

BLACK

issue
09

WHITE

+ everything in between

.....

+ deep dark woods

innovative ideas to transform the look of interior timber

+ it's all relative

why your project's palette is the sum of all its parts

+ common threads

meet the women behind Brick Bay's latest folly project

.....

+ smooth sailing

the tides are finally turning in the colour trend forecast

+ best of both worlds


how hybrid workspaces are shaping the future of office design

+ grey matter

strike the right balance when blending warm and cool neutrals



Resene
the paint the professionals use

A photograph showing several wooden boards and sticks. The background is a wall of vertical wooden planks. In the foreground, there are several cylindrical wooden sticks of varying lengths and diameters, some lying horizontally and others diagonally. The lighting is warm and directional, casting soft shadows to the right of the objects. The wood has a natural, slightly weathered appearance.

Timber boards finished in Resene
Woodsman Cedar Natural Wood Oil
in Resene Egmont and sticks finished
in Resene Woodsman Cedar Natural
Wood Oil in Resene Mount Aspiring.
Project by Amber Armitage, image
by Wendy Fenwick.



For many *BlackWhite* readers, innovation and creativity have always been at the heart of their professional disciplines. But as time marches on, technology continues to advance and new obstacles arise, we're discovering that our built environment must adapt in ways we never could have expected. In today's world, design is no longer confined to aesthetics and function alone – it needs to have a lasting impact on how our clients live, work and interact with their surroundings. And now, there is increasing demand for our projects to respond to complex problems such as urban density, heat islands and environmental sustainability.

In the face of these hurdles, creativity and innovation have perhaps become more important than ever. In the hands of architects, designers, builders and tradespeople, these intangible tools have the power to challenge conventions and spark new ways of engaging with our world. Between projects submitted to the annual Resene Total Colour Awards and those shared with us by email and on social media, the ingenuity we consistently see from our readers is second to none. Whether it's combining beloved Resene colours or products in a clever way or employing newly discovered favourites in the face of fresh challenges, our team delights in watching you create spaces that are not only beautiful but also resilient, adaptable and sustainable for future generations. By pushing the limits of traditional practices, you are helping define the next era of architecture, building, design and decorating.

As the design landscape continues to shift, Resene and *BlackWhite* remain proud partners to those reimagining our built forms, integrating sustainable materials and pushing the limits of what is possible. Not only do we relish in celebrating your achievements and sharing inspiring ideas, we strive to further your professional development about paints, stains and colours and the role Resene can play in your boundary-pushing projects.

Happy reading,

Laura Lynn Johnston

Editor



I've always loved working with colour. Be it our favourite football jersey or bedroom colour scheme, colour is inspirational and emotional with effects that are far reaching in our everyday lives. From my earliest colour lab experience in Ireland to providing colour consultations in our family paint retail outlet to my adventures developing colour databases for various paint companies across Europe, I've seen firsthand how instrumental getting just the right colour can be. Now at Resene, where colour is so crucial, I revel in the multitude of spectacular hues we help to design and maintain. And nothing gives me a buzz quite like helping one of our professional specifier or trade customers find the perfect bespoke Resene colour they need to meet the goals of their project.

Each day in the Resene Colour Lab is an interesting one. Supporting the production team has always been a particularly satisfying task. As new batches of Resene testpots are checked and approved, we watch them make their way out to the Resene network where they'll end up in the hands of countless creative customers.

Assisting with Resene ColorShop Colour Matcher training is another important aspect of our team's role. Colour matching is not an easy task and requires nerve and skill, but our programme sets challenges that reflect the real-world situations that our Resene ColorShop staff members face when colour matching corporate branding and special colours. Seeing them delight in getting it right makes me so proud to be part of a team that continues to educate, innovate and push boundaries so that you can be confident that you can always get the exact Resene colours you need to match the design of your dreams.

Enjoy,

Lee Clowes

Resene Colour Systems Manager

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

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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.

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Resene Bullitt

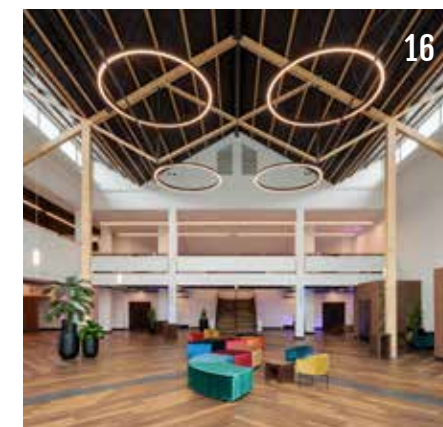
Resene Jordy Blue

Resene Funk

On the cover

Femme-ly Velues mimics the warp and weft of weaving with brightly coloured 'stitches' painted in Resene Lumbersider.

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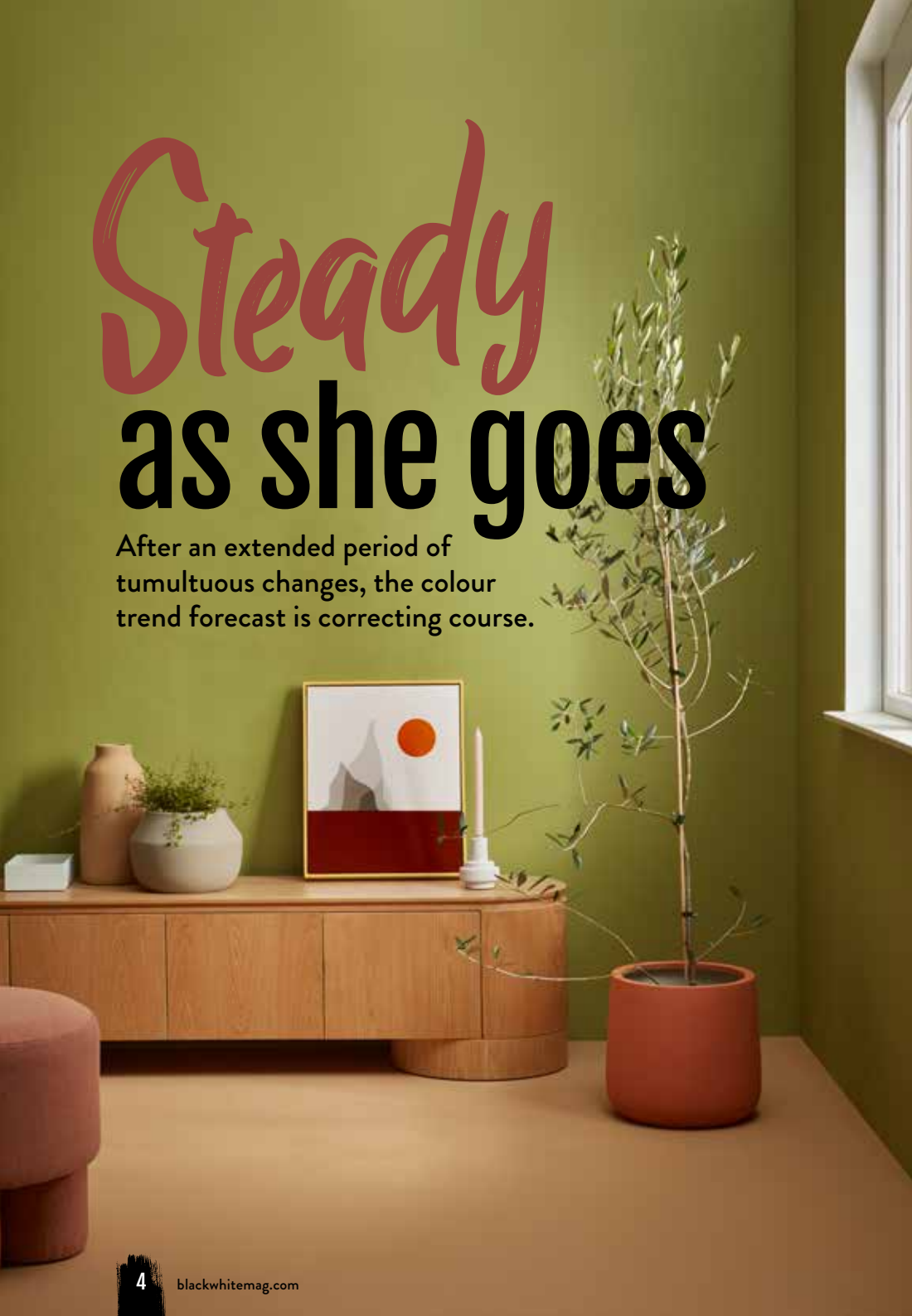
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Steady as she goes

After an extended period of tumultuous changes, the colour trend forecast is correcting course.



Since the beginning of the decade, colour trends have been subjected to unprecedented volatility. Not only have some colour families been undergoing significant shifts in tone and value from one season to the next – something that typically occurs over a much longer timescale – but newly emerging trends have been breaking through at a surprising frequency. After years of constant fluctuations, trends became exhausting for many designers and clients to keep on top of. But finally, the market seems to be correcting itself and we’re seeing clear signs of stability across the majority of the spectrum.

A key driver of this stabilisation is the growing emphasis on sustainability and environmental consciousness. As awareness about climate change and ecological impacts heightens, so too has the appetite for designing with longevity in mind. In the same stroke, there has been a move towards adopting colour palettes that symbolise a connection with nature. Earth-toned greens, browns, beiges and natural wood tones are becoming mainstays, reflecting a desire for harmony with our surroundings and the greater environment as a whole. These hues in and of themselves evoke a sense of stability and permanence, countering the rapid colour trend changes we’ve witnessed over recent years.

Economic factors also play a critical role. In periods of financial instability and uncertainty, there is often a collective yearning for comfort













and security. Dependable colours such as blue, soft white and taupe offer timeless appeal that transcends economic fluctuations and provide a safe and versatile foundation that can adapt to various design styles.

Similarly, certain cultural shifts have contributed to the stabilisation of colour trends. A renewed appreciation for heritage and authenticity is driving the use of classic colours and traditional hues that have stood the test of time. This return to roots offers reassurance within the spaces where we live, work and play amidst a fast-changing world rife with conflict and unpredictability.

Finally, the steady progress of technological innovation is another consideration that is influencing current colour trends. As smart technologies become more and more integrated into our everyday lives, sleek colour palettes that complement contemporary, tech-savvy environments are becoming more desirable. This includes tonal monochromatic schemes that complement metallic finishes and underscore a future-focused yet understated elegance.

Though our long-range forecast – which looks at how trends will shape up 12-24 months from now – is when most hues will settle into a familiar groove, there are a few notable surprises in store for the near term. In the coming six to 12 months, you should still expect to see some new trends emerging – including one that’s set to become particularly prominent. During the same period, we’ll see the scope of other

left: As the positive effects that biophilic elements and nature-inspired colour palettes have on project inhabitants become better understood, green continues to be a top choice for spaces where wellbeing is a top priority such as in homes, commercial offices, medical facilities and spas. Walls painted in Resene Wasabi, floor and vase in Resene Amaranth, large plant pot in Resene Tuscany, window frame and box in Resene Secrets, small plant pot in Resene Quarter Mondo, artwork in Resene Cest La Vie with frame in Resene Sunbeam and candleholder in Resene Cest La Vie. Sideboard and ottoman from Soren Liv.

 Resene Villa White	 Resene Nirvana	 Resene Drop Dead Gorgeous	 Resene Comfortably Numb
 Resene Colorwood Rock Salt	 Resene Green Days	 Resene Colorwood Matai	 Resene Indian Ink
 Resene Half Canterbury Clay	 Resene Go Ben	 Resene Colorwood Bark	 Resene All Black



left: When using brighter accent tones, try building the base of your colour palette from softer variations to help temper their intensity. A gentle green like Resene Secrets softens the sharpness of a sour avocado green like Resene Wasabi, pale Resene Cest La Vie blends beautifully with the pink undertones in Resene Tuscany while the ochre undertones in Resene Amaranth connect the colour to accents in golden Resene Sunbeam. Background painted in Resene Cest La Vie, tray and teapot in Resene Secrets, spoon in Resene Tuscany, sugar bowl in Resene Quarter Mondo, milk jug in Resene Amaranth and cups and saucers in Resene Wasabi, Resene Sunbeam, Resene Tuscany and Resene Secrets.

far left: Yellow is on the brink of emerging as the next big accent colour trend. Butter and cornsilk yellows like Resene Bardot, Resene Marzipan and Resene Golden Glow will be the first variations to appear which will be followed by harvest golds and brassy ochre tones like Resene Sunbeam and Resene See The Light. Wall painted in Resene Sunbeam, sideboard in Resene Secrets, low plant pot in Resene Cest La Vie, small bowl in Resene Tuscany, large bowl in Resene Sunbeam, tall plant pot in Resene Wasabi, lidded jar in Resene Quarter Mondo and tray in Resene Amaranth.

-  Resene Moondance
-  Resene Salomie
-  Resene Golden Glow
-  Resene Marzipan
-  Resene Bardot
-  Resene Happy
-  Resene Bright Spark
-  Resene See The Light
-  Resene Papier Mache
-  Resene Teak
-  Resene Hot Toddy
-  Resene Pirate Gold
-  Resene Salted Caramel

colour families that currently have a breadth of on-trend variants start to slim down to a more manageable selection of relevant shades.

For projects that will be completed over the next two years, pay close attention to the following Resene paint colours and wood stains that are poised to become mainstays.

The time is ripe for harvest golds

After being a barely perceptible part of the colour trend forecast for years, the appetite for yellow is about to go bananas. Yellow only started making a conspicuous appearance on the runway during this year's major fashion week festivals, primarily in the form of buttery yellows like Resene Moondance, Resene Salomie and Resene Bardot. But by the end of this year, expect to see brassier ochre and gold variants such as Resene Papier Mache, Resene Teak, Resene Pirate Gold and Resene



Hot Toddy joining those softer versions in a sharp rise to prominence.

In the design of physical spaces, yellow is often an overlooked option. Aside from bold bright yellows like Resene Bright Spark and Resene Happy, which can make an eye-catching addition to minimalist contemporary projects, softer yellows can be considered by some to be too sweet for 'adult' spaces. But as with most colours, how well a yellow can sit within a space all depends on how it's used. An of-the-moment cornsilk yellow such as Resene Marzipan or Resene Golden Glow can be a sensational choice for a subtle accent colour when paired with a powder blue like Resene Comfortably Numb or a cargo green like Resene Go Ben within a base colour scheme of a chic cream like Resene Villa White, a classic black like Resene All Black and a mid-toned beige like Resene Half Canterbury Clay. Or

for a touch of the unexpected, look to a strong magenta and a blackened blue like Resene Drop Dead Gorgeous and Resene Indian Ink as potential pairings.

Looking further ahead in the forecast, duller gold and ochre yellows that have an orange or green edge will begin to take hold – yellows that are objectively easier to incorporate into a broader range of design styles. Thanks to their green undertones, brassy golds like Resene See The Light and Resene Sunbeam blend brilliantly with warm avocado greens like Resene Nirvana, Resene Green Days and Resene Wasabi and grain and ginger browns like Resene Amaranth and Resene Salted Caramel. Plus, they work wonders with nearly any wood tone, from cool deep brown stains like Resene Colorwood Bark to warm medium browns like Resene Colorwood Matai to pale blonde hues like Resene Colorwood Rock Salt and can be



paired with other earth tones such as brick browns and reds like Resene Tuscany and Resene Soiree and even slipper pinks like Resene Soul Searcher.

While the idea of incorporating yellow surely won't be everyone's cup of tea, we're both excited and curious to see how our readers will interpret this trend within their projects. Historically speaking, yellow has seen far more uptake in Australia than New Zealand whenever it's come into vogue. But given how popular the colour is positioned to be on a global scale and the interconnective exposure that social media now presents, we may see much more of these sunny shades than we have in the past.

Peach paves the way for optimistic oranges

More often than not, when the Pantone Color Institute announces their annual colour pick, we don't see a significant impact on colour trends until one to two years later. But at the start of this year, we were somewhat surprised to see how quickly the uptake of 'peach fuzz' proceeded. Perhaps we were simply ready to collectively embrace this hugely comforting hue, but more likely than not, the company's forecasting team has recently recalibrated their approach. The thing about colour forecasters is that, when you're constantly looking ahead to what's next, you're always aching to move on to something new. You can easily end up putting the cart before the horse even before the horse has had a chance to leave the stable.

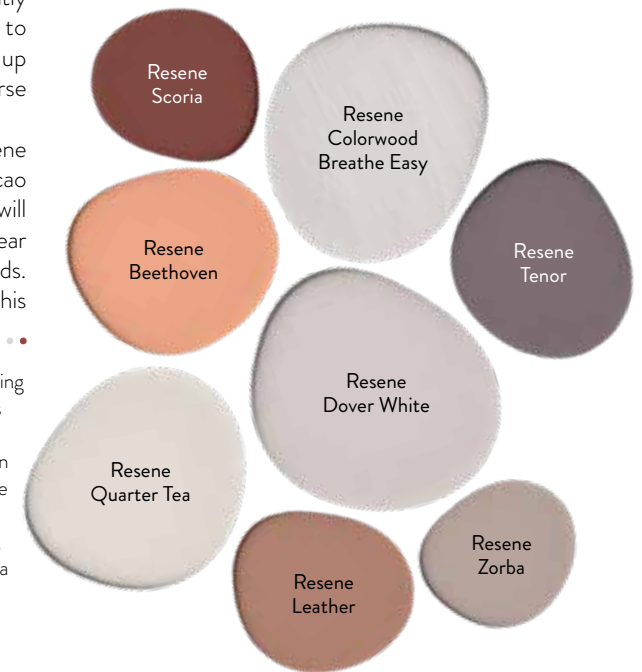
This renewed interest in peaches like Resene Beethoven, Resene Dawn Glow and Resene Tacao has set the stage for the return of orange, which will resurface as an accent colour within the coming year – albeit to a far lesser extent than yellows and golds. While we don't expect to see widespread adoption of this

left: Layers of warm neutrals continue to be used to create inviting and luxurious looks. However, many of today's trending neutrals aren't strictly neutral as they are being influenced by other significant colour trends, like red, peach or green. Wall painted in Resene Leather, timber room divider and vase painted in Resene Scoria, flooring finished in Resene Colorwood Breathe Easy, floor vases (at front) in Resene Dover White and Resene Tenor, stool in Resene Dover White and artwork in Resene Quarter Tea and Resene Beethoven. Couch from Soren Liv.

challenging hue, look to variations influenced by yellow, red or brown such as Resene Tequila Sunrise, Resene Tangerine, Resene Grenadier and Resene Kombucha for colour schemes that could benefit from a spritz of orange. Depending on the setting, ideal pairings include sophisticated beiges and taupes like Resene Double Biscotti and Resene Quarter Joss, medium greys like Resene Solstice and Resene Four Winds, icy blues like Resene Zircon, midnight blue-blacks like Resene Jaguar and bold blues like Resene Aviator.

Red remains hugely relevant

Arguably the most of-the-moment statement colour of the year, red continues to inspire passion among the many designers who can't get enough of this smouldering hero hue. From powerfully potent scarlet and vermilion reds to jammy berry reds, fiery brick reds and deeply saturated burgundy and mahogany shades, you can't really go wrong with any variation at present. While a pop of red will never cease to be a classic option, certain reds will continue to hold their popularity throughout the coming 18-24 months – namely, tomato reds like Resene Whizz Bang, vintner varieties like Resene Volcano and Resene Burgundy



and subdued brick shades like Resene Thunderbird and Resene Fahrenheit.

So, while there will be fewer relevant types of red overall compared with what we've seen over the course of the past year, when virtually every variation was fair game, you can safely expect that red will remain a hugely important hue for a good while yet. Considered one of the most appetising colours around, red will always be right at home in a restaurant, bar or café. With the right client and project, a colour-drenched look where a sangria-like shade such as Resene Avant Garde has been taken from tip to toe makes an impact that's tricky to top.

Clean greens start to sour

In terms of hues that have held steadfast through this time of tumultuous colour trends, there's no colour that's weathered the storm quite the way that green has. Throughout the past decade, we've witnessed pretty much every variant possible come to the forefront. While we have been busy surviving a global pandemic and trying to stay afloat through an economic recession, green has been there right alongside us going through its own share of changes: cooling off and warming up, dulling down and brightening up and being influenced by other popular hues.

When millennial pink first broke on to the scene in 2016, delicate peppermint greens like Resene Ottoman were there to balance it. During the most restrictive lockdown periods, gentle, softly greyed sage, nettle and olive greens like Resene Spanish Green, Resene Clover and Resene Seaweed were among the most desirable hues to have in one's home – which was, of course, the centre of our universe at the time – thanks to the calming and serene energy they bring. Once we were free to roam again, the excitement of clean parsley greens like Resene Japanese Laurel were ready to match our energy and renewed zest for life. And now, bold blue-edged greens like Resene Boundless and Resene Home Run, sour acidic greens like Resene Karma, earthy avocado greens like Resene Wasabi, brown-greens like Resene Rewilding and Resene Tic Tac Toe, pale greens like Resene Aspiring and Resene Secrets and deep bush



above: While many of today's trending reds are bold, exciting tones, more subdued brick shades like Resene Soiree and Resene Thunderbird can be easier to live with and lend themselves to a wider range of spaces. Back wall painted in Resene Soiree, checked floor painted in Resene Tenor and Resene Dover White, bench in Resene Zorba, floor vases in (left) Resene Leather and Resene Quarter Tea and bowl on bench in Resene Quarter Tea. Chair and lamp from Soren Liv.

above right: Natural materials, organic forms and matte finishes continue to dominate décor and accessory trends. Background painted in Resene Zorba, tongue-and-groove panel in Resene Beethoven, tile in Resene Tenor, box in Resene Dover White, brick in Resene Soiree, doorknob in Resene Beethoven and rocks in Resene Quarter Tea and Resene Tenor.

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|--|------------------------|--|------------------------|--|------------------------|--|--------------------|
| | Resene Zircon | | Resene Wasabi | | Resene Karma | | Resene Dawn Glow |
| | Resene Ottoman | | Resene Boundless | | Resene Tequila Sunrise | | Resene Burgundy |
| | Resene Secrets | | Resene Home Run | | Resene Tangerine | | Resene Avant Garde |
| | Resene Aspiring | | Resene Japanese Laurel | | Resene Tacao | | Resene Volcano |
| | Resene Spanish Green | | Resene Tic Tac Toe | | Resene Kombucha | | Resene Four Winds |
| | Resene Quarter Joss | | Resene Rewilding | | Resene Tuscany | | Resene Solstice |
| | Resene Double Biscotti | | Resene Clover | | Resene Grenadier | | Resene Jaguar |
| | Resene Soul Searcher | | Resene Seaweed | | Resene Whizz Bang | | Resene Aviator |





Resene Big Bang
Resene Lipstick
Resene Tuft Bush

left: Pops of well-curated bold colours are effective at adding excitement without overwhelming a space. Walls painted in Resene Zircon with alcove in Resene Big Bang, floor finished in Resene Colorwood Breathe Easy, vase in Resene Tuft Bush, left artwork in Resene Tuft Bush with frame in Resene Lipstick, stool in Resene Big Bang, lamp base in Resene Polo Blue, bowl in Resene Home Run, jug in Resene Aviator, right artwork in Resene Cest La Vie and Resene Beethoven and tray in Resene Lipstick. Dining table, chair, sideboard and ottoman from Soren Liv.

- | | | | | | |
|--|-------------------------------|--|--------------------|--|--------------------|
| | Resene Cest La Vie | | Resene Solitaire | | Resene Valentine |
| | Resene Quarter Tea | | Resene Beethoven | | Resene Awaken |
| | Resene Colorwood Breathe Easy | | Resene Summer Rose | | Resene Scrumptious |



greens like Resene Waiouru and Resene Scrub are the ones that will be sticking by our side for the long run.

The sustained presence of green as a colour trend seems to underscore its symbolic association with environmental sustainability. And since most designers now seem to have an understanding of the positive psychological effects that verdant hues offer to their projects' occupants, we anticipate greens will continue to remain an important colour trend for the foreseeable future as we look to prioritise being kinder to the planet and our mental wellbeing.

Dependable watery blues float on

In our colour forecast last issue, we singled out blue as a colour family that was entering a period of stabilisation – and that will continue to hold true. Timeless watery blues like Resene Ship Cove and Resene Polo Blue, pale blues like Resene Zircon and Resene Duck Egg Blue and navy blues like Resene Ocean Waves and Resene Carpe Noctem remain popular primarily due to their broad appeal, versatility and association with dependability and trustworthiness. However, they also make easy companions for many of today's more challenging statement hues, which is likely why they are currently playing such a prominent role in the colour forecast.

Despite their boldness, the appetite for vibrant ultramarine and Klein blues like Resene Decadence and Resene Aviator hasn't diminished. These tones continue to charm designers for the striking, modern touch they bring and they remain one of the easiest sells when it comes to convincing clients to take the plunge with an

accent colour. For those seeking to build visual interest and dynamic contrast, a little goes a long way, and these bold blues make a striking choice for applying a burst of colour to statement walls and accessories as a means of livening up a minimalist setting.

Pinks continue to pique interest

'Barbie Fever' may have subsided but the popularity of pink has continued to hold strong over the past year. Muted peach pinks, pale pinks and magenta pinks like Resene Awaken, Resene Summer Rose, Resene Cest La Vie, Resene Valentine, Resene Lipstick and Resene Scrumptious are currently among the most on-trend variations for their ability to infuse spaces with warmth and youthfulness.

Shockingly versatile, muted pinks like Resene Awaken and Resene Summer Rose pair remarkably well with many popular neutral tones for a balanced and sophisticated look that's brimming with warmth. Lipstick pinks with a magenta edge like Resene Lipstick offer an energetic and youthful pop with effortless appeal that makes spaces feel more dynamic and contemporary. This vibrant hue can serve as a striking focal point, bringing life and personality to both residential and commercial interiors.

Although these particular pinks are expected to remain consistent for the year to come, they will likely become less prominent as time goes on. With such a broad range of colours vying for attention in the colour forecast, something has to give – and it seems it may finally be pink's turn to make way for newer trends to emerge.

Soft blacks blend the best of both worlds

While it never truly goes out of style, even black isn't immune to the ebb and flow of colour trends. Recently, soft blacks like Resene Invincible, Resene Black Sand and Resene Night Magic have become increasingly preferable to truer blacks for interior decorating due to their ability to offer a subtler look. Unlike the starkness of true black, soft blacks generally contrast less with adjacent colours and their more nuanced tones tend to integrate better with a wider range of styles and colour pairings. This subtlety allows soft blacks to add depth and sophistication without overwhelming a space or clashing with other hues.

From warm wood tones to marble furnishings to metallic finishes, soft blacks also balance well with a variety of popular materials – offering a contemporary edge without sacrificing the warmth and character that's essential to classic designs. Their softer appearance can enhance the ambiance of a room, adding a touch of elegance and mystery without feeling harsh or cold.

Warm neutrals will linger a while yet

Since the transition from cool to warm neutrals a few years back, beige, taupe, cream and brown continue to reign as the most popular neutral paint colours due to their versatility, warmth and timeless appeal. But



rather than choosing strictly 'neutral neutrals', we are seeing more and more designers opting for variations with complex undertones that allow them to blend better with the pigments in their palette's accent colours. Even in schemes that are primarily neutral, character neutrals with a red, yellow, green, violet or brown spirit seem to be preferable for building 'quiet luxury' and 'liveable luxury' looks. Though complex, colours like Resene Tua Tua, Resene Foundation, Resene Canterbury Clay, Resene Kia Kaha, Resene Domino, Resene Solitaire, Resene Creme De La Creme, Resene Quarter Tea, Resene Dover White, Resene Rebel and Resene Trek easily complement a wide range of interior styles and accent colours, making them go-to choices for designers and clients alike. These hues are incredibly easy to layer and can be used interchangeably in varying ratios across larger projects for a cohesive palette that doesn't sacrifice interest or depth.

It is worth noting that, looking further ahead in the colour forecast, we do see taupe beginning to lose some traction to make way for the emergence of warm greys starting late next year. So if you have a need for taupe in the near-term, we suggest choosing greyer variations like Resene Truffle, Resene Cloudy and Resene Half Mondo for options that will have more staying power compared with browner varieties.

Purple has run its course

Aside from a few lingering hints of deep aubergine and whispers of grey violets and mauves, purples have just about dropped off the colour forecast horizon completely – which shouldn't come as earth-shattering information. Considered one of the most polarising colours, purple can be a tricky hue to decorate with. Aside from darker shades like Resene Paua and Resene Plum, browner mauves like Resene Tenor and barely-there violet-edged greys like Resene Ghost – which have the potential to make lovely companion colours to some of the more prominent hues mentioned earlier – we expect only the most 'purple passionate' of clients will be keen to make a splash with this particular colour family over the next couple of years. **BW**



above: Refreshing watery blues make an ideal backdrop for building a palette with bolder brights like peach, magenta, orange and bold blue-edged greens such as Resene Tuft Bush, Resene Lipstick, Resene Big Bang and Resene Home Run. Background painted in Resene Polo Blue, tambourine in Resene Aviator, shakers in Resene Lipstick, xylophone in Resene Tuft Bush with keys in Resene Zircon, Resene Polo Blue, Resene Home Run and Resene Aviator and mallets in Resene Big Bang.

left: Despite many colour families settling into a period of stability, there are still a few surprising trends emerging. The current popularity of tomato reds, lipstick pinks and juicy peaches are paving the way for oranges to break through by late next year. Wall painted in Resene Home Run, skirting board in Resene Zircon, floor finished in Resene Colorwood Breathe Easy, stool in Resene Big Bang and vase in Resene Zircon. Projects by Amber Armitage, images by Wendy Fenwick.

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, our e-newsletter 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/enevs.

- Resene Creme De La Creme
- Resene Dover White
- Resene Truffle
- Resene Cloudy
- Resene Tua Tua
- Resene Foundation
- Resene Canterbury Clay
- Resene Tenor
- Resene Half Mondo
- Resene Domino
- Resene Trek
- Resene Rebel
- Resene Kia Kaha
- Resene Waiouru
- Resene Scrub
- Resene Ghost
- Resene Duck Egg Blue
- Resene Ship Cove
- Resene Decadence
- Resene Ocean Waves
- Resene Paua
- Resene Plum
- Resene Invincible
- Resene Carpe Noctem
- Resene Night Magic
- Resene Black Sand

Warm versus cool

Whether you want to impart toasty warmth or keep things crisp and cool, these recent Resene Wallpaper Collection releases will set the right tone for your design.



Ravishing refinement

Transitional design, which blends aspects of both traditional and contemporary décor, has been making a buzz, which should come as welcome news to those tasked with renovating early 20th century villas and terrace homes. The gold colouring and understated textured design of Resene Wallpaper Collection 537079 is a chic option for bridging new and old elements within formal contexts that are well-appointed with luxurious finishes and furnishings. Pair it with wall panelling, ceiling, trims and mouldings painted in Resene Quarter Thorndon Cream, timber flooring stained in Resene Colorwood Bark, curtains in Resene Turtle Green and a selection of eye-catching accents in Resene Jaguar for a chic and indulgent vibe.



Embrace the gilded age

Graphic wallpaper designs that reflect colour and motifs from another era are essential for building spaces that feel like an escape from reality. For those looking to evoke the glamorous air of a well-appointed abode from the late 19th century, a design like Resene Wallpaper Collection 2311-171-03 exquisitely captures the essence of the gilded age and pairs handsomely with antique or revival furnishings and materials like velvet and brass. Team it with timber flooring stained in Resene Colorwood English Walnut, a ceiling painted in Resene Spice, trims in Resene Teak and metallic accents in Resene Bullion for an opulent and polished look.



Faintly floral

When designing modern organic spaces, ensuring that these rooms have enough depth despite their muted colour schemes is key to pulling off these looks. Resene Wallpaper Collection 291451 feels cosy and inviting thanks to its subdued palette but it still brings plenty of visual texture without overwhelming pared-back, minimalist spaces. Use it for a statement wall teamed with adjacent walls and ceiling in Resene Half Blanc, wood furniture and flooring finished in Resene Colorwood Becalm and a curated selection of decorative vases and accessories in Resene Antidote, Resene Joss, Resene Settlement and Resene Half Copyrite for an effortless-looking effect.



Subtle and supple

Warm neutrals are the epitome of quiet luxury and incorporating a wallpaper design with a delicate texture in a warm and soothing tone fits the bill flawlessly. In an intimate restaurant, residential dining space or lounge, Resene Wallpaper Collection 751055 brings a tactile touch in a dreamy suede-coloured package that feels equal parts poised and placid. Combine it with flooring blonded with Resene Colorwood Rock Salt, timber dining furniture with family-style seating stained in Resene Colorwood Nutmeg and accents painted in Resene Sepia and Resene Swirl for a space where diners will expect a decadent meal that they can enjoy at ease.



