

BLACK

issue
10

WHITE

+ everything in between

.....

+ honour roll

the latest and greatest projects to win Resene Total Colour Awards

+ sheen savvy

how different finishes are leveraged to create provocative projects

+ make why

a beloved brand's new eatery pays homage to its building's roots

.....

+ seeking solace

reassuring colour trends offer comfort in the face of trying times

+ sweet as

a refreshed façade puts some sugar on an unassuming office

+ glittering gates

Resene FX Metallic paint works magic on a residential exterior



Resene
the paint the professionals use

Wall finished in Resene Colorwood Dark Ebony and footed bowl painted in Resene Digeridoo. Chair from Soren Liv, coffee table from Powersurge. Project by Amber Armitage, image by Wendy Fenwick.

- Resene Digeridoo
- Resene Colorwood Dark Ebony





As we navigate an increasingly complex economic and political landscape, now more than ever, architects, interior designers, builders, painters and artists have a role to play in shaping a future that values craftsmanship and community. In the design and construction industries, where quality and trust are paramount, the importance of supporting homegrown talent and products has never been clearer.

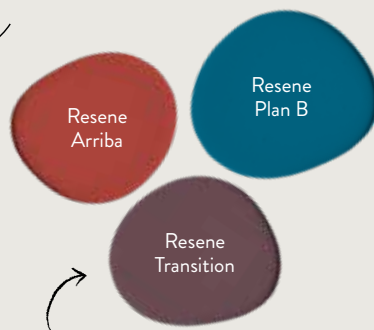
With deep roots in New Zealand and Australia, Resene continues to focus on innovation, sustainability and durability while developing products with our unique conditions in mind. But choosing Resene is about far more than just selecting paints and coatings – you're also helping to sustain the networks and expertise that make our industry strong. Every specification, every brushstroke and every project built with local products and know-how strengthens the foundation of our creative economy and supply chain.

This issue celebrates our power as designers, builders, makers, painters and doers to adapt, inspire and endure. Inside, you'll find stories of projects that embrace a local-first mentality, insights from professionals who are driving industry innovation and ideas to help you navigate any challenges you're currently facing with confidence. We hope these pages remind you that, even in turbulent times, the best way forward is together – relying on the skills, talents and ingenuity that have always set our region apart.

Happy reading,

Laura Lynn

Laura Lynn Johnston
Editor



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



Working for Resene across both New Zealand and Australia has been a journey filled with both challenges and opportunities. While the two countries are close neighbours, there are distinct differences in the market dynamics, culture and customer preferences that make each one unique. The varying climates, from tropical regions to more arid areas, present unique demands on our paints, wood stains and coatings. Navigating the nuances of each region and state has taught me how important it is to listen, learn and tailor our solutions to each market's needs. It's been a balancing act – leveraging what I know from New Zealand while embracing the variety of opportunities that Australia offers.

The diverse people I have had the pleasure of working with have added even more richness to my job. It's always inspiring to see the passion and creativity within the industry from specifiers to painters to artists as they help bring our products to life in truly exciting ways. Working in such dynamic and demanding environments, I'm constantly learning and growing alongside my team.

Despite the challenges of working in these distinct markets, it has also been incredibly rewarding – pushing me to think strategically, adapt to local nuances and stay ahead of trends. And there's nothing like witnessing the wins, whether that's seeing a building project completed, a new product succeed or a mural come to life. It's these successes, combined with the resilient spirit of the Resene team, that makes this role so fulfilling. With Resene on the cusp of its 80th birthday, I'm proud to have been here for 30 of those years. Like the rest of the Resene family, I look forward to helping your creative projects come to life.

Enjoy,

Raychel

Raychel Pierson
Resene Victoria State Sales Manager

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

BlackWhite magazine is brought to you by

Resene
the paint the professionals use

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

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

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

Ask us anytime online

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

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

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

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

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

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

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

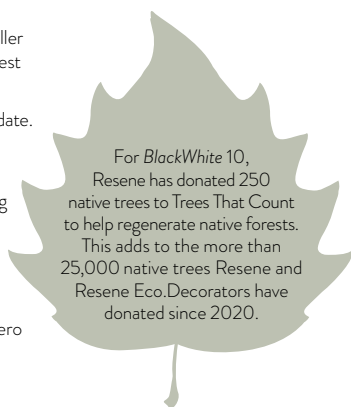
The contents of BlackWhite are copyright and may not be reproduced in any form without the written permission of Resene. Opinions expressed in BlackWhite are not necessarily those of Resene or the publisher. No responsibility is accepted for the authors' suggestions or conclusions, or for any errors or omissions. Copyright 2025 Resene Paints Ltd. ISSN: 1176-8010

SCG CREATIVE.
CONTENT.
PRINT.

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

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

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



Contents



4 Seeking solace

A reassuring colour trend forecast comes as a breath of fresh air in turbulent times.

10 Black book

New and notable announcements from across the industry.

14 Magma magic

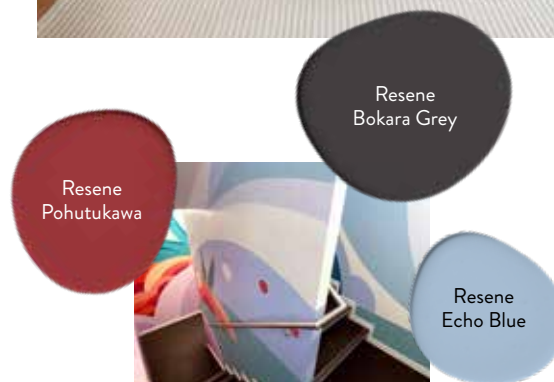
Experience and experimentation transform a home exterior from dreary to dazzling.

16 Subtle vs stimulating

Tactile textures and provocative pictorial designs are among our top picks from the Resene Wallpaper Collection's latest releases.

18 Colour reigns supreme

Resene Total Colour Award winners accept accolades during Auckland Design Week.



On the cover

Pauly B has transformed WOTSO Takapuna with a pair of monumental mural projects. Find out more on page 24.



24 On the up and up

A pair of murals transforms an office block into an inspiring psychedelic wonderland.

28 Conscious choices, sustainable results

What EPDs are, how they're created and why they matter.

30 The sweet spot

A refreshed exterior colour scheme puts some sugar on an unassuming office building.

34 Neutral ground

Discover a curated selection of Resene wood stains that will blend beautifully with beloved neutral paint colours.



37 Hues from the heart

Marylou Sobel shares how colour and passion have guided her long and successful design career.

40 Making whey for a new chapter

Dairy meets deco at a bespoke tourism destination that's brimming with delectable details.

46 Capture

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

48 Sheen savvy

Why your Resene formula and finish selections are integral to the impact of your project.

52 Creativity in focus

Whitireia film students collaborate to direct and produce a quartet of clever Resene ads.

54 Banding together

Auckland Council resurrects a landmark's heritage colour scheme.

58 The way I see it

How perception of colour varies by gender, age and other physical factors.

61 Local colour

A look at four artists using paint in shared urban spaces to revitalise their communities.

65 Good as gold

Architectural accents in prominent pigmented yellows are garnering plenty of attention.



68 Great oaks from little acorns

Colour and nature support the development of young minds in Katrina Jones' conceptual early learning centre design.

71 Keep rust at bay

When it comes to protecting corrosion-prone surfaces, the right preparation and products make all the difference.

73 Colourful outlook

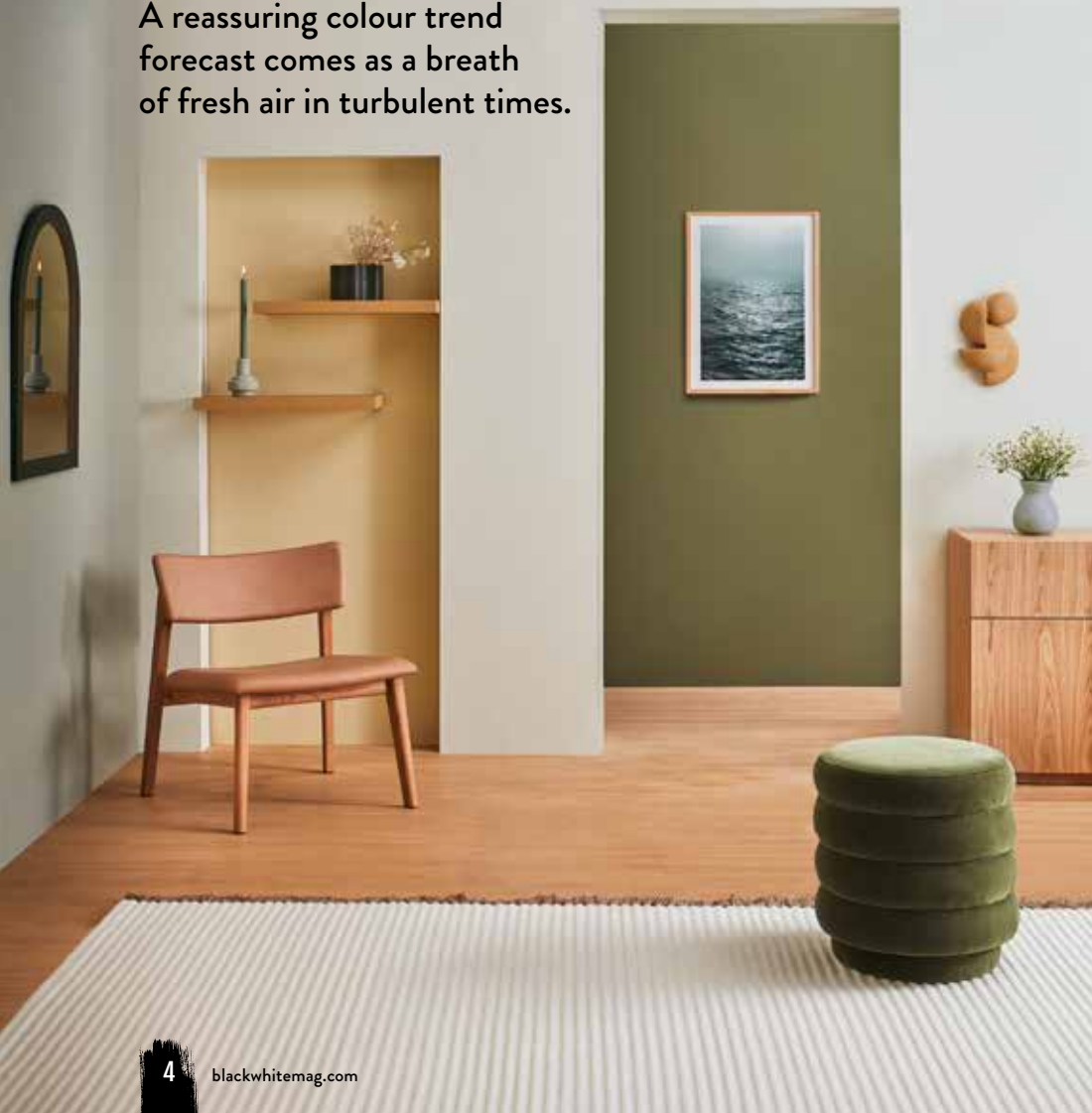
Six Resene Total Colour Award winners discuss their dream designer dinner dates, memorable projects and colour trend predictions.

80 Check twice, paint once

A cautionary tale from Jesse points out why it's always worth double-checking your job instructions before getting stuck in.

Seeking solace

A reassuring colour trend forecast comes as a breath of fresh air in turbulent times.



In our colour forecast last issue, we highlighted that the trend cycle was entering a period of stability – which likely came as welcome news to many. While we broke down several of the key contributing factors that explain the sudden switch from intense volatility to the levelling-off we’re currently experiencing, there is one topic that deserves a lengthier discussion: the exponential evolution of technology.

Technological developments have always influenced architectural and interior design colour trends, but now, they’re shaping how colours are selected, applied and perceived in entirely new ways. Digital tools, AI and advanced manufacturing techniques have expanded creative possibilities, allowing designers to experiment with colours like never before.

Over the past twenty years, the development and progressive refinement of digital visualisation tools such as 3D rendering software completely revolutionised age-old communication techniques like hand-drawn and coloured sketches. More recently, breakthroughs in virtual reality (VR) are offering up more experiential approaches for sharing design ideas with clients. Eventually, as VR continues to advance, this tech will likely enable designers and their clients an opportunity to test and confirm colour schemes during site visits before physical application takes place. Though we have some way to go before this technology will be perfected, it certainly has the potential to increase confidence in bolder and

left: In our quickly changing world, greens remain a soothing and reliable choice that have been shown to have plenty of staying power. Left wall, vase (on sideboard) and candleholder (on lower shelf) painted in Resene Bud, main wall in Resene Travertine, wall through doorway in Resene Siam, alcove in Resene Hampton with shelves in Resene Papier Mache, floor stain washed in Resene Colorwood Bask, mirror frame and vase (on top shelf) in Resene Scrub and wall sculpture in Resene Papier Mache. Chair, sideboard and ottoman from Soren Liv, rug from Nodi, artwork from H&M Home.

less conventional colour choices – especially for clients who find it harder to visualise how colours will look once applied to their project.

Social media and digital platforms have accelerated the spread of colour trends, making global influences more accessible. Designers now draw inspiration from a diverse range of sources, leading to eclectic and highly personalised colour schemes. AI-driven colour selection tools are also getting better at analysing trends and consumer preferences, which will likely make colour forecasting more precise and data-driven in the future.

The evolution of incandescent bulbs to compact fluorescents to widespread use of full-spectrum LEDs has changed how colours appear in interior spaces. More recently, the introduction of smart illumination technology like tunable LED lighting has made it possible to shift the ambiance of spaces throughout the day. In some ways, smart lighting allows for greater flexibility in colour use but it also demands more thoughtful colour selection and encourages more dynamic and adaptable





- Resene China Ivory
- Resene Meringue
- Resene Oasis
- Resene Astra
- Resene Zircon
- Resene Link Water
- Resene Ghost
- Resene Portage
- Resene Endeavour
- Resene Torea Bay
- Resene Aviator
- Resene High Tide
- Resene Big Stone
- Resene Black Rock
- Resene Cinder
- Resene Carpe Noctem
- Resene Bullitt
- Resene Indian Ink

colour forecast to explain the progression of trends, the transitions we're talking about are far more minute than usual. So even though we'll be bringing attention to certain shifts that will be occurring, when you cross-reference the tones we're talking about, many of these differences will be negligible to anyone but the most astute trend followers. This means that if you prefer a tone that's trending right now over the shift in tone that will be taking place down the road, either option will feel authentically in vogue.

It's also worth noting that, beyond the colours themselves, there has also been a change in the way trends are being implemented. Instead of everyone jumping on to the same bandwagon, clients are becoming more confident to choose what they love, whether it's on trend or not. Lean into the colour trends you and your clients love and use them in tandem with existing favourites and timeless classics for a project-specific finish that will look good now and long after any given trend has waned.

And if you're looking for a dose of colour inspiration, these are the specific Resene hues you'll want to keep handy which will remain relevant throughout this year and the next.

Blue dips a toe into indigo

Universally adored, blues have grown to take up a fairly large proportion of the overall colour trend forecast over the course of the past year with so many different variations being relevant. Popular saturated surf and ultramarine blues like Resene Endeavour, Resene Torea Bay and Resene Aviator that have been salient in the colour forecast for a few years now will continue their hot streak along with the beloved deep stone, steel and midnight blues of the moment like Resene Big Stone, Resene High Tide, Resene Cinder, Resene Carpe Noctem and Resene Indian Ink. The latter inky options are a chic alternative to true and soft blacks when a touch more chromatic colour is desired out of the darkest hue in your palette.

Looking ahead, by the end of next year, we will start to see blues with an indigo edge like Resene Hendrix begin to emerge. We'll also see currently popular greyed-off blues like Resene Duck Egg Blue replaced with ghostly pale blues with a cast of violet such as Resene Ghost, Resene Link Water and Resene Zircon as well as deeper Resene Portage. Because purples have nearly evaporated from the short and long term colour forecast, these indigo and violet-toned blues will be doing double-duty to fill this gap in the spectrum. Try balancing deeper Resene Black Rock or Resene Bullitt with butter yellows like Resene Astra or Resene Oasis and yellow-tinged meringue whites like Resene Meringue or Resene China Ivory for a visually pleasing twist on more typical purple and yellow complementary colour pairings.



Often considered a cheerful colour, yellow accents lend a sunny disposition to colour palettes during challenging times. Background painted in Resene Siam, trowel in Resene Bud, curvy tray in Resene Harvest Gold, planter pots in Resene Papier Mache, bowl in Resene Hampton, rocks in Resene Travertine and round board in Resene Scrub.

- Resene Half Rice Cake
- Resene Duck Egg Blue

above: Pale yellows and harvest golds like Resene Hampton, Resene Papier Mache and Resene Harvest Gold have emerged as equally earthy alternatives to terracotta tones for complementing soft celery greens like Resene Travertine, sage greens like Resene Bud and bracken brown greens like Resene Siam. Back wall painted in Resene Bud, right wall in Resene Hampton and floor in Resene Travertine, plant pot in Resene Papier Mache, vases in Resene Scrub (top shelf) and Resene Siam (on floor), raised dish in Resene Harvest Gold and pendant lamp in Resene Half Rice Cake. Shelving unit from Mocka, basket from Soren Liv.

colour palettes that will respond appropriately to different lighting conditions.

In the wake of all these rapid changes, it is unsurprising to see the colour forecast for the year ahead stabilising. As we attempt to process a period of increased economic, geopolitical, environmental and technological stresses, colour trends are taking a beat. At least on this one front, it seems we can take a breather.

As you read ahead, it's important to keep in mind that while we continue to use words like 'change', 'shift' and 'evolve' throughout our



Hearts are melting for buttery hues

Speaking of yellows, sunny hues began making a pronounced appearance on fashion runways late last year and have continued to gain momentum – most notably, soft butter yellows like Resene Popcorn and Resene Splash, sunflower and marigold yellows like Resene Sunflower and Resene Buttercup, harvest golds like Resene Pirate Gold and green-edged brassy yellows like Resene Travis.

Geographically-speaking, yellows haven't always had a high degree of uptake here when they have come into vogue compared to other colour trends. Thanks to the tilt of the Earth's axis and the angle that sunlight enters the atmosphere in our part of the world, our natural light tends to take on a cooler bluish quality relative to the warmer yellower light that can be seen in Europe, America and other areas of the Northern Hemisphere. While our natural lighting circumstances are fantastic for enhancing blues, greys and other cool hues, some lighter yellows may appear too 'sweet' to be suitable options where larger swathes of colour are needed and can sometimes look dull in small, dimly lit spaces. However, vibrant yellows and subdued and pastel yellows can be highly effective accent colours to round out a palette when used on smaller surfaces. Don't overlook hues like Resene Thumbs Up, Resene Tulip Tree and Resene Sweet Corn for doors, statement furniture, accessories, architectural accents or ceilings for adding a point of difference without clamouring for attention.

left: Richly pigmented reds from dark cherry and burgundy to capsicum and tomato continue to be hugely desirable colours for decorating. They work particularly well in combination with today's popular chocolate and spiced brown hues thanks to their shared undertones. Left back wall painted in Resene Mocha, right back wall and tiny dish in Resene Guggenheim, front walls (far left and far right) in Resene Redwood, floor in Resene Mint Julep, artwork in Resene Mocha, Resene Redwood and Resene Brown Sugar, large vase (on floor) in Resene Brown Sugar and small vase (on console) in Resene Bird Flower. Chair, console and table lamp from Soren Liv.

