

BLACK

issue
07

WHITE

+ everything in between

+ prize-worthy projects
the latest and greatest
Resene Total Colour
Award recipients

+ character study
complex neutrals that
perfectly pair with
popular hero hues

+ all that glitters
shimmering new
options to create a
flawless luxe look

+ ones to watch
up-and-coming
innovators impacting
the future of design

+ meet your match
how to pick the
perfect paint colour
based on a digital hue

+ twist and shout
today's top trending
colours pack a
nuanced punch



Resene
the paint the professionals use



Wall and pot finished in Resene FX Faux Rust Effect and shelf in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Charcoal. Project by Amber Armitage, image by Wendy Fenwick.

Resene
Charcoal





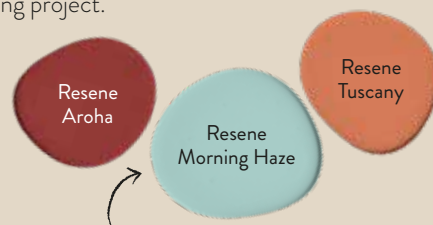
As something of an experiment, I made a concerted effort over the past few months to do all the 'right things'. I spent time outside nearly every day getting my steps in and prioritised cooking good food at home, drinking enough water and sleeping in an attempt to follow through on everything we've been told are the bare basics of maintaining our mental and physical health (and it still somehow feels like bragging).

But when you combine all those things with a standard workday (which I'm sure very few *BlackWhite* readers actually adhere to), there was simply no time left for anything else. As soon as I added in an additional errand or task – even something as simple as lending a friend a helping hand, never mind providing care to dependants – something else had to drop off the table. Even if I could fight off scrolling through social media channels and keeping my content consumption in check, there were always groceries to get, rooms to clean, laundry to fold, phone calls to make and emails left to send. It was usually the moment when I finally shut down my computer at the end of a particularly long day when the same recurring thought would strike me, “*when did our lives get so complicated?*”

Designers, architects, builders, painters, property managers, facility managers, students – we're all busy people who work hard because we are fiercely passionate about what we do. But we know that our clients are also busy people, and we never stop wanting to help make their lives a bit easier even if it means adding something else to our already full plates. Luckily, we have Resene looking out for us and continuously developing innovative products that can save us time and deliver exactly the look we're after. And while we can't magically make more hours in the day, *BlackWhite* is here to offer our support with plenty of inspiring new Resene colour palettes, brilliant projects and tips and tricks to help you jumpstart your next decorating project.

Happy reading,

Laura Lynn Johnston
Editor



My top three trending colour picks
from the latest Resene fashion range:



At Resene, we believe that the best design outcomes are the result of collaboration. Our team of specification experts across New Zealand and Australia is dedicated to working closely with architects, designers and decorators to provide tailored solutions. From selecting the perfect colours and finishes to addressing technical challenges, we are here to support you every step of the way.

Having recently celebrated our 14th Resene Total Colour Awards in style in conjunction with New Zealand Fashion Week, it is evident that, in the world of architecture, design and decorating, creativity knows no bounds. Architects, designers and painters continually push the envelope, seeking new ways to transform spaces and create environments that resonate with people's emotions and aspirations. We understand that your projects are unique, and so are the requirements that accompany them; that's why we take the time to understand your vision and work with you to find the ideal solution.

With design comes conscious decision making. In today's environmentally conscious world, sustainable design is no longer a luxury – it's a necessity. At Resene, we are committed to reducing our environmental impact by providing architects, designers and decorators with a large range of eco-friendly options. As the design industry continues to strive for excellence, Resene will continue to innovate, inspire and provide high-quality sustainable coatings with a wow factor that will impress you and your clients.

I hope you enjoy this issue of *BlackWhite*. Here's to sustainable product choices and creative expression!

Enjoy,

Karmen Hoare
Auckland Architectural Manager, Resene

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 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.

BlackWhite magazine is brought to you by

Resene
the paint the professionals use

- 📷 www.instagram.com/resenecolour www.instagram.com/blackwhite_plus
📘 www.facebook.com/resene www.facebook.com/blackwhiteplussmore
📌 www.pinterest.com/resene www.pinterest.com/Blackwhite_plus
📺 www.youtube.com/resenedecorating

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

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

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.

Try out the Resene Ask a Paint Expert service: www.resene.com/paintexpert.

Try out the Resene Ask a Colour Expert service: www.resene.com/colouexpert.

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.

BlackWhite magazine comes in a paper wrap – please recycle it with your normal paper recycling. This magazine is printed on Chain of Custody certified papers sourced from responsible sources. The SCG manufacturing facility is Toitū Net Carbon Zero certified and Webstar is Toitū Enviromark Diamond certified.

The contents of BlackWhite are copyright and may not be reproduced in any form without the written permission of Resene. Opinions expressed in BlackWhite are not necessarily those of Resene or the publisher. No responsibility is accepted for the authors' suggestions or conclusions, or for any errors or omissions. Copyright 2023 Resene Paints Ltd. ISSN: 1176-8010

SCG CREATIVE.
CONTENT.
PRINT.

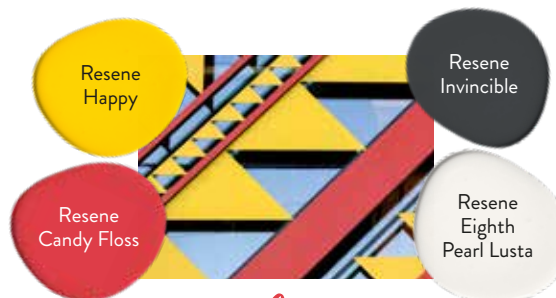
editor Laura Lynn Johnston, editor@blackwhitemag.com
design Julian Pettitt, Sally Huang publisher SCG, www.scg.net.nz

In Australia:
www.resene.com.au
1800 738 383

In New Zealand:
www.resene.co.nz
0800 RESENE (737 363)



Contents



On the cover

The artful redesign of Strathmore Park Community Centre took the top honours at this year's Resene Total Colour Awards.

Find out more on page 38.

4 Twist and shout

Subtly nuanced and vibrant hues dominate the Resene colour forecast.

10 Elegant vs eccentric

Classically chic and curiously quirky new releases from the Resene Wallpaper Collection.

12 Super natural

Maintain your timber's integrity and enhance its inherent hue with an exciting new Resene product.

14 Black book

New and notable announcements from across the industry.

17 Exceeding expectations

Interior designer Amy Land challenges her own assumptions and comes out ahead.



20 Neutral ground

The complex Resene whites and neutrals to use to enhance your next project.

22 Paladin of pigment

Carolina Izzo preserves paint from the past for future generations to enjoy.

24 To great effect

Unlock the power of Resene's most adaptable products to create bespoke solutions.

30 Capture

A snapshot of today's top colour and design trends.



32 Return to form

Accolades rolls in for the latest and greatest Resene Total Colour Awards winners.

38 Pillar of the community

The beating heart of Strathmore Park gets a thoughtfully-considered revamp.

43 A hue-topia for tomorrow

Maddie Zwart models a brighter future for Wellington's Civic Square.

46 Shimmer by the roll

Add glimmer and glamour to upcoming projects with the new Resene FX Metallics Wallpaper Collection.

48 A place in the sun

Barragán meets Corbusier in a vibrant Darlinghurst oasis.

52 9 questions with Roger Walker

One of New Zealand's longest working architects talks career, memorable projects and how he chooses his Resene hues.

54 Pride of place

Bespoke colours steeped in significance bring mana to a newly-designed office space.

59 Leading by example

How Tracie Rodwell-Dunne's acute knowledge of colour has influenced interior design and colour education.

62 Cracking the colour code

How to find the nearest Resene paint colour match based on digital and physical colour samples.



64 Top shelf

Lucinda Penn uses Resene paints to create a can't-miss liquor label.

66 Coming up roses

Revived by pop culture, designers are falling back in love with the power of pink.

68 Colours of the wind

Interactive elements connect the latest Brick Bay Folly to its site.

73 Wall to wall

Mural artists share their favourite Resene colours, dream dinner dates and predictions for the trends of tomorrow.

80 Covered

Renowned architect Gordon Moller shares memorable Resene stories.



Twist and shout

Subtly nuanced and vibrant hues dominate the colour forecast for the foreseeable future.

These days, the world can be a noisy place. No matter where you look, there's a new advertisement, brand or social media influencer clamouring for your attention. Our brains are being pummeled with more information than ever before, and the task of trying to distil from that what the most relevant colour and design trends are for you and your clients might feel next to impossible. Luckily,

staying on top of the current paint colour trends is far easier than being up to speed on the latest TikTok dance crazes. Most of the time, changes to paint colour trends occur as subtle, incremental twists that build slowly and steadily until they eventually evolve into hues that are markedly different. These more noticeable changes often take upwards of 18 months before they really become apparent.

One reason it can feel like colour trend changes are occurring more rapidly is because, during that same 18-month timeframe, you'll have witnessed the release of three to six seasons of new fashion collection releases. In this context, we not only mean the fashion we wear on our bodies but also the release of new furniture, textile and décor collections and other things like new tech or vehicles which also rely on driving sales through newness and novelty. While colours that are popular in fashion do indeed trickle down into paint colour trends, not every single hue you see on the rack or runway from one season to the next will leave a lasting mark.

There are, however, occasions when more significant shifts in paint colour trends take place. And in times like these, a larger change is often a direct reflection of a societal shift. A recent example would be the effect that the Covid-19 pandemic had on colour and design trends. When we were forced to spend more time at home, we inevitably re-evaluated what was lacking in the look and function of our living spaces. Many of us were also tasked with working from home for the first time in our

left: When used alone, a misty lilac like Resene Petal brings a dreamy sense of serenity. But in combination with today's red-hot trending reds, this delicate pastel becomes an unexpected yet sophisticated option for bringing balance to bolder hero hues like Resene Amped when grounded with dependable blues like Resene Carpe Noctem and Resene Comfortably Numb. Left wall painted in Resene Petal, right wall and chess piece in Resene Amped, back wall (through doorway) in Resene Comfortably Numb and floor in Resene Carpe Noctem. Sofa and rug from Ligne Roset, side table from Woodwrights, mirror and chair from Dessein Parke.





below: As we look ahead, design professionals can embrace the diverse palette of colours emerging and incorporate them thoughtfully to create spaces that resonate emotionally with the evolving needs and desires of clients. Whether it's invigorating reds, soothing lilacs or metallic accents, paint colour trends are poised for another year of bold innovation, creativity and excitement. Background painted in Resene Ted, chess board in Resene Comfortably Numb and Resene Heliotrope, chess pieces in Resene Petal and Resene Amped and plate in Resene Petal.



careers, so colours that promoted productivity and focus became more important. Because it was a time of upheaval and uncertainty, there arose a preference for hues that provided a soothing effect and enhanced mental wellbeing. This was underpinned by a strong nostalgia for simpler times when things were made by hand and a romantic idea that, in doing things the old-fashioned way, we would have more control over our lives. And after being isolated indoors for so many of our days, we looked for ways to bring elements of the outside in through fresh plants, natural materials and earthy hues. When you consider all these societal undercurrents

acting together, it becomes far less surprising that they culminated in the calming colour palettes of warm beiges, bushy greens, watery blues and serene pastels that were the top trends at the time.

As is often the case when trends become deeply entrenched in the cultural zeitgeist, the pendulum tends to swing quickly and sharply back in the opposite direction. When the design world becomes oversaturated by one thing, you can be sure that there is a strong desire growing to counter it with another. Suddenly, instead of gentle colours that swaddle us with comfort, a dynamically different collection of exciting, energetic and vibrant hues from across the spectrum have burst forth over recent months. In many ways, this switch to more spirited shades has represented society's strong desire to shake off the cobwebs that accumulated in our lives during the pandemic.

The takeaway from all this is that, at the end of the day, the colours we choose to decorate with are first and foremost driven by emotions. Instead of trying to play a guessing game with what you see online and evaluating on the fly whether it's a flash-in-the-pan trend or something that's here to stay, spend some time brushing up on colour psychology then pay close attention to the greater forces at play. If you take the time to imagine how these might affect your client (and, when relevant, their own customers), you're likely to have an idea of how upcoming trends will take shape.

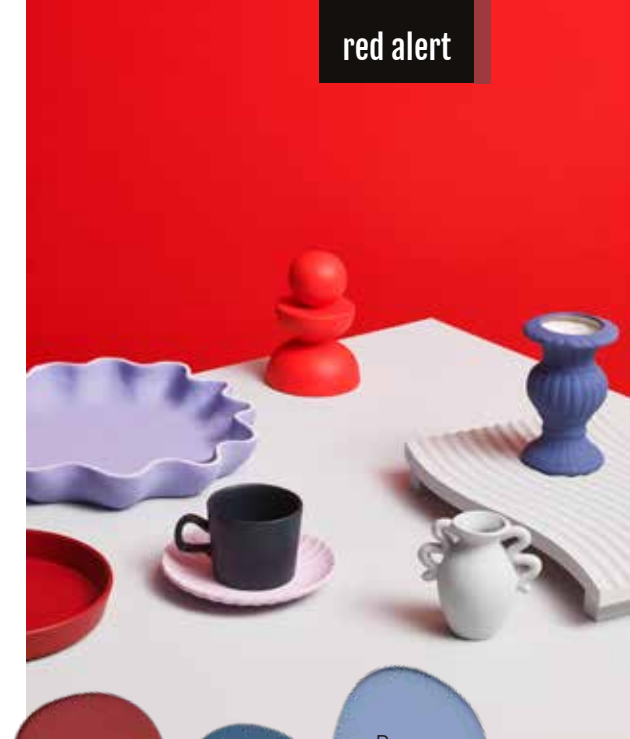
We'll let you in on another colour forecasting secret, too. While not every single shade or tint is going to be on trend at any given moment, there is usually at least one shade or tint from every major colour family that is. So instead of fretting about whether orange is in or out this year, it's simply about picking the Resene orange that has the right undertone, saturation and vibrancy. And for that, you have us and our biannual round up of the exact Resene paint and wood stain colours to use now and into the year ahead.

Get ahead with red

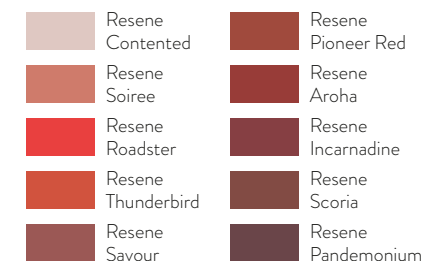
When talking about current colour trends, the one family that absolutely cannot be ignored is red. The return of red as a major paint colour trend is a prime example of the aforementioned pendulum changing direction. After spending several years being virtually irrelevant, red-hot reds like Resene Amped and Resene Roadster are the hero hues of the moment – and these show-stopping colours will have a firm hold on their prominence for the foreseeable future. For those looking for slightly less intensity, Resene Thunderbird is a fantastic on-trend option that's bright without being too shouty. Or go for deeper, saturated ruby, wine and brown-edged tones like Resene Pohutukawa, Resene Aroha, Resene Incarnadine, Resene Scoria and Resene Pandemonium.

Earthy brick and terracotta reds such as Resene Savour, Resene Pioneer Red and Resene Soiree will also hang on to their trend-worthiness throughout the year ahead. These warm and grounding colours can be used as accent walls or in furniture and décor elements to infuse energy into interior spaces. As the statement hue within a soft palette of cream, beige, taupe, pink and blue green comprised of paint colours like Resene Half Tea, Resene Foundation, Resene Otter, Resene Contented and Resene Eau De Nil, earthy brick and terracotta red hues can bring a touch of depth to an otherwise airy palette.

There is nothing quite like using red as part of a full throttle, colour-drenched look, where virtually every surface of a space gets steeped in one or more variations of this unmissable hue – especially when lush velvet textiles get added to the mix. Just be sure to pick the projects you use red in carefully and pay close attention to how you light them. As a colour proven to be one of the most appetising options, it's an amazing choice for a restaurant or bar. However, large quantities of some reds can be too strong to spend long periods of time around when trying to work or relax.



above: Lower sheen finishes are popular for today's youthful vibrant hero hues. Since flatter finishes reflect less light back at the viewer, it can make it easier to perceive the paint colour's complex undertones. Wall and chess piece painted in Resene Amped, tabletop in Resene Ted, round plate in Resene Pohutukawa, wavy plate in Resene Heliotrope with trim in Resene Petal, mug in Resene Carpe Noctem with saucer in Resene Petal, tall vase in Resene Rulebreaker and amphora vase and tray in Resene Ted.

















above: When real estate and cost of living is at a premium, there is an increased need for adaptable spaces with a focus on multifunctionality coloured with versatile shades that can serve as backdrops for the room's different purposes. Rather than using a single colour for all the walls in an open-plan space, we've been seeing more diversity being used to break larger rooms into different zones and enhance architectural features. Back wall painted in Resene Eau De Nil with timber moulding finished in Resene Colorwood Rising Tide, left wall in Resene Contented, floor in Resene Colorwood Bask, bowl painted in Resene Half Tea and textured artwork in Resene Contented, Resene Trek and Resene Otter with frame in Resene Colorwood Bask. Sofa and ottoman from Soren Liv, armchair and end table from Ligne Roset, cushion, lamp and vase from A&C Homestore, side table from Woodwrights, rug from Baya.



right: As trends like self-care and quiet luxury continue, soft pastel shades like pink, lilac and blue are calming and tranquil yet endlessly sophisticated – offering a creative alternative to more predictable neutrals. Back wall painted in Resene Contented, right wall in Resene Eau De Nil, floor finished in Resene Colorwood Bask and textured artwork in Resene Contented and Resene Otter with frame in Resene Colorwood Bask. Console table and lamp from Soren Liv, rug from Baya, wide vase from A&C Homestore, glass vase from Ligne Roset.

 Resene Rice Cake	 Resene Boundless
 Resene Springtime	 Resene Aloe Vera
 Resene Nirvana	 Resene Good To Go
 Resene Green Days	 Resene Off The Grid
 Resene Contour	 Resene Top Notch
 Resene Field Day	 Resene Welcome



 Resene Petal
 Resene Inspire
 Resene Awaken
 Resene Summer Rose
 Resene Clockwork Orange
 Resene Colorwood Rock Salt
 Resene Colorwood Breathe Easy
 Resene Colorwood Natural
 Resene Woodsman Tiri
 Resene Woodsman Crowshead
 Resene Woodsman Charred Black
 Resene Woodsman Pitch Black

Verdant hues remain vibrant

With a few notable exceptions, green hues are far less popular right now than they have been over the last three years. Green played an important role comforting us during the pandemic, but after being a top trending colour for nearly a decade, society is ready to see something new.

While some other colour families will be going through more pronounced changes, the few versions of green that will continue to be relevant are expected to remain quite stable. Vibrant verdant greens like Resene Aloe Vera and Resene Boundless are the statement colours to look to when you want to imbue your project with a fresh burst of energy. These hues are perfect for spaces where you want to infuse life and vitality, such as a restaurant, commercial office, school or daycare. Combine them with botanical prints and indoor plants for a classic tropical feel or use them with lilac, burnt orange and yellow-edged white such as Resene Petal, Resene Clockwork Orange and Resene Rice Cake for a youthful and energetic palette.













We'll soon see the return of deep, dark bush greens with a brown edge like Resene Off The Grid and Resene Top Notch as well as slightly bluer versions like Resene Welcome. Muted mid-

range tones like Resene Contour, Resene Nirvana and Resene Green Days will remain stable, as will today's popular pale tones like Resene Springtime and Resene Transcend. If your project is a long way from completion, keep greens like Resene Good To Go and Resene Field Day in the back of your mind as we should see them start to resurface in about 18 months' time.

Biophilia as a balm

As we experience and bear witness to the effects of climate change, increased environmental concerns have driven a growing interest in sustainable design. Building and decorating with natural, eco-friendly materials has in turn created more demand for earthy, organic colour palettes, which have gained prominence among those who seek to reduce their carbon footprint and create spaces that connect with nature. So, despite the wide array of exciting and bold paint colours that are vying for you and your client's attention, rest assured that there are still plenty of gentler options on the table.

The health and wellness themes that rose to prominence in recent years will also continue to be a top influencer of colour and design trends. Elements that promote relaxation, stress

 Resene Timeless	 Resene Sail Away	 Resene Lakeside	 Resene Aviator
 Resene Comfortably Numb	 Resene Island Time	 Resene Boost	 Resene Ocean Waves
 Resene Heliotrope	 Resene Now Or Never	 Resene Wet N Wild	 Resene Carpe Noctem



reduction and mental wellbeing continue to be highly desirable additions to residential homes, spas, cafés, restaurants, hotels, commercial offices and healthcare facilities along with the incorporation of elements pulled directly from nature, like indoor plants and timber. Along with those previously mentioned earth-inspired tones of green and terracotta, lighter blues reminiscent of clear skies and tranquil waters such as Resene Timeless and Resene Comfortably Numb continue to be favourites for evoking a sense of calm and serenity and promoting relaxation and stress relief in these types of projects.

On interior timber surfaces, natural-look wood stains like Resene Colorwood Natural and Resene Colorwood Rock Salt are top interior choices for projects aiming to tap into the biophilic design trend, as these colours can help provide an added layer of protection from moisture and UV without dramatically changing the wood's inherent beauty. However, we are also seeing growing interest in Resene's collection of timber colourwashes such as those from the We Speak Beach collection, including Resene Colorwood Bask, Resene Colorwood Breathe Easy, Resene Colorwood Rising Tide and Resene Colorwood Becalm – which enhance the look of wood through their soothing, softly-pigmented finish.

On exterior wood cladding, the strong appetite for black and off-black timber stains remains, with colours like Resene Woodsman Pitch Black, Resene Woodsman Charred Black, Resene Woodsman Crowshead and Resene Woodsman Tiri being top preferences. When specifying dark hues, be sure to always ask for a Resene CoolColour formula to protect your substrate and help reflect more harmful UV rays away from your stained or painted surface.

Sought-after ceruleans

Beyond the paler blues we spoke to earlier, complex aquatic blues are key colours for the year ahead. From deeper versions like Resene Ocean Waves and Resene Aviator to bolder tones like Resene Boost, Resene Wet N Wild, Resene Now Or Never and Resene Island Time, aqua and cerulean blues will be the reigning on-trend choices for the coming year. Looking further ahead though, expect to see the popularity of the more vibrant aqua options wane while classic greyed blues like Resene Lakeside and Resene Duck Egg Blue will hold fast in the colour trend forecast.

For projects that need something a bit different, purple-edged periwinkle blues like Resene Heliotrope and Resene Sail Away remain interesting alternatives to more classic options. They can be used as a point of difference amongst timeless tones or in otherwise neutral colour schemes. But they can also make a cheerful counterpoint to balance today's bold and brilliant reds. Less risky but still interesting nonetheless, popular deep midnight blues like Resene Carpe Noctem offer more complexity than a run-of-the-mill black might – making them a sophisticated yet distinctive choice for joinery or flooring, especially when complemented with elegant metallic accents to add a touch of luxury. Or use them to create a cocooning effect on major surfaces like the walls, ceiling and trim to build intimacy in media rooms, theatres, restaurants, bedrooms or living spaces.

Think pink







If we could give away a crown to the colour family that has the widest range of trend-worthy tones, it would be pink. From classic rose pinks like Resene Summer Rose and Resene Awaken to peppy pastel pinks like Resene Inspire



right: Depending on what they're paired with, rich reds like Resene Scoria can feel anywhere from casual and earthy to downright elegant. Use these hues in a dining space with timber furniture stained in Resene Colorwood Bark, marble accents and Art Deco-inspired details for ultimate opulence. Wall and table base painted in Resene Contented, floor and skirting board in Resene Trek, hand-painted faux marble effect tabletop in Resene Contented, Resene Trek, Resene Otter and Resene Half Tea, vase in Resene Half Tea and candlestick holder finished in Resene Colorwood Bark.

left: Warm and earthy browns like Resene Trek and Resene Otter bring a sense of grounded elegance to any space. When backed with a nuanced neutral like Resene Half Tea, soft pinks like Resene Contented and powdery green blues like Resene Eau De Nil, this colour palette puts a fresh twist on organic chic. Use them in combination with colourwashed wood to create a fun yet harmonious nature-inspired ambiance. Background painted in Resene Half Tea, organic textured dish in Resene Trek, small vase in Resene Contented, large round tray in Resene Otter, scalloped bowl in Resene Eau De Nil with trim in Resene Contented and wooden coat hook finished in Resene Colorwood Rising Tide and Resene Colorwood Becalm.



 Resene Petal	 Resene Clockwork Orange
 Resene Valentine	 Resene Tropical
 Resene Coconut Ice	 Resene Drop Dead Gorgeous





















and Resene Valentine to Barbie-worthy magentas and bubblegum pinks like Resene Drop Dead Gorgeous and Resene Coconut Ice, there aren't really any wrong choices when it comes to on-trend tones.

Lilac-edged purple pinks like Resene Petal continue to be affectionate favourites among younger clients, though this and similarly delicate shades are expected to be among the first pinks to drop from the colour forecast. However, peach and papaya pinks from dustier orange versions like Resene Dawn Glow through to juicy brights like Resene Tropical are showing to have more staying power – likely because of how many other trending hues they work with. These colours can make excellent pairings for bold blues like Resene Aviator, burnt oranges like Resene Clockwork Orange, blush beiges like Resene Foundation, saturated dark reds like Resene Pandemonium and more.

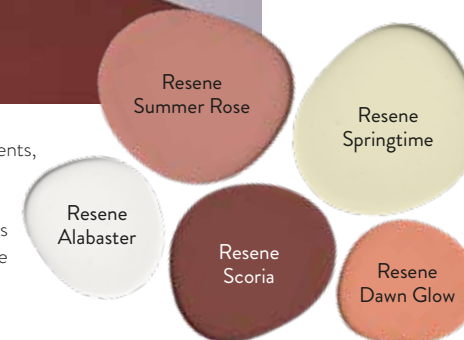
Cosy up to warm neutrals

It's no secret that cool greys are more-or-less gone from the short and long term paint colour forecast while warm neutrals like cream, beige, taupe, greige and brown have become the definitive neutrals to use when you're after a backdrop that can be easily layered with various accent colours and textures. For clients that still aren't ready to say goodbye to grey, warm variations with complex undertones – from lighter options such as Resene Kinship and Resene Stepping Stone to mid-tones like Resene Hindsight and Resene Tino Pai through to deeper Resene Outlaw, Resene Kia Kaha and Resene Rocky Point – are the options to suggest. These versions offer plenty of opportunities to update classic colour schemes and blend beautifully with other warm and complex character neutrals like Resene Half Tea, Resene Thorndon Cream, Resene Otter, Resene Courtyard, Resene Foundation and Resene Domino.

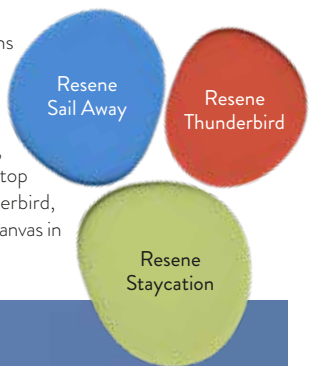


 Resene Kinship
 Resene Thorndon Cream
 Resene Half Tea
 Resene Foundation
 Resene Stepping Stone
 Resene Hindsight
 Resene Tino Pai
 Resene Otter
 Resene Courtyard
 Resene Domino
 Resene Pandemonium
 Resene Outlaw
 Resene Kia Kaha
 Resene Rocky Point
 Resene Boris
 Resene Thunderstorm
 Resene Invincible
 Resene Night Magic
 Resene Black Sand
 Resene Aviator

● **above:** Pop culture and the entertainment industry often inspire interior design trends. Among clients, things like TV shows, movies, major artwork exhibitions and celebrity homes can influence colour choices and design styles and become a key inspiration for projects. Main walls painted in Resene Springtime, hallway wall in Resene Dawn Glow, floor in Resene Scoria and Resene Alabaster, vases in (left to right) Resene Alabaster, Resene Scoria and Resene Thunderbird and plant pot in Resene Summer Rose. Chair, side table and lamp from Bauhaus, console table from Mocka.



right: With an increasing focus on biophilic design, incorporating elements of nature into projects will remain relevant. While browns and greys are often the first paint colours that come to mind for such spaces, don't overlook other earth-inspired hues from the sea, sky, bush and garden as a way of promoting wellbeing within our built environments. Background painted in Resene Sail Away, tray and palette in Resene Alabaster, paint wells filled with (from top left) Resene Summer Rose, Resene Dawn Glow, Resene Thunderbird, Resene Scoria and Resene Springtime, cup in Resene Staycation, canvas in Resene Springtime and easel in Resene Scoria.



above: Buildings and furnishings that play with people's ideas of perception and unconventional explorations of materials and forms are growing as art and design trends. Gain control over the different surfaces throughout your project by using a range of finishes, such as gloss and matte, or add painted effects, designs, patterns and textures. Background painted in Resene Sail Away, tabletop in Resene Scoria, vases in Resene Dawn Glow (left) and Resene Summer Rose (right), bowl in Resene Alabaster, pear ornaments in Resene Springtime and apple ornaments in Resene Staycation (in bowl) and Resene Thunderbird (right). Projects by Amber Armitage, images by Wendy Fenwick.

- | | | | | | | | |
|--|-------------------|--|-----------------------|--|------------------|--|-----------------------|
| | Resene Illuminate | | Resene Liquid Gold | | Resene Gold Dust | | Resene Colorwood Bask |
| | Resene Funk | | Resene Salted Caramel | | Resene Amaranth | | Resene Tarzan |



Even the very darkest neutrals on the spectrum have been influenced by the switch to warmer neutrals, as many of the top trending varieties of black carry a hint of warmth to them. Look to blacks like Resene Black Sand, Resene Boris, Resene Thunderstorm, Resene Night Magic and Resene Invincible in circumstances where you want to reduce the jarringness that contrasting accents in a pure black can result in, which can detract from the soothing effect of gentler colour combinations.

Harvest hues start setting in

True yellows and oranges haven't played major roles in colour trends as of late, but this is likely to change based on longer-term outlooks. For those wanting to get an

early start with the harvest golds and burnt oranges that we expect to become increasingly relevant, there are several bold yet cosy choices to consider. Paint an accent wall in Resene Clockwork Orange or Resene Liquid Gold for an inviting hospitality or social setting if you're looking to be an early adopter. Pair these hues with warm wooden furniture finished in Resene Colorwood Bask and gold accents in Resene Gold Dust metallic to bring a luxurious touch.

Other harvest-inspired options include warm grain browns like Resene Amaranth or golden-toned ones like Resene Salted Caramel, which are both easy to fall in love with. Acidic yellows with greener undertones like Resene Funk, Resene Illuminate and Resene Tarzan will likely seem less approachable for some clients and are not suitable for all project types, but they are going to continue to be relevant for next year and into 2025.

No matter which colours designers choose to use on the projects they complete over the months ahead, we expect there will continue to be a strong preference for specifying them in low sheen and matte finishes like Resene SpaceCote Low Sheen, Resene SpaceCote Flat, Resene Lumbersider Low Sheen and Resene Lumbersider Matt. Since flat and matte finishes reflect back less light, choosing a flatter finish can allow for the subtle nuances that are present in many of today's most popular paint colour trends to be more easily perceived. But don't be afraid to mix higher gloss finishes into your project such as on furniture by using Resene Enamacryl or try overcoating vibrant hues used for feature walls in Resene Concrete Clear gloss if you want it to make an even bolder statement. After all, in our current social and colour climate, there aren't many advantages to blending in. **BW**

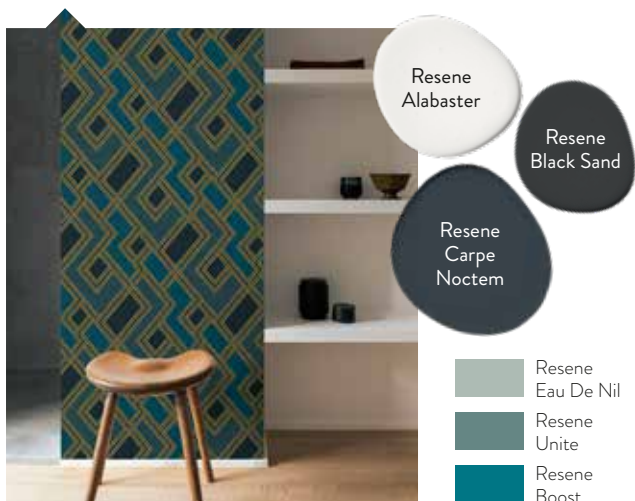
Whatever Resene colours you and your client decide are the right choice for your project, we always love to see what you've created. Send some photos to editor@blackwhitemag.com for a chance to be featured in upcoming issues of *BlackWhite* magazine or on our website. For the latest on evolving colour trends and to get alerted to new trends as they emerge, keep an eye out for monthly *BlackWhite* e-newsletters or visit www.blackwhitemag.com for monthly updates. If you're not currently receiving *BlackWhite* e-newsletters, sign up for free at www.resene.com/eneews.




Elegant vs eccentric

From classically chic to curiously quirky, there's something to suit every space in these recent releases from the Resene Wallpaper Collection.

Crown jewel

When your space feels like it's missing something, a roll or two of a sophisticated design like Resene Wallpaper Collection 177502 applied to an architectural feature or accent wall might be just the finishing touch it needs. Three rich jewel tones are segmented by thin angular lines in a brassy hue to give it a refined, structural quality. A design like this looks right at home in a high-end, high-ceilinged salon. Combine it with a crisp white like Resene Alabaster or a dusty navy blue like Resene Carpe Noctem painted on adjacent walls, furniture in a classic black like Resene Black Sand and accessorise with minimal touches of Resene Unite, Resene Boost and Resene Eau De Nil.