Peony perfection

As a favourite flower for wedding bouquets, peonies have an undeniable connection to romance. Whether in a restaurant or retail boutique, Resene Wallpaper Collection E307342 makes spaces more enchanting. The cool green background colour is layered with a warm grey-brown design, keeping it from feeling too cold. Connect to these hues with timber furniture stained in Resene Colorwood Treehouse, soft seating in Resene Thor, adjacent walls painted in Resene Haven and a few glistening metallic touches in Resene Spark for a swoon-worthy space that invites daydreaming.

	Resene Haven		Resene Spark
	Resene Thor		Resene Colorwood Treehouse

Tile style

Floor-to-ceiling tiling is often out of budget for many clients. For those that find the look appealing but can't justify the investment, Resene Wallpaper Collection 33314 is the next best thing. With a neutral grey colour palette, the design opens the door to a wide range of accent colours and works with practically any design style. Contrast its cool light tones with dark furniture painted in Resene Element and flooring stained in Resene Colorwood Iroko paired with warmer accents in Resene Burnt Sienna and Resene Gold Coast for a balanced look or opt for oceanic blues like Resene Navigate and Resene Bali Hai for a more Mediterranean vibe.



	Resene Gold Coast		Resene Bali Hai		Resene Colorwood Iroko
	Resene Burnt Sienna		Resene Navigate		Resene Element



A woodcut above

A mural-style design that feels like a cross between fine china and a Japanese woodcut print, Resene Wallpaper Collection 296487 brings an element of elegance and exoticism to any space. Use it in a reception area or lounge space to set a serene tone and team it with polished concrete flooring coloured with Resene ConcreteWash in Resene Stonewashed, a ceiling in Resene Merino, timber furniture stained in Resene Colorwood Meranti and finish the look with leafy potted plants in containers painted in Resene Wedgewood to bring a hue from the mural design off the wall and into the space.

	Resene Merino		Resene Colorwood Meranti
	Resene Stonewashed		Resene Wedgewood



Restful roots

A blissful bedroom design where occupants can unwind from the stresses of their day is a common request for residential projects. No matter how many dishes need washing or how much laundry there is to fold on the other side of the door, creating the illusion of a hotel at home layered with luxurious touches can make your client's space feel like a far-flung getaway. With a design that features a forest of Japanese cedar canopies, Resene Wallpaper Collection M64419 sets the stage for soothing slumber. Pair it with adjacent walls and curtains in Resene Ebony Clay, wood flooring stained in Resene Colorwood Driftwood, a headboard painted in Resene Zorba and bedlinen in a slate blue like Resene High Tide for a dreamy look that melts away stress and nagging thoughts of uncompleted chores.

	Resene Zorba
	Resene Colorwood Driftwood
	Resene High Tide
	Resene Ebony Clay

Whatever style, taste or vibe you're looking to emulate through your design, 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. **BW**



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

Black book

New and notable
announcements from
across the industry.

NKBA honours the year's most beautiful bathrooms and knockout kitchens

As part of its annual Excellence in Design Awards programme, the National Kitchen & Bathroom Association NZ recognised the latest and greatest New Zealand kitchen and bathroom designs at a gala event. Among the winners and runners-up were a number of stunning spaces that featured Resene paint colours, including the DNKBA Elite Kitchen Design by Du Bois Design in Resene Quarter Rice Cake and the DNKBA Elite Bathroom Design by Celia Visser Design in Resene Alabaster and Resene Black.

Congratulations to all the award winners and finalists.

www.nkba.org.nz/awards

right top: The DNKBA Elite Bathroom Design by Celia Visser Design (www.visserdesign.com) features a ceiling and crown moulding in Resene Alabaster and doorframes in Resene Black. Built by LiveBuild, www.livebuild.co.nz. Painting by Barrett Bros, www.barrettbros.co.nz. Image by John Williams, www.jwphotography.co.nz.

right: The DNKBA Elite Kitchen Design by Du Bois Design (www.duboisdesign.co.nz) features walls and ceiling in Resene Quarter Rice Cake. Image by John Williams.



Bespoke Resene-coloured furniture is only a few clicks away

Last year, Lundia started a search for better, more sustainable coatings for use on their various wood-based products. Lundia's system-over-steel shelving made from pine was first used in self-service grocery warehouses and for general storage but their shelves, bookcases, wardrobes, tv units and room dividers have since become popular in commercial office spaces and residential homes thanks to their space-saving advantages and Swedish-inspired design aesthetics.

"Safety and environmental issues have always been central to Lundia's operation," says Wendy Claydon, Lundia's Business Development Manager. "In recent years there has been the substantive development of water-based paints as an alternative to solvent-based paints. With the health and environmental advantages alone, we saw the need and opportunity to change. Resene have shown us they have developed such a system of coatings."

Wendy says Lundia was drawn to Resene waterborne products for their ease of application and clean-up and the advantages that Resene's extensive colour range and low volatile organic compounds (VOC) offer to both applicators and end users. "The move to Eco Choice approved Resene waterborne clears, stains and paints was really a no-brainer for us principally because of their low VOCs and low odour formulas, which means a safer environment. Waterborne finishes have come a long way in the last decade or so to a point where, in a business such as ours, a viable and sustainable water-based system of coatings is both practical and essential."

Depending on whether you're after a solid colour, stained or clear look in a matte, low sheen, satin or gloss finish, Lundia's bespoke furniture can be coated in Resene AquaLAQ, Resene Colorwood stains and Resene clear coats. Using Lundia's online design tools, architects, designers and specifiers have the ability to create their ideal furniture configurations. Currently, the tool allows customers to mock-up their designs using 12 Resene hues inspired by the earth, air, sky and sea, but the full range of Resene colours are available upon request.

www.lundia.co.nz



above: Using the online Lundia Classic Shelving Designer (www.lundia.co.nz/product/classic-shelving/designer), we mocked up this piece of custom furniture with timber uprights stained in Resene Colorwood Walnut, shelves painted in Resene Rivergum and doors painted in Resene Half Fossil.





Taihero takes on the world

It took three years of hard work designing, developing and testing as well as a 28-day shipping journey from New Zealand to Barcelona for the Emirates Team New Zealand's AC75 vessel to arrive at the starting line for the 37th Louis Vuitton America's Cup. Eager racing fans were excited to see the team's striking boat design unveiled – and Taihero, meaning to move swiftly as the sea between both sky and earth, does not disappoint.

Emirates Team New Zealand have used Resene Automotive & Light Industrial products on their boats for over 25 years, including on the AC40 one design foiling yachts for the latest 37th America's Cup.

www.reseneauto.co.nz

Scale up

Crocodile-textured leather has long been viewed as a glamorous material for high-end fashion items like handbags, shoes and belts, but when translated to a wallpaper, this popular pattern is also a chic option for interior decorating. Resene Wallpaper Collection 751352 features a slightly raised design in a gorgeous olive green that offers a subtle effect that is more pronounced when it catches the light. This design would be right at home in a sophisticated lounge or a restaurant teamed with a colour palette of cargo beige, wheaten ochre, cream, leather browns and glittering gold metallics accents in hues like Resene Chino, Resene Haystack, Resene Quarter Solitaire, Resene Saddle Brown, Resene Doeskin and Resene Gold Rush.

www.resene.com/wallpaper

-  Resene Quarter Solitaire
-  Resene Haystack
-  Resene Chino
-  Resene Doeskin
-  Resene Gold Rush
-  Resene Saddle Brown



A better batten backup plan

Batten wall installations are one of the biggest trends for injecting texture into interiors when working on residential, commercial and hospitality projects. Stains like Resene Colorwood Pitch Black can be applied to wooden battens for a moody monochromatic effect that allows the wood's natural grain to still be on display. However, there might be certain times when you want that same attractive look but are lacking the logistics or materials to implement the real thing. Resene Wallpaper Collection 33961 offers an authentic-looking alternative that works wonders for tight spaces, timelines and budgets. Pair it with other nature-inspired neutrals like flooring finished in Resene Colorwood Whitewash and accents in Resene Mai Tai, Resene Twine and Resene Teak for an effortless look that taps into the principles of biophilic design.

www.resene.com/wallpaper

-  Resene Twine
-  Resene Teak
-  Resene Mai Tai



Resene Colorwood Pitch Black



Resene Colorwood Whitewash



Lucky thirteen

Resene is honoured to have been named one of New Zealand's Most Trusted Brands for the 13th year in a row.

In the survey commissioned by Reader's Digest magazine, 1800 New Zealanders were asked to rate their levels of trust in hundreds of well-known brands across 67 categories of products and services. Resene was awarded Most Trusted Paint Brand and placed 11th among the most trusted brands overall.

"The results of our Trusted Brands survey have consistently pointed to three important factors in securing trust: consistency, reliability and value-for-money," says Reader's Digest Editor-in-Chief Louise Waterson. "When times are challenging, like the current financial climate, customers can change their long-established purchasing habits. They do this out of need. But a brand that is recognised as being consistently good quality, of always being value-for-money and having a reputation untainted by controversy will always keep their loyal customers. Award-winning trusted brands understand the importance of working tirelessly to retain the trust of their existing customers and appeal to new ones, despite the challenges."

www.trustedbrands.co.nz



Good nature

Need a simple way to add a touch of botanical flair to bare walls? New Resene decals include a range of easy-to-apply designs featuring native flora and fauna such as flax and tūi. Made in New Zealand, Resene decals are available in a range of shades inspired by favourite Resene paint colours and can be ordered from Resene ColorShops starting in November.

www.resene.com/walld decals



Welcome warmer weather with habitat highlights

If the arrival of summery sunshine gets you or your clients in the mood to kick off a new project, you will definitely want to peruse the latest issue of *habitat highlights*. Those renovating an existing home or building a new one will find plenty of refreshing ideas to transform spaces inside and out. From garden glow ups and weekend warrior patio projects to colourful interior inspiration, grab a free copy of issue 41 in-store at your local Resene ColorShop or selected resellers or check it out online to get your imagination stirring.

www.resene.com/habitatmag

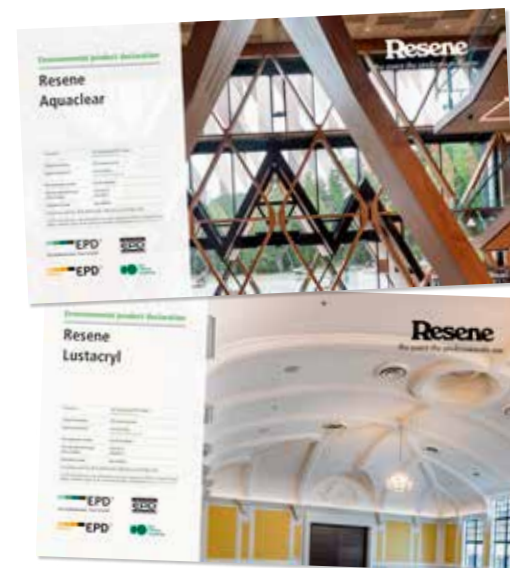
Closing the circle

After 20 years, Resene's PaintWise recycling programme is still finding innovative new ways to put unused paint to good use and keeping it out of our landfills and ecosystem. Millions of cans and pails have been returned to the Resene PaintWise service during the past two decades – some empty, many partially full of paint. For years, recycled paint that's in good condition, known as EchoPaint, has been donated to community groups for their activities while packaging is recycled.

Resene Eco.Decorators are also celebrating a significant milestone this year, their 15th anniversary since the programme started. From just one painter initially, the programme has grown into an extensive network of quality and sustainably-minded painters and has seen the addition of the first Resene Eco.Decorators in Australia.

www.resene.com/paintwise

www.ecodecorator.co.nz



Environmentally-sound specifications

Environmental product declarations (EPDs) demonstrate a commitment to environmental responsibility and transparency. EPDs help to communicate the environmental impact throughout the lifecycle of a product. They're also increasingly gaining global recognition in building environmental rating programmes with EPDs registered with EPD Australasia recognised by the Green Building Councils of Australia (GBCA) and New Zealand (NZGBC) as well as the Infrastructure Sustainability Council.

For those who want to know more about the environmental impact of their specifications or are applying for Green Star verification, Resene has now released EPDs for Resene Aquaclear, Resene Colorwood, Resene Limelock, Resene Lumbersider Low Sheen, Resene Lustacryl, Resene Quick Dry, Resene Sonyx 101, Resene SpaceCote Flat, Resene SpaceCote Low Sheen, Resene Summit Roof, Resene X-200 and Resene Zylone Sheen – which are available now on the Resene website.

www.resene.com/epd

They're on a roll

The fourth Resene Wallpaper Design Competition has come to a close. This year saw another outstanding selection of designs submitted that drew inspiration from flora, fauna, geometric shapes and popular Resene paint colours. 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 a share of more than \$7,000 in prizes.

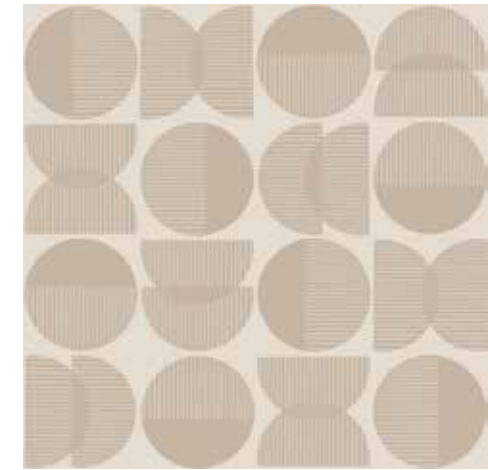
	Resene Eighth Pearl Lusta		Resene Alabaster
	Resene Merino		Resene Saltpan
	Resene Ebb		Resene Off Green
	Resene Tea		Resene Cut Glass
	Resene Coral Tree		Resene Edgewater
	Resene Sebedee		Resene Echo Blue
	Resene Chill Out		Resene Opal
	Resene Nirvana		Resene Oxley
	Resene Happy Hour		Resene Cutty Sark
	Resene Flourish		Resene Crusoe
	Resene Half Vienna		Resene Parsley
	Resene Sweet Corn		Resene Oracle
	Resene Energy Yellow		Resene Jurassic
	Resene Funk		Resene Atlas
	Resene Wazzup		Resene Swamp
	Resene Buddha Gold		Resene Double Trojan
	Resene Hot Toddy		Resene Black Magic
	Resene Antique Brass		Resene Blackjack



Winner
Kōwhai by Amit Tarte (featuring Resene Funk, Resene Hot Toddy and Resene Alabaster).



Runner up
Hibiscus by Leanne Zielke (featuring Resene Carefree, Resene Opal, Resene Echo Blue and Resene Off Green).



Runner up
Calm Days by Tamara Bellion (featuring Resene Tea and Resene Merino).



Runner up
Green Wall Fiesta by Kate Vavasour (featuring Resene Jurassic, Resene Flourish, Resene Nirvana, Resene Chill Out, Resene Happy Hour, Resene Parsley, Resene Edgewater, Resene Cutty Sark, Resene Saltpan, Resene Eighth Pearl Lusta, Resene Sweet Corn, Resene Energy Yellow, Resene Coral Tree and Resene Ebb).



Runner up
Art Deco Kaleidoscope by Zuzana Chovanova (featuring Resene Swamp, Resene Blackjack, Resene Half Vienna, Resene Wazzup, Resene Cut Glass, Resene Oracle and Resene Antique Brass).



Runner up
Tieke and Mohua by Marie Ockleford (featuring Resene Crusoe, Resene Cutty Sark, Resene Oxley, Resene Atlas, Resene Black Magic, Resene Buddha Gold, Resene Sebedee and Resene Double Trojan).



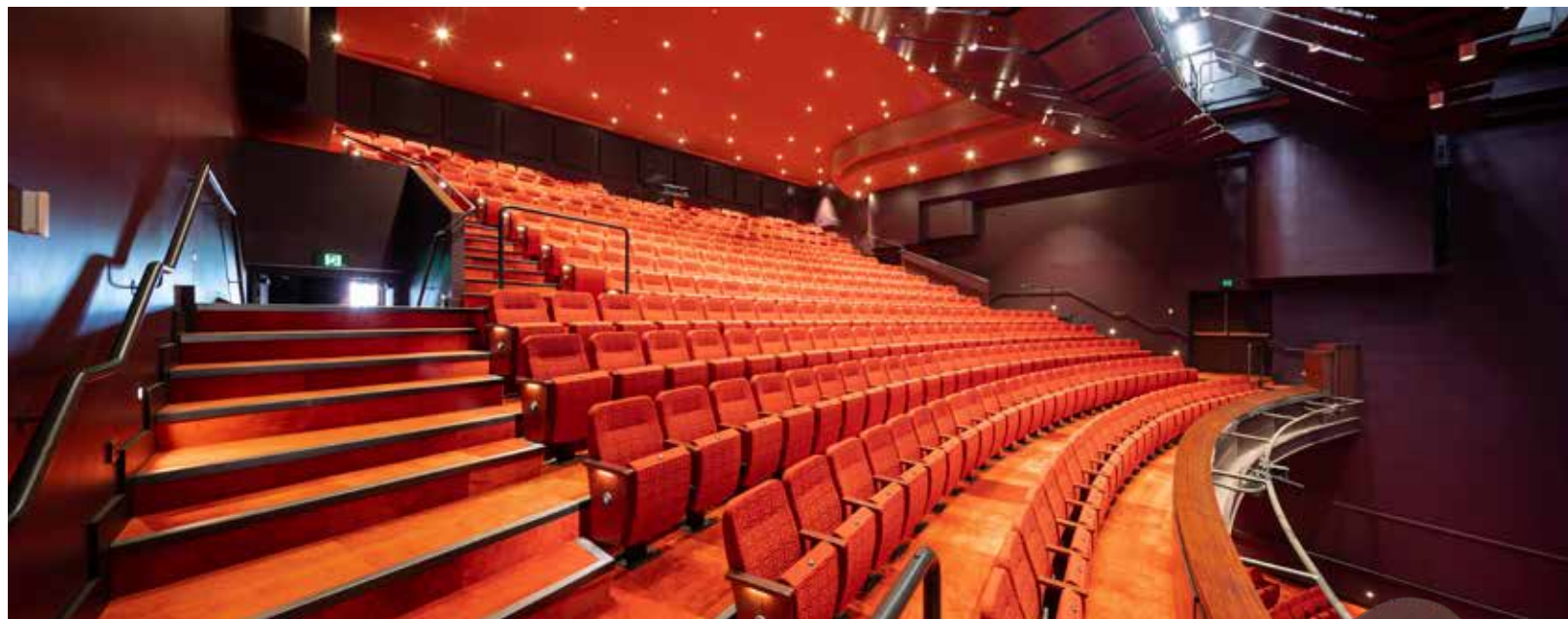
A return to splendour

Rotorua raises the curtain on a sympathetic refurbishment that brings new pride to a historical gem.

For many cities and towns around the country, the local theatre is often counted among their most cherished buildings. Not only have these structures served as the pinnacle of the community's culture, but many boast iconic heritage features that infuse the municipality's core with unique character. But as times have changed, so too has the entertainment industry. At the same time that technological advancements have altered the landscape of what's possible to accomplish on a stage, in-person performances are forced to compete for audiences against many activities that didn't exist at the time these buildings were constructed. Often, part of protecting these heritage assets is making sure that they can continue to hold value and relevancy for the community apart from their aesthetics alone. Rather than simply serving as a shrine to the past, it's become increasingly important to find ways to activate these venues beyond their original intentions to meet the evolving needs of the community.

Built in 1938 on land gifted by Ngāti Whakaue, the Sir Howard Morrison Centre (SHMC) has taken on a number of forms during its storied existence. It started out as Rotorua's Municipal Building and served as the city's civic centre before the complex was converted into a convention centre in 1995. Just a year prior, the building was officially listed as a Category 1 historic place. However, Heritage New Zealand rejected the disappointing results of the convention centre renovation after many of the facility's most exemplary heritage elements were obfuscated. In 2014, Rotorua Lakes Council began charting a new course for the complex – one that would see it transform into a performing arts venue for the community that pays homage to Sir Howard Morrison's legacy. But three short years later, they were forced to shutter it to the public after the infrastructure was deemed earthquake prone.

Re-strengthening is a complex, years-long endeavour full of unexpected surprises, but



the Council also recognised that undertaking the process offered unique opportunities to reinvent the facility if the right approach was taken. In addition to increasing the overall building strength to 67%+ NBS at IL3, they sought to increase the venue's flexibility and refurbish four key performance spaces: the civic theatre, the concert chamber, the banquet room and the foyer. They also seized the chance for this new iteration to better reflect Rotorua's identity, increase its connection to Ngāti Whakaue and Sir Howard Morrison's legacy while also being sympathetic to the building's heritage. To do these goals justice, they knew they needed the right team.

The project became the first collaboration between Shand Shelton and First Light Studio, where both firms contributed to the design direction. Shand Shelton was already armed with intimate knowledge of the project after previously working with the Rotorua Lakes Council during the rebuilding of the stagehouse in 2010. As the Lead Design Consultant, they

developed the plans and coordinated input from the other project consultants, provided the architectural specifications and oversaw the construction phase while First Light Studio provided design input and the architectural drawing documentation for the Building Consent. As the project's Theatre Systems Consultant, Shand Shelton also headed up the theatrical systems infrastructure and design as well as its procurement and construction monitoring.

Architect Eli Nuttall, who served as the project lead for First Light Studio, says his team was proud to be able to bring their fresh perspective to the project. "We have a passion for storytelling that is born out of experience with international competitions and a commitment to working with mana whenua to realise a building that is truly of its place and people."

With remedial heritage restorations, peeling back layers of history to remove past alterations that have either aged poorly or simply don't align with the heritage or contemporary values of the structure can prove to be especially

above and opposite: The Sir Howard Morrison Centre (SHMC) is a milestone project in Rotorua's Vision 2030 endeavour and has embedded itself as a nationally-significant performance venue, opening its doors to larger touring productions while supporting the local theatre community. This project won a Resene Total Colour Commercial Interior Public + Retail Colour Maestro Award in recognition of the design team's expert use of colour. The complex's four performance spaces are united through warm red details. The concert chamber has walls and ceiling in Resene Rustic Red while the civic theatre features walls in a custom Resene purple and ceiling in Resene Crossroads. Skirting boards and railings in Resene Bokara Grey and timber acoustic panels stained in Resene Colorwood Ebony and finished in Resene Aquaclear Natural.

Resene
Rustic Red




Resene
Colorwood
Ebony

Resene
Crossroads

Resene
Bokara Grey



above: Resene CoolColour technology was used for the darker exterior colour selections on the foyer, stagehouse and banquet hall claddings to lessen the solar gain across these surfaces and reduce maintenance demands. Exterior plaster walls and window reveals painted in Resene X-200 tinted to Resene Half Blanc with ornamental details and plaster sills in Resene Double Blanc, window frames in Resene Lustacryl tinted to Resene Quarter Bison Hide and window sashes in Resene Triple Blanc, door frames and architraves in Resene Lustacryl tinted to Resene Havana, cement board soffits in Resene Sonyx 101 tinted to Resene CoolColour Havana, exposed steel structure in Resene Uracryl 403 tinted to Resene Ironsand and exterior exposed timber truss in Wood-X penetrating wood oil from Resene ColorShops.

	Resene Half Blanc		Resene Triple Blanc
	Resene Double Blanc		Resene Ironsand

tricky. For the design team, creating a modern performance centre within the limitations of the existing building proved challenging. “A difficult balance had to be struck between restoring the heritage features of the original building, strengthening it to modern standards, unpicking a lifetime of outdated renovations and working to a limited budget all while creating acoustically-enriched spaces with all the technological features expected of a modern performing arts centre,” says Eli.

The design team also aimed to undo the disservice that had been done to the building’s heritage during the convention centre alterations. “Any interventions, structural or otherwise, were done to ensure the building’s heritage value was upheld,” says Shand Shelton’s Mitchell Burrows. “This, in conjunction with the 1995 additions, presented complications in

both the design and construction. Overlaying this was that the land on which the SHMC is built was a gift from Ngāti Whakaue for the development of the city. However, the legacy of Ngāti Whakaue’s whakapapa, tupuna and its people that live within the district, are not largely reflected in this part of the city, which is predominantly comprised of euro-centric influences.”

Balancing the conditions of preserving the building’s Spanish Mission design elements and other euro-centric physical heritage values while acknowledging the cultural significance of the land resulted in a clever solution. By removing the 1995 addition, the original Spanish Mission heritage wings were revealed while a standalone foyer structure enriched with Te Arawa and Ngāti Whakaue design ideologies was added. The heritage wings were replanned to accommodate performance flexibility and additional amenities, including bar, ticketing and studio spaces as well as back-of-house facilities. The performance spaces were refurbished in their entirety, complete with increased seating capacities, supported by an overhaul of the theatrical systems infrastructure, allowing these spaces to accommodate a vast variety of performance types.

“The foyer structure needed to be independent of the heritage wings on either side to provide a sense of strength, standing strong on whenua, while embracing people as they entered and experienced the space. Some key design principles that were incorporated were the expression of the exposed internal rafters of the structure, which depict a whare, with the external suspended truss representing a waharoa prior to entering the building. It was also important to preserve a clear line of sight from the upper foyer level back toward the entrance, as well as to make provision for a whare manaaki, a place to host and perform. This is supported by a full suite of theatrical services, enabling the foyer to become a performance space in its own right,” explains Mitchell.

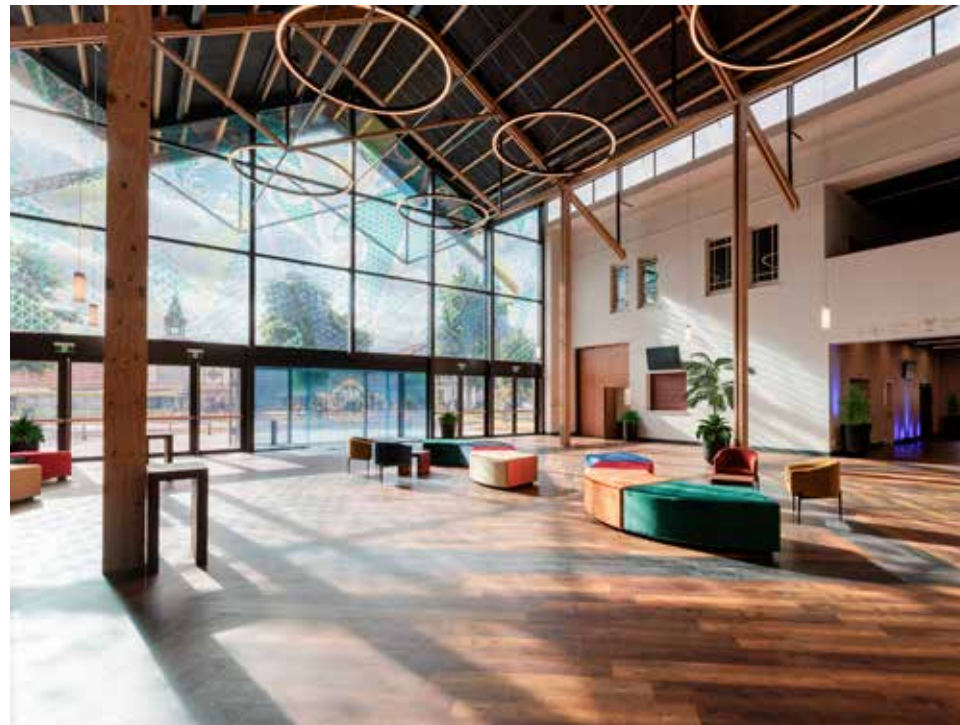
“Traditional Te Arawa and Ngāti Whakaue design ideologies were woven into the building by local Ngāti Whakaue artist and designer Henriata Nicholas. As author of the project’s Kaupapa Kōrero, Henriata provided design guidance and bespoke cultural works for integration into the building’s architectural and aesthetic language including the taaniko patterning used in the custom seating fabric, arrangement and layout of the plank flooring in traditional raranga whāriki patterning, the mangopare design applied to the concert chamber lobbies and foyer glass frontage as well as the puhoro patterning and design applied to the foyer glass frontage.”

With certain heritage projects, colour selections may be constrained by the original scheme, but SHMC offered unique opportunities. “As the complex has had a number of alterations over its lifetime, the quantity of spaces or elements that contributed to the building’s current-day heritage values were limited, providing a greater level of flexibility in colour selection from a heritage perspective,” explains Mitchell. “However, the Resene colour selections also needed to consider and support the integration of cultural aspects and theatrical performance criteria, which included the foyer space. With these aspects in mind, there was arguably less freedom in the colour selections themselves, but more importance placed on the colour scheme as a whole to perform at a number of levels.”

Rotorua’s geothermal environment also necessitated special consideration be paid towards rising hydrogen sulphide during all phases of the design and construction. This impacted all aspects of the project, including excavation, structural design methods, services reticulation, product and material specifications and finishes – including the paints, stains and clear coatings. The original paint coatings already on the pumice concrete heritage façade contained asbestos, which required a highly controlled and iterative approach to the removal and plaster remediation

right: The roof structure of SHMC is supported by an exposed glulam clad post and truss system (finished in Resene Aquaclear Natural) and headed by a suspended external truss. To link the exterior and interior environments, Resene Aquaclear Natural was applied to the interior portions of the new foyer LVL purlins which extend through the foyer façade while Wood-X penetrating wood oil was applied to the exterior timber. “The natural range of finishes provided by both the Resene Aquaclear Natural and Wood-X products aided in providing a consistent finish across the differing substrates while maintaining the requisite durability requirements for their respective environmental conditions,” says Mitchell. Interior plaster walls and ceiling bulkhead painted in Resene SpaceCote Low Sheen tinted to Resene Half Blanc, ornate plaster details in Resene Double Blanc, exposed steel in Resene Uracryl 404 tinted to Resene Ironsand, timber acoustic panels stained in Resene Colorwood Ebony and finished in Resene Aquaclear Natural, timber trusses in Resene Aquaclear Natural and interior doors and architraves in Resene Lustacryl tinted to Resene Havana.

	Resene Zeppelin		Resene Havana
	Resene Aubergine		Resene Colorwood Ebony



methodology. Following removal, the existing walls had to be re-rendered in solid plaster, retaining all the original bespoke decorative plaster mouldings with colour selections carefully and appropriately apportioned to highlight the original heritage features.

Mitchell says the design team relied on Resene products for their performance and to provide a shared language to connect the different spaces throughout the complex. “Performance was key, both in terms of paint product selection as well as colour selection when considering the complex criteria of the environmental conditions such as building use, operational and maintenance needs, hydrogen sulphide considerations and to meet the requirements for theatrical productions. This guided our product specification and sheen level selections to ensure that the reflectance values were appropriate for performance use.

In the case of the timber finishes and high-touch surfaces like handrails, our Resene selections made it possible to meet the project’s durability requirements while maintaining a low sheen finish that fell within the recommended reflectance value guidelines.

“Secondly, our Resene colour selections served as a communicative tool that provides a connective thread between the quartet of performance spaces,” Mitchell continues. “The colour selections acknowledge that each individual performance space is designed to cater to different types of performances as well as a myriad of other functions, amenities and criteria. However, cohesion was also a fundamental goal to provide a global identity for the complex. This was achieved through the use of warm red and violet tones that are found in every space, such as the use of Resene Rustic Red applied to the concert chamber ceiling and

acoustic panel batten details, the custom red-toned Resene purple walls in the civic theatre and the use of Resene Havana on the key egress doors throughout the complex.”

The design team used their in-house collection of Resene colour swatches, fandecks and digital rendering tools to finalise the selections. “As always, our Resene Representative went above and beyond and was very helpful throughout the specification process with the provision of colour swatches and production of custom colours,” adds Mitchell.

He says the custom Resene purple created for the main auditorium stands out as his favourite. “Resene Aubergine and Resene Zeppelin were mixed together to produce this custom hue which provided the perfect equilibrium of depth of colour, light balance and richness. This colour’s warm red undertones complement the surrounding

Shand Shelton's top tips

Choosing colours for performance spaces and projects and spaces that support the performing arts provides an opportunity to be just as creative or as bold as the performances they host, as the use of colour can deliver an experiential atmosphere or a unique sense of occasion. It’s also a balancing act, viewed through the lens of both patron and performer, to ensure that this relationship is both uninterrupted and enhanced throughout the performance.

Performance spaces are specialist areas that have specific theatrical performance requirements and are highly demanding of their finished surfaces. This applies to both sides of the proscenium arch. If you are unsure if a product meets the demands of a theatrical space, allow for applicator control samples and perform thorough testing to manage expectations and ensure a satisfactory result prior to committing to final application.

The application of Resene Uracryl 404 clear low sheen as a finishing coat over the Resene FX Metallic range of colours produces all the texture, variation and richness of a metallic coating without too much sparkle, allowing its strategic use in spaces that require a low-level of light reflectivity.