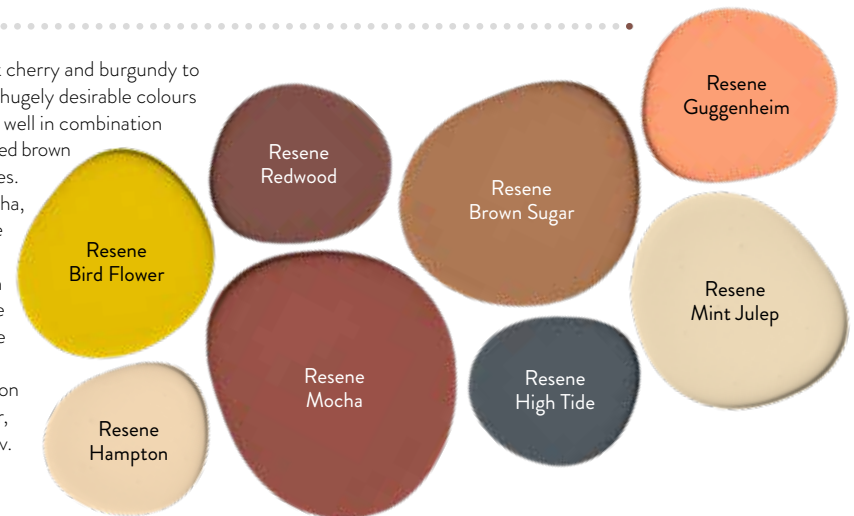
Keep on painting the town red

Reds, which had somewhat fallen out of fashion for a few years, emerged at the beginning of last year as the definitive must-have hue – and they will most certainly be sticking around for the foreseeable future. Among the most lauded variations are black cherry and burgundy reds like Resene Avant Garde and Resene Volcano as well as vibrant capsicum and tomato reds like Resene Jalapeno and Resene Del Toro. For those opting to use rich chocolate browns like Resene Dark Chocolate or Resene Moccaccino in lieu of blacks to create contrast and depth, you'd be remiss not to incorporate brown and brick reds like Resene Desperado and Resene Hot August in your palette – which will blend beautifully thanks to their shared undertones.

All these options are expected to remain firmly on the table for this year, next year and potentially even further ahead in the colour forecast, so if you're after an eye-popping statement hue to lift your colour scheme or a smouldering shade to bring the drama, red will continue to be a trend-forward option for a long while yet.

Select greens turn over a new leaf

The most ubiquitous presence in colour trend forecasts for the past decade, green continues to be venerated in architecture, interior design, fashion, art and graphic design. We have talked at length in previous forecasts about how pandemic-related isolation





left: An acidic citrus tone like Resene Bird Flower is an exciting accent colour option that can be amped up or toned down depending what it's paired with. When used as part of an elevated complementary colour palette, earthy reds and browns help to pull back the boldness of Resene Bird Flower. Background painted in Resene Bird Flower with gridlines in Resene Redwood, tray in Resene Mocha, bowl in Resene Hampton, cutlery handles in Resene Brown Sugar, cup and tongs in Resene Guggenheim and small partitioned dish in Resene High Tide.

right: Mediterranean-influenced looks remain desirable for decorating inspiration. A paint effect that mimics tiles lends a touch of Baltic flair to this pared-back space. Back wall painted in Resene Mint Julep with design in Resene Mocha, right wall in Resene High Tide, floor in Resene Mocha, shelving unit in Resene High Tide, floor vase in Resene Redwood and plant pot in Resene Bird Flower.

Resene Hot August

Resene Moccaccino

Resene Jalapeno



created a yearning for soothing, organic colours that mimicked nature. In this time of economic and geopolitical instability and accelerating technological advancements, it makes sense that green continues to take up a significant segment of the colour forecast.

Although it's true that we'll be seeing stability of colour trends across the spectrum in the coming 18-24 months, greens will see slightly more pronounced transitions than other colour families. Fresh grassy greens like Resene Good To Go and Resene Bilbao will wane before returning again, pistachio greens like Resene Wild Willow will lighten to paler options like Resene First Light and bushy greens like Resene Off The Grid will take on deeper, bluer pine tones next year, when hues like Resene Black Forest come into favour.

That being said, a number of other fashionable green tones will move through this year and the next unchanged – namely, bracken and woodland greens like Resene West Coast and Resene Scrub and silvery pampas and sage greens like Resene Harp and Resene Secrets – so look to these hues if you need more dependable greens that will stand the test of time.

- | | | | |
|--|--------------------|--|-----------------------|
| | Resene Secrets | | Resene Wild Willow |
| | Resene Harp | | Resene Bilbao |
| | Resene Splash | | Resene Good To Go |
| | Resene Sweet Corn | | Resene Del Toro |
| | Resene Popcorn | | Resene Desperado |
| | Resene Sunflower | | Resene Avant Garde |
| | Resene Tulip Tree | | Resene Volcano |
| | Resene Thumbs Up | | Resene West Coast |
| | Resene Travis | | Resene Off The Grid |
| | Resene Buttercup | | Resene Scrub |
| | Resene Pirate Gold | | Resene Black Forest |
| | Resene First Light | | Resene Dark Chocolate |



Tried-and-true neutrals tow the line

Perhaps the most static colour category in our entire forecast is neutrals, and today's most prized neutrals will remain consistent for literally years to come. So, if you're looking for the safest possible colour choices that will still be in alignment with trends a few years down the road, you can rest assured that the following neutral picks will be the most reliable options out there.

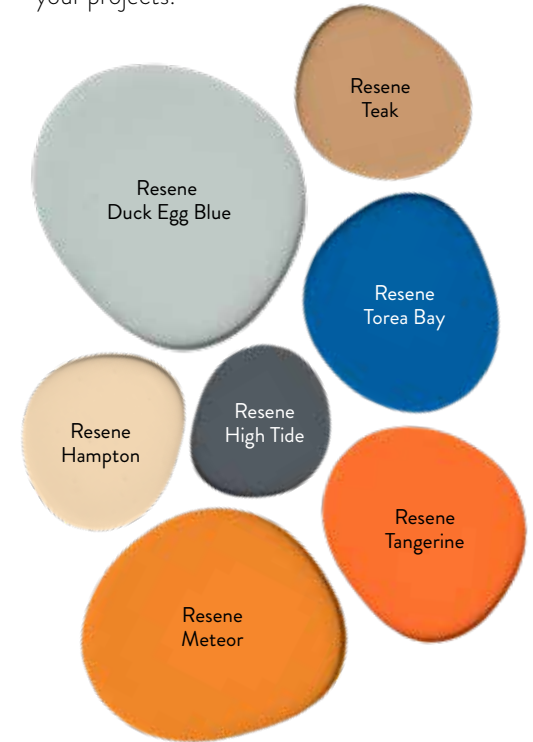
Both soft blacks and true blacks like Resene Night Magic and Resene Nero are in, as are chocolate browns like Resene Transition, spiced browns like Resene Cinnamon and Resene Trek and buff and ginger browns like Resene Kalgoorie Sands, Resene Dark Buff and Resene Teak. Dependable tans and biscuit beiges like Resene Smooth Operator and Resene Blank Canvas continue to be favourites among the quiet luxury crowd while warm clay and gravel tones like Resene Outlaw, Resene Awaroa Bay and Resene Half Gravel remain solid options for fans of earthy greys. And, of course, cream reigns supreme as the preferred form of white, so look to variations like Resene Quarter Spanish White, Resene Quarter Solitaire and Resene Half Pearl Lusta as top options.

Prolonging peaches, protracting pinks and shrinking violets

Ever since last year's Pantone Color of the Year was announced, our passion for peaches like Resene Beethoven, Resene Guggenheim, Resene Romantic and Resene Tacao has remained strong – and we expect

left: Those who have become bored with the oversaturation of quiet luxury looks that appear the same from one project to the next are leveraging carefully placed accent hues to enliven neutral colour palettes. Wall painted in Resene Hampton, floor in Resene Teak, artwork in Resene High Tide, Resene Torea Bay, Resene Duck Egg Blue and Resene Meteor, bowl in Resene Tangerine, left vase in Resene Meteor and right vase in Resene Teak.

these positive feelings to sustain well into next year. Pinks, on the other hand, will be less prevalent than they were in the wake of Barbie fever. Though certain pinks like Resene Gelato, Resene Princess, Resene Smitten, Resene Scrumptious and Resene Sakura will endure, it seems the variety of popular pinks has protracted to these select sherbet, magenta and cherry blossom hues. And apart from the exception of deep dark plums like Resene Black Doris, aubergines like Resene Upstage, misty lilacs like Resene I Do and the indigo-influenced blues we mentioned earlier, purples have nearly dropped off the colour trend forecast completely. These specific versions will be sticking with us for the long haul and will still be evident within the cultural ethos, there will simply be less variety in the pinks and purples we see used – so don't shy away from incorporating these selections into your projects.



Black book

New and notable announcements from across the industry.

Tempting textures

Textured walls and ceilings are a stunning solution to help soften the simplicity of a minimalist look and infuse a design with warmth and charm while ensuring that your project feels truly one-of-a-kind. A beautifully applied rendered finish is undeniably captivating and ROCKCOTE's versatile range of lime, clay and mineral plaster finishes offer a variety of modern, hand-applied finishes that bring



both texture and tactility to any interior. Whether you prefer sleek and polished or rustic and raw, ROCKCOTE Artisan interior finishes provide the ideal solution to elevate your space. Plus, ROCKCOTE natural, clay and lime plaster finishes can be made in a wide range of Resene colours to blend seamlessly with the rest of your Resene colour palette.

Of course, when dealing with products that offer customisable options like grit, application method and colour, it's always more effective to show clients rather than try to describe it. That's why Resene Construction Systems has released an updated version of their inspiring Artisan Interiors lookbook, which is filled with captivating images of their most popular products in real settings – making it easier than ever to find the perfect texture that brings your vision to life. Contact your Resene Construction Systems representative to get your copy or browse the online project library for more ideas.

www.reseneconstruction.co.nz

Main squeeze

A fresh and zesty addition to any space, the lemon wallpaper design of Resene Wallpaper Collection ILA101 embodies a vibrant fusion of natural energy and timeless elegance. Inspired by the brightness of summer, painterly branches intertwine amongst bold yellow citrus motifs in refreshing contrast to the crisp black background – culminating in a playful design that captures an essence of organic simplicity. Whether used on an accent wall or as a full room feature, the design is ideal for kitchens, powder rooms, dining spaces and hospitality settings. Combine it with dark stained timber in Resene Colorwood Bushtrack, a creamy white ceiling and adjacent walls in Resene Quarter Thorndon Cream, a floor in Resene Mountain Mist layered with minimalist hardware and accents in Resene Nero.

www.resene.com/wallpaper



Resene achieves Toitū Enviromark Diamond Certification

Resene has proudly achieved the Toitū Enviromark Diamond Certification, a prestigious recognition of its ongoing commitment to environmental sustainability. This milestone highlights the company's dedication to reducing its carbon footprint, improving waste management and enhancing resource efficiency across its operations.

Enviromark is an environmental certification program that helps organisations like Resene develop and improve their environmental management system (EMS). Diamond is the highest level of certification and is focused on everything from document control,

internal audits and management reviews to environmental programmes, training, operational control and more.

Resene's focus on sustainability is reflected in its innovative product offerings, energy-efficient processes and commitment to circular economy principles. As New Zealand's leading paint manufacturer, this certification underscores Resene's leadership in the industry and its ongoing drive to foster a greener future for generations to come.

www.resene.com/sustainability





Artistic allure

Combining the painterly charm of a watercolour wash effect with the neutrality of a tonal grey palette, Resene Wallpaper Collection IF3-031 brings a serene, understated elegance to any room. This soft and soothing atmospheric mural design captures the essence of fluidity and movement, evoking a sense of tranquillity and refined sophistication and offering a subtle but striking alternative to more traditional wall treatments. Ideal for creating a calming living space, this design works equally well to add depth and dimension to a commercial office or medical clinic reception area. Pair it with adjacent walls and a ceiling in a rosy beige like Resene Just Right, a floor in Resene Half Copyrite, timber furniture stained in Resene Colorwood Nutmeg and accents in Resene Element.

www.resene.com/wallpaper

	Resene Just Right
	Resene Half Copyrite
	Resene Colorwood Nutmeg
	Resene Element

Top quality times nine

The exceptional customer service at Resene ColorShops has once again been recognised with the Reader's Digest Gold Quality Service Award for the Paint and Decorating Stores category. Resene ColorShops have been the proud recipients of this award each year since it started in 2017. Winners were selected through a survey commissioned by Reader's Digest and conducted by Catalyst Marketing and Research. The most recent survey canvassed a representative sample of 1,500 New Zealand adults to determine the recipients.

www.resene.com/awards



Professional Mural Latest Winner: Doug Ford



Professional Mural 2nd Place: Noila Souza



Professional Mural 3rd Place: Alice Blake (left) and Luca Bempensante (right)

Paint the town and be in to win

For those working on mural projects using Resene, the latest Resene Mural Masterpieces competition is now open for submissions. Entry is easy – register online through the Resene website and you'll receive an entry pack containing all the information you'll need to get started.

There are four classes of entry:

- Best Professional Mural
- Best Community Mural
- Best School Mural (split into tertiary and primary sections)
- Best Mural Design

Gather together your favourite community group, school children or tackle a mural yourself and get inspired by the creations of the most recent winners in the Best Professional Mural category.

www.resene.com/murals





No charge charging

Have you made the switch to an electric vehicle? Now, you can conveniently charge your car for free at two Auckland Resene ColorShops while you are deciding which Eco Choice approved Resene paints and colours will be just right for your next project. Resene has partnered with JOLT to bring free electric vehicle (EV) charging to the Wairau Park and Manukau Resene ColorShops. Each JOLT charging station offers EV drivers 7 kWh of free charging daily, which provides about 45 kilometres of driving range.

www.joltcharge.com



Fashion forward

Since its inception in 2014, the Resene Colour of Fashion competition with Whitecliffe College has seen hundreds of fashion students working towards a Diploma in Fashion Technology experience a taste of the world of fashion firsthand before they step into their careers. The most recent edition saw students meticulously design and craft garments from silk twill dyed in a collection of irresistible Resene fashion colours. New Resene colours are often inspired by the latest fashion looks on the runway, but with this project, the Resene colours become the inspiration.

Following the theme, 'imagine the possibilities', students were asked to imagine designs that would evoke a limitless sense of style and freedom unrestricted by conventions, expectations or boundaries. With names like Resene Freewheeling, Resene Adrenalin, Resene Good To Go, Resene Now Or Never and Resene Drop Dead Gorgeous, there was plenty of inspiration to be found in the Resene colour options at their disposal. Some students based their ideas on colours found in nature and those rooted in history, memories that inspired their creative journey, the apex of the roof of their marae and the ancient armour of a Cambodian warrior.

Students were given the opportunity to show off their designs at the Whitecliffe College Graduate Showcase in Auckland and Wellington where the winner was announced. It was Franco Joost's design in Resene Adrenalin which received the top honours. Inspired by memories of his home country of South Africa and the fiery hues that can be seen in the early hours on the horizon, Franco was drawn to the symbolism of a sunrise and its promise for rebirth and change – and he integrated this motif into the bodice of his garment.

Doula Matheos is Programme Leader at Whitecliffe's Wellington campus and has guided all 11 intakes of newbie designers in their Resene Colour of Fashion projects. "Graduates of our programmes go on to excel in many roles, as diverse as merchandisers, buyers, costume designers, garment technicians, workroom assistants, patternmakers, machinists and specialists in products like leatherwear, lingerie and tailoring. Recent alumni are contributing their talents to renowned brands such as Empire Studios, Weta Workshop, Yumei, Stolen Girlfriends Club and Adrienne Winkelmann, and some have pursued international opportunities. Our curriculum, supported by this project, prepares students for success in the contemporary fashion industry," she says.





Check out the online Resene Colour of Fashion gallery to see more of the most recent student creations as well as designs from past competitions.

www.resene.com/colour-of-fashion



above: A model showcases Resene Colour of Fashion winner Franco Joost's creation in Resene Adrenalin. Images by Natasha Boshkovski Photography.



- | | |
|---|---|
|  Resene Freewheeling |  Resene Now Or Never |
|  Resene Good To Go |  Resene Drop Dead Gorgeous |

Grip, don't slip

Slippery surfaces are a major cause of injury, especially around pools or areas that aren't under shelter – but it's a risk that's easy to reduce by using non-slip finishes. Resene Anti-Slip Grip Additive can be added to a range of clear, decorative or engineered floor coatings for a non-slip grip finish inside or out. Use it on decks, paths, steps, stairs, patios, balconies, floors and more in your chosen Resene floor or path paint so you can get the colours you want with an additional safety feature. It's comfortable to walk on – even in bare feet – and is ideal on areas like painted decks and stairs added to products like Resene Walk-on paving paint.

For a one pack anti-slip option, there's Resene Non-Skid Deck & Path – a textured waterborne finish, designed to provide a comfortable walking surface for all interior and exterior situations where a non-skid finish is desired. Available in a desirable low sheen finish, Resene Non Skid Deck & Path may be tinted to select Resene colours to complement existing décor both inside and out. With its extremely tough finish, Resene Non-Skid Deck & Path may be used for residential, commercial or industrial projects and was rated 5 stars out of 5 in the Consumer NZ test of anti-slip finishes.

www.resene.com/anti-slip



above: Weatherboards painted in Resene Half Grey Chateau, patio design in Resene Non-Skid Deck & Path tinted to Resene Landscape Grey and Resene Off Piste, table in Resene Grey Chateau and plant pots in Resene Grey Chateau, Resene Poet and Resene Jimmy Dean. Chair and cushion from Nood. Project by Megan Harrison-Turner, image by Bryce Carleton.

	Resene Poet		Resene Grey Chateau
	Resene Off Piste		Resene Jimmy Dean
	Resene Half Grey Chateau		Resene Landscape Grey

A new way to go glossy

New Resene Waterborne Super Gloss is based on a tough flexible hybrid waterborne-alkyd resin for a durable finish in a wide range of hardwearing areas. This lower odour formulation is easy to apply and dries to a beautiful, even, silky gloss finish without the unwanted and strong solvent odours associated with traditional solventborne products – so you get the gloss finish you've come to love from Resene Super Gloss, but without all the VOCs. It's made with a plant-based waterborne alkyd resin and minerals, so it's easy on painters, project users and the environment.

Resene Waterborne Super Gloss dries slower than Resene Enamacryl gloss waterborne enamel – so it's a great option for those who need a little more time to apply their paint – but dries faster than traditional Resene Super Gloss. It's available now in a growing selection of white and off white colours.

	Resene Half Merino		Resene Woodsman Natural
	Resene Merino		Resene Digeridoo



above: Door painted in Resene Half Merino, weatherboards and trim in Resene Lumbersider Low Sheen tinted to Resene Merino, deck in Resene Woodsman Natural and plant pot in Resene Lumbersider Low Sheen tinted to Resene Digeridoo. Project by Sarah Kolver, image by Bryce Carleton.



Soothe your senses with *habitat highlights*

As the cooler months settle in, now is the perfect time for making cosy home updates – and the latest issue of *habitat highlights* is full of inspiring ideas to help you create a warm, inviting atmosphere indoors and out. Whether you or your client are renovating a home or starting one from scratch, you'll find practical and stylish ideas to transform spaces by adding a surprising touch of wallpaper, inspiration for incorporating natural timber elements plus top tips to keep moisture at bay. If you haven't received a copy in your letterbox, pick up one free in-store at your local Resene ColorShop or selected resellers or read it online.

www.resene.com/habitat



Magma magic

Experience and experimentation transform a home exterior from dreary to dazzling.

When seasoned professionals come together and combine their skills and expertise, the results can be truly remarkable. That was certainly the case with a recent collaboration between a design expert and a seasoned trade painter, which has given this Melbourne home's exterior a striking new look with dramatic paint details that set it apart.

Prior to the update, the south-facing home was obscured by dense foliage that cast a dreary shadow on its dated, beige façade. Over recent years, other properties along the tree-lined street have been renovated or replaced with sensitively designed homes that add to the overall aesthetic appeal. Designer Mem Shoppee of Mem Butler Interiors aimed to do the same. With her keen eye for detail and colour, she selected a new Resene colour palette that set the tone for the home's new era of modern elegance – but with a dazzling twist.