-  Resene Eau De Nil
-  Resene Unite
-  Resene Boost







Fan favourite

In Art Deco heritage spaces or in places where you wish to borrow the elegance of that era, the gilded fan design and moody grey green backdrop of Resene Wallpaper Collection A54901 is certain to appeal. Play up its grandeur with a vaulted ceiling painted in Resene Forty Six, crown moulding and light fixtures in glittering Resene Gold Dust metallic, statement furniture in Resene Sunbeam balanced with soft neutrals like Resene Foundation and Resene Open Sesame and timber flooring stained in Resene Colorwood Ironbark.

-  Resene Sunbeam
-  Resene Gold Dust
-  Resene Forty Six
-  Resene Foundation
-  Resene Open Sesame
-  Resene Colorwood Ironbark

Prim and polished

The deep denim blue tones and urbane design of Resene Wallpaper Collection A55703 are likely to be an easy sell to clients who are after a tasteful wallpaper to liven up a residential home, commercial office or restaurant. For a polished look, team it with adjacent walls painted in Resene Wayfarer, furniture in Resene Duck Egg Blue and Resene Black, flooring and accessories in a warm neutral like Resene Epitome or Resene Tea and select timber accents finished in Resene Colorwood Whitewash.







-  Resene Tea
-  Resene Epitome
-  Resene Wayfarer
-  Resene Black



Quiet luxury

When you're after understated elegance, a neutral textured wallpaper like Resene Wallpaper Collection PP1211 is tough to beat. In a lofty well-lit space, keep things light and airy by teaming it with gentle neutrals like Resene Kinship, Resene Stepping Stone and Resene Aoraki on major surfaces like the ceiling, floor and adjacent walls but be sure to add a touch of warmer tones with a statement chair in Resene Yogi, camel-coloured accessories in Resene Amaranth and a touch of soft black like Resene Boris to keep it feeling cosy and grounded.









-  Resene Aoraki
-  Resene Kinship
-  Resene Stepping Stone
-  Resene Amaranth
-  Resene Yogi
-  Resene Boris

Pared-down parrots

For clients who want an unorthodox design but in a simplified tonal colour palette, Resene Wallpaper Collection 103790414 proves that not all conversational wallpapers need to be a chaos of different colours. Its white background with an analogous scheme of brick red, peachy pink and toffee brown is far from loud, but the design also satisfies those after a touch of eccentricity thanks to the flock of parrots perched amidst the leaves. Couple it with timber flooring stained in Resene Colorwood Meranti, a ceiling in Resene Solitaire, furniture in Resene Savour and accessories in Resene Athena, Resene Upside and Resene Soiree to give a toasty and welcoming feel for a reception area in a medical facility that could help put nervous clientele at ease.






	Resene Solitaire		Resene Savour
	Resene Athena		Resene Colorwood Meranti
	Resene Soiree		Resene Upside

Feathered friend

The muted colours, feather-like pattern and black outlines of Resene Wallpaper Collection SUM405 hark back to the Arts and Crafts period and classic William Morris designs. It may not be the most eccentric of Resene's recent wallpaper releases, but when used as a backdrop to a collection of quirky treasures from far-flung lands, it's easy to understand why we've included it in our roundup of less conventional picks. Stick to supporting colours like Resene Transition, Resene Tua Tua, Resene Field Day and Resene Off The Grid to keep a maximalist space like this from overwhelming the senses and allow the curiosities of your collector client to have space to shine.






	Resene Tua Tua
	Resene Field Day
	Resene Off The Grid

Resene Transition



Urban jungle

Featuring a claw of black panthers lounging artfully amongst grand façades, the design of Resene Wallpaper Collection 103786286 strikes a balance between wild and well-to-do. This eclectic option is ideal to add some liveliness to a Scandi-influenced space and its blue backdrop and tawny details are well suited to a palette grounded in natural hues. Try it with timber flooring and furniture stained in Resene Colorwood Natural and incorporate details in toasty beige, brown and gold tones like Resene Calico, Resene Brown Sugar and Resene Salted Caramel through small accessories and soft furnishings.







	Resene Calico		Resene Salted Caramel		Resene Brown Sugar
---	---------------	---	-----------------------	---	--------------------

Resene Colorwood Natural

Branching out

Not only are the whimsical illustrated trees quirky in their own right, the coral, violet and black colour palette of Resene Wallpaper Collection SUM005 makes it a superb option for those seeking something for their walls that's really off-the-wall. For an immersive look that could make for an incredibly cute (and highly unique) café, use paint colours like Resene Tuscany or Resene Dawn Glow to carry a similar background colour on to other surfaces in your design and choose hues like Resene Dream Big, Resene Sail Away, Resene Heliotrope and Resene Black Doris to connect furniture and accessories to the tones of the trees.



	Resene Dream Big		Resene Tuscany
	Resene Heliotrope		Resene Dawn Glow
	Resene Sail Away		Resene Black Doris



No matter what kind of space you want to create, the Resene Wallpaper Collection has got you covered. With thousands of eye-catching options to choose from, you and your clients are sure to find perfect wallpaper selections to fit your project. To peruse the latest releases, be sure to visit your local Resene ColorShop.

For more wallpaper inspiration, check out the *habitat plus - wallpaper book* in-store or online at www.resene.com/wallpapertrends and get a taste of the latest wallpaper releases at www.resene.com/wallpaper.

Super natural

Maintain your timber's integrity and enhance its inherent hue with this exciting new Resene product.

Both locally and internationally, there is a major trend for timber cladding and other vertical wood elements to be incorporated in building designs both inside and out. In a time where authenticity of materials is valued and principles like biophilic design are also on the rise, there is an increased desire for those same timber accents to look as natural and untouched as possible. The trouble is, things are a bit different in our part of the world. While we might look abroad for design inspiration, some of the things happening elsewhere just aren't possible here – and one of them is using unfinished timber as a building material.

For starters, our levels of UV radiation are harsher. In the Northern Hemisphere, designers might be able to get away with leaving certain timber surfaces bare or simply sealing them with an untinted clear coat. But for us, that's unfortunately not the case. When there is so much more radiation bearing down on timber surfaces as there is here – particularly exterior ones – timber substrates that are not properly protected will breakdown quickly. Not only can this detract from the look of your project, but it can also ruin your client's investment. It is also a mistake to think that just because these surfaces are placed vertically, they won't be as exposed as horizontal surfaces might, which are constantly baking in direct sunlight or getting pelted by rain, snow, sleet or hail. Vertical surfaces, both inside and out, still need adequate protection from the elements, too.

Resene's Technical Team are tasked with creating products that are both useful and robust enough to stand up to the challenges of our unique climate. When there is a particular look or need that



top tip

Remember that any timber surfaces that are part of your project design should be easily accessible for your client to be able to keep up with their maintenance. Stained and colourwashed timber that's out of reach can cause additional headaches and add financial burdens if special equipment or scaffolding needs to be hired regularly. These inconveniences could potentially put the integrity of your client's investment at risk and detract from the look of your design if upkeep isn't feasible.

	Resene Merino		Resene Egmont
	Resene Aotea		Resene Mount Richmond
	Resene Aorangi		Resene Te Papanui
	Resene Nelson Lakes		Resene Kahurangi
	Resene Hamner		Resene Mount Aspiring

left: Timber weatherboards (left) finished in Resene Woodsman Cedar Natural Wood Oil Egmont, screen finished in Resene Woodsman Cedar Natural Wood Oil Aorangi, patio floor painted in Resene Walk-on tinted to Resene Merino, vases in Resene Woodsman Cedar Natural Wood Oil Hamner (left) and Resene Woodsman Cedar Natural Wood Oil Aotea (right), planter box in Resene Woodsman Cedar Natural Wood Oil Mount Aspiring, tray finished in Resene Woodsman Cedar Natural Wood Oil Nelson Lakes and small plant pot in Resene Lumbersider Low Sheen tinted to Resene Merino. Chair from Soren Liv. Projects by Amber Armitage, images by Wendy Fenwick.

specifiers and decorators are after, they listen and the Resene Research and Development Team gets to work. And now, they've developed a brand-new option for getting that covetable, natural look on your project's vertical timber surfaces: Resene Woodsman Cedar Natural Wood Oil. As the name implies, the product is particularly suited for cedar, which has long been a popular type of wood to decorate with thanks to its lovely orange-red hue. But Resene Woodsman Cedar Natural Wood Oil can be used on many different types of wood both indoors and outside.

Previously, if you wanted to get a natural look on exterior timber cladding or interior timber walls, it would be recommended

that you apply a stain colour as close as possible to your timber colour. If you didn't like the impact that those light wood stains and colourwashes had on a test sample of your timber's natural tone, you might have been tempted to simply apply a clear coat only. The Resene Technical Team does not recommend applying a clear coat to exterior timber surfaces, as it leaves the timber prone to damage from our high levels of UV radiation, resulting in negative consequences for the substrate – from early degradation and colour change to flaking and complete system breakdown. Leaving it bare leaves it even more prone to ravaging by the weather. While the initial look of bare or clear coated timber might be alluring, it's

right: Timber weatherboards finished in Resene Woodsman Cedar Natural Wood Oil Egmont, screen (right) in Resene Woodsman Cedar Natural Wood Oil Aorangi, patio floor in Resene Walk-on tinted to Resene Merino, left pot in Resene Merino, swing in Resene Woodsman Cedar Natural Wood Oil Kahurangi, planter box in Resene Woodsman Cedar Natural Wood Oil Mount Aspiring and right pot in Resene White Pointer. Side table from Soren Liv, boots from Allium.

below right: Subtle, natural colours that offer vertical timber surfaces added protection from harsh ultraviolet light are now in reach thanks to the release of new Resene Woodsman Cedar Natural Wood Oil. Available in 21 colours from light through dark, each is named in honour of a different New Zealand National or Forest Park. Background finished in Resene Woodsman Cedar Natural Wood Oil Egmont with timber objects in (clockwise from top) Resene Woodsman Cedar Natural Wood Oil Mount Aspiring, Resene Woodsman Cedar Natural Wood Oil Mount Richmond, Resene Woodsman Cedar Natural Wood Oil Aorangi, Resene Woodsman Cedar Natural Wood Oil Te Papanui and Resene Woodsman Cedar Natural Wood Oil Hamner.



wood practical for today's projects. The reason for this is that, in most cases, it's actually the wood stain or colourwash's pigmentation that helps reflect back UV radiation. Because clear coats are effectively clear by nature, there isn't much of anything to prevent UV rays from reaching and damaging your substrate.

But with Resene Woodsman Cedar Natural Wood Oil, it's easy to get a subtly-coloured look on vertical timber surfaces – particularly cedar. The formula is available in a penetrating finish that can be tinted to 21 new colours named after some of New Zealand's most beloved national and forest parks which range from barely-there hues to bold orange, deep browns and off-black. And to make sure you have plenty of choice, you can also select hues from the Resene Woodsman colour range, too.

You might be wondering, if the lightest colours of Resene Woodsman Cedar Natural Wood Oil impart minimal colouring, how can it have enough pigment to protect from UV radiation? While deeper colours will provide more surface protection than some of the paler shades – which may need earlier maintenance – the product uses a combination of resins, including some from renewable sources. Penetrative wood stains offer easier maintenance and a different aesthetic compared to options that sit on top of the timber's surface (which is the case with many waterborne wood stains) because they provide better anchorage. However, the materials that make up Resene Woodsman Cedar Natural Wood Oil are also more 'natural' than most penetrative stains.

Another interesting feature of some of the lighter colours in the Resene Woodsman Cedar Natural Wood Oil range is that their



colours feature Resene's new W tinter. The development of this tinter came about when the Resene Research and Development Team was looking for a white tinter with a semi-transparent look to extend the range of translucent colours. It was first used in the recently released Resene In The Wash hues. A key benefit that this new tinter offers is that it imparts a sophisticated 'wash effect' with a level of transparency that a paint pigment can't. Since most whitewash, greywash and other similar products rely

-  Resene White Pointer
-  Resene Whitewash
-  Resene Light Greywash
-  Resene Mid Greywash



top tips

Resene Woodsman Cedar Natural Wood Oil is designed for interior and exterior vertical timber surfaces only. For the most natural stain that is suitable for horizontal trafficable surfaces like decking and timber flooring, choose Resene Woodsman Decking Oil Stain (outdoors) and Resene Colorwood indoors in a colour that most closely represents your wood's inherent hue. Or choose a colourwash finish such as Resene Whitewash, Resene Light Greywash, Resene Mid Greywash or a tinted hue from the Resene We Speak Beach collection for a lightly-coloured colourwash effect on interior flooring.

When specifying a darker paint or wood stain colour outdoors, be sure to always ask for it to be tinted into a Resene CoolColour formula. Though they look the same, a Resene CoolColour offers better protection for your substrate than a normal Resene colour by reflecting back more of the sun's harmful IR radiation. Resene Woodsman Cedar Natural Wood Oil is available in CoolColour options.

on a paint pigment to get their 'whitened' effect, the new tinter is enticingly subtler and affords an even more natural look.

For the majority of Resene Woodsman Cedar Natural Wood Oil colours used externally, you can expect that maintenance will be required every two summers. Vertical timber surfaces indoors will last longer before needing to be recoated as long as they are not exposed to direct sunlight. **BW**

This new product will be available in summer 2023/24. For more information on Resene Woodsman Cedar Natural Wood Oil, visit www.resene.com/natural-wood-oil or get in touch with your Resene Representative. To order a copy of the Resene Woodsman Cedar Natural Wood Oil colour chart, visit www.resene.com/specifierorder, and to order A4 swatches of Resene Woodsman Cedar Natural Wood Oil colours, visit www.resene.com/drawdowns.

Black book

New and notable announcements
from across the industry.



Resene-coloured project snags Gold Pin at Best Design Awards

In October, New Zealand's design community came together at Auckland's Viaduct Events Centre to celebrate another year of outstanding excellence at the Best Design Awards. Each year, Toi Manahau Designers Institute of New Zealand (DINZ) hosts the annual programme to recognise the country's strongest work across a range of creative disciplines. The evening saw exceptional designers and studios bestowed with Black, Purple, Gold, Silver and Bronze pins for their achievements across eight core categories: Digital, Product, Toitanga, Graphic, Moving Image, Spatial, Value of Design and Public Good.

"I can speak on behalf of this year's convenors and judges when I say we were blown away by the calibre of entries, and it's energising to see Kiwi design go from strength to strength – even on a world stage," says Cathy Veninga, Chief Executive of DINZ. "The winning projects told important, engaging stories and dealt with confronting themes, offered innovative solutions to real problems and pushed the boundaries of what design can do, whilst showing exceptional technical craft. It's a privilege to bring the DINZ community together, and I can't wait to see what next year holds."

Among the projects to be honoured this year was the Pink Palace by Matter Architects, which took home the Gold Pin in the Repurposed Spaces/Adaptive Reuse subcategory. The project's exterior is painted in Resene Cloud and the interior is in Resene Half Rice Cake.

Congratulations to Matter Architects and all of the other creative winners.

www.bestawards.co.nz



above and left: The exterior of the Pink Palace, designed by Matter Architects (www.matterarchitects.co.nz), features Resene Cloud on all painted surfaces and Resene Half Rice Cake on the interior walls. Build by C&C Renovations www.ccrenovations.co.nz. Painting by Martin Decorating, www.martindecorating.co.nz. Images by Simon Devitt, www.simondevitt.com.

Resene
Half Rice Cake

Resene
Cloud



Kick back and relax with *habitat* issue 39

In today's stressful world, we need all the help we can get to make our homes into the kind of soothing sanctuaries we'll want to retreat to at the end of a long day. Those who are renovating an existing home or building a new one will definitely want to peruse the latest issue of *habitat* by Resene, which is brimming with tips for bringing zen-like colour to residential living spaces. It's packed with plenty of weekend warrior projects to get stuck into now that the warm weather is here, plus eye-catching feature wall ideas, exquisite exteriors and handsome home makeovers to inspire. If you haven't received a copy by mail, pick up one in-store at your local Resene ColorShop or selected resellers or read it online.

www.resene.com/habitat

Talented women take top tradie honours

As many trades are starting to see more balanced representation among their ranks, things are looking especially bright for the next generation. At the latest Master Painters NZ Apprentice of the Year competition, a group of exceptional women showed off their unparalleled painting skills as the top of their game across the country.

“For the first time in the competition’s history, we were so proud to have four women representing the top tier of our industry’s up-and-coming talent,” says Paul Hallahan, CEO of Master Painters NZ. “Regardless of their gender, these four finalists were the absolute cream of the crop, and it is so exciting to see our trade evolving in a more inclusive direction.”

Trinh Nguyen (Queenstown), Tania Leveridge (Hamilton), Ellie Moyer (Nelson) and Sally Gaudin (Timaru) proved themselves to be the best of the best when the finalists were tasked with painting four rooms at Mary Potter Hospice in Wellington using Resene products. Paul says the standard of work across the board was exceptional, but it was Ellie Moyer’s accomplished application skills that saw her earn the top title of Apprentice of the Year.

Congratulations to Ellie, Sally, Tania and Trinh for your impressive efforts.

www.masterpainters.co.nz



Unforgettable sculptures

They say elephants never forget, which makes these majestic animals an especially fitting symbol to bring awareness to the Laura Fergusson Brain Injury Trust. As part of an art trail taking place in the Christchurch area, more than 30 large elephants that have been individually decorated by different local artists will be on display along streets, in parks and other public spaces. As a proud sponsor of this worthy initiative, Resene has donated paint and supplies for the artists to use in creation of their designs.

“We are incredibly excited to bring David McKee’s much-loved elephant character, Elmer the Patchwork Elephant, to life in the most colourful art trail yet,” says Kathryn Jones, CEO of Laura Fergusson Brain Injury Trust. “Elmer’s Ōtautahi Elephant Trail is supported by a learning programme which enables thousands of children and young people to participate in this highly visible, family-friendly art trail. Ultimately, the sculptures will be auctioned to raise money to help the Laura Fergusson Brain Injury Trust in its mission to support people impacted by traumatic brain and other complex injuries throughout Canterbury.”

For a map of the art trail, information about related programming and auction details, visit the Elmer’s Ōtautahi Elephant Trail website.

www.elmerchch.co.nz

Colourful flock raises funds for feathered friends

This spring, Aucklanders were delighted to find 20 giant kiwis burrowing around some of the city’s most popular public spaces to bring attention and support to the next generation of New Zealand’s most famous endangered fauna. Each sculpture in the collection was uniquely designed and painted with Resene products by professional and emerging artists before spending four weeks roosting around Commercial Bay, Viaduct Harbour, Wynyard Quarter and Silo Park. The initiative was started to raise awareness about the plight of the country’s most beloved flightless bird and communicate actions that everyday New Zealanders can take to help do their part in protecting kiwis. Once the display of the sculptures concluded, they were auctioned off with proceeds going to Gallagher Kiwi Burrow in Taupō – a facility managed by Save the Kiwi which incubates and hatches kiwi chicks and releases them into the wild.

www.kiwiarttrail.nz



above: Auckland-based street artist, Sweats (www.sweats.nz), was inspired by the Māori legend of how the Kiwi lost its wings when creating his design. The popping bold Resene palette reflects the bright colours the bird is said to have once had and serves as a reminder of the need to preserve and protect this precious species.

Good times roll

The third Resene Wallpaper Design Competition has wrapped. With so much originality and creativity to choose from amongst the spectacular designs submitted, the judges had a challenging job narrowing them down to the finalists. Congratulations to all of the winners, whose wallpapers will be made into Resene WallPrint custom wallpaper in partnership with Aspiring Walls, and will take home their share of more than \$7,000 in prizes.



- | | | | | | | | | | | | |
|--|-------------------|--|---------------------|--|----------------------|--|----------------------|--|---------------------|--|-------------------------|
| | Resene Funk | | Resene Lush | | Resene Yabbadabbadoo | | Resene Alabaster | | Resene Nite Life | | Resene Juniper |
| | Resene Primrose | | Resene Cardin Green | | Resene Malibu | | Resene Softly Softly | | Resene Avalanche | | Resene Gumbo |
| | Resene Frost | | Resene Boost | | Resene Anakiwa | | Resene Soft Whisper | | Resene Half Mako | | Resene Green Meets Blue |
| | Resene Poprock | | Resene Jade | | Resene Bali Hai | | Resene Antidote | | Resene Clouded Blue | | Resene Prussian Blue |
| | Resene Fiji Green | | Resene Boomtown | | Resene Chi | | Resene Acadia | | Resene Boulevard | | Resene Bleached Grey |



winner

'Flirtatious Scent' by Alana May

Featuring Resene Juniper, Resene Softly Softly, Resene Soft Whisper, Resene Alabaster and Resene Primrose.



runner up

'Deep Fusion' by Liz Hall

Featuring Resene Avalanche, Resene Bali Hai, Resene Bleached Grey, Resene Boomtown, Resene Boost, Resene Boulevard, Resene Clouded Blue, Resene Green Meets Blue, Resene Gumbo, Resene Half Mako, Resene Jade, Resene Nite Life, Resene Prussian Blue and Resene Yabbadabbadoo.



runner up

'Lemon Grove in Late Winter' by Melanie Learson

Featuring Resene Cardin Green, Resene Chi, Resene Funk, Resene Fiji Green, Resene Lush, Resene Malibu and Resene Poprock.



runner up

'Sheep Relaxing' by Yolana Iskander

Featuring Resene Deep Blush, Resene Anakiwa, Resene Acadia, Resene Softly Softly, Resene Antidote and Resene Frost.

Trends made simple

Feeling out of the loop about what's hot? The newest edition of *habitat plus – decorating and colour trends* is here to provide you with a comprehensive-yet-condensed look at all the Resene paint colours, wood stains, wallpaper designs, motifs and themes to know about. Categorized by look, it's easier than ever to find exactly what trends you need to know about for the year ahead – no social media scrolling required. Pick up a copy at your local Resene ColorShop or reseller or view the digital version online.

www.resene.com/trendbook



Seal without solvents

Looking for an interior broadwall sealer that can stand up to wet areas without the strong solvent odours associated with traditional solventborne products? Resene Waterborne Sureseal is a pigmented penetrating sealer designed to prepare a wide range of interior surfaces for topcoating, including old varnishes and Lockwood® finishes. It's easy to apply with excellent adhesion, reducing the bleeding of water stains to help your finish look good for longer, and its water-based formula also means you get a low-VOC and low-odour finish. Generally, one coat is all you need. Where superior barrier protection or stain resistance is required, apply a second coat prior to applying your chosen coloured Resene topcoats.

www.resene.com/sureseal



Exceeding expectations

Interior designer Amy Land challenges her own assumptions and comes out ahead.

If the pandemic propagated a reassessment of your career goals, you're certainly not alone. Even if your job security at the time wasn't at risk of evaporating, most of us experienced at least some ripples in our work lives throughout the waves of mandated restrictions. It makes sense that an event unlike anything we had experienced in our lifetimes gave us a new reason to confront our work/life balance, job satisfaction and career trajectories in ways we might not have had to before. After all, there's nothing like having your professional life turned on its head to make you second guess the path you picked.

Despite having an architect for a father and an interior designer for a mother, Amy Land never expected to follow in their footsteps. "It actually took me a little while to come around to joining the same industry as my parents," she admits. "I came out of my first Bachelor of Arts degree without much direction and started working part time for Maggie Bryson, who is a high-end residential interior designer. That job made me realise that it was something I wanted to pursue, so I went back to uni at 25 to get a degree in Interior Design."

Amy was five years into her new career at Chow:Hill by the time Covid-19 came around. She had been busy building a solid foundation of experience



in commercial architecture and design. While she wasn't worried she had taken a wrong turn, she did wonder if the path she'd chosen led her to miss out on a different experience: taking an OE. Although it's not conventional in all parts of the world, it seems almost like a rite of passage for young New Zealanders and Australians to take a year off to tramp and travel.

"The one downside to going back to university later in life is that I sacrificed what I believed to be my 'prime OE years,'" says Amy. "Unfortunately, when I finally started seriously looking into taking a year abroad, it coincided with the arrival of Covid-19."

Though there's a part of her that still hankers for travel – which she'll no doubt get to do in the future – Amy has learned that life doesn't need to follow a set order. Even if things didn't happen the way she originally expected, staying the course turned out to be a very positive thing. "When

above: Amy specified Resene ClinicalCote, a low sheen and low odour washable finish, tinted to Resene Half Cararra for the general walls in the Starship Children's Hospital's Day Stay Unit Level 2. The feature walls are painted in Resene Dauntless. The space also includes custom artwork by Flox, which was commissioned by the Starship Foundation. Design by Chow:Hill, www.chowhill.co.nz. Build by Argon Construction, www.argon.co.nz. Painting by TW Property Services, www.twpainting.co.nz. Image by Incredible Images, www.incredible.co.nz.

Resene
Half Cararra

Resene
Dauntless



above: The Starship Children's Hospital Emergency Modernisation features walls, ceiling and trims painted in Resene SpaceCote Low Sheen tinted to Resene Half Cararra while a recessed feature wall in Resene SpaceCote Low Sheen tinted to Resene St Kilda in the quiet space ties into other details and finishes within Amy's design. Design by Chow:Hill. Build by Focus Construction, www.focus.co.nz. Image by Incredible Images.



above right: Bulkhead and toe-kick accents painted in Resene Koru emphasise the soothing green accent colours in the Adult Rehabilitation Integrated Stroke Unit at Auckland General Hospital. Other bulkheads, walls and ceiling painted in Resene ClinicalCote tinted to Resene Half Rice Cake. Design by Chow:Hill. Build by Focus Construction. Image by Sam Hartnett, www.samhartnett.com.

Resene Half Rice Cake Resene Koru Resene St Kilda

the borders closed, it made me really knuckle down and commit to growing my career and being more present in my life in Auckland." That, in turn, meant Amy was able to take on some really meaningful projects she might not otherwise have been able to work on.

With those extra years and experience under her belt, Amy rose to the rank of Senior Interior Designer at Chow:Hill and she says the supportive culture and approachable senior leadership team there have really helped her thrive. "Given how small the interiors team is in relation to the architecture team, I was able to take on a lot more responsibility and creative control from very early on, and I have had the opportunity to work with a wide range of talented people on all kinds of different projects. I'm lucky to have a great mentor in Raj, who is a principal at Chow:Hill. He supports my career growth and gives guidance and encouragement when I ask for it. I think it's so important to be able to have frank and open

conversations with colleagues and leaders, and I get that with Raj. I also think of one of my old colleagues, Katie, as a mentor. She was never afraid to take up space as a woman in this male-dominated industry – and it was empowering to see."

When Amy looks back on the projects she's been able to accomplish in her interior design career so far, there have been some clear standouts. "One highlight has been completing my first project that I felt was completely mine: a little café called Planet Espresso. I had gracious clients who made the experience a pleasant one, and the outcome was really positive."

But her most fulfilling project so far has been Auckland's Starship Children's Hospital. "Any work I do at Starship is special because my dad, Geoff Land, designed it and my mum, Lesley, did the interior design 30 years ago when they worked at Stephenson & Turner, so it's a full circle thing for my family," says Amy.

“A number of my projects have focused on healthcare and aged-care design. I never expected to gain specialised skills in this area, but I view it as a bonus. The challenge with healthcare is prioritising the functionality of the space for both staff and patients as well as making it look good. There is a responsibility on us as designers to contribute positively towards the physical and mental health of the end users through the built environment. A good example is designing for dementia; if done well, the project’s architecture and interior design can help people with the disease to live their best lives by expanding their world rather than making it smaller. It’s also not surprising to me that biophilia has gained momentum in the industry.”

The level of attentiveness Amy has developed in meeting user needs for healthcare projects has impacted her approach to colour selection across other typologies, too. “My philosophy for using colour is always project specific, but it’s important to have a good brief and as much context as possible. From there, you can interrogate how the space is going to be used and by whom. In commercial interior design projects – particularly healthcare and

aged care – there are usually a lot of stakeholders. Sometimes there can be three different types of clients to manage, from the local health board or developer to the operator/staff and the end user (which is the resident or patient). It helps if there is a narrative to the project or at least one key element around which to anchor the material palette, whether it is a piece of artwork, a brand logo, the surrounding natural environment or any other existing buildings or precedents that may inform the new design. I will always have a base Resene white and then use a hierarchy of three to five accent colours, depending on the scale of the project. I tend to go for brighter, bolder colours for public spaces, which can also double effectively as a tool for wayfinding,” she says.

“My go-to whites are Resene Black White and Resene Half Rice Cake. I love anything green and blue, but in a dream scheme, I would step outside my comfort zone and play around with reds and blues. I keep seeing that colour combination in use overseas. I love the idea of library shelving painted blue – something like Resene Wishlist – with deep pinky red accents like Resene Pohutukawa. I’ve also started seeing a lot more cream tones

pushing out the incumbent cool whites, so I would add Resene Villa White for the walls or something with a bit more warmth to pull the red and blue tones together. To finish it off I’d include gold or brass tones to add a bit of sophistication and balance the playfulness of the blue. I really admire it when people aren’t afraid to be bold with colour and just own it.”

While being able to specify paints and wood stains suitable for sensitive healthcare spaces is one reason that keeps Amy coming back to Resene, it’s not the only one. “I really like that Resene is New Zealand owned and operated, and I feel really well looked after by my Resene representative. I always get answers and drawdowns super quick, and I also love the Resene whites and neutrals range.”

Like most other designers, Amy’s post-pandemic life has been especially busy lately. If she was given a few more hours in the day, she says she would try and get out of town more and spend more time on her favourite hobbies. “I love spending time at my family home on Waiheke Island, going for walks around the headlands and reading on the deck in the sun. I would also like to spend more time painting as I find it a really good creative outlet and calms the noise in my brain.”

Taking a pause now and again to think back to the beginning of her career and recognising her achievements is always time well spent, and Amy says she no longer puts as much pressure on herself as she did back then. “If I could go back in time, the main advice I would give myself is to not be so hard on myself. It’s okay not to know everything and that you will always be learning something new no matter how experienced you become.” **BW**

To see more of Amy’s projects with Chow:Hill, visit www.chowhill.co.nz.

left: Fun, bright colours, including Resene SpaceCote Low Sheen tinted to Resene Hopskotch, Resene Seeker and Resene Fire Bush, bring character to Amy’s design for the Starship Paediatric Intensive Care Unit corridor. Other general walls are painted in Resene ClinicalCote tinted to Resene Half Rice Cake. Design by Chow:Hill. Build by Built Environs, www.builtenvirons.com.au. Painting by Pro Build Contracting Limited, www.probuildcontracting.co.nz. Image by Finesse Photography, www.finessephotography.co.nz.

- Resene Black White
- Resene Villa White
- Resene Wishlist
- Resene Hopskotch
- Resene Fire Bush
- Resene Pohutukawa



Neutral ground

Use these nuanced Resene whites and neutrals to enhance your next project.



When faced with hundreds of neutrals to choose from, look first to Resene colour cards that share an undertone in common with your planned hero hue or sit opposite from it on the colour wheel. For example, to support accents in a strong red like Resene Pioneer Red, neutrals with red or green undertones will often complement it best. Resene makes this easy with its colour coding – look for colours with R for Red or G for Green at the start of the colour code. Back wall and upper right wall painted in Resene Athena, floor in Resene Courtyard and lower right wall panelling in Resene Rebel, sofa, coffee table, bowl and table lamp from Good Form, floor lamp, cushions and rug from Bauhaus, plant pot and saucer from Smith & Caughey's, ottoman from Soren Liv, artwork by Claire Stapleton, curtain from James Dunlop.

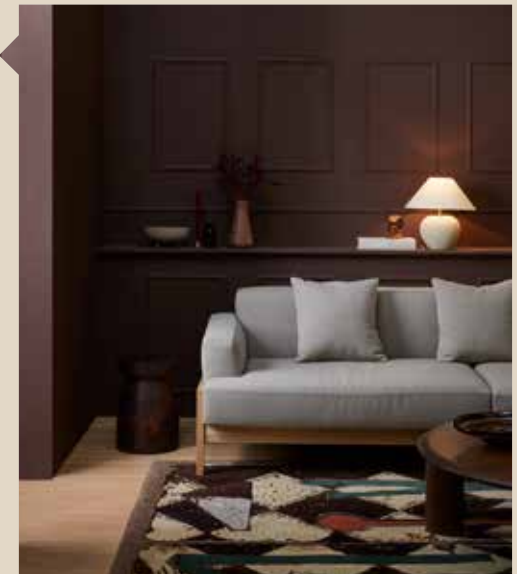
Ever since the last of the mandatory pandemic-curbing measures were lifted, a spectrum of bold hues began flooding our colour forecasts – and it makes sense, when you think about it. After being stuck at home for months on end, many of us were ready to shake things up in big ways and infuse more energy into our spaces and wardrobes. But despite the prevalence of show-stopping shades of prominent pinks, conspicuous chartreuses, remarkable reds and vivid violets within the design world, neutral paint colours will always be popular for the important functions they serve. Whether they're set to play a starring or supporting role in your colour scheme, neutrals are necessary for increasing balance, practicality, liveability and flexibility.

Neutral paint colours are often praised for their timelessness, however, that doesn't mean they're immune from the ebb and flow of trend patterns. In fact, the two are more closely connected than most realise. You might be aware of the warming and cooling trends that neutrals generally cycle through every one or two decades, and that warm tones are currently being favoured. But not all warm white, cream, beige, greige, taupe and brown paint colours should be considered 'on trend' at the moment. The

key to selecting the right neutral to use now lies in picking ones with the right undertones, which are hugely influenced by today's aforementioned bolds and brights. Focusing on neutrals with similar or complementary undertones is an essential strategy for choosing options that will sit beautifully with your design's hero hue without the risk of selecting ones that are better left in decades past.