	Resene Quarter Bison Hide		Resene Rustic Red
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left: The neutral palette within the interior foyers and adjoining egress and public spaces enhances the exposed structural and decorative timber design elements. The entries to the concert chamber incorporate a stained timber slat design over a custom-designed feature in Resene Christi. A series of permanent memorabilia housed within the main foyer space pays tribute to Sir Howard Morrison's contribution to the project itself and the New Zealand arts sector as a whole. Interior plaster walls, ceiling and bulkhead painted in Resene Half Blanc, ornate plaster details in Resene Double Blanc, exposed steel in Resene Ironsand, timber acoustic panels stained in Resene Colorwood Ebony and finished in Resene Aquaclear Natural, interior doors in Resene Havana and ceiling beneath mezzanine in Resene Taupe Grey.



material selections in the carpet tiles, seating fabric and stained timber reflectors. Finally, the colour also performs under both pre-performance and in-performance theatrical conditions, providing a rich and experiential atmosphere when the house lights are on then appearing to fade to almost black once the performance starts, allowing for a fully-immersive relationship between the audience and performer.”

Timber design elements are also a noticeable feature throughout the venue's various spaces and their incorporation goes beyond attractive aesthetics. “The timber finishes extend to feature elements within the civic theatre and concert chamber spaces in the form of angled plywood acoustic reflectors stained in Resene Colorwood Ebony, which are designed to provide secondary sound bounces to audience members. Within the concert chamber, changes in the reflector panel angles are delineated by painted timber battens, finished in Resene Rustic Red, emphasising the rhythm of the panelling. The same battens lead up to link the ceiling, which is also painted in Resene Rustic Red, providing relief to the darker Resene Colorwood Ebony timber stains and Resene Bokara Grey colour tones below,” says Mitchell.

In order to develop the custom colour used on the civic theatre walls, several different custom samples were mixed in differing ratios of Resene Aubergine and Resene Zeppelin,

which were selected for their colour depth and richness. The final custom colour, which the team dubbed ‘Resene Film Festival Purple’, consists of 75% Resene Aubergine and 25% Resene Zeppelin. Not only did this custom colour meet the requirements for reflectivity values and light balance, ensuring it would perform under actual theatre conditions, but it also presented the best in combination with the greater colour scheme. The ceiling colour, Resene Crossroads, performs as a counterbalance to the coordinated floor and seating colours to round out the palette.

For Eli, working with iwi to create a narrative that holistically guided the centre's design is what made the project particularly memorable. The form, materials, colours and motifs depicted in the foyer space are among its most successful elements. Out of the many striking Resene colours specified, the Resene Rustic Red used in the concert chamber ended up being his favourite. “The rich red of the auditorium ceiling works together with the upholstery and flooring to wrap around you like a warm blanket. It really does feel like you're in the beating heart of the SHMC,” he says.

Hawkins Project Manager Leon Green says it was the unknown condition of the original 1938 structure that understandably presented the biggest challenge during the build but that effective team work and dynamic solutions as construction progressed made it a success.

“Hawkins is very proud of the finished space, and for me personally, my favourite space would be the Sir Owen Glenn Theatre due to the outstanding work that went into the orchestra pit, acoustic reflectors, lighting bridges and rear circle alterations. I also love the main foyer and Black Box Theatre.”

“The entire wider team displayed an absolute commitment to delivering this project, which was clear due to the lasting relationship that was built with the design team off the back of our collaboration. I would absolutely do another project with the same team,” Leon adds.

Mitchell agrees that the entire project team has much to be proud of. “The overall replanning of the complex – an aspect which largely did not alter from the very beginning of the project – successfully converted a conference centre with limited production capability into a nationally significant, multi-functional performing arts centre, complete with a quartet of performance spaces equipped for simultaneous use. It also preserved the building's history while honouring the significance of the land it's sited on through the new central foyer space, which is reflective of mana whenua and connections and, in turn, re-established the heritage façade.”

Eli seconded these sentiments. “The successful completion of the SHMC is a testament to the commitment, endurance and genuine care for the city and its people

	Resene Half Blanc		Resene Zeppelin
	Resene Double Blanc		Resene Aubergine
	Resene Crossroads		Resene Havana
	Resene Taupe Grey		Resene Bokara Grey
	Resene Ironsand		Resene Colorwood Ebony

shown by the entire project team: Council, iwi, consultants, contractors and – in particular – Shand Shelton, who led the consultant team for the duration of the project.” **BW**

To learn more about the Sir Howard Morrison Centre and the venue's upcoming programming, visit www.sirhowardmorrisoncentre.co.nz.

design Shand Shelton, www.shandshelton.co.nz;
First Light Studio, www.firstlightstudio.co.nz
build Hawkins, www.hawkins.co.nz
painting Holmac New Zealand, www.holmacnzltd.co.nz
creative arts consultant Moko-ia Creative House, www.moko-iacreativehouse.blogspot.com
images Matt Hunt, www.mediamasters.co.nz;
 Stephen Barker, www.barkerphotography.co.nz

Hit parade

Floatmaker, signwriter and display builder Peter Taylor shares highlights from his extraordinary career.



In an increasingly digital world where 3D printing, laser cutting and artificial intelligence have become common tools for manufacturing physical objects, you'd be hard pressed to find many people quite like Peter Taylor. For more than 50 years, Peter has been responsible for creating hundreds of the fantastical floats that have brought joy to throngs of visitors at the annual Auckland Farmers Santa Parade and other celebratory festivities.

"Peter is a true legend," says Pam Glaser, General Manager for the Farmers Santa Parade. "His unique blend of creativity, artistry and building expertise results in the most breathtaking floats, bringing immense joy to everyone during the festive season."

But float building wasn't a path Peter expected to pursue. After leaving school, the lifelong Aucklander first joined the Farmers' Display Department where he developed a myriad of construction and decorative skills that are a rarity today, such as signwriting, ticket writing and display building. "Our department, at the time, was also responsible for the building of the Auckland Santa Parade," explains Peter. "This was done in a separate warehouse in Te Papapa, and I spent many hours there learning the ropes from other Display Department team members. In days gone by, I made floats with wooden frames that were covered in wire netting and then coated in papier-mâché before they were painted. These were very vulnerable to weather and susceptible to bumps, so they were rarely reused."

Though most of those early fragile floats were destroyed after each parade, a few exceptions survived, such as Santa, the Fairy Queen and the River Belle. With these creations, Peter says it was the Resene products they were coloured with that allowed for their longevity. Certain props were kept for future parades, such as the Easter Bunny, while other papier-mâché animals could be reused on future floats after being repainted. It wasn't until the early 80s that Peter was able to start using more robust building methods, when he began constructing floats from plywood, polystyrene, polyurethane and fibreglass – a combination he continues to use for contemporary floats today. "A couple of good coats of Resene Lumbersider helps to preserve them in case of inclement weather," says Peter.

"I started using Resene paints on the parade about 30 years ago," he continues. "I learnt a huge amount in those early years, mainly by trial and error. The floats need to be big and bold, as they pass by quickly and small details are lost. Bold colours are important – and that's where Resene paints come in, as they are essential to create impact. I think Resene paints are one of the most important ingredients for a successful float for Parade Day."

While the Auckland Farmers Santa Parade may be the most important annual event that Peter prepares for, he has also

constructed floats for a number of suburban Auckland parades, including the Birkenhead Chelsea Sugar Parade, Auckland Pride Parade, St Patrick's Day Parade and several America's Cup parades. Some of the floats Peter has built have even travelled to Hamilton.

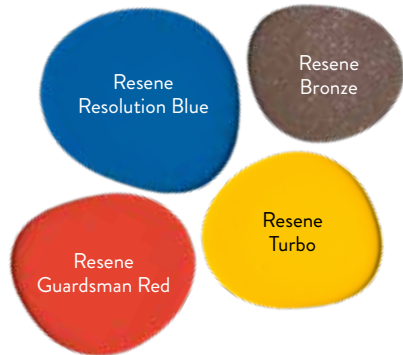
Today, Peter has a massive 1,400m² shop where his ideas are brought to life but his floats have been built in many different locations over the course of his career – ideally, as close to Queen Street as possible. "Being close to the parade route makes traffic control easier on the day," Peter explains. "Parade Day is always stressful, even after all these years. Waking up at 4am and seeing the stars shining in a clear sky always comes as a relief."

In total, Peter estimates he has probably made around 500 floats, but some are more memorable than others. "One float that stands out for me was made about 30 years ago, Gulliver's Travels. It was 10 metres long and constructed with wood, wire netting and papier-mâché and had a huge Gulliver lying the full length of the float."

Two more recent floats that he remembers fondly were a hippie van and a sizable dinosaur. "The hippie van used many different paint colours and using Resene FX Metallic paint on the huge dinosaur was also something I loved. The dinosaur has had many



left, facing page and previous page: Peter Taylor's fantastic floats march down Auckland's Queen Street during the annual Farmers Santa Parade. Peter has been building floats and displays since 1973 and Resene Lumbersider Low Sheen is his paint product of choice for its durability, brilliance and breadth of colour options. In recent years, Peter has also started to use a range of metallic colours in Resene FX Metallic paint. Images courtesy of Auckland Farmers Santa Parade.



colour changes over the years, from pink to green and now Resene FX Metallic Bronze. I've found Resene Lumbersider provides great coverage whenever I have to paint over a previous colour."

After so many builds, Peter has learned to seek out inspiration anywhere he can. Earlier in his career, most floats tended to be based on fairy tales, nursery rhymes and storybook characters. But as time has gone on, floats have become more commercialised and now tend to reflect pop-culture trends. "I am always looking at things with float ideas in mind but the official brainstorming for the parade floats starts in about February. I will catch up with Pam and the costume team, Ronelle, Marylin and Mana, and throw ideas out there. I will then do a few float sketches and we catch up again. Once there has been a decision, I make a scale model of the design. This is used to show sponsors what the float will look like and becomes the template for the full-sized build."

When not building floats for the parade, Peter has constructed plenty of other interesting creations and his portfolio is filled with commissions from all sorts of companies, organisations and causes. "There was the giant lamb chop trailer for Beef + Lamb New Zealand, a scale model of the Sky Tower for the Sky Tower Atrium and smaller models that were taken on tour, big sausages, bunches of grapes for vineyards and the Thomas faces for Glenbrook Vintage Railway, to name a few," Peter recalls. He also built the façade for the recently-retired pirate ship at Rainbow's End, along with the pirate that stood at its helm.

While Peter primarily works alone, he has had plenty of part-time helpers assist with various projects. "Over the years, I have had lots of outside help from younger people interested in art and display. My children, Jessica, Sarah and David – who is a builder now – have all helped at one time or another when things have come down to the wire. At present, a good old mate, Ian Gibson, helps me on float repairs. Ian is also the parade convoy controller on Parade Day."

For others who might be interested in getting into float building, Peter says that having a love of art and display and a strong imagination are essential. "The ability to look at something, be it a picture in a book or a child's toy, and imagine how that could be incorporated into a float is key."

Other skills can be taught on the job, the same way Peter learnt them. "You need to develop the building ability but in a way that will ensure safety for people on the floats and watching the parade. That is the top priority," he stresses. "My signwriting ability and early display work has certainly helped me over the years. Time management is also very important. When you have 10 or more floats to build, plus repairs to existing floats, the foot needs to be on the pedal for most of the year."



Peter says Resene has always been his paint brand of choice – not just for floats, but for other jobs he's done as well. "Block walls, when painting large signage on building fronts and display backgrounds, are some of the other areas I have used them. The Resene colour range, for what I am doing on the parade, is second to none. The colours are so bright and vivid, I have found none better. The staff at my Resene ColorShop are exceptional at going out of their way to accommodate my needs. I can't say enough."

Though he's partial to yellow, Peter's list of favourite Resene colours is lengthy. "The ones I probably use the most are Resene

Turbo, Resene Resolution Blue, Resene Guardsman Red and purples – I love them all! The Resene FX Metallic colours have given an extra dimension over the last few years, especially on the space-themed floats."

Of course, the best place to see more of Peter's work is on the parade route at the end of November, where dazzling displays, giant inflatables, musicians and entertainers take over Queen Street in Auckland in warm welcome of Santa Claus. For a peek at past parades, check out the Farmers Santa Parade photo gallery at www.santaparade.co.nz/gallery. **BW**

Game on

Serve up traction and bounce for high-performance play with Resene Sports Court Coating.

The increasing emphasis on health and wellness is tough to ignore, and as more of us look to reduce stress and improve our overall fitness through daily movement, the popularity of court-based recreational activities has skyrocketed. Racquet sports like tennis, badminton and pickleball, in particular, are seeing something of a renaissance as of late. Earlier this year, a study published in the British Journal of Sports Medicine which tracked more than 80,000 adults over the course of nine years compared the impact of different sporting activities on participants' health – and the results have garnered a lot of attention. The authors of the study found that racquet sports had the most positive impacts on health and longevity, even more than vigorous intensity activities like cycling or swimming. Other court-based sports like basketball, netball and indoor cricket have been shown to positively influence health outcomes, too. Plus, court sports are fun and social, which offers further benefits for the

mental and emotional wellbeing of those who play. Given all these perks, it's no wonder the demand for indoor and outdoor court surfaces continues to grow.

Well-designed courts can provide year-round usability and optimal performance for players to partake in organised or casual games. Whether you or your client have a specific sport in mind or need multi-purpose functionality that offers flexibility, a bespoke court design allows for greater control over size, aesthetics and materials. With products like Resene Sports Court Coating, not only can you add traction and bounce properties to your court surface, the range of Resene colours on offer means that you can ensure the design aligns with the project's overall landscaping or architectural style – making it not only practical but visually appealing as well.

Resene Sports Court Coating is available in a range of attractive colour options, including



greens, blues, red, terracotta, orange and gold with fun names like Resene Champion, Resene Break Point and Resene MVP, but it can also be tinted to a wide range of other colours from white or ultra-deep tone. Combine multiple colours for court areas that complement or contrast one another. If you have something specific in mind to meet your project goals, contact your Resene Representative or Resene ColorShop to learn more about getting bespoke Resene Sports Court Coating colours tinted for you.

From indoor netball courts, basketball courts, cricket courts and soccer courts to outdoor pickleball courts, tennis courts and general leisure and kids' play areas, Resene Sports Court Coating can be used on both new surfaces and to refurbish existing ones. It can even be used on general pathways, if desired, for a seamless finish from the court to carpark, court to class or court to café for venues that have integrated facilities.

After withstanding years of hard play, a properly constructed court can be easily renewed without costly removal, relaying or reconstruction work, bringing brand new life with a choice of new colours to existing courts. Concrete courts can be prepared by acid etching, water blasting and finishing, while repaints follow

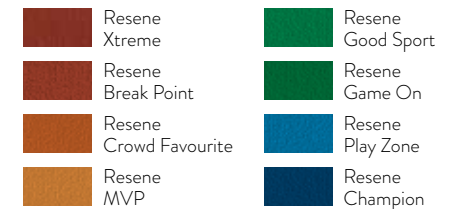
a simple system of a thorough clean down, rinsing, spot priming if required and topcoating.

As an all season surface system, the integral colour stays attractive and rich for years. Resene Sports Court Coating is based on a product that has achieved an ITF rating of slow, with an average surface pace of 25.6, making it ideal for tennis clubs and courts at resorts, schools and other similar venues. With the non-skid attractive finish helping with the footwork side of the game, players can cover the court in confidence. [BW](#)

For more information, view the Resene Let's Play palette, visit www.resene.com/lets-play or get in touch with your Resene Representative or Resene ColorShop for bespoke colour options.

top tip

For a quick and easy look at how different Resene Sports Court Coating colour combinations will look together without lifting a paintbrush, try out the free online Resene Sports Court Colouring programme at www.resene.com/lets-play.



left: From tennis to pickleball, basketball, netball and more, Resene Sports Court Coating can bring eye-catching colour, durability, traction and bounce to your indoor or outdoor court projects. Choose from eight attractive colours featured in the Resene Let's Play palette or ask your Resene Representative or Resene ColorShop for bespoke colour options, which can be tinted from white or ultra-deep tone. Blue tennis court in Resene Sports Court Coating tinted to Resene Play Zone and Resene Champion and green court in Resene Sports Court Coating Green.



Back to black

A new Resene offering evocative of striking Japanese lacquerware boasts exciting options for transforming the look of timber surfaces.



Black-coloured timber is among the most desirable choices for exterior cladding – particularly on buildings with contemporary architectural forms. But recently, the popularity of black-coloured timber for interior wall cladding, ceiling cladding, flooring and furniture has also been skyrocketing.

Architects and interior designers who favour a modern, minimalist aesthetic are drawn to black-coloured timber for a number of reasons. Black timber walls and flooring exude understated elegance and sophistication while providing a clean, recessive backdrop which allows lighter elements to pop in striking contrast. The versatility of black timber is another factor. The classic neutrality of black complements a wide range of design styles, making it a flexible choice for designers and their clients and allowing for greater creativity in furniture and décor selection. And given that timber is a natural material, it has enduring and timeless appeal that can last a lifetime if properly cared for.

There are a number of different Resene products that can take interior timber from its raw, inherent hue to a dramatic black depending on your project goals and the finish you're after. Resene Enamacryl gloss waterborne enamel is a durable,

left: Despite the inky depth of Resene Colour Enhance Japan Black, the grain of your timber remains visible so that you don't lose the appeal of its natural beauty and inherent texture. The more coats you add, the blacker the effect. Plywood panels (on back wall) finished in two coats of Resene Aquaclear satin mixed with Resene Colour Enhance Japan Black, floor in three coats of Resene Qristal ClearFloor 1K mixed with Resene Colour Enhance Japan Black, coffee table in two coats of Resene Aquaclear satin mixed with Resene Colour Enhance Japan Black, side walls, shelf, column and tray painted in Resene Black Sand, concrete pot finished in two coats of Resene Concrete Clear satin mixed with Resene Colour Enhance Japan Black and floor vase in Resene Merino. Flower artwork and frame in Resene Colour Enhance Japan Black, artwork on right in Resene Colour Enhance Japan Black, Resene Colour Enhance Red Brown and pencil with frame in Resene Colour Enhance Red Brown, stool and large wooden bowl in Resene Colour Enhance Walnut and small wooden bowl in Resene Colour Enhance Red Brown, all mixed with Resene Aquaclear satin. Kettle, mugs, wooden vases, lamp and canister from Public Record, armchairs from Mr. Bigglesworthy.



- Resene Colour Enhance Walnut
- Resene Colour Enhance Red Brown
- Resene Colour Enhance Japan Black
- Resene Black Sand



low-maintenance option for getting a glossy opaque black finish on timber surfaces like furniture, joinery, doors and more. Timber stains such as Resene Colorwood Charred Black and Resene Colorwood Pitch Black are semi-transparent stain options for imparting black pigmentation to timber while also letting the natural grain of interior wood surfaces remain on display, adding character and texture without overpowering pared-back designs that hinge on simplicity. Depending on whether you want a gloss, semi-gloss or satin finish, different clear topcoats such as Resene Aquaclear and Resene Qristal ClearFloor 1K can then be applied to adjust the sheen and add protection.

But now, there's a new option on the table for those looking to 'blacken' timber that's already been stained or varnished which combines one of Resene's most recent innovations with favourite clear finishes to offer clever solutions to this tricky design conundrum: Resene Colour Enhance Japan Black.

Where the name comes from

Most commonly associated with striking Japanese crafts, black lacquer has been applied to a wide variety of useful and decorative objects, from furniture to artwork to religious iconography for many millennia. Ornaments that date back as far as 7000 BCE – with their lacquer almost completely intact – were uncovered in burial sites in Hokkaido, though evidence suggests that this eye-catching coating is far older. Traditional lacquer is made from the sap of the *Toxicodendron vernicifluum* tree, which has existed in Japan for more than 12,600 years, and since Japanese artisans most likely learnt the craft from the Chinese, the history of lacquerware probably stretches back much further. Although black lacquer was applied to a variety of substrates, including pottery and earthenware, wooden objects and décor are perhaps the most iconic.

Europeans were so enamoured by the exquisite beauty of Japanese lacquerware that they developed a process in the 17th

century called 'Japanning' to emulate it. Since the lacquer tree was not a species that was native to Europe, a mixture of varnishes and resins were applied in heat-dried layers then polished to a glossy finish to impart an enamel-like effect. This imitation technique was first used on wood furniture. Later, it was used over ironware to give an attractive protective coating to sewing machines, tools and building hardware. Later still, in the United States, another method for imitating the attractive look of lacquer was developed for painting bicycles and automobiles. While the American formulation was popular for being cheap to produce, quick to dry and durable, its toxic concoction of bitumen, heavy metals, solvents and varnishes leaves much to be desired for today's environmental and VOC-conscious consumers.

What sets Resene Colour Enhance Japan Black apart

Inspired by the enduring captivation that Japanese lacquer continues to hold, Resene sought out a solution that combines the enticing jetness and glossiness that's synonymous with lacquerware in a way that would be kinder on the planet. For the deepest pigmentation possible, the Resene Technical Team looked to its recently released colour, Resene Blackest Black – the jettest hue in Resene's colour range. These same pigments were combined with its Resene Colour Enhance technology to allow the greatest flexibility for designers and their clients to manipulate the depth of both old and new timber surfaces.

Resene Colour Enhance is an innovative solution for refurbishing old timber doors, joinery, furniture and décor. What makes the product unique is that it can be combined with clear finishes and applied over surfaces which are already varnished so that you don't have to sand or strip the woodwork back to bare timber. Resene Colour Enhance is available in a range of colours – in addition to Resene Japan Black – which can be mixed with a number of popular Resene clear products to apply colour to your timber's surface while still allowing the natural texture of the wood grain to show through. The effect is further enhanced when a second or third layer is added, which can be a great way to mask the timber's existing colour and impart an entirely new look.

Once you consider the added variables of stain colour and finish options, the possibilities for putting Resene Colour Enhance Japan Black to use on your projects is incredibly broad and offers more control than ever before for customising the look and depth of your timber surfaces. If you were starting with bare sanded timber wall cladding, you could first apply multiple coats of a Resene Colorwood stain of your choice. If you were going for a truly deep black with a glossy finish, you might opt to apply multiple coats of Resene Colorwood Pitch Black followed by three coats of Resene

above: Black stained timber's durability and timelessness appeal to architects, designers, builders and clients who prioritise both aesthetics and practicality. Dark wood stains can help mask imperfections and signs of wear, ensuring that the material maintains its sleek, contemporary appearance. Now, with Resene Colour Enhance Japan Black, you can get this look on interior timber walls, ceilings, furniture, flooring, trims and décor that has already been stained or varnished to darken its look. Plywood wall panels finished in two coats of Resene Aquaclear satin mixed with Resene Colour Enhance Japan Black, timber floor in three coats of Resene Qristal ClearFloor 1K mixed with Resene Colour Enhance Japan Black, concrete pot (right) finished in two coats of Resene Concrete Clear satin mixed with Resene Colour Enhance Japan Black and standing pot in Resene Merino. Artwork on right created with Resene Colour Enhance Japan Black, Resene Colour Enhance Red Brown and pencil, frame in Resene Colour Enhance Red Brown and stool finished in Resene Colour Enhance Walnut, all mixed with Resene Aquaclear satin. Lamp from Public Record.

- Resene Colour Enhance Walnut
- Resene Colour Enhance Red Brown
- Resene Colour Enhance Japan Black
- Resene Merino

right: In addition to Resene Japan Black, Resene Colour Enhance comes in a range of other hues that can be used to transform the look of timber surfaces both new and old. To increase the intensity of the effect, a second or third coat can be applied. Background finished in three coats of Resene Qristal ClearFloor 1K mixed with Resene Colour Enhance Japan Black, tray (top) in one coat of Resene Aquaclear satin mixed with Resene Colour Enhance Japan Black, large spoon (on tray) in two coats of Resene Aquaclear satin mixed with Resene Colour Enhance Japan Black, small spoon (on tray) in three coats of Resene Aquaclear satin mixed with Resene Colour Enhance Japan Black, spoon (bottom left) in one coat of Resene Aquaclear satin mixed with Resene Colour Enhance Red Brown, bowl and spoon (bottom right) in two coats of Resene Aquaclear satin mixed with Resene Colour Enhance Red Brown and bowl (bottom centre) in two coats of Resene Aquaclear satin mixed with Resene Colour Enhance Walnut. Wooden vase from Public Record.

Aquaclear gloss that has Resene Colour Enhance Japan Black mixed in to enhance its jetness. Or you could apply a different coloured stain, such as Resene Colorwood Dark Oak, and apply one or more coats of Resene Aquaclear satin mixed with Resene Colour Enhance Japan Black – which adds depth and complexity to the initial wood stain colour and protects the surface with a flatter, satin finish. Or you could simply apply Resene Aquaclear mixed with Resene Colour Enhance Japan Black to your wood. Depending on the desired look, you could apply a single coat of your Resene Colour Enhance Japan Black mixture followed by untinted clear finishes or use multiple tinted coats to get a blacker look.

Not only can Resene Colour Enhance Japan Black be added into Eco Choice-approved Resene Aquaclear for timber walls, ceilings, furniture and trims and Resene Qristal ClearFloor 1K for flooring, it can also be added to Resene Concrete Clear or Resene Concrete Wax to change the look of new or old interior concrete surfaces. For a uniform look, take care to avoid lapping during application – or lean into the lapping if you want to create a mottled effect.

As always, we recommend testing out your proposed combinations of stain, clear and Resene Colour Enhance on a spare piece of timber or an inconspicuous area of concrete before finalising your specification to ensure you and your client are happy with the final look. The more coats of Resene Colour Enhance Japan Black you add, the blacker the effect will be. **BW**

To see the Resene Colorwood and Resene Colour Enhance range, visit www.resene.com/colorwood. For more on Resene Blackest Black, visit www.resene.com/blackestblack.

- Resene Colorwood Dark Oak 
- Resene Colorwood Charred Black 
- Resene Colorwood Pitch Black 



Neutral ground

Not ready to say goodbye to grey? Try blending these versatile Resene neutrals with today's top trends.

For clients who love the look of neutrals, it can feel intimidating to settle on their final selections given the plethora of choices available – many of which have incredibly subtle variations in tone. In the face of ever-evolving colour trends, the task is made even trickier. While warm options such as beige, taupe, greige, cream and brown are among the hottest trending neutral paint colours, the timeless elegance of grey continues to entice. Although many of us may have moved on from using grey extensively throughout our projects, your client could still be keen to incorporate this once must-have hue as part of their colour scheme. For those clients, warm grey paint colours offer an ideal solution.

Warm greys are distinguished by rich or creamy beige, brown or taupe undertones that can be further characterised with subtle hints of red, yellow, green or violet. Options such as Resene Tino Pai, Resene Flotsam, Resene White Thunder, Resene Half Jumbo, Resene Masala and Resene Invincible effectively marry the sophisticated neutrality of grey with the inviting warmth of contemporary neutral hues. These nuanced hues bridge the gap between the cool

and warm tones, offering a versatile backdrop that can harmonise with a variety of design elements.

The flexibility that warm Resene greys bring to projects is particularly beneficial for creating spaces that feel both modern and cosy. Unlike cooler shades of grey, which can sometimes appear stark or impersonal, warm greys exude a welcoming ambiance – making them an excellent choice for residential and hospitality settings where comfort and homeliness are paramount. In professional environments, warm greys maintain a sophisticated and professional aura while mitigating the austerity that can be associated with starker selections. In commercial office spaces, where the balance between formality and comfort is crucial, warm greys can help create an atmosphere that is both productive and pleasant. These neutrals pair seamlessly with both contemporary furnishings and traditional timber accents, making them a versatile choice for a diverse range of architectural styles.

Not only do warm grey paint colours sit stunningly with today's popular warm neutrals, but they also serve as a beautiful backdrop to many accent colours. Mid-range colours like Resene Tino Pai and Resene Half Jumbo excel





Resene Half Jumbo

Resene Flotsam

Resene Greige



Warm grey paint colours such as Resene Masala, Resene Half Jumbo, Resene Tino Pai, Resene Flotsam and Resene Invincible are optimal choices for professional designers and clients seeking to balance contemporary colour trends with the enduring appeal of grey. These hues offer a versatile, sophisticated and inviting alternative to other neutrals that might feel too creamy, too acidic or too sweet for your project's particular lighting circumstances. Walls and doorway painted in Resene Masala with Resene FX Paint Effects Medium mixed with Resene Greige applied on top, flooring in Resene Half Jumbo with Resene FX Paint Effects Medium mixed with Resene Greige applied on top, sideboard and vase in Resene Invincible, stool in Resene Tino Pai, fruit bowl in Resene Flotsam and fluted bowl in Resene Tua Tua. Dining table and chairs from Soren Liv, lamp, glassware and books from A&C Homestore.

-  Resene White Thunder
-  Resene Colorwood Bask
-  Resene Invincible
-  Resene Colour Enhance Japan Black









While cool greys are less popular than they once were, using warm greys such as Resene Flotsam, Resene Half Jumbo and Resene Invincible to form the base of your colour palette not only fits well with current colour trends but it also anticipates the nuanced needs of clients, ensuring spaces that are both timeless and on trend. Walls painted in Resene Flotsam, window frame in Resene Invincible, floor finished in Resene Colorwood Shade, stool in Resene Half Jumbo with Resene FX Pearl Shimmer applied on top, vases in Resene Tua Tua and Resene White Thunder and hand-painted artwork in Resene White Thunder, Resene Greige, Resene Flotsam and Resene Invincible. Sofa and coffee table from Soren Liv, cushion from A&C Homestore.

Resene Tino Pai

Resene Colorwood Shade

Resene Jumbo



-  Resene Alabaster
-  Resene Timeless
-  Resene Pirate Gold
-  Resene Saratoga
-  Resene Tua Tua
-  Resene Lemon Twist
-  Resene Tuscany
-  Resene Woodrush
-  Resene Masala
-  Resene Cashmere
-  Resene Ayers Rock
-  Resene Bunting

Resene Colorwood Bealm

Warm light greys excel in reflecting and enhancing natural light, which is a critical consideration in architectural and interior design. The ability of colours like Resene Flotsam to shift subtly with changing light conditions throughout the day adds further depth and dimension to a space. This dynamic quality can be particularly striking in areas with ample natural light, providing a soft, inviting glow in the morning and a richer, more intimate tone in the evening. Wall painted in Resene White Thunder, hallway wall in Resene Flotsam, floor finished in Resene Colorwood Becalm, skirting boards in Resene Alabaster, plant pot and vase in Resene Tua Tua, candleholder in Resene Half Jumbo, small vase in Resene Greige and tray in Resene Invincible. Console, sofa, lamp and ottoman from Soren Liv, artwork and cup from A&C Homestore, rug from Baya.



A key advantage of warm greys when compared with cooler grey paint colours is that these hues blend beautifully with today's popular nature-inspired tones. Since many earthy tones tend to be warm in nature, the warmth of colours like Resene Half Jumbo, Resene Flotsam and Resene Masala make them ideal companions for toasty terracotta, oily brown and olive greens such as Resene Tuscany, Resene Woodrush or Resene Saratoga. Walls and shelf painted in Resene Flotsam, floor finished in Resene Colorwood Shade, vase in Resene FX Faux Rust Effect and bowl finished in Resene Colorwood Bask. Chair from Soren Liv, lamp, cup and book from A&C Homestore.



at anchoring stronger accent hues like navy, mustard or terracotta such as Resene Bunting, Resene Pirate Gold or Resene Ayers Rock without competing for attention. Conversely, they are just as effective at complementing softer palettes and gentle pastels like Resene Timeless, Resene Cashmere and Resene Lemon Twist, ensuring that spaces remain cohesive and serene.

From a colour psychology perspective, warm greys provide a sense of stability and reliability – qualities which are increasingly valued in today's fast-paced world. This stability, coupled with warmth, can contribute to an environment that champions mental wellbeing and relaxation, which are crucial aspects in spaces where occupants spend a lot of time such as bedrooms, lounges, workspaces, hotels and restaurants.

To demonstrate just how flexible these colours can be, get inspired by these spaces and mood boards which are all painted in the same selection of hues, used in different ratios, and complemented by other popular warm neutrals like Resene Tua Tua and Resene Greige, timber flooring and furniture finished in Resene Colorwood Becalm and Resene Colorwood Shade plus details in specialty finishes like Resene FX Faux Rust Effect and Resene FX Pearl Shimmer. **BW**

one palette, three ways

Timber background finished in Resene Colorwood Shade, testpots in Resene White Thunder (left) and Resene Flotsam (right), jewellery dish in Resene Half Jumbo with Resene FX Pearl Shimmer applied on top, book in Resene Tino Pai, tealight holder in Resene White Thunder and timber sample finished in Resene Aquaclear satin mixed with Resene Colour Enhance Japan Black. Cup from A&C Homestore, drawer pull from Archant, fabric from Mokum, marble from European Ceramics.