It was the first render, showing a refreshed colour palette in Resene Black White and Resene Licorice, which initiated the look. While the contrasting combination of blackened white and deep blue worked well with the sandy tone of the existing travertine paving, the existing colours of the front door, pedestrian gate, driveway gates and garage door presented a challenge. In search of a colour that would add warmth and lift, Mem

found inspiration in the sunset at the end of the street, the copper brown seen on the bottom of magnolia leaves and the copper hardware on the home's newly installed cabinetry. After a trip to her local Resene ColorShop, Mem decided to transform the entry points to the home with a unique metallic finish in Resene Magma and entrusted Shay Whitman to apply it.

Shay has been running Melbourne Painting Company since 2012, but his journey in the trade began much earlier. As a teenager, he joined a painting crew and put in time working after school and on weekends to earn money while he was still a student. With more than 25 years under his belt, he's never been afraid of experimenting to find the perfect products to meet his clients' briefs.

Next to each colour name on the Resene Metallic and special effects colour chart, you'll find another Resene colour name in brackets.



above and right: Designer Mem Shoppee wanted to add a new colour to the doors and gates of this Melbourne home that would 'light up' without compromising the appeal of the streetscape, so she opted to have them repainted in Resene FX Metallic paint. The property overlooks magnificent gardens with many established trees creating movement and light from the west. With unobscured sky to the north, sunlight hits the internal face of the pedestrian gate from spring through autumn. At the height of summer, the sun sets at the end of the street, animating the external faces with glittering light. Door and pivot pedestrian gate painted in Resene FX Metallic paint in Resene Magma, which has been applied over a basecoat in Resene Lustacryl tinted to a custom Resene colour. Colour selection by Mem Butler Interiors, painting by Melbourne Painting Company, www.mepaco.com.au, images by Lisa Atkinson, www.lisaatkinson.com.au.



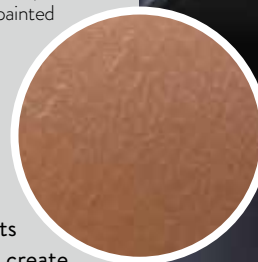


left and right: In order to apply the paint using a HVLP system, Shay carefully masked off all adjacent surfaces, hardware and windows. He also covered nearby parked cars each day to keep them free from paint. Garage door and gates painted in Resene FX Metallic paint in Resene Magma, which has been applied over a basecoat in Resene Lustacryl tinted to a custom Resene colour.

top tip

Resene
Midwinter Mist

When experimenting with Resene products to get a unique colour or finish, be sure to create a test sample on a spare piece of material to ensure you and your client are happy with the finished effect. This sample can then be used by the painter as a reference while painting to ensure everyone is on the same page.



This indicates the colour that should be used as the basecoat if you are looking to create an effect that looks identical to what you see on the colour chart. However, if you are after a unique look, you can use any Resene colour for your basecoat. For this project, a custom Resene colour was created to get the exact look the designer was after.

“Mem went to her Resene ColorShop and spoke to the staff there, who were extremely helpful. They created some custom colour samples and she made her decision on the colour and finish to be used. Then, I contacted my Resene representative who referred me to a Resene expert who guided me through the best method for using these products,” Shay explains.

Mem ultimately chose a custom deep grey colour for the basecoat to achieve the finish she had envisioned. “By using this contrasting hue for the background colour, I was able to clearly see the metallic as I applied it on top, allowing me to create the different patterns and finishes. The front door was finished with a more solid and consistent look. By contrast, the front gate and garage door were given an artistic effect. I experimented by applying heavier coats in certain areas, allowing the paint to sag and dry

to create a fish-scale effect on the driveway gates,” Shay says.

While this was Shay’s first experience using Resene FX Metallic paint, he says he’s looking forward to using it again on future projects. “I would recommend for others to experiment with different base colours as the background colour as it definitely expands the options for what metallic effects can be achieved. One of the best things about Resene is that they produce highly durable, waterborne exterior-grade paints suitable for all surfaces – even steel!”

Shay says the doors were heavy-duty, constructed with a 5mm aluminium face and pre-coated with a two-pack finish, and special attention had to be paid to the various hardware components to ensure the paint job wouldn’t adversely affect them. “After exploring various multi-pack options, we decided to go with the Resene FX Metallic paint system, as it offered the solution and finish we were after. First, Resene adhesion primer was applied directly on the existing two-pack coatings. Then, a basecoat in Resene Lustacryl tinted to a custom Resene colour was applied before finishing with topcoats of Resene FX Metallic

paint in Resene Magma applied with an HVLP (high volume low pressure) system.”

“The decision to use Resene waterborne products is what made this project possible. Every other option we considered would have been impractical to execute on site,” Shay adds.

Mem says that it was Shay’s preparation and expertise in application that showcased the product at its best. “It is an extraordinary paint! It has a three-dimensional appearance when the metallic fleck catches the light, be it headlights or sunlight. The copper colour and its variegated blue and green flecks give the finish the most extraordinary depth and movement as the surrounding environmental conditions change with the seasons.”

“The outcome is remarkable. Each door and gate were deliberately finished slightly different to give each a unique effect. This product has so much depth and play to it, it’s simply artwork,” Shay says.

Since completing this project, Shay has come to understand the diversity and range of primers that Resene offers. “There is a range of completely different primers that work for all surfaces, which is game changing compared

to what we are used to in Australia. We initially planned to resurface these doors with two-pack industrial coatings, which would have been a very expensive process,” Shay explains.

“So far, I have loved every Resene product I’ve used – and I truly mean that. I believe they are ahead of the game. Resene’s advice and support are consistently reliable. I first came across the Resene website over ten years ago while searching online for technical data on a product and I was blown away by how structured and detailed it was. Since then, it has become my go-to source for information.”

Over the past two years, Shay has become a frequent user of Resene Zincilate 11, Resene Galvo-Prime, Resene Lustacryl and Resene Enamacryl. “These are all products I absolutely love. I’m eager to try Resene FX Paint Effects Medium and Resene FX Pearl Shimmer in the future, but I’m especially looking forward to using Resene FX Metallic paint again as it’s a durable and enjoyable product to work with,” he says.

And as this project shows, if you’re open to experimentation, Resene FX Metallic could be the missing piece of the puzzle for a unique look that leaves a lasting impression. **BW**

Subtle vs Stimulating

From tactile textures to provocative pictorial designs, there's something to suit every style in the Resene Wallpaper Collection.

Visual variegation

Many textured wallpaper designs are visually subtle. However, there are definitely plenty of options in the Resene Wallpaper Collection that offer more pronounced variations in their colour palette while still maintaining the simplicity and elegant restraint that textured designs are celebrated for. Resene Wallpaper Collection E333306 is a prime example of a textured design that boasts palpable visual interest but doesn't feel busy – making it a beautiful option for increasing tactility without overwhelming a soothing or delicate interior scheme. Pick up on its oceanic hues that reflect the sea, sand and sky by pairing it with tranquil tones like Resene Coral, Resene Half Joss, Resene Sea Fog and Resene Loblolly on adjacent surfaces, furniture, trims and accents balanced with a touch of more pigmented blues like Resene Shakespeare and Resene Blue Bark to round out the look.

- Resene Sea Fog
- Resene Half Joss
- Resene Coral
- Resene Loblolly
- Resene Shakespeare
- Resene Blue Bark



Creamy character

When infusing an interior with modern organic flair, it's essential to ensure that your design includes a mix of textures so that the look doesn't fall flat. A creamy textured wallpaper like Resene Wallpaper Collection E333202 serves as an excellent anchor for a modern organic scheme as the design's soothing colour and tactile quality create a calm and inviting backdrop, with a stone-like character that aligns with this style's ethos of celebrating natural elements and materials. The creamy hue adds a sense of levity while avoiding starkness, making it ideal for creating a grounded yet open ambiance. To finish the look, layer additional warmth, softness and versatility with wood flooring stained in Resene Colorwood Bark, furniture painted in Resene Sugar Loaf and a few touches of gentle accent colours like Resene Moon Mist, Resene Harp, Resene Bud and Resene Pendragon in matte and gloss finishes to add further texture without overwhelming the more delicate hero hues.

- Resene Moon Mist
- Resene Harp
- Resene Pendragon
- Resene Sugar Loaf
- Resene Bud
- Resene Colorwood Bark

Uplifting lines

A key benefit of textured wallpaper is the way these designs are able to introduce dimension and provide visual interest without overwhelming minimalist spaces. The vertical texture of Resene Wallpaper Collection E307332 is effective for drawing the eye up and down, creating lift through the illusion of higher ceilings. Pair it with a soothing colour palette of blush beiges and suede-like shades such as Resene Kalgoorie Sands, Resene Just Right, Resene Bone, Resene Doeskin and Resene Leather on adjacent walls, furniture and accessories to soften the look. Plush textiles like boucle, high-pile rugs, details in cork stain washed in Resene Colorwood Becalm and a touch of pink marble will further enhance your design's depth and tactility.

- Resene Bone
- Resene Just Right
- Resene Colorwood Becalm
- Resene Doeskin
- Resene Kalgoorie Sands
- Resene Leather





Cascading curves

Many of today's wallpaper designs are a far cry from the ditsy, dusty florals that hung in the homes of our elders. Resene Wallpaper Collection 2538M-12 is a prime example of a design that embodies a contemporary aesthetic by blending striking visual impact with the modern simplicity of a pared-back palette. The graphic yet achromatic design has the look of dramatic draping fabric viewed from below – a selection that aligns perfectly with today's interior design values, where individuality and minimalism coexist harmoniously. The graphic quality commands attention, creating a statement wall that adds drama and sophistication to a space. At the same time, the monochromatic palette tempers the boldness, ensuring it remains refined and versatile. Balance the strength of this design with light-coloured timber flooring stain washed in Resene Colorwood Breathe Easy and pair it with understated paint colours like Resene Half Shark, Resene Half Jumbo and Resene Mystic on the ceiling, adjacent walls and furnishings in keeping with the wallpaper design's tonal palette.

Resene Mystic	Resene Half Jumbo
Resene Colorwood Breathe Easy	Resene Half Shark



Shape up

The inclusion of murals is a major trend for commercial and public projects where clients are after a unique look to set their space apart – and with good reason. Murals are incredibly effective at communicating a welcoming, creative energy that encourages connection and conversation, making them both a functional and inspiring option. Designs like Resene Wallpaper Collection IF4-083 offer an effective alternative to meeting the same brief where a hand-painted option isn't possible. Connect the design to other elements by echoing key accent colours like Resene Coral Tree, Resene Half Inside Back, Resene Schooner and Resene Flotsam, opt for timber flooring stained in a neutral brown like Resene Colorwood Ironbark and paint furniture in Resene Double Foundry to help ground the lighter hues.

Resene Flotsam
Resene Coral Tree
Resene Half Inside Back
Resene Schooner
Resene Colorwood Ironbark
Resene Double Foundry

No matter what vibe you're trying to create, the Resene Wallpaper Collection has got you covered. With thousands of eye-catching and understated options to choose from, you and your clients are sure to find the perfect wallpaper selections to fit your project. To peruse the latest releases, be sure to visit your local Resene ColorShop. www.resene.com **BW**



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

Eye of the tiger

In today's interiors, many clients are moving beyond minimalism and seeking to express their individuality – and choosing a graphic wallpaper is an ideal option for infusing a space with self-expression. Conversational wallpaper designs – those that spark a discussion – are popular because they work well with contemporary trends, such as maximalism and modern eclectic styles, where layers of pattern, colour and texture come together to strike an expressive balance. Tigers, like those in Resene Wallpaper Collection M69505, evoke a sense of exoticism, strength and dynamism and can also connect the space to more literal themes of nature and adventure. Play to this design's desaturated tones by combining it with soft blacks, slate blues and pale greys like Resene Nocturnal, Resene Big Stone and Resene Quarter Surrender layered with select accents in Resene Alert Tan to pull the design's key colour off the wall and into the room.



Resene Quarter Surrender	Resene Big Stone
Resene Alert Tan	Resene Nocturnal



- Resene Titania
- Resene Illusion
- Resene Scrumptious
- Resene Supernova
- Resene Red Damask
- Resene Outrageous
- Resene Simply Red
- Resene Foundry



1

Colour Master Nightingale Award, as well as the **Resene Total Colour Commercial Exterior Award**, was the joyful repainting of the Chelsea Sugar Head Office exterior. On what was once a standard office building, a new confection of sweet hues brings a burst of imaginative energy to inspire the young users of the adjacent playground through a vibrant yet historically sensitive Resene colour palette that features Resene Foundry, Resene Red Damask, Resene Outrageous, Resene Supernova, Resene Yellow Sea, Resene Simply Red, Resene Scrumptious, Resene Illusion, Resene Titania and Resene Woodsman Oregon.

The judging panel, which included Sylvia Sandford (colour expert), John Walsh (previous editor of *Architecture*, architecture writer) and Laura Lynn Johnston (editor of *BlackWhite* magazine, previous editor of *habitat* magazine), praised the thoughtfulness behind the many projects submitted, noting how Resene products were not only used aesthetically but also functionally to evoke emotion, define space and enhance user experience. While not every project could be recognised with an award, they were awestruck by the talent, creativity and efforts on display in each submission.

Congratulations to all the award winners and a heartfelt thank you to everyone who took the time to enter their projects in the awards. Several winning projects have been featured in this issue and we look forward to showcasing many projects through future issues of *BlackWhite* magazine, *habitat* magazine and our regular email newsletters.

1. Commercial Exterior Award + Colour Master Nightingale Award

Beca Ltd

Chelsea Sugar Head Office Exterior Colour Scheme

Judges: “Sugar and spice and all things nice, this project speaks in colour. A perfect example of the transformational power of paint and colour, the colour palette does the heavy lifting to take a once unassuming structure and turn it into an eye-catching feature. When working with an iconic colour, new colour choices can sometimes feel restrained – but not with this project. The diagonal placement of this adventurous colour palette gives the building and hues an extra burst of energy and excitement. The colours feel like they belong so well it’s hard to imagine this project without them. Each hue cleverly plays off one another, contrasting and accentuating the next. It’s quite simply delicious.”

image Eleanor Eugster

colour remains stronger than ever, and the future of colour in New Zealand and Australian design is brighter than ever.

For years, the Resene Total Colour Awards have been a highlight of New Zealand Fashion Week, celebrating excellence in the use of colour across architecture, interiors, landscapes, public, commercial, educational, retail and hospitality spaces as well as artist and student work. The latest winners of the prestigious Resene Total Colour Awards were officially recognised at a colourful awards ceremony held, for the first time, during Auckland Design Week. This new setting underscored the synergy between colour and creativity – reinforcing Resene’s commitment to inspiring, innovative and thoughtful applications of colour in design.

This year’s event was a significant milestone, not only due to the remarkable volume and quality of project submissions, but because it also marked the 15th anniversary since the Resene Total Colour Awards first began. From daring exterior transformations to meticulously curated interior colour palettes, murals and student concepts, this year’s winners showcased a stunning array of projects that have pushed the boundaries of the expressive power of Resene’s extensive paint, wood stain and wallpaper ranges. Taking home the top honour, the **Resene Total**

Colour reigns supreme

The latest group of Resene Total Colour Award winners accept their accolades.

The Resene Total Colour Awards continue to set the benchmark for excellence in colour use, inspiring present and future generations of architects, design professionals, painters, builders, artists and students to experiment and innovate. As this year’s ceremony demonstrated, the love of



2. Commercial Exterior Colour Maestro Award

Annabel Berry Creative Co

Whitestone Cheese Diner & Deli

Judges: “Irresistibly charming, who wouldn’t want to go into a café that looks like this? The fun, playful and nostalgic colour palette draws you in with a sense of anticipation about what lies within. It touches on all the best elements of what makes retro designs charming, neatly packaged into a colourful wrapping that puts a refreshing spin on vintage-inspired hues. An exemplary showcase of the power of colour that has turned an overlooked building into a must-visit local landmark.”

image Rachel Wybrow Photography, www.rachelwybrowphotography.com

3. Commercial Interior Office Coworking Award

Paul Bradley, Pauly B

WOTSO Takapuna Internal Stairwell

Judges: “An adventure in colour, brimming with the anticipation of not knowing what new surprise awaits just around the corner.



This exuberant and unexpected use of colour acts as a free-flowing organic design juxtaposed against the formal structure of the stairs. It fills the space with enthusiasm and optimism. Using a wide palette of hues from dark to light and glimmering touches of metallic, it’s fast become a favourite feature.”

image Tosca Christie

4. Commercial Interior Office Coworking Colour Maestro Award

CTRL Space

The Formerly

Judges: “Infused with a sophisticated air of ‘office space meets corporate club’, this project cleverly transforms a workplace into something that feels more like a hospitality space. The colours and sheen levels have been carefully selected to play with the lighting and set the mood. The scheme is beautifully harmonious and well-grounded as a means of supporting those engaged in mutually rewarding business discussions. This palette means business.”

image Sarah Grace

5. Residential Exterior Award

DLA Architects

Gateways Apartments Replacement Windshields

Judges: “The joyful colour selections ingeniously revitalise this prominent building, infusing it with life, energy and positivity through the thoughtfully chosen and ever-so-carefully placed colour palette. It has been transformed into a friendly and visually engaging landmark. The clever installation technique ensures

Resene Total Colour Awards



both aesthetic appeal and sustainable maintenance, setting a benchmark for modern architectural rejuvenation. A textbook example of how a little colour can go a long way.”

image Paul McCredie, www.paulmccredie.me

6. Residential Exterior Colour Maestro Award

PAC Studio Ltd and Steven Lloyd Architecture

Crinkle Cut

Judges: “An unexpected soft pink lifts this home out of the ordinary. Surrounded by bush, it would have been ever-so-easy to paint this house all white, yet the subtle touch of colour brings so much more. It’s instantly soothing, creating a relaxed retreat to enjoy as a respite from the busy city. Cleverly combined with crisp white, the pairing helps the eye read the slipper pink hue and appreciate its subtle beauty. A whisper of colour that speaks volumes.”

image Simon Devitt, www.simondevitt.com





7

7. Residential Interior Award

Hello Home Interiors

Iconic Wellington Apartment

Judges: “Colour makes this space, celebrating the essence of mid-century modern design with a well-balanced and vibrant colour palette that adds joy and interest without overwhelming the senses. Every detail harmoniously supports the palette. The curated application of colour on the open shelving transforms groupings of personal treasures into museum-worthy displays. Tailormade for the client, this home is a haven.”

image Anna Briggs, www.annabriggsphoto.com

8. Residential Interior Colour Maestro Award

Marlene Hudson Design

Shades of Hydrangea

Judges: “Colour transforms this house into a welcoming family home by creating an open, light-filled space complemented by beautifully contrasting features. There is a strong connection between the interior and the surrounding environment, as if elements of the outdoors have been invited inside. Thoughtful planning has ensured it is both functional and inviting, perfectly suited for busy life. Colour has helped make this house an easy-to-live-in home.”

image Tracey Scott, www.rotorua.photographer.co.nz



8



9

9. Education Award

Dwelling Architectural Design

St Hilda's Chapel & Whitby Redevelopment

Judges: “Colour is a powerful tool when wielded well – and this project certainly wields it with expertise, using a tasteful colour palette to draw attention to select architectural elements and to set the scene. Perched high on the hilltop, the blue reaches out to the sky, enlivening the building and giving it presence. It's strong, purposeful and confident.”

image STW Studio - Nick Beadle Photography, www.stwstudio.com

10. Education Colour Maestro Award

Pacific Environments NZ Ltd

Northcote Intermediate School

Judges: “Inspiring students to reach their potential is a cornerstone of education and this colour palette embraces this vision wholeheartedly. Powerful colour choices rise on the vertical, visually reinforcing the strength of the architecture. The colours are ever-so-carefully arranged with a rhythm that plays off the texture and key architectural features, adding energy without overwhelming and infusing it with character.”

image Barry Tobin, www.barrytobin.co.nz



10



11

11. Education Colour Maestro Award

Carter Williamson Architects

The Village Preschool

Judges: “An exquisite project, this beautiful ethereal palette is totally complementary to the architecture. It feels calm and serene, ready to be injected with the bustling energy of small children. While it may at first glance appear neutral, it cleverly weaves together a complex palette of light-coloured hues combined with neutrals to soften the structure. This dreamy colour blend is easy to fall in love with.”

image Katherine Lu, www.katherinelu.com

12. Rising Star Award

Briar Newman

A Colourful, Feminist Vision for Community

Judges: “This project boldly reimagines space through a feminist lens, using a dynamic pink palette with supplementary hues to empower and nurture. By thoughtfully manipulating colour, the design transforms the area into a supportive haven, celebrating life and femininity. The skilful integration of colour creates a harmonious environment that invites women to confidently claim their space. This colour palette exudes courage and tenacity.”