Confident reds like Resene Pioneer Red are among today's hottest trending hues, so it's becoming increasingly likely that your clients will be wanting to incorporate it or a similarly strong red in an upcoming project. Rather than leaning back on the uber-neutrals you might be more accustomed to specifying, take a more colour-savvy approach and build out your palette with red- or green-edged Resene character neutrals like Resene Athena, Resene Courtyard, Resene Creme De La Creme, Resene Stepping Stone, Resene Rebel, Resene Bask and Resene Deep Oak. Regardless of whether you and your client want the space to take on a mainly light, medium or deep base, this collection of colours can be carried across your project in different ratios and still provide effective contrast and interest while playing to the strengths of your accent hue – as these projects prove. BW

Deep browns with multi-faceted red and purple undertones like Resene Rebel feel particularly contemporary since they share tones in common with today's most popular accent hues. Plus, the hue makes a striking backdrop to the 'safe' colours clients are likely to opt for when selecting investment furniture. Walls painted in Resene Rebel, floor finished in Resene Colorwood Bask, lamp base in Resene Athena and stool in Resene Colorwood Deep Oak. Raised dish, book and plate from Smith & Caughey's, sofa, coffee table, rug, flask vase and dog ornament from Good Form, flowers from Urban Flowers.





left: In a more neutral iteration of this palette – which only features a single pale pink accent – using multiple neutral Resene paint colours to create a paint effect on a key wall brings vital texture and interest to the space and creates an air of intimacy. Back wall painted in Resene Creme De La Creme with Resene FX Paint Effects Medium mixed with Resene Courtyard applied on top, left pillar in Resene Creme De La Creme and floor finished in Resene Colorwood Bask. Artwork by Damien Kurth from Sanderson Gallery, left chair and pendant lamp from Good Form, right chair, table and plant stand from Ligne Roset, vase from Smith & Caughey's, glassware from Tessuti.

far left: Conversely, applying a paint effect to a smaller architectural feature within a lighter backdrop brings interest while maintaining a lighter, minimalistic vibe. Left wall and back wall painted in Resene Creme De La Creme, right pillar painted in Resene Creme De La Creme with Resene FX Paint Effects Medium mixed with Resene Courtyard applied on top, sculpture in Resene Creme De La Creme and floor finished in Resene Colorwood Bask. Chair and lamp from Matisse, console and rug from Ligne Roset, vase from Smith & Caughey's, flowers from Urban Flowers.



Complex whites like Resene Creme De La Creme have nuanced undertones that can work with a range of accent colours, but this hue works particularly well as a backdrop to red- and green-toned accents – including subtly-coloured ones like Resene Athena and Resene Courtyard. Round plate and vase painted in Resene Creme De La Creme, scalloped plate in Resene Athena and ring vase painted in Resene Courtyard. Projects by Amber Armitage, images by Wendy Fenwick.

below right: Using a more pigmented mid-range neutral as your floor colour can add necessary grounding to airier wall colours like Resene Creme De La Creme and Resene Athena. Upper wall painted in Resene Athena, lower wall panelling in Resene Creme De La Creme and floor in Resene Courtyard. Table and lamp from Soren Liv, dog ornament from Good Form, book and candle from Smith & Caughey's, curtain from James Dunlop.

below left: Many clients will opt for mid-range tones on walls when they want to add a colour but are hesitant of going too dark. In these spaces, keep in mind that you will need to layer in lighter and darker accent colours to achieve adequate interest through contrast. Walls and shelf painted in Resene Creme De La Creme, wavy plate in Resene Athena, small jug vase in Resene Courtyard, large vase in Resene Stepping Stone, sculpture painted in Resene Pioneer Red and planter in Resene Rebel.



above left: Choosing deep neutral tones to paint and stain major surfaces is a surefire way to create cosiness. Opt for Resene SpaceCote low sheen or flat formulas for a velvety effect and be cognisant of light sources, temperature and direction as well as window coverings to avoid glare. Walls, trim and shelf painted in Resene Rebel, lamp base, cup and saucer in Resene Athena and vases (from left to right) in Resene Creme De La Creme, Resene Courtyard and Resene Pioneer Red. Flask vase (far right) from Good Form, flowers from Urban Flowers.

above right: Colourwash finishes like Resene Colorwood Bask lend timber flooring a softer effect while still allowing the wood's inherent grain to bring a touch of texture to your design. Background finished in Resene Colorwood Bask, cup and saucer painted in Resene Courtyard, teapot and scalloped plate in Resene Rebel and mug in Resene Athena.



did you know?

Along with popular accent colours, you'll also find a selection of today's top trending neutrals in the latest Resene The Range fashion colours collection. Or look to the Resene The Range Whites & Neutrals collection for hundreds of contemporary and classic choices that span from whites and off-whites through to blacks and off-blacks.



Paladin of pigment

Conservator Carolina Izzo preserves paint from the past for future generations to appreciate.

There comes a point in every artist's career where you start to put more thought into the materials you use to create your work. Often students or those just starting out might use lesser quality mediums because you're more focused on mastering techniques, learning through experimentation and sticking to a budget than the longevity of your practice studies. But as your skills grow and you start getting more serious about your output – perhaps because you're putting in a greater number of hours per piece, beginning to work at larger scales or start earning grants or commissions – it's normal to start paying better attention to how you can make your works stand the test of time.

Artists today are lucky to have more access than generations before to not only a larger selection of media and materials than those in the past, but the paint we are able to use is far more stable and enduring than what painters

had available when some of humanity's most famous works were created. When you do a quick run to your local Resene ColorShop to grab more testpots, it's easy to take for granted that the paint inside them is a highly-technical product that can withstand damage from our harsh UV light in ways the old masters couldn't even dream was possible. In fact, one of the only reasons we are able to continue to view and enjoy precious artworks created centuries ago is because of the careful, dedicated work of people like Carolina Izzo.

Carolina has more than 40 years of experience under her belt as an internationally renowned art conservator. Born in Rome, she moved to Florence when she was 18 to begin her studies in a city that is home to some of the most celebrated fine art collections in the world. After completing her training in 1981, Carolina stayed in Florence to continue working

and eventually began teaching preventive conservation of cultural materials herself and headed up a large team of professionals as Managing Director of her own studio.

Carolina has long been involved in consultation around collections belonging to the Italian State and various national and international institutions. But in 2001, she and her family decided to relocate to New Zealand. For six years, she worked as a painting conservator at the home of some of the country's most valuable treasures, the Museum of New Zealand Te Papa Tongarewa. Working predominately on the Museum's painting collection, she carried out preventive conservation and provided care for art collections on loan and within exhibitions.

"My husband is a Kiwi and we already had our three children at the time. I thought it would be easier to live here so we moved to Wellington. By that point, I thought I was done with conservation



Resene Spanish White

above and opposite: After damaged details were repaired, Studio Carolina Izzo's intensive process for restoring the stunning Edwardian Baroque dome in the Oamaru Opera House involved preparing surfaces with Resene Quick Dry waterborne primer undercoat followed by Resene AquaShield mineral effect finish in Resene Spanish White on the main dome surface. Next, the team reinstated the rest of the heritage colour scheme in Resene SpaceCote Low Sheen tinted to Resene Sand, Resene Cashmere, Resene Bowman and Resene Triple White Pointer. "In the first decade of the 20th century, metal leaf was used help to illuminate features," Carolina explains – so details in gold and silver leaf were also reinstated. The finished result is breathtaking. Images by Sari Renee Photography, www.sarireneephoto.com.

- Resene Sand
- Resene Bowman
- Resene Cashmere
- Resene Triple White Pointer



after already having worked 20 years in Italy. However, I got bored. The timing coincided with when Te Papa was looking for a painting conservator, so I applied for the job. I worked there from 2002 until 2008, then I resigned with the desire to become my own manager again, as I was for two decades in Italy. The main driver for this was the opportunity to meet the community and work on different sites. I was able to collaborate with artists such as Billy Apple, Robyn White, Stephen Burberry, Jim Allen and more.”

Carolina continues to work with a range of art professionals both nationally and internationally from her studios in Wellington and Auckland while also working as a teaching associate at Victoria University of Wellington. If that wasn't impressive enough, she also directs large and small-scale conservation work on heritage buildings throughout New Zealand – which allows Carolina to dabble in an adjacent interest, architecture.

“My passion in art conservation started in high school from listening to the fascinating lessons held by the archaeology teacher, but I actually started studying architecture first before I moved to Florence,” says Carolina.

Most recently, both her passion for architecture and expertise with heritage buildings was put to use during the restoration of the Oamaru Opera House. She and her team at Studio Carolina Izzo were brought in to assist with restoring the original appearance of the theatre's dome. They worked with Waitaki District Council and carried out research with assistance from Oamaru Opera House Director Frances McElhinney to investigate how the dome would have looked when the building first opened in 1907.

One of the first discoveries was that the palette that audiences had become accustomed to in recent decades was not in the dome's original hues and did not fit with the style of the structure. “The interior had been repainted several times. The green and white Edwardian colours that were in the dome before the restoration began were applied sometime during the second half of the 20th century. The original colours, however, dated back to the very early 1900s. In full Victorian fashion, they were characterised by pink and white tones alongside gilded elements,” explains Carolina.

The dome's style of decoration is known as Edwardian Baroque and similar elements have been used throughout Greece, Rome and northern Europe – quite often in theatres. Carolina says the Opera House's beautiful details were of very high quality. “It's very special, so we wanted to bring back the original intention of the architect.”

To figure out which colours were first used, they started by testing samples of the paint. A key hint that the visible colours weren't the original palette was that only gold leaf was discovered when – because of the structure's vintage – they would have also expected to see silver. After further meticulous investigation, they uncovered the original hues and set about

carefully matching the heritage colours to ones from the Resene range.

“The main tool we used for the project was the Late Victorian and Edwardian heritage colour scheme that Architect Ian Bowman created in collaboration with Resene. This colour range guided most of the reconstruction of the original hues with the aim of restoring the dome's original appearance as closely as possible. The first part of the treatment consisted of a stratigraphic analysis of each distinct decorative element to deduce the original paint colours and composition. The challenge was to find the original colour scheme where the only visible reference was the repainted green palette.”

Another challenge was the project's tight schedule, as the work had to be completed in under five weeks in order to fit around scheduled performances. The ceiling was prepared in advance so that, once the team of experts from Carolina's studio arrived, they could get stuck into the painting using Resene colours and applying new gold and silver leaf.

“Once the colour investigations had been performed, all the surfaces of the dome that were to be repainted were prepared mechanically with abrasive paper. Dust was removed before the undercoat of Resene Quick Dry primer was applied. During this phase, some missing and damaged decorative elements were reconstructed using araldite and plaster to restore the integrity of the surface before the decoration started,” says Carolina.

While the precise arrangement of colours was very slightly altered through client consultation to conform to the contemporary appearance of the building, Carolina says the colour scheme now present on the dome is true to the hues that would have appeared there originally. “The colours were carefully chosen from the Resene range to closely resemble the original Victorian era hues of the Oamaru Opera House dome, with pink tones Resene Sand, Resene Cashmere and Resene Bowman alternating with white tones Resene Spanish White and Resene Triple White Pointer to create a harmonious composition that has restored three-dimensionality to the stucco decorations. These hues were then repeated throughout all the decorative sections to maintain continuity and consistency.”

Many visitors were surprised by the tonality they saw once the original palette was reinstated, since most of the restored colours had far subtler values than those in the previous repainting. As this work is only one part of returning the Oamaru Opera House closer to its original appearance, chances are there could be more surprises still in store. But luckily, thanks to its careful restoration and fresh coats of high-performance Resene primer and topcoats, the dome's rejuvenated appearance can be enjoyed for many years to come. *BW*

To learn more about Carolina and her team's extraordinary art and heritage conservation work, visit www.studioizzo.co.



before



after

To great effect

Unlock the power of these adaptable Resene products to create project-specific bespoke solutions.

In a perfect world, our buildings would be designed and built with only the highest quality materials to make them as timeless, enduring and beautiful as possible. Of course, in reality, there are a host of reasons why we can't always use the materials we'd like to when and where we want to. For starters, premium materials come with premium price tags that might be well outside the project budget, lead times could be too long or the space itself could have limitations that prevent their installation.

In these circumstances, the trouble with substituting many typical faux materials meant to represent timber, stone, marble, granite and other valuable finishes is that they're often poorly made from less-than-desirable, unsustainable and sometimes toxic ingredients. This can result in not only an entirely unconvincing effect that wears out fast but one that can have detrimental effects on both the planet and your project users.

Rather than tacky and short-lived finishes that detract from the quality of the space, a paint effect or specialty finish might be the optimal choice instead of – or alongside – authentic materials. We look at a number of scenarios where using Resene products could be the ideal solution for your project, the surprising level of flexibility they offer and how to play to each product's strengths for a gorgeous finish that will enhance your overall design.

Perfect the imperfect

After removing old tiles, wallcoverings or 'popcorn' ceilings, you could find that the substrate beneath is no longer smooth despite concerted efforts to even it out. Luckily, Resene has a number of interesting product options for improving the look of imperfect surfaces. While you will still want your starting point to be in clean and sound condition (free from dust, debris, loose/flaking paint and leftover adhesives), applying a Resene paint effect or specialty finish can help mask or distract from the appearance of bumps, divots and roughness.

Resene FX Paint Effects Medium is among the most popular, economical and trend-worthy options for addressing uneven wall or ceiling surfaces. Depending on what paint colours you opt for and how you choose to apply it, the options for the looks you can create with Resene FX Paint Effects Medium are practically limitless. Plus, it can be layered with other Resene decorative effects to create paint effects on walls, floors, ceilings, furniture, joinery and more, inside and out.

Enviably elegant

Over the past few years, limewash looks and similarly mottled paint effects have skyrocketed in popularity on social media platforms and

left: When it comes to the versatility of different results you can achieve, Resene FX Paint Effects Medium is tough to beat. This semi-translucent formula can be mixed with a small quantity of a Resene paint colour of your choice and applied in a variety of ways. You can build up more layers to increase the effect or apply it mixed with a second or third colour for a more variegated look. With the right colours and artistic application, it can be used to imitate limewashing, concrete, marble, granite and more. Front wall painted in Resene Triple Blanc with Resene FX Paint Effects Medium mixed with Resene Eighth Blanc applied over the top, back wall (through doorway) painted in Resene Triple Blanc with Resene FX Paint Effects Medium mixed with Resene Canterbury Clay applied over the top, floor and side table finished in Resene Colorwood Bask, artwork painted in Resene Gold Coast and Resene Saddle Brown with Resene FX Paint Effects Medium mixed with Resene Eighth Blanc over the top, tall vase and mug painted in Resene Eighth Blanc and wavy tray painted in Resene Amaranth. Chair and cup from Good Form, votive and small vase from Smith & Caughey's.

	Resene Eighth Blanc
	Resene Triple Blanc
	Resene Canterbury Clay
	Resene Gold Coast
	Resene Amaranth
	Resene Colorwood Bask
	Resene Saddle Brown

	Resene Half Tea		Resene Half Duck Egg Blue
	Resene Tua Tua		Resene Triple Duck Egg Blue

right: Layering beige and cream together using Resene FX Paint Effects Medium can result in a soft suede-like look. Pair it with other earthy tones to create a decadent backdrop suitable for a space that exudes ‘quiet luxury’. Background painted in Resene Triple Blanc with Resene FX Paint Effects Medium mixed with Resene Eighth Blanc applied over the top, wave tray painted in Resene Amaranth, scalloped bowl painted in Resene Tua Tua and mug painted in Resene Eighth Blanc.

below right: Resene FX Paint Effects Medium can be applied over top of Resene’s tactile textured finishes like Resene Sandtex and Resene Resitex to enhance their visual depth. Walls painted in Resene Double Parchment, alcove in Resene Sandtex Mediterranean effect in Resene Double Parchment enhanced with Resene FX Paint Effects Medium mixed with Resene Allspice applied over the top and tall jug in Resene Half Tea. Brown glass vase from Smith & Caughey’s, cups and trivet from Good Form.

become highly sought-after among clients who want an easy-going, earthy or Mediterranean vibe in their space. The key to achieving these types of paint effects, which have come to be synonymous with the covetable ‘liveable luxury’ look, lies in specifying colours that don’t contrast too sharply – which could potentially make your effect look like the dated rag-rolling styles of the 80s and 90s. Instead, you’ll want to opt for subtly different shades. For a natural, contemporary look, choose two hues from the same Resene colour card or two different strengths of the same hue – such as Resene Triple Duck Egg Blue and Resene Half Duck Egg Blue. While there is no hard and fast rule, even selecting two colour chips that are right next to one another can still appear perceptibly different when layered together in combination with Resene FX Paint Effects Medium.

It’s also important to keep in mind that the order in which your paint colours are applied will



have an impact on the final paint effect. Applying a darker hue over a lighter one often produces a more pronounced effect than when a lighter paint colour is applied over a darker colour – but this can vary by applicator and technique. It’s recommended to create a sample panel on a primed piece of MDF, wood or plasterboard before you and your client decide on the final colour combination and application order. This panel can also be referenced by your applicator when it comes time to paint.

For best results, start with two coats of your chosen Resene formula tinted to the colour you want to use for your basecoat. Then, we recommend building up multiple thin layers of Resene FX Paint Effects Medium mixed with your chosen topcoat colour for a softer, more natural effect. In areas where you feel the topcoat colour has been applied too strongly, the effect can be easily muted by using a clean, dry rag to apply more of your base colour to those areas.

top tip

For a more complex and nuanced paint effect, you can even specify a second or third colour to be mixed into Resene FX Paint Effects Medium. These subsequent colours can be applied to add additional highlights, lowlights and complexity to your effect. Be sure to create a test panel first to ensure you and your client are happy with the final effect so you both can be fully confident in the order your hues should be applied.

In the same vein

There’s no denying that marble and granite are pricey luxuries. While the look of these materials is hugely desirable, they can be cost prohibitive for many projects, often need to be special ordered and can have very long lead times. Something else that doesn’t get discussed widely is that mining marble and

granite has significant impacts on the planet and the people who work to extract them – which should definitely be taken into consideration by clients and designers that have ethical or environmental goals for their project.

A marbled paint effect, on the other hand, can be taken across walls, floors and more for a tiny fraction of the price. It can also be a great option for retail or gallery displays and in other projects where you want to tap into this popular trend but installations, fixtures or décor are expected to be changed frequently. Plus, these effects don’t require the time, expense and effort of demolition to remove them if trends or tastes change, as they can simply be painted over to create a fresh new look.

While achieving a marble or granite effect may take a little more time and talent than other paint effects, these efforts will be evident in the results. We recommend finding a photo reference to show your specialist or artistic painter and getting their advice on colours before finalising your selections as it can often take two to four hues (or even more) in combination with Resene FX Paint Effects Medium for a convincing look.

top tip

To get the shimmering or sparkling qualities of quartz in your paint effect, try incorporating Resene FX Metallic paint or Resene FX Pearl Shimmer.

Pushing the limits

Brutalist concrete looks are also trending, which can be a very desirable decorative finish when you’re after an edgy or industrial vibe for a restaurant, salon, gallery, office or retail space. If you’re designing a project from the ground up or the existing space already has these materials in place for you to embrace, great. But if you’re trying to introduce these materials through a renovation, there could be structural, cost or tenancy limitations that prevent you from doing so. Getting a concrete



left: Use Resene FX Faux Rust Effect on non-contact décor items indoors or outdoors such as light fixtures, brackets, garden walls and plant pots. Background, bowls and tray in Resene FX Faux Rust Effect.

.....

rub in a little bit of your basecoat colour to reduce the intensity of those areas. When topcoating your design, choosing a flat clear coat to seal it, such as Resene Concrete Clear Flat, can be used to achieve a rawer look. For a high-polished effect, choose a higher gloss finish such as Resene Concrete Clear Gloss instead.

Resene FX Paint Effects Medium can also be used to create paint effects on painted floors. Be sure to start with a primer and formula that are meant for walkable surfaces, like Resene Quick Dry waterborne primer undercoat (on bare timber) and Resene Walk-on flooring and paving paint. Using Resene products designed for horizontal surfaces helps ensure they will perform as intended and reduces the risk of unnecessary slipperiness which could occur from applying the wrong products. Contact your Resene Representative or the Resene Technical Advice Team for help choosing the right flooring finish for your project.

Beat the clock

Thanks to advancements in coatings technology, getting an authentic-looking rust effect is now achievable in mere hours rather than years. Resene FX Faux Rust Effect is a two-pack waterborne coating system that imparts a rust-style effect to a range of surfaces both indoors and out. Once applied, it provides you with the aesthetic effect of rusting that, like normal rust, will continue to develop as the coating ages.

Something that makes Resene FX Faux Rust Effect so special – and what many designers find surprising – is the variety of substrates it can be used on. Rather than simply metal, Resene FX Rust Effect can also be applied to properly prepped and primed interior or exterior blockwork, concrete, fibreboard, MDF, timber, plaster, plastic and more. Try it on light fixtures, ceilings, signage, shelf brackets, garden screens, retaining walls, plant pots, vases and small décor accents. But keep in mind while designing that Resene FX Faux Rust Effect is intended to be looked at rather than touched so it



above and left: In a spa or restaurant, bespoke signage in Resene FX Faux Rust Effect combined with walls in an on-trend limewash-style paint effect can help in building a high-end look without a huge price tag. Feature wall in Resene FX Faux Rust Effect, walls painted in Resene Half Sisal with Resene FX Paint Effects mixed with Resene Half Blanc applied on top, floor finished in Resene Colorwood Bask, black plant pots painted in Resene Charcoal and rust-look plant pot in Resene FX Faux Rust Effect.

	Resene Half Blanc	
	Resene Half Sisal	
	Resene Charcoal	

Resene Colorwood Bask

should only be used for non-contact surfaces to avoid colour transfer.

If you're new to using Resene FX Faux Rust Effect, start small and work on a sample area first. Your end result is dependent not only on the products but also on the style of application technique, so it's important to agree on a sample panel with your applicator prior to the project being undertaken. We recommend your sample panel to be at least 70cm x 70cm (half a square metre) so that it's large enough to get a good idea of how the application technique will look when applied to your full surface. The best effects are obtained using a wide paintbrush with brushstrokes applied in random directions with a consistent technique used across the entire surface. Remember not to cut in as this will result in an undesirable 'picture frame' border around the edges of your surface.

Specifying and applying two coats of Resene FX Faux Rust Effect basecoat followed by two coats of Resene FX Faux Rust Effect Activator gives the best results. The deepest rust effect is obtained if the first application of activator is applied as soon as the second basecoat is tacky or touch dry, and the second application takes place within 24 hours of applying your basecoats. It's recommended to apply the second application of activator as soon as the first is dry, which typically takes less than one hour. Apply the Resene FX Faux Rust Effect Activator solution using random brushstrokes until the basecoat is completely covered as missed areas will not develop the rust effect.

Rusting begins immediately after the activator is applied. Within one hour, visual rust will be noticeable with most of the rust development occurring within 12 hours. Applying clean water 12-24 hours after your activator solution has dried with a mister, brush or roller will produce a deeper rust effect. Repetitive water misting will increase the rate of rust development, so the more you do it, the deeper the rust effect colour will be.

top tip

Only specify Resene FX Faux Rust Effect for non-contact surfaces that aren't regularly touched to avoid the chance of the effect rubbing off on to hands or clothing.

Shimmer and shine

Resene FX Metallic paint and Resene FX Pearl Shimmer offer an array of opportunities to add some glitter and glamour to a huge range of substrates. Many designers and applicators have relied on them for updating heritage projects where the look of metal leaf needs to be reinstated, but they are also popular options for adding sparkle to small décor accents or applying over textured, anaglypta-style designs from the Resene Wallpaper Collection to achieve the effect of tin ceiling tiles or wall panelling.

To get the same look you see on the Resene Metallics and special effects colour chart, be sure to apply the correct undercoat colour – which appears in brackets beneath the colour chip. Different looks can be achieved by starting with a different basecoat colour, or by layering multiple Resene FX Metallic paint colours over one another, so don't be afraid to experiment if you're after something truly unique (just be sure to make a test panel first before finalising your specification).

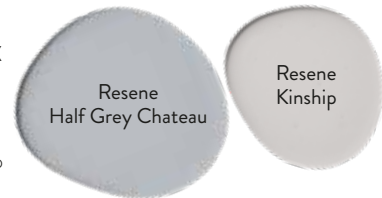
The recently released Resene FX Metallics Wallpaper Collection also offers designers, specifiers and applicators simplified application of the same collection of Resene FX Metallic colours featured in the Resene Metallics and special effects colour chart for broadwall surfaces like walls and ceilings. These wallpapers are manufactured locally in New Zealand and are made with real Resene FX Metallic paints. Learn more about this exciting new collection on page 46.

On a roll

Speaking of wallpaper, the Resene Wallpaper Collection has plenty of other options for transforming plasterboard walls and ceilings to create the effect that these surfaces are made from other materials. This is not only useful for projects where budgets or timelines would make using authentic versions of the same materials prohibitive but also in projects where engineering forbids them. There are plenty of examples where designers could butt up against these circumstances, particularly when renovating or redesigning previously-built structures. Materials like brick, stone and concrete might provide the look you



- **above:** Give any Resene paint colour a gorgeous, shimmering quality by overcoating it with Resene FX Pearl Shimmer. Walls, skirting boards and moulding painted in Resene Kinship, inner panelling and vase topcoated with Resene FX Pearl Shimmer and floor painted in Resene Half Grey Chateau. Pendant lamp from Good Form, bust from Smith & Caughey's.





Aged to perfection

Resene Colorwood and Resene Woodsman wood stains are popular for enhancing and protecting natural timber surfaces indoors and out. But if you want the wood used in your project to take on an aged look or a tinted colour effect, Resene's timber colourwashes offer a unique alternative. Unlike penetrative stains, Resene Whitewash, Resene Light Greywash, Resene Mid Greywash and the colourwashes in the Resene We Speak Beach collection are finishes that sit on top of the wood's surface to change their look. Available in both Resene Colorwood (interior) and Resene Woodsman (exterior) formulas, these finishes can be used on wood floors, walls, decking, cladding, furniture, accessories and more. When used inside, seal and protect with the recommended Resene clear coat that correlates with the demands of the surface you're colouring.

The final look of your timber whitewash, greywash or colourwash will depend on the wood's inherent colour so it's best to always test your colour first on a representative sample of timber. Two coats are recommended, which will obscure but not completely cover the wood's natural grain. While timber colourwashes may make your project's wood surfaces look aged, these products actually help to protect and maintain the integrity of your timber substrates so your client's investment lasts longer by helping protect it from harmful UV or moisture damage. And if a different look is desired later on, these finishes can simply be sanded down and wiped clean of dust and debris before a different Resene wood stain or colourwash and clear coat are applied.

Resene FX Crackle is another interesting option for creating an aged effect. Depending on your Resene colour choices and the order you apply them, the combinations for a distinctive crackle finish are virtually limitless. Before applying Resene FX Crackle, you can apply two or more basecoats in a single colour tinted into an acrylic formula such as Resene Lumbersider Low Sheen or Resene Zylone Sheen. For a more unique effect, Resene FX Paint Effects Medium mixed with one or more other Resene colours can also be brushed or wiped on prior to applying your Resene FX Crackle coat. After applying Resene FX Crackle, a final coat of an acrylic topcoat tinted to a Resene colour that contrasts with your basecoats gets applied. Then, the Resene FX Crackle coat will shrink, causing your acrylic topcoat to crack and reveal the basecoat colours beneath.



above: Resene FX Crackle was used to create a bespoke paint effect (right wall) for a commercial office space in Newstead. Resene Rivergum was used for the basecoat, followed by a coat of Resene FX Crackle and lastly a topcoat in Resene Field Day. Ceiling and adjacent walls painted in Resene SpaceCote Low Sheen tinted to Resene Black White. Design, fit-out and images by Urban Group (www.urban-group.com.au).

	Resene Black White		Resene Colorwood Light Greywash		Resene Field Day
	Resene Colorwood Whitewash		Resene Colorwood Mid Greywash		Resene Rivergum

want in your design, but they are notoriously heavy and incorporating the real thing could potentially overload your structure. Certain tenancies also have strict guidelines around making permanent changes to rental spaces so bringing these materials into your project design may not be feasible in the first place.

Whether you want to enhance your project with the look of timber cladding, aged or polished concrete, brick, masonry blocks, marble, granite, terrazzo or tile, you're sure to find a design in the Resene Wallpaper Collection to suit. View a selection of the most recent releases online at www.resene.com/wallpaper or visit your local Resene ColorShop to view the full collection. Wallpapers are always best viewed in person to fully appreciate the designs, colours and textures. Samples are available for many Resene wallpapers upon request – order online at www.resene.com/wallpaper or contact your Resene Representative or local Resene ColorShop.

Remember that most wallpapers are often only available for sale for two to three years at most, with popular designs selling out even faster, so always make sure you can secure enough rolls for your entire project from the start. It often pays to purchase an extra roll or two in case more is needed later, which will allow your client the ability to easily replace sections if their wallpaper is accidentally damaged in the future.



right: Resene Wallpaper Collection SUM106 is perfect for adding an attractive tile look to walls and ceilings when you're faced with budget, timeline or structural constraints or your client wants ease of removal in the future. Layer this design with accents in similarly coloured terracotta reds and browns like Resene Tuscany, Resene Trek and Resene Yogi for a warm and earthy look.

far right: Resene Wallpaper Collection 37991-3 can be applied to walls, ceilings, doors, furniture, plinths and more to make these smooth, flat surfaces resemble black-coloured marble or granite. If you want the wallpaper design to blend in with adjacent walls, opt for a softer black like Resene Black Sand or choose a truer black like Resene All Black if more contrast is needed.



above: The back wall of this kitchen might appear to be blockwork, but it's actually Resene Wallpaper Collection 32119. Team it with adjacent walls, ceiling, joinery and trim painted in Resene White Pointer, timber stained in Resene Colorwood Natural and pendant lamps in Resene Rocky Point.



Your crackle effect can also vary depending on the application method used. A thick coat of Resene FX Crackle will result in fewer larger, deeper cracks while a thin coat will give smaller, shallower cracks. Crackle effect finishes are great options for uneven or rough walls, furniture, picture frames, woodwork and other small feature areas. As with other paint effect products, be sure to create and sign-off on a sample panel before the job starts and provide it to the applicator to reference during their work on the project.

Tactile textures

To get the look of sandstone or plaster on concrete, block or brickwork, plasterboard and more, Resene Sandtex and Resene Resitex are popular choices. Available in different sized 'grits', you can choose coarser or finer variants depending on the effect you're after. These products can be applied by spray or synthetic fibre roller for the most uniform finish or apply them with a brush in a criss-cross motion for a brushed plaster or 'crows foot' effect. Apply two, three or more coats of Resene Sandtex and Resene Resitex to build up more textured particles for a denser sandstone or Mediterranean-style finish.

While these finishes are pre-tinted to your specified Resene colour, you can also further enhance the appearance of their tactile texture by overcoating them with a brush, roller or sponge using Resene FX Paint Effects Medium mixed with a contrasting colour. The added paint effect will cling to the textured particles and increase the visual depth of the finished surface.

For other high-performance textured interior and exterior cladding systems, Resene Construction Systems (www.reseneconstruction.co.nz) offers a range of advanced integrated systems in enduring finishes. Creating similar effects to what you'd find in old world countries like Morocco, Japan, Italy, Greece, Spain and Portugal is within reach using products like ROCKCOTE Clay Decor, Marrakesh Lime Plaster Finishes, Otsumigaki Japanese Clay/Lime Finishes, Velvetina Lime Finish and Venetian Polished Interior Finishes. For building exteriors, there are plenty of different options to get textured plaster and masonry finishes through Resene Construction Systems' wide selection of offerings. Contact your Rockcote Representative for more information.

Custom concoctions

During interviews with some of New Zealand and Australia's most talented special effects painters, artists, set builders and prop designers, we've found that the majority actively experiment with using and layering Resene products and formulas in new and innovative ways. Often these installations are temporary, so the product applications don't need to meet the same performance requirements as projects built to stand the test of time. Plus, they're often undertaken with a great deal of trial and error before figuring out what will work for their needs.

We recommend that Resene products are always specified, applied and maintained in accordance with Resene's data sheets and technical specifications. If you're after something truly unique, make your Resene Representative (www.resene.com/meet-the-team) your first port of call. They can offer recommendations on product options you might not have considered, have insight into other spaces where a similar look was achieved and can help come up with the correct combination to meet the performance demands of your particular project. They can also help connect you with a painter or artist in your area that specialises in bespoke paint effects to help you bring the vision for your project to life. **BW**

For more paint effect inspiration, visit www.resene.com/painteffects. And if you've produced an interesting, creative or unique effect on a finished project using Resene products, we'd love to see it. Send some images and tell us more about how you achieved it by emailing editor@blackwhitemag.com.

Capture

A snapshot of today's top colour and design trends.



Buttery yellows and powdery blues like Resene Moonbeam and Resene Half Halcyon are top pastel colour picks that go hand-in-hand with buzzy décor trends like 'cottagecore' and 'coastal grandma'. Give cosy pastoral palettes a fresher, contemporary feel with a hint of eye-catching lipstick pink or red for contrast.