Background painted in Resene White Thunder, wavy tray in Resene Flotsam, fluted bowl in Resene Tua Tua, testpots in Resene White Thunder (left) and Resene Flotsam (right), candleholder in Resene Half Jumbo, vase in Resene Greige and timber sample finished in Resene Colorwood Bask. Calcutta marble from Italian Stone, drawer pull from Archant, carpet from Artisan, fabric from Zinz Textile.



Background painted in Resene Masala with Resene FX Paint Effects Medium mixed with Resene Greige applied on top, testpots in Resene Invincible (top) and Resene Greige (bottom), tray in Resene Invincible, vase in Resene Jumbo, decorative fruit bowl finished in Resene Colorwood Bask and timber sample finished in Resene Aquaclear mixed with Resene Colour Enhance Japan Black. Grey marble from Italian Stone, black knob from Archant, natural rug from Nodi, sculpt fabric from Kirk by Design. Projects by Amber Armitage, images by Wendy Fenwick.





Newtown, *new look*

Sydney terrace home brings joyous colour to the local community with a standout mural.

If you have ever found yourself butting heads with bureaucracy when attempting to bring about change, you're probably no stranger to the frustration that accompanies it. While the preservation of cherished heritage assets is essential to protect them and ensure they don't fall victim to subpar refurbishments, there can be circumstances where broader heritage regulations are impediments to positive improvements.

For the owner of this classic Victorian terrace home in Newtown that was in need of a repaint, there were more than a few barriers standing between her and her desire to use the project as an opportunity for enhancing the overall streetscape. "I wanted to make people smile when they walked down the street, bring joy and beauty to the precinct and make a gift to my wonderful local community," says homeowner Laurel, who reached out to Lymessmith's Sonia van de Haar to help turn her vision into a reality.

Though the building itself was not heritage listed, it sits within Sydney's Heritage Conservation Zone. Lymessmith's transformation aimed to take the home's façade on a journey from bland beige to beautiful blue. As anticipated, the process to obtain approval for the new colour scheme and mural from the City of Sydney Council was a lengthy one.

"The project required a DA along with a heritage impact statement by an independent assessor. This felt unduly bureaucratic and expensive to the client, whose background in health and public policy had motivated her to gift the mural to her community," explains Sonia. "Laurel saw her house as an opportunity to illustrate how the arts and the built environment can come together to lead to improvements in health and wellbeing."

Cracknell Lonergan wrote a Statement of Heritage Advice which supported the design of the mural as being appropriate to the heritage conservation zone context – and it was ultimately approved. One of the key reasons the project was successful was because the mural design echoes shapes and colours found in the local architecture. Sonia named it *Arc Angel* as a play on the words, with 'arc' meaning a change of direction and an 'angel' being a messenger.

"This project illustrates my belief that heritage architecture need not be consigned to strictly historic colour schemes in perpetuity. Buildings that are in conservation zones but that are not themselves listed buildings can contribute very positively to the local context without being bland on the one hand or painted to a 'heritage colour scheme formula' on the other. Our older buildings should be celebrated, painted with care and reinvented over time," says Sonia. "To identify the colours and develop the design, I walked the neighbourhood looking at the hues



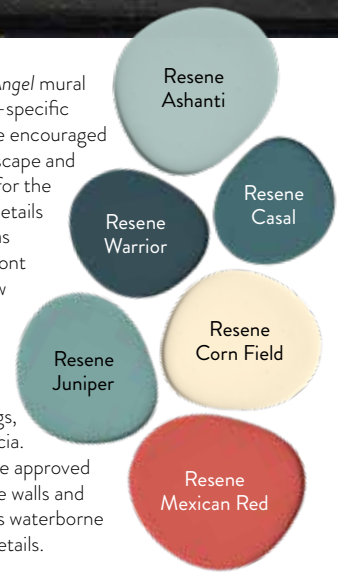
and shapes that repeat and are familiar in the area. I often take inspiration from the homes, art collections and personal tastes of my clients. We discovered that we shared a love of the work of famous colourist and artist Joseph Albers and the mural uses his techniques of ‘parent and child colours’ wherein two adjacent colours are mixed to create a harmonious third colour.”

Sonia says that she likes using colour as a connective agent, whether it be across a city or across a room, so long as there is repetition or pattern. “Our brains recognise that pattern and enjoy it. I’m trying to create meaningful and lasting relationships, where colour, architecture and site are in harmony. Human brains love patterns and they have evolved over millennia to be deeply connected to the natural world. I use colour as a pattern language and a place language so that the work resonates with a broad spectrum of people and, regardless of their personal tastes, the work feels at home in its context.”

After Sonia selected the new colour scheme for the exterior and came up with the mural design, Tony Isgroves got to work painting the terrace home. The main wall colour, Resene Ashanti, became the base colour for the mural with the rest of the design’s colours applied on top. Sonia says she selected Resene Lumbersider Low Sheen waterborne paint and Resene Lustacryl semi-gloss waterborne enamel for the house and Resene Lumbersider Low Sheen for the mural because of the wide colour range and lightfastness of these products. “Since the home had been previously painted with waterborne paints, these products were the most compatible with the existing surfaces,” she adds.

Leia Sidery has been the creative force behind The Art of Wall since she started the business in 2012. Armed with a background in graphic design and with plenty of large-scale painting experience under her belt, Leia was the perfect muralist to bring Lymesmith’s clean-lined design to life. She worked together with

opposite and above: Lymesmith’s *Arc Angel* mural energises the public domain with a site-specific contextual artwork where passersby are encouraged to pause and connect with their streetscape and neighbours. Many of the colours used for the design were also used to colour other details on the home’s refreshed façade, such as Resene Mexican Red painted on the front door, Resene Corn Field on the window frames, mouldings and architraves, Resene Juniper on the veranda soffits, Resene Warrior on the ironwork trims, veranda posts, chimney details and fence and Resene Casal on the flashings, gutters and balcony fascia. These hues were tinted into Eco Choice approved Resene Lumbersider Low Sheen for the walls and soffits and Resene Lustacryl semi-gloss waterborne enamel for the trims, door and metal details.



Sonia to mark it out and then completed the coloured topcoats with the help of Jo-Anne Breneger and Stacey Keating.

“This mural completely transforms the streetscape in such a positive and joyous way. The colours are so much fun, it’s impossible to not feel uplifted when you see it. Sonia has such a deft ability to pick out colours from the surroundings and put them together in a way that both stands out from, and sits within, the environment.”

Leia feels like the paint colours reflect the mural’s surrounding urban context while providing enough contrast to keep the design interesting. “The Resene paint colours Sonia chose reflect and highlight interesting hues from the surroundings, which might have otherwise gone unnoticed. This extends the experience of the mural beyond the wall it’s painted on and out into the surrounding landscape. It’s a bit magical,” she says.

For the painters, space constraints were the trickiest part of the project. “The biggest challenge was squeezing the monstrous Athena scissor lift in between the street signs and the wall without damaging the wall,” says Leia. “Years of playing Nintendo with my daughter and honing precision joystick skills came in very handy!”

For other design professionals interested in incorporating a mural on a building that sits within a conservation zone, Sonia offers some advice. “Be prepared for a long and slow process! You need to speak to Council and be clear on what is required early on in the project. The heritage report and council application will add costs and time, so your client needs to be aware of this upfront,” she says.

Nimbyism can be another concern when making changes to a heritage colour scheme, but Laurel’s commitment to bettering her community – aided by trustworthy professionals – won over dissidents. One neighbour who walked past on the first day of painting voiced her concerns, as she didn’t think street art was appropriate for the heritage neighbourhood and grumbled that “it shouldn’t be allowed”. At the end of the week, the same neighbour returned and said, “I just wanted to say how sorry I am for what I said earlier in the week. The mural is absolutely beautiful and entirely appropriate for our street, and I love it!”

But there may not be anyone who loves it as much as Laurel, who says that nothing makes her as happy as her home’s new look – aside from the birth of her son, of course. *BW*

mural design and colour selection Lymesmith, www.lymesmith.com.au

painting The Art of Wall (mural), www.theartofwall.com.au;
Tony Isgroves Paint and Decorate (home exterior and mural base colour), www.paintanddecorate.com.au

heritage advisors Cracknell Lonergan Architects, www.cracknellonergan.com.au

images Julia Charles, www.juliacharles.com.au



left: Artist Leia Sidery of The Art of Wall applies coloured topcoats in Resene Lumbersider Low Sheen to Lymesmith’s *Arc Angel* mural on the side of a Victorian terrace home in Sydney. The design features Resene Ashanti, Resene Juniper, Resene Casal, Resene Warrior, Resene Corn Field, Resene Mexican Red, Resene Pancho, Resene Valencia, Resene Sea Pink, Resene Crisp Green and seven custom-made Resene paint colours.





Rebel with a cause

Jessica Rayment's conceptual restaurant design links a celebrity chef's culture and ethos to its colour scheme.

Living and working in a different country offers life-shaping opportunities. Not only do you often gain intimate insights into a culture that is different from the one you grew up in, but you can't help but learn new things about yourself. During a recent project, Interior Designer and Stylist Jessica Rayment drew from her own immigration experience to tap into that of a well-known chef and develop a conceptual restaurant design which reflects both where her client came from and who he has become.

Born in the south of England, Jessica now calls Australia home. Before leaving the UK, she worked for six years as a project designer on commercial design-builds. After spending a couple of months travelling overseas, she realised she was in need of a big change – which culminated in her move to the opposite side of the planet. “Australia is vast, and after many adventures and lots of interesting jobs unrelated to design, I wanted a more creative outlet and to enhance my skills. That's what drew me to study interior design – the need to get back into the creative realm and bring myself up-to-date with ever-evolving technology and the growing market of suppliers and products that could be found in my new city,” says Jessica.

As part of her studies at Sydney Design School, Jessica was asked to create a design for a hypothetical restaurant and bar that would embody Chef Gaggan Anand's food philosophy and reflect his unique and innovative culinary offerings. Like Jessica, Gaggan moved from the country where he was born and raised to pursue his dreams overseas. Since relocating to Bangkok, Gaggan has made a big splash in the international culinary scene and opened multiple fine dining restaurants that have completely altered preconceived notions of what Indian cuisine can be. He has even appeared on popular foodie shows like *Chef's Table*, *Somebody Feed Phil* and *Top Chef*.

Though the chef has been based in Thailand for many years now, his cuisine continues to be firmly rooted in the flavours of India. Jessica was inspired by this connection and the sensory feast that his homeland offers so she spent time studying the country's striking contrasts between vibrant, opulent architectural structures and its often raw, rugged nature.



above and right: Designer Jessica Rayment's restaurant concept, The Rebel, captures the energy of Chef Gaggan Anand's masterful food and allows it to shine. “I wanted to create an understated space that would keep people on their toes and guessing what's next,” she explains. “My chosen palette aims to evoke a sense of intrigue and cultural fusion. I carefully selected Resene colours that would capture the essence of this inspiration. Rich browns and earthy tones form the foundation, mirroring the rich browns and organic textures found in many parts of India. These hues create a grounded yet inviting ambiance, allowing guests to feel connected to the authentic roots of Gaggan's cuisine. To add a vibrant touch, a pop of pink was incorporated into the exterior and entrance. This bold accent symbolises the lively energy and passion that Chef Gaggan Anand brings to his culinary creations. It acts as a focal point, capturing attention and enticing guests to step inside and experience the journey that awaits.” Exterior façade, entrance walls and floor in Resene Wewak.



Resene
Wewak

“It was crucial that the venue offered an experience that truly reflected the culinary offerings, as they are the main attraction for visitors. Gaggan’s food is the masterpiece, the heart of the table and a display of affection, so it needed to shine in his new space,” says Jessica. “This principle became the driving force behind my design, influencing my selection of paint colours and materials. As I delved into the design process, architectural aesthetics, understated elegance, contrasting elements, bold shapes, uniqueness and captivating aspects remained at the forefront of my mind. The façade, finished in Resene Wewak, surprises those passing by the restaurant’s Marrickville location. The vivid powder pink is reminiscent of India and – coupled with the restaurant’s name, The Rebel – leaves one wondering about the culinary adventure awaiting them. My aim was to design a space that is understated yet full of surprises; a place that keeps customers intrigued and anticipating what lies ahead.”

Resene Wewak spills from the exterior inside, continuing onto the entranceway walls and floor. From there, guests ascend the stairs to the first floor characterised by deep earthy browns – a dramatic contrast to the pink that greeted them. The double-height ceiling and strong finishes exude dominance through rich

hues like Resene Barista, Resene Bivouac Green, Resene Burnt Umber and Resene Brown Derby. These are complemented by contrasting textures of warm timber, natural stone and metallic and woven accents. Sculptural feature boxes painted in various shades of brown pay homage to the boxy homes that are prevalent in the less affluent areas of India, and the shadows they cast provide further texture and variety of colour.

Arriving at her specific colour selections involved a multi-faceted approach. “Initially, my inspiration arose from an exploration of India, studying the striking contrast between opulent architectural structures and the country’s rawer, more rugged elements,” Jessica says. “I drew inspiration from various sources, including images, books and design references to guide my initial colour palette exploration and then used Resene ColourMatch Online (www.resene.com/colourmatchonline) to select my paint colours and make sure they sat well together.”

But for those who know Jessica, her fondness for vibrant and dramatic colours is nothing new. “I’m known as the ‘fluffy designer’ among my colleagues as I’ve always gravitated towards the creative and tactile aspects of design. Growing up, my parents were involved in property development and my mum’s

love of puffball curtains and garish patterns in the late 90s added to my curiosity of interior design.”

As an added challenge, Jessica and her classmates were tasked by their Sydney Design School instructors to take a sustainable approach to their restaurant designs, with a focus on minimal waste generation and off-grid capabilities. “The objective was to create a space that not only provided exceptional dining experiences but also prioritised environmental consciousness. Florist and designer Joost Bakker is the poster boy of zero-waste living and his greenhouse + silo project in London provided Jessica all the inspiration she needed. “If this project were fully realised, we would work with Joost to build a sustainable restaurant that generated as little waste as possible, which would be both off-grid and capable of growing its own ingredients,” she says.

“The idea would be to achieve zero-waste, where all products that were delivered to the restaurant would come in reusable vessels. The minimal waste remaining would be organic and therefore compostable, closing the loop. We would also install an aquaponics tank – with the aquatic component growing and sustaining seafood and the hydroponic component producing plants without the need for soil. These systems are symbiotic, where plants are fertilised with waste from the aquatic animals and the plants provide enhanced water quality with reduced algae growth. The aquaponics system would also add a further sensory experience for customers to enjoy and see where components of their meal are coming from.”

Not only was Jessica inspired by Resene’s extensive range of earthy tones, the company’s commitment to sustainability was influential in her decision to specify Resene paints in her design. “If my design were to be built, I know that the highly-durable options provided by Resene would provide a long-lasting finish – reducing the frequency for maintenance and thus further reducing unnecessary waste.”

Since graduating, Jessica has relocated to the west coast of Australia where she works as a freelance interior designer and stylist. “After working with incredible stylists such as Megan

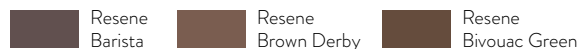


left: Upstairs, a mix of deep earthy Resene browns recede to allow visual space for Chef Gaggan Anand’s culinary creations to shine while nodding to colours frequently seen in his homeland of India. Walls in Resene Burnt Umber with sculptural feature boxes in Resene Brown Derby, Resene Bivouac Green and Resene Barista – all designed to be finished in lower sheen finishes such as Resene SpaceCote.

Resene Wewak

Resene Burnt Umber

right: Jessica's dichotomy of vibrant pink and recessive browns draws inspiration from the contrasting elements that make India such a fascinating place to behold, from the humble dwellings to the captivating beauty of its grandest architectural wonders. Rich browns and earthy tones form the foundation of the dining area, mirroring the rich browns and organic textures that can be found throughout India. These hues create a grounded yet inviting ambience, allowing guests to feel connected to the authentic roots of the country's cuisine. Walls in Resene Burnt Umber with sculptural feature boxes in Resene Brown Derby, Resene Bivouac Green and Resene Barista.



Morton and Madeline McFarlane, I realised there was a potential gap in the market for me to bring something truly different to the world of interior styling in Western Australia. I'm a lover of beautiful things, both old and new, and little details. I'm an avid collector and treasure hunter so you'll often find me rummaging around at local swap meets and antique shops. With my styling, using local businesses and suppliers is really important to me and there are so many incredibly talented people so close to home. My passion is to encourage and collaborate and to provide another avenue to showcase their work. I also like to bring in weird and wonderful pieces – an eclectic mix of vintage with something shiny – but I aim for a pared-back approach that will showcase the architectural or design details within the space.

Moving forward, Jessica says that she would like her project work to span as many different sectors as possible. "Over the past year, my focus has really changed," she explains. "Most of my work will probably be residential, but because of who I work with, it can definitely expand to include other project typologies. I love to work on interiors projects where there is an opportunity to collaborate with like-minded people. When everyone brings their strengths and individual expertise to the table, the process becomes both enjoyable and productive. It's so fun collaborating and having fun is a very important thing to get out of your work."

Now that her work and passions align, Jessica says she feels like every new project she works on is a dream come true. "It's remarkable how fulfilling it is to pursue and immerse yourself in your true calling. The sense of fulfilment and joy I experience in my work is truly uplifting. My passion is my work. It's more than just a job title for me – it's kind of my adventure. For me, curating stunning spaces isn't just work, it's where my heart finds its rhythm." **BW**

To see more of Jessica's work, visit her website at www.jessicaalicedesign.com.



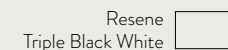
Jessica's favourite colours



Resene Mission Brown



Resene Seaweed



Resene Triple Black White

Since completing this project, Jessica says she continues to be inspired by similarly rich earth tones.

"I'm still obsessed with brown and I'm currently doing up a studio bathroom in Resene Mission Brown – ceiling and all. I have a real pet peeve about rooms that are designed using a palette of deep colours and then the ceiling is left white. If you're going dark, I believe you've got to do it all. Be brave and play on the dark side."

Another favourite hue Jessica has discovered is Resene Seaweed, which she also loves for its earthiness. "I've always been interested in taking inspiration for my colour palettes

from nature. That interest grew while I was in rural Western Australia. Just before I began my studies in Sydney, I became a bird watcher. The colour palettes within their features, eyes, beaks and feet are what we see on the surface but each and every one is very different. Catch one in the light and it will reveal another palette you didn't realise was there," she says.

"Resene's vast colour range allows me to find the perfect hue for any project while their high-quality products ensure durability and sustainability. The availability of the colour tools and digital resources streamlines the design process, and tools such as Resene ColourMatch Online and the Resene Colour Palette Generator (www.resene.com/palettegenerator) empower me to experiment with different colour combinations, visualise my concepts and simplify the decision-making process. As a family-owned business, Resene's values also align with me – fostering a sense of trust and partnership."



Where fun meets function

Architect Max Warren's unique approach to design balances playfulness and practicality.

Growing up on a 10-acre lifestyle block in Ohoka, a rural community in North Canterbury, surrounded by the rhythm of nature and busy hands puttering away, it was perhaps inevitable that architect Max Warren would pursue a creative life. Through the beauty of the land coupled with the freedom to roam and explore, his deep understanding of the connection between space and emotion took root in those formative years. Looking back today, it's easy to see the parallels between his upbringing and the life he's built now.

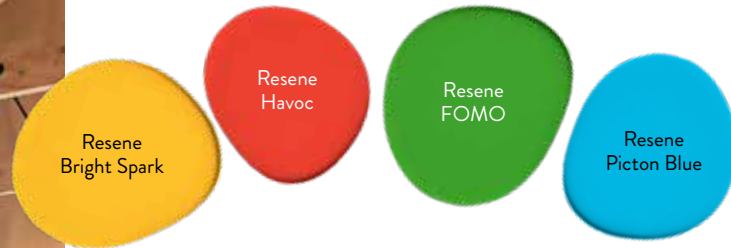
"My dad was always designing and building things at home, which I helped with, and that's what got me into architecture in the first place. I also had the privilege of occasionally visiting Sir Miles Warren at Ōhinetahi – which was pretty special. He's a relative on my dad's side," Max recalls.

Ripples from his early career are still evident in his work, too. Max first began studying architecture at the Christchurch Polytechnic Institute of Technology – now known as the Ara Institute – before transferring to Unitec in Auckland for the final two years of his Master of Architecture (Prof) programme. After landing a job at Sheppard and Rout Architects, he returned to Christchurch. But on his second day of work as a Graduate Architect, the unthinkable happened.

"I was in central Christchurch when the 2011 earthquake hit, which was a pretty horrifying experience," says Max. "I was thankful to retain my job despite having only worked one day, as the industry here was turned on its head almost instantly. I've always appreciated lightweight timber construction and the earthquake reiterated the need for alternatives to the older heavyweight steel and concrete design methodology we saw fail during the earthquakes."

below and opposite: Max's favourite project to date was designing the home where he and his family reside in North Canterbury, which was recognised with a Resene Total Colour Residential Interior Colour Maestro Award and a Canterbury NZIA Award. The playful colour palette that characterises the home fosters a fun and exciting place where his young, growing family can play and create. Max selected the colours from his Resene Multi-finish range fandecks, which is his preferred place to start when choosing a colour scheme for his projects. "I like using the physical cards and being able to take the colour and consider it in the space it's proposed," he says. Radiata pine walls stained in Resene Colorwood Rock Salt and finished in Resene Aquaclear satin, truss plates in Resene Super Gloss tinted to Resene Bright Spark, Resene Havoc, Resene FOMO and Resene Picton Blue and garage floor in Resene Uracryl 403 tinted to Resene Bright Spark. Build by McKenzie Builders Ltd, www.mckenziebuilders.co.nz. Painting by Shamrock Painting Ltd. Images by Christopher Collie, www.christophercollie.com.





Despite a traumatic start, Max stayed on for 12 years at Sheppard and Rout Architects, where his career flourished. “It was a great place to work as a junior because the type of work was so varied,” he says. “The work I enjoyed the most was residential projects and the odd larger public project. The standouts would be the award-winning ones: Ōpuke Thermal Pools, Quarry Hill House in Queenstown, Moncks Spur House in Redcliffs and a small timber bach we did in Hanmer Springs.”

After achieving his registration, Max had been working on a few design concepts for friends and family in his spare time. As you might expect, coming home from a busy day of design work only to resume working on side projects in the evening became draining. Rather than keep burning the candle at both ends, Max decided to go all in and founded his own practice, Max Warren Architect (MWA).

“I’d always wanted to make my own calls and decisions and I was motivated to make it work,” he says. “The benefits, aside from design and ‘big picture’ project decisions, are being able to surf whenever there are good waves, the flexibility to design and build things around the home and seeing my daughters when they get home from school. The big challenge, especially in the current industry climate, is getting enough work to sustain a solo practice. I feel there is never a ‘perfect’ time to go out on your own, so you just have to hustle to make it work.”

For many architects, being your own client can be the trickiest job you ever tackle. When Max decided to design a home that would fit the needs of his young, growing family, he approached it as an exercise in multi-functional space-efficient living and cost-effective materiality confined to a small footprint and a tight budget – but he had more than just his own family in mind. Max viewed it as an experiment in the big-picture viability of offering a similar type of housing stock as an accessible, compact yet functional alternative to typical ‘standard’ housing.

“I believe there is a sense of general public opinion that architects are only really accessible to the well-off. However, it’s my belief that through good design practice, an architecturally-designed home which responds to its specific site and environment should and could be accessible to everyone.

Situated on an open and exposed corner site, the modest three-bedroom home is split into two stepped levels, mimicking the contours of the sandhill it sits on. The structure’s offset gable forms are reminiscent of historic baches that can be found in the area, complete with coastally-appropriate monolithic cladding and a subdued beachy colour palette. An oversized hall runs through the centre of the dwelling, allowing efficient access to each room, space to display artwork and a visual and auditory connection from the living area through to the children’s bedroom level. Finely finished radiata pine plywood stained in Resene Colorwood Rock Salt and finished in Resene Aquaclear satin lends a sophisticated air that standard plywood simply can’t compare with.



over the rainbow

more about Max

His dream designer dinner dates

“I’ve always appreciated the work of Australian architect Peter Stutchbury. Throw in Le Corbusier too (his colours were on point), and to make it a party, having Kanye West in attendance would be fun. West may be a bit of a unique individual in certain ways, but he pushes the boundaries in many forms of design. It wouldn’t be a dull dinner.”

A dream project to design

“Probably a well-resourced brief for a sustainable coastal beach house or surf retreat in the northern West Coast bush, with trusting and adventurous clients. I’d love the opportunity to bring some ideas into reality in an environment I enjoy so much.

His best career advice

“To take pride in a set of drawings, regardless of the scale of project. A well-documented and detailed building on paper is always going to result in a more refined building in reality, rather than one left up to chance.”

His favourite Resene colour

“Resene Bright Spark. Love a good yellow to brighten up your day. It’s the colour we used for our garage floor slab and the laundry walls, ceiling and doors.”

Resene Colorwood
Rock Salt



While the home is both beautiful and functional, what sets it apart is the opportunities Max seized to infuse the home with joyful details. A hidden ladder access leads to Max's private home office in the loft, which is also accessible via a climbing wall and suspended net in the living space. The yellow laundry in Resene Bright Spark livens up an otherwise dull space, as does the purple alcove in Resene Ferris Wheel that marks the entry to the girls' rooms. Vibrantly coloured truss plates in the main living area, painted in Resene Bright Spark, Resene Havoc, Resene FOMO and Resene Picton Blue, add another dimension of fun while the bright yellow garage floor in Resene Bright Spark brings excitement to a space usually destined for services and storage.

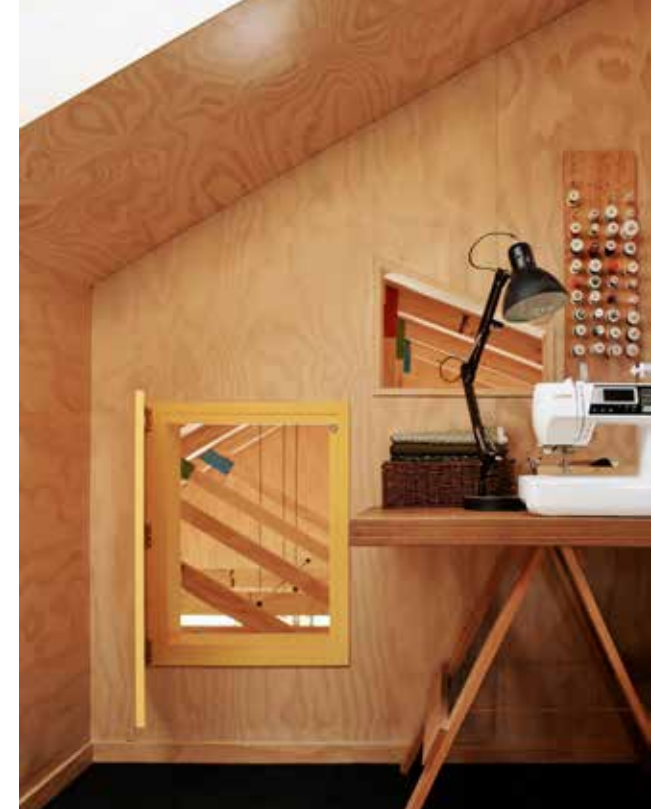
This thoughtful attention to adding moments of joy is a signature of Max's work. "There is definitely a place for whites and neutrals, but at the same time, a pop of colour can add a lot of interest to otherwise ordinary spaces. Our bright yellow laundry space, for example, cheers you up while you're undertaking a pretty mundane task. I think that's what the use of colour is about – adding some fun and playfulness to everyday life."

Max says that selecting Resene products to colour and protect his project's surfaces was an easy choice. "I have specified Resene paints throughout my entire professional career. The performance of the products alongside the technical support provided meant the specification of Resene products for my own house was a straight-forward decision. The vast colour options over the varying ranges are great. Also, the support Resene provide architects at a technical level is extremely helpful – especially the specification support they provide."

If he were to start the project over again, Max says there isn't much he would do differently. "I underestimated how much we would use the loft space. Whilst it's only accessible by ladder or the climbing wall, we use it all the time as a second living area and home office. So in hindsight, I would have put in more skylights to lighten the space up. I think the house will stand up well to the test of a growing family; the spaces may be on the smaller side, but through the use of built-in joinery and flexibility we get the most out of each area. Having said that, I'd love to extend and create an additional indoor/outdoor space to escape to when it's the girls' turn to select the tunes.

"It was a lot of fun designing it with complete freedom, apart from financial constraints. I enjoyed the challenge of creating something fresh and fun on a tight budget, and now that it's completed, being able to demonstrate it was achievable." **BW**

To see more of Max's work, visit www.mwa.nz.



above and left: Cost-effective, sustainable and efficient building techniques were a fundamental part of Max's approach to his home's design. While the tight budget did not allow for pricier features like triple glazing, his design uses passive ventilation and materials with low quantities of embodied carbon. The house features no structural steel and only two small mixer loads of concrete were required for foundations thanks to his clever subfloor and foundation design. Passive airflow is provided from a roof window in the loft, and the space itself can be opened and closed from the living area via an access hatch to the suspended reading net and through the 'conversation window'. Radiata pine walls stained in Eco Choice approved Resene Colorwood Rock Salt and finished in Resene Aquaclear Satin, hallway painted in Resene Zylone Sheen waterborne low sheen tinted to Resene Black White, door in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Black White, truss plate in Resene Super Gloss tinted to Resene Bright Spark and conversation window in Resene Lustacryl tinted to Resene Bright Spark.

- | | | | |
|---|----------------------------|---|--------------------|
|  | Resene Black White |  | Resene Havoc |
|  | Resene Colorwood Rock Salt |  | Resene Picton Blue |
|  | Resene Bright Spark |  | Resene FOMO |



Pet project

The state-of-the-art facility changing the way students learn about veterinary sciences.

There are plenty of fields of study where theoretical learning might be sufficient enough to ready you for a career. But in the field of veterinary medicine, hands-on experience is as critical as academic knowledge. In the same way that advancements in technology are impacting treatments that doctors are able to offer humans, this is also true for animal patients. Being able to learn the skills that veterinary medicine demands in a state-of-the-art technical facility offers students unparalleled access to the latest advancements in medical technology, diagnostic tools and treatment methods. By working with cutting-edge equipment and experiencing real-world clinical scenarios, aspiring veterinarians are able to gain the level of confidence and competence in a context that mirrors the demands of a true-to-life modern veterinary practice. Not only will graduates be well-equipped to provide high-quality care, diagnose complex cases and adopt emerging practices as they advance in their careers, they can ensure better outcomes for the wellbeing of pets and agricultural animals alike.



Before the construction of the Tāwharau Ora | School of Veterinary Science (SoVS) Student Learning Complex, Massey University already had the reputation of being a world-class veterinary school. But since replacing outdated classrooms with highly-technical new teaching and research facilities, they have further advanced what their students are able to learn and achieve. Benchmarking against other world-leading international vet schools, Lab-works Architecture and CCM Architects collaborated on a design that would ensure that the University could maintain its international accreditations and continue to compete in the upper echelons of veterinary education. Since

the project's completion, the updated learning complex has quickly gained recognition as a flagship learning environment, which is sure to draw both domestic and international students to complete their degree in an unparalleled technical setting.

By undertaking a new build, the University was also afforded the opportunity to reconfigure the urban context of their teaching campus. The new facility, which sits on a prominent corner of the main campus ring road, turns heads with an open frontage and orange details that invite students into the SoVS. Inside, they're met with an exciting welcoming space that fosters collaboration and a collegiate atmosphere. Softer natural

materials such as timber juxtapose against a palette of bold and engaging Resene paint colours and teal panelling. As students make their way through the building, a restrained use of specialist materials is combined with intelligent and flexible spatial design to future-proof the facilities. The back of the building, which houses private and sensitive activities, is shielded by a faceted precast concrete frieze while the active edges of the glazed façade celebrate teaching animal health by putting science on display. Using the design as a vehicle, Massey University’s relationship with the region’s mana whenua (people of the land) has also been embedded within the building’s fabric – ushering in a new era of mutual understanding and respect.

Tāwharau Ora was gifted its name by Associate Professor Pukenga Reo Hone Morris and the Māori Language Advisory Group. The name encapsulates the school’s aim of being a place of wellbeing, healing and rediscovery for animals, but also staff

and students. “Tāwharau can be translated as shelter or haven and the meaning of Ora includes health, safe, recover and heal,” says Veterinary Science Senior Lecturer Eloise Jillings.