12



13

13. Rising Star Colour Maestro Award

Javani Govender

RE: indigenise, vitalise, generate, vegetate, juvenate

Judges: “Masterfully integrating health and community, this project emanates warmth and a sense of grounding that resonates with the land. In a world searching for well-being and mindfulness, the colour palette deftly achieves both. Drawing inspiration from traditional whare blended with subtle Japanese influences, the concept connects to the environment to evoke an inviting space that is welcoming to everyone. A colour palette for all to enjoy.”

14. Rising Star Colour Maestro Award

Omea Hall

Summit Spas

Judges: “The epitome of alpine sophistication, this project blends seamlessly with the strength of its surrounding mountaintops while maintaining a lovely lightness. There’s a perfect fit between the breathtaking design and the carefully chosen colour palette. The meticulous attention to specification of this ambitious project reflects a level of care associated with professionals. It’s a stunningly beautiful space, perfect for relaxation.”



14



15

15. Landscape Award

Elise Cautley, Claire Ford and Jennifer Gao

Femme-ly Velues

Judges: “Picking a bold palette of colours that works well together is one achievement; weaving those same colours together into a giant folly is an even greater one. This ambitious project catches the eye with its novel colour combination and structure. Towering above the land, the open weave gives the sense that the colours are playing with their surroundings. It’s a handcrafting of hues taken to a whole new level.”

image Sam Hartnett, www.samhartnett.com

16. Landscape Colour Maestro Award

Auckland Council

Pukekawa/Auckland Domain Band Rotunda Refurbishment

Judges: “There’s something delightful about when old is made new and it’s even more satisfying when bland becomes beautiful. The complementary palette feels at one with its environment yet refined and elevated. The judicious use of colour highlights the architectural detailing while the repetitive placement of colour helps each hue feel like it truly belongs. Colour has not just refreshed this rotunda, it’s revived it from top to bottom.”



16



Resene Total Colour Awards

17

17. Neutrals Award

Athfield Architects

The Jim Wakefield Pavilion

Judges: “When it comes to the traditions of colours associated with games, you can’t go far past the tradition of white in cricket. Nestled in park land that moves through the colours of the seasons, this project has embraced the essence of cricket whites. This understated neutral palette stands out amongst the natural tones of the park and allows the continuity of the sweeping forms to be the hero. In a landscape of colour, white becomes an accent.”

image David Higgins, www.davidhiggins.squarespace.com

18. Neutrals Colour Maestro Award

Abri Architects

Arney Road Residence

Judges: “So often homes are painted all white, but this home brings a little something extra to the palette. Enhanced with a refined neutral palette of grey, the classic cloudy colours ensure that this home holds its own even on the brightest of summer days. Combined with a range of textured surfaces, the colour palette provides just the right touch of variation. Neutrality highlights this home’s architecture beautifully.”

image Katrina Weidner, www.catchlights.co.nz



18



19

19. Heritage Award

Heritage New Zealand Pouhere Taonga

Antrim House Upgrade

Judges: “With such a high profile building to decorate, there is always the pressure of expectation. This project has risen to this challenge with much thought put into not only which colours will be used but also where they will be used to best flatter the many stunning architectural details. It leads by example, showcasing how taking the time to respect and celebrate the past through refurbishment projects will ensure our heritage buildings remain a treasured part of our architecture into the future.”

image Brayden Mitchell, www.mediasol.co.nz

20. Heritage Colour Maestro Award

Chapple Architecture

Palmerston North Crematorium

Judges: “With a serene and dignified approach, this colour palette honours the building’s iconic architecture. The uplifting treatment of the arches lifts the spirits, while the restrained interior colour palette provides a calm and soothing backdrop, allowing the architectural elements to shine. As a building that is used in challenging times, it’s tranquil and reassuring in all the right ways.”

image Bernadette Peters Photography



20



21

21. Commercial Interior Public + Retail Space Award

Annabel Berry Creative Co

Whitestone Cheese Diner & Deli

Judges: “This cosy, welcoming space perfectly balances modern aesthetics with oodles of timeless charm. Exuding confidence, this interior blends retro details with contemporary features, paying homage to nostalgic memories. No surface has been overlooked. The painstaking care and attention to detail has ensured the theming continues across every square centimetre from tip to toe, rewarding visitors with a fully immersive experience. The colour use is simply captivating.”

image Rachel Wybrow Photography, www.rachelwybrowphotography.com

22. Commercial Interior Public + Retail Space Colour Maestro Award

CTRL Space

Soda

Judges: “Warm and calming colours come together in this project to build an atmosphere of respite and relaxation for its clientele. The thoughtful application of the colour palette means the colour seems to seamlessly and gracefully flow over each and every surface, achieving an inviting aesthetic that carefully balances vibrancy with tranquillity. Playing to the senses, it’s an alluring use of colour that manages to feel effortless through its thoughtful and considered approach.”

image Simon Devitt, www.simondevitt.com



22



23

23. Commercial Interior Office Company Award

ArchInt

TR Group – New Commercial Building

Judges: “When working with a corporate colour palette, it takes a certain adeptness to apply those colours to best serve their setting. This project does this brilliantly, using the client’s daring hero hue for powerful accenting supported by a monochromatic base. It’s an immersive branding experience which operates at a commercial level while still bringing out the little kid in all of us. It’s bold, bright and brilliant.”

24. Commercial Interior Office Company Colour Maestro Award

APG Architects

Endoscopy on Clarence Medical Centre

Judges: “There is a delightful sense of continuity which extends from the public spaces to the private workspaces in this project. Bringing together a beautiful use of textures and variations of paint colours, it exudes an undeniably soothing calmness that avoids the common obstacle of feeling too clinical. The palette is beautifully balanced with timeless tones that feel supportive and nurturing of the space and its users, radiating comfort and care wrapped up in colour.”

image Amanda Aitken, www.aaphotography.co.nz



24



25

25. Installation – Experiential – Product Award

MOTAT

Te Puawānanga Science and Technology Centre

Judges: “Wow! This transformational treasure trove of colour palettes draws your eye to each area of the space. The colour is cleverly used to designate zones of activity, to bring human scale to what could have seemed like a cavernous space and offer a collection of themed areas to explore. The palette is extensive yet is so well integrated that the colours both coordinate and contrast. Colour makes this space come alive.”

image Richard Ng



26

26. Installation – Experiential – Product Colour Maestro Award

The Letter Q Ltd and New Zealand Maritime Museum

Always Song in the Water Exhibition

Judges: “Like ripples of water, this exhibition’s colour palette feels like you’re passing through layers of ocean. Colour is an undeniable hero, immersing each visitor into the exhibition and encouraging them to explore more and linger that little bit longer to truly take in all the curated treasures. Playful and whimsical as it transitions from space to space, the flow of colour is faultless.”

image Blink Ltd, www.blinkltd.co.nz



27

27. Bright Spot Award

Stephanie Cartledge

Tidal Shift

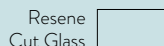
Judges: “With a fusion of colour and community, this work energises its surroundings with a vibrant palette and thoughtful symbolism inspired by the local environment. Boldly painted graphic elements broadcast a universally understandable message and invite passersby to pause, reflect and connect. It’s a striking example of how colour and design can inspire and engage us all.”

image Nicole Reed, www.nicolereed.photography

Lifetime Achievement Award

Peter Beaumont

TEAM Architects Wellington



Judges: “Peter has an innate ability to not only use colour in a practical way that supports the architecture it has been applied to, defines spaces and guides movement intuitively, but also to delight those who interact with and admire his projects from near and far. It’s a delicate balancing act to select colours that are both fitting and thoughtful yet expressive and sensory – and it’s a skill Peter has well mastered.

Peter’s colour selections run the gamut of neutrals through to pastels and brights, with each colour carefully considered to best suit the needs of each project. No two projects are alike.

Peter’s passion for colour is most evident in the education sector, with many schools and students of all ages benefitting from his thoughtful work and delightful and novel colour selections. Peter has also generously shared his knowledge over



many years as a lecturer, inspiring those that dream to follow his architectural path.

After a successful career spanning more than four decades, which has seen him win multiple colour awards, Peter has developed a deep understanding of the subtle ways colour benefits and conditions how people interact with and use space. One of his lasting legacies is passing on this prowess, as well as his passion, knowledge, bravery and confidence in colour to countless colleagues and architectural graduates.

This Resene Lifetime Achievement in Colour Award celebrates Peter’s tenacity, skill and flair as an architect who isn’t afraid to experiment with colour.” **BV**

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

image Nigel King, www.whitedoor.co.nz



On the up and up



Artist Paul Bradley transforms an office block into an inspiring psychedelic wonderland with his largest mural project to date.

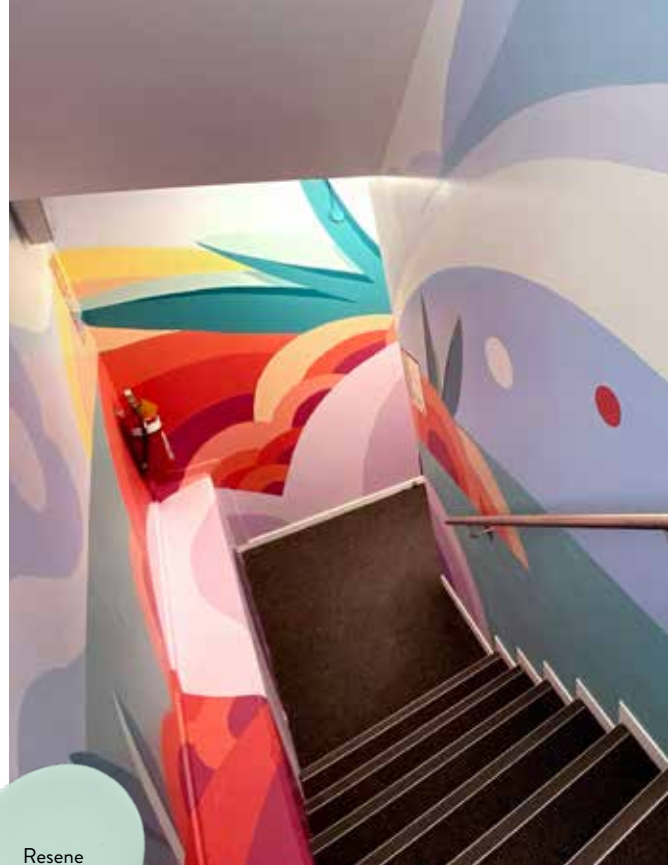
Renowned mural artist Paul Bradley, better known as Pauly B, has just unveiled his largest and most ambitious project to date – two striking murals that have transformed a once-unremarkable commercial building in Takapuna, Auckland, into a bold artistic statement. Known for his large-scale works that blend contemporary street art with intricate storytelling, this milestone project serves as a prime example of how Paul pushes the boundaries of urban art, turning everyday architecture into a canvas for creativity.

Over the past decade, Paul has completed more than 50 murals – and over the last three years, it’s been his full-time focus. With this project, Paul was tasked with creating complementary murals that would transform a nondescript commercial office building inside and out to characterise WOTSO’s Takapuna FlexSpace, breathing new life into the popular Auckland neighbourhood’s evolving cityscape.

Since 2014, WOTSO has been offering coworking, hotdesking and meeting room rentals in cities throughout New Zealand and Australia. When the company decided to set up a new Takapuna location in Karaka House,

the property needed to be fully revitalised to fit with this business model. After a full renovation, what was previously a relatively ordinary fixture on Huron Street has been completely revitalised – but it’s Paul’s exuberant murals that have made it something artfully unique. On the exterior, his impactful and dynamic artworks span the height and width of the structure. Inside, they snake their way up three floors of the interior staircase.

Despite having so much experience under his belt, Paul found the sheer scale of the murals intimidating. “I was excited and nervous going into it,” he recalls. “The exterior mural covered a huge area, but access was also tricky and required using two huge lifts within a busy urban environment. I planned as much as I possibly could to make life easier on site and keep things running smoothly and safely. But as soon as I started painting, my nervousness evaporated straight away. I often think about the saying, ‘a journey of a thousand miles starts with a single step’ – only with murals, it’s a single brushstroke. Once that brushstroke happens, I feel very present and calm, and that is definitely my happy place.”



Resene Edgewater

opposite, above left and right: Paul Bradley – known artistically as Pauly B – was recently tasked with creating expansive murals that would echo the innovative and creative approach his client, WOTSO, takes to their shared coworking spaces. Great care was taken to maintain ample white space on the walls, allowing the vivid colours of the design to stand out in stark contrast and create a bright, bold and playful aesthetic that aligned with the client’s vision. Paul spends a lot of time refining his Resene colour palettes during the planning stages of his murals and the results are clear, as one of the main compliments he receives is how much people love his colour choices. His staircase mural for WOTSO received a Resene Total Colour Interior Office Coworking Award and was created using Resene Lumbersider Low Sheen tinted to Resene Blackcurrant, Resene Honey Flower, Resene Boogie Wonderland, Resene Mozart, Resene Divine in both full and half strength, Resene Lipstick, Resene Vibe, Resene Rapture, Resene Glorious, Resene Wax Flower, Resene Energy Yellow, Resene Blue Lagoon, Resene Fountain Blue, Resene Morning Glory, Resene Edgewater, Resene Wavelength, Resene Bluetooth, Resene Half Sail, Resene Pattens Blue and Resene FX Metallic Gold over a basecoat in Resene White. Mural design and painting by Pauly B. Images and painting assistance by Tosca Christie.

- | | | | | | | | |
|--|---------------------|--|----------------------|--|-----------------|--|--------------------------|
| | Resene White | | Resene Fountain Blue | | Resene Glorious | | Resene Divine |
| | Resene Pattens Blue | | Resene Wavelength | | Resene Rapture | | Resene Mozart |
| | Resene Half Sail | | Resene Blue Lagoon | | Resene Vibe | | Resene Boogie Wonderland |
| | Resene Bluetooth | | Resene Gold | | Resene Lipstick | | Resene Blackcurrant |

Paul says the project demanded careful consideration to ensure there would be visual coherence as the design was interrupted by numerous windows and had to be applied over a variety of textures across the exterior façade. The resulting design narrative includes ethereal leaf motifs strategically positioned to create a sense of movement and continuity, seamlessly bridging those architectural interruptions. As a complement, bold cloud-like motifs and drifting circles juxtapose their geometry against the mural’s flowing, surreal and dreamlike elements. To bring depth to his design, Paul used more than 20 Resene paint colours carefully selected from six colour families – green, blue, yellow, pink, purple and orange. Each hue plays a part in contributing to the cohesive yet dynamic visual composition, striking a balance between harmony and contrast.

In total, the exterior mural took Paul and his painting assistant, Craig McClure, a combined total of 200 hours over the course of 10 days to cover a jaw-dropping area of approximately 445m². Despite being smaller in scale, the interior stairwell mural was still no small feat. Paul was assisted by his daughter, Tosca, with each of them putting in 60-70 hours of painting. After nearly 140 hours of work, the staircase has become the standout feature of the office building’s interior – one that leaves a memorable impression among both workers and visitors.

“I loved painting the staircase because, for many people, this is the first impression they have of the interior when they enter at street level or from the carpark. People have often told me that they feel a strong connection to my murals once the artwork has become part of their everyday lives. I love that these relationships to the art continue long after I have finished painting. I like to think that these murals could be both calming and energising at the same time – like a mini holiday,” says Paul.

“Painting an image over three levels also gave me the opportunity to create an immersive journey through a three-dimensional, spiralling space. Often, murals sit on one flat surface, so this was a unique and fun challenge. For some reason, staircases are often spaces that don’t get much love; they get treated like they’re not really part of the building. But they’re often heavily used spaces and, in this case, it’s like the spine of the building,” he adds.

Thematically, the journey from the ground floor to the top floor transitions from the earthly and aquatic realms up through the clouds to more ethereal imagery, culminating in a depiction of flowers and a dreamy visage. “This narrative emphasises the importance of dreaming and envisioning within business. The stairwell spaces immerse the observer. Unlike a standard single-wall mural, they offer varied perspectives, with different combinations of colours and imagery depending on one’s vantage point. In more enclosed areas, the



designs are abstract, serene and light to prevent overwhelming the viewer. Conversely, in the open expanse of the top landing, the designs embrace figurative, dynamic and playful qualities,” Paul explains.

After applying a basecoat of Eco Choice approved Resene Lumbersider Low Sheen in Resene White, Paul used more than 20 different Resene colours to create the staircase mural design through a tetradic palette of purples, reds, oranges, greens and blues. By using variegated tones from each colour group, the design feels fluid and cohesive while touches of Resene FX Metallic Gold paint infuse it with surprise and wonder – elevating the space from a traditional office aesthetic to something inspiring, creative and contemporary.

“It took a lot of measuring and planning to conceptualise what surfaces would be seen alongside each other and how the whole artwork would fit together,” says Paul. “Another interesting challenge is that the top landing features a cut-out relief of a tree across three of the walls. The artwork had to be designed around and painted over that feature, giving it an added textural element.”

The striking natural surroundings which characterised Paul’s upbringing in Titirangi have significantly influenced his artistic style. “Growing up, I was a chronic daydreamer and one of those kids who was always drawing, painting or making something with my hands. I used to get in trouble for drawing all through

my school exercise books, so it seems inevitable that I became an artist. I originally trained as a graphic designer as it seemed like a safer career choice than being an artist. I worked as a designer for a time but kept making art in the evenings and on weekends, and after a while, it became clear that I needed to find a way to spend more time making art, so I quit design. In saying that, I think I learned a lot from my experience working as a designer that has impacted my art making such as composition and colour as well as how to work with clients and conceptualise my ideas. I’ve also worked as an illustrator, which in turn brings a sense of storytelling to my work,” he explains.

His style is also reflective of his lived experiences. “I’m a big believer that a creative career must be part of a bigger creative life. I spend a lot of time producing my art, but it’s equally important to be experiencing and absorbing things from the world within and around me. I draw a lot of inspiration from being in beautiful places, music, conversations, reading, travelling and other artists’ work. But I’ve also been practicing meditation for more than 20 years, which has really helped me to slow down, notice things and stay curious.”

