate Change Commission has shown we don't need new tools for that – we just need to get our act together.



Alice Lines

Editor, *homestyle* magazine

Which is your favourite Resene colour and why do you like it?

Just one?! I'm drawn to different colours for different scenarios, but having specified Resene Merino quite a bit recently, I think it's the perfect stone white.

What has been your favourite painting, wallpapering or staining project that you have done (or have had done) and what did you like about the outcome?

In my role, I'm lucky enough to oversee paint trend projects for Resene in every issue of *homestyle* that we put together. It's always an exciting process researching where colour trends are moving internationally and interpreting them in ways that are inspiring and accessible for our readers. Recently, we've created a scenario for a statement entryway and the colour pairing is the perfect winter warmer.

Are you a 'DIY perfectionist' or do you 'leave it to the professionals'?

A little from column A and a little from column B. I love getting stuck into a project, but I know my limits too!

Key colour predictions for the year ahead?

Now more than ever, referencing our local landscape really resonates with me. I'm loving the calming effect of a palette that takes its cues from South Island alpine scenes – think earthy reds like Resene Scoria, leathery tans like Resene Tablelands and nature-inspired

greens like Resene Flax and Resene Seaweed paired with dusty muted hues like Resene Craigeburn and Resene Settlement.

If you could go back in time and give a younger version of yourself one piece of advice, what would it be?

Travel more! As the saying goes, 'travel is the only thing you buy that makes you richer' – and this feels particularly poignant these days.

If you could have dinner with any design icon from the past or present, who would it be and why?

I would love a dinner date with Ilse Crawford. She's always been a design hero of mine – from her work as the founding editor of *Elle Decoration* to establishing Studioilse, her eponymous multi-disciplinary studio focusing on interior and furniture design.

If you could magically invent something that doesn't exist, what would it be?

Well, I could definitely do with a few more hours in the day. What could we invent for that? **BW**



Name game

The stories behind some of Resene's colour monikers.

	Resene Janna
	Resene Pearl Lusta
	Resene Last Chance
	Resene Hillary
	Resene Fish N Chips
	Resene Jandal
	Resene Twisted Sister
	Resene Gold Coast
	Resene Bungy
	Resene Wombat
	Resene Pohutukawa
	Resene Scarlett
	Resene Picton Blue
	Resene Lochmara
	Resene St Kilda
	Resene Zinzan
	Resene Racing Green

Tony Nightingale, former Resene Managing Director and the son of the company's founder, used to take his holidays in the Marlborough Sounds. The area was a major inspiration for a number of Resene colours. Those who have been practicing for a while will be very familiar with Resene Picton Blue, Resene Lochmara and Resene Takaka from the original Resene Multi-finish range launched in the 1980s. This was the first major foray into naming colours after New Zealand and Australian locations, and many more have followed since in subsequent charts along with other Kiwiana-inspired names like Resene Pavlova, Resene Fish N Chips, Resene Pohutukawa, Resene Bungy, Resene Jandal and Resene Sweet As and Australian inspired ones like Resene Wombat, Resene Kangaroo, Resene Kookaburra, Resene Gold Coast and Resene St Kilda. If you look through the charts, you'll start to recognise many locally inspired colours.

While it's easy to see the connection between those hues and their namesakes, we shed some light on a few of the less obvious Resene colour names.

Resene Hillary

Named after Sir Edmund Hillary, the New Zealand mountaineer who was one of the first people to scale Mount Everest.

Resene Billy T

Named after Billy T James, the stage name of popular New Zealand entertainer, comedian, musician and actor William Taitoko.

Resene Zinzan and Resene Tana

Named after New Zealand rugby players Zinzan Brooke and Tana Umaga.

Resene Pearl Lusta

Tony Nightingale also liked to give names interesting spellings to make them memorable, so what probably should have been called 'Pearl Lustre' has always been Resene Pearl Lusta. Similarly, he also dropped a vowel when naming Resene ColorShops because he liked the look of it without the u.

Resene Racing Green, Resene Hendrix and Resene Twisted Sister

Named for current Resene Managing Director Nick Nightingale's love of cars and music.

Resene Scarlett, Resene Geneva and Resene Janna

Named after Nick Nightingale's three daughters.

Resene Long Shot

This summery purple was very on-trend at the time it was released, but given its bold and polarising nature, Resene considered it to be a bit of a long shot for most to choose it.

Resene Last Chance

The last colour on the whites and neutrals fandeck at the time, Resene decided that if you hadn't found a colour by the time you reached Resene Last Chance, it was literally your last chance to find the right hue.

Resene TBC

The colour name that wasn't. While everyone loved the concept, the name was deemed too confusing to include for its potential to cause headaches for both specifiers and tradespeople.

In the next The Range fashion fandeck release, watch out for Resene Ted, which is named after Resene founder Ted Nightingale.

With new colours being released regularly, Resene is always on the lookout for more colour names. If you have interesting colour name ideas to share, email us at specifier@resene.co.nz with your suggestions. If you have a specific colour in mind for your colour name, make sure you let us know. You might be lucky enough to see your name on a future Resene colour chart!

Resene
Billy T

Resene
Geneva

Resene
Tana

Resene
Pavlova

Resene
Kangaroo

Resene
Sweet As

Resene
Long Shot

Resene
Kookaburra

Resene
Hendrix

Resene
Takaka

Order swatches

Thousands of Resene colours are available as A4 screen-printed paint swatches, known as drawdowns. Order online or browse through the in-store library of swatches at Resene ColorShops and resellers.

www.resene.com/drawdowns

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Remember you only get authentic Resene colours when you use Resene tinters in Resene paint bases. Resene decorative tinters with no added VOCs and the true Resene colour formulations are unique and only available from Resene. So, make sure you insist on genuine Resene products and tinters for your project.

We'll have more monthly news for you in the *BlackWhite* email newsletter. If you haven't already, sign up today at www.resene.com/enews.



Wall in Resene Mangrove with Resene FX Paint Effects medium coloured with Resene Ravine, tabletop in Resene Pumice with Resene FX Paint Effects medium coloured with Resene Ravine, large vase in Resene Nirvana, plant pot in Resene Miso, tall jug vase in Resene Ravine, small vases in Resene Possessed (left) and Resene Travertine (right) and rocks sealed in Resene Walk-on Concrete Wet Look.





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