CCM Architects had previously worked with Massey University on the design of their School of Engineering, Campus Development Plan and Business School – and having that familiarity with the client and a firm understanding of their goals helped guide the design team’s solution. “It was important to create a new benchmark for the University that not only achieved a level of technical excellence but was also unique, striking and attracted world-class talent,” says CCM Architects’ Director and Project Architect Guy Cleverley. “This complex project, which involved multiple stages and temporary configurations, was designed to be constructed in such a manner as to ensure the University’s operational capacity was not compromised during the demolition of the existing post-mortem facility and the

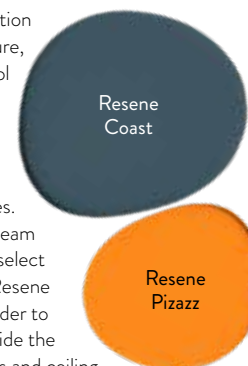


Guy Cleverley’s top tip

“When specifying paint and wood stains for education projects, make sure the colours are cohesive but not institutional.”



left and previous page: A design collaboration between CCM and Lab-works Architecture, Massey University’s Tāwharau Ora | School of Veterinary Science (SoVS) Student Learning Complex ranks among the best veterinary schools in the world. The Resene colour palette makes the most of the building’s captivating architectural lines. Architect Guy Cleverley says the design team relied on their trusty Resene fan decks to select their shortlisted paint colours then used Resene testpots to brush-out larger samples in order to double-check their final selections alongside the rest of their material palette. General walls and ceiling painted in Resene SpaceCote Low Sheen tinted to Resene Double Black White with feature ceiling in Resene SpaceCote Low Sheen tinted to Resene Coast, feature skirting boards and interior door in Resene Lustacryl tinted to Resene Baltic Sea and exterior feature panel in Resene Sonyx 101 tinted to Resene Pizazz.



opposite: The painted ceiling feature in Resene Coast emphasises the strong lines of the architecture while providing movement and depth and tying into Massey University’s emblematic blue. Resene Double Black White, which is used on walls throughout the interior, connects the front-of-house to the more clinical learning and lab areas at the rear of the facility. General walls and ceiling painted in Resene Double Black White and door and feature skirting boards in Resene Baltic Sea.

- Resene Sea Fog
 - Resene Double Black White
- Resene Tundora
 - Resene Baltic Sea



construction. Designing a building with such a specific function and criteria that needed to be met, colour became a tool we could use to overcome project restraints that took a higher priority.”

Together, Lab-works Architecture and CCM Architects focused on specifying Resene colours that would enhance the building’s architectural features and create a striking front-of-house space. On the exterior, vibrant orange Resene Pizazz was selected to highlight the entry points into the facility, which contrasts sharply against the dark, textured façade that features cladding painted in Resene CoolColour Tundora and soffits in Resene Sea Fog. Inside the front entryway, Resene Coast accents the architectural datums and angles while referencing the familiar blue of the Massey University emblem. A backdrop in Resene Double Black White – the general wall colour used throughout the facility – softens the expanse of the larger spaces and allows the bolder Resene Coast and Resene Pizazz details to

stand out. Resene Baltic Sea, used on doors and feature skirting boards, was the perfect darker hue to complement the interior’s aluminium profiles. As the students transition from the entry into the teaching and technical spaces, Resene Double Black White becomes more prominent to reflect the clinical use of these areas. And yet, the colour’s slight pigmentation feels soothing rather than stark.

“The Resene colour selections were a critical factor in achieving project excellence – particularly in how they elevate and accentuate the architectural features throughout the design,” explains Guy. “These colours have gifted the Student Learning Complex with a unique and bold identity while harmoniously balancing with the natural tones of the timber joinery, concrete-effect tiles and teal-toned panels.”

Out of the building’s many striking features, the colours used for the entry stand out as Guy’s favourite element. “People

top tip

The bigger the educational facility, the more challenging it is for students and visitors to navigate. Planning to incorporate a wayfinding system during the design phase is generally much more successful than adding these elements once the project is finished. Colour is one of the easiest and most budget-friendly wayfinding tools and can be used for everything from highlighting important walls and doors to creating signage to help make navigation easy. When choosing paint finishes for wayfinding, consider using a gloss finish, such as Resene Enamacryl, to make the wayfinding colour pop out from matte or low sheen background surfaces, which will make it easy to see from a distance.

top tip

Dark colours used outside are prone to absorbing summer heat. Remember to choose a Resene CoolColour version of your dark exterior colour to help reflect more heat and better protect your substrate.

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seem to say I like orange, but the blue ceiling in Resene Coast with the complementary orange of Resene Pizazz on the entry really has a bit of 'joie de vivre', he says. "The safety aspect of the orange sectional slide-over doors also provides good visibility and coherence to the changing room entrance. The orange paint with the orange glass and blue window at the main entry looks really sharp. The window was designed to turn the corner as well as being a window for a display, which is visible to both pedestrians and vehicles travelling along University Avenue," he says.

Guy and his team have long been specifying Resene products for educational facilities and he remains a big fan of the classics. "Maybe I'm old fashioned, but I think the best Resene tools are the BS5252 and Resene The Range Multi-finish colour charts. I also appreciate that Resene specifications are accurate and easy to provide to builders."

Matt Taylor, General Manager South for Hawkins, oversaw the construction of the SoVS and says his team is proud of the finished product. "It's a nice mix of technically challenging aspects with lots of exposed services reticulation in the labs, stuff we don't get the opportunity to do very often like animal pens, as well as the architecturally-appealing building envelope and internal student common spaces. Lab projects are always challenging because they're highly technical in nature and their success is reliant on the quality of the finished build."

Matt adds that teamwork and communication were instrumental to delivering the project successfully. "We focused on ensuring we started coordinating the works as early as possible and sought to involve the architects, engineers, subcontractors and the client in a collaborative process so that we had a firm understanding of the outcome expectations right from project kick-off and maintained open communication throughout. Everyone bought into this process, which resulted in an excellent end product that the entire team is proud of. We really enjoyed working with Massey University and the design and engineering teams. We've done several projects together now and we value their commitment to a well-designed and well-run project."



The public response to the new learning complex has been overwhelmingly positive and it caught the attention of the judges of the Resene Total Colour Awards, who recognised the project's outstanding colour use with a Resene Total Colour Education Colour Maestro Award. In their comments, the judges commended how the project strikes the perfect balance between the seriousness of the subject matter and the need for vibrancy to stimulate learning. With such an enticing and highly-technical facility to support their students, Massey University is sure to hold strong among the top ranks of veterinary education. **BW**

To learn more about the Tāwharau Ora | School of Veterinary Science Student Learning Complex, visit www.massey.ac.nz.

design Lab-works Architecture, www.lab-works.co.nz;
CCM Architects, www.ccm.co.nz

build Hawkins, www.hawkins.co.nz

painting Gary Dyer Painters and Decorators Ltd, www.garydyer.co.nz

engineering WSP (building services), www.wsp.com;

Calibre Consulting (structural and civil), www.calibregroup.com

images Paul McCredie, www.paulmccredie.me

above: Resene Pizazz brings prominence to the entry of the Tāwharau Ora | School of Veterinary Science (SoVS) Student Learning Complex and echoes the orange glass window features. Entry panel cladding painted in Resene Sonyx 101 tinted to Resene Pizazz, exterior steel, door and vertical cladding in Resene Sonyx 101 tinted to Resene CoolColour Tundora and soffits in Resene Sonyx 101 tinted to Resene Sea Fog.

Resene Sea Fog Resene Pizazz Resene Tundora

top tip

With the hustle and bustle of students and educators, education spaces are some of the highest wear and tear projects – so it pays to specify durable finishes that will be easy to clean and maintain. Resene SpaceCote Low Sheen waterborne enamel is popular for interior education spaces for this reason, providing extra durability compared to standard acrylic finishes. This can be teamed with Resene Lustacryl semi-gloss waterborne enamel on trim.

Glory on the battle ground



Artists go head-to-head in fierce tournament where the paintbrush is mightier than the sword.

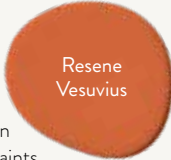
Resene
Umber White

These fierce fights may not come to blows, but for onlookers surrounding a ring of a half dozen easels helmed by some of the country's most talented artists, Art Battle is a nail-biter all the same. Since the idea was first conceived in 2001, more than 3000 events have taken place in cities worldwide. Each Art Battle competition puts the talents of 12 incredible artists on display who spar their way through three suspenseful timed rounds of live painting. Up-and-coming amateurs go shoulder-to-shoulder with seasoned veterans and winners are determined by an audience vote. From there, champions progress from local to regional to national tournaments before the best-of-the-best advance to the World Championships.



Frustrated with the gatekeeping that so many face when trying to break into the scene, New Yorker Sean Bono's brilliant idea paved the way for artists to come together on a far more even playing field. More than two decades later, Art Battle competitions continue to allow fresh talent to put their chops on display and have their work discovered. In a single season, a city might see as many as 100 artists as competitors, with fans and patrons gathering on a monthly basis to cheer them on.

In the same vein, Sean's concept has made it possible for organisers who are passionate about their communities to take up the gauntlet, produce events in their own cities and see how their skilful locals stack up on the international stage. Once he

above: Before artist Liam Downes started organising Art Battle events in Auckland, he competed in a one-off charity event in Christchurch that raised funds to support Just Peoples. In the first round, he completed a partial portrait of his wife. His winning painting in the final round, which featured half a chimp, was cheekily titled *Evolution of Wife*. Both were painted with Resene testpots, and Liam's winning piece inspired him to create an entire series of chimp paintings using Resene paints.



left: Liam painted a partial portrait of a chimp's face (far left) using a selection of Resene testpots during the final round of an Art Battle event in Christchurch under tight time constraints. He later painted *The Thinker* (left), part of his *Beholder* series, in his studio using Resene testpots, including Resene Black, Resene Alabaster and Resene Vesuvius.

	Resene Alabaster		Resene Black
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Liam says that the audience plays a huge role in making each event electrifying. "I love that Art Battle brings together 12 very different and diverse artists under one roof – which is truly inspiring – and that the audience decides who wins," says Liam. "Plus, there's upbeat music, food and drinks. The artists don't spend a cent, while all their work goes up for sale at the end of the night. It's a fun and magnetic platform. Pure magic!"

Since the first event was sponsored by Resene, the competition also opened Liam's eyes to using Resene testpots for his artwork. "I now regularly use Resene paints for my expressive works as it dries quickly and I celebrate the drips! I was inspired to use Resene testpots to create my *Beholder* art series of chimps following my winning piece at the Christchurch Art Battle."

Now that Auckland Art Battles are in full swing, Resene has stayed on as a primary sponsor of the events. "We literally could not have done this without Resene, who have been super supportive from the outset," says Liam. "The Resene team are true advocates of New Zealand and Australian art and artists, both emerging and established. The Resene Art Station has become a fixture of the Art Battle experience for visitors and Resene testpots are fundamental materials for the competing artists. Resene even supplies our artists with a voucher before the shows so that they can test out their colours with Resene testpots, stock up on supplies and arrive at the event well prepared and battle ready! Resene helps us to inspire creativity and embrace community."

got swept up in the excitement of competing in a charity Art Battle that took place in Christchurch, artist Liam Downes knew it was something he wanted to see happen on a regular basis.

After presenting his work at some of the biggest art shows around New Zealand, including NZ Art Show, Auckland Art Show and Art In The Park, Liam was approached at the Christchurch Art Show with an invitation to compete at a one-off Art Battle event. "I'd never heard of Art Battle, but it sounded like a bit of fun to me! One thing led to another, and

before I knew it, my wife and I were flying back to Christchurch," he recalls.

In the 20 minutes allotted during the first round, Liam painted a 'half portrait' of his wife out of worry that completing it would require twice the time. "I was excited to be voted through to the final round, where I painted half a chimp. For comedic effect, I called it *Evolution of Wife*. The live auction at the end was a thrill, where 50% of the proceeds went to support Just Peoples. Upon returning to Auckland, it struck me that there are not enough fun and immersive

experiences for artists in our community. It was a great platform to connect with like-minded souls and it brought with it a new audience and memories. Art Battle resonated with my past and present experiences as a gallery owner on Waiheke Island, painting live as the artist in residence at Eden Park, at my own open studios with a shared canvas for the kids – including big 'kids' – and countless other excuses over the years where I've been able to paint with an audience. Each allowed me to genuinely connect with art lovers in the moment," he says.

If bringing Art Battle to Auckland wasn't enough, Liam also produces events through a collaborative arts organisation, Meet The Artists – which he says has many exciting plans underway. “We are in the process of moving into our community space, with workshops and collaborations with Auckland Council in the works. Currently, we have 25 Auckland-based artists involved in our LIVE Art Collective, with solo and group exhibitions and pop-up galleries planned for the coming year.”

Liam's excitement about Art Battle has proven to be contagious. Like the person who first reached out to him to get involved in the event in Christchurch, he actively engages with local artists to extend invitations to compete. Logan Moffat, who was crowned this year's Auckland champion, attended his first event last year at Wynyard Pavilion at Liam's suggestion.

“Liam told me early last year that he was bringing this thing called Art Battle to Auckland

and asked if I was keen to participate. I thought it sounded cool and I like trying new things that are outside of my comfort zone. I was nervous, especially because my paintings usually take hours, so it was a good challenge seeing what I could paint within a time restraint. I also had fun experimenting with different styles and using techniques to create an effective painting in a short time,” says Logan.

For Logan, it's the unconventional environment and painting process that are his favourite parts of Art Battle events. “It's so different to the traditional perceptions of a painter in a studio and it's cool to see the paintings not as a finished product but as an evolving process, where people can see a blank canvas come to life in minutes.”

A week prior to the Auckland Grand Final competition, Logan says he was stuck for ideas.

“I had no clue what I was going to paint. I started doing some practice paintings while listening to some music. Nothing was really working. I turned to the two albums I had been listening to recently, using the album covers and songs as inspiration. Most of my paintings reflect my surroundings and feelings at the time. I took some reference shots of myself and decided on a monochromatic colour palette so I could focus on the lighting, form and mood of the painting. For my first winning painting, I used Resene Bright Red, Resene Cosmos and Resene Umber White. At the Grand Final, I ended up using Resene Jaguar, Resene Half Spindle and Resene Solitude.”

Logan says that he enjoyed working with Resene testspots for the competition. “It was fun using a diverse colour range and building up

the layers. The colours mixed together nicely and the consistency of paint was perfect to get a range of brushwork.”







The experience of using Resene during Art Battle has also inspired Logan to use testspots in his artwork and he is often inspired by Resene's colour names when choosing what to use. “Recently, my mates and I collaborated on some small paintings where we used Resene paints and I hope to do some mural work in the future, which Resene paints would be perfect for,” he says. “I think Resene Jaguar is my favourite hue right now. The colour has the feeling of sitting on a beach on an autumn night with a full moon floating above the horizon, and I can picture a family of dolphins dancing in the glistening moonlight over the water, and maybe the echo of a wolf howling in the distance.”

“It's great to see Resene's contribution to the art scene,” he adds. “I've participated in a number of art events over the years and Resene has always played a part in contributing to those events. Many people would assume Resene is just for house painting, but you can do almost anything with their paints.”

To learn more about participating in Art Battle as an artist or audience member, details about upcoming events are posted online as they are confirmed at www.artbattle.com, including the next Auckland Grand Final that will be taking place at Eden Park. Liam says his current focus is on making the events free of charge for attendees by pursuing funding through local boards, businesses and Auckland Council. “My push now is to make sure events are accessible to all, with 100% of the art sale proceeds going to the artists, as opposed to 50% at the previously ticketed events.” **BW**

For those interested in learning more about Meet The Artists, Liam encourages keeping an eye on their website, www.meettheartists.co.nz. To see more of Logan's artwork, check out www.instagram.com/logan.moffat. Liam's artwork can be found at www.rockitart.com/gallery-art.

right: Artist Logan Moffat says he began painting seriously at the age of 16 and was offered an exhibition at 17 in a gallery in his hometown of Pukekohe. His speciality is portraiture, for which he uses a wide range of mediums – including Resene paints. Logan also offers private and group art tutoring and completes commissions upon request as he works to build a new body of work for a future exhibition. When competing at Art Battle, Logan says he selected minimal colour palettes so that he could focus on capturing light, shadow and tone within the tight timeframes. His first winning painting, *Ventisette*, was painted using pink and red and features Resene Bright Red, Resene Cosmos and Resene Umber White. His second winning painting, *Blue Eyes* (pictured), won him the Auckland Grand Final and was painted with three shades of blue: Resene Jaguar, Resene Half Spindle and Resene Solitude. Image by Stellanova Photography.

	Resene Umber White		Resene Solitude
	Resene Cosmos		Resene Half Spindle
	Resene Bright Red		Resene Jaguar



Capture

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



Cream, beige and earthy browns have taken firm hold as the neutrals of choice for clients chasing a liveable luxury look. Layering a variety of tones is key to creating contrast and depth within these designs, as is including a mix of materials and textures – think stained timber, vegetable-tanned leather, woven textiles, matte, shiny, metallic, smooth and coarse items all combined into a single space but within a limited palette of Resene Thorndon Cream, Resene Colorwood Bark, Resene Anglaise and Resene Leather. For added interest, broaden your colour palette with highlights in a crisp white like Resene Alabaster and a few restrained details painted in Resene Pioneer Red for a dash of one of today's hottest on-trend accent colours.

Walls painted in Resene Thorndon Cream, floor finished in Resene Colorwood Bark and vases in Resene Alabaster and Resene Pioneer Red. Buffet and coffee table from Mocka, sofa, rug and artwork from Danske Møbler, pendant lamp from Lighting Direct, side table, throw, glassware, candles and vases from A&C Homestore, books from Father Rabbit and Tessuti. Projects by Amber Armitage, images by Wendy Fenwick.



Rich, heady reds like Resene Red Oxide and Resene Redwood are intoxicating colour choices for spaces like lounges, restaurants, hotels and theatres. Red has the ability to create a strikingly dramatic ambiance that is made even moodier and more dynamic when particular attention is paid to lighting. Often, a mix of task and diffused accent fixtures is the ideal route to take, as too much intense direct or ambient lighting can overamplify strong reds.

Left wall and hallway painted in Resene Red Oxide, right wall (with doorway) and ceiling in Resene Redwood and floor stained in Resene Colorwood Bark. Sofa, lamp and coffee table from Matisse, rug and plant pot from Ligne Roset, stool from Soren Liv, artwork by Liam Gerrard from Sanderson Gallery, bowl from ECC, pear sculpture, carafe and glassware from Tessuti.

Softened yellows, peaches, browns and blues have emerged as more liveable alternatives to today's popular array of bold brights without sacrificing the inherent positivity that more vibrant variations carry. When balanced with a pale neutral like Resene Villa White, these cheerful colours can be interchangeably mixed and matched with one another throughout different areas of a single project, such as a commercial office space, for a cohesive look that's brimming with fresh and enticing energy.

Background in Resene Alabaster and testpots in (clockwise from top) Resene Spring Fever, Resene Ivanhoe, Resene Blue Moon, Resene Duck Egg Blue, Resene Brown Sugar, Resene Manuka Honey and Resene Villa White (centre).



Vases, bowls and other sculptural accents with wavy, fluted shapes – especially those with amphora-like forms – have become essential objects for interior decorating. Rather than searching high and low for the perfect pieces to coordinate with your colour scheme, clever designers are using Resene testpots to paint pieces acquired from favourite suppliers and op-shops alike. Since most Resene testpots are made with Resene Lumbersider Low Sheen, the paint imparts a desirable low sheen finish. On smooth items, be sure to first apply the appropriate primer to provide the paint with a priming layer to grip on to.

Wall and tabletop painted in Resene Villa White, vase, sculptural object and small bowl in Resene Manuka Honey and jug and large bowl in Resene Brown Sugar.



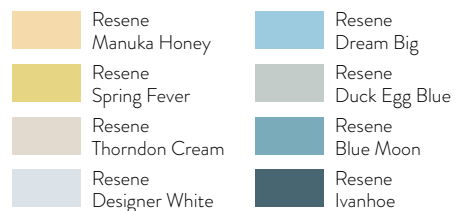


Freshly-baked beiges like Resene Half Sour Dough and Resene Alamo are easy-to-love colours. Not only are these trending tones indispensable options for building a warm and inviting atmosphere, but they have a way of enhancing natural light and creating an expansive effect. Keep furnishings minimal and light in tone in hues like Resene Colorwood Natural, Resene Bianca and Resene Spanish White to strengthen this illusion.

Walls and window frame painted in Resene Half Sour Dough and floor painted in Resene Alamo. Table from Matisse, chairs from Soren Liv, artwork by Katherine Throne from Sanderson Gallery, rug from Baya, vase from Ligne Roset, glassware and fruit bowl from Tessuti, reed diffuser from Faradays, large bowl from ECC.

Stripes have resurfaced as a popular decorating trend due to their timeless versatility and ability to add visual interest and structure to a space. Vertical stripes can also create an illusion of height while horizontal stripes may appeal to widen a room. While crisp stripes can evoke a sense of sophistication, looser, hand-painted stripes can bring casual appeal to stuffy spaces.

Wall painted in Resene Villa White with stripes in Resene Blue Moon, floor and skirting board in Resene Villa White and vase in Resene Manuka Honey.

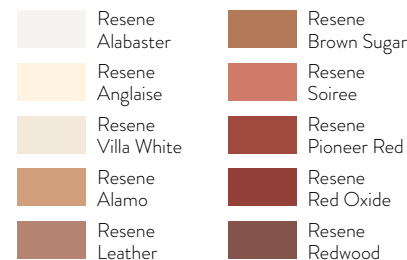


top tip

When repainting varnished furniture where the original finish is glossy but in good repair, prime the surface first with Resene Waterborne Sureseal before applying colour coats in Resene Lustacryl semi-gloss or Resene Enamacryl gloss waterborne enamel.

Painted statement furniture in a contrasting colour continues to be an effective means of bringing personality to an understated backdrop while creating a strong focal point within a room. Even a powder blue like Resene Dream Big packs a pop against a neutral backdrop infused with a hint of blue, violet or grey such as Resene Designer White.

Walls and ceiling painted in Resene Designer White, floor in Resene Alabaster and lamp and dresser in Resene Dream Big. Dresser from Mocka, artwork from Danske Møbler, book, bedlinen, cushions, throw, vases and slippers from A&C Homestore, curtains from Curtain Studio.



The rise of red has likely played a role in the continued importance of pink paint colours. Dining areas, bathrooms and bedrooms remain top spaces for using delicately greyed-off terracotta pinks like Resene Soiree, which tend to throw a rosy glow. This flattering effect has a way of enhancing the appearance of all skin tones. Where a little extra visual texture is needed, try Resene Wallpaper Collection E307344. This wallpaper features a similar terracotta hue but with a romantic floral design with a touch of antique appeal. **BW**





Working through it

Help your clients beckon their employees back to the office through an effective hybrid workplace design.

For most people, the pandemic fundamentally altered the landscape of work in one way or another. Not only did it demonstrate the feasibility and benefits of remote work for many businesses who, until then, were operating with a traditional office model, it necessitated a profound rethinking of how commercial offices are designed. Years later, it's become crystal clear that office work as we knew it will never be the same again.

For starters, the ability to work remotely has led to a significant shift in employee expectations. When the first lockdown took effect, many of the discomforts of office work dissolved overnight. Introverts found relief from loud or chatty coworkers, free time was gained when commuting time dropped to zero, chores like laundry and washing dishes could be accomplished during breaktimes and many developed a strong taste for working in

'soft pants' over 'hard pants'. Of course, the sudden switch to working remotely presented challenges, too. Those who lived alone felt isolated, parents faced brand new distractions and additional responsibilities around their children's education, some found it more difficult to collaborate while others lacked adequate space or privacy. Many businesses assumed there would be a quick return to the status quo in a post-lockdown world, but it didn't take long before the disparity between what employers hoped would happen and the new normal was discovered. Suddenly, many employees were no longer willing to tolerate the drawbacks of working full-time hours five days per week within the confines of a standard commercial office setting.

A number of surveys conducted since the pandemic began have indicated that more than half of all workers prefer a hybrid working model,

where they can split their time between the office and home or another remote location. What a hybrid working model looks like can vary greatly from one business to the next, as obviously different types of offices will have different roles and responsibilities that must be performed on-site, but chances are high that most businesses have fewer employees working in their commercial office spaces at least part of the week than they did before the pandemic began. This change is arguably the most profound paradigm shift since the conception of commercial office spaces – one that necessitates moving away from the rigid, cubicle-dominated layouts of traditional office designs towards more flexible and dynamic spaces that amplify the pros of on-site work while simultaneously lessening the cons. Primarily, this

means today's commercial office designs need to focus on increasing comfort – or at least decreasing discomfort – and on accommodating and supporting workers to maximise their productivity. But as some companies have discovered, implementing a thoughtful hybrid office design that's both functional and attractive has benefits for employers and workers alike.

Redesigns spurred on by shrinking floorplates

One of the key reasons many businesses that have leaned into the hybrid workplace model have been considering or are undergoing office redesigns is space management. With fewer staff members in the office from day to day, many companies have realised they don't





need as much space as they used to. It's hard to build a business case for renewing a large lease full of empty desks, and despite the upfront investment that comes with a redesign, the move to a diminished floorplate can make better financial sense in the long run.

In the face of shrinking office spaces, the onus falls on designers to seek out innovative ways to accomplish their clients' goals within a smaller area. The tricky part is, in the face of new employee expectations and changes in workflow, the demands of what the space is expected to provide may have increased. For some businesses, that could mean anything from compressed collaboration spaces to the reconsideration of boardrooms to a move away from an open plan setup to make the most of the area that's available.

Solutions like custom-built millwork and furniture and partitions with castors that can be easily and quickly moved to accommodate different tasks are becoming essential. Popular standbys like Resene Lustacryl semi-gloss waterborne enamel and Resene Enamacryl gloss waterborne enamel are handy single pack options for painting custom furniture solutions, but due to the high-traffic nature of commercial office spaces, you may find Resene AquaLAQ – a robust product suitable for furniture, millwork, joinery, kitchen cabinetry and more – or Resene Powder Coating make more sense for your client's specific needs. The good news is, unlike pre-fabricated options, you can be confident that your custom-built office furniture will perfectly match or coordinate with your Resene colour selections for the rest of your project surfaces.



opposite and right: Flexible meeting areas, mixed lighting, domestic elements and strategically-placed pops of colour make work at Skyline Enterprises' Head Office in Queenstown more comfortable for employees. General walls and ceiling in Resene Half Black White, bulkhead in Resene Freefall and exposed timber clear finished in Resene Aquaclear satin. Design by Sarah Langford, Interior Creative. Build and painting by Naylor Love, www.naylorlove.co.nz. Images by Jason Mann, www.jasonmann.co.nz.

	Resene Half Black White		Resene Carefree
	Resene Freefall		Resene Carefree

top tip

The Resene Powder Coating range includes favourite premade Resene colours and a bespoke service where your Resene colour is made for you to Resene colour standards. If you have regular ongoing demand for a specific Resene Powder Coating colour, it can be made and stocked for you. Find out more at www.resene.com/powdercoating.

Strike a balance between flexibility and collaboration

For many business, finding a way to balance the flexibility that employees now expect while fostering the collaboration that the company values will be one of the primary goals of their hybrid commercial office design.

One approach is the implementation of 'hot desking', where employees do not have assigned desks but are free to occupy any available workspace as needed. While this can maximise space utilisation to accommodate varying in-office attendance, humans are creatures of habit and it can be a turnoff for some employees to not have a dedicated workspace. To better accommodate employee preferences, advanced booking systems that integrate with company calendars can enable workers to reserve their preferred space before they arrive in the office. Be sure to include dedicated lockers or cubbies where employees can securely store personal belongings on their out-of-office days within your design.

Since the pandemic, there has also been an increase in the inclusion of more casual,

domestic-style furniture like sofas and beanbag chairs as well as a variety of sitting and standing desks to encourage comfort and support for people with different work preferences. However, providing a balanced mix of private workstations and open collaboration areas is also important for catering to different work styles and tasks. Quiet zones with noise-control features can be designated for focused work while open lounges or huddle rooms can facilitate team meetings and spontaneous interactions.

Keep in mind that one of the main reasons employees may come to the office is to connect with their colleagues. An effective hybrid office design can help foster a sense of community and camaraderie by creating areas that encourage interaction and collaboration. Comfortable, well-designed common areas such as cafeterias, coffee bars and lounge spaces can serve as informal meeting spots in addition to break areas. These hubs are often the only zones where workers from different departments come together, making them instrumental for unifying the team so the workplace feels social rather than siloed.

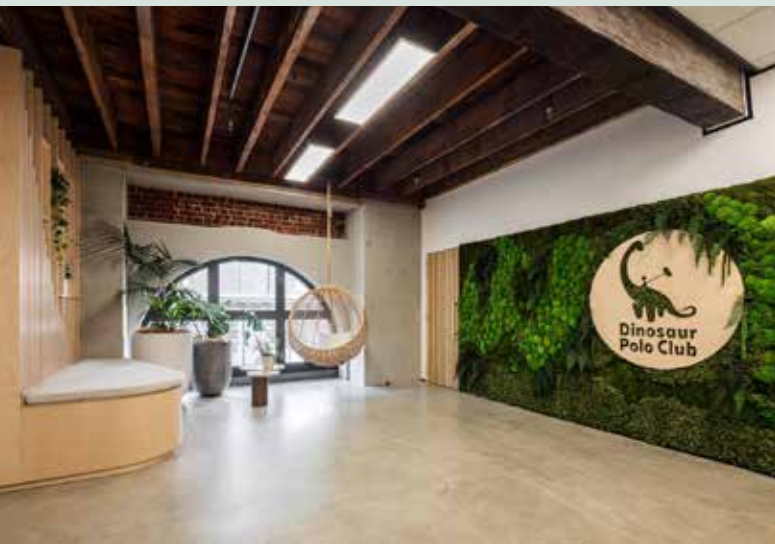
Increasing focus on employee wellbeing

While employers should want their staff to be comfortable and healthy from an ethical standpoint, there are several measurable and immeasurable benefits for business owners who place importance on employee wellbeing. Though results of studies have been unclear as to whether or not showing up in an office actually leads to a marked increase in productivity, healthy employees with minimal distractions are generally more productive. Better physical health may mean fewer sick days, improved mental wellbeing can lead to more positive outlooks and feeling more motivated with fewer distractions can help workers to focus. Although some of these factors may be out of the employer's control, there are a number of ways that an effective design can positively influence the office environment in pursuit of better outcomes.

Incorporating biophilic design elements, such as indoor plants, natural light and ventilation, outdoor break areas and interior paint colours and décor that evoke nature can create a more pleasant and calming environment. Among the

most popular interior options is the inclusion of natural-looking stained or colourwashed timber in hues like Resene Colorwood Natural, Resene Colorwood Bask and Resene Colorwood Becalm and painting major surfaces such as walls and ceilings in earthy hues like Resene Siam, Resene Rainee or Resene Serene – which is believed to offer positive psychological benefits through an indirect connection to nature. For outdoor break areas, look to products like Resene Waterborne Woodsman and Resene Woodsman for staining exterior wood surfaces to help protect these materials from the elements while allowing the beauty of the wood's natural grain to be on full display. When using dark paint and wood colours outdoors, consider choosing a Resene CoolColour formula to further protect your materials from harmful UV radiation.

Workplaces can also provide wellness rooms for relaxation and mindfulness activities like stretching, yoga or meditation, offering employees space to decompress and recharge. Onsite fitness centres or partnerships with local gyms, shower and changing facilities and a secure bicycle lockup area can encourage healthier habits and make it easier for employees to integrate physical activity into their day. According to the principles of colour psychology, using soothing hues like Resene Ashanti, Resene Carefree and Resene Relax



Left: Through the new office design for Dinosaur Polo Club, a gaming tech company located in Wellington, a key focus was to create a space that would support wellbeing and comfort through a residential aesthetic, flexibility and multi-functional, transformable spaces. The design incorporates nods to nature through timber and greenery complemented by a muted colour palette with a few pops of colour to create a cohesive, calming environment that reflects the brand's values of putting its people first. Main walls painted in Resene Half Alabaster, birch ply walls and joinery finished in Resene Aquaclear satin and built-in arched nook in Resene Broom. Design by Catalyst Group, www.catalyst-group.co.nz. Painting by TMN Painting. Images by Andrew Vroon.

top tip

For extra durability on high-touch broadwall surfaces like hallways and busy meeting rooms, apply a topcoat of Resene SpaceCote Clear over your colour. Resene SpaceCote Clear brings an extra layer of enamel-style toughness in a low sheen finish without sacrificing durability. It's designed to protect interior wall paints and wallpaper with its built-in scuff resistance.