During his planning stages, Paul begins his designs by drawing them out first with pencil on paper before refining them on his tablet and selecting his Resene colour palette. “I often spend a long time choosing colours,” he says. “I use Resene swatches to find colours that appear

above: Recognising the stairwell as the initial and final encounter for many within this workspace, the aim was to make a memorable impression and underscore the WOTSO brand as contemporary and inventive. This mural project connects three floors via the stairwell and landings, conceived as a journey through the space. The chosen designs and hues were curated to inspire, uplift and celebrate creativity. Paul created this stairwell mural with Resene Blackcurrant, Resene Honey Flower, Resene Boogie Wonderland, Resene Mozart, Resene Divine in both full and half strength, Resene Lipstick, Resene Vibe, Resene Rapture, Resene Glorious, Resene Wax Flower, Resene Energy Yellow, Resene Blue Lagoon, Resene Fountain Blue, Resene Morning Glory, Resene Edgewater, Resene Wavelength, Resene Bluetooth, Resene Half Sail, Resene Pattens Blue and Resene FX Metallic Gold over a basecoat in Resene White.

below: Across the building’s four exterior elevations, Paul used Resene Lumbersider Low Sheen tinted to Resene Scandal, Resene Keppel, Resene Deep Sea, Resene French Pass, Resene Malibu, Resene Hemisphere, Resene Teal Blue, Resene Splash, Resene Tulip Tree, Resene Tussock, Resene Ballerina, Resene Cabaret, Resene Havoc, Resene Twilight, Resene Wonderland, Resene Butterfly, Resene Harlequin, Resene Seance, Resene Plum, Resene Wax Flower, Resene Guggenheim, Resene Grenadier, Resene Red Red Red, Resene Rouge and Resene Pompadour over a basecoat in Resene White. Rather than pulling specific colours from the exterior surroundings, Paul sought out a palette that would feel unique within the streetscape. “The surrounding area is a very grey and neutral urban environment. Prior to the mural, the building itself was a very unremarkable old office building that was undergoing a complete renovation, so it became a blank slate that the client wanted to fill with colour and energy. That’s why the colours really pop,” he explains. Exterior mural design, painting and images by Pauly B. Painting assistance by Craig McClure.

top tip

Protect murals and street art from tagging with Resene Uracryl GraffitiShield – a two-pack, clear anti-graffiti coating that can be used on a variety of substrates to protect against tagging by spray paint, marker pens, lipstick, crayons, inks and more. If tagging does occur, substrates protected with Resene Uracryl GraffitiShield can be cleaned using Resene Graffiti Cleaner.



right: Paul's instinctive and carefully considered use of colour is punctuated with bold hues that breathe life into his fluid, graphic shapes that frequently feature nature motifs and human faces. Often, Paul is drawn to using tones of violet over more traditional skin tones. "I like the idea that people might identify with the faces I paint in the same way we identify with characters in stories. For that reason, I like to avoid realistic skin tones or too much realism in the features. This way they don't become a specific person or ethnicity."



	Resene White		Resene Plum
	Resene Pattens Blue		Resene Blackcurrant
	Resene Half Sail		Resene Splash
	Resene Morning Glory		Resene Energy Yellow
	Resene French Pass		Resene Gold
	Resene Bluetooth		Resene Tussock
	Resene Malibu		Resene Edgewater
	Resene Fountain Blue		Resene Keppel
	Resene Hemisphere		Resene Deep Sea
	Resene Blue Lagoon		Resene Wax Flower
	Resene Teal Blue		Resene Guggenheim
	Resene Divine		Resene Glorious
	Resene Twilight		Resene Rapture
	Resene Mozart		Resene Grenadier
	Resene Wonderland		Resene Havoc
	Resene Butterfly		Resene Red Red Red
	Resene Seance		Resene Ballerina
	Resene Harlequin		Resene Cabaret
	Resene Honey Flower		Resene Rouge
	Resene Pompadour		Resene Lipstick

similar to what I see on my iPad. That way, I am checking actual swatches of real paint next to one another to see how they work together and affect one another. Once I pull a group of swatches together, my process becomes more intuitive in terms of how they feel as a palette rather than worrying too much about formal colour theory or anything too intellectual. A mural's palette should feel harmonious but there should also be a little tension. I think of it like creating music. If there's too much harmony in a song, it can end up a bit too sweet and boring. But if there's too much tension and disruption, then the song becomes too challenging for most people to access and enjoy. The mix needs to be just right."

Paul says he discovered Resene when he was studying graphic design at Unitec. "As a broke student, Resene testpots were more economical than fancy art paints so I could be less precious when it came to making larger paintings, but I was ultimately really pleased with the quality as well. When I started painting murals, Resene was the obvious choice. Resene Lumbersider Low Sheen is the go-to paint for many mural artists. The colour range is great and the pigments are nice and strong with good

opacity, which means fewer coats and a high-quality finish that lasts a long time. Resene has also been an amazing supporter of street art festivals across New Zealand and Australia, which is another good reason for me to use their products," he adds.

With each project he completes, Paul continues to refine his skills and always learns something new in the process. "The main thing I learned from this project was to make sure I look after myself. This means things like stretching, resting and booking good accommodation for out-of-town jobs. Mural artists generally tend to go hard, especially if you're outside and it's not raining. But for me, these big jobs are best treated like a marathon rather than a sprint."

Paul is especially pleased with the effect the WOTSO murals have had on the building's users and its surroundings. "It lifts the whole street and has created a landmark," he says. "People love colour, but for some reason, it's absent from a lot of our street spaces. When I was painting the exterior, a lot of people made the point of coming to let me know how much they appreciate it. A guy in the neighbouring building was documenting a time lapse of the progress from his office window because he

was so excited about what was happening. My murals seem to have a very humanising effect on an urban environment, and they help foster a sense of belonging and pride." **BW**

To see more of Pauly B's extensive and inspiring portfolio, check out his website at www.paulyb.co.nz.



top tip

When you're covering a large area – particularly in warm weather and when you're doing detailed artistic work – you may find that you need a little longer to work with your paint to get the desired finish. Mix your waterborne Resene paint with Resene Hot Weather Additive to extend the drying time.

Conscious choices, sustainable results

Resene's Environmental Product Declarations are here to help you make informed choices, with the planet in mind.

As concerns about the environment continue to grow, we are collectively facing an urgent need for more responsible and sustainable solutions across all industries. Architects, designers, builders and painters play a pivotal role in shaping the future of how we construct, develop, repurpose and decorate the structures in our built environments and are at the forefront of making transformative changes through specifications. By making thoughtful material selections, championing energy-efficient designs, committing to sustainable practices and helping to keep clients informed of the impacts of their decisions, we can help lead the charge to create buildings that not only meet the demands of modern living but also minimise environmental impact.

To help you specify paints, stains and coatings for your projects, 12 Resene Environmental Product Declarations (EPDs) have been developed to support you in making informed choices and ensuring your selections align with your environmental goals.

"Sustainability is no longer a nice-to-have; it's a necessity," says Barbara Nebel, CEO of thinkstep-anz. "Think of an EPD as the sustainability equivalent of a nutrition label. It tells the full environmental story of a product,

from raw material extraction to manufacturing, transport, use and end-of-life disposal. It's science-based, independently verified and presented in a clear, standardised format."

Resene's collaboration with thinkstep-anz

Resene has long been committed to sustainability and their partnership with thinkstep-anz ensures their EPDs meet the highest standards. "We provided data collection templates and validated the information, our team conducted the LCA, calculated the environmental impacts and prepared a detailed background report. Next, we collaborated with an independent verifier to confirm compliance with international standards, then our designers worked closely with Resene to align the EPDs with their branding. We also managed the registration and publication process with EPD Australasia," Barbara explains.

How EPDs are created

Every EPD is built on a comprehensive Life Cycle Assessment (LCA), which calculates the environmental footprint of a product across its entire life cycle. There are strict rules and standards that need to be followed. But what does that really mean?

"The LCA examines everything from raw material sourcing to manufacturing, distribution, usage and disposal," says Barbara. "The results are compiled into an EPD that clearly states what's included, the standards it complies with, the name of the LCA expert and the name of the independent verifier who ensures its accuracy. The final EPD is published and made publicly available, offering complete transparency for architects, specifiers and sustainability professionals."



Why they matter and how you can use them

The choices we make today will define the future of our planet, so using tools like EPDs are a crucial push towards the pursuit of more sustainable design and building practices.

"Architects and designers play a vital role in shaping the sustainability of the built environment," Barbara says. "By integrating EPD data into your material selection and specification processes, you can make informed choices backed by verified environmental data, align your projects with green building standards and drive demand for more sustainable products in the construction industry."

There are several ways you can use an EPD for your project – for carbon calculations, material or product selection and green building certifications. "If you, for example, wanted to calculate the carbon footprint of a project where you use Resene paint, you will find the information for the carbon footprint of the paint in an EPD. An EPD also includes general information about the process of making the paint, about Resene as a company



and their environmental sustainability work. When selecting materials, EPDs provide key environmental indicators, including embodied energy, water consumption and waste generation. And if you are looking to secure green building certifications, many certification schemes – including Green Star and LEED – recognise EPDs as a valuable source of verified environmental data,” Barbara adds.

Understanding assumptions

As Barbara explains, the EPD Programme and ISO standards have prescriptive system boundaries, data quality and calculation methodologies. This means that some assumptions must be made when data is not available.

Some assumptions are related to end-of-life scenarios, as disposal practices can evolve and estimates are made based on current industry norms. Transport distances are another common assumption. Since raw materials generally come from multiple suppliers, transport distances are estimated using weighted averages. While LCA practitioners select high-quality datasets and follow strict EPD programme rules to ensure consistency and reliability, there can be variability in terms of data selection so assumptions might be made. However, Barbara says, “all those assumptions and the rationale for them are clearly stated in the EPD.”

Comparing EPDs between companies

When comparing EPDs between different companies or manufacturers, Barbara recommends using caution. “While EPDs provide a standardised format, they are only directly comparable if they belong to the same EPD programme. Different programmes may use slightly different rules, which can impact comparability. Always check the details before making direct comparisons,” she says.

Although EPDs can tell you what you need to know about the environmental data of a project over the course of its life cycle, it’s also

did you know?

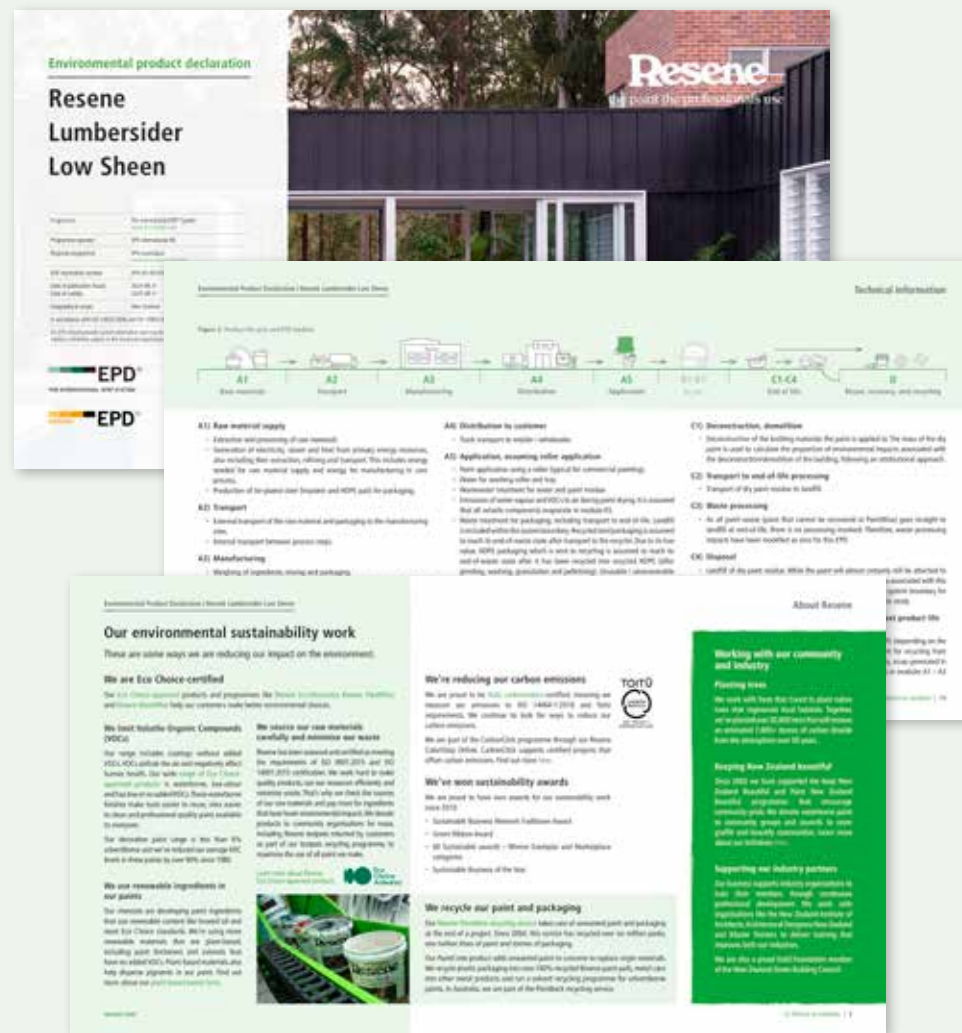
Resene TechSpec (www.resene.com/techspec) is designed to help you create specifications for your projects. It’s a handy tool to assess what you might need, and a Resene representative can assist you with a customised specification if desired.

important to note that it doesn’t necessarily tell you about the product’s performance. “An EPD does not provide information on the quality of the ingredients nor their ability to perform in its area of use,” says Resene Technical Manager Mike Clowes. “While it may look at the carbon footprint of the product from obtaining raw materials through manufacturing and transport to market, this is only part of the story. The longevity of the product once applied is a key driver in determining the benefit to the environment. If it fails to perform, then remedial treatment will be required, bringing further environmental impacts.”

Balancing sustainability and performance

Choosing a paint, stain or coating based on its environmental merits alone is only part of the equation. Making the most sustainable choice also hinges on choosing products that are the best at meeting the demands of the job at hand.

“The decision to select products with excellent EPD data is laudable but should not be done in isolation,” Mike says. “It would be easy for a paint formulator to choose pigments, resins and the other crucial ingredients from local sources to provide low global warming potential or ozone depletion. However, if the paint fades quickly or a coating fails, cracks and flakes due to the use of materials unsuitable for the environment in which it is applied then the ramifications are very significant. Removal of the existing system, preparation for the new



system and repainting requires more materials and thus add quickly to the original impact.”

“By contrast,” Mike adds, “a product that is specifically designed to perform in the environment where it will be used – albeit with materials sourced from further afar – may perform for 10 years or more without any further impact on the environment. Therefore, it is important to seek performance information and avoid making decisions based on the environmental data alone.” **BW**

If you are unsure which product to choose based on the surface, substrate, how it will be used or the conditions it will be subjected to, get in touch with your Resene representative for project-specific recommendations or use the online Resene Ask a Paint Expert service at www.resene.com/paintexpert and a Resene technical expert will assist you with advice. For more information on EPDs and to view Resene EPDs, visit www.resene.com/epd.

The *Sweet* spot

A refreshed exterior colour scheme puts some sugar on an unassuming office building.



Chelsea Estate has been an important landmark in the heart of Auckland since the Chelsea Sugar Factory was first constructed in 1883. In late 2018, NZ Sugar launched an exciting new visitor experience centre known as Chelsea Bay. This new facility serves as the starting point for factory tours and includes a café, a state-of-the-art baking school and an interactive education zone that sympathetically infuses contemporary elements within the historical context of the existing structures on the Birkenhead site.

The approach the company has taken to architectural stewardship of its assets throughout its history is commendable, and it's a key reason why the site has retained its iconic status. For years, Beca Ltd has been a crucial partner in NZ Sugar's conscientious maintenance and development at Chelsea Estate. While Beca's work on the Chelsea Bay Visitor Centre was among the most perceptible changes made in recent years, there has been much work done across the entire site over the past decade to ensure the buildings are properly preserved and meet the evolving needs of the company. Although much of this important work may not be especially evident to visitors, one of the site's most recent updates is immediately palpable.

The architecture that houses the company's administration was the vision of Sir Michael Fowler, who was not only a renowned architect and former mayor of Wellington but also served as NZ Sugar Managing Director. Although the project may not be the most lauded or recognisable work of his prestigious architectural career, the unpretentious building serves an important purpose on the site. Like many of the buildings at Chelsea Estate, the exterior featured the instantly recognisable colour that has been used across the site since the early 90s. This distinct peachy-pink hue, which is easily spottable on the banks of Waitematā Harbour, often referred to as 'Chelsea Pink' is Resene Red Damask.

Across the site, exterior surfaces are painted in Resene Red Damask complemented with fascia, barges and soffits in Resene Grey Nurse, window sashes in Resene White and external structures, columns and window frames in Resene Cove Grey. Before this consistent colour scheme was implemented in the 1990s – which was Fowler's idea – each of the factory's buildings were painted in different shades to give the impression of a village. And now, the Administration Building has been given a vibrant new colour scheme that sets it apart.

The main objective of the update was to replace the roof and futureproof the building with seismic upgrades, but since the Administration Building is actually comprised of two interconnected components – the main 1950s structure and



opposite, above and right: While paying homage to the iconic colour scheme that has graced the buildings at Chelsea Estate since the 1990s, the exterior makeover of the Administration Building incorporates a joyful, rainbow-like installation that has quickly become a focal point for the building's visitors and employees. Designed to spark a sense of wonder and delight, the installation serves as an inviting welcome to office workers arriving each day while also brightening the spirits of children playing in the adjacent playground. With this project, Beca has created more than just a building facelift – they've transformed the area into a vibrant, dynamic environment that fosters connection, creativity and joy for all who encounter it. Their successful efforts were recognised with a Resene Total Colour Master Nightingale Award as well as a Resene Total Colour Commercial Exterior Award. North façade painted in Resene Red Damask and Resene Foundry with timber decking and screen stained in Resene Woodsman Oregon, west façade in Resene Red Damask, Resene Foundry and Resene Outrageous, east façade in Resene Red Damask, Resene Foundry and Resene Illusion, south façade in Resene Red Damask, Resene Foundry, Resene Supernova, Resene Yellow Sea, Resene Outrageous, Resene Simply Red, Resene Scrumptious and Resene Illusion and roof, fascia and soffits in Resene Titania.



	Resene Titania
	Resene Illusion
	Resene Scrumptious
	Resene Simply Red
	Resene Supernova
	Resene Yellow Sea
	Resene Red Damask
	Resene Outrageous
	Resene Woodsman Oregon
	Resene Foundry



a wing built in the 1990s – the project presented some unique challenges. Although the historic colour scheme somewhat unified these two parts, their architectural styles were distinctly different, so a new scheme was developed to celebrate their uniqueness while honouring their colour legacy. Other improvements that were made to enhance the design included the removal of redundant sunshades on the 1990s building and simplifying the façades, while the addition of a green wall helps screen the office from the visitor carpark – giving a sense of privacy for the administrative staff and a lush and inviting welcome for visitors to Chelsea Bay as they arrive.

“The Administration Building was last repainted as part of our multi-stage site painting campaign in 2008. The existing paint was in reasonable condition and was frequently washed, but the roof replacement works were a good opportunity to utilise the scaffolding surrounding the building for another refresh,” says NZ Sugar Capital Project Engineer Jarrad Chin, who served as Project Manager on the client side.

Beca relied on the colour prowess of two representatives from their interior design team to assist with the exterior colour selections, Eleanor Eugster and Alison Gwerder. “To distinguish the two buildings, we opted to maintain Resene Red Damask on the older structure, preserving its connection to the building’s heritage. A rich, dark grey, Resene Foundry, was selected to aid in the modernisation and renewal of the newer building – which was chosen for its ability to complement the terracotta tone of Resene Red Damask while providing a contemporary touch,” explains Eleanor.

Since the Administration Building overlooks the Visitor’s Centre and children’s playground, the south-facing wall of the 1990s building was the ideal opportunity to inject some colour to create an atmosphere of fun and playfulness against the dark, sophisticated grey that envelopes the remaining walls. In collaboration with Chelsea Sugar’s Marketing Manager, colours were chosen to reflect the brand colours of Edmonds and Chelsea Sugar. “To maintain visual continuity across adjacent façades, one colour from the mural was extended on each side – Resene Illusion on the east façade and Resene Outrageous on the west façade. These colour extensions helped to create a striking contrast against the depth of Resene Foundry,” Eleanor says.

The design team made multiple site visits to get their Resene colour selections just right. “While still wanting to be respectful of the historical palette, we aimed to infuse a fresh perspective, adding vibrancy to the façade overlooking the public green space,” Alison explains. “We initially used the colours from the

above and opposite: During the Administration Building’s exterior refurbishment, which also included a roof replacement and seismic upgrades, the design team sought to honour the legacy of the site and client while introducing a vibrant new look. At the core of this transformation is a carefully curated Resene colour palette, which blends the beloved brand’s heritage tones with fresh hues that infuse the space with vitality and warmth. North façade painted in Resene Red Damask and Resene Foundry with timber decking and screen stained in Resene Woodsman Oregon, west façade in Resene Red Damask, Resene Foundry and Resene Outrageous, east façade in Resene Red Damask, Resene Foundry and Resene Illusion, south façade in Resene Red Damask, Resene Foundry, Resene Supernova, Resene Yellow Sea, Resene Outrageous, Resene Simply Red, Resene Scrumptious and Resene Illusion and roof, fascia and soffits in Resene Titania.