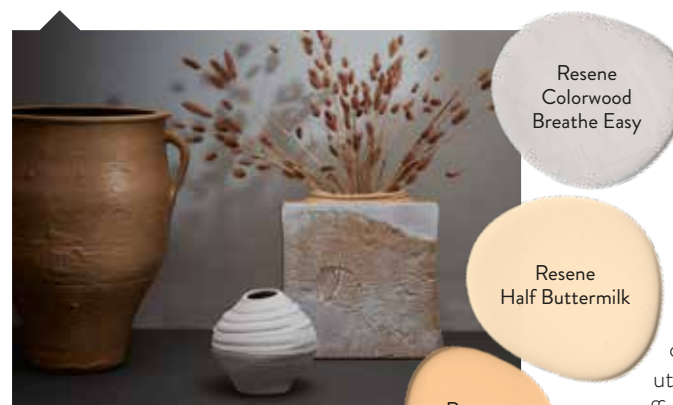
Wall and sculpture in Resene Half Halcyon, tabletop, magazine rack and lamp base in Resene Moonbeam, vase in Resene Scotch Mist and mirror frame in Resene Rouge.

Klein blue continues to be among the most popular accent tones for adding a punch of colour through small accessories and statement furniture – and even just a little Resene Aviator goes an awfully long way in making a space feel up to date.

Front wall in Resene Amaranth, hallway wall in Resene Stepping Stone, floor finished in Resene Colorwood Breathe Easy, large amphora vase in Resene Aviator and cabinet in Resene Thunderstorm. Cabinet from Mocka, glass vase and carafe from Nood, artwork from Flotsam & Jetsam, flower from Urban Flowers.

Savvy designers know that quiet luxury looks can still be achieved on a budget through an expert blending of furnishings that have both high and low price points. Even op shop finds like handmade pottery with attractive shapes but less-than-desirable glazing can be completely transformed with a Resene testpot or two – and they will look right at home interspersed with spendier pieces.

Wall painted in Resene Stepping Stone, tabletop in Resene Thunderstorm and vases in (from left to right) Resene Amaranth, Resene Quarter Tea, and Resene Amaranth with a thin coat of Resene Quarter Tea wiped over the top.



Resene Colorwood Breathe Easy

Resene Half Buttermilk

Resene Marzipan

- | | | | |
|--|--------------------|--|-----------------------|
| | Resene Alabaster | | Resene Quarter Tea |
| | Resene Scotch Mist | | Resene Stepping Stone |
| | Resene Moonbeam | | Resene Thunderstorm |
| | Resene Amaranth | | Resene Half Halcyon |
| | Resene Rouge | | Resene Aviator |

Many clients continue to look for ways to charm their employees back into their under-utilised office spaces – and one of the most effective ways commercial spaces have been increasing their occupancy is by redesigning workspaces to more closely resemble domestic settings, but with a fun twist. Murals or paint effects in cosy and enticing colours and comfortable, flexible furniture are musts for reception areas, collaboration zones and break rooms.








Striped walls painted in Resene Half Buttermilk and Resene Marzipan and floor finished in Resene Colorwood Breathe Easy. Sofa and amber vase from Matisse, buffet from Bradfords Interiors, rug, black table, wood table and lamp from Ligne Roset, bags and candles from Faradays, teapot, sugar pot and milk vessel from Michael Joyce, books from Father Rabbit.



The sage greens that were hugely popular throughout the pandemic have evolved into sea glass pastels like Resene Pumice and Resene Eau De Nil – colours which sit at the crossroads of green, blue and grey. These soft hues are soothing choices for walls and ceilings in relaxation spaces and work brilliantly with a range of natural timber tones.

Walls painted in Resene Pumice, floor finished in Resene Colorwood Bask and skirting board in Resene Rice Cake. Sideboard from Danske Møbler, chair from Mocka, rug from Baya, coffee table, vases, artwork, lamp, books, travertine vessel and tumbler from A&C Homestore, jug from Flotsam & Jetsam.

-  Resene Rice Cake
-  Resene Timeless
-  Resene Carpe Noctem
-  Resene Athena
-  Resene Pumice
-  Resene Indian Ink
-  Resene Foundation
-  Resene Eau De Nil
-  Resene Colorwood Pitch Black



Pink and blue have historically been viewed under a binary lens as gendered opposites, but at the same time that traditional ideas of masculinity and femininity are being challenged, more designers are discovering just how well today's trending warm blues like Resene Epic and Resene Island Time can live in beautiful harmony with rosy tones like Resene Awaken.

Background painted in Resene Awaken with dishes in (clockwise from left) Resene Timeless, Resene Island Time, Resene Creme De La Creme, Resene Epic and Resene Foundation, jug in Resene Epic, large vase in Resene Carpe Noctem and small vase in Resene Salted Caramel.

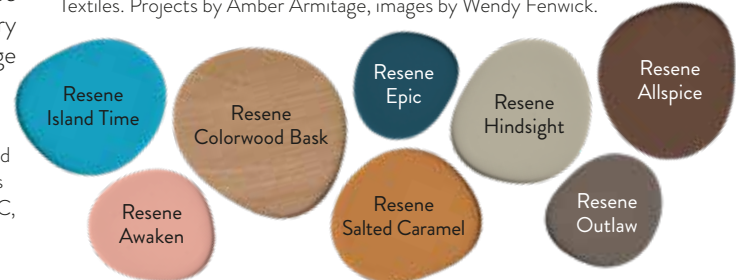
Clever designers are embracing deep inky blues like Resene Indian Ink to create sumptuous moody settings for media rooms, restaurants and lounges. This strategy embraces spaces that have low levels of ambient light and few windows, rather than fighting against them, with decadent results. **BW**

Wall and built-in sideboard painted in Resene Indian Ink with wood top finished in Resene Colorwood Pitch Black, floor in Resene Colorwood Bask and plant pot and floor vase painted in Resene Athena. Armchairs, occasional table, large table lamp and rug from Ligne Roset, occasional chair from Soren Liv, walnut side table and pendant lamp from Snelling Studio, books, brass candleholder, select vases and small table lamp from Tessuti, perfume and candles from Faradays, artwork by Damien Kurth, Ray Haydon, Brendan McGorry and Julia Holderness from Sanderson Contemporary, curtain from James Dunlop Textiles. Projects by Amber Armitage, images by Wendy Fenwick.



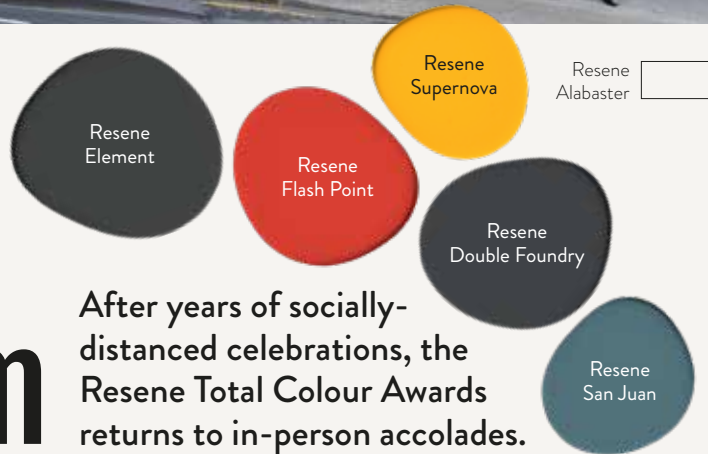
Supple, suede-like taupe has come back into fashion, but today's favourite versions feature more complex undertones than the taupe hues of the late 90s and early noughties. For the most contemporary options, turn to deeper taupe variants with a red, violet or green edge such as Resene Outlaw and Resene Hindsight.

Archway and upper right wall painted in Resene Outlaw, lower right wall in Resene Outlaw with Resene FX Paint Effects Medium mixed with Resene Hindsight applied over top, floor finished in Resene Colorwood Bask and shelf in Resene Allspice. Chairs and ottoman from Bradfords Interiors, lamp, side table and soapstone vessel from ECC, vases from Powersurge and Faradays, slippers from Tessuti, rug from Ligne Roset.





Return to form



After years of socially-distanced celebrations, the Resene Total Colour Awards returns to in-person accolades.

The first event of this kind in four years, there were plenty of reasons to celebrate the colourful achievements of the latest Resene Total Colour Award winners together on the runway during New Zealand Fashion Week. While selecting the cream of the crop from a fiercely competitive collection of outstanding

projects is never an easy feat, this year saw the highest number of entries ever received – making for heated debate and rousing discussion among the judging panel in the quest to crown the best of the best examples showcasing Resene paints, wood stains and wallpapers. With Resene colours used creatively on projects large

and small, combined with clever application techniques, courageous colour combinations and astounding attention to detail, there was much to love about this year's entries.

An inspiring transformation of the Strathmore Park Community Centre by Etch Architecture was honoured with this year's **Resene Total Colour Master Nightingale Award** as well as the **Resene Total Colour Commercial Exterior Award**. Now known as Te Tūhunga Rau - Strathmore Park Community Centre, the upgraded centre features artful sliding doors designed by Pokau Kato Te Ahuru that provide a strong and enriching focal point to the public face of the building. The project's bold palette of Resene colours, including Resene Double Foundry, Resene Element, Resene Flash Point, Resene San Juan, Resene Supernova and Resene Alabaster, is based on hues that hold prestige in Te Ao Māori and can be enjoyed as a shared experience inside or out – welcoming community members to gather, be nurtured and share values.

The judging panel, which included Sylvia Sandford (colour expert), John Walsh (previous editor of *Architecture*, architecture writer) and Laura Lynn Johnston (editor of *BlackWhite* magazine, previous editor of *habitat* magazine) lauded the quality and quantity of work that was shared. While not every project could be recognised with an award, they were astounded by the talent, creativity and effort that was evident in each submission.

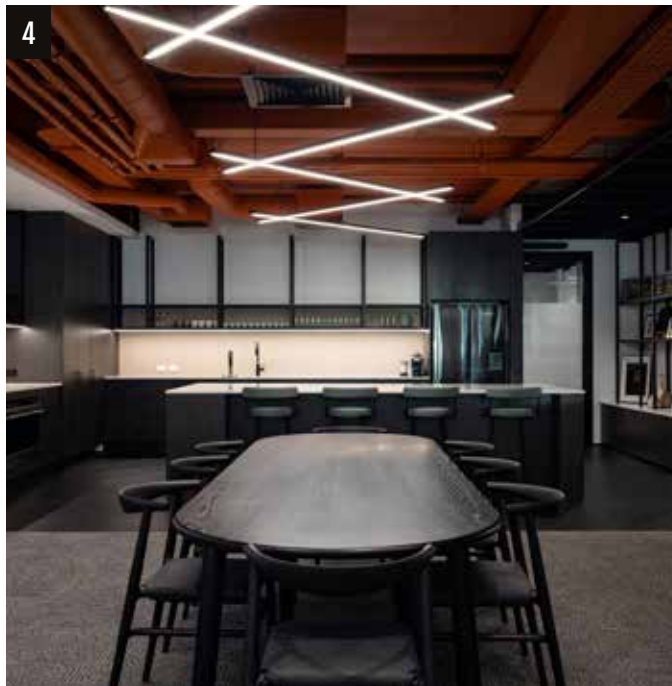
Congratulations to all the winners and runners up and a huge thank you to each and every person who took the time to enter this year's awards.

1. Commercial Exterior Award + Colour Master Nightingale Award

Etch Architecture

Te Tūhunga Rau - Strathmore Park Community Centre

Judges: "From ugly duckling to beautiful swan, this building was once a simple white structure that would barely raise a glance. Now, it has become a talking point, a local beacon and a celebration of the local community. Innovative and creative, this project is a moving feast of pattern and colour, with a corner of colour that can be moved and viewed in so many different ways. The judicious use of colour celebrates the hero colours to perfection with the rest of the building deliberately dark as a backdrop. Flashes of red on edges are the perfect finishing touch to connect all the elements together. The sliding doors so cleverly integrate bold colour and movement, allowing the hues to be viewed from the inside and out – an enduring gift of colour and design that can be enjoyed by all."



2. Commercial Exterior Colour Maestro Award

Foundation Architects Limited
191 Cuba Street

Judges: “Each colour chosen is complex and demands closer attention to appreciate the care and detail in their placement. This painstaking colour work has come together beautifully. The palette is deliberately understated, with just the right touch of colours in just the right places to energise the building by highlighting the forms without overwhelming them. Colour celebrates and brings the heritage to the fore.”

3. Commercial Interior Office Award

Blur the Lines
Comvita Paengaroa Workplace Design

Judges: “This palette brings a calm and soothing ambience, wholesomely earthy and perfectly aligned to the product category. The architecture and colour work in tandem to elevate the sense of wellness. Fashion colours are cleverly infused in places that can be easily updated in the future, providing scope for the palette to evolve with touches of new colour trends.”

4. Commercial Interior Office Colour Maestro Award

STACK Interiors
Ngāti Whātua Ōrākei

Judges: “Working with painstakingly selected hues of significance, this office is assertive, determined and purposeful with its perfectly picked palette. The bold painted ceiling draws eyes upwards to the structural element that wholeheartedly embraces the colour. The daring palette anchors the space yet is still warmly welcoming, enveloping you in a cocoon of colour.”

5. Residential Exterior Award

Roger Walker Architecture & Design Ltd
Park Mews, Hataitai

Judges: “When you reinvent a building with colour, it reminds us all of the influence of the building. The update gives it new life, celebrating the architect and the architecture. The carefully placed touches of bold colour draw attention to the idiosyncrasies of this home, inviting all to admire its charm. It’s enticing to young and old – a castle of dreams with a modern twist.”

6. Residential Exterior Colour Maestro Award

Lymesmith
Arc Angel

Judges: “This home reminds us all how overlooked surfaces can become heroes. With swathes of just the right amount of colour, this home has become an instant head turner, appealing and uplifting. The hues nod to nostalgia – they’re sweet, pretty and imminently approachable. The end wall combined with artistry and paint is a canvas of colour gifted to the neighbourhood for all to enjoy.”

7. Residential Interior Award

Spacecraft Architects

Block Party

Judges: “The architecture invites owners to play with colour to provide each individual their own sense of identity within the whole. While the colours differ from home to home, they all share a similar synergy. The colour selections have successfully integrated with the architecture helping to claim territory, demonstrating how each can stake out their own space in a shared world.”

8. Residential Interior Colour Maestro Award

Max Warren Architect

Sandhill House

Judges: “In this home, less is more. There is a delightful playfulness with touches of colour in the most unexpected places. The colour plays up the structure, inviting you to look at the assembly of the home and find nuggets of colour treasure. The hues bring personality and a sense of fun and levity. The cheerful yellow floor is guaranteed to help start each day with a smile.”



9. Residential Interior Colour Maestro Award

Cedar and Suede

Berry House

Judges: “The colours delightfully meander through this home, with a soothing sense of flow and continuity that leads you from one space to the next. The busy world outdoors is kept at bay with a soft palette of similar yet different hues that are soothing on the senses. It’s comfortable, nurturing and an ode to mindfulness.”

10. Education Award

DCA Architects Limited

Heretaunga Intermediate School

Judges: “Colour lifts this school and signals its presence proudly to students, their families and the community. The exuberance of colour emphasises the strength of the vertical architecture, with carefully curated complementary colours adding welcoming warmth. The energetic colour combinations hint at the exciting opportunities that await each student to unlock their individual potential. A textbook use of colour.”



11. Education Colour Maestro Award

Lab-works Architecture in association with CCM Architects

Tāwharau Ora - Student Learning Complex

Judges: “This project strikes the perfect balance between the seriousness of the subject matter and the need for vibrancy to stimulate learning. Blocks of colour are defining, strong and purposeful, perfectly placed for maximum impact. The palette feels refined and grown up, supporting students as they progress to higher learning and growing independence in their transition to adulthood and career success.”

12. Rising Star Award

Madeleine Zwart

Architecture in a Playful Utopia

Judges: “Welcome to a world of colour that draws you in and makes you want to see more. Playing with dichotomy, this project is clearly defined, vibrant and playful with a delightful manipulation of colour. Hues have been carefully experimented with in the physical world to ensure best fit with form. The arches washed with colour are irresistible.”





13



15



17



14



16



18

13. Rising Star Colour Maestro Award

Isabella Sagar

Let's Revive Colour!

Judges: "Quirky and playful, yet mature and restrained, this project takes a considered approach to the architecture. The limited colour palette is used skilfully, with a sophistication that veers away from primary hues, manipulating tone and saturation for a more restrained approach. The curbed form softens the colour further, amplifying the appeal."

14. Landscape Award

Chris Gandhi, Mathew Green, William Creighton and Seth Trocic
Te Reo o te Hau (The Voice of the Kōkōhau)

Judges: "At home in its landscape, this project and its palette are sensitive and sympathetic to its location – with interesting surprises. As movement creates light and shadow, the colours take on different interpretations and moods. The sophisticated variegation of colour helps to animate the wind as the work and the landscape interact with one another."

15. Landscape Colour Maestro Award

Lymesmith

Warm Vessel

Judges: "Carefully placed colour blocks help the external landscape become an extension of the interior, encouraging an indoor/outdoor lifestyle that flows freely. The palette is warm and inviting, personalising the backyard, giving it charming atmosphere and warmth. The celebration of sun-drenched bright colours contrast wonderfully with the foliage, inviting you to enjoy the outdoors all year round."

16. Neutrals Award

Studio Reno NZ

The Orewa Townhouse

Judges: "Relying on a neutral palette, this home shows the breadth of character you can create with a gentle wash of neutrals and layered, tone-on-tone accessorising. Each space is well defined and fused with individuality yet also flows beautifully from room to room. An unexpected twist of dark colour in the office wraps in around you to become a cosy companion while working."

17. Neutrals Colour Maestro Award

Kanat Studio

Orsini Atelier Space

Judges: "This space is very elegant from tip to toe. The colour is cohesively wrapped from surface to surface with texture and line used to create nuance and life in the colour. There is a wonderful, deep sense of airiness that brings with it a sense of comfort and calm, accentuated by the colour. It's a breath of fresh air."

18. Product Award

Lucinda Penn, LCND

Quattro Juniper Gin

Judges: "This painted work is so versatile and universally appealing, connecting the elements of the brand together in a form that can be used so easily across multiple touchpoints. The colours are cleverly inspired by the fruits of the product. In a world where so much is digital, the authenticity of this painted work taps into the appreciation of the artisan for an undeniably show-stopping bottle."

19. Heritage Award

Studio Pacific Architecture Limited

William Weir Wing Renovation

Judges: “Generations on generations have loved to live here. A building that keeps so many memories needs passion, attention and continuity to take it forward to the next generation without losing the charm of the previous generations. Respecting the heritage details, the palette successfully ensures that this home away from home will be home sweet home for many more years, and students, to come.”

20. Heritage Colour Maestro Award

Young Architects

Dorset Street Flats

Judges: “This is a very respectful treatment in revival, a fitting toast to the significance of the architect and his contribution to New Zealand. The work shows restraint and careful consideration of how to authentically refresh a piece of history. The palette honours the intention of the post-modern architecture, achieving the patina of the past with the technology of today.”



21. Commercial Interior Public + Retail Award

George Rose (Key Contributor: Eddie Zammit)

VIA Artists

Judges: “Incorporating a signature sweet fade, this project is sweet indeed. The palette and multi-tone colour effect brings a sense of summer casual, supporting the product range and immensely appealing to the store’s target market. It’s a huge achievement to so successfully and wholeheartedly capture the ombre of summer from tip to toe. Effective, eye-catching and exciting.”

22. Commercial Interior Public + Retail Colour Maestro Award

Shand Shelton and First Light Studio

Sir Howard Morrison Centre

Judges: “The colours chosen wrap around you. Whether you are alone or with a crowd, the hues are atmospheric, cocooning and comforting, encouraging you to relax, settle in and enjoy the show. The new foyer structure is simply glorious and sets the scene for what lies within. A clever melding of old meets new, this performing arts centre ticks all the right boxes.”



23. Commercial Interior Public + Dining Award

Pynenburg & Collins Architects

Kākāriki Coffee

Judges: “This humble café steps out of its comfort zone, exploring the use of related hues from blocks of colour on walls to works of art. Murals painted in tone-on-tone colours bring the great outdoors inside for all to enjoy. The combination of nature-inspired art, soothing hues and movement with colour makes this an undeniably pretty place to dine.”

24. Commercial Interior Public + Dining Colour Maestro Award

Izzard Design

Bivacco

Judges: “A strong sense of identity greets you at the door and is authentically embraced on every surface. The consistency of application of the design concept instantly transports you to another place and another time, wrapped in cultural cues. Deep, anchoring hues bring a sense of timelessness, encouraging you to take your time and enjoy all that is on offer.”





25

25. Installation Award

The Letter Q Ltd in collaboration with ObjectLab

From 'saving souls' to Te Tiriti o Waitangi: the Christian Missionary Society in Paihia 200 years on

Judges: "While we might often see bolder colours drawing attention to exhibits, it's rare to see such considered pastoral colours that are so fitting of the subject matter. Colour brings the scale of the space and exhibition to a more human level and immediately places one back in time. The exhibition has a unique, ethereal and mystical feel with a sense of faded gentility. This colour palette is aged to perfection."

26-28. Bright Spot Award

George Rose

Judges: "Wherever George Rose goes, she leaves behind uplifting iconic works combining beautiful palettes of colours that brighten up each location. George's sheer volume, range and quality of work combined with her mastery of colour and application techniques is extraordinary. So many projects are literally drenched in colour from tip to toe, leaving no surface untouched. Each is a feast for the eyes."



26



27



28



Lifetime Achievement Award

Peta Tearle

It would be a hard job to find many who love colour as much as Peta did. And as much as Peta loved colour, she also loved to enthusiastically share her joy of colour with others and show them how they too could elevate their life, home and projects with colour.

Peta had an innate ability to know exactly what dose of colour others needed, whether that be bold hues, soothing combinations of neutrals or something in between. Peta's projects were always distinctive from one another because it wasn't about what she liked to choose, but it was always about what was right for her clients. When Peta wasn't helping her clients with their colour choices, she was helping her countless students to understand, master and love colour. And those many students have gone on to share Peta's passion for colour with so many more, in their own homes, with their own clients and with their own students.

Resene Alabaster

Recognising that so many people's lives and spaces could be improved with colour, Peta created her own colour selection concept, *Colours with love*, to help people wherever they were in their colour journey to find colours they truly love and have the confidence to use them.

Peta has paid forward the use of colour, leaving a legacy of a fan club of clients, students and industry admirers, who have all been inspired to bring more colour into their projects and their lives. Peta really did live a life in full colour and Peta's lifetime passion for colour and this industry have been, and continue to be, an inspiration to so many. **BW**

Selected projects are featured in this issue of *BlackWhite* magazine. Keep an eye out for more on other projects in future *BlackWhite* and *habitat by Resene* newsletters and publications. For details on all of the Resene Total Colour Award winners, visit www.resene.com/awardwinners.

Pillar of the *community*

The beating heart
of Strathmore Park gets
a thoughtfully-considered
revamp in an artful envelope.



In a time when many people are working through the fallout of extended isolation and economic turbulence, local community centres serve an increasingly important function. As the heart and soul of our local neighbourhoods, these hubs offer invaluable support and a sense of belonging to so many. The importance of these buildings extends far beyond their physical infrastructure as they play a pivotal role in fostering a strong, interconnected community and provide essential services that cater to the diverse needs of residents. From childcare and seniors' programmes to educational workshops and wellness clinics, many offer a wide array of accessible resources that enhance the quality of life for people of all age groups and income brackets. Community centres also create a space where locals can come together, socialise and form meaningful connections and interact through cultural exchange, hobbies and shared interests, helping residents discover common ground and forge lasting friendships. They instil a pride of place and a feeling that we are part of something bigger – impressing a sense of responsibility towards one's neighbours and the greater community as a whole.

When Etch Architecture was engaged to upgrade and enhance the existing Strathmore Park Community Centre in Wellington, they took its weighty importance within the local social fabric to heart. Not only did they rework the centre's floorplan so that it could be more useful and universally enjoyed, they helped turn what was once a humble and unassuming structure into something truly beautiful to behold.

Etch Architecture's Hannah Clarke-Sersen says it was community engagement that was most vital to the firm's role as Project Architect. "In order to design a building that catered for a diverse community and a broad range of activities, we gained an intimate understanding of who the end users were and what they needed from their community centre. The success of this project was due to the people involved who helped to foster a genuine, collaborative design process – the outcome of which is a building the community is excited by and proud of.

"The community centre has had significant planning changes, enabling spaces to be used simultaneously without causing disruption to one another. It features larger and more flexible communal spaces which provide for a diverse range of activities and people as well as opportunities for the community as a whole to interact. The new spaces are better connected, more inclusive and provide accessibility to all spaces."





"The overall planning for the new spaces has been a game changer in terms of creating flexibility and enabling multiple groups to utilise the spaces independent of one another – something that was not possible before," says Architect Dan Eves.

While the functions inside the centre were of fundamental importance, it's hard to ignore the impact of the exterior redesign – which was awarded this year's Resene Total Colour Master Nightingale Award as well as the Resene Total Colour Commercial Exterior Award. Part of the upgrade included a pair of large sliding screens to enable filtering of views in and out of the building in a way that would accommodate different user needs. But the project team saw this as a rich opportunity for an artwork commission that could integrate a meaningful cultural narrative using traditional expressions through pattern and design. Artist Pokau Kato Te Ahuru created a captivating design for the screens, which has become the standout feature of the project.

Titled *He Kura Tipua, He Kura Kairangi*, Pokau's artwork pays homage to the many different iwi (tribes) who once occupied Motu Kairangi (Miramar) and the wider peninsula – acknowledging the rich history held within the community of Strathmore Park. *He Kura Tipua, He Kura Kairangi* is translated as

opposite: At night, the interior light of the newly renovated Te Tūhanga Rau – Strathmore Park Community Centre glows from behind the movable artwork window screens while lighting within the landscaping illuminates the Resene Flash Point, Resene Supernova and Resene Element details from the front. Exterior cladding painted in Resene Sonyx 101 semi-gloss tinted to Resene Double Foundry CoolColour, roof in Resene Summit Roof Semi-Gloss tinted to Resene Double Foundry CoolColour, exterior architraves and window jambs in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Element, sliding screens in Resene Waterborne Uracryl 802 tinted to Resene Flash Point, Resene Supernova and Resene Element and entry pou (post) and red landscaping details in Resene Waterborne Uracryl 802 tinted to Resene Flash Point.

above: Made from aluminium and steel, the screens are light enough to be moved by community members, providing the option of opening them to reveal the two windows behind or closing them to provide more privacy when desired. They are painted in Resene Waterborne Uracryl 802 tinted to Resene Flash Point, Resene Supernova and Resene Element.

	Resene Alabaster		Resene Flash Point
	Resene Supernova		Resene Element

Resene Double Foundry



above: Pokau Kato Te Ahuru stands in front of *He Kura Tipua, He Kura Kairangi*, the artwork he designed for the screens, which adorns the front of the updated Te Tūhanga Rau – Strathmore Park Community Centre. Based on culturally significant patterns and principles, it pays homage to the different iwi (tribes) who once occupied the area. Exterior cladding painted in Resene Sonyx 101 semi-gloss exterior paint tinted to Resene Double Foundry CoolColour, architraves and window jambs in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Element, sliding screens in Resene Waterborne Uracryl 802 tinted to Resene Flash Point, Resene Supernova and Resene Element and landscaping details in Resene Waterborne Uracryl 802 tinted to Resene Flash Point.

right: Whether you are inside or outside the building, the beautiful design that makes up *He Kura Tipua, He Kura Kairangi* can still be enjoyed. From inside the hall, Resene Supernova and Resene Element are visible on the back of the moveable screens. Architraves and window jambs painted in Resene Lustacryl semi-gloss tinted to Resene Element and screens in Resene Waterborne Uracryl 802 tinted to Resene Flash Point, Resene Supernova and Resene Element.



'a sacred phenomenon, a treasure of high esteem' and recognises the guardians of the harbour, Ngake and Whāitaitai.

"This important artwork is an integral element to the structure's external fabric, providing a strong and enriching focal point to the public face of the building that welcomes visitors to the centre while rooting it in the strong Māori heritage of Strathmore Park," says Dan.

The range of Resene colours and formulas used for the project inside and out enabled the Etch Architecture team to work closely with Pokau during the paint and colour specification process to get just the right tones to harmonise the artwork with the rest of the building. "The palette of red, yellow and black holds prestige in Māori culture and is inspired by natural colours commonly used within Indigenous artwork. Resene Element, Resene Supernova and Resene Flash Point were chosen for the sliding screens then carefully applied to different elements of the architecture to provide consistency and establish a sense of hierarchy between those components," says Hannah.

The screens were constructed from aluminium and steel, which had to be robust yet easily movable by hall occupants as a way of covering or revealing a pair of large windows. The screens' detailed design, which was complex to construct, also needed to ensure that the variation in colour was able to be applied cleanly and crisply. Added to this challenge was the fact the screens, when moved, would partially obstruct the adjacent cedar rainscreen. Since this rainscreen also features a pattern that is still visible through the screens, the two patterns needed to align perfectly.

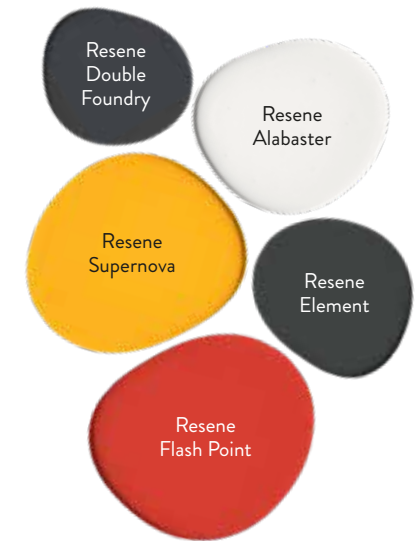
"The striking combination of colours and shapes have activated the corner of the building creating a strong focal point, both inside of the building and out," says Hannah. "The building stands confident yet welcoming and is something the community can be proud of. On the interior, features in Resene Flash Point, Resene San Juan and Resene Element were chosen to complement the community centre's fresh new branding and have helped in creating a welcoming space through the playful vibrancy of the bold hues. On the exterior, Resene Double Foundry CoolColour creates a neutral backdrop to allow the colourful sliding screen and warm cedar rainscreen to be the focal point. This dark colour also recedes, which nestles the building into the plantings beyond."

Even the landscaping plays a part in making visitors feel welcomed, with concrete benches that beckon towards the doors bookended with flashes of bold colour. "The landscaped fingers

at the front of the building create a series of alcoves that can be occupied by the community at any time. The ends of the fingers are painted in Resene Flash Point, guiding guests up to the main entrance through this added vibrancy,” explains Dan. “The pou (post) – which is also painted in Resene Flash Point – can be seen from a distance and has helped to improve the visibility from the street and connects it with the main entry.”

“The large, internal sliding door between the Raukawa Lounge and the hall is also painted in Resene Flash Point, which works well as a bold colour to help articulate the main entry into the hall and further highlights the strong axis between the hall and the courtyard,” adds Hannah. “And of course, no successful interior is without a great white! We chose Resene Alabaster, which provides the perfect backdrop for all of the colour, texture and materiality throughout the spaces.”

Kane Armstrong, Managing Director for Focus Projects Ltd (FPL), says that his team’s biggest challenge for the build was the construction and integration of the artwork and timber rainscreens – but the final effect was well worth the effort. “These elements required exact measurements, angles and careful coordination to truly honour its amazing design. Dedication and collaboration between the trades ensured all the challenges were overcome to hero this feature of the building.



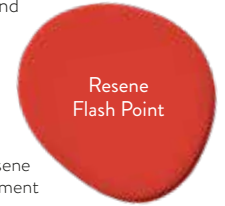
left: Strathmore Park Community Centre, prior to its striking transformation.





below left: At the centre’s reopening, Te Ātiawa Iwi Chairman Kura Moeahu provided the pūrākau (origin story) regarding the formation of the land, the history of Te Motu Kairangi (Miramar Peninsula) and surrounding areas, meanings and values attributed to manu (birds) and other inhabitants from the area. Kura says inspiration for the centre’s new name – Te Tūhunga Rau – came from the symbolism of manu who lived, and in some cases still live, on Te Motu Kairangi and refers to the arrival of many peoples to the area through the centuries. Exterior cladding painted in Resene Sonyx 101 semi-gloss exterior paint tinted to Resene Double Foundry CoolColour, roof in Resene Summit Roof Semi-Gloss tinted to Resene Double Foundry CoolColour, exterior architraves and window jambs in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Element, sliding screens in Resene Waterborne Uracryl 802 tinted to Resene Flash Point, Resene Supernova and Resene Element and entry pou (post) and red landscaping details in Resene Waterborne Uracryl 802 tinted to Resene Flash Point.





left and far left: Architect Dan Eves says the Resene colours for Te Tūhunga Rau – Strathmore Park Community Centre were selected to ensure the spaces felt light, bright and vibrant. “The base colour inside, Resene Alabaster, provided an excellent backdrop. The selected colours sought to reference the artwork of the screens as well as complement the branding for the community centre.” Entry post and coloured landscaping details painted in Resene Waterborne Uracryl 802 tinted to Resene Flash Point, exterior sliding screens in Resene Waterborne Uracryl 802 tinted to Resene Flash Point, Resene Supernova and Resene Element, exterior cladding in Resene Sonyx 101 semi-gloss exterior paint tinted to Resene Double Foundry CoolColour, roof in Resene Summit Roof semi-gloss tinted to Resene Double Foundry CoolColour, exterior architraves and door and window jambs in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Element, interior walls and ceiling in Resene SpaceCote Low Sheen tinted to Resene Alabaster and interior architraves, skirting boards, window and door jambs in Resene Lustacryl semi-gloss tinted to Resene Alabaster.