Resene
Comfort Zone

right: Now that so many more meetings take place online, private vestibules have become popular additions to commercial offices to provide a barrier of separation between calls and quiet areas. Soft surfaces can also help absorb and dampen sound waves in office concentration zones. Choosing Resene paint colours to match or coordinate makes these installations appear like sculptural artwork. Grey feature wall painted in Resene Schooner, pony wall in Resene Triple Sea Fog and other walls and ceiling in Resene Black White. Design by MODE, www.modedesigncorp.com. Build and painting by Practec, www.practec.co.nz. Images by Mark Scowen, www.intense.co.nz.

	Resene Black White		Resene Half Alabaster
	Resene Triple Sea Fog		Resene Carefree
	Resene Colorwood Becalm		Resene Ashanti
	Resene Colorwood Natural		Resene Rainee
	Resene Colorwood Bask		Resene Haven
	Resene Serene		Resene Relax
	Resene Schooner		Resene Upside
	Resene Mellow Yellow		Resene Field Day
	Resene Happy		Resene Siam
	Resene Broom		Resene Jaguar



to paint major surfaces in wellness spaces can help signal employees' brains to relax, take some time to breathe and decompress. And as we discovered during the pandemic, upgrading air filtration systems can improve air quality and reduce the transmission of airborne illnesses between employees, which can have a significant effect on workplace productivity and worker health.

Look beyond white

White has long been the most common colour used to paint general surfaces in commercial office spaces, but that is dramatically changing as businesses have begun to recognise the benefits that other Resene paint colours can offer. Not only do offices that feature colour feel more in line with current design trends, which can be appealing to both employees and clients, paint is an incredibly flexible design tool that can be used to meet multiple goals while respecting your client's budget.



For starters, incorporating soft or nature-inspired Resene paint colours other than white can make commercial offices feel more comfortable and homey, contributing to employee satisfaction and wellbeing. Colourful walls and surfaces add depth and interest to spaces, breaking up the monotony and making the environment more stimulating. In the same way that some colours can help employees feel more relaxed, certain colours have been shown to influence mood and productivity. Blues like Resene Comfort Zone are often associated with calm and focus, while greens like Resene Haven can create a sense of balance and yellows like Resene Mellow Yellow are seen as optimistic.

Another popular idea is to use paint to reinforce corporate identity. Brand colours can be used on surfaces like walls, ceilings, trims and doors to overtly or subtly nod to the company's identity while creating a cohesive look that aligns with marketing materials and other branding efforts. These colours can also be incorporated

into painted murals within the office featuring motifs associated with the company or the product to introduce more colour and inspire creative thinking among employees.

Different colours can further be used to distinguish various zones or departments within the office, making navigation easier and subtly guiding behaviour. Colours can be chosen to support the specific function of a room or area. A conference room might benefit from a colour that promotes concentration, such as a tranquil blue like Resene Upside or an inky off-black like Resene Jaguar, while a break room could feature a more peaceful and relaxing hue like Resene Field Day or an energising one like Resene Happy. Non-white paint colours are often better at concealing dirt, scuffs and minor imperfections in heavily used areas like hallways, kitchens and breakrooms, which can reduce the need for frequent touch-ups and maintenance.

Thoughtfully-considered lighting

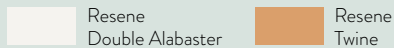
Lighting is another important tool in commercial office design in order to implement the vibe you and your client are after and ensure your Resene colour selections look their best. Warmer tones generally make a room feel cosy while cooler tones can make it feel more open and spacious, but this largely depends on lighting as different colours and finishes reflect light differently, affecting the overall ambiance of the space.

Spaces that have expansive windows often require window coverings to block out glaring light which may cause headaches and make it difficult to see screens or glazing to provide privacy from passersby and filter out UV radiation. These spaces may also benefit from the inclusion of dimmers or timers to allow more control over overhead ambient light sources on dark mornings and stormy days or for those working into the evening.

In spaces with few windows, it's important to get the right mix of task and ambient lighting. Consider dimmable up-lighting and matte

top tip

Whenever possible, view samples of your Resene colour selections in situ after your lighting is installed before finalising your specifications. This will ensure you and your client are happy with how they will look in the space and allow a chance to make adjustments if necessary. Resene specifiers can order free A4 Resene drawdown paint swatches of their colour selections at www.resene.com/drawdowns, which are produced with actual Resene paint. These larger samples provide a better representation of how the colour will look once it's been applied.



or low sheen Resene paint finishes, such as Resene SpaceCote, in conference rooms where presentations are regularly made to reduce glare and ensure downlighting or pendant lamps are on separate circuits to give the room's users more control.

Like other types of residential furniture, the inclusion of domestic-style lamps is becoming more popular in commercial office spaces as they are often more comfortable to be around for longer periods of time and give individual employees more control over brightness and glare within their work area. While these fixtures may not be the right fit for every type of office work, they can help provide a soothing ambiance in quiet zones or break areas.

Prioritise universal design principles

While it's unlikely that an office can be perfectly designed to suit every single employee, the years since the pandemic began have taught us a great deal about what doesn't seem to work very well for anyone. The shift to hybrid workplaces also demonstrated that businesses can no longer afford to take a 'one size fits all'



approach to their office design. Instead, we need to recognise that different people have different needs and working styles.

Most businesses include employees of varying ages, cultural backgrounds, physical abilities and life experiences. Designing offices to cater to this diversity so that employees feel valued and supported regardless of their age or stage in life starts with flexibility. Adjustable, modular furniture allows employees to tailor their work environment to their specific needs, such as standing while working. Offering spaces with sound-reducing features can make it easier for those with auditory sensitivities who need quiet space for focused tasks, ensuring that the office remains functional and comfortable for neurodivergent employees.

While designers should strive to design workspaces that are universally accessible for both able-bodied individuals as well as those with disabilities, injury or age-related reductions in mobility can affect how older employees interact with your office design. Changes in mobility might mean that employees who were previously able-bodied might suddenly become injured or require surgery, such as a hip or knee replacement – and thus might temporarily or permanently require use of a mobility device such as canes, walkers, crutches or wheelchairs. Without adequate width or turn-radii for walkways and toilet stalls or access to a lift, their return to office might not be possible. Other natural age-related effects like macular

left: In the Compass Group's new office, high ceilings are brought to a more human level with a painted colour feature in Resene Twine while large black and white photographs and residential furniture bring homey elements to the design. General walls and ceiling painted in Resene Double Alabaster. Design by STACK Interiors, www.stack.co.nz. Build by Pulse Interiors, www.pulseinteriors.co.nz. Painting by South Pacific Wallcoverings Ltd, www.spw.co.nz. Images by Mark Scowen.



Resene Adrenalin

Resene Grenadier

Resene Smitten

Resene Half Gull Grey

left: Street art-style murals bring an air of energy and creativity to TikTok's Melbourne office, painted with Resene Lumbersider Low Sheen tinted to Resene Grenadier, Resene Adrenalin, Resene Smitten, Resene Half Gull Grey and Resene Jaguar. Murals by George Rose, www.georgerose.com.au. Images by Holly Hawkins, www.hollyhawkins.com.

degeneration affect the ability to perceive hues and can make it more difficult to tell certain colours apart, such as green and yellow, if the two hues are similar in tone. Ensuring there is adequate contrast between wall colours and door frames can be helpful.

top tip

Resene Carefree

To be sure that your Resene colour selections have adequate contrast, check the difference between their light reflectance values (LRV). You can find the LRV printed on the back of your Resene colour swatch or on the online Resene Colour Library. LRVs are expressed as a percentage value from 0 to 100 that represent the amount of light they reflect back at the perceiver, with 0 being a pure black that absorbs all light and 100 being pure white that reflects back the maximum amount of light. Universal design organisations recommend a difference of 70% or more between two adjacent colours to ensure adequate contrast for those who are visually impaired.

Then, there are gender-related considerations. In both New Zealand and Australia, the population of women outnumbers men – and yet, workplace designs often don't provide for their unique needs. While the advent of commercial office spaces occurred during a time when many women were expected to leave the workplace to take on the role of primary caregiver after having children, that is no longer the societal norm. By and large, most women will return to work following their maternity leave – and arguably more women will return to an office they worked in before giving birth if their workplace is supportive of their post-natal needs. From childcare benefits and schedule flexibility to providing private spaces for pumping and a separate refrigerator to store breast milk, there is plenty that employers – and their office designs – can offer to support the return to work after maternity leave.

Another common misconception is that women won't be experiencing menopausal changes until they are in or nearing retirement, but research shows that is not the case. For some women, perimenopause can begin as early as their mid-thirties. This natural life

stage causes a long list of potentially life-altering side effects that may last for up to a decade – and many symptoms don't currently have simple solutions, like hot flashes. Women who experience frequent hot flashes may find it uncomfortable or embarrassing to deal with this symptom in a professional setting. Including on-site showers or change rooms where employees are able to refresh and the introduction of more relaxed dress codes can ultimately help support women going through menopausal changes on days they need to come into the office. These extra supports can be helpful to other staff also.

While some of these considerations may not be feasible for every client, they underscore the importance of rethinking the way we have designed commercial offices in the past. The more that design professionals are able to encourage clients to adopt a flexible and inclusive workplace culture that celebrates diversity and promotes equity, the better. Not only will it likely help your client to attract and retain talent, but it can ultimately make their employees feel valued and part of a supportive community. **BW**

top product picks for commercial office interiors

Resene SpaceCote Low Sheen and Flat waterborne enamel

For general walls, bathrooms, ceilings, kitchens, laundries, plywood and wallboards.

Resene Lustacryl semi-gloss and Resene Enamacryl gloss waterborne enamel

For architraves, bathrooms, furniture, kitchens, plywood, skirtings, timber doors, wallboards, window frames, panels and joinery.

Resene Aquaclear clear waterborne urethane varnish

Cork, timber desks, doors, fibre and particle board, furniture, panelling, parquet, skirtings, solid timber and veneers.

Resene Colorwood natural wood stain

For native and imported timber (dressed and rough sawn), panelling, doors, fibre and particle board, furniture, canework, cork, rope, timber ceilings and beams and window and door frames.

Resene Kitchen & Bathroom range

For wet areas prone to bacteria and mould, such as bathrooms, kitchens and laundries.

Resene Lumbersider Low Sheen waterborne paint and Resene testpots

For adding artistic flair through murals and painting décor and accessories.

Resene AquaLAQ

For kitchen and bathroom cabinetry, shop fittings, doors, furniture and blinds.

Resene Powder Coating

For custom furniture, cabinetry, shelving and light fixtures.

Resene Jaguar

Crafting a new *chronicle*

Folly project weaves a touching narrative of femininity and time-honoured traditions.

About an hour north of Auckland, another stunning addition to the Brick Bay Sculpture Trail has been unveiled near Snells Beach. Each year, architecture students and recent graduates are invited to submit concepts for an innovative folly creation.

Once the top design is selected by a panel of judges, the winning team is tasked with bringing their concept to fruition. For many, it is their first opportunity to not only take an architectural concept from an initial sketch to a fully-realised build but often their first time taking a hands-on approach to the construction process.

Femme-ly Velues, a name that plays on a well-known idiom, nods to the winning project's expression of both femininity and feminism. And in many ways, this folly is a celebration of the growing presence of women in architecture and construction. Designed and built by Claire Ford, Elise Cautley and Jennifer (Jen) Gao, having an all-women winning team was a first for the Brick Bay Folly Project in the competition's nine years of existence. Their concept pays homage to weaving, knitting and sewing – meticulous crafts which rely on carefully-honed skills frequently passed down through matriarchal bloodlines. Just as textiles are characterised by intricacy and rely on many tiny parts to create the final impression of the finished piece, the folly's loom-like tripartite form demonstrates a clever balance between its matrix of subtle construction details and its impactful sum effect. As the design evolved, so did its complexity, mimicking the gradual building of layers like the warp and weft within a piece of weaving. Painted in a vibrant assortment of Resene hues that convey traditional notions of femininity, the design manages to stay true to the playfulness, joy and whimsy that folly projects are intended to evoke.

"The project was an exciting proposition for us all when we first saw it," says Architect Pip Cheshire, who served on the judging committee and as a mentor for the winning team. "The combination of rigid and flexible materials, the importance of the loomed fabrics' curve and the flamboyant colouring all gave pause for reflection."

Resene
Jordy Blue

Resene
XOXO



One of the most interesting elements of the design isn't an especially obvious one. Jen, Elise and Claire managed to construct the base of their looms by upcycling timber from a previous folly project, *The Nest* – which itself was constructed out of recycled timber from yet another winning folly, *The Wood Pavilion*. Elise says that reusing this timber was part of the team's plan from their folly's conception. "We were familiar with the competition's history and had seen the success of material reuse from *The Wood Pavilion* into *The Nest*, and then to *Femme-ly Velues*. It inspired us to look into what it meant to pass down material, skill in building and treasures through generations, and what that meant for our interests as designers," she explains.

"Recycling is one of the core values of the Brick Bay Folly competition and we were really inspired by the opportunity to give parts of the old folly a new life in our design," says Claire. "Given our concept, it felt very fitting to be able to have part of the previous folly present in this new generation that sits on the same site. As *The Nest* was deconstructed, we were also able to see that the screws and some of the fixings used were in extremely good condition and we made some minor last-minute changes to our design details

so we could reuse those as well. Though much of that hardware is hidden in the structural connections that ended up in the foundations or painted over at the very top of the structure, it's important to us that we were able to make use of them."

With half of the folly constructed from recycled materials, Claire, Elise and Jen were able to minimise time spent processing many of its timber components. "Because we had an eye on recycling from the very start of the process, we selected our colour scheme to complement the base in Resene Toorak, which was a colour used on the previous folly. It is a beautifully rich deep brown which sits so nicely next to the other vibrant hues in the colour scheme and really grounds the work," Claire explains.

"We were really surprised by what great condition the timber we inherited was in and all we really had to do was select pieces and cut them down to size in pretty much the same way we did for the pieces of new timber. The paint was in a great condition – even after four years on site," she adds.

After the recycled lengths of timber were cut to size, the team sanded down the newly-cut surfaces and gave each piece a good clean before repainting any exposed areas in Resene Lumbersider Low Sheen

left and opposite: Designed and built by Claire Ford, Elise Cautley and Jennifer (Jen) Gao, *Femme-ly Velues* is constructed with new and upcycled timber, equine canvas, stainless steel tension wire, steel rods, new and upcycled hardware and a palette of Resene paint. After a period of design experimentation, consultation with project mentors and careful refinement of the construction details, the finished folly is a fanciful tripartite structure described by the team as 'a small family of looms' which honours the heritage of textile craft among women. To prime their surfaces prior to painting, the team used Resene ArmourX GP Metal Primer for the steel and Resene Quick Dry primer for the timber and canvas. Resene Lumbersider Low Sheen waterborne paint was used for the colour coats tinted to Resene XOXO, Resene Bright Spark, Resene Jordy Blue, Resene Studio, Resene Colour Me Pink and Resene Toorak. Resene Toorak, which was also used to paint the structure's base, references the previous follies built on the site, *The Nest* and *The Wood Pavilion* – parts of which were recycled to construct *Femme-ly Velues* in an effort to reduce waste and extend the lifecycle of the materials. Images by Sam Hartnett, www.samhartnett.com.

- Resene Bright Spark
- Resene Colour Me Pink
- Resene Studio
- Resene Toorak

tinted to Resene Toorak. Due to time constraints, they needed to use new timber for the folly's brightly-coloured 'weft stiches' which are painted in Resene Lumbersider Low Sheen tinted to Resene XOXO, Resene Bright Spark, Resene Jordy Blue, Resene Studio and Resene Colour Me Pink. "This approach allowed us to process the new timber in Wellington before we arrived on site in Auckland and keep a tight turnaround from the old folly coming down and the new folly being installed," says Claire.

For Elise, the biggest challenge was managing expectations about the project. "The scale and style of project was unlike anything we had done before – we had quite a few iterations of the program, and even that went out the window daily! Being realistic with our own abilities and managing tasks to meet our deadlines were daily challenges."

Jen agrees that balancing their daily to-do list against deadlines was the trickiest part. But like many Brick Bay Folly teams in the past, she says that developing a familiarity with the construction side and working at a scale beyond simple home DIYs took her out of her comfort zone. "It was really very fun and challenging, and with the guidance of our resident builder, Claire, it was amazing! We were constantly developing deeper appreciations for contractors," she says.

Being the most comfortable one on the team with building, Claire found the problem-solving demands of the project to be its most challenging aspect. "Like with many building processes, we would often solve one problem only to discover the next problem beyond it. What stands out as the trickiest though was the foundations, which we did not expect would take as much time and energy as they did. We chose a compacted gravel foundation for its reduced long-term impact on the site but did not factor in how much longer this would take than a traditional concrete foundation. In the end, one of our mentors found some more person power to throw at the problem and we managed to compact the 10m³ of gravel we needed around the posts – most of which had to be done by hand. Because the design has quite a unique structure and no one involved had really built anything quite like it before, there were a lot of things which came up on site, but we found the key to any problem really is creative thinking, clear communication and a can-do attitude," she says.

The team hopes that by putting in the hard yards to construct the gravel foundation, the same gravel can be excavated at the end of the installation period and reused in subsequent follies as another way of reducing the carbon footprint on future projects.

As with other Brick Bay Folly projects in the past, the *Femme-ly Velues* team learnt plenty about Resene paints and



coatings as they progressed through the construction process. "I learnt a lot about not taking shortcuts," says Elise. "With so many pieces and a lot of work to paint them all, we came up with a system to get them done as efficiently as we could – painting them in sections, face-by-face, and staggering the coats."

Jen's favourite part of the experience was being a part of a unique opportunity that's outside the realms of typical daily architectural life. She says the project taught her that paint can be a cure-all and that she appreciated getting a firsthand look at the way light plays off colours to create new hues. "A good brush can really help you in saving paint, give you a high-quality finish and makes application easier," she adds.

For Claire, among the most satisfying moments was when the structure of the folly finally took shape. "When the tall posts were stood into their holes in the foundation, it was the first time any of us had really seen the scale and the vibrancy of our design and it was such an exciting and reassuring moment. The paint colours fit so well together and really matched the vibrancy of the site. All of a sudden, we could see how the human scale responded to the project. I was really confident in the design prior to the build, but once I could see it surrounded by the trees, the new

relationships and viewpoints it suggested, and the way the purple and the greens went so well together, it felt real and successful straight away," she says.

Elise says her favourite part was adding the colour coats. "I loved painting all the pieces. It was lovely just setting up in the garage on a weekend morning with a podcast and getting on with it. I also loved working through design development with the team. It led to some great discussions about the folly and beyond. I learnt a lot about my design style while working with the team."

Resene has been a sponsor of the Brick Bay Folly Project since the competition first began and provides products, painting and staining tools, mentorship and technical support – something the *Femme-ly Velues* team members continue to be thankful for. "Resene's support for the arts is a huge one and the company's customer service is great, be it via the reps or the helpline," says Jen. "I've definitely called them in a panic on the weekend!"

"I really love how Resene is involved in so many different parts of the community through sponsorship and that this is reflected in the breadth of the colour and product ranges they offer. No matter what sort of project you are working on, Resene will have just what you need," says Claire.

Elise says she values Resene's advocacy for bold projects and confident colour choices. "I'm all about audacious colours. I also appreciate the ongoing support of education and webinars. The technical support is quick and helpful, which was so valuable on this project and continues to be valuable to my work. I also love to see Resene's support of adjacent fields, like with New Zealand Fashion Week, and I enjoy the creative names for the paint colours when I'm browsing in the store, too."

Keith Mann, adjunct lecturer and head of the architectural workshop at Unitec's School of Architecture, has also been a mentor for many Brick Bay Folly teams in the past. While this all-women team might be a first for the competition, he is certain it will not be the last. "The architecture industry needs to continue to attract and retain talented young women through fostering diversity and advancing gender equality. It's important that it's not just about visibility but about creating an inclusive and supportive environment where all individuals can thrive and contribute their best, as the representation of women in architecture and the building industries plays a crucial role in shaping the future of these fields." ^{BW}

For those interested in seeing *Femme-ly Velues* in person, the folly can be experienced as part of the Brick Bay Sculpture Trail. Visitor information and the latest news on the Brick Bay Folly Project can be found at www.brickbay.co.nz.



meet the team

Resene
Blackberry



Elise Cautley

Elise grew up in Nelson. At seven years old, with a Barbie doll in one hand and Lego blocks in the other, she assertively told her mum she wanted to be an architect – despite not knowing what that was. Elise believes architecture to be one of the best mediums for storytelling, something she has been passionate about her whole life. She currently works for Architecture HDT in Wellington.

What she hopes to work on in the future

“I’d love to design a stage, a film set or an exhibition! My dream projects are those that combine architecture with art, theatre and performance.”

Her favourite Resene colour

“My current favourite colour is Resene Feijoa. It’s the colour of my kitchen cabinets! But if I ever had an opportunity to paint the beams of a coffee shop renovation in Central Wellington, that would be my first pick. I’m all about audacious colours.”



Claire Ford

Born and raised in Christchurch, Claire was no stranger to home renovations when she was growing up – and no one was surprised when she planned to go to architecture school from early on. Since graduating with her Master of Architecture from Victoria University of Wellington, she has been working as a carpentry apprentice. Once qualified, she plans to leverage these practical trade skills alongside her architecture degree.

What she hopes to work on in the future

“I am most interested in how architecture impacts the physical and mental wellbeing of its occupants and that happens across all scales and programmes.”

Her favourite Resene colour

“One of my favourite Resene colours is Resene Blackberry, which I think would look fantastic in a personal library with trims in Resene Soiree.”



Jennifer (Jen) Gao

Jen grew up in Auckland and says she always wanted to be an architect. She currently works for Jack McKinney Architects in Auckland.

What she hopes to work on in the future

“Probably the type of projects I currently work on, family homes (be it primary or their occasional beach/rural house). I love the intricacies of getting to know a family and curating their dream home! The home becomes the backdrop for so many of our memories with our favourite people and can really impact our day to day lives!”

Her favourite Resene colour

“A little boring perhaps, but my favourite is Resene Rice Cake! After a lot of trial and error, I’ve found it to be the perfect white. It has a soothing balance of warmth and brightness that pairs well with natural textures and materials. I’ve recently used this in my own home and we love it.”

opposite and above: Comprised of woven canvas and latticed timber components strung together with steel cables and rods, *Femme-ly Velues* gives the impression of softly draped fabric. A joyful palette of Resene XOXO, Resene Bright Spark, Resene Jordy Blue, Resene Studio, Resene Colour Me Pink and Resene Toorak was used to paint the timber that makes up the looms. To maintain the vibrancy of these hues, Elise, Jen and Claire applied a finishing coat of Resene Clearcoat UVS to provide extra protection from harmful UV radiation.

- | | | | | | |
|--|------------------|--|-------------------|--|---------------|
| | Resene Rice Cake | | Resene XOXO | | Resene Soiree |
| | Resene Feijoa | | Resene Jordy Blue | | Resene Toorak |





Colour in context

Anna Frame explores the connection between art and architecture through paint colours.

There are some designers whose work is synonymous with bold, explosive colour. On the opposite side of the spectrum are those who prefer to push the boundaries of what can be done with neutral tones alone. Before she got stuck into her thesis at Victoria University of Wellington, Graduate Architect Anna Frame had a strong preference for achromatic colour

schemes, but her research led to a far greater appreciation of the positive impacts that colour can have on our urban communities.

Anna approached her project, *Colour and the City*, as a series of thought experiments which allowed her to explore the physiological effects of colour when applied to built forms. She honed in on how different hues could be

applied to a mixed-density development in the Newtown area of Wellington. Presently, the suburb is primarily populated with single-family homes that were built in the first half of the 20th century and bears plenty of similarities to many neighbourhoods across New Zealand.

“Currently, Aotearoa is experiencing a shift in new residential builds and more and more

medium-density developments are popping up in our cities. The suburban context of Newtown was fitting for a discussion around how we might integrate the future character of medium-density housing with the existing character of pre-1930s homes. Often, new buildings are designed one metre off the boundary of their cadastral sites and extruded to their maximum heights according to council regulations. These designs frequently entail extensive glazing and grey tones. Though colour is sometimes used to accent forms, it is often treated as an afterthought to the formal qualities of our urban environments. Instead of simply using colour as mere decoration, *Colour and the City* explores how we might leverage the physiological qualities of colour through form to contribute to the future character of the city,” explains Anna.

As an artistic painter, Anna relied on her background knowledge of colour theory to guide her experimentation, allowing her to explore the relationships between different Resene paint colours and how each hue changes when



exposed to different lighting conditions. Playing with the idea of reducing the visual impact of increased density, Anna's colour studies ultimately led her to a scheme comprised of Resene Chetwode Blue, Resene Carousel Pink, Resene Drover, Resene Geraldine and Resene Bauhaus based on their relative saturations and value. In the proposed design outcome, larger forms would be of lower value darker colours to suppress their sense of mass on the surrounding context while smaller forms would be painted with higher value hues. Through this alternation between low and high values, the visual impact of the overall scheme is reduced.

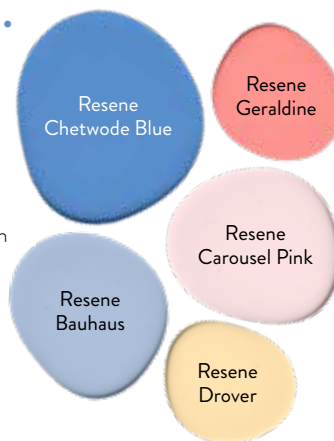
During her experiments, Anna discovered that cooler colours often took on an illuminating quality when viewed under natural lighting circumstances and she sought to make the most of this visual phenomenon. "Together as a colour palette, Resene Chetwode Blue, Resene Carousel Pink, Resene Drover, Resene Geraldine and Resene Bauhaus offer huge contrast to their surroundings being that they are highly saturated. But I saw that, when used as an external finish for the building forms, these colours would frequently desaturate under natural lighting conditions – especially when viewed against the typical backdrops of grey and white walls that often make up our built environments. Our cities also often sit in close proximity to the blues and greens of the sea and bush. For this reason, I chose cooler tones

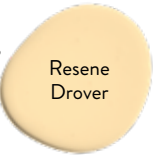
of typically warm hues to explore the impacts colour relationships can have on our perception of form and provoke an opportunity for a greater use of colour in our surrounding context."

Because of her personal preference for neutral hues, Anna says the biggest challenge was allowing the expression of colour to be central to the project itself. "Anyone who knows me would agree I tend to be an achromatic person. For this reason, my research challenged me to step outside of my typical creative practice. In turn, this allowed me to start to challenge my preconceptions around the complexities that lie between architecture and art. Doing this through the use of colour in my paintings opened up my understanding of how the two disciplines can be expressed in my creative practice; inherently, in this project, it is the visual operation of colour that brings the two practices together."



One of her most valuable discoveries was the effect that New Zealand's inherent natural light had on her Resene colour palette. "Over the course of the project, I started to understand how the ambient lighting conditions of the site influences the colours we see in our cities. The ever-changing conditions of this context were not something I fully understood to be as truly expansive as they are across seasons, weather conditions and ranging proximity to the bush and sea. This is still a challenge I think about often. We don't just want a blue city, despite

opposite and right: Graduate Architect Anna Frame's thesis project, *Colour in the City*, explores issues of urban circulation and housing density. Anna leveraged her experience with artistic painting and colour theory to guide her thesis research, which aimed to provoke discussion surrounding the use of colour within medium-density urban contexts. Her design concept features Resene Chetwode Blue, Resene Carousel Pink, Resene Drover, Resene Geraldine and Resene Bauhaus applied to a mixed-use urban development in Newtown, Wellington, shown here under two different lighting conditions to demonstrate how the paint colours would be affected. "This is just one proposition for what the future character of Wellington could be, explored through colour – a proposition that aims to stray from the conformity that has the potential to strip character from our cities," explains Anna.





left: Anna selected Resene Chetwode Blue, Resene Carousel Pink, Resene Drover, Resene Geraldine and Resene Bauhaus to show how even saturated colours can sit well with one another and within the grey and white façades that are common throughout many of our cities. She also paid close attention to how our inherent lighting circumstances, natural surroundings and changes in weather affected her Resene colour choices. Anna's primary design outcome consisted of an elevated walkway, laneway, café, gallery, community garden and medium-density housing, which she has mocked up to mimic different lighting conditions.

- | | | | |
|---|-------------------------|---|-------------------------|
|  | Resene
Carousel Pink |  | Resene
Bauhaus |
|  | Resene
Geraldine |  | Resene
Chetwode Blue |

“Since completing my thesis, I now see colour use to be very contextual. You also need to have a client willing to partake in the colour, as it doesn't seem to be the norm in New Zealand or Australia. Some firms in Europe, such as Fala Atelier and Studio Ossidiana, have really interesting approaches in their use of colour that adds something rich to the urban fabric. There is something in the way that colour could be used to define a layer of time and characterisation, to provide something other than conformity and offer something new that could define the future character of our cities,” she says.

“As more time passes, I often consider how my thesis has shaped the way I see colour and architecture, and I am excited to continue this thinking in my future creative practice. It is safe to say my paintings will likely always draw heavily on colour. It is also safe to say that, while I have a long way to go in the industry until I will have an opportunity to specify colours, I am excited for doing so in the future – and the chance to provoke more discussion around how we use colour as an external finish in Aotearoa. I am hopeful for the future of housing in our cities.” [BW](#)

To see more of Anna's portfolio, check out her Instagram feed at www.instagram.com/annaframee.

the illuminance that blue paint might provide on a particularly sunny day. But that being said, I don't think we want a grey one either!”

While the subject of her thesis project was conceptual, it calls attention to the reality of our urban and suburban environments. “This project would be interesting to be realised as it would provide a huge contrast in its proposed context of Newtown. The use of highly-saturated hues provokes a discussion about opportunities for applying colour within our existing city fabric. The more colour, texture and materiality that we use, the richer the city becomes – and we start to experience it as a composition of layers of form and space.”

For Anna, the connection between art and architecture is deeply rooted. “I think my interest in architecture came mostly from my love of art. I had two really great teachers in high school – in Art History and Visual Arts – who both exposed me to so much of the world outside of Dunedin, where I grew up. My grandmother is also a librarian and so many school holidays

were spent with her at the library and the art gallery. Although I loved painting at high school, I was also drawn to the technocratic nature of physics and maths, so studying architecture was a natural path to choose. I was also fortunate enough to visit some parts of Europe when I was quite young, which was my first insight into all that architecture overseas has to offer.”

Anna says the project has had an enduring effect on how she approaches colour in both her architectural and artistic work. “My post-graduate study really allowed me to delve further into my creative practice and to really understand how my years of painting have shaped my eye across disciplines. The complexities and contradictions that lie at the boundary of art and architecture are navigated through the realm of colour. The project was not intended to provide some sort of solution to the visual impact of medium-density housing; rather, it is understood as a series of thought experiments that develop an understanding and knowledge of how colours operate in the

complex built environments of our cities. I guess that's why my thesis was a huge experiment for me. It was interesting to compare the way I see my painting in relation to my architecture, as well as in relation to myself as a creative. It challenged me to reflect deeply on how I view and understand my painting practice, and how this contributes to my architectural practice.”

Today, Anna lives in Sydney and works at Candalepas Associates. Looking ahead, she hopes to gain experience with a variety of project types. “As a young graduate, I think it is really important to gain as much knowledge as possible. At the moment, I have been finding myself really interested in working on buildings that will have an impact on more than a few people,” she says. “I would love to work on a small art gallery one day – mostly for the approach in scale and also the potential for designing something that will have a greater impact on a larger population.”

Anna is also interested in continuing her colour explorations through more real-world projects when the right opportunities arise.

10 questions with Karen Brunetti



The designer looks back at what shaped her first 25 years in interior decorating and colour analysis.

After investing years of time and energy into one career path, it takes a lot of bravery to make a change. Before pursuing a career in design, Karen Brunetti spent more than a decade working in childcare, rising through the ranks to a supervisory role. When the opportunity for voluntary redundancy arose at the daycare where she worked, she decided to take it. But rather than looking for another job in the same field, Karen investigated other options – and one really stood out.

“In those days, Melbourne’s Centre for Adult Education would advertise their courses and one title caught my eye: ‘Be Your Own Decorator’, which was a two-day course on the weekend. When my husband came to pick me up at the end of the first day, he asked how it was. I told him I knew it was what I wanted to do. I enquired where I could take a comprehensive course, and the rest is history.”