- Resene Illusion
- Resene Supernova
- Resene Juicy
- Resene Red Damask
- Resene Foundry



Chelsea Bay Visitor Centre interior fit-out as a starting point to align with the feel of the Visitor Centre and the Chelsea Sugar brand colours. We then selected complementary colours from the Resene Colour Library online (www.resene.com/colour) and ordered drawdown paint swatches to check the physical colours before finalising the specifications.”

“Our initial proposal featured toned-down hues that complemented the Chelsea Sugar and Edmonds palette. However,

after consulting with NZ Sugar and their Senior Brand Manager, we adjusted the colours to more closely match the Chelsea Sugar and Edmonds brand colours, resulting in a much more vibrant and dynamic palette. We discovered two of the originally specified colours, Resene Yellow Sea and Resene Juicy, were too similar once tested on site. Visiting the site with drawdown paint swatches, we opted for a darker orange, Resene Outrageous, to enhance definition between the two colours,” Alison adds.

For visitors and staff, the new mural has had a striking effect on the overall experience of the space – particularly for users of the adjacent play area, where the atmosphere is even more joyful than before. This effect wasn’t lost on the judges of the Resene Total Colour Awards, who rewarded the success of the repainted façade with both a Resene Total Colour Master Nightingale Award and a Resene Total Colour Commercial Exterior Award. They commended the adventurous colour palette and how it was used. “The diagonal placement gives the building and hues an extra burst of energy and excitement. The colours feel like they belong so well, it’s hard to imagine this project without them. Each hue cleverly plays off one another, contrasting and accentuating the next. It’s quite simply delicious,” they said in their comments.

“My favourite element is definitely the feature wall,” says Eleanor. “It feels fun and playful – perfect for the playground area. It’s been lots of fun to develop and even better to see it brought to life in person. My favourite colours are the pinks on the feature wall, Resene Scrumptious and Resene Illusion. I especially love the contrast between the lighter pink and the Resene Foundry grey.”

It was the talented team of painters at APS that completed the painting work. “The painting component of the project was part of a large multi-trade endeavour that included roofing, internal guttering and seismic strengthening,” APS Project Manager Buks Kruger explains. “With that in mind, the biggest challenge for our team was ensuring that all the materials required for the project were delivered against a carefully structured timeline. However, one of the most rewarding challenges was ensuring that the creative masking, which created the colour effect, lined up correctly while working under the shrink wrap. Seeing the result was hugely satisfying and we are very proud of our team’s work.”

Buks says that APS was glad to be using Resene paints for the project. “Their team was incredibly helpful and we had no downtime waiting for paint orders. As always, our Resene representative was fantastic to deal with and we feel very lucky to have him as our account manager.”

“NZ Sugar is a key client of APS, and we are always grateful to work with them in any capacity, but to complete a project that can bring everyone so much joy with its visual impact is particularly special. Huge credit to the Beca team for their design work and comprehensive design documentation,” Buks adds.

Now that the exterior repainting, roof replacement and seismic reinforcement are all sorted, Beca and NZ Sugar have begun collaborating on the Administration Building’s interior fit-out. “This has involved working with NZ Sugar to develop a workplace strategy that facilitates their transition to a more agile work environment. We have just recently completed the concept design and will soon be moving into the detailed design phase,” Alison says.

While the site continues to evolve, visitors can take in the refreshing new look that the Administration Building’s exterior offers as this exciting new chapter of NZ Sugar’s history continues to unfold. **BW**

To learn more about the long and fascinating history of the Chelsea Sugar Factory and Chelsea Estate, visit www.chelsea.co.nz.

architectural and colour specification Beca Ltd, www.becca.com

painting APS Ltd, www.apsltd.co.nz

images Eleanor Eugster

Alison's top tips

Resene
Titania

- “Never go off online colour swatches only. Always use Resene drawdown paint swatches or testpots so that you can see the true colour.”
- “Testing colours on site is crucial, as they can appear differently depending on lighting, sun orientation, time of day and scale – a lesson we were reminded of on this project.”
- “Develop a narrative or inspiration to guide your colour choices. This approach not only justifies your selections but will also help create a cohesive scheme that resonates with the surroundings and those engaging with it.”


Neutral ground

These top Resene wood stain colours blend beautifully with beloved neutrals for a well-balanced palette.

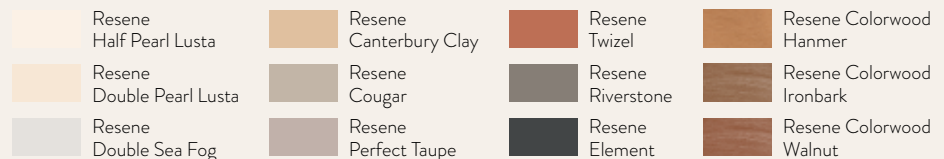


top tip

To change the look of interior timber that's already been stained or varnished, try Resene Colour Enhance. Resene Colour Enhance is an innovative solution for refurbishing old timber doors, joinery, furniture and décor that 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 Eighth Thorndon Cream

Add dimension by layering different textures throughout your design. Pair stained timber surfaces with soft textiles, woven rugs, stone or marble and matte and lower sheen Resene SpaceCote finishes on painted areas and accessories. Timber walls stained in Resene Colorwood Walnut, floor painted in Resene Walk-on in Resene Half Pearl Lusta, coat stand and picture frame in Resene Colorwood Hammer, curved side table in Resene Double Pearl Lusta and candleholder and small plant pot in Resene Twizel. Sofa and coffee table from Soren Liv, rug from Nodi.



undertone, a muted taupe like Resene Perfect Taupe adds depth and sophistication, especially when paired with a mid-toned mushroom wood stain like Resene Riverstone.

Teaming stained timber with neutral Resene paint colours is also one of the hottest exterior design trends. Among the most popular trends for colouring contemporary façades is pairing weatherboards in an inky black like Resene Waterborne Woodsman Pitch Black CoolColour and painting the joinery and roof in a similarly deep black like Resene Element CoolColour for a seamlessly uniform look. Or

opt for painted cladding in a soft black like Resene Foundry CoolColour accented with timber stained in Resene Natural wood stain.

Whether you're aiming for a modern Scandinavian-inspired scheme, recreating the authenticity of a mid-century design or opting for a cosy cottage or farmhouse feel, check out this curated selection of adaptable Resene wood stain and neutral combinations you can tailor to fit the vision for your project. Together, these hues can be used to achieve a balanced blend of contrast and harmony that suits a wide range of aesthetics. **BW**

While many of us have favourite neutral Resene paint colours that we come back to time and time again, choosing the right timber finishes to complement them can take a bit more finessing. No matter what type of project you're pulling together, the inherent hue of the wood that's being used for the flooring, wall cladding, ceiling or furniture will likely vary. So even if you use a single Resene timber stain across each of these surfaces and apply the same number of coats, it can still end up looking quite different from one surface to the next.

Fortunately, there are several flexible options for colouring and customising your project's wooden surfaces. Once you get accustomed to how these Resene wood stains and stain colour washes look when applied to popular timber varieties and how they can be further manipulated, you'll take a lot of the guesswork out of choosing the right Resene stain or stain colour wash to get the result you're after. Using tools like Resene testpots on actual material samples or in an inconspicuous area is key to avoiding surprises. Once you and your client are satisfied, these samples can be

provided to your painter to ensure the whole project team is on the same page about how your finished timber should look.

If you are selecting your Resene paint colours first, you'll want to pay particular attention to the undertones that exist in those hues when seeking out companion Resene wood stains and finishes. For the most effortless-looking pairings, keep like with like in terms of tone. A neutral with a slightly reddish undertone will sit flawlessly with similarly reddish wood stain and stain colour wash hues like Resene Meranti or Resene Colorwood Becalm. If you're after a natural, neutral look, it's best to choose stains of a similar depth as your paint colours and avoid harsh contrasts, as a crisp white like Resene Double Sea Fog likely will sit best with a lighter, cooler-toned wood stain such as Resene Driftwood. A hybrid neutral of grey and beige, a greige like Resene Cougar offers the best of both worlds as it pairs just as well with warm wood stains like Resene Nutmeg as it does with cool stains like Resene Treehouse. Warm and inviting, an earthy beige like Resene Canterbury Clay provides an ideal counterpoint to reddish wood stains like Resene Dark Oak. Thanks to its slight violet



Exciting accent colours feel less shouty when surrounded by the inherent visual texture of stained timber clad walls than the same hues would against plasterboard walls painted in a solid neutral hue. Muted reds, earthy greens and greyed blues such as Resene Hot August, Resene Flax and Resene Inside Back are great options for a piece of statement furniture when you want to add a point of difference among your otherwise neutral palette without overpowering the natural appeal of a wood-clad space. Left timber wall stained in Resene Colorwood Dark Ebony, back and right walls, picture frame and shelving unit stain washed in Resene Colorwood Bask, floor and lamp base painted in Resene Digeridoo, table vase in Resene All Black and bench vase in Resene Triple Blanc. Table from Powersurge.

	Resene Black White		Resene Colorwood Breathe Easy
	Resene Half Blanc		Resene Inside Back
	Resene Concrete		Resene Flax
	Resene Quarter Joss		Resene Hot August

Match the undertones of your wood stain selections to those present in your paint colours. Warm wood stains with reddish undertones like Resene Colorwood Meranti pair best with rosy beiges, creams and terracotta browns like Resene Quarter Joss, Resene Half Blanc and Resene Crail while cooler ash-toned stains like Resene Colorwood Ironbark complement deep greys, pale greys or blackened whites like Resene Gravel, Resene Concrete and Resene Black White. Timber wall and bowl stained in Resene Colorwood Walnut, floor painted in Resene Half Pearl Lusta, coat stand and picture frame in Resene Colorwood Hanmer, shelving unit stain washed in Resene Colorwood Breathe Easy, lamp painted in Resene Double Pearl Lusta and candleholders and floor vase painted in Resene Twizel. Rug from Nodi.

top tip

If you are planning to include stained timber surfaces as part of an exterior façade, keep in mind that these surfaces will need to be restained every few years to maintain the look of the wood and protect the substrate from moisture and UV damage. Whenever possible, keep stained timber elements at ground level on accessible areas so that future maintenance is quick and easy for your clients.



Avoid monotony by mixing multiple wood stain colours in a single space. Light oak wall cladding and shelving paired with a darker ebony statement wall and sideboard offers interest through contrast, yet the space also feels harmonious thanks to the shared visual texture of the various woods. Left timber wall stained in Resene Colorwood Dark Ebony, back wall and shelving unit stain washed in Resene Colorwood Bask, floor and footed bowl painted in Resene Digeridoo, plant pot and large vase (on sideboard) in Resene Triple Blanc and smaller vase (on shelf) in Resene Blanc. Sideboard, chair and daybed from Soren Liv.



did you know?

Many stain colours can be tinted into a range of Resene products, so if you discover a colour you like, check with your Resene representative or Resene ColorShop team to see if you can get it tinted into your choice of Resene wood stain or oil. Resene Colorwood can be tinted to Resene Woodsman and Resene Woodsman Cedar Natural Wood Oil colours for interior use. Resene Woodsman Cedar Natural Wood Oil can be tinted to Resene Colorwood colours to use outside.



Resene Colorwood Meranti

	Resene Colorwood Bealm
	Resene Driftwood
	Resene Dark Oak
	Resene Nutmeg
	Resene Treehouse
	Resene Woodsman Pitch Black

neutral ground

	Resene Blanc		Resene Colorwood Egmont
	Resene Crail		Resene Foundry
	Resene Gravel		Resene All Black

The enduring appeal of pairing wood stains with neutral paint colours has consistently stood the test of time. Combining colours like Resene Colorwood Bask, Resene Colorwood Dark Ebony and Resene Triple Blanc offers practically endless versatility that supports a range of styles spanning from rustic to traditional to contemporary. Timber background and scoop stained in Resene Colorwood Dark Ebony, board and spoon stain washed in Resene Colorwood Bask, juicer in Resene Colorwood Egmont, large bowl painted in Resene Digeridoo and fluted bowl in Resene Triple Blanc.



Resene Triple Blanc



Resene Digeridoo





Choose a light finish like Resene Woodsman Whitewash or a deep stain like Resene Woodsman Canopy for wooden fencing or pergolas to make plantings and natural greenery pop in contrast. Then, choose similarly light and dark Resene neutrals like Resene Thorndon Cream and Resene All Black for the painted surfaces to tie the look together. Back wall painted in Resene Eighth Thorndon Cream, right wall stain washed in Resene Woodsman Whitewash, planter box in Resene Half Thorndon Cream, chequered floor in Resene Walk-on tinted to Resene All Black and Resene Thorndon Cream, trellis screen in Resene Furniture and Decking Oil, chairs and coffee table in Resene Waterborne Woodsman Limed Oak, stool in Resene Woodsman Cedar Natural Wood Oil Tararua, dark plant pot (left) in Resene All Black, small pot (on table) in Resene Eighth Thorndon Cream, light plant pot (right) in Resene Half Thorndon Cream and decorative trivet in Resene Kaimanawa.

- Resene Eighth Thorndon Cream
- Resene Thorndon Cream
- Resene Woodsman Whitewash
- Resene Blondewash
- Resene Wood Oil Ahuriri
- Resene WB Woodsman Limed Oak
- Resene Wood Oil Kaimanawa
- Resene Woodsman Canopy
- Resene Wood Oil Tararua
- Resene All Black



Resene Woodsman Whitewash is perfect for creating a minimalist exterior oasis with an air of Scandi flair. Use Resene Woodsman Decking Oil Stain Natural or Resene Furniture and Decking Oil to give exterior timber decking an 'untouched' look that still provides protection from moisture and sunlight. On patios, enhance basic pavers with the warmth of Resene ConcreteWash tinted to Resene Blondewash as a seamless outdoor extension for homes decorated with warm neutrals. Timber background stained in Resene Woodsman Whitewash, board (left) in Resene Woodsman Cedar Natural Wood Oil in Resene Ahuriri, decorative trivet (right) in Resene Woodsman Cedar Natural Wood Oil in Resene Kaimanawa, bowl in Resene Colorwood Tararua and garden tool handles in Resene English Walnut. Projects by Amber Armitage, images by Wendy Fenwick.

top tip

Rather than trying to lay on timber stains too thickly, increase the intensity of your colour by applying a darker colour or an additional coat. Avoid applying too much stain, as this can adversely affect your product's performance.

Foolproof combinations for a flawless foundation

No matter what style you're after, starting with the right combination of Resene wood stains, stain washes and paint colours will give you an authentic base from which to build out the rest of your design. If you're not sure where to start, look to these classic combinations:

Resene Colorwood Breathe Easy

Known for its pale, neutral-toned finish, this popular stain wash complements a wide range of soft neutral palettes, enhancing a bright and airy ambiance. It is ideal for minimalist or Scandinavian-inspired interiors. Pair timber flooring finished in Resene Colorwood Breathe Easy with soft white walls in Resene Half Thorndon Cream, a beige linen sofa and wooden coffee tables and shelving stained in deep Resene Colorwood Dark Ebony for a reception area that radiates with understated elegance.

- Resene Half Thorndon Cream
- Resene Colorwood Breathe Easy
- Resene Colorwood Dark Ebony

Resene Colorwood English Walnut

Rich and dark, this walnut-toned stain pairs beautifully with cooler greys and whites, lending sophistication to modern or transitional spaces. Stain bathroom millwork in Resene Colorwood English Walnut and pair with pale grey walls in Resene Athens Grey, matte black fixtures and a marble splashback for a contemporary spa-like bathroom with minimalist appeal.

- Resene Athens Grey
- Resene Colorwood English Walnut

Resene Colorwood Mid Greywash

This weathered muted grey stain wash is a coastal classic that is effective for those after a modern take on rustic farmhouse aesthetics when paired with warm beige or taupe. Combine a driftwood-inspired bed frame finished in Resene Colorwood

Mid Greywash with taupe walls in Resene Bison Hide and layers of soft beige bedding grounded with timber flooring stained in Resene Colorwood Deep Oak for a calming retreat infused with a cosy yet contemporary vibe.

- Resene Bison Hide
- Resene Colorwood Mid Greywash
- Resene Colorwood Deep Oak

Resene Colorwood Treehouse

Deep and dramatic, this espresso-hued stain lets your timber surfaces contrast beautifully with crisp white walls for a bold yet balanced aesthetic. Balance light wood cabinetry finished in Resene Colorwood Whitewash and greige walls in Resene Quarter Rakaia with espresso-stained barstools or open shelving to ground an airy contemporary kitchen.

- Resene Quarter Rakaia
- Resene Colorwood Whitewash
- Resene Colorwood Treehouse

Resene Colorwood Natural

Those after a natural, untouched look who want to protect and enhance their timber's natural tone need look no further than this reliable classic that brings an earthy, organic element which fits with virtually any design style. In a creativity-centric commercial office space, stain desks and flooring constructed from reclaimed timber in Resene Colorwood Natural set against a fleecy cream like Resene Merino, a green-edged grey like Resene Hillary and a muted charcoal like Resene Armadillo for a warm and welcoming workspace that feels hospitably casual yet presentably professional.

- Resene Merino
- Resene Hillary
- Resene Colorwood Natural
- Resene Armadillo



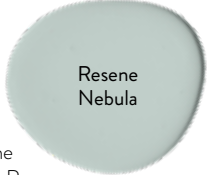
Hues from the heart

Designer Marylou Sobel shares how colour and passion have guided her long and successful career.

There are few design professionals working today who have cultivated a deeper connection to both the spaces they create and the colours that define them than Marylou Sobel. During her nearly four decades of experience, Marylou’s career has spanned continents and blossomed into a flourishing practice in Sydney. The impressive array of thoughtfully executed projects under her belt speaks to the evolution of her colour and design philosophy – one that is deeply intertwined with both her personal journey and the changes she has witnessed in the industry over the years.

Born and raised in Johannesburg, Marylou had a crystal-clear vision for what she was meant to do with her life. “I wanted to be an interior decorator from the age of eight,” she recalls. Back then, the concept of interior design as a formal profession was unfamiliar to her, but she followed her instincts and pursued a formal education in the field, studying Interior Design at TAFE. After working for several years at Head Interiors in South Africa, she emigrated to Sydney in the late 1980s to begin a new chapter in her career. In 1997, Marylou took the plunge into

left: Marylou applied the same advice she offers to budding designers on her Ferris House project. “We wanted to keep the overall colours quite consistent, so what we did was use strength variations and different finishes of the same colour for different applications such as the walls, timber, ceiling and wet areas,” she explains. This translated to using Resene SpaceCote Low Sheen tinted to Resene Merino for the general walls, Resene Lustacryl semi-gloss enamel tinted to Resene Double Merino for the doors and skirting boards, Resene SpaceCote Flat in Resene Half Merino on the ceiling, Resene Lustacryl semi-gloss tinted to Resene Half Merino on the sunroom side table and Resene SpaceCote Low Sheen, Resene SpaceCote Flat and Resene Lustacryl tinted to Resene Double Merino for the walls, ceiling and joinery in the primary bedroom, guest bedroom and linen closet. Freestanding kitchen cabinetry in Resene Lustacryl tinted to Resene Nebula, walls in Resene SpaceCote Low Sheen tinted to Resene Sisal and ceiling in Resene SpaceCote Flat tinted to Resene Half Merino.



-  Resene Half Merino
-  Resene Merino
-  Resene Double Merino
-  Resene Sisal



entrepreneurship, founding her own design practice while also raising her three daughters.

Over the span of her career, Marylou has seen significant shifts in the interior design landscape. "Having the internet and search engines and being connected via social media has changed everything," she says.