- | | | | |
|---|------------------|---|-----------------------|
|  | Resene Alabaster |  | Resene Element |
|  | Resene Supernova |  | Resene Double Foundry |

“We are immensely proud of the transformation. Our favourite part of the finished result is how the building is now better tailored to serve the community. Te Tūhunga Rau is so important to the Strathmore Park community and to be able to improve this building to better serve the community and it’s amazing volunteers was very rewarding for the FPL team.”

“The wider project team was fantastic to work with,” Kane adds. “Having a project team with the client, consultants and main contractor all working together allowed for this project to truly be a successful build.”

Strathmore Park Community Centres Manager Fiona Prestidge says the project has already made a marked impact. “It’s not an over-statement to say that everyone loves the transformed community centre: the aesthetics (both inside and outside), the functionality of the spaces, the light and the indoor-outdoor flow. So many elements are individually impressive, but collectively, it takes many superlatives to describe how it has been received by our community.”

Fiona agrees that it’s the exterior artwork that really brings the “wow factor” and that the new Resene paint colours inside and out have made a huge difference on how the building looks and feels. “The paint colours give real impact and feel modern and fresh. While the colours capture some of the essence of Te Ao Māori and connect with the community centre’s branding, they also appear to resonate with the ethnically-diverse people in our community, too.”

“I can’t speak highly enough of Dan from Etch Architecture,” Fiona adds. “He always focused on the community needs and aspiration. He delivered way more in his design than we ever asked for or imagined.”

Since reopening in March, the facility also carries a new name: Te Tūhunga Rau. “Tūhunga can be translated as a roost or a perch of birds or a place to stand. Rau can mean hundred or, alternatively, the feathers of birds. So metaphorically, Te Tūhunga Rau can be translated as ‘The Place of a Hundred Perches’ or ‘Where Feathers Find a Place to Stand,’” explains Te Ātiawa Iwi Chairman Kura Moeahu. “What this means is Te

Tūhunga Rau is a place where the manuhiri (birds looking for a place to settle) or visitors from around the world that make our community home can come and find a place to make their own while celebrating who they are in their own special way.”

This notion of a gathering place where people from many backgrounds are welcomed, nurtured and share values is grounded in Māori values, but it also seems to be the case for the community itself. For those who live in or visit Strathmore Park, it’s a comfort to know they can always find a safe and welcoming place to perch at Te Tūhunga Rau. **BW**

design Etch Architecture, www.etcharchitecture.co.nz

build Focus Projects Ltd, www.focuspl.co.nz

painting Frame Contracting Ltd, www.framecontracting.co.nz

client Wellington City Council, www.wellington.govt.nz

colour selection Etch Architecture and Pokau Kato Te Ahuru, www.instagram.com/te_ahuru_arts

screen manufacturing Aztech Engineering, www.aztechengineering.co.nz

images Neil Price, www.neilprice.photo



A hue-topia for tomorrow



Maddie Zwart models a brighter future for Wellington's Civic Square.

In many urban centres around the world, public squares are the city's beating heart. They function like an extrapolation of a kitchen within a residential dwelling, the hearth where family and friends are drawn to gather. Whether we're enjoying a casual lunch with coworkers or coming together for a jubilant celebration, we're attracted to these landmarks to experience a taste of the buzzing energy that comes from playing an active role in the community's social fabric. But as any urban designer or city planner worth their salt will tell you, just having a vacant footprint set aside in a city's centre isn't enough to bring people flocking to it. It needs to be designed with humans in mind and provide reasons for the community to engage with the space and one another, including appropriate amenities and programming to activate it.

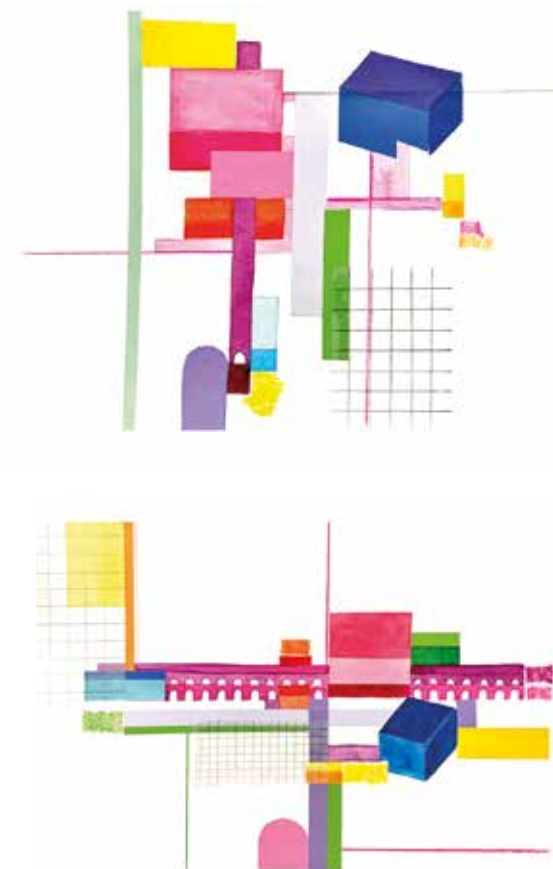
In a recent assignment, architecture student Maddie Zwart explored how the capital's central plaza could be re-energised for citizens to better enjoy it, both now and in the decades ahead. Her resulting project, *Architecture in a Playful Utopia*, investigates a dichotomy of brutalism and gentleness, where strong concrete elements are energetically coloured to contrast with their surroundings and invite a playful experience. It's a strikingly different and pleasantly optimistic alternative to the current space – one that attracted the attention of the judges at this year's Resene Total Colour Awards and earned Maddie the Resene Total Colour Rising Star Award.

"The brief for the project was based on the ongoing changes happening in Te Ngākau, Wellington's Civic Square," explains Maddie. "Our fourth-year studio class was given the site and a basic brief, then we were split into different streams that dealt with various urban and architectural outcomes. My stream focused on urbanity and public use and I selected my specific site within Te Ngākau because I wanted to explore a different way of connecting the city to the sea. I thought it was particularly opportunistic to design a







composition of buildings that would offer different creative and educational programmes for community members to participate in. I was encouraged to explore my unique creative voice in the process, which evolved into framing my proposal as a cultural landmark."

Maddie and her classmates were required to complete a full set of working construction drawings as part of their submission. She says this opportunity to dive into the details allowed her to engage with the textures and atmospheres of each building, right down to the finishes and furniture, to focus on achieving a holistic, sustainable design. "The function of my project is a vibrant urban park that responds to human-scale interaction and thinks about the city through a creative lens. Multifunctional education programmes invite people to enjoy the park's activities while navigating thresholds between different colours and forms. But another important part of the project was to study sustainable design by approaching it through both materials and social issues, which encouraged us to think ahead to the future of sustainable design," she says.

One of her biggest challenges lay in the colour selection and reconciling the reactions others had to the bolder hues she was drawn to using. When Maddie sought other opinions during her initial planning stages, some encouraged her to take a more conservative approach, but she held fast to her concept. "Living in Wellington, I have been exposed to some important architecture – such as that of lan Athfield and Roger Walker. They were not afraid of using colour in their work and I think that approach is an interesting urban context to continue exploring," she explains. "I wanted to challenge the way we currently use colour, as I believe the ultimate goal of architecture is to create engaging, functional spaces for people to enjoy. Some people in my studio classes were certainly confronted by the proposed use of bright colours in such a public space, with some saying that it may not even work. While it is out of the ordinary for spaces like this to



above: Maddie's sketches of the site helped inform her unique composition of architecture, where each building has a different purpose and becomes a playful node within the landscape. She ended up specifying Resene Lumbersider Low Sheen tinted to Resene Spotlight, Resene Glamour Puss, Resene Altitude, Resene Resolution Blue, Resene Salem, Resene Melrose and Resene Sebedee for her design's exterior concrete walls and Resene Cranberry for timber louvres.

	Resene Glamour Puss		Resene Altitude
	Resene Cranberry		Resene Melrose
	Resene Salem		Resene Resolution Blue



	Resene Altitude		Resene Spotlight		Resene Cranberry
	Resene Melrose		Resene Sebedee		Resene Salem

Resene
Glamour Puss

Resene
Resolution Blue

above left and right: The linear forms of Maddie’s project were intended to follow the axis of the urban fabric, and each building and pathway has been situated to create dynamic relationships within the site. The result is a regenerative gesture that enhances the human experience, access and movement, reduces the carbon footprint, adds texture and colour and nurtures present and future communities.

below left and right: Maddie’s specific hues were inspired by her initial sketches of the site and her idea to contrast the existing urban environment with a vibrant scheme that would engage with the users. She says the colour she was drawn to the most was Resene Glamour Puss. “Not only is it featured in my project, Resene Glamour Puss is also the colour of my family home’s front door – so there is some nostalgia attached to that colour for me. It’s so unapologetically pink and I feel it is super inviting and unique.” Resene Spotlight, Resene Altitude, Resene Resolution Blue, Resene Salem, Resene Melrose, Resene Sebedee and Resene Cranberry were selected to complement and contrast with it.

exist in Wellington, that doesn’t mean that they shouldn’t. I kept headstrong in my development of the colour palette, as I wanted the project to be a provocation of the current urban development happening around the country.”

Maddie’s colour scheme was heavily influenced by her personal artistic painting practice. “Connecting the colour selections with my painting process inspired me to focus on creating a composition of colourful ‘blocks’ on the site. Due to the project’s urban implications, it was integral that the colours were vibrant enough to make an impact and that each colour contributed to the overall scheme. I find the relationship between art and architecture particularly fascinating. Because of this, I try to integrate various creative practices into my architectural work. So far, watercolour, sewing, collage, ceramics and acrylics have all made appearances in my projects.”

For Maddie, the colours she assigned to each block were symbolic of the activities that would take place there. “I felt it was important the colours had some relation to each structure’s purpose. For example, the Resene Glamour Puss block has artists’

studios, so I thought the colour should feel playful and creative. And I thought that the block that houses an auditorium should feel more present on the site, so I chose bold Resene Resolution Blue to contrast strongly with some of the gentler colours.”

Maddie says her Resene paint specifications also play a part in the project’s sustainability, as they can be easily maintained and reapplied as needed throughout each building’s lifetime. “Resene Lumbersider Low Sheen paint was chosen for the exterior of the buildings as I thought this finish would play nicely off the concrete texture underneath and is a versatile choice because it is easy to maintain. And since Resene is a New Zealand-owned company, specifying Resene products aligned with the social sustainability values of the project.”

Maddie first referenced swatches on Resene’s online electronic colour library (www.resene.com/colour) to find hues similar to her sketches before greater planning went into where each hue would be used. After completing her renders, Maddie wanted to better explore the physical qualities of the site and how the colours would relate to it and one another. This led her to



right and far right: Maddie built a physical model using paper and card painted with Resene testpots so that she could see the real-life relationships between her chosen palette of Resene Glamour Puss, Resene Spotlight, Resene Altitude, Resene Resolution Blue, Resene Salem, Resene Melrose, Resene Sebedee and Resene Cranberry. She says using Resene for her project brought back fond memories of her local Resene ColorShop in Kāpiti, where she grew up. “It was always the go-to for my parents’ projects, and my siblings and I loved the kids’ play area. I obviously don’t go to Resene to play with Lego now, but I find the range of colours especially exciting. I feel proud I can support a Kiwi-owned business with strong values of sustainability and community.”



construct a physical model out of paper and card painted with Resene testpots. The model allowed people to interact with the design and the paint colours that had been specified, which made it a successful tool to communicate her colour scheme and architectural decisions.

Taking the time to complete her model also brought others around to Maddie’s way of seeing. “I actively choose to be around colour, from the clothes I wear to the furniture in my home. This project allowed me to express my enthusiasm for colour through architecture and test its limits. I was surprised about how receptive people were to my colour choices in the end. This made me feel excited about the future of urbanity, and maybe we will see more pink and purple buildings popping up around the city.”

The project also gave Maddie the chance to reflect on the current social norms for exterior colour use. “I think that, when using colour, it is important to be unapologetic in a way, and I used the conversations with my lecturers and peers around colour to fuel my creative drive. The project is an ode to my own creative positioning as someone who loves to surround myself with colour in my everyday life. The topic of colour certainly bought up interesting conversations in my studio classes. If something like this was to happen in Wellington, there would need to be

discussions on what colours mean for certain cultures and how the community might respond to this. However, as a student, I felt empowered to explore my creative voice so that I can use these learnings when I enter the industry.”

It’s clear from Maddie’s finished project just how passionate she is about a number of design-related issues like building sustainability, the housing crisis and the need for increased urban vibrancy – which will no doubt influence her future architecture career. “I am particularly interested in the urbanity of architecture and the relationship between this and other creative disciplines,” she says. “In my thesis, I am investigating how my personal creative processes – specifically sewing and collage – might impact architecture in the city. Surrounding these interests, topics such as environmental concerns, housing density and urban vibrancy are always in the back of my mind. In future, I hope to work on project typologies that address the community, such as cultural centres or galleries. I would also like to work on projects for housing density and contribute to our cities evolving into more pedestrian-friendly, sustainable networks.”

“I feel very lucky to have grown up on the beautiful Kāpiti Coast with my mum, dad and two sisters,” Maddie adds. Our family has always been underpinned by design and architecture.



In my lifetime, my parents have self-built three homes and they’re set to start another this year. Their DIY attitude meant that, from a young age, I was getting stuck into various projects including painting ceilings and building decks. I have always been interested in making things and am grateful to my family for continuously supporting my creative pursuits.”

“I think my particular interest in architecture stems from I was six years old. I was watching *Dream Home* and told Mum I wanted to be the person that made the houses. Seventeen years later, I’m currently completing my Master of Architecture thesis at Victoria University of Wellington with Sam Kebell as my supervisor and I’m loving it. Last summer, I completed a scholarship with FliP Homes and First Light Studio. I found the studio culture really engaging and exciting. It gave me time to practice my CAD skills and get involved in the industry, including working on some real-life solutions to density in Wellington. I’m super grateful to the team for supporting me.”

When she’s not busy with her university assignments, Maddie says she is often trying out a new artistic medium or nurturing a favourite creative skill. “A mixed media work I made recently features some Resene testpots I nicked from my Dad’s garage. I hope when I exit university, I can keep up this momentum and explore even more creative opportunities.”

We can’t wait to see where Maddie’s zest for colour and challenging the status quo takes her. **BW**

Check out Maddie’s Instagram page at www.instagram.com/zwartmade_ to see more of her creative work.



Shimmer by the roll

The new Resene FX Metallics Wallpaper Collection offers a simple way to add even more glimmer and glamour to your upcoming projects.

Ever since their release, the captivating colours that make up the Resene FX Metallic range have been popular favourites for adding shimmer and shine to a wide range of different surfaces and substrates. But now, there's a new option for adding these stunning special effects to walls, ceilings and other smooth surfaces in a flawless finish: the Resene FX Metallics Wallpaper Collection. Available by the roll, these newly-released designs make it quicker and simpler to achieve a uniform sparkling finish no matter how expansive your project's broadwall surfaces may be.

While metallic wallpaper designs produced by European, American and Asian designers and manufacturers have been around for years, just like any product ordered from overseas, they can be hard to get your hands on. Popular designs and colours can sell out quickly, and what's left may have long lead times and it can be a nightmare trying to ensure all the rolls you order were produced in the same batch. To alleviate these headaches, Resene FX Metallics Wallpaper is designed and manufactured in Porirua, New Zealand by Resene's wallpaper partner, Aspiring Walls.

Aspiring Walls' Marketing and Design Manager Terry Isaako says his team is excited about what this new offering means for customers. "Resene has done all the hard yards formulating the metallic paint for this collection and we're lucky that we were able to work together collaboratively to put it directly onto wallpaper with an even distribution and finish. Manufacturing these designs locally using well-established colours from Resene enables us to offer shorter production lead times and faster delivery," he says.

"Our Operations Manager, Warren, and his team are experts at colour quality. At the beginning, when we started experimenting, the Resene FX Metallic paint was applied to our base paper and run through our machines, but it came out a completely different colour. What followed was rounds of careful testing of application and basecoat colours to achieve the right metallic colour to match exactly what you see on the swatches in the Resene Metallic and special effects colour chart. Whenever the team reproduces a new batch of a colourway, they reference Resene A4 drawdown paint swatches to confirm the new wallpaper matches perfectly."

Since Aspiring Walls mechanically applies the correct undercoat and metallic topcoat colours, it eliminates the risk of brush or roller marks detracting from your finished effect. Terry believes the ease of application is a key thing that makes the new Resene FX Metallics Wallpaper Collection of such great benefit to designers, specifiers, builders, applicators and their clients. "The finish is consistent wall to wall and job to job, and the wallpaper can be easily hung by anyone," he says.

All 45 of the metallic colours from the Resene Metallic and special effects colour chart are available as part of the Resene FX Metallics



top tip

When applying Resene FX Metallic paint to smooth, flat surfaces, apply by spray for the most uniform results. While the paint can be applied by brush or roller, it's more likely for marks to show if the product isn't applied evenly by a skilled painter who is familiar with using the product. Or use a wide brush to apply it in a criss-cross pattern and achieve a visually-textured brushed metallic finish.

left: Restaurants, bars, hotels, residential homes and commercial office spaces are just some of the project typologies that can be elevated by covering the walls and ceilings in a glamorous metallic finish. Back wall in Resene FX Metallics Wallpaper Deep Space, right wall in Resene FX Metallics Wallpaper Blast Grey 3, front wall (left) in Resene FX Metallics Wallpaper Magma, floor stained in Resene Colorwood Bark, large vase (on dining table) basecoated in Resene Toffee and topcoated in Resene FX Metallic Magma, tray and candlestick (on console) basecoated in Resene Shark and topcoated in Resene FX Metallic Blast Grey 1, side table basecoated in Resene Friar Grey and topcoated in Resene FX Metallic Blast Grey 3, left spoon basecoated in Resene Masala and topcoated in Resene FX Metallic Deep Space, centre spoon basecoated in Resene Friar Greystone and topcoated in Resene FX Metallic Blast Grey 3 and right spoon basecoated in Resene Shark and topcoated in Resene FX Metallic Blast Grey 1. Dining table, chairs and console from Bauhaus, artwork by Justine Summers from endemicworld. Projects by Amber Armitage, images by Wendy Fenwick.

Wallpaper Collection. Terry says he has had the chance to see the full collection during the production process, but it was the Resene Pure Pewter metallic wallpaper that stood out as his favourite. “It’s a refined fusion of grey and silver that exudes understated elegance and such versatile colour, opening it up to suit a range of styles. I can envisage seeing this in a restful master bedroom accented with neutral tones and natural textures.”

Because the Resene FX Metallics Wallpaper Collection is produced with the same Resene FX Metallic paint that you get in the tin, you can be sure that any other surfaces or objects you paint in the same colour as your chosen Resene FX Metallics Wallpaper design will look uniform so long as you apply the correct coloured undercoat. To find the correct Resene paint colour to specify for the undercoat, simply look next to your chosen Resene FX Metallic paint colour name on the Resene Metallic and special effects colour chart for the colour name that appears in brackets. For example, it’s recommended that Resene Apache be used as the undercoat for Resene FX Gold Dust if you want your final effect to match what you see on the paint swatch and the same coloured design from the Resene FX Metallics Wallpaper Collection.

Terry says that when specifying designs from the Resene FX Metallics Wallpaper Collection, there’s nothing out of the ordinary to watch for compared with non-metallic wallpapers. Because the designs are uniform in colour and finish, there is no repeat to calculate. As with any other wallpaper design, when the product arrives, it’s recommended to double-check that all of your rolls come from the same batch number so that you can be confident the finish will be uniform. Resene FX Metallics Wallpaper Collection designs are ‘paste the wall’ – so wallpaper paste is put on to the wall rather than the paper itself. This type of wallpaper is generally the easiest to hang and is easy to remove if required, as it simply peels off in one piece. As always, the best way to ensure a high-quality finish that you and your client will love is to put in the proper prep work. The effort put in to ensure holes are patched and your substrate is clean, sanded smooth and free from dust or loose or flaking paint before hanging your wallpaper is always worth it.

Since photos can never truly do their decadent shimmer justice, the Resene FX Metallics Wallpaper Collection is best experienced in person. To see it for yourself, visit your local Resene ColorShop or order an A4 drawdown paint swatch of your chosen Resene FX Metallic colour online at www.resene.com/drawdowns. BW

Do you have a finished project that features Resene FX Metallic paint or wallpaper? We would love to see it! Share it with us at editor@blackwhitemag.com.

top tip

Resene Athens Grey 

The recommended undercoat colour for Resene FX Metallic paint colours can be found in brackets next to your chosen Resene FX Metallic colour on the Resene Metallic and special effects colour chart if you want your finished look to match what you see on the paint swatch. However, if you want a different look, you can experiment with using different Resene paint colours to undercoat your metallic hues, layering multiple Resene FX Metallic paint colours over one another or mixing your metallic colours with Resene FX Paint Effects Medium for a metallic wash effect. Be sure to test your effects first by creating a sample panel before finalising your specification. When it comes time to paint, your test panel can be provided to your applicator as a reference.





	Resene Gold Dust	
	Resene Blast Grey 3	
	Resene Friar Greystone	
	Resene Deep Space	
	Resene Blast Grey 1	
	Resene Colorwood Bark	

top tip

For tips on choosing and hanging wallpaper with confidence, design inspiration and a selection of more recent additions to the Resene Wallpaper Collection, visit www.resene.com/wallpaper.



The Resene FX Metallics Wallpaper Collection is manufactured with real Resene paint and perfectly matches what you see on the paint swatches in the Resene Metallic and special effects colour chart. That means that when you apply the same Resene FX Metallic paint colour to other décor objects in your design, it’ll match your wallpaper perfectly for a flawless look. Try layering multiple Resene FX Metallic paint colours within your design for ultimate glamour.

	Resene Apache		Resene Masala
	Resene Toffee		Resene Shark

top: Background in Resene FX Metallics Wallpaper Collection Magma, tray undercoated in Resene Friar Greystone and topcoated with Resene FX Metallic Blast Grey 3, vase and left spoon undercoated in Resene Toffee and topcoated with Resene FX Metallic Magma and candleholder and right spoon undercoated in Resene Shark and topcoated with Resene FX Metallic Blast Grey 1.

centre: Background in Resene FX Metallics Wallpaper Collection Blast Grey 3, left tray, bottom large spoon, top small spoon and small vase undercoated in Resene Shark and topcoated with Resene FX Metallic Blast Grey 1, middle small spoon undercoated in Resene Masala and topcoated with Resene FX Metallic Deep Space, left large spoon, right tray and bottom small spoon undercoated in Resene Friar Greystone and topcoated with Resene FX Metallic Blast Grey 3 and plate and top large spoon undercoated in Resene Apache and topcoated with Resene FX Gold Dust.

bottom: Background in Resene FX Metallics Wallpaper Collection Gold, jewellery box, plate and top two spoons undercoated in Resene Apache and topcoated with Resene FX Metallic Gold Dust, bottom spoon basecoated in Resene Toffee and topcoated with Resene FX Metallic Magma and tray, left spoon and small vase basecoated in Resene Shark and topcoated with Resene FX Metallic Blast Grey 1.



A place in the sun

Barragán meets Corbusier in this vibrant hidden oasis.

Strolling down a residential street in one of Sydney's inner-city neighbourhoods, it's easy to appreciate the charming filigree and lacework-adorned façades of the metropolitan's many iconic terrace houses without much thought for what might lay behind them. Unless you're lucky enough to visit or live in one of these covetable townhouses, their secret gardens often remain mysteries concealed by long, unbroken blocks. But while their yards may be compact, most of these dense urban dwellings are not without their own private slice of paradise where their homeowners can take breakfast or escape from the world after a long day. Despite being in the middle of one of Australia's busiest cities, they're often surprisingly quiet thanks to their walled-in nature. And with a bit of artistic vision, they can become a spectacular outdoor living space that feels like an extension of the home.

Sonia van der Haar, the multi-talented force behind award-winning design practice, Lymesmith, has performed her signature magic on a number of Sydney projects. Recently, her colour mastery was put to work in a surprisingly impactful intervention within a courtyard garden of a Darlinghurst terrace house. Since the majority of Sydney's authentic terrace houses are



from the Victorian and Edwardian era and were built between the 1850s and 1890s, these historical gems understandably require diligent repairs and refurbishment in order to maintain them. This particular terrace house was treated to an extensive renovation led by Sam Crawford Architects, which included the installation of large windows and openings to improve the visual and spatial indoor-outdoor connection, repainting the courtyard and improvements to landscape design by Landscape Architect Sue Barnsley.

When the clients first brought up the idea of introducing some colour into the courtyard, it was Sue who recommended they reach out to Sonia. "Sonia is synonymous with colour. We had worked together at Prince Alfred Park and Pool and I loved the way she thinks with colour, so we knew Sonia was perfect for this project," says Sue.

Sonia's project scope included selecting colour for the rear walls of the terrace house, the side boundary walls and the façades of the studio and garage building that form the rear boundary enclosing the courtyard. Some of the established trees and plants were already in place during the planning stage, but Sonia was also able to reference Sue's design drawings to see where future plantings would be added.

above: Inspired by the work of Luis Barragán and Le Corbusier's 1931 colour range, Lymesmith's refreshingly vibrant courtyard colour palette exudes warmth and creativity. It was the combination of the mural's characteristic shapes and toasty hues that inspired Sonia's name for her design, *Warm Vessel*. Garden walls painted in Resene Lumbersider Low Sheen tinted to Resene Double Akaroa and four custom Resene colours (medium red ochre, orange, cinnabar red and burnt umber), staircase in Resene Uracryl gloss tinted to Resene Poppy and upper façade in Resene AquaShield mineral effect tinted to Resene Triple Blanc. To get a look similar to Sonia's custom colours, try Resene Double Akaroa with Resene Kalgooie Sands, Resene Tango, Resene Mexican Red and Resene Space Shuttle.

Resene
Eighth Canterbury Clay

right and far right: According to the clients, “the vibrant, earthy red, orange, pink and brown palette gather the garden in a warm embrace. Wonderful colour effects are produced inside the house as the garden colours become an intrinsic part of the interior. From the front door, it’s possible to detect a warm glow emanating from deep within the house, which leads the eye through to the courtyard.” Terrace house and studio façades painted in Resene AquaShield mineral effect tinted to Resene Triple Blanc, garden walls in Resene Lumbersider Low Sheen tinted to Resene Double Akaroa and four custom Resene colours (medium red ochre, orange, cinnabar red and burnt umber) and external staircase in Resene Uracryl gloss tinted to Resene Poppy.

top tip

When specifying a dark colour outdoors, ask for it to be tinted into a Resene CoolColour formula. A Resene CoolColour looks like a normal Resene colour, but thanks to special pigment technology, it reflects more heat so that it doesn’t get as hot as the normal colour would.



For the clients, the courtyard is an oasis which gives them a lot of enjoyment. Going into the renovation, it was not something they had planned but it became a key feature of their final outcome and enhanced the rest of the renovation. Since the surfaces needed to be repainted anyway, they decided to enhance the garden walls to provide a backdrop to their plantings, which are predominantly shades of green.

“In these inner-city blocks, courtyards are usually leftover spaces which are overlooked and overshadowed,” says Sonia. “But when well-designed and inviting, they can become another room in the house – just without a roof. I was given the task of investigating possibilities for colour on the walls in the garden space, something that was not exactly a mural but more than just a single colour. I looked at the walled garden as a tiny oasis which needed to feel very welcoming and complementary to the internal spaces from which the courtyard is mostly seen. Internally, the house features beautiful finishes in timber, brass and stone with interior walls in a soft shade of white, all selected by the architects. These interior finishes frame views to the garden. During the renovations, old red brick garden pavers were replaced with a white cement slab. Concerned that

this may make the space feel too cool and less inviting in winter, I felt that a warm palette would best complement the warm neutral tones of the interior architecture and the deep greens in the lush garden.”

The clients started with a number of ideas for the wall painting, ranging from an army camouflage pattern to a design influenced by Mexican Architect Luis Barragán. “The clients had seen a documentary on Barragán. They loved the simplicity of planes of colour set against the landscape, as in his Cuadra San Cristóbal project,” says Sonia. “The angled shapes painted on the wall were inspired by the shape of the distinctive stone tile used throughout the house – an elongated hexagon, which looked to me like an elegant clay vessel. I based my custom Resene paint colours on Le Corbusier’s 1931 colour range, because they are distinctive earth tones yet have wonderful depth and hue intensity.”






While earthy, the hues from Le Corbusier’s 1931 colour range are also vibrant and complex. Sonia worked with Resene to come up with four custom hues – a medium red ochre, an orange, a cinnabar red and a burnt umber – to get just the right tones. “We used Resene Lumbersider Low Sheen for the deeply coloured garden walls, due to its suitability and



top tip

If you can't find the exact colour you're looking for within Resene's extensive colour library, Resene can create a free custom colour for you. Your custom colour can be named with your chosen colour name and entered in the Resene e-tint system so you can easily get your colour tinted again in the future, either at the same Resene ColorShop or another one.

right above and below: Sonia worked hand-in-hand with the client, architect and landscape architect to align her colour selections with the rest of the renovation plans that were already underway. As a result, every detail feels like a directly connected or complementary part of a unified colour story. Terrace house and studio façades painted in Resene AquaShield mineral effect tinted to Resene Triple Blanc and garden walls in Resene Lumbersider Low Sheen tinted to Resene Double Akaroa and four custom Resene colours (medium red ochre, orange, cinnabar red and burnt umber).

	Resene Triple Blanc
	Resene Double Akaroa
	Resene Kalgoorie Sands
	Resene Tango
	Resene Mexican Red
	Resene Poppy
	Resene Space Shuttle



left above and below, opposite: The colours used for the building façade and garden walls feel like a natural extension of the paint colours and accent hues from the interior. The spiral staircase painted in Resene Uracryl gloss tinted to Resene Poppy stands out in sharp contrast from the dark umber custom Resene paint colour painted directly behind it and the adjacent greenery but ties in perfectly to colours that appear as accent colours on both the indoor and outdoor furniture. Terrace house and studio façades painted in Resene AquaShield mineral effect tinted to Resene Triple Blanc and garden walls in Resene Lumbersider Low Sheen tinted to Resene Double Akaroa and four custom Resene colours (medium red ochre, orange, cinnabar red and burnt umber). To get a look similar to Sonia's custom colours, try Resene Double Akaroa with Resene Kalgoorie Sands, Resene Tango, Resene Mexican Red and Resene Space Shuttle.

top tip

If your client has a specific inspirational image they want you to reference, turn it into a Resene colour palette quickly and easily with the free online Resene Colour Palette Generator. Simply upload your image to get a customised Resene colour palette based on the most common colours that occur. Plus, the tool tells you what proportion each hue has in the palette to help give you an idea of how to balance your colour choices. Once finished, you can click on the colours for more information, download swatches or save or email your palette to clients or project team members. Try it out at www.resene.com/palettegenerator.



lightfastness on exterior surfaces. Given the urban environment, where surfaces get dirty quickly, Resene Lumbersider Low Sheen ended up being a good choice from a maintenance perspective. We used Resene AquaShield mineral effect finish tinted to Resene Triple Blanc to give a more ‘heritage appropriate’ look to the house and studio façades.”

Sonia says her favourite thing about the new coloured courtyard walls is how they are seen from inside the house and how they produce interesting views and colour effects within it while amplifying the indoor-outdoor connection. “The colour shines and spills, changing with weather, time of day and season. It has the effect of making the interior of the house feel larger even though the site boundary is explicit. I think it works because the eye is drawn outside by the unexpectedly rich colour, somehow giving the impression that the boundary of the room is not the walls of the house but the walls of the courtyard beyond.”

“It was a curious reversal of what you may expect,” she adds. “Warm colours advance and cold colours recede, right? The way colour acts on a building, the way it can emphasise or de-emphasise a particular aspect of architectural form is something I study and think about a great deal. And generally speaking, I’m confident in saying that cool colours produce a more spacious feeling than warm colours. However, when colour is applied in three-dimensional environments such as architecture, there are multiple factors and complexities affecting the behaviour of those colours. Simplistic rules of thumb can be useful starting points, but they are not always correct as decision-making tools. In this instance, the warm colours have expanded the perception of the space.”

As with all Lymesmith projects, the thought that Sonia puts into her colour selection is fundamental to their success. Her considered approach and commitment to getting just the right hues that would lend the courtyard complete cohesion within the greater renovation design caught the attention of the judges at this year’s Resene Total Colour Awards, and the project took home the Resene Total Colour Landscape Colour Maestro Award.

For Sue, the finished design brings to mind a similarly vibrant paradise in Marrakesh. “The use of colour on the perimeter walls enlivened the garden and made a wonderful backdrop for an eclectic mix of plants – much in the same way Jardin Majorelle is transformed with colour.”

For Sonia, the courtyard has offered new ways of thinking that she’ll be able to apply to petite projects in the future. “I’ve learned there is huge potential to play with colour in these small urban spaces to make pockets of outdoor space into extensions of the interior space and really make them more appealing to be in. When colours selected for the exterior relate to the interior, it opens up all kinds of interesting possibilities that are ripe for exploration.” **BW**

courtyard mural design Lymesmith, www.lymesmith.com.au

architectural design Sam Crawford Architects, www.samcrawfordarchitects.com.au

landscape design Sue Barnsley

build SQ Projects, www.sqprojects.com.au

painting Top Touch Painting Services, www.toptouch.com.au

images Brett Boardman, www.brettboardman.com



9 questions with Roger Walker

There are few architects in this world – and far fewer in our small corner of it – whose work is immediately identifiable, but the inimitable Roger Walker is one of them. As a recipient of some of the nation’s highest honours, including the 1998 Queen’s Birthday Honours, being appointed an Officer of the New Zealand Order of Merit for services to architecture, the 2016 New Zealand Institute of Architects’ Gold Medal, multiple Resene Total Colour Awards and many other accolades, his more than 50 years at the drafting table haven’t gone unnoticed.