Aside from an uncle who was a bricklayer, no one else in Karen’s family worked in design or construction, but she says her mum’s passion for decorating and visiting open houses played a role in her decision to switch gears. “My mother had a strong liking for new homes, so we had a few moves during my younger life. I remember going with her and one of my brothers to walk through homes being built that were still in the framing stage and walking on the floor joists from room to

right: Karen Brunetti spent the early years of her interior design career voraciously upskilling so that she could offer her clients well-rounded experience that extends into many specialised areas of design, like paint selection, colour psychology, carpeting, fabrics and more. In addition to running her own practice, she took on a lecturing role at the school where she studied so that she could share her extensive knowledge with aspiring designers. This project by Karen features walls painted in Resene Triple Merino and architraves in Resene Eighth Black White. Build by Warrington Homes, www.warringtonhomes.com.au. Painting by Spencer Paint and Design. Images by Holly Hawkins, www.hollyhawkins.com.





above: In her recently completed design for a Melbourne-area residential home, Karen was inspired by the chameleon-like nature of Resene Triple Merino and how it could be applied across a sitting room and primary bedroom through two different colour palettes. In the bedroom, she used crisper Resene Eighth Black White to contrast with the soft, fleecy white and tie together moulding details throughout the space. Ceiling and walls painted in Resene SpaceCote Low Sheen tinted to Resene Triple Merino and ceiling medallion, ceiling mouldings, architraves and skirting board in Resene Eighth Black White.

Resene Eighth Black White Resene Triple Merino

room, working out where the bathroom, kitchen and bedrooms would be. I loved the smell of freshly cut timber shavings, and still do to this day!”

Her mum influenced her in subtler ways, too, empowering Karen to make changes as they suited her. “My mother would change the curtains in our dining area twice a year and move the furniture around from one area to the other. I was able to change rooms as my older siblings got married and moved out, so I decided that one room was better as my bedroom and the other room as my hangout sitting room where I could play my music loudly on my stereo,” she recalls.

When it comes to selecting materials, finishes and artwork, Karen not only has an eye for design but also an ear for it. She’s a great listener and makes it a top priority that her clients feel heard. From residential homes and townhouse developments to commercial projects that include aged care facilities, cafés, beauty salons and a wine bar, the results of Karen’s commitment to accurate colour consultations and assessing the needs of her clients is evident from the diversity of her portfolio and the shining testimonies from those she’s helped.

Karen looks back at the successes of her first 25 years of industry experience, discusses gaps in design education and underscores the importance colour plays in decorating.

Where else did you work prior to starting Blank Canvas Living?

Prior to starting my current business in 2017, Blank Canvas Living, I worked from a home studio under the name of KMB Design Concepts for 15 years and then was in a partnership with another designer at an interior design showroom in North Fitzroy for three years.

I knew that I wanted the opportunity to work for myself once I had finished my studies, but I wanted to gain experience elsewhere first, so I took on a number of part-time roles. After graduating, I worked in Melbourne with Myer Grace Brothers in their Interiors Department for three years. There, I learnt more about fabrics and assisted six designers with collecting fabrics to take out to clients at their homes, I did the visual merchandising of the display areas in our department and assisted customers coming in to look at fabrics before decorators would come out to their homes. Next, I worked part-time with a decorator at Finer Home Furnishings in Heidelberg for 12 months. Then, I was asked by a lecturer to do a term of teaching at the institute where I studied Interior Design, as a sessional teacher had left. I ended up teaching first and second year students from 2001-2010 between two campuses part-time while building up my own business. Later, I worked with a builder selecting materials, finishes, fixtures and fittings for their clients, then I freelanced with an architectural firm that did government school fit-outs and I would go out on site to meet with the principal and steering committee to get a feel for each school then I did the selections for the architects to pass onto the contractors to

do the builds. Plus, I worked in a paint shop as a colour consultant and also a carpet showroom to gain more knowledge to assist customers wanting to choose new carpets for their renovation or new build.

How do you approach colour and what importance does it hold in your work?

In my initial consultation, I conduct a Colour Psychology Analysis Report with my clients. This approach provides me with valuable information and, ultimately, more accurate colour selections as it taps into what resonates with each client. From there, I can provide beautiful colour palettes for the areas they live in that are guided by how they want to feel in each room, tailored to their own personal emotions. Colour is a very personal element of our being. It is a bit like choosing perfume – not everyone likes the same scent, so we need to customise each design with what resonates with the client.

What has been your favourite or most successful project to date and what made it special?

I think I enjoy doing full transformations of homes the most, as those clients know they want a change but don’t know what to do or how to go about it, so I come in and transform their tired and cluttered spaces into a beautiful home for them to enjoy living in with their families.

One client in particular was a single elderly gentleman, a few years divorced and wanting to find a partner. His townhouse was cluttered with antique furniture, mostly dark timber, and there were no particularly inviting areas to sit. He had odd pieces of small mats used as rugs and a table with bench seating that was not very comfortable if you were sitting down for a meal for a length of time. Every bedroom was cluttered with furniture or cycling equipment. My task was to make it a comfortable, inviting and bright home to entertain family and friends. I worked with colours that would bring conversation, fun and adventure. We brought in a custom-made plectrum-shaped (guitar pick) Blackbutt dining table and bookcase, fabric dining chairs, new sofas for the living and family rooms, a custom bedhead, new bedlinen, cushions and decorated with photos of overseas skiing trips and other artwork from his travels that we framed and displayed on the walls throughout his home. The transformation was idyllic, and he loved how it all came together – and he then found a lady friend to complete his happy life.

Do you feel that we use too little colour, too much colour or just enough colour in the design of our homes?

I think most use too little colour in their homes. Everything you see in magazines is white walls, white furniture, white rugs, white homewares and white window coverings. I mean, how boring and bland is that? The rooms have no souls. It’s like looking at a ghost town! Unfortunately, so much of the upholstered furniture that is being manufactured is

impractical for everyday living, especially those living with children or pets and the elderly, as it seems to all be white or neutral. We need to embrace colour to convey joy, happiness and enjoyment but also for the sake of practicality when we entertain in our homes. Much of the clothing we wear has dyes that can be imprinted onto white or cream upholstery via perspiration. I bet no one thinks of that when they bring home that expensive sofa and have visitors drop by. I am sure there is a lot of cursing when it gets soiled and when homeowners need to remove all the fabric pills from friction.

What is one piece of industry advice that you've received that has really resonated and helped guide you, or is there anything you wish you knew sooner?

I wish that when I was finishing my studies that the lecturers would have given us advice on what to charge for our services once we graduated. So many students have had trouble deliberating over this for many years and it is still being asked now by newly-qualified designers. This question comes up again and again in so many design network groups on social media, and there are no guidelines within the industry.

The other thing is that I wish I had learnt about colour psychology when I first commenced my studies. It is so complex and interesting how different colours have different effects on the way we feel. I eventually studied this separately over the course of two years and it is helpful for choosing the right colours that will resonate with clients.

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

Nate Berkus would be a designer I would like to sit down to have dinner with, as I feel I follow his lead to translate the unique personalities of my clients into their living spaces. Nate creates environments that feel deeply personal, incorporating sentimental elements together with sophisticated design.

The other designer I would love to dine with would be Marylou Sobel. She has a holistic approach wherein she envisages everything from the front door through the whole space to the backdoor and into the garden. She loves classic design, the use of colour, soft furnishings and making her clients feel special and listened to. This is the same approach I take with my clients, as I want them to feel listened to in terms of how they live or want to live, and how I holistically wrap all my services around them to meet their needs for their home to make it a very warm, inviting and welcoming place for them to live in with their families.

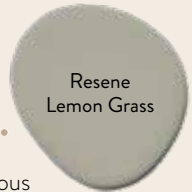
Where do you look to for inspiration for your design work?

My husband and I travel overseas each year where I soak up as much of the cultures, food, history, architecture, design and fashion as I



left: In this residential project, Karen's clients wanted to respect the Art Deco details that were being maintained in their renovated home. She looked to a palette of gentle Resene neutrals and soft greens, which she used in different ratios across different rooms, to help coordinate the colour of the kitchen cabinetry with new furniture that had been selected for other areas in the home. Lounge walls and ceiling painted in Resene SpaceCote Low Sheen tinted to Resene Triple Merino and ceiling medallion, mouldings, architraves, skirting boards and doors in Resene Half Cararra. Staircase feature wall painted in Resene Lemon Grass and ceiling in Resene Eighth Black White.

- Resene Half Cararra
- Resene Tea
- Resene Triple Bison Hide
- Resene Half Tana
- Resene Double Tana
- Resene Half Tuna
- Resene Sisal
- Resene Triple Sisal
- Resene Foundry



can. It gives me great inspiration seeing the many wonderful locations we travel to and explore. We have so many beautiful cities around the world to experience. We are heading to Malta, Sicily, Tuscany and Milan this year and we will get to see our daughter and her fiancé in Milan. She has lived overseas for close to 9 years, so it is always wonderful to catch up with her and her partner.

What do you like about Resene?

I love Resene's colour range. They have captured some unique colours that others don't offer. I believe the paint options for various surfaces are very comprehensive for what I need to specify for clients. The quality of paint is excellent and doesn't seem to need as many coats. Resene's technical support is excellent, and it allows me to put lots of information into my paint schedules for my clients and their painters to follow. When I request drawdowns for myself and my clients, they are sent promptly. Resene's service is second to none! I have encouraged many painters and colleagues to use Resene paints and they have all been grateful for the introduction. It is also great that the company has been around for a long time and that it is a family-owned business.

What are your current favourite Resene colours and why?

There are several Resene colours that I really like and would like the opportunity to use in future projects, such as Resene Foundry, Resene Half Tuna, Resene Half Tana, Resene Double Tana, Resene Tea, Resene Triple Bison Hide, Resene Sisal and Resene Triple Sisal. I love the richness of these blue, green and earthy tones. *BW*

To see more of Karen's work, peruse her portfolio at www.blankcanvasliving.com.au.

Relatively speaking

Why perception plays a major role in how your Resene paint colours appear.



Colour may be indispensable when it comes to shaping the aesthetic and emotional experience of our built forms and interior spaces, but our perception of colour is far from absolute. Thanks to the principle of relativity, the appearance of a paint colour is greatly influenced by adjacent hues, lighting, texture and context – and understanding these interactions is crucial for creating harmonious, dynamic and visually-compelling environments.

Perception and relativity

Colour perception is a complex process involving the interplay of light, our eyes and our brains. Our eyes contain two types of photoreceptors (cells that respond to light), which are known as rods and cones. Rods, which detect dim light, are used for night vision whereas cones respond to bright light. These photoreceptors send messages to our brain, which interprets different wavelengths into our personal perceptions of colour. In addition to physiological factors like colour blindness and age-related macular degeneration, how we perceive colours can also be significantly influenced by phenomena such as simultaneous contrast.

Simultaneous contrast occurs when the appearance of a colour is affected by the colours surrounding

it. This effect causes colours to look dramatically different depending on their context. Most colours have a tendency to induce its opposite in hue, value and intensity upon an adjacent colour and will be mutually affected in return. A light, dull red will make an adjacent dark, bright yellow seem darker, brighter and greener; in turn, the red will appear lighter, duller and bluer. In practice, this means that selecting paint colours for a project involves more than just choosing hues that look good in isolation. Instead, the key is to consider how the Resene paint colours will interact with the other colours and materials used in the palette and the lighting circumstances within the finished space.

The effect of lighting

When considering relativity, it's crucial to remember that different types of lighting can significantly alter the appearance of paint colours, too. Natural light, incandescent bulbs, fluorescent lighting and LED lights each have unique colour temperatures that can affect how your project's colours are perceived. Our natural lighting tends to have a blueish hue, especially at midday, which can make cool colours appear more vibrant while warm colours can appear more subdued. This effect is amplified in circumstances where more

above: In this project, Resene Spanish Green has been painted on both a vertical surface (the wall) and a horizontal surface (the tabletop). However, as the surface of the table is much smoother than the wall and the table is reflecting more direct light, the colour appears to be lighter. Most walls have at least some level of texture to them, which could be more pronounced depending on the materials they're constructed from and if the surface is older and has been painted many times before. The same paint colour may appear darker on walls that are more textured because the surface diffuses light and reflects it off into many different directions. Higher sheen paints also reflect back more light than flatter or lower sheen formulas, so despite being tinted with identical pigments, they appear different in situ. This effect is further amplified when the two surfaces being perceived are at different angles in relation to the light source. Wall painted in Resene SpaceCote Low Sheen tinted to Resene Spanish Green, table painted in Resene Lustacryl semi-gloss waterborne enamel and chair seat in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Tom Thumb.

natural light is present, such as outdoors and in rooms that have lots of windows. Traditional incandescent lighting, on the other hand, generally has a warm, yellowish tone that can enhance warm colours while muting cooler shades and fluorescent and LED lighting can vary widely in colour temperature.

The direction of lighting in relation to your painted surfaces also plays a role in how your Resene paint colours will ultimately look on your project. Depending on the angle and intensity of light, the same colour can appear dramatically different. When light hits a surface directly, your colour may appear more vibrant and intense. A wall bathed in direct sunlight might appear significantly different than it does under artificial lighting, and the same hue applied to surfaces that are in shadow or indirect light might look darker or more muted.

A paint colour applied to a horizontal surface will also look different than it does on a vertical surface. When a colour is used on flooring, it often appears lighter or more vibrant than it does on vertical walls because it is often viewed in direct light from above. A ceiling colour can look very different when it's lit from the sides, such as in a room with lots of windows, compared to how the same hue will be perceived in reflected lighting from recessed fixtures or pendant lamps. Directional lighting can also cause reflections and glare, especially on glossy finishes, altering the perceived colour and texture.

These factors underscore just how essential it is to test the shortlisted Resene paint colours in situ whenever possible in order to understand how each hue will be impacted by the specific lighting conditions in the space and how they change throughout the day and night. This will allow an opportunity to account for these visual effects when selecting colours and finishes to ensure the space maintains its intended look and feel.

It's also well worth the effort of testing larger swathes of your Resene paint colour using Resene A4 drawdown paint swatches or testpots. A small sample can't capture the full impact of light, shadow and the interaction with surrounding elements through relativity – which can lead to potential surprises once your project is painted. Rather than painting a sample directly on to a wall, it's recommended to paint the entire contents of a Resene testpot onto an A2 card



in two coats. Not only will this larger swatch make it easier to judge the paint colour, you will be able to move this sample around the area being painted and view it at different times of the day and night and under different lighting conditions. You will also want to leave a 2cm unpainted border around your colour sample, as the principle of relativity means that the existing wall colour can influence how the new colour is perceived. The contrast between the test swatch and the surrounding colour can distort the appearance, making the new colour look lighter, darker or even different in hue. By isolating the sample, designers and homeowners can evaluate the true colour, ensuring it aligns with their vision for the space. You can achieve the same isolation with a Resene A4 drawdown paint swatch by placing a piece of white paper under the edge to create a border.

top tip

Some colours are strongly affected by the hardware they're paired with, particularly if they sit halfway between two colours on the colour wheel. A colour like Resene Green Meets Blue generally appears greener in combination with gold and brass accents but bluer with silver-toned accents. So be sure that you show your client larger swathes of colour when choosing colours or creating mood boards for kitchens and bathrooms alongside drawer pulls or knobs and test it next to fixtures before signing-off on your final specifications.

above left: When looking at a side-by-side comparison of these two palettes, it's easy to understand just how great an impact relativity of colour perception can have on your work. Resene Half Duck Egg Blue appears greyer when used as the base colour in a palette which has large quantities of bold red and rust-coloured accents like Resene Bright Red and Resene Alert Tan. Resene Half Duck Egg Blue often appears bluer when used in combination with brighter and stronger blues, like Resene Jet Stream and Resene St Kilda. Background painted in Resene Half Duck Egg Blue with A4 drawdown paint swatches in Resene Alert Tan (left) and Resene Bright Red (right), testpots in Resene Bright Red (left) and Resene Alert Tan (right) and vase painted in Resene Coconut Cream. Marble from Italian Stone Ltd.

above right: Background painted in Resene Half Duck Egg Blue with A4 drawdown paint swatches in Resene Jet Stream (left) and Resene St Kilda (right), testpots in Resene St Kilda (left) and Resene Jet Stream (right) and vase painted in Resene Dune. Marble from Italian Stone Ltd.












- Resene Coconut Cream
- Resene Half Duck Egg Blue
- Resene Jet Stream
- Resene Bright Red
- Resene Alert Tan
- Resene Dune





above: When selecting exterior paint and stain colours, keep in mind that elevations viewed under direct sunlight will appear washed out in comparison to elevations that are shadowed. It can be advantageous to pick a slightly more pigmented hue outdoors, as the character of subtler colours is often lost under bright conditions. Weatherboard cladding painted in Resene Lumbersider Low Sheen tinted to Resene Raindance, trims in Resene Lustacryl semi-gloss tinted to Resene Half Black White, door in Resene Enamacryl gloss tinted to Resene Galliano and roof in Resene Summit Roof tinted to Resene Half Tuna. Colour selection and image by Houndstooth Interiors, www.houndstooth-interiors.com. Painting by Zenith Coatings Ltd, www.zenithcoatings.co.nz.

right: A pale green like Resene Coconut Cream can appear more neutral when used next to strong reds and rusty oranges like Resene Bright Red and Resene Alert Tan. But when used alongside other colours that have stronger green or acidic yellow undertones, such as Resene Illuminate and Resene Yuma, Resene Coconut Cream's green undertones become more pronounced. Wall painted in Resene Coconut Cream, floor stained in Resene Colorwood Dark Ebony, shelf and bottle vase in Resene Alert Tan, circle vase in Resene Coconut Cream, fluted bud vase in Resene Dune, rectilinear vase in Resene Jet Stream, box in Resene Digeridoo and painted books (on floor, from top) in Resene Alert Tan, Resene St Kilda, Resene Bright Red, Resene Ayers Rock, Resene Dune, Resene Coconut Cream and Resene Digeridoo. Artwork by Kinfolk from Slow Store.

	Resene Half Black White		Resene Clockwork Orange		Resene Bright Red
	Resene Coconut Cream		Resene Ayers Rock		Resene Digeridoo
	Resene Sante Fe		Resene Alert Tan		Resene Colorwood Dark Ebony
			Resene Mexican Red		Resene FilmPro Black

top tip

In circumstances where an exact colour match isn't possible or desirable, using a different strength of the same colour can still achieve a camouflaging effect. Selecting a slightly lighter or darker version of your wall or ceiling colour can help mechanical elements blend in without drawing attention. This approach ensures that these elements don't stand out while maintaining a cohesive colour palette.

Exterior considerations

The principles of colour relativity extend beyond interior spaces. The colours chosen for a building's exterior façade can significantly influence its visual impact and whether it will blend harmoniously with its surroundings or stand out as a striking landmark. This interaction between a building's colours and its environment—whether natural or manmade—requires careful consideration to achieve your desired aesthetic and functional outcomes.

When a building is situated in a natural landscape, the main goal of many architectural designers and owners is to ensure that the building does not disrupt the natural beauty of its surroundings. In these cases, specific exterior colour selections need to account for the immediate surrounding environment in order to create a cohesive and appealing appearance. The specific characteristics of your project's natural context can guide your Resene colour choices. Muted blues and greys might blend seamlessly with a coastal environment, warm sandy or golden hues could complement a desert landscape while greens may suit a bushy mountain area.



In some locations, natural environments change colour as the seasons shift. A colour scheme that complements lush greens in the spring and summer may need to also harmonise with the oranges and browns of autumn and the stark whites of winter in places where it snows. Earthy hues like browns, greens and beiges are timeless options for natural settings that go through more pronounced seasonal shifts as they often adapt better to these changing contexts.

One of the easiest ways to ensure your exterior colour palette has a direct connection to its surroundings is to snap a photo of the site and upload the image to the free online Resene Colour Palette Generator (www.resene.com/palettegenerator) or Resene ColourMatch Online (www.resene.com/colourmatchonline). These handy tools can help you identify the nearest Resene colour matches to specific hues in the image or create a starting colour palette. Using the same colours that appear in the image to paint or stain your project's façade, roof, fascia, trims, flashing, decking or fencing can make these surfaces virtually disappear into the landscape.

In urban or suburban environments, your approach might be a bit different depending on the type of project you're working on. Often designers and owners will still want their building's exterior colours to relate to nearby structures and streetscapes, which could feature grey or white concrete and asphalt, bluish steel structures or window glazing or ruddy brick tones. While there are certainly instances where you might want the building to directly match adjacent structures, it's more likely you'll want your palette to complement its context. In a historic district with predominantly brick buildings, a new structure might incorporate similar hues or materials to maintain the area's character. Once again, the Resene Colour Palette Generator and Resene ColourMatch Online can be especially helpful in identifying the hues that exist in the site's surroundings – which can then be applied to thoughtfully highlight different elements of your design while maintaining the cohesiveness and character of the streetscape.

There are, of course, circumstances where standing out is more important than blending in. Since colour plays a practical role in wayfinding and safety, brightly coloured details and high-contrast schemes can help make entrances, exits and key features more visible, aiding

right: Wall and tall vase in Resene Meringue, table in Resene Illuminate, small vase in Resene Yuma and tealight holder in Resene Coconut Cream. Projects by Amber Armitage and Vanessa Nouwens, images by Bryce Carleton and Wendy Fenwick.

 Resene Meringue	 Resene Sakura	 Resene Galliano
 Resene Athena	 Resene Illuminate	 Resene Pumice
 Resene Yuma	 Resene Funk	 Resene Half Tuna



navigation and enhancing the building's accessibility. This is particularly important in public and commercial buildings where clear signage and pathways are crucial, and the relativity of surrounding colours can determine how much these elements draw attention or blend in.

Using relativity to your advantage

Achieving a harmonious colour scheme involves balancing hues that complement and enhance one another. Using a colour wheel can help in selecting analogous colours (those next to one another on the wheel) for a serene and cohesive look or complementary colours (those opposite each other on the wheel) for a vibrant and dynamic effect. By understanding and applying principles such as simultaneous contrast and colour constancy, you can create spaces that are not only aesthetically pleasing but also emotionally and psychologically engaging – and, at the same time, avoid combinations that might clash or create unwanted visual tension. Whether designing a serene retreat, a vibrant social hub or a sophisticated commercial workspace, the strategic use of colour can make it more functional, inviting and memorable.

Though colour can be used strategically to highlight architectural features, it can also be used to downplay other aspects. While you will likely want beautiful elements to stand out, there are often functional components that do not contribute positively to your project's aesthetic but must be included regardless. Using the principles of colour relativity, these unappealing details can be effectively camouflaged to make them less obtrusive. Mechanical, electrical and fire suppression components can be eyesores, but the right

Resene paint colours can help to mask them. Painting exposed ductwork, pipes and cable trays the same colour as your ceiling can minimise their visual impact while painting large ventilation units like air conditioners in a colour that blends in with the adjacent surroundings can make them appear less prominent. Using Resene FilmPro Set Black, a matte black finish, is a popular way to make a ceiling 'disappear'. Columns that are structurally necessary but aesthetically detractive can be painted to match the walls, but for some projects, a complementary shade might be preferable to help integrate them into the design more harmoniously without creating a safety hazard.

Finally, it's important to keep in mind that the finish you choose can also play a role in relativity – especially when a mix of formulas and finishes are used within the same area. Matte and low sheen finishes like Resene SpaceCote Low Sheen and Resene SpaceCote Flat are less reflective and therefore less likely to catch the eye, making them a great choice for elements that need to be hidden. These finishes scatter light more, so a colour might appear darker or less vibrant than the same colour would in a glossier finish. Glossy finishes tend to draw attention due to their reflective qualities and glossy colours appear lighter or whiter due to glare. **BW**

Colour chameleons

Certain Resene colours have especially complex undertones and change more dramatically in relation to the other colours they are used in a palette with and when they are exposed to different lighting circumstances. Some examples include:

Resene Green Meets Blue often appears bluer when situated next to stronger blues with violet undertones like Resene Governor Bay while it often looks greener when used in a palette with pale greyed-off greens like Resene Pumice, bitter oranges like Resene Clockwork Orange or acidic yellows like Resene Funk.

Resene Bubble White appears nearly neutral when used in small quantities, but the hue's green undertones become more pronounced when larger swathes are used on vertical surfaces such as interior walls.

Resene Cashmere can look quite beige when used in smaller quantities adjacent to deep blues like Resene Indian Ink but this pale coral's pink undertones become more visible when the hue is used in larger quantities and when it's in close proximity to yellow-toned beiges, pinks, terracotta or reds such as Resene Athena, Resene Sakura, Resene Mexican Red and Resene Sante Fe.

Resene Otter may appear very brown in certain circumstances, such as when it's used adjacent to blues like Resene Awash, whereas other times it can take on purplish or mauve qualities.

 Resene Green Meets Blue	 Resene Bubble White	 Resene Cashmere	 Resene Otter
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top tip

Colours used inside will intensify the more you use them. If in doubt, select a lighter colour or use bolder colours on smaller feature areas. Conversely, on an exterior, colours will tend to look lighter on larger areas once they are in the bright sun. If in doubt, select a darker colour and allow for more contrast between adjacent colours. When you choose darker paint or stain colours outside, remember to consider a Resene CoolColour version of your colour to help reflect more heat and keep the coating and substrate cooler.

 Resene Jet Stream	 Resene Governor Bay	 Resene St Kilda
 Resene Raindance	 Resene Awash	 Resene Dune

La dolce vita

Atmosphere, authenticity and attention to detail are all on the menu at a must-visit Auckland trattoria.

While the opportunity to try delicious new dishes is a draw for many foodies, these days, having a must-taste menu alone often isn't enough for fledgling restaurants to bring in customers and keep them coming back. The dining industry has long been among the most competitive sectors, but in a lot of ways, it seems to have become especially tricky as of late. Extended closures during the pandemic forced many restaurants to face tough choices about whether or not to shut for good, but in the years since the most restrictive lockdown periods were lifted, the hospitality industry has yet to see a return to its pre-pandemic levels of patronage. Due to rising inflation, many restaurant goers have less to spend on nights out than they did previously. And with so many dining destinations to choose from, restaurateurs need to dial in every detail to really make their spot a standout with an experiential ambiance worthy of social media attention.

Despite these challenges, Bivacco Bar & Griglia has quickly risen the ranks to become a local favourite and a choice option among the many other dining destinations located in Auckland's Viaduct Harbour. Those familiar with its owners, Savor Group, may be unsurprised about the restaurant's fast success given their sensational track record with consistently and uncompromisingly good destinations like Amano, Azabu and Ortolana – but they haven't done it alone. Savor Group's long-time collaborator Izzard Design has been instrumental in crafting

the enchanting physical spaces that set their restaurants apart. With Bivacco, the brief was to create an iconic venue that embodied fun and vibrancy and encouraged sharing. Not only does the eatery boast delectable, unpretentious Italian fare made from locally-sourced ingredients, but its charming atmosphere offers a locale that feels distinctly special in the context of Auckland's dining scene.

Walking into Bivacco, you'd be forgiven for thinking that you'd somehow been magically transported to a trattoria in the twisting streets of Trastevere. Clean lines accompanied with sumptuous materials like smoked timber, elegant travertine and heavily-veined marble are brought together with a combination of warm, creamy white and richly jewel-toned Resene paint colours. Luxurious, tanned leather booths surround an open kitchen on one side, where sculptural preparation benches have been positioned to allow customers to feel included in the cooking experience. On the other side, relaxed bar seating invites friends, colleagues and couples to partake in a casual beverage or share some smaller bites in an area that opens up onto a covered veranda that meets the surrounding boardwalk.

Even if they have yet to dine there, those who frequent Viaduct Harbour will surely have taken note of Bivacco's exterior transformation. Previously, the building was clad in uninspiring black polystyrene ribbed panels which have since been replaced with far more charming textured





plaster painted in Resene Quarter Spanish White that only adds to the project's authenticity.

When designing a restaurant, Interior Designer Darrelle McWilliams is all about the details – and Bivacco is just one example of her prowess in that regard. During her time at Izzard Design, Darrelle has been building an impressive portfolio of highly-experiential eateries. Some of the other hospitality projects she's worked on include The Heke Restaurant, Waiheke Whisky Distillery, MoVida Melbourne and Farina Ponsonby. Like Bivacco, each one is a prime example of holistic thinking at work. From the restaurants' physical spaces to their digital footprint to what arrives on the plate and the uniform of the staff member who delivers it, each facet has been carefully considered in how it will add up to a cohesive sum of all of its parts. Collectively, they offer customers a few hours to escape from 'real life' through an immersive experience.

It's evident that Darrelle has a clear understanding of the important role tools like paint and colour play in creating a welcoming atmosphere and enhancing brand identity. For colour inspiration, she often looks to nature, cultural references, art and fashion for ideas that will support the project's overarching theme and vision. For Bivacco, the inspiration came from the client's admiration for Totti's (Australia) and Cecconi's Dumbo (Brooklyn). The Resene colours were chosen to bring out subtle tones of the tiling and carpet with prominent pops of teal used alongside warm timbers, which feel quintessentially Italian but with a contemporary twist. Izzard Design also collaborated closely with Tork Design, the creative agency that created Bivacco's branding, so that the colour palette could be rolled out consistently across the restaurant's signage, menus, website and social media.

Darrelle says that the Resene Colour Palette Generator (www.resene.com/palettegenerator)

was especially useful in exploring and refining colour options for the physical space that would align with the branding, identity and materials. "Although teal greens were incorporated through the branding and soft furnishings, the bar colour choice needed to be a classic green to harmonise and anchor the indoor-outdoor alfresco vibe. To generate depth, we used two tones for the joinery – Resene Gordons Green and Resene Palm Green – that balanced each other. Both these greens complement the pops of green that show up on seating, flooring, trims and uniforms while also anchoring the area and creating a separate zone from the main dining space," she explains.

"It was important to lighten the space and radically change the look of the building to eliminate any nostalgia from what it was. Essentially, we designed and built a secondary shell within the premises. A new perimeter kitchen wall with large openings hides the back

above and opposite: Bivacco Bar & Griglia in Auckland's Viaduct Harbour has become a buzzing fixture in the dining and entertainment district for locals and visitors alike. The interplay between light and dark areas creates different moods in different areas of the establishment, making the destination just as suitable for casual family lunches as it is for after work drinks and intimate dinner dates. Bar area ceiling, ductwork and bulkheads in Resene SpaceCote Low Sheen waterborne enamel tinted to Resene Karaka, bar front in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Palm Green and Resene Gordons Green and atrium walls and ceiling in Resene SpaceCote Low Sheen tinted to Resene Creme De La Creme.

- Resene Quarter Spanish White
- Resene Palm Green
- Resene Gordons Green
- Resene Karaka





Resene
Nelson Red

Resene
Quarter
Spanish White

Resene
Karaka

left: Interior Designer Darrelle McWilliams singled out the host desk painted in Resene Enamacryl gloss waterborne enamel tinted to Resene Nelson Red as one of her favourite features of the project. The bold red pops against the interior walls painted in Resene SpaceCote Low Sheen tinted to Resene Creme De La Creme and the ceiling and ductwork in Resene Karaka.

of house and prep areas yet still champions the key cooking and run/pass area to involve the diners with the chefs and the food creation. This partition gave us the opportunity to create a clean crisp surface and lighten the space. We came across the warm beige wall colour, Resene Creme De La Creme, in the latest Resene The Range fashion colours collection and absolutely fell in love with how it paired politely against olive greens. Illuminating this wall and painting the ceiling/services in the deep bush green, Resene Karaka, elevated the space and reinvented the expression of the building," Darrelle continues.

"To centre it all, we wanted to create a large pop as soon as you walk through the doors.

The explosion of Resene Nelson Red on the base of the host podium pairs attractively with the maroon-toned marble top. This formed a point of distinction by choosing a colour that is loud, rich and in high-contrast from the overall design. In the bathroom, we wanted the space to be moody yet timeless, so we used Resene Gordons Green which complemented the chosen teal green tiles perfectly through a colour that is both indulgent and calming."

Like with many projects, timing proved to be the most critical challenge. Izzard Design's work began directly after Auckland's strictest lockdown and Darrelle says that made it difficult to procure materials within the project's short timeframe – particularly items that were unique

or different. "Material supply was low at that time and we had to make quick decisions on finishes to finalise orders. Largely, the complete re-fit was transformed with the use of paint across the whole exterior and interior, which helped lift the polystyrene building and turned it into something of its own," she says.

Being able to rely on locally-produced products from Resene made it possible to complete the project without sacrificing the colour or character. "I appreciate Resene's extensive range of colours, which allows for creative freedom and precision in matching design visions, and their customer service is attentive and supportive, which ensures smooth project execution," adds Darrelle.

Envoy Construction's Shelly Haggas, whose team served as the main contractor and project manager for the build, agrees that the timeframe was the biggest challenge but she's proud of how her team came through in delivering the project. "We have fostered such a great relationship between our sub-contractors and in-house team that they always prioritise what needs to be done and ensure we deliver a high-quality finish every time. The finished space is absolutely stunning, and it's a testament to the team at Izzard Design and the lengths they go to in order to source timeless finishes," she says.