Despite the conveniences of the digital age, Marylou emphasises the importance of travel. "We are not isolated in Australia, but I feel

before these technological changes we were far more isolated. You would have to travel to seek and find and contact the greater world. I still travel every year for inspiration and learning and connection to others."

Her recent trip to Paris is a testament to her commitment to keeping her finger on the pulse of global design movements and Marylou sees the tactile experience of visiting international fairs and viewing design products as irreplaceable.

"These days, our business can be streamlined and paperless and we can draw and present all our work digitally, but we will always have physical samples of paint, fabrics, tiles, stone and hardware to present to clients," she adds.

Throughout her career, Marylou has worked on countless projects, but she doesn't view any one as being her most successful. Her approach is rooted in building personal connections and ensuring that every design project aligns with

her values and vision. "I embrace every project with the same enthusiasm and passion as I only take on projects that really resonate with me, and with clients who come to me for me!"

Her passion for her work has guided her every step of the way, from managing the challenges of a family-oriented lifestyle while building a business to the rewarding moments of seeing a project come to fruition. In her view, the most successful projects are the ones that feel like

opposite: Marylou's Ferris House project is a prime example of her colour prowess at play. "At the start of the project, we discussed with our client what her colour preferences were. She mentioned liking calming blues and citrusy hues and she also had a colourful rug she liked, which we took colour inspiration from. Although that rug ultimately didn't make it to the final design, we extracted those tones and brought them out on to different areas in her home. Taking the vibrancy from one horizontal plane onto larger volumes breathes life into the spaces as a whole using colour. The main colour feature is the full height joinery in the sunroom, painted in Resene Artemis. It's a beautiful, muted blue with a hint of green so it worked well with the other citrusy colours we brought in through fabrics. The colour is striking enough to command attention, but at the same time, it has a calming feel that accommodated the different activities that would take place in the sunroom. The general wall paint colour we selected, Resene Merino, also complemented it beautifully." Design by Marylou Sobel Interior Design, www.marylousobel.com.au. Build by Capstone Projects, www.capstoneprojects.com.au. Painting by The Artful Decorator, www.instagram.com/the.artful.decorator. Images by Anson Smart, www.ansonsmart.com.

Resene Artemis

Resene Merino

a natural extension of her design philosophy – where the connection between the space, the client and the designer is seamless.

As a highly visual person, Marylou's inspiration comes from a wide range of sources, including books, magazines, movies, travel, nature, beaches, forests, shells, fashion, fabric and food. When asked about designers she admires, she felt there were too many to note, but singled out a few that she wishes she could have met. "I admire and love the work and architecture of Georges-Eugène Haussmann; Michelangelo, because he was talented and a genius across multiple disciplines; Christian Liaigre, furniture designer par excellence; and Coco Chanel and Christian Dior for their passion and precision for fashion, their use of fabrics, detailing and great style."

Colour has always been at the heart of Marylou's creative process and she considers it to be one of her superpowers. For her, the significance of colour extends beyond mere aesthetics – it is a tool for emotional and psychological impact. "I have a natural, inherent ability to record colour and understand its properties. Colour is a major part of design but it's very personal how one perceives it, interprets it and uses it."

Marylou's use of colour tends to lean towards subdued tones, earthy hues and textured layers. "I very rarely use primary colours," she notes. "I prefer subdued palettes, lots of texture and earth tones, as well as blacks and whites. I never use grey in my interiors."

This refined preference for subtlety contrasts with the boldness often seen in the work of other designers. She embraces warmth, gravitating toward colours like warm whites, olive greens and soft neutrals. "I like Resene whites, especially the warm whites – but at times, we need a cooler white like Resene Black White or Resene White Pointer. I like to use the same colour on the walls, woodwork and ceiling in a room with different finishes to give the impression of tonal change. I also mostly keep to the same colour for the interior of a project, sometimes with slight variations, but I don't like big changes of colour. I do like using strong colours for impact in powder rooms, on joinery or a feature wall. I often use Resene Rice Cake, Resene Merino, Resene Blanc, Resene Sisal and Resene Linen. When we want a strong colour, we go for something like Resene Paddock, Resene Olive Green or Resene Colins Wicket," she says.

Marylou also deeply understands the importance of considering the environment in which her design will live. "Because we have so much sunlight in Australia, sometimes people want quieter interiors to balance the colour that comes from outside in – like the greenery, sky blue or ocean colours," she explains. "I think the different architecture and lifestyles

offered in the cities of Australia and New Zealand all dictate the way colour is used, and designers are influenced by this. For example, Melbourne has a lot of traditional heritage homes which often call for colour and pattern and Sydney has a lot of contemporary homes, while Queensland has Hamptons-style homes. There are clients and designers who embrace colour wholeheartedly, but I think it's both personal in terms of what the architecture calls for and what the client needs."

Marylou's appreciation for colour extends to the products she uses, and she holds Resene in high regard. "I love that it's a family-owned business, the intensity of the pigment, the colours of the paint and visiting my local Resene ColorShop," she says.

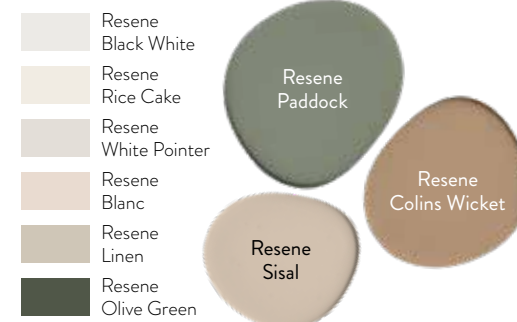
For others working within the industry, Marylou offers practical tips on specifying paint and colour. She encourages designers to let the paint and finishes pick up on the warmth or coolness of elements within the space – whether it be fabric, tiles, stone or hardware. But there has been one piece of industry advice that was shared with her which has really resonated: "Employ someone to work in your business with you in the most needed role when you can least afford to and it will propel your business to new heights."

Though she was the first in her family to enter the world of design, the creative thread that runs through her has been passed on to her children. Her second daughter, Stephanie Nadel, followed in her footsteps and studied Interior Architecture at the University of New South Wales. Stephanie now works alongside Marylou as an associate designer. This familial bond strengthens not just Marylou's personal life but also her practice, creating a sense of continuity and shared vision – and we can't wait to see more of the thoughtfully-coloured projects she and Stephanie create together. *BW*

To see more of Marylou's stunning portfolio, visit www.marylousobel.com.au.

Marylou's top tips

- "When specifying paint, I like the tone and colour of it to pick up something in the interior space, like the colour of a fabric, tile or stone I am using. It makes for a very subtle backdrop. I place all the finishes out and sit with my Resene fandeck until something catches my eye, and then I work out how strong I want the tone to be, and whether I want any detailed features like a specific wall, the joinery, etc."
- "I like to use the same colour and strength in an interior and change up the finish. I like using a semi-gloss formula like Resene Lustacryl for timber, a flat finish like Resene SpaceCote Flat for walls and to introduce a paint effect."
- "If the finishes in a design have warm tones, I keep the paint colours warm. The same goes for colder interiors – which is very rare for me, as I love warmth – but sometimes the tiles or hardware may be chrome or blue toned and need something cooler."



Making whey for a new chapter

Dairy meets deco at a bespoke tourism destination that's brimming with delectable details.

Whitestone Cheese Co has long been a celebrated foodie fixture of artisanal dairy aisles. After nearly 40 years in operation, what was once a small family business with a single product offering has blossomed into a globally recognised company that produces more than two dozen different world-class cheeses. Now, fans of the brand have something new to salivate over; a unique hospitality experience that's become an iconic destination for cheese lovers near and far, the Whitestone Cheese Diner & Deli. This latest venture marks a fresh chapter in the family-owned company's story, blending its rich heritage of cheesemaking with a contemporary dining and retail experience.

Located in Oamaru, the heart of Whitestone's operations, the new space offers visitors a chance to enjoy the brand's award-winning cheeses in a whole new way with a menu of mouthwatering dishes, thirst-quenching beverages and a wide selection of products for takeaway. For the Berry family, who founded Whitestone in 1987, this expansion is more than just a business move; it's a natural evolution

of their passion for high-quality, locally made cheese. Over the decades, their commitment to traditional techniques, premium ingredients and regional flavours has earned them a loyal following across New Zealand and beyond.

"It's been a lengthy journey to arrive where we are now," says Simon Berry, Whitestone Cheese Managing Director. "There has been a lot of development in our people, products and production facilities. We are constantly evolving and always working towards a sustainable outcome, this includes new products, new facilities and supplying different markets.

Simon is the son of founders Bob and Sue Berry and says that the whole family plays an active role in the business. "My father sits on our board and provides invaluable direction and operational support, my sister Vanessa runs the Queenstown Farmers Market Cheese stall and my wife Annabel is always part of every decision."

As a multi-faceted designer and the visionary at the helm of Annabel Berry Creative Co, it's natural that Annabel would be the creative force behind the Diner & Deli concept. She and her team handled all aspects of the interior design,

exterior design and alfresco dining, the menu creation and direction as well as the graphic design direction for all the new merchandise, menus, promotional material, social media and marketing. The brief for the physical space was to create a concept focused on discovery and education that would delight and surprise customers through a casual relaxed dining experience with a welcoming, warm atmosphere – and Annabel was able to draw on various past experiences to help pull it all together.

"Over the course of my career, I have worked in design, marketing, events and management positions, so this project brought all of those previous skillsets together into one," she says.

Repurposing real estate is not something new for Whitestone, as the company's very first factory was housed in a converted garage. The Diner & Deli site was originally home to Tui Tearooms from the late 1950s, a popular destination among tourists and locals alike during its heyday. When Whitestone purchased it, the building needed a major intervention to bring it up to modern standards, but there was a strong desire to maintain its nostalgic connection to its roots and



reflect the local community. This dictated much of the overall scheme as the design team leaned into its eclectic retro and deco details.

The two-storey building's original exterior featured red brick and beige plaster cladding with a deco-style curved fascia around both levels and a flat roof on the bottom storey. At the rear of the building was a grassed cottage garden area and three separate accommodation units that were also part of the site. In discussions with the Whitestone board, it was determined that an alfresco dining area and the accommodation units would need to be part of the re-design to make the area cohesive. Being in the middle of a residential area with similar brick buildings meant that the palette needed to be bold and set the building apart.

With more than 15,000 fast-moving vehicles travelling by each day on State Highway 1, choosing an exterior colour palette that would be highly visible from the road was also critical to the success of the project. "Our design plan needed to complement the quirk of the town and deliver an interior that leaned into the 1950s sensibility of the building. National competition in the speciality cheese industry includes large-scale corporations, but Whitestone had the ability to be more nimble, flexible and fun! They could do something other competitors cannot do and show more personality in their brand story, and the interior and colour palette had to reflect that," says Annabel.

"The original Tui Tearooms hold a lot of memories and nostalgia for those in North Otago and we wanted to respect and nurture that," she adds. "In my role as designer, it is vitally important to me that the heritage of a building is respected and that is where you can find originality in storytelling and design. I wanted to lean into its history and ensure that what we delivered respected the past but also ensured practicality and longevity for the building. The previous brick and plaster exterior blended into the residential environment and a colour palette needed to be developed that would make this a beacon at the north end of Oamaru."

As part of its reinvention as the Whitestone Cheese Diner & Deli, the building's former red brick and beige plaster façade has been completely transformed in a fresh new Resene colour scheme that can't help but draw the eye of those driving down State Highway 1. The bold and daring palette in Resene Lynchpin (brick and plaster façade), Resene Awaken (fascia and accommodation door) and Resene Double Alabaster (soffits, windows and door frames) makes its presence felt from the exterior scheme right through the interior to the alfresco dining area beyond. "The exterior palette stands out and makes a statement," says Annabel Berry, who was involved in all aspects of the project's design – right down to the menus and merch. "It draws people in and sets the building apart from others in a way that's bold and original while also being cohesive to the overall scheme. Without a doubt, this has been our most successful project to date and the reasoning for this is down to the colour palette which has brought excitement, inspiration and a joyful place to visit."



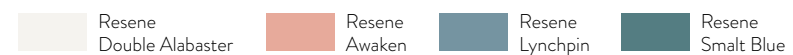


Annabel turned to the local environment and one of Whitestone’s most popular products to infuse the project with some truly authentic colour inspiration. “I chose to use the veining in Windsor Blue to inspire one of the key colours we used as it is Whitestone’s most awarded cheese and the flagship cheese for the business, so it holds very special meaning to the founders, Bob and Sue Berry. The inspiration for the coral hue came from my morning walks on Cape Wanbrow and watching the sun rise over the Oamaru Harbour. The palette is also an interpretation of founder Sue Berry’s favourite colours and I wanted to represent her within the scheme,” explains Annabel.

To find the right Resene paint colours to capture that essence, Annabel uploaded images of the cheese’s blue veining to the online Resene Colour Palette Generator which led to the selection of the main exterior blue colour, Resene Lynchpin. She also used imagery of the sun rising over Oamaru Harbour to discover the ideal complementary coral colour to support it, Resene Awaken. Since Whitestone had just completed a brand update to include new individual colours for each cheese on their packaging, Annabel drew

left: Local engineers designed and built a custom neon sign that is positioned above the entry to the shop and a local upholsterer built a candy-striped awning in coral and white to bring the project’s signature retro vibe and ensure the exterior palette makes its presence felt as visitors approach the site. To bring a cohesive look, the accommodation units at the back were also painted in Resene Lynchpin, paired with boldly contrasting doors in Resene Awaken.

above: “The customer feedback on the new colour palette has been excellent and everyone who comes to the site comments on how it brings a special atmosphere to the space. The business continues to grow and is consistently busy, and we’ve received excellent reviews from both locals and visitors to Oamaru,” says Whitestone Cheese Managing Director Simon Berry. The exterior bricks and plaster were primed in Resene Sureseal before colour coats were applied in Eco Choice approved Resene Lumbersider Low Sheen tinted to Resene Lynchpin and the aluminium window and doorframes were primed with Resene Vinyl Etch before being painted with colour coats in Resene Lustacryl tinted to Resene Double Alabaster. Fascia painted in Resene Lumbersider Low Sheen tinted to Resene Awaken, soffits in Resene Lumbersider Low Sheen tinted to Resene Double Alabaster and accommodation door painted in Resene Lustacryl tinted to Resene Awaken.





out select colours that leaned into the retro feel to round out the palette.

“The Resene colour palette informed every selection of the interior and exterior materials and finishes. Every selection was sourced with that colour palette in mind. If I couldn’t find what I was looking for, I got the item handmade to the colour I required,” Annabel explains.

Among the biggest challenges the project team faced was the laundry list of jobs that had to be done to bring the building up to modern standards: extensive engineering, new drainage, rewiring of the entire building, concrete foundation work and upgraded ventilation, heating and extraction systems. On the exterior, waterproofing and rebuilding portions of the flat roof – which had become damaged over time – was necessary to protect the building from moisture and ensure

the new signage would hold. At the back of the site, the cottage garden needed to be removed to expand the project’s seating capacity and create the alfresco dining area.

Painting the exterior brick turned out to be a controversial choice, but one that Annabel knew was the right call. “Being in a small community, we received a lot of feedback where people were initially shocked about painting the brick,” she says. “However, once the scheme came together and all the signage was completed, people started enquiring about how they too could achieve a similar look. Seeing the wider impact colour and paint can have on our community continues to drive our colourful palettes and we want to inspire others to have the confidence to use colour on the exterior and interior of their homes and businesses.”















Darryn Stewart has been running his namesake company, Darryn Stewart Painters, for 22 years. He has worked on projects with Annabel for more than a decade and was instrumental in solving many of the exterior colour conundrums.

“Together with Darryn and his crew, we were able to problem solve the issues around painting both the aluminium joinery and addressing the different cladding finishes,” says Annabel. “The first aspect that was painted on the exterior was the curved fascia running around the top of the building on each storey. After prepping and cleaning the area, Resene Lumbersider Low Sheen tinted to Resene Awaken was the perfect product to bring colour to this exterior area. We were so pleased with Resene Lumbersider Low Sheen through this project as the building had a lot of wear

- **above left and right:** Resene Quarter Kalgoorie Sands brings warmth to the walls in the dining area.
- The chairs and diner table pedestals are painted in Resene Sorrento, which ties into other areas of the interior. Annabel carefully selected textiles to echo this enticing tone on the booth seating.
- In the bar area, the ceiling features a textured Anaglypta wallpaper design, Resene Wallpaper Collection RD576, painted in Eco Choice approved Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Quarter Biscotti as a nod to the building’s art deco details. Inspired by the central theme of the sun rising over Oamaru Harbour, two large custom pendants were designed to emulate clouds. Walls in Eco Choice approved Resene SpaceCote Low Sheen tinted to Resene Quarter Kalgoorie Sands, white ceiling in Eco Choice approved Resene Ceiling Paint tinted to Resene Double Alabaster and bar front in Resene Lustacryl tinted to Resene Smalt Blue.



left: Like the exterior façade, the shop features beautiful blues – Resene Sorrento and Resene Morning Haze – as a homage to Whitestone’s flagship product, Windsor Blue. Built-in arched cooler surrounds, dry goods shelving, fluted counter panelling and door frame in Resene Lustacryl tinted to Resene Sorrento, ceiling in Resene Double Alabaster and award alcove in Eco Choice approved Resene SpaceCote Low Sheen tinted to Resene Morning Haze. Among the most recent additions to the award alcove are a Resene Total Colour Commercial Interior Public + Retail Space Award and a Resene Total Colour Commercial Exterior Colour Maestro Award.

	Resene Double Alabaster		Resene Morning Haze
	Resene Quarter Biscotti		Resene Raindance
	Resene Sorbet		Resene Sorrento
	Resene Cashmere		Resene Destiny
	Resene Quarter Kalgoorie Sands		Resene Lynchpin
	Resene Half Kalgoorie Sands		Resene Smalt Blue
	Resene Kalgoorie Sands		Resene Casal

and tear and Resene Lumbersider Low Sheen effectively concealed a range of issues with the cladding and other finishes on the building. We knew the sage green window frames and doors needed to go, so our painters primed these with Resene Vinyl Etch and then painted them in Resene Lustacryl tinted to Resene Double Alabaster. The bricks needed to be prepped and cleaned and then Darryn’s team used Resene Sureseal to prime the surface before painting them in Resene Lumbersider Low Sheen tinted to Resene Lynchpin. We painted the plaster in the same colour to unify the two storeys. On the accommodation doors, we used Resene Lustacryl tinted to Resene Awaken for a hard-wearing finish that would provide the punch of colour they needed. This project has shown that

no matter what exterior you have been given, the right preparation and Resene products can change anything for the better.” Inside the building, a multi-layered experience awaits visitors that includes an interactive retail store, immersive restaurant and bar, tasting room and alfresco dining. You can’t forget where you are, as every touchpoint smacks of cheese from the elevated refrigeration units nestled within bespoke arched cabinetry, the immersive tasting bar and open kitchen and a special room that houses Whitestone’s numerous awards. The materials and details are authentic to the site’s history and every element was thoroughly considered to ensure it fit with the Resene colour palette and the overall diner concept, including the curved

joinery and custom furniture, the candy-striped flooring and patterned privacy screens that pick up on shapes seen in the Whitestone logo. Known for her richly layered colour palettes, Annabel used Resene Cashmere, Resene Kalgoorie Sands, Resene Quarter Kalgoorie Sands, Resene Half Kalgoorie Sands, Resene Quarter Biscotti, Resene Sorrento, Resene Morning Haze, Resene Smalt Blue, Resene Double Alabaster, Resene Sorbet, Resene Destiny, Resene Casal and Resene Raindance on the interior – a scheme that echoes the same Windsor Blue and sunset influences seen on the exterior. “This project is all about colour. The palette really sets it apart and provides the ‘wow’ factor when customers enter the space. It brings joy and warmth to the dining experience,

and it is what people remember when they leave,” says Annabel. Project Manager Peter Nind of Nailing it Homes says every day on the project was different and each day presented a new challenge to solve. “As the main contractor, the biggest challenge for our team was that, due to the addition of the upstairs accommodation, the building grew substantially in size and required us to create fire cells downstairs. As one might expect when you are undertaking a project like this, every time you remove wall linings, a new issue raises its head and needs to be dealt with. Once the wall linings were removed, there wasn’t really anything supporting the upstairs level where the servery is now. The piling underneath was basically floating in mid-air, so

we needed to get under the building and dig by hand for a couple of days to put a concrete pad in to support a big steel portal.”