In honour of his latest Resene Total Colour Award win, which recognised the reinstatement of the original exterior colour scheme to his 1974 Park Mews development in Hataitai, we chatted with Roger about memorable projects, mentoring young designers and what he likes about Resene.

What was your impression of New Zealand architecture when you started your career, and what’s your impression of it today? Has it evolved more or less than you hoped it would over the course of your career, and is there anything in particular that you wish was different? “I grew up in the quarter acre Kiwi dream: a Hamilton brick and tile suburban environment. My brother and I became obsessed with



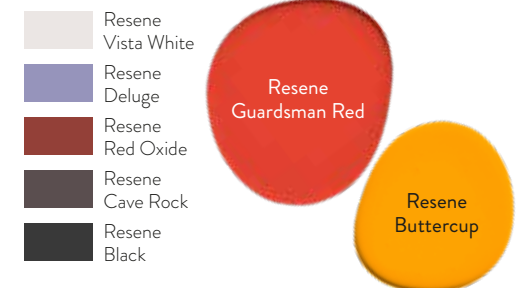
things that had wheels. A deep psychiatric analysis of this suggests a metaphor of escape. At the end of my high school training, I was doing science and languages and hadn’t made up my mind in which vocational direction to go.

“Growing up in Hamilton, there were no friends or family that had anything to do with architecture. I wanted to be a car designer. A nice vocational guidance lady said I would have to leave the country to do that. But she had good news; I could stay in New Zealand and design buildings instead.

“Beginning the training in Auckland University was an absolute revelation. Interesting architecture in New Zealand in the early 70s, when I began, was generated mainly in Christchurch by the likes of Miles Warren and Peter Beavan, who not only produced great consistent designs but debated their philosophies (which, by the way, were not the same) in front of us fortunate students.

“We were also tutored by brilliant minds and now famous architectural creatives such as Richard Toy and Vernon Brown. On reflection, it was a huge advantage to me to be innocently ignorant and with no architectural roots. It meant buildings like the Park Mews in Hataitai were my own ideas rather than by way of any influence or prevailing design method. The regulatory environment in those

above and opposite: Roger was recognised with the Resene Total Colour Exterior Award for the recent refurbishment of his Park Mews development in Hataitai, which he also completed the original design for in 1974. Walls painted in Resene Lumbersider Low Sheen tinted to Resene Vista White, roof in Resene Cave Rock and Resene Red Oxide, projecting windows in Resene Buttercup, Resene Deluge and Resene Guardsman Red, select exterior joinery in Resene Enamacryl gloss tinted to Resene Buttercup and curved pipe exterior lights in Resene Enamacryl gloss tinted to Resene Black. Design and colour selection by Roger Walker, www.rogerwalker.co.nz. Build and painting by Campbell Homes. Images by Grant Sheehan, www.grantsheehangallery.com.



days did not impede creativity. I have obviously acquired a lot of knowledge over the last 50 years, but that early creativity is now compromised by profligate regulations and consenting difficulties. The Park Mews could not be built today. There is far too much 'box ticking'."

You have taken quite a number of graduate and intern architects under your wing over the years. What is your favourite part about mentoring budding architects and designers?

"I have employed many graduate students over the years. Sadly, there is a bit of a pattern where once they become registered architects, they leave to pursue their own careers. I did the same thing myself at Calder Fowler in Wellington, so I can't blame them.

"My mentoring is just to encourage lateral thinking, question entrenched rules and regulations and introduce joy and surprise as fundamental requirements of design. Feedback I get from those I keep in contact with is all positive and hopefully I have been influential."

You've said before that you plan to continue working until your very last day, but that until then, you want to spend more time travelling and cross some things off your 'bucket list'. What have been some of your travel highlights?

"At the age of 80 years, I am now recalibrating my life. I enjoy travel and have four children and seven grandchildren in Australia. My first overseas trip was to Expo '70 in Japan. Japanese metabolism struck a chord with me – the honesty of the expression of vertical circulation, structure, services, claddings and finishes being composed as an orchestrated whole rather than 'burying or hiding' these elements is fundamental to where I am now at.

"I travel beyond Australia to experience cities and settlements rather than lie in the sun. The only Pacific island I have visited is Tonga, and that's because we have a project there."

In the last few years, you've been able to revisit the design of a couple of your past projects including incorporating an addition to your 1987 Wadestown house and giving your 1974 Park Mews development in Hāitaitai a fresh colour scheme. What were those experiences like in terms of coming back to something decades later after you've inevitably evolved so much as a designer, and as a person?

"The 150 or so projects I have designed over the last 50 years are my 'babies'. New owners often contact me. My office likes to do additions or alteration to these. The continuity is important, especially if the original design has been compromised by

subsequent owners. I loved that the new (and younger) body corporate for Park Mews came back to me recently for the original colours, which they wanted to restore.

"Several of our old houses, including the well-known Des Britten house in Seatoun, have been similarly repainted."

Are there any other past projects you would revisit if you had the opportunity? What changes or additions might you make if you were unencumbered by the constraints of budget, clients, neighbours or council?

"There are growth and change proposals for particular projects that I would dearly like to continue involvement with – particularly Whakatāne Airport (1974), which not only has enduring architecture, but it is the only Category 1 historic place by a living architect. We like receiving client instructions and responding to them.

"A quick story: Last year, a lady rang us after having heard that we were good at residential work. She accepted my invitation to visit the office. After 10 minutes of looking at photographs of completed houses and drawings of current projects, she said, 'Mr Walker, do you design anything normal?' That's a good beginning for my book, as I was secretly flattered by being considered 'different'.

"Big budgets are nice, of course, because restraint of finance does affect what you can build. But the quality of the design is always more important than the cost per square metre."

What sort of process do you go through when you're selecting colours for your projects? For example, how did you go about picking the original Resene colours for the Park Mews exterior – which I understand have been reinstated with the refresh?

"I think colour is fundamental to design. Billy Connolly looked me up when he drove past the Park Mews on one of his stand-up tours of New Zealand. He told me something I won't forget: some people think that black and white are 'colours'.

"Colour is expressive. As a child of Hamilton, to me, a stand-alone detached house sits in a garden. As the Park Mews does not have a garden, its circular porthole windows are abstracted flowers, in a more subdued main background. If we take the lessons of Mother Nature, large surface areas such as the ground and the sky are background. The smaller details in the overall environment, such as cars and people's clothing, should be brighter to keep all in balance. Similarly, a fixed wall should be less colourful than the entry door (which also moves, giving added excitement).

"Colour also expresses function (through warmth, coolness, etc) so I would recommend avoiding red in hospitals."



If you could wave a magic wand that would grant you more time in a day, what would you do with those extra hours?

"I would read, travel, meet more people and go to more movies."

If you could go back in time to give young Roger one piece of advice, what would it be and why?

"Take care of yourself, don't get stressed, stay calm and maintain a better work/life balance."

What do you like about Resene?

"I like Resene for, in no particular order, their passion for their product, their amazing range of colours, their product innovation, their back-up for us architects and the fact that they are a New Zealand company.

"My favourite Resene colours are the ones that work together – warm and subdued background colours with more intense and colourful secondary elements. This philosophy applies to both interiors and exteriors." **BW**

To see more of Roger's portfolio, visit www.rogerwalker.co.nz.



Pride of place

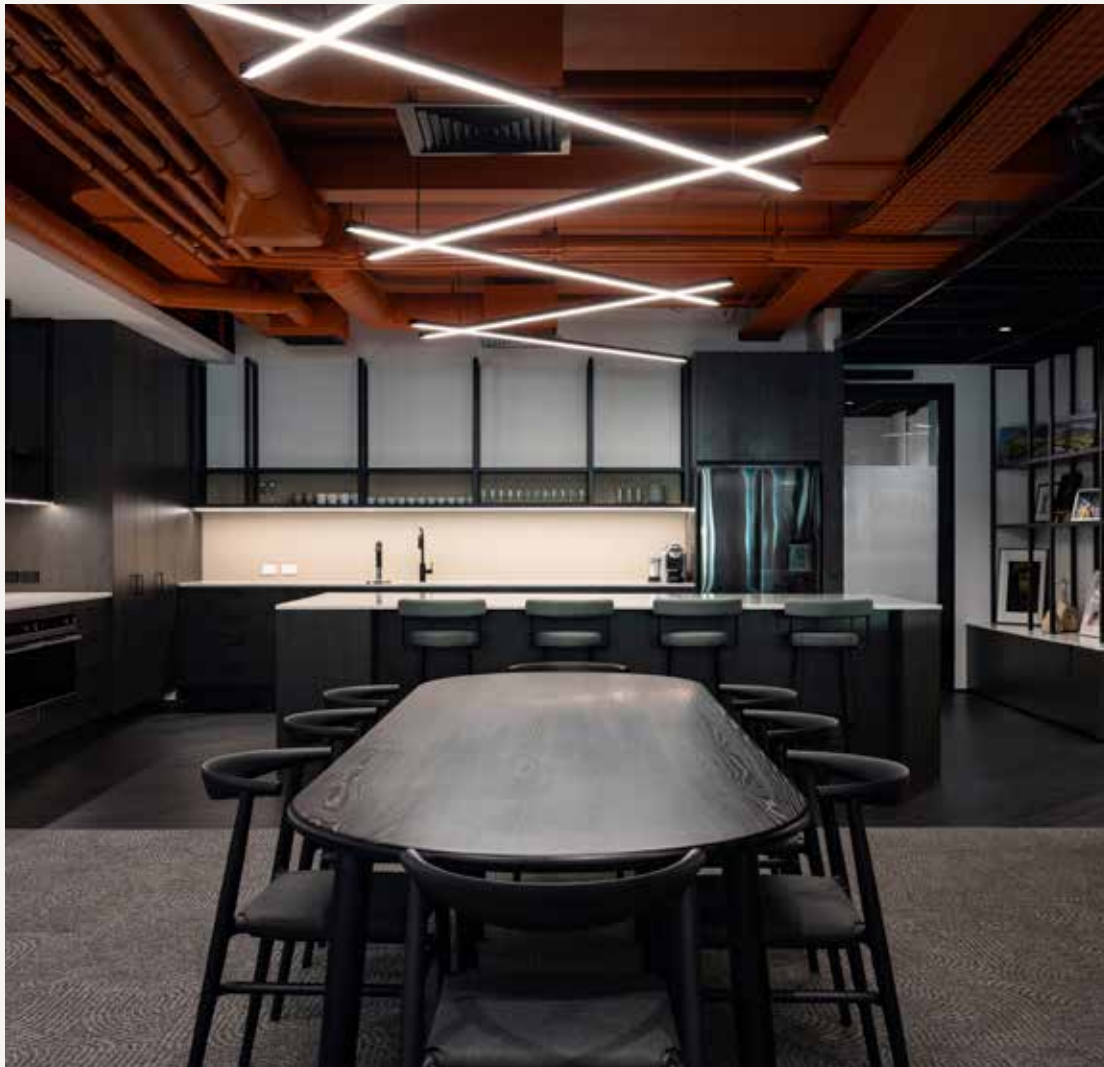
Bespoke colours steeped in geographic and cultural significance bring mana to Ngāti Whātua Ōrākei Trust's new home.

Since the 17th century, Ngāti Whātua have called Tāmaki Makaurau (Auckland) home. Today, the collective affairs of more than 7000 registered hapū (sub-tribe) members throughout New Zealand and beyond are looked after by the Ngāti Whātua Ōrākei Trust. Every member of Ngāti Whātua Ōrākei can trace their whakapapa (genealogy) to a shared ancestor, Tuperiri, and are descended from the three hapū: Ngā Oho, Te Taoū, me Te Uringutu. Together, they are collectively referred to as Ngāti Whātua Ōrākei and their celebrated lineage and legacy has enabled a strong connection to their stunning traditional lands – and one another.

Given what a large whanau (family) they take care of, it's understandable that Ngāti Whātua Ōrākei Trust and its commercial subsidiary, Whai Rawa, need a functional and agile workplace where they can perform their integral role. And, as with any other family, they needed their home to be designed in a way that would be reflective of the needs and values of those it belongs to. Previously, Ngāti Whātua Ōrākei's operations were located across two separate locations and lacked a sense of place, creating a disconnect between the two entities and the important work they needed to accomplish. After some investigation, the organisations found a suitable tenancy where they could both be housed within its walls. Since the space was essentially a blank

below and opposite: There is a lot to love about the newly completed space that Ngāti Whātua Ōrākei calls home. Along with culturally-significant motifs, a distinguished collection of artwork and innovative lighting designs that pay homage to Indigenous weaving practices, the cohesive colour palette formulated by Resene in collaboration with Ngāti Whātua Ōrākei plays a starring role in the design. For many members of the project team, the bold orange ceiling that characterises the communal kitchen and gathering space painted in Resene SpaceCote Low Sheen tinted to Ahikāroa is a favourite element. Walls and bulkhead in Resene SpaceCote Low Sheen tinted to Onepū. While these specific custom hues were uniquely developed for the project, those inspired by the palette can look to colours like Resene Alabaster, Resene Inside Back and Resene Rock Spray.

- Resene Alabaster
- Resene Inside Back
- Resene Rock Spray
- Resene Colorwood Whitewash
- Resene Colorwood Dark Ebony



above, below left and right: The new plasterboard throughout the office was first prepped with Resene Broadwall Wallboard Sealer and primed with Resene Acrylic Undercoat before the coloured topcoats were applied in Resene SpaceCote Low Sheen tinted to three bespoke colours that Ngāti Whātua Ōrākei developed with Resene. The hues and their names poetically capture the beautiful physical attributes that characterise Ōrākei. The softly greyed white, Onepū (sand), and the nuanced blue grey, One-paroro (sandbar), both reference the shores of Oneoneoroa (the historical name for Shoal Bay, which is also named for the sandbar). The captivating orange, Ahikāroa (long burning fires), references the spectacular glowing sunrises and sunsets that can be seen over Takaparawhau (the historical name for Bastion Point, a coastal piece of land in Ōrākei) and keeping the home fires burning. While these specific custom hues were uniquely developed for the project, those inspired by the palette can look to paint colours like Resene Alabaster, Resene Inside Back and Resene Rock Spray and wood stains like Resene Colorwood Dark Ebony and Resene Colorwood Whitewash to achieve a similar look.



gold standard



top tip

Resene
Alabaster

To prepare new plasterboard for painting in general office areas, ensure all surfaces have been sanded smooth and wiped clean of dust and debris then seal it with Resene Broadwall Waterborne Wallboard Sealer. In wet areas like kitchens, bathrooms or breakrooms, choose Resene Waterborne Sureseal for improved moisture protection. Once your sealer is dry, lightly sand the surface to remove any nibs or rough areas and use a clean dry cloth to remove dust before applying your coloured topcoats. In general areas, choose Resene SpaceCote Low Sheen waterborne enamel or Resene Zylone Sheen for your coloured topcoats. In wet areas, use Resene SpaceCote Low Sheen Kitchen & Bathroom waterborne enamel.

One-paroro

Ahikāroa

Onepū

.....

serves a dual function, accommodating Whai Rawa’s commercial requirements and providing a home for the Ngāti Whātua Ōrākei Trust whānau. The design takes a sincere approach in balancing meaningful elements of the iwi’s culture and identity in a contemporary context, honouring taonga (treasured possessions) and kōrero tuku iho (tradition). Collaborative meeting rooms for conducting business and a shared wharekai (dining area) have become essential gathering places for the two entities while thoughtfully integrated cultural design elements have been layered into the space, including patterned lighting that evokes traditional weaving and a collection of prominent mahi toi (artwork) that offers a gallery-like experience along the main spine of the floorplate.

Underpinning it all is the breathtaking colour palette. The space is elegantly characterised by earthy colours inspired by the surrounding taiao (environment), connecting it to the land and its heritage through a bespoke palette that was developed jointly by Ngāti Whātua Ōrākei in collaboration with Resene over the course of two years. Known as Ko ngā tae i tāmokongia ki te Kahu Tōpuni o Tuperiri, the hues embody the identity of Ngāti Whātua Ōrākei.

“Resene – a family-owned business known for their trustworthiness and similar values, especially in sustainability and kaitiakitanga – was the perfect partner for Ngāti Whātua Ōrākei,” says Lisa. “To ensure that the colours truly represented the iwi, the community played an essential role in the process. Community

canvas, they engaged the design team at STACK – who has an extensive history of creating outstanding commercial office spaces – to help their vision take shape.

“The brief was to accommodate the needs of our two entities where we could collaborate, connect with each other and our partners, and reflects the iwi and its history,” says Lisa Davis, Chief Executive for Ngāti Whātua Ōrākei Trust. “The design team had a challenging space to work with and skilfully delivered a solution

that embodied functionality and the importance of manaakitanga (hospitality, generosity and kindness) and whanaungatanga (forming and maintaining relationships and strengthening ties between kin and communities).”

The new workspace, which is not only wonderfully fit-for-purpose but also remarkably beautiful, exemplifies the dedication and collaborative efforts of the entire project team. The open-plan layout unites the organisation within a single location that







members were asked to provide photos and ideas for colours, resulting in a range of 53 final selections. Each colour was then given an ingoa (name) by Ropata Paora, a matanga reo (language expert), to further solidify the connection to Ngāti Whātua Ōrākei.

“The mahi toi (artwork) collection from our Ngāti Whātua Ōrākei creatives was curated by Dave Harriman. It has all been seamlessly woven into the fit-out of the office and the areas where kaimahi (employees) can come together to work, share kai (food) and collaborate. The end result is a functional and agile space that meets our needs as kaimahi and a place that exudes who we are. Ahikāroa, the striking orange colour of our kitchen ceiling, is inspired by the sunrise and sunset over our whenua at Takaparawhau. Complemented by the mahi toi from our whānau (family) and portraits of our tupuna (elders) and tamariki (children), it serves as a reminder of our purpose, our people, those we serve. As we work toward realising our tribal aspirations,

it’s encouraging to have a whare (home) that accommodates our expanding team and enables us to better serve our whanau.”

STACK’s work on the project was headed up by Creative Lead Jesse James Smith and Senior Designer Lauren Ross. “The relationship between Ngāti Whātua Ōrākei and Resene and the work that was done in the development of the colour range meant that there was a lot of meaning embedded into the project’s palette from the start,” explains Jesse. “Using Resene SpaceCote Low Sheen throughout the workplace allowed a consistent finish throughout the different areas. The superb coverage and consistency of the paint, colour and texture facilitated the creation of the gallery-type setting, providing an excellent base for the display of mahi toi within the space. It was great to be able to specify and incorporate New Zealand-made, sustainably-certified coatings that aligned with Ngāti Whātua Ōrākei’s values and community-based business focus.

opposite, above left and right: Ensuring the materials, colours and motifs within the space would have deep cultural ties to Ngāti Whātua Ōrākei was paramount to the project’s success, and the finished result does an exquisite job of honouring Ngāti Whātua Ōrākei’s legacy thanks to the dedicated collaboration of the design, build and client teams. Their efforts were recognised with the Resene Total Colour Commercial Interior Office Colour Maestro Award at this year’s Resene Total Colour Awards. Orange ceiling and office wall painted in Resene SpaceCote Low Sheen tinted to Ahikāroa and other plasterboard walls in Resene SpaceCote Low Sheen tinted to Onepū. While these bespoke paint colours are exclusive to Ngāti Whātua Ōrākei, look to a palette of Resene Alabaster, Resene Inside Back and Resene Rock Spray paired with timber accents finished in Resene Colorwood Whitewash and flooring stained in Resene Colorwood Dark Ebony for a similar effect.

	Resene Inside Back		Resene Colorwood Whitewash
	Resene Rock Spray		Resene Colorwood Dark Ebony

ngā tae (the colours)



Ko ngā tae i tāmokongia ki te Kahu Tōpuni o Tuperiri is the first iwi-inspired paint colour palette, which was launched in partnership between Ngāti Whātua Ōrākei and Resene. Through this curated palette of 53 culturally-significant hues, which were chosen in consultation with the community, the paint colours used for their projects are reflective of the local history of Ngāti Whātua Ōrākei and tie into colours found in te taiao (the surrounding environment) in and around Ōrākei. Each of the palette's colours is known by an evocative Te Reo Māori name chosen by Ropata Paora.

Onenui	Pani	Toitū	One-mamaru
One-tea	Poki	One-papa	Ōkahu
One-mā	One-mōwai	Pukerae	One-tū
Oneroa	Kūrae	One-tai	Kaiao
One-matua	Ahipūmau	Matarae	Kaipō
One-one	Ahitūroa	One-kōpuru	Pī
One-taunga	One-rua	Paetū	Pūrea
One-ao	Tūāhuru	One-rangi	Pūawai
One-koro	Tua-ā-ahi	One-matā	Mārino
One-rere	Tu-ā-ura	Kāhupō	Māhoe
Ōkewa	One-uku	Pōuri	Māriē
Onewā	One-kura	Pōkere	One-puia

did you know?

Resene has worked with a huge range of clients to create custom-made colour palettes to suit their project, work, region or client. Each is included in the Resene e-tint system for tinting at all Resene ColorShops. For help with a custom-made colour palette, contact your Resene representative, www.resene.com/meet-the-team.

The incorporation of the new Ngāti Whātua Ōrākei palette into the concept was important to the design of the space, but having a product developed with community engagement in mind added an additional layer of meaning in the creation of the new home for Ngāti Whātua Ōrākei.

Through careful placement of the Resene paint colours and by implementing a bit of design ingenuity to make the most of the architectural assets the building offered, STACK was able to deliver a positive and powerful user experience. Since there wasn't much natural light available and the space is relatively narrow, the team relied on careful space planning and created an illusion of added height within the kitchen through the exposed ceiling and their colour choices.

"Jesse was able to create a space that was both visually dramatic and incredibly functional," says Lauren. "He was able to maximise the positive attributes of the space in a way that showcases his talent as a designer while creating an incredibly cost-effective solution for the client. Working on the project as the on-site designer allowed me to curate the final finishes, pulling inspiration from the symbolic stories captured in the palette range by Ngāti Whātua and Resene."

According to Jesse and Lauren, a key concept for the space was for users to be able shift between different areas based on the work they want to focus on. Onepū, the softly greyed neutral which appears on the main walls throughout the open-plan space, helps to ground the organisation within the shores of Oneoneroa. One-paroro, a blue-edged grey, was used to anchor and define meeting and collaborative spaces while evoking a sense of calm in complementary contrast to the orange Ahikāroa ceiling and the other bold burnt orange accents incorporated within the fit-out.

Out of the design's many beautiful elements, Jesse says the Ahikāroa ceiling is his clear favourite as it makes an impressive impact from the moment you enter. "We wanted to create some drama that would draw people into the office. Having the bold orange ceiling highlighted the importance of the space, both as a physical point of connection between the two parts of the business and through the colour's symbolic meaning."

When it came to the build, Harrier Construction Managing Director David Broome says the timeline was the biggest challenge, but the team pulled together to make it happen. "The client came to Harrier Construction with a tight time frame of six months to complete the design and build. From the commencement of the design process through to the completion of the project, Ngāti Whātua Ōrākei, Harrier Construction and STACK were able to keep to the pre-agreed dates. All parties communicated well with prompt decision making when required. It is a testament to Ngāti Whātua Ōrākei as a client that they allowed the project team to add value to the process rather than dictate their idea for the space. They provided direction and made clear choices when required and embraced the more bespoke product and colour selections for the fit-out that were put forward by the project team."

While David shares the design team's appreciation for the orange ceiling, he feels the artwork is another standout component. "The beautiful pieces that Ngāti Whātua Ōrākei curated were always going to be a fundamental feature of the space but we didn't know which pieces would be selected and where they were to be positioned until it was time to place them. We worked closely with STACK during planning to be mindful that the material and colour selections would be complementary to the artwork, providing depth without clashing or feeling overbearing. When we installed the artwork upon completion of the build, there was great satisfaction in seeing it all finally and completely coming together. I felt both aspects turned out exceptionally well and hence they are both my favourite."

"The project was one of the more enjoyable projects I have been involved in. All of the parties worked extremely well together and the result is a stunning space that we can all be proud to have been involved in." BW

design STACK, www.stack.co.nz

build Harrier Construction, www.harrierconstruction.co.nz

client Ngāti Whātua Ōrākei, ngatiwhatuaoakei.com

painting Auckland Plastering Group, www.apg.kiwi.nz

images Mark Scowen, www.intense.co.nz

Leading by example

Resene Quarter
Duck Egg Blue

How Tracie Rodwell-Dunne put her interior design and colour psychology prowess to work for a generation of designers and their clients.

There is a false idiom that exists which you've probably heard before: 'those who can't do, teach.' It's hard to imagine anyone other than a megalomaniac coming up with such a wildly untrue idea. By nature, teachers are very much 'doers' and no one can rise to the extremely difficult task of educating others without having a significant level of skill and knowledge in the subject they're covering. On top of everything they accomplish on a day-to-day basis and have succeeded with in the past, in a way these industry leaders are doing far more than average by upskilling others and sending them out into the world to do better work that better serves our society. The saying also ignores the level of passion people like Tracie Rodwell-Dunne have for sharing with others what they themselves have learned.

Tracie grew up in Brisbane, and her inherent love for design and decorating in all its forms was clear from an early age. "I seemed to just innately know what worked and didn't," she says.

"My grandfather was an apprentice to Daphne Mayo in Brisbane before the Second World War and he worked with her on architectural sculptures that became part of some of Brisbane's most beloved and iconic buildings. He unfortunately passed away before I was born, so I never met him, but I feel his creativity was passed down through my mother – who was a painter herself."

Tracie decided to pursue a career in interior design, and after completing her training in the mid-80s, she became one of Queensland's first qualified interior designers. But she had another important 'first', too. "I was the first woman in my family to get a tertiary education. It was expected that I'd get



married and have a family, which was never on my agenda. My grandmother was probably the most influential person in my young life. She was incredibly intelligent, a mathematical genius and could turn her hand to anything and excel at it. But because of how things were when she was born, she didn't have the same opportunities we do today, and I think that is why she encouraged me to follow my aspirations and dreams."

In 1989, Tracie spent a year abroad living and working in Toronto, Canada – which she says was a remarkable experience for her creativity. Upon her return, up until she started her own interior design business in 1994, Tracie worked in corporate design

where she developed a number of complementary skills that have proven to be useful ever since. "When I first graduated, I worked for an agency that specialised in creating fully-cohesive packages to represent each client's company image, from the brand's logo design to their office fit-out and even the design of their uniforms. I was fortunate to be able to expand my creative vision in such a way. I learnt I was good at holding the vision for a client three-dimensionally and ensuring that all the elements worked together in synergy. I was able to use this skill over the course of my career for major clients like Wesley Hospital, Queensland's largest private hospital. I helped them with the design and evolution of their corporate image for over 20 years and loved it."

Tracie has long been aware of her strong affinity for colour and the energies imbued within each individual hue, but what she didn't realise initially is that her innate level of awareness isn't something everyone carries with them. "I just assumed everyone felt the energies of different colours, and I guess understanding that this was relatively unique became a precursor to my passion for colour psychology."

Ever since she purchased the Beaumont School of Interior Decorating and Design in 1999, increasing comprehension of colour, the meanings we attach to different hues and the effect colour has on project users has been a chief mission in Tracie's career. This part of her journey began when she was approached by Beaumont's original owner, Valma Pugh.

"It had never crossed my mind to own or set up a design school. I did know that I liked to teach, as I'd lectured part-time at Queensland University of Technology several times over the years. I find teaching is a great way to ensure you know your subject as students are very smart and ask insightful questions that can put you on the spot – so you really need to know what you are talking about."

Now, it's been almost 25 years since Tracie took the helm at Beaumont. It's important to remember that, at the time she began, information on many design topics wasn't at our fingertips the way it is today. Luckily, there were a number of important studies done on colour and design during the 20th century that could be referenced to help build and improve the curriculum.

"When I purchased the school, the core information available on the topic was good but it was also quite 'old school', so the first thing I did was modernise and enhance what was there. Then, as students kept asking me to teach them more, I developed more advanced interior design training and added in colour psychology and feng shui – which are quite unique courses that dovetail perfectly with interior design," explains Tracie.



Resene
Headlights

Resene
Allports

Resene
Colour Me Pink

“Designers have been faced with so many changes over the decades, from technology to the availability of products. Some of those changes have been for the better but not all of them have been good. The advent of technology from a design perspective has been great, but I feel sometimes it has reduced creativity.

I feel it is important to still be able to manually draft and sketch as I believe maintaining that hand/pencil to brain connection supports imagination and problem solving. Certain advances in products have been amazing, but I feel availability and service have taken a step back – and I think this makes things very hard on the interior design professional who just wants to do their best for their client when they aren’t always supported by the supply companies. I miss the slower, more conscious pace of when I first started working in interior design, when you had time to be creative and do thorough work and quality was valued,” she admits.

Tracie singled out one supplier as an exception, Resene, and she says their extensive colour range isn’t the only reason she’s been a long-time fan. “I think Resene is one of the most ethical and impressive companies I’ve ever dealt with. Their commitment to excellence is amazing and their desire to always improve and do the best is to be admired. Their staff from senior management down are a great reflection on the company,” she says.

While most design professionals study colour to some degree during their schooling, it can be limited. Very few will leave school with a strong understanding of colour psychology and Tracie feels this industry-wide knowledge gap is underserving clients and other building users. “I feel not enough is understood about colour and the psychology of colour by our design professionals,” she says.

“There is a lot of fear around using colour and so a lot play it safe. I also think the universities and colleges are failing our professions by not teaching the topic of colour comprehensively. The problem is that many weren’t taught it properly themselves, so they don’t realise what they don’t know, and the cycle of misinformation and lack of knowledge continues on. In my experience of teaching, it takes at least two years of continual study to fully understand and learn all there is to know about colour, how to see it properly and how to use it correctly. Once this is achieved, you end up with delighted clients and great work.”

Tracie retired from her active role in interior design a couple of years ago and it’s allowed her to focus on teaching and writing. “I think it’s important that we share our knowledge and experiences and give back to our profession. Sometimes we don’t realise how much we know about our profession until we start to write and share,” she says.

“Colour psychology is a very important subject for me as it is the only way to fully understand colour. Otherwise, we can only know it superficially and that is such a shame as it is a very powerful and life-changing tool for humanity and our profession. I truly believe that we all need to keep growing and learning. If we stop, we become stagnant and lose the ability to see things with new eyes and where’s the fun in that?”

The school has taught Tracie plenty about herself, too. “I guess the main thing I’ve gotten out of owning and running the school is that I enjoy sharing my knowledge and giving back to the profession to ensure that it continues on in a sound and ethical manner. I love watching my graduates successfully go onto having their own careers and businesses. I have mentored many former students over the years and always love connecting with them and offering any help or advice they may need. When you have been doing it as long as I have, there isn’t much you haven’t experienced – and it’s rewarding to help the next generation succeed.”

If she could go back in time to the beginning of her career and mentor herself, Tracie says she would encourage a shift in priorities and an increased focus on values that have longer-lasting effects than financial gains. “I think I’d tell myself to value my creativity and not compromise the design process in order to simply ‘push the work out’ to meet deadlines and make money. In my experience, I think this is easier to do when working for small businesses than larger companies. My primary philosophy was always to put the client first, and I think this is still a good one to have. But early on in our careers, we often undervalue our skills and I think it’s important that we not undersell ourselves to clients or employers either.”

For Tracie, who spends so much time working with colour and has a deep understanding of the advantages each one offers, the Resene colours she considers her favourites are always changing and evolving. “I actually love all colours, but there are some I am always drawn to and some I like for a short time. It also depends on whether I am presently being drawn to colours that have been tinted, toned or shaded. Currently, I’m very into very pure colours like Resene Headlights, Resene Allports and Resene Colour Me Pink. Resene Headlights is such a happy pure yellow colour that resonates with fun and learning, which are two of my favourite things to do. Resene Allports is a true blue-green and what I always love about this colour is its association to thinking outside the box and communicating about deep subjects, both of which I enjoy doing. And red-violet Resene Colour Me Pink is always my favourite go-to colour; it’s my happy place and the colour is all about helping others and living your best spiritual life.” **BW**

For more information on the Beaumont School of Interior Decorating and Design, visit www.bsidd.com.au.

Resene Eighth
Pearl Lusta

Colour Psychology 101

For those who might not be as well-versed in colour psychology as she is, Tracie offered up her skills to provide an assessment of four spaces that feature a number of today’s top trending Resene paint and wood stain colours. Here’s what she had to say about the effects Resene Vantage Point, Resene Pioneer Red, Resene Morning Haze, Resene Cinnamon, Resene Egg Sour, Resene Colorwood Breathe Easy and Resene Colorwood Bask have on the spaces they’ve been used in.

opposite, top left: Walls painted in Resene Vantage Point and floor finished in Resene Colorwood Breathe Easy. Pendant lamp from Powersurge, artwork by Alan Pearson from Sanderson Gallery, chairs from Matisse, table, rug, lidded dish, bowl, bottle and glassware from Smith and Caughey’s, flowers from Urban Flowers.

opposite, bottom left: Wall painted in Resene Pioneer Red and floor finished in Resene Colorwood Bask. Table and rug from Ligne Roset, artwork by Katherine Throne from Sanderson Contemporary, bowl, Venus statuette and vase from Smith & Caughey’s, candle, candlestick and glassware from Tessuti.

opposite, top right: Walls painted in Resene Morning Haze and floor finished in Resene Colorwood Breathe Easy. Sofa from Mr. Bigglesworthy, side table and stool from Bauhaus, rug and cushions from Baya, glassware and shoes from Father Rabbit.

opposite, bottom right: Left wall painted in Resene Egg Sour, right wall in Resene Cinnamon and floor finished in Resene Colorwood Breathe Easy. Sofa and rug from Good Form, basket from Father Rabbit, throw and cushions from Baya, side table and mug from Smith and Caughey’s, artwork by Lucy Rice from endemicworld, curtains from Curtain Studio. Projects by Amber Armitage, images by Wendy Fenwick.