The design and construction teams' hard work paid off, as the project was recognised

Resene
Creme De La Creme



Darrelle's top tips

"I find the Resene Total Colour System invaluable for accuracy and ensuring consistency across different materials and finishes within a project while meeting each surface's specific requirements."

"Choose products that are durable and easy to maintain, as restaurants experience high traffic and frequent cleaning. Look for paints and finishes that are washable and resistant to stains and abrasion."

"Matte finishes like Resene SpaceCote Flat offer a crisp and clean aesthetic while glossier finishes like Resene Enamacryl add a touch of sophistication and luxury. Combining both finishes within a space often enhances the visual impact – a technique we frequently employ on restaurant joinery and wall finishes."

Resene
Gordons Green

Resene
Palm Green



above: The same dramatic Resene greens used to colour the bar area were carried into the bathrooms for a moody vibe. Walls painted in Resene SpaceCote Low Sheen waterborne enamel tinted to Resene Gordons Green and cabinetry in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Palm Green.

above right: The exterior cladding and veranda soffits painted in creamy Resene Quarter Spanish White give Bivacco the look of an authentic trattoria. The signage in Resene Enamacryl gloss tinted to Resene Nelson Red visually connects to the host desk within, which is painted in the same hue.



with a Resene Total Colour Commercial Interior Public + Dining Colour Maestro Award.

Darrelle says that it's meaningful to have played a role in Bivacco's success. "Knowing that our design has contributed to creating a space that people love and will be around for years to come brings a great sense of pride and satisfaction. My favourite part is the comfortable booth seating that wraps around at each end, creating a versatile space for large groups or intimate dining. It offers views of every area of the restaurant. Another successful element is the bright Resene Nelson Red host station at the entry, which has become the most photographed feature as it's very noticeable."

"Bivacco is a place for everyone," she adds. "The selected materials within the venue imbue honesty, warmth and tactility while allowing the location and food offering to take centre stage." **BW**

client Savor Group, www.savor.co.nz/bivacco

design Izzard Design, www.izzard.co.nz

build Envoy Construction, www.envoyconstruction.co.nz

painting Shoreline Decorating

plastering Pilkington Interiors, www.pilkingtoninteriors.co.nz

joinery Blanc, www.blanc.nz;

Titan Furniture, www.titanfurniture.co.nz

branding Tork Design, www.torkdesign.com.au

images Jono Parker, www.jonoparker.com

Verdant and vibrant

The allure of nature's lushest tones keeps designers coming back for more.

Humans have long been drawn to verdant green hues due to their intrinsic connection to nature and the positive psychological effects they produce. The colour most commonly associated with lush vegetation and abundant life, green evokes feelings of tranquillity, renewal and harmony. This association stems from humanity's evolutionary past, where verdant landscapes signalled fertile grounds and sources of sustenance. In fact, the name for the pigment which allows plants to photosynthesise light and turn it into energy, chlorophyll, stems from chlōros – the Ancient Greek word for green. The colour itself is associated with growth, fertility and youth, but green is also the word we use to describe things that are fresh and new, such as recently cut timber or someone who has just joined the workforce.

Green has represented new life, healing and resurrection since the time of the Ancient Egyptians, who prized powdered green gemstones and used them ceremoniously and in ointments for their perceived protective powers. In fashion, green garments have historically symbolised status and prosperity. During the Middle Ages, green was a colour of choice for the nobility – often in sumptuous fabrics like velvet and silk. Verdant green dresswear, shoes and handbags continue to be associated with luxury today, and emerald and parsley greens have recently returned to the catwalk as one of the hottest colours for women's clothing.

For a long time, green was among the most elusive pigments as green earth pigments are not widespread. Since greens derived from plants are not lightfast, most green paints seen in pre-18th century artwork and decorations were made from mixtures of blue and yellow pigments. For centuries, the only truly green pigments were those derived from copper-



above: The laneway behind Alfassi Group's Melbourne office delights passersby with an exciting street art mural featuring verdant pops of Eco Choice approved Resene Lumbersider Low Sheen tinted to Resene Home Run and Resene Neva complemented with Resene Carpe Diem, Resene Reef, Resene Trinidad, Resene Jaguar and Resene Black. To protect it from unwanted tagging and graffiti, the mural has been topcoated with Resene Uracryl GraffitiShield. Project by George Rose, www.georgerose.com.au. Image by Holly Hawkins, www.hollyhawkins.com.



above: A curved feature wall at Mairehau Primary School painted in Eco Choice approved Resene Zylone Sheen waterborne paint tinted to Resene Chalet Green makes a statement in high contrast to the adjacent walls and bulkheads in Resene Half Villa White. Design by BCN Architects, www.bcn.net.nz. Build by Hawkins, www.hawkins.co.nz. Painting by G K Fyfe Painting Contractor, www.gkfyfeldt.co.nz. Image by Dennis Radermacher, www.lightforge.co.nz.

left: Wakatipu High School features a verdant green splashback painted in Resene Enamacryl gloss waterborne enamel tinted to Resene Japanese Laurel before being protected with clear glass panels. Walls and bulkhead in main space in Eco Choice approved Resene SpaceCote Low Sheen Kitchen & Bathroom waterborne enamel tinted to Resene Black White and walls and bulkhead at left and right in Resene Triple Tea. Design by ASC Architects, www.ascarchitects.co.nz. Build by Southbase Construction, www.southbase.co.nz. Image by Marina Mathews Photography, www.marinamathews.com.

did you know?

If you need a customised splashback to complete your space, Resene pigmented colours and metallics can be tinted into Resene ArmourX IF 503 and applied directly onto the back of the glass by your splashback supplier so that it's ready for quick installation.



above: Bold avocado greens like Resene Highball tap into today's retro revival trend that favours colour combinations, textiles and furnishings from the 70s. Wall painted in Resene Highball with stripes in Resene Doeskin, Resene Shakespeare and Resene Monza, floor in Resene Moroccan Spice and table and shell vessel in Resene Half Reservoir. Sofa and ottoman from Mr. Bigglesworthy, cushions from Baya. Project by Amber Armitage, image by Wendy Fenwick.



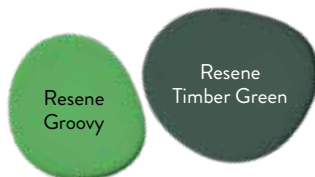
above: Many designers are drawn to using verdant Resene green paint colours on projects that have a direct connection to nature, such as these park toilets, and in combination with other biophilic design strategies. Precast concrete walls painted in Resene Uracryl tinted to Resene Dell, timber cladding and soffits stained in Resene Ironbark and topcoated in Resene Uracryl Clear and steel in Resene Uracryl tinted to Resene Sandstone Grey. Design and image by Citrus Studio Architecture, www.citrusstudio.co.nz. Build by Tims Construction, www.timsconstruction.co.nz. Painting by Steve Olsen Decorator.

rich minerals such as malachite and chrysocolla – both of which can be poisonous to humans in powdered form. Verdigris, which is manufactured from copper rust, tended to dull and darken quickly. In the late 18th century, new copper-based pigments were derived using arsenic, however these proved to be highly toxic. It wasn't until the 19th century when vibrant, safe and stable green paint colours became accessible and only in the 20th century was phthalo green introduced – a hue that's become an iconic staple for artists looking to capture the essence of nature.

Phthalocyanine pigments were the first organic colourants to be called 'true' pigments. Until their discovery, all pigments based on organic matter had started out as a dye or lake before being converted into an insoluble pigment. Lightfast, chemical resistant and intense, the deep, cool emerald-like colour of phthalo green is beloved among artists for its purity and brilliance.

In architecture and interior design, green paint colours continue to be a top choice when creating spaces that feel serene and rejuvenating thanks to their calming properties and green is often employed in spaces intended for relaxation, such as bedrooms and living rooms, or spaces focused on physical and mental wellbeing, like spas and healthcare facilities. It is also frequently used as an accent colour in school design in New Zealand and Australia – likely for its association with youthfulness – and in the financial sector, for its associations with wealth. But, for the most part, the enduring appeal of fresh, verdant greens underscores humanity's timeless desire to reflect and incorporate the soothing, life-affirming qualities of nature into daily life. **BW**

-  Resene Reef
-  Resene Kandinsky
-  Resene Neva
-  Resene Home Run
-  Resene Tree Frog
-  Resene Japanese Laurel
-  Resene Chalet Green
-  Resene Tom Thumb
-  Resene Dell
-  Resene Half Villa White
-  Resene Gin Fizz
-  Resene Black White
-  Resene Rice Paper
-  Resene Doeskin
-  Resene Triple Tea
-  Resene Highball
-  Resene Sandstone Grey
-  Resene Ironbark
-  Resene Trinidad
-  Resene Carpe Diem
-  Resene Moroccan Spice
-  Resene Monza
-  Resene Half Reservoir
-  Resene Shakespeare
-  Resene Jaguar
-  Resene Black




left: With especially vibrant verdant greens like Resene Groovy, a little goes a long way. Layering this bold green with less intense greens will visually enhance softer shades, making them appear more verdant through relativity. Wall painted in Resene Rice Paper, shell vessel in Resene Groovy, bottle vase in Resene Timber Green and large vases in Resene Gin Fizz (left) and Resene Half Reservoir (right). Chair from Good Form. Project by Amber Armitage, image by Wendy Fenwick.



left: Cool blue-based greens and warm olive tones may come as a surprising pair, but when balanced with plenty of white and furniture in deep brown wood tones, the combination looks contemporary and chic. Background painted in Resene Kandinsky, testpots (from left to right) in Resene Tom Thumb, Resene Tree Frog and Resene Kandinsky and A4 drawdown paint swatch in Resene Tree Frog. Fabric samples from Mokum (top) and At Work (right), tile from Material Space. Project by Amber Armitage, image by Wendy Fenwick.

Colourful outlook

Resene
Chocolate Brownie 

Six Resene Total Colour Award winners discuss their dream designer dinner dates, memorable projects and colour trend predictions.



Annie Simpson

Simpson King Design
www.kingdesign.nz

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

I just love the warm tones coming through like Resene Biscotti, Resene Bianca and Resene Rice Cake teamed up with a deep rich brown like Resene Chocolate Brownie. These colours, when paired together with a little texture, create a sense of relaxed, easy living.

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

I have just recently renovated my town house. In the bathroom area, I went for something pretty and painted the walls in Resene Cest La Vie, a warm rose

white with a beige undertone, teamed up with marble tiles. I wallpapered the water closet in an elegant floral wallpaper, Resene Wallpaper Collection E307300. I love my bathroom now, and this has transformed a functional space into a room where design and art are combined – which gives me joy.

Would you consider yourself a ‘DIY perfectionist’ or ‘do you leave it to the professionals’?

I leave the painting up to the professionals. However, I do enjoy wallpapering – a skill my father taught me many years ago. I was a little nervous when I was wallpapering my water closet at first, but once I got started, it turned out wonderful.

What is your favourite place to find inspiration for your projects?

I love discovering great design books that I can refer back to many times over. My latest favourite is *Live Beautiful* by Athena Calderone, which has many designers’ projects in it. I also love old architecture with its different layers of design, art and history such as many of the beautiful buildings you see in Florence, which gives me great inspiration for mixing old with new.

What has proven to be the most valuable piece of industry advice you’ve received so far during your career?

Pushing boundaries in design, finding ways to add unexpected details and creating balance in a way that will allow the eye to settle into a space with

ease have been my driving forces as a designer. When I started training many years ago, I was told to believe in myself and my gut feelings. This has proven to be the most valuable tool I have. I just know when my designs are right, as I feel it.

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

Travelling around Europe in my early twenties, I was so impressed with the history, buildings and masterpieces by famous artists. I would love to meet Sandro Botticelli and ask him about his most famous work, *The Birth of Venus*. Where did his inspiration come from? Its appeal is so sensory. I wonder what he would think of its huge popularity, being that it’s considered one of the most famous paintings in the world today.

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

As I have gotten older, I would love to spend some time back with my younger self, knowing what I do now, to enjoy those special moments of life again. So, a time machine to travel back, but maybe not a DeLorean!

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

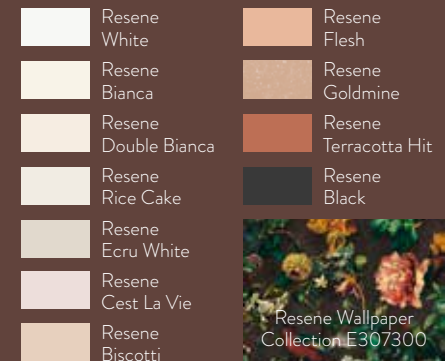
I always fancied being Wonder Woman back in the day! Such a great outfit, and she always turned up at the right time to help, looking fabulous! Plus, she had an invisible plane to travel anywhere she wanted anytime.

Which colours do you predict will be key trends over the coming months and how do you envisage they will be used?

There is an undeniable connection between the fashion and interior worlds that’s reflected through trending styles and colour palettes. So, looking ahead at that, I think Resene Chocolate Brownie may give deep greys a run for their money for both interior and exterior projects. I see trends looking



above: Annie’s warm and welcoming design for Patti’s and Cream received a Resene Total Colour Commercial Interior Public + Retail Award. The interior features Resene Black, Resene Double Bianca, Resene Flesh, Resene Goldmine and Resene White. Build by Harlan Joinery. Painting by Otago Painting Solutions, www.otagopaintingsolutions.co.nz. Image by Kelsey Frost Photography.



less crisp, so rather than true whites, I think we’ll see softer tones on walls like Resene Ecru White or Resene Biscotti with accent colours moving towards Resene Cest La Vie or Resene Terracotta Hit. These earthy colours look great with textiles that include terracotta and navy or dark green hues as a complement.



Ceci Wilkinson

Thylacine
www.thylacine.com.au

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

I love greens for their connection to nature and that they evoke a range of emotions from serenity and comfort, a sense of strength and connection to the earth, to energised vitality, freshness and the vibrancy of nature and growth. I like Resene Waiouru, a rugged green that invokes feelings of stability; Resene Gimblet, a soft and soothing tone that's tranquil and balanced; Resene Saratoga, a deep rich olive with an earthy grounding quality; Resene Grass Hopper, which is lively and energetic and sparks feelings of rejuvenation and optimism; and Resene Koru, the vibrant green of new growth that carries a sense of freshness and renewal.

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

We have used Resene Colorwood wood stains in a number of projects at Thylacine. The Stardust to Supercontinents Timeline at the Eromanga Natural History Museum in Queensland remains my favourite. The display housing the showcase and timeline graphics was inspired by the museum's banded tiger iron specimen from the Ord Ranges in Western Australia. The



stone's striking pattern consists of alternating layers of golden tiger eye, silver metallic hematite and red, brown or black jaspilite, which is reflected in the banded colours of the layered joinery. The Resene wood stain colours used were derived from the burnt umbers and iron oxide red found in the specimen and are descriptors for this period of the formation of the earth, dated three billion years ago, when the oceans of the earth were iron rich and rusty reds. Resene Colorwood Deep Oak, Resene Colorwood Meranti and Resene Colorwood Walnut accentuated the inherent colours of the timber, maintaining the textural organic quality of the underlying plywood grain.

Would you consider yourself a 'DIY perfectionist' or 'do you leave it to the professionals'?

I delight in the quality, attention to detail and craft that good trades bring to a project. Having been a DIY perfectionist at home, I value the outcome but often the process is not worth the time, effort and frustration. Balancing high standards with practicality is the aim.

What is your favourite place to find inspiration for your projects?

Our projects at Thylacine are rooted in story, which is often place based. The natural environment, the base on which layers of story exist, is my starting point for inspiration.

What has proven to be the most valuable piece of industry advice you've received so far during your career?

I'm lucky to have been mentored by Lucy Banyan, Senior Creative Designer at Thylacine. With regards to colours in museum design, she taught me to always select in sunlight first then in a dimly lit space, and once you've selected the hues, to test various saturations and lightness and keep testing until the colour is perfect.

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

I'm soon to move into a 70s townhouse, which would originally have had Berber carpet, but now has vinyl timber-look flooring. My big splurge will be replacing it with solid Australian hardwood floorboards. Why? Because of the look, feel and smell of the natural material, the way it ages and patinates with time and use and for the sake of environmental sustainability, being renewable, responsibly sourced and fully recyclable.

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

I've recently discovered the art of Anni Albers who worked in weaving and printmaking combining form, material and process in colourfully vibrant

left: Thylacine designed, fabricated and installed the eye-catching Stardust to Supercontinents Timeline at the Eromanga Natural History Museum, which was awarded a Resene Total Colour Installation – Experiential – Product Colour Maestro Award. The exhibit is stained in Resene Colorwood Deep Oak, Resene Colorwood Meranti and Resene Colorwood Walnut.

	Resene Gimblet		Resene Waiouru
	Resene Koru		Resene Colorwood Walnut
	Resene Grass Hopper		Resene Colorwood Meranti
	Resene Saratoga		Resene Colorwood Deep Oak

work. I'd love to hear her reflect on her time at the Bauhaus and the influence of pre-Columbian culture on her art, specifically Peruvian weaving. She said 'Art makes us breathe with a different kind of happiness'.

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

My daughter has just moved to London, so my magical invention would be a space transporter allowing me to pop over for brunch or an afternoon stroll with her. No travel time or carbon emissions.

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

A bit woo-woo, but the only superpower I want is to accept and be at ease with myself for who I am and where I am in the world.

Which colours do you predict will be key trends over the coming months and how do you envisage they will be used?

In interpretive design, we use colour as a tool to complement the space, interpret the story, highlight various themes, set a mood and colour code. So, in our industry, we don't create nor work to trends in colour design. At home and in my wardrobe, I'm loving autumnal, earthy tones and natural materials paired with warm neutrals.



Dion Seminara

Dion Seminara Architecture
www.dsarchitecture.com.au

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

While there are a tonne of Resene colours I love to use, there are four I find myself constantly returning to lately: Resene Quarter Black White, Resene Nero, Resene Nocturnal and Resene Alabaster. If I had to pick just one? Resene Nocturnal!

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

The project was an 1880s cottage painted in Resene Double Mondo and Resene Quarter Black White. The finished product turned out beautiful, with a serene and homely feel to it.

Would you consider yourself a 'DIY perfectionist' or 'do you leave it to the professionals'?

Leave it to the professionals! I am a massive advocate for the quality outcomes of combining professional design, professional materials and a professional build team!

What is your favourite place to find inspiration for your projects?

In our modern world, I feel that there are many online resources that make the inspiration

gathering process so much easier! I personally love using Pinterest, for the ease of finding and saving brilliant sources of inspiration. When it comes to offline inspiration, I find lots of great ideas can come from visiting, admiring and analysing great pieces of architecture from other parts of the world. Personally, attention to detail is one of the things I find most inspiring when looking at the work of others.

What has proven to be the most valuable piece of industry advice you've received so far during your career?

My favourite piece of industry advice and one that I like to pass on to others is, 'don't assume, always ask'. Though it sounds simple, it is amazing how easily complications can be avoided through clear communication.

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

A rooftop deck! I am a big fan of spaces that allow you to appreciate nature and quality architecture at the same time. Nothing provides the best of both worlds like watching a breathtaking sunset from a well-designed deck!

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

Frank Lloyd Wright. His attention to detail and unique style have always held a special place in my mind.

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

I would love to invent a device which made it easy to travel the world, exploring all the amazing architecture across the globe, while retaining perfect health!

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

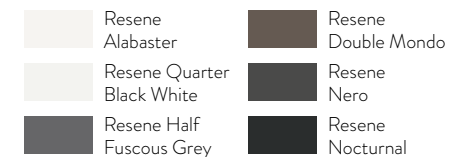


To heal the world of all suffering, famine and dictators causing havoc.

Which colour do you predict will be a key trend over the coming months and how do you envisage it will be used?

I may be biased, as it is my favourite colour, but I expect we will see Resene Nocturnal take the residential design sector by storm! It is chic, modern and pairs amazingly with brick – making it the perfect choice for industrial-style projects, which have been gaining popularity.

above: Dion Seminara Architecture's Queenslander home renovation at Hawthorne was honoured with a Resene Total Colour Landscape Colour Maestro Award. The home's exterior features Resene Half Fuscous Grey, Resene Nero and Resene Quarter Black White to complement its multi-layered gardens and plantings. Image by Darren Kerr, www.dkp.com.au.





Felicity Brenchley

Felicity Brenchley Architects
www.felicitybrenchley.nz

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

Resene Half Merino has been my go-to white for nearly a decade. I love the way it works with native timber floors and other natural materials. It is bright without being starkly white. I also use it in combination with Resene Merino in spaces that call for a slightly darker tone. Resene Jurassic is a dark green that I used in my own home several years ago and I am still in love with it. This green has a grey undertone which softens it nicely and means it can be used in combination with a range of other colours – including the terracotta vibes of Resene Tuscany and peachy Resene Dawn Glow.

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

I put off painting my mid-century home in Titirangi for four years due to the complexity of working around existing timber rafters and high ceilings. It was a huge challenge to prep the walls and ceilings for repainting, but in the end, it was worth every hour spent. Putting in the hard work to repaint it properly breathed new life into the house and made sure it will continue to be loved long into the future.

Would you consider yourself a ‘DIY perfectionist’ or ‘do you leave it to the professionals’?

I am definitely someone who likes to do a lot myself, mostly because I enjoy the process of making so much, and the cost savings help too.

What is your favourite place to find inspiration for your projects?

These days I start every morning in nature, bare feet on the ground, anchoring myself in my body. From that place, my creativity is able to flow more naturally without my overthinking mind taking over.

What has proven to be the most valuable piece of industry advice you’ve received so far during your career?

To focus in on what you are good at and just do that, rather than trying to solve all of the world’s problems all at once. We all have something valuable to contribute but often we get distracted from our true path by an idea of what success should look like, comparison with others or feeling overwhelmed by the enormity of world events. My focus these days is on deepening into my creative practice in a way that is life affirming for myself – rather than the always-on hustle culture that for a long time I was prescribing to.

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

Recently, I have been dreaming of setting up a pottery and glass making studio in my shed. I currently attend classes at the Mairangi Arts Centre and want to establish my own studio so that I can integrate my art practice more fluidly within my working week. To do that, I am going to need to build a workbench and shelving as well as invest in a kiln.

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



left: Felicity’s stunning renovation of a mid-century home in Titirangi won a Resene Total Colour Residential Interior Colour Maestro Award. This project uses Resene Double Concrete, Resene Half Merino, Resene Jurassic, Resene Pirate Gold, Resene Salsa, Resene Sea Fog, Resene Teal Blue, Resene Triple Concrete and a rainbow of Resene testpots. Image by Jamie Cobel, www.jamiecobel.com.

	Resene Half Merino		Resene Pirate Gold
	Resene Sea Fog		Resene Salted Caramel
	Resene Merino		Resene Yogi
	Resene Double Concrete		Resene Salsa
	Resene Triple Concrete		Resene Teal Blue
	Resene Dawn Glow		Resene Vantage Point
	Resene Tuscany		Resene Jurassic
	Resene Amaranth		Resene Seaweed

I would love to meet the ancestors of mine who spent their lives as craftspeople. I feel very connected to making things with my hands but have spent much of my life ignoring that in favour of working in a ‘profession’. I probably have a way too nostalgic view of the life of a full-time craftsperson though, so it would be great to go back and fact-check with them about whether or not diving off the deep end and changing my career is a good or bad idea.

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

I would invent something to completely clean our soil and waterways of all pollutants. We have spent centuries mistreating our most precious resources, forgetting that human health is tightly interwoven with the health of our environment. Reducing the toxicity of building materials and minimising waste during construction would be a good first step.

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

My kids ask me this question all the time. Honestly, I feel like I have all of the superpowers

I need, I just need to get better at tapping into them! Being human is such an incredible gift. Our ability to be creative and to connect with others is unique on this planet and something to be celebrated.

Which colours do you predict will be key trends over the coming months and how do you envisage they will be used?

I see a diversity in trends developing as there are so many sources of inspiration available to all of us these days, which makes it easier for niche styles to evolve. For me, personally, I love the shift towards biophilic design and think this will continue to be a trend moving forward. Bringing the outdoors in and taking inspiration from the colours of nature, I imagine we will see earthy browns like Resene Yogi, buff clays like Resene Amaranth and mustard yellows like Resene Salted Caramel combining with deep greens like Resene Vantage Point and Resene Seaweed.



Greg Young

Young Architects
www.young.co.nz

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

Resene Alabaster is my go-to base white. It's very crisp and pure, and very good at accentuating light and space. I use Resene White Pointer when I want a white that isn't white. It's much softer than typical whites with a warm depth of colour. I like Resene Midnight Moss for a dark moody green that reminds me of the depth of a forest. Resene Boulevard is a nice soothing colour, similar to a duck egg colour with hints of green and blue. And, of course, Resene All Black. If I'm going black, then I'm supporting our team.

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

I've been working on an alteration to a heritage homestead for a few years. Every decision is made in close consultation with the owners (their family built the original house in the 1870s) and every decision needs to mean something. We have used a number of different finishes in the home, including a beautiful wallpaper in the



new powder room. The wallpaper's colourway is autumnal, with the design representing the passing of time. It links the work on the alteration with the history of the property and its park-like setting.

Would you consider yourself a 'DIY perfectionist' or 'do you leave it to the professionals'?

I'm a tinkerer. I'll have a go at fixing things, but I can never meet my high standards, so I employ specialists when it matters.

What is your favourite place to find inspiration for your projects?

My designs are inspired by their own 'place'. They're very site specific and influenced by my clients' wishes more than our particular style.

What has proven to be the most valuable piece of industry advice you've received so far during your career?

Understand why you're doing it as well as how you're doing it.

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

Landscaping. Outside spaces are so under-valued. My lawn is going to be replaced with planting.

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

Samuel Farr. He's an early pioneer architect who worked in Christchurch. That period of work fascinates me, as does Samuel Farr's life.

left: Dorset Street Flats by Young Architects was recognised with a Resene Total Colour Heritage Colour Maestro Award. The project features Resene Alabaster, Resene Baltic Sea, Resene Beeswax, Resene Concrete, Resene Corn, Resene Cuban Tan, Resene Red Oxide, Resene Sea Fog, Resene Siam and Resene Silver Sand. Build by Summit Build, www.summitbuild.co.nz. Image by Dennis Radermacher, www.lightforge.co.nz.

	Resene Alabaster		Resene Boulevard
	Resene Sea Fog		Resene Siam
	Resene White Pointer		Resene Red Oxide
	Resene Concrete		Resene Cuban Tan
	Resene Beeswax		Resene Baltic Sea
	Resene Parchment		Resene Dark Knight
	Resene Silver Sand		Resene Midnight Moss
	Resene Corn		Resene All Black

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

Political harmony. Imagine what we could achieve if everyone was on the same page!

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

Time manipulation. I always seem to be short on time to spend with my family, with my friends and with myself.

Which colours do you predict will be key trends over the coming months and how do you envisage they will be used?

I see natural colours being used more. Rather than pure whites and greys dominating, I think softer colours like Resene Parchment and Resene White Pointer will be used in spaces where light is important while darker greens or blues like Resene Dark Knight will be used in spaces where you want relief from the light.



Katie Peck

Kurio
www.kurio.co.nz

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

Resene Dusty Road, Resene Blanc and Resene Sandcastle. I am currently renovating our own family home and feel myself very drawn to these warm and subdued tones.

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

I worked with a lovely client of mine on a period villa in Berhampore and we really went to town with the colours in that space. We used Resene Envy on the ceiling in the living room, Resene Celtic on the walls and Resene Holly on the trims. The result was amazing and really all from using paint. We carried this through to other rooms using variations of the greens and contrasting them with pinks like Resene Dust Storm and Resene Wafer. We really like colour drenching, but if it is a really dark colour and you're not too sure, you could always go half the strength on the ceiling.

Would you consider yourself a 'DIY perfectionist' or 'do you leave it to the professionals'?

I definitely love a spot of DIY and will turn my hand to a lot of things, but plumbing and electrical gets left for the professionals!



What is your favourite place to find inspiration for your projects?

I find a lot of inspiration in music and art. I'm lucky that I have a lot of friends in the art industry, both artists and gallery curators, so am often surrounded by the creativity of others.

What has proven to be the most valuable piece of industry advice you've received so far during your career?

a) Keep learning, keep upskilling. You never know everything or what you're doing every step of every moment, you just get better at making it look like you do. b) Network, network, network. You never know what opportunities can come up simply from a chance meeting, sometimes years later. This has proven itself on multiple occasions.

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

Designer Roisin Lafferty from Ireland. I love her style and stunning, original uses of materiality, form and colour across all her projects. I would love to deep-dive into her mind for a few hours and chew her ear off about business and her career in general.

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

We are working on our own range of furniture and homeware products right now that, design wise, complements a lot of our interiors work but also fills some gaps that we've found in the New Zealand market. If you can't find it, make it yourself, right! We are hoping to have those released under our sister company, Ivor, later this year.

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

To manipulate time – slow it down and even reverse it. I would love to visit the past, from

left: Kurio received a Resene Total Colour Residential Interior Colour Maestro Award for its Portis Blue project which features Resene Blue Night, Resene Half Bianca, Resene Biscay, Resene Desert Sand, Resene Paris White, Resene Possessed, Resene Thumbs Up, Resene Trojan and Resene Unwind. Build by Refresh Renovations, www.refreshrenovations.co.nz. Kitchen cabinetry by Well Hung Joinery, www.wellhungjoinery.co.nz. Image by Helen Bankers, www.helenbankers.com.

	Resene Half Bianca		Resene Burnt Sienna
	Resene Dust Storm		Resene Thumbs Up
	Resene Wafer		Resene Paris White
	Resene Blanc		Resene Unwind
	Resene Desert Sand		Resene Envy
	Resene Sandcastle		Resene Trojan
	Resene Rickshaw		Resene Possessed
	Resene Dusty Road		Resene Biscay
	Resene Leather		Resene Celtic
	Resene Scoria		Resene Holly
	Resene Espresso		Resene Blue Night

both a design perspective and a personal one. In general, I could just really do with more hours in the day for the work/mum-life juggle!

Which colours do you predict will be key trends over the coming months and how do you envisage they will be used?

I think earthy, umber tones like Resene Rickshaw, Resene Leather and Resene Desert Sand are ready for a renaissance of sorts, especially mixed with hits of burgundy and merlot tones like Resene Espresso, Resene Scoria and Resene Burnt Sienna. I think we'll see these coming through a lot more in soft furnishings and accessories. **BW**



Chewed up the *green*

Marshall shares a memory of a jaw-dropping job he really sunk his teeth into.

Years ago, I was contracted to paint the roof of the main clubhouse at the Remuera Bowling Club. I will never forget being perched on its roof hip, where I had just finished spraying the whole roof face in a strong burnt orange, Resene Twizel. The building overlooks the main green and, on this particular day, the finals of a high-level tournament were in progress – and any interruption of such a contest would be deeply frowned upon.

Just then, I was overcome by a major bout of sneezing and out shot my upper denture plate, which started skidding down the roof collecting not-yet-dried Resene Twizel as it went. Down the roof they careened, directly towards a group of very professional-looking men who were standing around measuring the distance of a finished game from their kitty. My fervent prayer was, of course, that they would hit and lodge in the spouting and that would be that – but no such luck. Such was the force of the sneeze and the pitch of the steep roof that those blasted pinky whites – now covered in orange paint – jumped the spouting and launched right out onto the green among the circle of men in very serious contemplation.

To my further horror, as I sat frozen to the spot, I watched as those dreaded choppers of mine bounced in among the bowls before finally coming to a stop – to my utter amazement – remarkably close to the dear little white ball in the middle. Time seemed to stand still as the ring of white-clad doctors, lawyers and managing directors stared on. No one, it seemed, was capable of making a move for a very long time. After what seemed like an eternity, one of them bent down and picked up the offending falsies and called out to me in loud Queen’s English – Stanley-Livingstone style – the overstated obvious, “these are yours, I presume?”

And all I could toothlessly mumble back was, “Yes, they are. Did I win?” **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.

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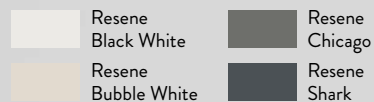
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Background in Resene Black White with A4 drawdown paint swatches and testpots in (from left to right) Resene Bubble White, Resene Chicago and Resene Shark. Project by Amber Armitage, image by Wendy Fenwick.





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A4 drawdown paint swatches and testpots in (clockwise from top right) Resene Shark, Resene Bubble White, Resene Bud, Resene Iko Iko, Resene Siam, Resene Miso, Resene Chicago and Resene Half Hairy Heath. Project by Amber Armitage, image by Wendy Fenwick.