Resene Vantage Point + Resene Colorwood Breathe Easy

“The colours used in this dining space create an energy of balanced, clear, open-hearted communication. There is also an abundance of prosperity with grounded protection. This is a safe and happy space to spend time with family and friends.”



Resene Pioneer Red + Resene Colorwood Bask

“The colours used in this room create an energy of supported motivation to move forward and make balanced changes. There is a lot of loving support that creates a peaceful and harmonious energy in this room.”



Resene Morning Haze + Resene Colorwood Breathe Easy

“These colours create an energy of soothing, introspective balance which helps us to connect with ourselves. There is protection around expressing creativity as well as clarity around being visionary and thinking outside the box. There is a lot of support and peace in this space.”



Resene Cinnamon + Resene Egg Sour + Resene Colorwood Breathe Easy

“The Resene palette used in this room creates an energy of support and acceptance of one’s self. There is a deep inner wisdom to be discovered in this space, which can help its users to become more contented and blissful. This room has balanced good fortune and embraces clear spiritual insights which may want to be shared.”

Cracking the colour code

Why understanding the difference between physical and digital Resene colour samples is integral to your design.

There's a common conundrum that many designers, builders, painters and others who need to specify and use paint are faced with. Perhaps you've found an eye-catching colour online that's inspired your decorating palette or maybe you have a client who wants a painted part of their project to perfectly match their brand colours and now you're unsure how to translate that colour from the digital world to the physical space you're working on. Those who are familiar with popular design software can likely figure out a colour's RGB or HEX value, which can be a great place to start when you're in the initial stages of design. While electronic colours are a superb way to visualise your project's colour scheme prior to painting, it's important to understand that they are not substitutes for physical colours as they are fundamentally different.

How digital colours differ from physical colours

Mixing paint colours is called subtractive colour, as the colour you see is the colour that the paint does not absorb. For example, yellow paint appears yellow because it absorbs all colour waves except yellow. Mixing light-emitting colours, such as RGB values, uses the principle of additive colour. Light-emitting devices such as computer monitors, smart phones or television screens 'give out' colour, so even if the room you're in is completely dark, you can still turn them on and see colour. RGB is an acronym for 'Red, Green, Blue', which are the three colours that get layered with white light to create the different hues you perceive on a screen.

A HEX colour is expressed as a six-digit combination of numbers and letters that are defined by the hue's mix of red, green and blue – so HEX colour codes are simply shorthand for an RGB colour. Since RGB colours can have up to nine digits



left: Whether you're trying to specify a paint colour that will match a digital colour value, printed branding materials or a physical sample, Resene's website offers a number of free tools that can help you find the nearest Resene paint colour match for your project. Background painted in Resene New Day with A4 drawdown paint swatches (from left to right) in Resene Epic, Resene Island Time and Resene Skylight and testpots (clockwise from top left) in Resene Paua, Resene White Noise, Resene Aquarius, Resene Jet Stream and Resene Curious Blue. Project by Amber Armitage, image by Wendy Fenwick.

	Resene White Noise		Resene Aquarius
	Resene Jet Stream		Resene Curious Blue

and given that human brains struggle with remembering numbers greater than seven digits, HEX colours codes can be easier to recall and communicate.

CMYK stands for 'Cyan, Magenta, Yellow, Black' and is often used by printers and graphic designers to print things like artwork, magazines and marketing materials. Whether you are viewing a digital representation of CMYK, the computer is trying to emulate what a sample might look like after it comes off of a printing press. Like paint, CMYK is a subtractive colour model, however, it uses a combination of four layers of coloured ink to achieve a hue (which is also known as four-colour process).

Due to these different colour systems and their limitations, some paint colours can be portrayed on screens more accurately than others. Despite monumental technological improvements in screen technology, there are still limitations in the range of colours that can be shown in the RGB colour space. This means that some Resene paint colours do not convert as well as others because they are out of gamut of the RGB colour space. These differences are not faults in the conversion or software, simply limitations between additive colour spaces when compared with subtractive colours.

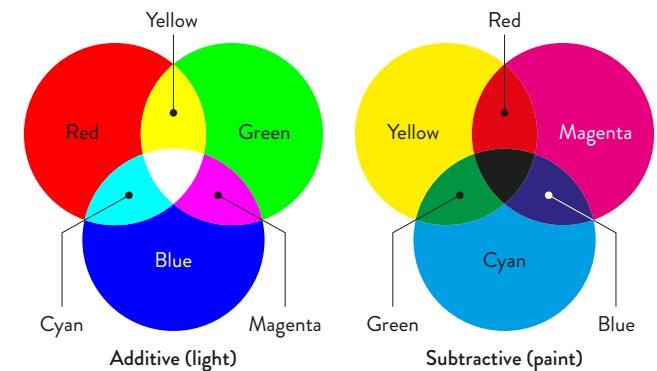
Where Resene's base colour values come from

Previously, Resene's RGB values were measured from dry painted colour samples using sophisticated electronic colour scanning equipment. These RGB values were then converted to LAB and CMYK. But today, Resene derives LAB values from colour master paint samples to come up with the base colour value to represent

each hue in the Resene Total Colour System. This shift improved the accuracy of Resene's digital colours because it means Resene starts with the largest colour space then converts it to smaller colour spaces like RGB, HEX and CMYK using a mathematical equation.

RGB and CMYK colour spaces specify a colour by telling a device how much of each colour is needed. LAB, on the other hand, is a more accurate colour space because it works more like the human eye and specifies colours using a three-axis system: the a-axis (green to red), b-axis (blue to yellow) and lightness axis. The best thing about LAB is that it's easier to achieve the same colour across different media, which is why it's often the colour space of choice for the plastics, automotive and textile industries.

Additive and subtractive colour combinations



What is metamerism?

Have you ever noticed when creating a mood board for a client how two different finishes or materials might appear to match under one light source but can look quite different when viewed under another light? This phenomenon is known as metamerism.

Metamerism is an optical illusion caused by differences in wavelength emissions between various light sources, such as incandescent versus fluorescent light. For example, incandescent lights transmit a lot of red wavelengths and very few blue wavelengths, which makes it tricky to tell whether the colour you're viewing is black or dark blue. Fluorescent light, on the other hand, emits more blue wavelengths, so it's easier to distinguish between black and dark blue. If a certain colour wavelength is not present, it cannot be reflected – which is why artificial lighting can have a drastic impact on the way we perceive a colour.

Paint colours, when viewed under different light sources, are also affected by metamerism, which is why it is so important to view real Resene paint colour samples in the space you plan to use them whenever possible. Resene A4 drawdown swatches can be moved about the room you intend to paint so that you and your client can view it under different lighting circumstances at different times of the day, both day and night.

Keep in mind that different surface characteristics, such as texture and gloss levels, will also affect colour as these surfaces reflect light back in different ways. The higher the gloss level on a surface and the smoother the surface is, the more reflective it is going to be – which will result in a brighter and cleaner colour. A flat white colour on a textured stucco wall will reflect light back in many different directions, and this diffused effect can make the white seem duller or darker. But the same white in a gloss finish applied to a smooth surface can appear brighter because more light is reflected directly back at the viewer.

did you know?

The average human eye can perceive approximately one million distinct colours. Those with deficiencies such as colour blindness, certain diseases and age-related degeneration typically are able to perceive fewer colours while artists, colour specialists and those who work most of the day outside are sometimes able to see a greater number of distinct hues simply because they are exposed to more colours.

Resene
New Day

top tip

While colours can be converted from LAB to RGB, HEX and CMYK, when they are converted back to LAB, they may result in different values due to the mapping process. Reducing the number of colour conversions between colour spaces increases colour accuracy – so try to avoid switching between multiple colour spaces in your work whenever possible.

Finding the best match

The digital Resene Colour Library has thousands of online colour swatches which can be easily searched to find the nearest approximate RGB, HEX, CMYK and LAB values to the one you're referencing using Resene Find-A-Colour (www.resene.com/findacolor). This handy free tool even allows you to search within a specific colour chart or range to discover similar Resene colours to quickly narrow your options down to the best suggestions.

Once you have your nearest approximate Resene colour matches, it's imperative that you view physical samples before making your final colour selection. Whenever possible, it's best to trial your chosen colours in situ using an A4 drawdown paint swatch or a Resene testpot. These methods allow you to view a larger swatch of colour and see how the hue is affected by the project's specific lighting circumstances and ensure you and your client are happy with your proposed match. If your project is yet to be constructed, Resene strongly recommends viewing a paint swatch of the colour, at the very least, to check the colour suits before finalising your specification. Resene drawdown paint swatches, paint chips and colour charts are screen-printed with real Resene paint so that you can be confident that what you see is what you'll get.

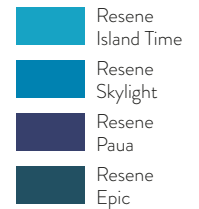
top tip

Resene ColorShops have colour libraries with A4 drawdown colour swatches that you can view in-store. This is a quick way to narrow down your electronic colour choices to those that look best in the physical world.

If you can't find quite the colour you're looking for, keep in mind that Resene can also create a free custom colour match from a physical sample – just bring it into any Resene ColorShop. This can be named with your chosen colour name and entered in the Resene e-tint system so you can easily get your colour tinted again



left: The LAB colour system expresses colours in three dimensions – lightness, redness-greyness and yellowness-blueness – so it's best understood in the form of a sphere where gradations occur on X, Y and Z axes.



in the future, either at the same Resene ColorShop or another one. This is especially helpful for nationwide branding projects or those that span the Tasman Sea, as your project's painter can visit whatever Resene ColorShop suits them to access the same colour.

For those looking for a paint colour to match a Pantone (PMS) colour, Resene has already colour matched many PMS colours. You can view the ones already matched at www.resene.com/pantone. Resene ColorShops have a Pantone fandeck in-store for quick reference and can create other Pantone colour matches on request.

Although Pantone colours are created through a subtractive colour method, the colour space for Pantone and paint are not a perfect match. Some Pantone colours are brighter and cleaner than the materials to create paint colours allow. If your Pantone colour selections are very bright – particularly the ones that have a neon glow to them – you may need to choose a tonal variation for your paint to ensure best coverage and performance.

When matching other types of physical samples, such as multi-coloured fabrics, delicate artwork or three-dimensional décor objects, bring your item to your nearest Resene ColorShop. Resene staff can help you in-store or arrange with the Resene colour experts in the Resene Colour Lab to create a custom colour match for you. **BW**

top tips

Specifiers can order free A4 drawdown paint swatches by visiting www.resene.com/drawdowns and logging into your account. Testpots can be ordered online at shop.resene.com/testpots or visit your local Resene ColorShop.

Find the nearest approximate Resene colour match from a digital image or logo using the free Resene ColourMatch tool, www.resene.com/colourmatchonline. To create an entire palette inspired by an image, upload it to the free online Resene Colour Palette Generator at www.resene.com/palettegenerator.

Top shelf

Lucinda Penn uses Resene paints to create a can't-miss liquor label.

Over the course of the past decade in both Australia's and New Zealand's gin markets, the number of distilleries, variety of products offered and quantities being produced has seen immense growth. With so many options now available to choose from, it's getting increasingly harder to ensure new gin products stand out from the crowd once

they hit the shelves. For South Australia's 23rd Street Distillery, their idea to have different creatives produce bespoke artworks that could feature as part of their label designs not only makes their product uniquely enticing, but it also offers support and promotion for talented local artists like Lucinda Penn.

Lucinda, who also goes by the wordmark LCND, works across both physical and digital media but is best known for her large-scale murals. Her first public work is on Mount Barker Road in Stirling, Adelaide Hills, but Lucinda's art can now be found all over South Australia – including a feature wall at Adelaide Airport. Inspired by the everyday, optimism and symbolism underpin her energetic colour palettes and serve as an exploration of her own place in the universe.

23rd Street Distillery first engaged Lucinda to create a commission for one of their labels after she responded to a callout seeking artistic collaborators. The new gin they were planning to release – which they ultimately named Quattro Juniper Gin – was something of a feat to formulate and produce, so they wanted the bottle's artwork to be representative of its particular qualities.

Lucinda says the gin's recipe was a long time in the making and she wanted to do those efforts justice.



above and left: In a time when most branding and graphic arts are created digitally, artist Lucinda Penn took a hand-painted approach to make the artwork commissioned by 23rd Street Distillery, which they've used on the label of their newly released Quattro Juniper Gin. The glossy, raised texture of her brushstrokes in Resene Lumbersider Low Sheen remain visible amidst her boldly graphic design in Resene Daisy Bush, Resene Dancing Girl, Resene Sunshade, Resene Vibe, Resene Ballerina and a custom made Resene white.

“It took a lot of trials and experimentation for the distilling team to create the qualities they were after at a sellable scale. Last year, I went for a trip down to the distillery in Renmark, SA to explore the distilling process with their brand manager, Amelia. I was able to climb up the iconic glass distilling tower to see the piping as part of the process and the large wooden distilling pots down on the ground.”

Made using a quartet of distinct juniper varieties gathered from across Australia and Europe, which were extracted across four different production methods, it's easy to understand how the gin got its name. The brand describes it as enticing with fresh aromas of lemon and juniper followed by a floral sweetness and a background of woody cinnamon and nutmeg spice; the palate is punchy, full and complex with a lingering finish that's simultaneously warm and fresh.

To do the uniqueness of the spirit justice, Lucinda says she wanted to tell the story of the gin through a visual narrative of symbolic motifs. “The striking colour palette stems from the unique Bulgarian Red juniper (red), the native coastal Boobiella (light purple) with the additional traditional deeper-coloured junipers from Bulgaria and Macedonia (dark purple). In the design, there are repeating themes which appear in ‘fours’ such as the cocktails, ice cubes, hands and diamond-shaped star motifs as well as the four sides of the iconic distilling tower of the Renmark distillery. When searching for these details, you will also find citrus, distilling equipment, juniper flowers and the roads to Renmark – which all play a part in its unique production process,” she explains.

When selecting the Resene paint colours to use to represent all these important elements, Lucinda did some research to discover what hues could be used to fill a gap in the brand's colour story. “After comparing the other 23rd Street Distillery bottle labels created by different artists, I found there weren't many red and purple tones. I first chose Resene Vibe, which suited the Red Bulgarian juniper, and Resene Dancing Girl, which is a repeat favourite of mine that suited the light purple juniper. My style is an amalgamation of art and design principles, and I always use a darker colour, so Resene Daisy Bush was chosen to create depth by pushing the darkest tone backwards and using some contours for emphasis.



Resene Sunshade stands out as the brightest colour while Resene Ballerina harmonises the palette. Overall, there are some colours which are in a similar family, but there is enough difference between all of them that they stand alone, being pushed forward and backwards on the flat surface to create intrigue,” she says.

Among her biggest challenges when painting the artwork was creating a design that had many quartets of objects where nothing important would be covered by the logo once it was scaled down. “The artwork on the board itself also still needed to feel cohesive without putting anything important in the space the logo would occupy. This involved lots of measurements which became complicated at times, but this was managed by working with the design team and brand managers to navigate changes in the label layout.”

Quattro Juniper Gin was also the brand team's first endeavour in releasing a smaller 500mL bottle compared to their usual 750mL size, so the process of creating an artwork that could suit the shrunken label dimensions was somewhat exploratory. Once completed, Lucinda's painted artwork was approximately 55cm x 45cm then photographed to get the highest-quality image possible before scaling it down to fit the label design.

Lucinda says the vibrancy of Resene paint colours and the consistency of Resene Lumbersider Low Sheen were integral to the success of the final label design. “When I paint murals, I love using Resene Lumbersider Low Sheen on my walls so much that I use my surplus paints in the studio on boards and canvases. Upcycling is a passion of mine, and this not only allows me to create vibrant and striking work, but it also helps to avoid waste. I had all of these Resene Lumbersider Low Sheen paints on hand from other projects which allowed me to trial different



colour combinations while I was working through the design. This resulted in finding a new-to-me colour palette that was selected especially for this artwork.”

In honour of her commitment to using Resene paints to bring the product label to life, the judges at this year's Resene Total Colour Awards recognised Lucinda's clever and distinctive design with the Resene Total Colour Product Award. With such a visually-appealing design in show-stopping colours, they agreed it would be impossible to walk past such a well-dressed gin without wanting to get a closer look. [BW](#)

original painting Lucinda Penn, www.lucindapenn.com
gin production, brand management and graphic design
 23rd Street Distillery, www.23rdstreetdistillery.com.au
images Jarrad French, www.instagram.com/jarrad_french

above: The cocktails at the launch party for 23rd Street Distillery's Quattro Juniper Gin were served on coasters printed with an image of the artwork Lucinda created for the product label using Resene paints. The vibrant shapes in the original piece were painted with Resene Lumbersider Low Sheen in Resene Daisy Bush, Resene Dancing Girl, Resene Sunshade, Resene Vibe, Resene Ballerina and a custom made Resene white.

Coming up roses

Revived by pop culture, many designers are falling back in love with the power of pink.

Pink is a colour that carries with it a complex and fascinating history. The hue is often associated with notions of romance, love, beauty and playfulness, but the colour's origins and evolution throughout the ages reveal a more intricate narrative.

The etymological roots of the colour's name are cloudy, to say the least. Many believe the word 'pink' dates back to the 17th century in the English language and is said to have been derived from the Dutch word *pinck*, which referred to pinked edges. The term was used to describe the *Dianthus* genus (more commonly known as carnation), which were originally named 'pinks', as they often exhibit a scalloped – or 'pinked' – appearance on their petals. This is said to have led to the name of the flower being associated with the reddish colour their blooms often exhibit. In many other languages, including French, Dutch, Latin, Portuguese, Catalan, Spanish, Italian, Swedish, Norwegian, Hebrew, Russian, Polish, Bangla and Hindi, the colour pink is named after another flower: the rose.

However, if you go as far back as the 1400s, the pigment that the name 'pink' was first attached to was made from vegetable matter that created a murky greenish-yellow tinge. Luckily, the far more appealing reddish version of 'pink' has been the long-standing popular linguistic association.

The stereotypical gender associations with pink are a relatively recent development. For much of Western history, pink was considered a masculine colour. Men in England wore red uniforms, and since pink was viewed as a desaturated shade of red, pink ribbons and other decorations were often worn by boys (as they were simply considered small men). In fact, clothing for children throughout history was almost always white since, before the invention of chemical dyes in the 20th century, clothing of any colour would quickly fade when washed in boiling water. The introduction of the blue sailor suit – a uniform which was also white until the 1900s – is said to have played a role in the association of blue with boys' clothing.

These same advancements in chemical dye technology also led to pinks becoming brighter, bolder and more assertive in the 20th century. A key pioneer in the creation of the new wave of pinks was Italian designer Elsa Schiaparelli, who created a new variety of the colour in 1931 called 'shocking pink', made by



above: Terracotta pinks can be an appealing addition to an earthy colour palette of soft green, brown and white without feeling too stereotypically 'pretty'. Wall painted in Resene Soiree, floor in Resene Meringue and plant pots (from large to small) in Resene Soiree, Resene Field Day and Resene Allspice. Project by Amber Armitage, image by Wendy Fenwick.

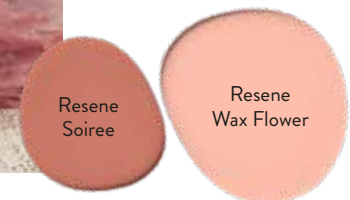


left: The key to making bubblegum pinks and bitter oranges feel contemporary lies in pairing them with simple, neutral furnishings that allow space for the hues to take centre stage. Wall painted in Resene Hoppbush and floor painted in Resene Moroccan Spice and Resene Hoppbush. Sofa from Mr. Bigglesworthy, sheepskin from Baya, artwork from endemicworld. Project by Amber Armitage, image by Wendy Fenwick.



below left: Multiple Resene pinks can be layered by using Resene FX Paint Effects Medium to give interior walls a soft and romantic painterly effect. Wall painted in Resene Wax Flower with Resene FX Paint Effects Medium mixed with Resene Cab Sav and Resene Scotch Mist applied on top and vase in Resene Cab Sav. Side table from Good Form. Project by Amber Armitage, image by Wendy Fenwick.

- Resene Scotch Mist
- Resene Meringue
- Resene Dawn Glow
- Resene Moroccan Spice
- Resene Cab Sav
- Resene Allspice



right: A tired-looking Bondi Beach apartment block was transformed into a dreamy vision in pink and white after the strata committee voted in a fresh Resene colour scheme. Exterior walls painted in Resene Lumbersider Low Sheen tinted to Resene Petite Orchid, decorative arch on portico in half strength Resene Petite Orchid and white accents, trims and garage doors in Resene Sonyx 101 tinted to Resene Alabaster. Design and image by Kat Everett, www.colourstyling.com.au.

- Resene Umber White
- Resene Summer Rose
- Resene Amped
- Resene Timeless
- Resene Dream Big
- Resene Sail Away
- Resene Ocean Waves



accent

- Resene Alabaster
- Resene Inspire
- Resene Kinship
- Resene Awaken
- Resene Springtime
- Resene Rose Gold
- Resene Field Day
- Resene Gold Dust

left: Pink is perfect for an on-trend colour-drenched look, where you take a single hue across all the major surfaces in a space from tip to toe. Walls painted in Resene SpaceCote Flat tinted to Resene Cupid and storage console in Resene Enamacryl gloss tinted to Resene Cupid. Design by Coote & Co, www.cooteandco.com.au. Painting by The Lady Painters. Image by Lisa Cohen, www.lisacohenphotography.com.

mixing magenta with a small amount of white. The 1950s saw the rise of 'bubblegum pink', a playful and vibrant shade popularised by the pop culture of the time – and it wasn't until this time that pink began to be used in the branding of girls' toys in Western countries. However, in some other cultures, the hue is still seen as a masculine colour, associated with good health or symbolic of a warm embrace.

In architecture, the earliest pink buildings were usually built of brick or sandstone, which gets its blush hue from hematite or iron ore. In the 18th century, when pink and other pastels were having a heyday, pink mansions and churches were built all across Europe. More recently, buildings featured pink to appear exotic or to attract attention. Pink has been a popular colour for buildings in Mexico for hundreds of years while Jaipur, India is known as the Pink City due to the colour being the dominant hue used for exterior façades.

Following the recent record-shattering success of director Greta Gerwig's film, *Barbie*, the popularity of pink for fashion and decorating has been renewed. It's been widely reported that the set production resulted in a global shortage of pink paint pigment, and luckily for designers, that scarcity resolved in time for the film's release – as seeing it has brought the colour back to the top of mind for many clients.

Whether you embrace pink for its playfulness or sheer visual appeal, it remains a colour that continues to captivate and inspire. Not only is pink a cosy and inviting paint colour that has been shown to have positive

psychological effects, the hue's 'throw' can create the visual effect of a younger and healthier complexion – making it a clever interior colour choice for walls and ceilings in bathrooms, spas and restaurants. A surprisingly versatile hue, the possibilities for colours to pair with pink are practically endless. For those new to specifying pink and looking to make the most of it, try these foolproof combinations:

Pink + Gold: This pairing exudes luxury and elegance. The shimmering warmth of gold complements the softness of pink beautifully, creating a regal and sophisticated ambiance. Try a dusted pink like Resene Valentine with Resene Gold Dust metallic or Resene Rose Gold metallic.

Pink + Red: A spin on a monochromatic colour scheme, red is a natural companion to pink. Choose hues that have a similar undertone, such as Resene Amped and Resene Inspire, for a well-suited pairing.

Pink + Blue: The contrast between pink and blue can be used to create a striking and balanced look. Navy blues such as Resene Ocean Waves add depth and seriousness to the playful nature of a pink like Resene Drop Dead Gorgeous, making it ideal for various design and fashion applications. But lighter blues like

Resene Dream Big, Resene Timeless and Resene Sail Away are also trending picks for complementing rosy hues like Resene Awaken.

Pink + Mint Green: Popularised in the early 2000s, this fresh and lively pairing is perfect for spring and summer themes. The cool, calming effect of mint green harmonises beautifully with the vibrancy of pink. Try an apricot pink like Resene Dawn Glow with Resene Springtime for an updated twist on a classic Millennial combo.

Pink + Grey: For a modern and minimalist aesthetic, pink and grey make an excellent pair. The softness of pink contrasts with the neutrality of grey, resulting in a chic and contemporary feel. Choose a grey with a warm, slightly rosy undertone like Resene Kinship as a companion to a muted pink like Resene Summer Rose.

Pink + White: This classic combination is timeless, representing purity and simplicity. Using pink and white together, such as Resene Dust Storm and Resene Umber White, gives the impression of a cleanliness and freshness that's fitting for updating the exterior of a historical villa. **BW**



Have you used a Resene pink in a recent project? Share it with us at editor@blackwhitemag.com.

Colours of the wind

Brick Bay Folly winners take an innovative, interactive approach to connect their design and site.



Those making a trip to Snells Beach north of Auckland have more than majestic rolling hills and a pristine coastline to look forward to. Visitors interested in having a sip of locally-produced wine and checking out the Brick Bay Sculpture Trail will be greeted by *Te Reo o te Hau* (*The Voice of the Kōkōhau*), a recently completed folly.

The folly was created as part of the annual Brick Bay Folly competition, which provides architectural graduates a unique opportunity to design a concept for a whimsical or sculptural structure that serves no formal purpose beyond bringing joy. Designed and built by architectural graduates William Creighton, Mathew Green, Chris Gandhi and Seth Trocio, *Te Reo o te Hau* was selected as the latest winning project. In many ways, their design does far more than simply bring joy. Through a strong connection to its site, it beautifully weaves in storytelling, thoughtful considerations of sustainability and a reverence for local iwi Ngāti Manuhiri's cultural heritage.

Previous Brick Bay Folly teams have been made up of two or more students who grew up together or were classmates in university. The latter was the case for this project team, who found one another during their architectural studies at Victoria University of Wellington. Originally hailing from different cities, they drew from the diversity of their backgrounds to bring a shared vision for their folly to life. And unlike the many past folly teams, they were able to benefit from having some previous experience in woodworking and construction among their ranks.

Matt Green, who works for Hierarchy Group, grew up in Christchurch. He didn't always want to be an architect, but it was something he figured out as he got older. "I was interested in graphics, information and communications technology (ICT) and woodwork. I finished school soon after the 2011 Canterbury earthquakes occurred and decided to start a building apprenticeship. Four years later, I was qualified but keen to keep upskilling. I began my Bachelor of Architecture studies at Victoria University of Wellington and never looked back," he says.

Seth Trocio was born in Manila, Philippines and immigrated to New Zealand's Hutt Valley when he was seven before choosing to study architecture at Victoria University of Wellington. Today he works for Warren and Mahoney Architects. "Growing up, I was exposed to two very different cultures. In terms of career, architecture became a sort of outlet for my creativity and interests in the built environment and how our identities, cultures and history shape it."

Chris Gandhi grew up in Porirua and now works for Athfield Architects in the firm's Wellington office. "When I attended Aotea



Resene Porcelain

Resene Rock Blue

opposite and left: William Creighton, Chris Gandhi, Seth Trocio and Matt Green worked together to create the winning design for the latest Brick Bay Folly competition, *Te Reo o te Hau (The Voice of the Kōkōhau)*. Vertical poles stained in Resene Waterborne Woodsman Dark Oak CoolColour, horizontal longitudinal poles painted in Resene Lumbersider Low Sheen Porcelain CoolColour, horizontal transverse poles in Resene Lumbersider Low Sheen Rock Blue CoolColour, stained shingles in Resene Waterborne Woodsman tinted to Resene Whero, Resene Driftwood, Resene Nutmeg and Resene Pickled Bean and painted shingles in Resene Lumbersider Low Sheen Porcelain CoolColour. Images by Sam Hartnett, www.samhartnett.com.

above: The project team was interested in ways they could connect the folly's structure to its site and weave in Māori narratives. The combination of Resene colours they selected play a major role in uplifting the cloak and help to express its layered movement. Most of the hues help the folly blend in with its surrounding environment while the addition of Resene Porcelain brings touches of white to contrast and guide the eye upward and into the sky. Vertical poles stained in Resene Waterborne Woodsman Dark Oak CoolColour, horizontal longitudinal poles painted in Resene Lumbersider Low Sheen Porcelain CoolColour, horizontal transverse poles in Resene Lumbersider Low Sheen Rock Blue CoolColour, stained shingles in Resene Waterborne Woodsman tinted to Resene Whero, Resene Driftwood, Resene Nutmeg and Resene Pickled Bean and painted shingles in Resene Lumbersider Low Sheen Porcelain CoolColour.

- Resene WB Woodsman Driftwood
- Resene WB Woodsman Nutmeg
- Resene WB Woodsman Dark Oak



College, I found interest in courses that allowed me to explore my ideas through physical making, like metalsmithing and woodwork. My interests in the construction industry led me to apply for a building science course. However, in the first year of university, my courses also exposed me to architecture, landscape architecture and interior architecture. Through that, I found myself enjoying the design process more and the critical thinking involved when faced with architectural and contextual complexities. This led me to take the leap into architecture instead."

William Creighton grew up in Dunedin and currently works for Tennent Brown Architects in Wellington. "I didn't always want to be in the architecture field, but both my parents are keen

heritage conservationists, so I grew up in a similar space and knew I wanted to pursue an education that would allow me to work on built environments."

He says what first united the team members to submit a project design was their mutual desire to enter the competition. "Matt spearheaded the initial process of coming together as a team. Part of why he thought we would work well together was due to our range of skills, from construction to detailing to colour work.

"Early in the design process, through a kōrero (discussion) with Delma O'Kane from Ngāti Manuhiri Settlement Trust, a pūrākau (mythological narrative) was gifted to us. Brick Bay put us in touch with Delma after our initial concept was proposed. From

right and opposite: ‘Giving a voice to the wind’ was a key concept that Chris, Matt, Seth and William wanted to achieve through their design. The folly’s outer kākahu (cloak) is comprised of layers of recycled kwila ‘shingles’ that were salvaged from former decks around Christchurch. The team removed nails, cut, sanded and refinished the kwila in Resene paints and timber stains that both blend in and contrast with the surrounding landscape. Each shingle is fixed to a tensioned wire in a way that allows even subtle breaths of wind to affect their movements, and as a result, become audible. The structure that holds the kākahu draws from the history of boatbuilding that took place on site. The art of waka construction informs the primary structure, with sisal rope lashings being used as a way to bring the folly together. The lashings tie large cross beams together, strongly expressing the overall form and its connection to the chosen materials. Vertical poles stained in Resene Waterborne Woodsman Dark Oak CoolColour, horizontal longitudinal poles painted in Resene Lumbersider Low Sheen Porcelain CoolColour, horizontal transverse poles in Resene Lumbersider Low Sheen Rock Blue CoolColour, stained shingles in Resene Waterborne Woodsman tinted to Resene Whero, Resene Driftwood, Resene Nutmeg and Resene Pickled Bean and painted shingles in Resene Lumbersider Low Sheen Porcelain CoolColour.

	Resene Porcelain		Resene WB Woodsman Pickled Bean
	Resene Rock Blue		Resene WB Woodsman Dark Oak
	Resene WB Woodsman Whero		Resene WB Woodsman Nutmeg



this consultation, design adjustments were made to better reflect the kaupapa (mission) of the project in alignment with the gifted pūrākau.”

The team says *Te Reo o te Hau* was inspired by nearby Mangatawhiri (Omaha Beach), Mangatawhiri refers to the kōkōhau (wind) which sweeps across the bay. The shape presents a kākahu (cloak) that imbues the wind into the landscape by allowing it the chance to be seen and heard rather than just felt.

Central to the project was finding a way to embody the wind’s voice within the folly’s design. Through the use of tension cables, sections of timber panels hang freely to create an interplay of movement in response to the breeze as it flows through. This was intended not only to embody the cultural narrative, but to connect those experiencing the folly to the unseen aspects of nature that are always present on the site. The use of recycled decking panels made it so that the folly effectively became an oversized wind chime and brought a whimsical element that engages visitors in an interactive and immersive experience.

The pūrākau also informed the patterning on the kākahu (cloak) and deepened the team’s understanding of the site. “Nearby Te Hauturu-o-Toi (Little Barrier) is the final resting place of the God of Winds – and a cloud rests over it, almost like a crown,” explains William. “The diagonal pattern runs up the kākahu to give the effect



of the folly lifting as the wind from Te Hauturu-o-Toi pushes under it. Each assemblage of layered shingles has been painted or stained in one of five Resene hues. In this way, the folly takes on multiple meanings; not only is it an expression of the wind and its voice, but each shingle inherits the role of a feather.

Collectively, it's these feathers that provide the appearance that a kākahu (cloak) is draping over the structure, which grounds it within the material's history and its current resting place – above the whenua on site. The nature-inspired tones were selected to connect the project with the cultural narrative of the site. The stronger colours, such as Resene Waterborne Woodsman Dark Oak and Resene Waterborne Woodsman Whero, give the folly presence from a distance. Up close, the transparency of the stains allows the natural grain of the refinished recycled timber to show through."

Sustainability was another key consideration throughout the design and construction process. By salvaging and repurposing the kwila panels, the team minimised waste. Rigorous testing of materials, paints and stains ensured both the aesthetic and impact of the folly were resolved early in the design phase. Where possible, local or recycled materials were prioritised and simple construction methods reduced unnecessary waste.

The project construction took place over the course of four weeks and saw the team members travel from different corners of the country to meet at Brick Bay. However, severe weather hit New Zealand's North Island mid-build and the team found themselves without power for five days.

"The weather turned out to be quite the challenge during the project," admits Matt. "There was a 'weather bomb' a week or so before Cyclone Gabrielle which put us under pressure to rearrange the project timeline. The new plans all worked out quite well, and as Cyclone Gabrielle rolled through, we were able to put down the tools for a few days. I think another big challenge of the project was the logistics, but Seth managed those seamlessly."

Because of the weather conditions, William got stuck in Auckland on his commute to Brick Bay. "The cyclone meant the road was blocked and I ended up missing a few days on site. Once the road was cleared, I relocated closer to Warkworth for the remainder of the on-site portion of the build. Construction itself was less affected, as the cyclone's timing wasn't too impactful. It may have forced us to take some time off, but at least the concrete was already set so the structure was strongly in place by then."

Aside from the impact of Cyclone Gabrielle, Seth agrees that the biggest challenge was coordinating logistics across all the different



cities. "I took the lead on the project management side of things and focused on mainly ensuring we stuck to our budget, documented progress to discuss with our mentors and adjusted our programme and timelines for both the off-site and on-site phases of the project. Each team member fell into a role quite naturally as the project started to pick up, as each one of us brought our own specific set of skills. Because of that clarity, communication was really effective and efficient between the team, mentors and Brick Bay."

"My favourite part of the project was being on site and watching the project come to life. It was truly special. We did about six months of work in the background to ensure the project would be a success – and it was well worth it. I also enjoyed watching the team come together to build the folly. Being the only member with construction experience, it was cool to see the other guys learning and enjoying the work," says Matt.

William says his favourite part of the project was working alongside his teammates. "Spending time in the sun up north together during February was really fulfilling. Architectural practitioners don't often get the chance to construct their own projects, which is a real shame. This opportunity meant we not only grew as designers but as friends, too. The respect you gain for each other through the problem solving is also something not to be overlooked. We were very fortunate to work well together as a team, especially given we are spread across the country."

Whenever you attempt something new for the first time, there are always plenty of lessons learned. One of the major advantages of completing a Brick Bay Folly is that architectural graduates who are early in their careers get to take in these learnings and apply them to their future work. With no real client involved and plenty of mentors to guide them through the process, they're

folly favourites

The team members behind *Te Reo o te Hau* share their favourite Resene paint and wood stain colours that feature on the project:



William Creighton

“I really liked using Resene Rock Blue. It feels happy, even for a cooler colour. Plus, it blended well into the sky on site. The sky blue you get on a clear day in Aotearoa is really special, so it’s great to have a paint colour which fits so well with it.”



Chris Gandhi

“My favourite Resene colour we used was the Resene Waterborne Woodsman Whero timber stain. Including this rich, deep red colour on our folly beautifully contrasted with the landscape, and I could see myself using this colour on a timber weatherboard façade.”



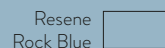
Matt Green

“My favourite incorporated in the project was the Resene Waterborne Woodsman Whero stain. We used it on the 8m poles, and when Chris and I were first coating them, we were amazed how much the stain transformed the timber. The natural grain and the rings from milling showed through which gave these poles a presence.”



Seth Trocio

“I really love all the wood stains we used, like Resene Driftwood, Resene Pickled Bean and Resene Nutmeg. I tend to lean more towards natural tones and these colours worked really well with the repurposed kwila decking boards. The variations in the grain resulted in a façade full of depth, and the pops of colour heightened the overall character of the folly.”



free to push themselves out of their comfort zone and through any fear that they might make mistakes along the way.

“One thing I learnt – and I’m sure the rest of the team did, too – is to ask a lot of questions from mentors and specialists but also allow enough time to test those ideas within the budget,” says Seth. “In the midst of all the work of sanding, painting, stacking and shipping, it was hard to see the end goal when we were labouring away. Huge props to not only our team but the friends, coworkers and family who helped with some of the most tedious parts of the build. My favourite part, though, was the sun beaming down on us on site. Each day, we slowly saw the true scale of our idea and design come to life. That will definitely be a core memory for me from this experience.”

Keith Mann, an adjunct lecturer and the head of the architectural workshop at Unitec’s School of Architecture, was one of the project mentors. He helped the project team overcome the challenges of turning their concept into reality since the folly was the first time building a design at scale for most of the team members. “The transition from ideas to a physical built form is a multifaceted process,” says Keith. “The team initially gains an appreciation for the characteristics of materials and construction. A process of iterative models of scale are constructed to identify material behaviours, investigate strengths, weaknesses and limitations, balancing creative thought with practicality. This is underpinned by a collaboration with mentors and industry professionals, who help the team navigate the complexities of the real-world construction which ultimately bring the folly to life.”

Since the project’s design demanded the preparation, painting and staining of more than 1000 pieces of timber, the build also taught the team members plenty about Resene products, too. A major learning that many Brick Bay Folly students have taken away from their builds is that while paint, wood stains and other coatings seem flat, they do have thickness – and this can add up and have a significant impact on a project’s final built dimensions in ways that might be overlooked in design drawings. Others have learnt to navigate their way through moist and cold conditions – and witnessed the effect those conditions can have during application. Luckily, Resene staff provided plenty of support to help the team understand the qualities of different products, along with each of their opportunities and limitations,

so the students could gain new insights that will help them when preparing project specifications in the future.

“Resene provided amazing support during the project. Their service and help was invaluable and they gave good advice around paints and stains,” says Matt.

“We appreciated Resene’s generosity towards the project through sponsorship, donated products and mentorship. Consultations with staff at the Resene ColorShop whenever we needed materials were seamless, too. This took one more stressor away from us on a project that had a lot of complex moving parts,” adds William.

Since completing their folly, the project team members have been busy putting in their hours as architectural graduates and dreaming about what the future of their careers might bring. “I am currently working on a heritage project in Wellington and completing the folly brought about insights to the adaptive reuse of our built environment and activating old and new urban fabric through considerate design,” says Seth.

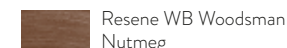
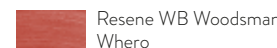
“I have been mostly gaining experience at the public scale designing civic spaces, but I have an itch for working at a smaller scale after doing the Brick Bay Folly,” says Chris. “Whether it be a project that sits within the realm of architecture or outside of it, the reason I want to work at a small scale is to be able to craft the finer details that may typically be overlooked on larger-scaled projects.”

“In the future, I see myself working on public projects and homes, but I am open to all project types. I love working with clients to bring their projects to life – whatever they may be,” says Matt.

“I’d love to work on more temporal installation work, but more urban-centric next time,” says William. “There are increased limitations when you’re in a densely-populated environment, so I think this would be a good challenge. There are a few collectives working on this overseas, like Antepavilion in the UK. They do some really humorous work that toys with politics and whimsy simultaneously, and it’s quite a laugh!”

Not only was *Te Reo o te Hau* a finalist for the Exhibition and Temporary Structures category at this year’s Designers Institute of New Zealand (DINZ) Best Design Awards, but it was also recognised with the Resene Total Colour Landscape Award this year.

For those interested in engaging with the interactive experience that *Te Reo o te Hau* offers, the folly can be visited in person as part of the Brick Bay Sculpture Trail. Visit www.brickbay.co.nz for more information. **BW**



Wall to wall

Seven mural artists share their favourite Resene colours, dream dinner dates and predictions for what colour trends lie ahead.



Melinda Butt

www.melindabutt.com

Which are your current favourite Resene colours and what do you like about them?

Resene Dutch White really pops when used externally as I think its hint of yellow catches the light more effectively than a plain white. Resene Calypso is an interesting blue with a really nice tone to it. And Resene Windfall is a punchy teal-ish colour that gives off a tropical feel.



	Resene Sweet Corn		Resene Aquarius
	Resene Wild Thing		Resene Pukeko
	Resene Dark Buff		Resene Black

left: One of Melinda's most recent murals welcomes visitors to the town of Waipu with a bright design in Resene Dark Buff, Resene Aquarius, Resene Sweet Corn, Resene Pukeko, Resene Wild Thing and Resene Black.

What has been your favourite painting, wallpapering or staining project that you have completed to date and what did you like about it?

It's tricky to pick one. I really like the mural I created in Whangārei on Bank Street. It plays nicely with the light and architecture and the shadows that fall throughout the day interact with the design in an interesting way. I always like to incorporate natural features like light and shadow into my work and this mural really succeeded in that area. I used a range of soft greens for the design to tie in colours from the surrounding environment.

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

I'm a bit of both, but it depends on the type of DIY. If it's painting, I always do it. But if it was something like tiling, I would call in a professional.

What's your favourite place to find inspiration for your murals?

I love different textiles (in particular, Indonesian or Mexican designs). Colours can really pop in tapestries and woven patterns and different cultures often use interesting colour combinations. Flowers offer a frequent source of inspiration, too.

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

Take it easy on yourself and always listen to your gut.

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

A large window in my kitchen area that opens. I would love to let in more light and look out at the garden.

If you could have dinner with any artist, designer or historical figure from the past or present, who would it be and what might you talk about?

Salvador Dali. He was an incredible multi-faceted artist and a passionate visionary who was also very astute and a great writer. He always stood up for what he believed in. I would want his opinions about the art being created today.

If you could magically invent something that does not exist, what would it be and why?

Something that supports a healthy ocean and combats ocean acidification. I'm passionate about the environment and public spaces so I'm currently developing and creating a range of public furniture using hempcrete. Hempcrete is a healthy alternative to concrete that is a long-lasting carbon sequestering material. Hemp absorbs airborne carbon while it grows as a crop and continues to absorb greenhouse gases after it is harvested and transformed into a building material.

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

To be able to turn invisible.

Which colours do you predict will be key trends over the coming months and will they affect the colours you use in your artwork?

Soft greens like Resene Ottoman, Resene Nourish and Resene Aura. I would love to create an interior artwork in this kind of palette.





Melanie Caple

www.artseleven.com.au

Which are your current favourite Resene colours and what do you like about them?

Resene Copper Rust is such a gorgeous, deep terracotta pink hue. I use Resene Glamour Puss every time I need a glamorous pink (it's my go-to). Resene Havoc is so vibrant and such a great colour. I use it to make things 'pop' and it always complements my other tones so beautifully. I could dive straight into a tin of Resene Space Cadet. As an artist, the strength and potency of this blue is so appreciated. And Resene FX Metallic Gold is such a silky, light gold that always adds a touch of class and luxury to my walls.

What's been your favourite painting, wallpapering or staining project that you have completed to date and what did you like about it?

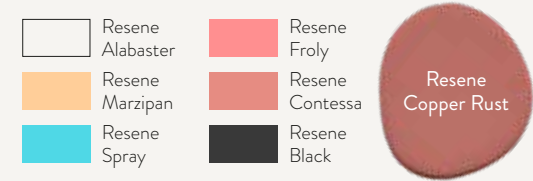
I was commissioned to create a mural for the Abbotsford Resene ColorShop in Melbourne and I loved having free rein over what colours I could use. It was a real challenge to paint as it scaled a stairwell and needed specific scaffolding, but I loved bringing together a magpie, a tui, deep red gladioli stems and a lot of pink into the space.

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

DIY perfectionist. I'll try my hand at anything!

What's your favourite place to find inspiration for your murals?

I draw a lot of inspiration from the environment around me, whether admiring different colour combinations found in natural areas or within urban settings and documenting different species of plant life. My murals are usually designed to feature bird and



left: Melanie recently completed this mural, titled Locals, for the township of Seaford. The design celebrates botanicals and birds found in the nearby wetlands like the spotted pardalote, European goldfinch and great egret. Among the many colours, it features Resene Contessa, Resene Marzipan, Resene Copper Rust, Resene Froly, Resene Spray, Resene Alabaster and Resene Black. Mural image by Nicole Reed, www.nicolereed.photography. Portrait by Karli Duckett, www.karlimichellephotography.com.au.

botanical species that are found in the area where I'm painting, so I do end up on a lot of online bird forums to learn about sightings in different areas. I also love using colour inspiration for the design elements in my work, so immersing myself in different landscapes is particularly inspiring.

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

Don't worry about things so much.

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

We do need to embark on a kitchen renovation but splurging on a big Laura Jones painting or Troy Emery sculpture would be very nice too!

If you could have dinner with any artist, designer or historical figure from the past or present, who would it be and what might you talk about?

I'd choose Proust, Lucien Freud, Redcar from Christine and the Queens, the artist Nell and David Bowie. Can you imagine that combo? A great mix of minds musing about different creative mediums. It would be a dream.

If you could magically invent something that does not exist, what would it be and why?

A magic Resene paintbrush, where whatever colour you thought of would magically come out of the brush. If it could clean itself in between colours too, that'd be handy!

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

To bring back and protect all of the species that have been made extinct due to human impact. The thylacine and the big-eared hopping mouse would be great to paint as 'local species' in areas again!

Which colours do you predict will be key trends over the coming months and will they affect the colours you use in your work?

I think that soft, dusky colours are really going to come into the fore as a response to the increasingly harsher environmental impacts outside the home, including colours like Resene Cannon Pink, Resene Foxtrot, Resene Crail, Resene Whiskey Sour, Resene Unite, Resene Wayfarer, Resene Rivergum and Resene Tussock. That's already a dream combination to me. I'll be using these to infuse my next mural with warmth and elegance when juxtaposed with my painterly elements for certain!





Paul Darragh

www.bemodern.co.nz

Which are your current favourite Resene colours and what do you like about them?

Resene Grenadier is one of my favourite colours. It's a bold orange but dark and grounded with an earthy sensibility. Resene Half Resolution Blue is such an incredible hue and I love how electric it is. Resene Candy Floss is great for representing red but without too much intensity. It has a pink side that softens it.

What's been your favourite painting, wallpapering or staining project that you have completed to date and what did you like about it?

My exhibition *Shape Up or Ship Out* at the Tauranga Art Gallery covered one of the gallery spaces with bold painted graphics inspired by maritime flags. I loved how transformative and electric the space became when surrounded by so much intense colour.

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

I'm a DIY perfectionist, for sure. There's nothing more satisfying than peeling off masking tape to reveal a perfect line.

What's your favourite place to find inspiration for your murals?

My murals are generally abstract and consist of various shapes in bold flat colours. For me, it's about finding a flow or feeling with the way the shapes or colours interact and how they come together as a whole.

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

To have an understanding that life is one long continuum and to think more about the future.

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

A Tahiti Table Lamp by Ettore Sottsass for Memphis Milano. I'm a big fan of these pieces and they inspire my art.

If you could have dinner with any artist, designer or historical figure from the past or present, who would it be and what might you talk about?

I would have dinner with Keith Haring and talk about his New York experience in the early 80s.

If you could magically invent something that does not exist, what would it be and why?

Electric planes for greener travel around our planet.

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

Super speed! To have the ability to take on multiple projects at once!

Which colours do you predict will be key trends over the coming months and will they affect the colours you use in your work?

I think analogous earthy tones like Resene Japonica, Resene Wax Flower and Resene Sebedee look great in interiors and provide such a warming palette. I've often used these colours to add an element of surrealism in my work.



-  Resene Turbo
-  Resene Red Hot
-  Resene Tory Blue
-  Resene Resolution Blue
-  Resene Black



left: Paul's exhibition for the Tauranga Art Gallery, *Shape Up or Ship Out* (2023), features walls painted in Resene Black, Resene Resolution Blue, Resene Tory Blue, Resene Red Hot and Resene Turbo.



Jasmine Kroeze

www.jasminekroeze.com

Which are your current favourite Resene colours and what do you like about them?

Resene Sante Fe for its terracotta perfection. Resene Soulful, which is the ideal blend of soft apricot with a smidge of pink. Resene Raptor, partly because of the name but also because it's a stunning green. Resene Big Stone is my go-to dark blue. And Resene Regent Grey is my current flavour of the month.

What's been your favourite painting, wallpapering or staining project that you have completed to date and what did you like about it?

I'm not sure if I can choose just one! My favourite original painting to date is titled *Along the Trail*. I felt so much flow when I painted it and I was bursting with pride when I saw it hanging in the Tauranga Art Gallery! And one of my mural highlights would be the transformation of The Hub community space in Te Puke. What used to be a drab and slightly intimidating entrance is now fun, inviting and full of colour.

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

I love a good DIY and am quite partial to using the drop saw. My husband and I have equal custody over the power drill, but I wouldn't call myself a perfectionist!

What's your favourite place to find inspiration for your murals?

It often comes back to nature for me. Since moving to Pāpāmoa Beach, I value having a strong connection to the earth and sea.

I often begin or end my studio days with a walk on the beach, which I'm grateful to have right on my doorstep.

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

Just ask. The people ahead of you or more established than you will never knock you for trying or for asking. People are often more than happy to offer perspective or advice. Some of my career highlights have come about because I had the guts to ask for the opportunity.

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

A splurge for sure would be to renovate our kitchen. We have two young kids and my husband is a former chef, so it needs to be bulletproof! I have dreams of a fully stainless-steel kitchen paired with soft peach tones and delicate textures. I'd love to hand paint some tiles for it, too.

If you could have dinner with any artist, designer or historical figure from the past or present, who would it be and what might you talk about?

It would have to be the late Vivienne Westwood. I'd love to hear about her life and her perspective on being the mother of punk and the new wave era and also her passion for activism. I don't think dinner would be long enough!

If you could magically invent something that does not exist, what would it be and why?

Some kind of ocean cleaner that could devour all of the plastic and magically churn it into nutritional fish food with zero synthetics.

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

To be able to get eight hours' worth of sleep in eight minutes. Imagine all of the incredible things we could accomplish with a third more time on this planet.

Which colours do you predict will be key trends over the coming months and will they affect the colours you use in your work?

I'm bringing more bold colour choices into my work. Artwork is such a fun and accessible way to bring colour into your home. I love an unapologetic orange such as Resene Ecstasy, which I would pare back by balancing it with a soft blue-grey like Resene Half Gull Grey, or a rich luxurious ochre like Resene Rusty Nail partnered with soft olive green such as Resene Bitter.



left: Jasmine's recently completed mural in Te Puke features Resene Scrub, Resene Bitter, Resene Coyote, Resene Solitaire, Resene Half Hairy Heath, Resene Sante Fe and Resene Beethoven.





Joe McMenamin

www.joemcmenamin.com

Which are your current favourite Resene colours and what do you like about them?

Resene Goblin, Resene Butterfly Creek and Resene Koru are all getting lots of use as I am painting forest scenes into many of my murals. I like to mix them into my own colours as well so that I can create the subtle blends and textures you would see in the forest. Resene Half Resolution Blue is the base colour for the tūi feathers that I paint.

What's been your favourite painting, wallpapering or staining project that you have completed to date and what did you like about it?

I recently painted a mural for Poukawa School in Hawke's Bay. I did a combo of plywood cut-out birds with the forest painted directly onto the wall. I love the contrast between the forest greens and the pops of colour in the birds. It was great to have the students helping paint the mural, too!

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

I love a bit of DIY, especially painting, but I leave harder jobs like plastering to the pros.

What's your favourite place to find inspiration for your murals?

I'm inspired by native birds and also our beautiful native forest. I love spending time in nature and walking in the bush and then bringing that inspiration to my art. I'm also inspired by the explosion of mural painting and street art around Aotearoa and the talented artists working in this space.



colourful outlook

Resene
Goblin

Resene
Koru

Resene
Tea

Resene
Westwood

Resene
Red Red Red

left: Joe created this mural bursting with native flora and fauna for Poukawa School in Hawke's Bay, which features Resene Goblin, Resene Koru, Resene Westwood, Resene Red Red Red, Resene Tea and Resene Half Resolution Blue.

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

I would tell myself to keep practicing and making art and that one day I will be a full-time artist. But in saying that, I wouldn't change my journey of being a high school art teacher for 14 years as that foundation has been amazing for my art business. I've been a full-time artist for seven years and it's been awesome.

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

I've just converted part of my lawn into a native garden with ferns, tussocks and a rock water feature. I would love to stain the fence behind it with a dark grey or black wood stain like Resene Crowshead or Resene Pitch Black to really set off the greens of the ferns.

If you could have dinner with any artist, designer or historical figure from the past or present, who would it be and what might you talk about?

I would love to have dinner with American artist and activist Shepard Fairey. He paints huge murals and his art has been an inspiration to me for years. I would ask him how to take my art practice to the next level, and how he paints a 10-storey high mural?!

If you could magically invent something that does not exist, what would it be and why?

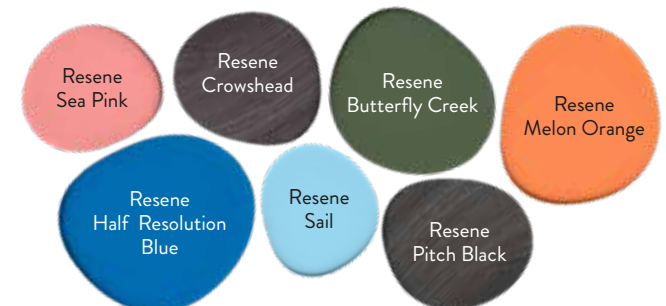
A hover skateboard straight out of *Back to the Future*. I mean, how cool would that be?!

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

I would want to fly or be invulnerable (so, basically, Superman).

Which colours do you predict will be key trends over the coming months and will they affect the colours you use in your work?

As we come into summer, I can see some beautiful pinks, oranges and light blue colours coming in. Colours like Resene Sea Pink, Resene Melon Orange and Resene Sail. I am looking forward to using some fresh new colours in my murals as the seasons change.





George Rose

www.georgerose.com.au

Which are your current favourite Resene colours and what do you like about them?

Resene Fire is such a beautiful and rich autumnal colour that I've fallen in love with over the past year, and it feels very 'Australian-red-earthly' to me. Resene Allports, a rich and deep teal blue, is another favourite. I also keep coming back to Resene Adrenalin when I need a really spicy orange. I love its vibrancy and heat.

What's been your favourite painting, wallpapering or staining project that you have completed to date and what did you like about it?

This is hard to answer as there are so many. I was particularly proud of the installation I did at Revesby Workers' Club. The space was a fit-out for a bar/club/restaurant adapted from an existing club, and the idea was to create a series of patterns which could be stretched out and repeated in various colour combinations within a set palette along the boundary walls of the room. It felt like the work kept getting extended and extended and there were more walls to fill, but because of the way I had designed the artwork, it was a lot of fun to recreate all the pattern work with different and unique colour combinations.

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

I am definitely a perfectionist when it comes to my murals and what I produce, but if it is something outside my skillset, I am more than happy to bring in a professional who is also a perfectionist about what they do best!



left: The mural George created for the Revesby Workers' Club wraps around the venue walls and features Resene Spritzer, Resene Moody Blue, Resene Pursuit, Resene Big Bang, Resene Tree Frog, Resene Funk, Resene Buttercup, Resene Ballerina, Resene Niagara, Resene Riptide, Resene Dark Rum, Resene Black, Resene White and Resene Ultramarine. The extensive body of work she has created using Resene products over recent years was recognised with the Resene Total Colour Bright Spot Award.

	Resene White		Resene Ballerina		Resene Moody Blue
	Resene Spritzer		Resene Big Bang		Resene Ultramarine
	Resene Riptide		Resene Pursuit		Resene Dark Rum
	Resene Niagara		Resene Funk		Resene Black
	Resene Tree Frog		Resene Buttercup		

What's your favourite place to find inspiration for your murals?

To be honest, my everyday life is the best place I find inspiration. In saying that, I do thrive on travel and seeing new places. It's really in these experiences that I find inspiration. It might be through learning about a new location, culture or food, or just walking around on the streets of a place I've never been before. I photograph a lot of the plants I see as well as neighbourhood gardens and I store these as potential references to use on future projects. I also find having conversations with fellow artists to be immensely inspiring. I meet the most diverse creatives when I am on the road that make me feel energetic and inspired.

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

Be less scared.

If you were to splurge on any one home renovation project or décor item right now, what would it be?

Probably an overhaul of the lighting in my house.

If you could have dinner with any artist, designer or historical figure from the past or present, who would it be and what might you talk about?

I think at the moment my answer would be Matisse, and I think I would just want him to talk about his life, his thoughts on life and his experiences.

If you could magically invent something that does not exist, what would it be and why?

This question has really thrown me into an existential crisis. There are too many options! How do I answer? I think my answer right now would have to be a mini teleportation device, because jet lag is not fun.

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

I've always thought I would love flying! It's the most vanilla of all the superpowers, but I love being up high and I think flying represents freedom. To be frank, it would also greatly assist with access when painting larger walls.

Which colours do you predict will be key trends over the coming months and will they affect the colours you use in your work?

Unfortunately, I don't have a magic crystal ball, so any trend predictions I make will be a stab in the dark – and they seem to move so fast! However, I can say that I am presently drawn to pastel palettes and deep, rich colours. I do like to try and use unexpected colours at times, which aligns with the late 90s and early 00s colours that are currently on trend.





Wicksey

www.instagram.com/wickseydesign

Which are your current favourite Resene colours and what do you like about them?

Oh, they change so often! If I had to pick three right now, they would be Resene Freefall, Resene Dali and Resene Adrenalin. I love using these to create rustic, aged-looking paint and metal effects. I have a thing for old, abandoned buildings!

What's been your favourite painting, wallpapering or staining project that you have completed to date and what did you like about it?

My house! Not an artistic piece at all, but it was quite relaxing painting something all the same colour for once and taking my time, cutting in and working on my brush and roller skills!

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

I think artists can be slaves to perfectionism and we're never truly happy with our finished work. I'm guilty of finding things to poke holes in, but I think that's important as it helps you grow and develop your skills – without being too hard on yourself at the same time. There are things I will leave to the professionals though. They make it look easy, but it rarely is!

What's your favourite place to find inspiration for your murals?

There is so much public art everywhere now, which is fantastic. I love walking around places I've never been and finding art down alleys or high up on walls. You no longer have to quietly creep around an art gallery anymore in fear of being shushed! Galleries have definitely changed in recent years, and it's great to hear voices and chatter around the place as people voice their opinions

and share ideas. That's what galleries should be – a place to share, learn and be inspired!

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

Life's too short to go with the crowd. Anyone who does anything great with their life doesn't stay in one lane. You've got to break the mould and a few rules and carve out your own path. Take more risks, make mistakes and grow.

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

It would be a home cinema built from scratch. Completely impractical but absolutely awesome. Line the walls with cinema posters from the 80s and 90s. Big old comfy couches and a fibre optic starry sky ceiling!

If you could have dinner with any artist, designer or historical figure from the past or present, who would it be and what might you talk about?

Da Vinci. The man was a genius and completely ahead of his time. His insights on art, technology and life in general would be

incredible. I would like to meet with him here in our present time and get his take on the world.

If you could magically invent something that does not exist, what would it be and why?

A time machine. I mean, come on, how amazing would that be?

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

The power to read a client's mind and know exactly what they want! Or a Green Lantern ring. I'm a comic book nerd.

Which colours do you predict will be key trends over the coming months and will they affect the colours you use in your work?

Let me consult my crystal ball. Hmm, it's very foggy. Perhaps more neutral tones? I think these have been popular for so long as people like to create calm neutral spaces and then fill them with colours from their art and belongings to make the space their own. I don't think new trends will affect my work as I am always using different colours and finishes depending on what I am creating at the time! **BW**



- Resene Black White
- Resene Turbo
- Resene Bright Spark
- Resene Clockwork Orange
- Resene Malibu
- Resene All Black



left: This mural by Wicksey greets visitors to the Oamaru Farmer's Market and features Resene Adrenalin, Resene Clockwork Orange, Resene Turbo, Resene Bright Spark, Resene Malibu, Resene All Black, Resene Black White and more.



Give it the green light

Renowned architect Gordon Moller shares memories about Resene paint colours and his friendship with Tony Nightingale.

“In the early 70s, I began what would become a long friendship with Tony Nightingale – the son of Resene’s founder, Ted Nightingale. I was aware of Tony because he was in a group I knew, and I’d met him previously at a party. Tony also had a Triumph TR2 sports car that he parked outside the Resene factory, and I remember being envious as I have always been a car enthusiast.

Tony turned up at my office with his rep. I think that they came to see us because Craig Craig Moller was starting to do some good work and we had won a couple of awards for interesting houses. Tony recalled our earlier meetings, so we had a good chat and he told us Resene was starting to make a range of paints using



above: The first three British Standard (BS) charts that Resene released – the 88, 2660:101 and 5252 collections.

the British Standard (BS) colour system. We knew about the BS system from architectural school and our office already had a set of BS colour cards. Tony said that Resene was intending to make the same colours in New Zealand, and we thought that would be the best thing ever.

The first paints from the British Standard system that Resene made were from the BS2660 range, and it was a beautiful palette for architects. From that point, we started specifying Resene and we’ve never stopped. In the early days, my colleagues reckoned I was so obsessed about Resene products they said that they thought I must have shares in the company – which of course was not the case. We were just so pleased that Resene was producing an excellent range of paints and colours. Later, they made a much more extensive set of colours using the BS5252 range, which we used endlessly.

Subsequently, the company created the Resene Multi-Finish range, which had some amazing colours that we used in our design for the new offices for Ernst & Young in the BNZ Tower around 1986. We specified a pale blue, a light mauve, a soft grey and many others. Our clients initially weren’t sure about putting all those different colours on the walls, but I told them that, if they didn’t work, I would repaint all of the offending walls. They

ended up looking great, and the most amazing thing was that all the staff started dressing differently! Not necessarily in the same colours as the walls but in sort of responsive colours.

I went to Europe in the late 80s and travelled across Italy, to Yugoslavia and down the Adriatic coast. I noticed that the creamy stone buildings – which you see a lot of in Italy and Yugoslavia – all had windows that were a very subtle dark green, and I thought it a beautiful colour. After our trip, I mixed up a similar colour using Resene Outer Space and Resene Holly which I used to paint our house, and it looked great. Somebody at Resene must have said, ‘We like that colour that Gordon’s got on his house,’ because they formulated a very similar colour and called it Resene Gordons Green.

Tony was like a teenager at heart who took a youthful approach to any issue, and he was a very engaging man. He used to have all sorts of wild ideas that he would tell me about. I told a story at his funeral about the time he said to me, ‘We’re thinking of making tiny little pots and filling them with our paint colours. Do you think it’s a good idea?’ and I said, ‘no, it’ll never fly.’ Of course, the whole church laughed because Resene testpots have proven to be a huge success and I rue the day that I gave out that throwaway line.” BW



Do you have a story about a decorating or design project? Share it in an email to editor@blackwhitemag.com for a chance to have it featured.

We're here to help

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

Order colour charts

Missing a Resene colour chart? Order free colour charts online. www.resene.com/specifierorder

Need more colour advice?

Use the free online Resene Ask a Colour Expert service or visit your Resene ColorShop. www.resene.com/colourexpert

Need technical advice?

Use the free Ask a Resene Paint Expert service www.resene.com/paintexpert, visit your Resene ColorShop or call 0800 RESENE (737 363) in New Zealand or 1800 738 383 in Australia.

Background in Resene FX Metallics Wallpaper Collection Gold with box, plate and spoons undercoated in Resene Apache and topcoated in Resene FX Metallic Gold Dust. Project by Amber Armitage, image by Wendy Fenwick.

Resene Apache  Resene Gold Dust 

Specify the right product and colour

Use free Resene TechSpec to choose the right products for your project or our team can create a customised specification for you. www.resene.com/techspec

View product data sheets online

www.resene.com/datasheets

Get electronic colour data for your software

www.resene.com/electroniccolour

Arrange a Resene rep visit

Need to see a Resene rep, in person or virtually? Book a visit online. www.resene.com/repvisit. Or find contact details for your local team online. www.resene.com/meet-the-team

Looking for wallpaper?

Resene has a huge range of wallpaper to suit all tastes. View the latest designs online and the full collection at your Resene ColorShop. www.resene.com/wallpaper

Need painter resources?

Order handy stationery, signs and brochures for your painting business. www.resene.com/tradeorder

Learn wherever you are

Check out the Resene webinar series for everything from timber and concrete to colour know-how. www.resene.com/webinars

Need more help?

Find out more about the free Resene Specifier and Project Services available to you. www.resene.com/specifierservices

Keep up to date

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.

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.



Your coatings, paints, stains,
clears and colour experts



www.altexcoatings.com

Resene

Automotive & Light Industrial

www.reseneauto.co.nz



the paint the professionals use

www.resene.com

Resene
Coating Technologies

www.totalcolour.co.nz

Resene
Construction Systems

www.reseneconstruction.co.nz



Right wall painted in Resene Triple Blanc with Resene FX Paint Effects Medium mixed with Resene Eighth Blanc applied on top, left wall in Resene Triple Blanc with Resene FX Paint Effects Medium mixed with Resene Canterbury Clay applied on top, artwork in Resene Gold Coast and Resene Saddle Brown with Resene FX Paint Effects Medium mixed with Resene Eighth Blanc applied on top, table finished in Resene Colorwood Bask and book in Resene Thorndon Cream. Mug from Good Form. Project by Amber Armitage, image by Wendy Fenwick.