According to Peter, the completed space is testament that those hard yards paid off. “We think that the finished space is awesome! It is nice to reflect when we go in for a meal, laughing to ourselves about all the headaches we encountered that no-one would ever know seeing the space,” he says.

“Annabel had amazing vision as it has come together perfectly! We really enjoyed working with her and Simon on this project as their level of detail and ability to make fast decisions and pivot when required ensured that we were able to deal with everything that popped up and keep the project moving forward. We have an amazing team, including our subbies who really gave it their all and worked together with everyone on the project to achieve this superb result for our clients,” Peter adds.

Darryn estimates he’s likely done two dozen projects with Annabel over the years. “Annabel always has such a strong vision for her projects. All the different changes of colours made this project very interesting for my team, as was the variety of different Resene products and wallpaper that we got to use. That made it a lot different than your average day-to-day painting and decorating. I especially love how the exterior turned out. As soon as you come into Oamaru, you can’t help but notice it because of the colour. It really attracts you to that area. The interior has a real ‘wow’ factor when you go inside, too, thanks to all the colours that were selected and how Annabel brought it all together,” he says.

Ever since he started his painting career in 1984, Darryn has been using Resene products. “I have a close working relationship with Resene and I’m very happy with the products, the service I get locally and my representative. Resene’s always good when you need a bit of help or advice,” says Darryn. “I am also very lucky to have a painting team of nine skilled folks with such fine workmanship that have

been so loyal to me. Ryan and his team did the exterior and Cam led his team for the interior, helping Annabel to bring the design to life. It was a pleasure working with her, Simon and his client team, and the team at Nailing it Homes ran a great project. We also worked closely with the wonderful folks at Firman Joinery, since we needed to prepaint many components in their factory prior to installation.”

Simon’s staff have received extremely positive feedback since opening the Diner & Deli. “Our Google reviews regularly describe the fantastic décor, friendly supportive staff and delicious cheese experiences – and we couldn’t be prouder. The blue exterior of the building is my favourite, and the overall colour palette makes a great impact from the road and draws people in. The atmosphere that has been created has a vibe and feel that is not felt anywhere else as the result of Annabel’s design flair and showcasing the standout details of the 1957 building,” he says.



“Since opening, we have had a huge amount of people come into the diner to tell us their stories of when they lived there, stayed there or worked there,” says Annabel. “Everyone has been very complimentary about the new scheme and thrilled that we stuck to the retro feel of the building.”

Locals and tourists aren’t the only ones who have taken notice of the new Diner & Deli. The project caught the eye of the judges of the Resene Total Colour Awards, who recognised it with a Resene Total Colour Commercial Interior Public + Retail Space Award and a Resene Total Colour Commercial Exterior Colour Maestro Award.

In the future, Whitestone hopes to offer guests the experience of staying over in the motel on site once it receives a full interior makeover by Annabel to align with the Diner & Deli. “We then plan to provide an immersive cheese experience, including a guided factory tour and evening and morning meals to showcase

our cheese range. We would also combine the experience with Oamaru’s tourism attractions of viewing wild penguins in the evening and a stroll through our spectacular heritage and steampunk precinct,” adds Simon.

For cheese lovers, the prospect of an ultimate dairy destination is a mouthwatering proposition worth waiting for – but given that the Whitestone Cheese Diner & Deli has already reached legendary status, we foresee multiple stops to this must-visit venue in our future. **BW**

design and colour selection Annabel Berry

Creative Co, www.annabelberry.com

construction documentation Virginia Barlow
Architecture, www.vbalimited.co.nz

build Nailing it Homes, www.facebook.com/nailingithomes

joinery Firman Joinery, www.firmanjoinery.co.nz

bespoke steel fabrication and signage Apex
Engineering, www.apexengineering.co.nz

painting Darryn Stewart Painters & Decorators

images Rachel Wybrow Photography,
www.rachelwybrowphotography.com

far left: Whitestone Cheese’s new Diner & Deli incorporates many bespoke components that speak to the masterful handiwork of many local businesses. “It was vitally important for me to use local makers and deliver a truly North Otago project,” says Annabel. “Over the years, I have come to know some incredible local people who deliver a high-quality finish – and it was imperative to me that we showcase their skills and abilities, proving that no matter where you reside in the world, you can deliver a world-class project by supporting local.” Left wall in Resene Sorrento, right wall and door frame in Resene Smalt Blue and ceiling in Resene Double Alabaster.

left: With no detail overlooked, Annabel’s Resene colour palette informed every surface throughout the project. Striped wall painted in Eco Choice approved Resene SpaceCote Low Sheen tinted to Resene Cashmere and Resene Kalgoorie Sands, left wall and door frame in Resene Sorrento, skirting boards in Resene Sorrento (left) and Resene Cashmere (right) and ceiling in Resene Double Alabaster.

Capture

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



Powdery eggshell blues are back in a big way, which comes as welcome news for those looking for easy-to-live-with colour options that go beyond typical neutrals. For a contemporary coastal scheme that borrows hues from the sun, sand and sea, combine a misty blue like Resene French Pass with a sunny yellow like Resene Fuel Yellow and a sandy blush beige like Resene Foundation with timber touches finished in Resene Colorwood Shade.

Walls, built-in shelf and vase painted in Resene French Pass, timber screen finished in Resene Colorwood Bark, floor in Resene Dust Storm and chair and scalloped bowl in Resene Fuel Yellow.

Resene Colorwood Breathe Easy Resene Colorwood Bark Resene Colorwood Shade



To keep darker wall colours from feeling cavernous, try only taking them partway up the wall. Then, use a lighter tone from the same colour family for the upper section of the wall, which can be continued on to the ceiling for a unifying effect. Soften the contrast between the two tones with trim or a slim stripe in a hue that sits midway between the two.

Upper wall painted in Resene Miso, lower wall in Resene Rewilding, trim in Resene Iko Iko and floor in Resene Rice Cake. Sofa, rug and ladder shelf from Matisse, coffee table and side table from Soren Liv, armchair and lamp from ECC, artwork (on wall) by Dominique Marriott from Ligne Roset, artwork (on floor, leaning) by Mickey Smith from Sanderson Gallery, wooden vase and glassware from Tessuti, throw, shoes, candles and glass vase from Faradays.



Dark paint colours are making a major comeback for walls and ceilings, but today's most fashionable favourites bring an extra element of interest thanks to their understated undertones. Choose cool raspberry reds or violet blacks like Resene Avant Garde or Resene Black Doris in a lower sheen finish to bring velvety luxury to a hospitality space that aims to impress.

Walls painted in Resene Black Doris, floor in Resene Black Doris and Resene Creme De La Creme, vase and plant pot in Resene Illuminate, jug in Resene Yogi and frame in Resene Yogi and Resene Creme De La Creme. Table, chairs, sideboard and stool from Soren Liv.

Resene Creme De La Creme Resene Black Doris



A chic mocha brown with subtle red and violet undertones like Resene Rebel is a deep and delicious alternative to a traditional taupe or a commonplace charcoal. For balance and levity, round out your palette with a creamy white, an elegant tan and a sumptuous cognac brown with accents of burgundy, brass and blue.

Walls and window frame painted in Resene Rebel and floor in Resene Tua Tua. Sofa and armchairs from Matisse, artwork by Sean Beldon from Frame Workshop, rug from Baya, coffee table and vase from Ligne Roset, lamps from ECC, books from Tessuti, diffuser, sunglasses and shoes from Faradays.

- Resene French Pass
- Resene Dust Storm
- Resene Illuminate
- Resene Fuel Yellow
- Resene Dune
- Resene Avant Garde
- Resene Rebel



Customisation is king among clients who want a personalised space that stands out from overdone design trends. Help turn heads in an otherwise monochromatic colour scheme with an exciting bold hue painted on a piece of statement furniture. Leverage the principle of repetition by seeking out small décor pieces such as plant pots that can be painted in the same colour and placed in other areas of the same space.

Wall painted in Resene Avant Garde, floor in Resene Dust Storm and shelves and bowl in Resene Fuel Yellow.



In spaces where you want to evoke calming energy such as commercial offices, medical clinics or residential homes, textured wallpaper designs like Resene Wallpaper Collection E307331 are popular for adding subtly variegated earthy colour. Team them with furniture and custom millwork painted in Resene Moon Mist and add a touch of Resene Rewilding and Resene Dune through accents for added depth. Pair it with a complementary design like Resene Wallpaper Collection E307346 (right) for surfaces that would benefit from a touch of graphic charm, like inside dresser drawers, a closet or an adjacent powder room.



- | | | | | |
|---|---|--|---|---|
| Resene Rice Cake | Resene Miso | Resene Foundation | Resene Pale Leaf | Resene Palm Leaf |
| Resene Moon Mist | Resene Iko Iko | Resene Tua Tua | Resene Spanish Green | Resene Rewilding |

Limewash paint effects continue to be key to keep pared-back neutral spaces from falling flat. For a softened, suede-like look, layer a lighter tone over a slightly deeper one – which tends to result in less contrast than when a darker paint colour is applied over a lighter one.

Wall painted in Resene Open Sesame with Resene FX Paint Effects Medium mixed with Resene Foundation applied on top and floor finished in Resene Colorwood Breathe Easy. Bed from Mocka, side table from Soren Liv, bedlinen from A&C Homestore and Foxtrot Linen, lamp from Lighting Direct.

Rich golden yellows are a top trending accent hue that can be used for creating a focal point among more recessive tones like sage greens, powder blues, dusty pinks, forest greens or wine reds. **BW**

Testpots (in clockwise from top) Resene French Pass, Resene Pale Leaf, Resene Spanish Green, Resene Palm Leaf, Resene Avant Garde, Resene Dust Storm and Resene Fuel Yellow (centre). Projects by Amber Armitage, images by Wendy Fenwick.



Sheen savvy

Why your Resene formula and finish selections are integral to the impact of your project.



If you're like most, choosing the perfect paint and wood stain colours to bring your concept to life is probably among your favourite project tasks. While the transformative power that colour has on our built environment is difficult to ignore, some may overlook the pivotal role that your formula and finish selections play in defining the ambiance of a space. Not only will your products' sheen levels have differing effects on the performance and aesthetic appeal of your design, but your finish choices also impact how your Resene colours ultimately look.

The evolution of sheen levels

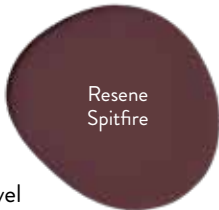
Throughout the ages, choosing paint finishes for architecture and interior decorating has been largely tied to practicalities. Although most projects generally include a variety of sheen levels across different surfaces to achieve the look and performance that's required, it used to be virtually impossible to find low sheen and matte paint options that were up to the task of even low-traffic residential applications, never mind high-traffic surfaces, wet areas or exterior applications.

Until the 1960s, gloss and semi-gloss formulas made up the lion's share of the market for interior and exterior commercial and household paints. These ready-made coatings were comprised of a blend of oils, gums, resins and materials which had an inherently glossy quality to them in order to meet consumer demands for washability and provide adequate moisture protection for porous substrates like plasterboard and timber. As paint technology improved, the introduction of synthetic resins revolutionised the industry and

allowed waterborne formulas and lower sheen options to become readily available. However, many of the earliest options for low sheen and flat paints weren't suitable for wet areas or high-touch surfaces. Today, Resene customers now have access to a wide range of waterborne formulas in durable and cleanable low sheen and matte finishes that are up to the task of interior, exterior and wet area applications. For large surfaces like walls and ceilings, low sheen and matte formulas have become hugely desirable in part because they are representative of the modernisation of coatings technology.

top tip

Wet areas like kitchens, bathrooms and laundries often need extra protection from moisture and a high level of durability to withstand frequent cleaning. Traditionally, this meant only gloss and semi-gloss paints could be applied in these areas. However, products such as Resene SpaceCote Kitchen & Bathroom offer a matte and a low sheen option for these areas without sacrificing durability or cleanability.

















Matte mania

Matte and low sheen finishes are often seen as a sophisticated choice for walls, trims, joinery and cabinetry compared to more traditional sheen options such as satin and semi-gloss. In addition to being the 'modern' option, matte finishes are prized for their ability to diffuse light and create

left: Colour drenching, where one hue is taken from tip to toe within a single space, is popular for creating dramatic and luxurious statement looks. The beauty of the Resene Total Colour System is that you can get the same colour tinted into a wide range of different Resene formulas so that you can apply a variety of sheen levels to different surfaces to enhance the visual texture and depth of your colour drenched space. Another option for adjusting the look of flat and matte painted surfaces is to apply clear topcoats in Resene Concrete Clear flat, satin or gloss. Wall painted in Resene SpaceCote Low Sheen tinted to Resene Spitfire, tabletop in Resene Enamacryl gloss tinted to Resene Spitfire, matte objects in Resene Lumbersider Low Sheen in Resene Spitfire and glossy objects in Resene Lumbersider Low Sheen tinted to Resene Spitfire with Resene Concrete Clear gloss applied on top.

right: This subtle mural effect was created by applying Resene Concrete Clear gloss in a wavy design over a wall painted in Resene SpaceCote Flat tinted to Resene Decadence. In a reception area or hallway, those who walk by see the sheen from the glossy sections catch the light and shift the colour behind it. As they move along, the effect appears to be almost moving with them. For a geometric design, mask off areas that you want to remain flat first then and apply clear coats of Resene Concrete Clear gloss with a lint-free roller. Once the Resene Concrete Clear is dry to the touch, remove the masking to reveal the design and allow the paint effect to dry completely. Walls painted in Resene SpaceCote Flat tinted to Resene Decadence with wavy lines in Resene Concrete Clear gloss, floor in Resene Walk-on flooring and paving paint tinted to Resene Indian Ink and footed bowl in Resene Lumbersider Low Sheen tinted to Resene Indian Ink and clear coated with Resene Concrete Clear gloss. Chair, lamp, ottoman and side table from Soren Liv.

	Resene Quarter Alabaster		Resene Dark Slate		Resene Carpe Noctem
	Resene Quarter Black White		Resene Atomic		Resene Jaguar
	Resene Pohutukawa		Resene Palm Green		Resene Indian Ink
	Resene Avant Garde		Resene Deep Teal		Resene Decadence
	Resene Bullion		Resene Sepia		



a serene, uninterrupted backdrop. Unlike their glossier counterparts, matte and low sheen finishes impart surfaces with a soft, velvety appearance that exudes understated elegance.

Thanks to products like Resene SpaceCote Flat, Resene Ceiling Flat, Resene Lumbersider Matt and Resene AquaShield, matte finishes can now be applied to a wide range of projects and surfaces inside and out. Depending on the colours you choose, matte finishes are useful for achieving a variety of looks, from natural and earthy to dramatic and luxurious. However, it's important to keep in mind that colour choices will appear muddied and darker in a flat finish than they would in a glossier finish.

To lean into this effect, choose hues that have a slightly dusty quality. Deep and dusty tones like midnight blue, smoky brown or slate green such as Resene Carpe Noctem, Resene Sepia and Resene Dark Slate tend to give off an especially luxurious effect that lends dramatic allure to designs when tinted into matte and

low sheen interior formulas such as Resene SpaceCote Flat waterborne enamel, Resene SpaceCote Low Sheen waterborne enamel and Resene Zylone Sheen waterborne paint. Be cognisant that you may need to adjust your lighting accordingly to get the look you're after as diffused lighting is key to getting a supple, velvety effect.

Since exterior coatings must stand up to whatever Mother Nature throws at them, exterior paint formulas are typically glossier than their interior counterparts. However, Resene recently formulated Resene Lumbersider Matt to provide designers, painters and clients with a matte option that's durable enough for exterior walls, weatherboards and landscaping elements. Resene Lumbersider Low Sheen remains a top option for getting a low sheen finish outdoors that can be used on weatherboards, block and brickwork, concrete and plaster, decks, furniture, fibre cement, galvanised iron, repaints, stucco/roughcast, timber and more.

Glossy details

While flat and matte finishes are currently the preferred trend for interior broadwall surfaces and exterior cladding, using gloss finishes to bring attention to select details is a popular technique for evoking a high-end look. From intricate mouldings to decorative panelling to statement furniture, gloss finishes are popular for highlighting and enhancing specific accents and are a surefire way to create a visually striking effect. Gloss paints like Resene Enamacryl and Resene Super Gloss are easier to clean than paints with less surface smoothness, making them a practical choice for areas exposed to heavy traffic or heavy use such as commercial offices, retail, restaurants, hotels, libraries, schools and other projects where fingerprints, grease or grime are common.











Colours tinted into high gloss paints also appear cleaner and brighter than colours tinted into flat paints. Deep, dark colours like inky blacks and blues such as Resene Jaguar and

Resene Indian Ink as well as deep jewel-toned colours like ruby reds or emerald greens such as Resene Pohutukawa and Resene Palm Green are ideal choices for tinting into products with gloss finishes because these types of colours allow light reflected by the glossy surface to stand out as highlights. This mirror-like effect is especially enticing in lower-light settings like restaurants, bars and lounges, where glossy painted surfaces build a sense of luxury, drama and romance as they catch and reflect the flicker of candles and accent lighting. Bright whites like Resene Quarter Black White or Resene Quarter Alabaster are also popular options for those that are after a high gloss finish on furniture, kitchen cabinetry, joinery and doors for creating a clean, contemporary and sophisticated look.

Gloss walls are a fun and eye-catching way to bring some maximalist glamour to a space. This 'lacquered' effect looks particularly alluring as part of what's known as a colour drenched look, where a single saturated hue is carried across the walls, ceiling, trims and floor to create a cocooning feel. Moody paint colours like Resene Avant Garde, Resene Atomic or Resene Deep Teal are sumptuous choices for creating this look. When choosing gloss finishes on walls, it's best to keep wall décor to a minimum to let the gloss paint effect be the star of the space and to avoid overwhelming the eye. Stick to simple accents such as a mirror with a coppery gold frame painted in Resene Bullion metallic, which can play up the look of glossy walls by amplifying their reflecting qualities.

While it is always important to contemplate your lighting, paint colours and sheen levels concurrently, it's particularly consequential when you're planning on using high gloss finishes in your project as you'll need to consider the potential impact of glare. When light hits high gloss surfaces, it bounces off in concentrated beams that may cause discomfort or impair visibility – especially in environments with direct sunlight and bright lighting. This can



	Resene Sweet Corn		Resene Joanna
	Resene Negroni		Resene Quarter Duck Egg Blue
	Resene Paper Doll		Resene Duck Egg Blue
	Resene Jalapeno		Resene Double Duck Egg Blue
	Resene Neva		Resene Decadence

above: Because colour is inherently tied to light, your Resene colour can look markedly different depending on the sheen level of the paint you tint it into and what lighting circumstances it is exposed to. This canvas, which is painted in Resene SpaceCote Flat tinted to Resene Decadence has two coats of Resene Concrete Clear gloss applied to the bottom 'wave' section. When light hits the canvas at different angles, the colour appears to shift drastically – despite the entire canvas being painted in a single colour. Wall painted in Resene SpaceCote Flat tinted to Resene Joanna, artwork in Resene SpaceCote Flat tinted to Resene Decadence with wave design in Resene Concrete Clear gloss and frame and candleholders in Resene Enamacryl gloss tinted to Resene Neva. Table and lamp from Soren Liv.

be exacerbated in spaces that are very white, as white and light-coloured surfaces reflect more light back at the viewer than other colours do. Excessive glare in corridors, stairwells and busy public spaces can create safety hazards by impairing people's ability to see clearly, identify potential hazards and navigate the area safely. Fully understanding the impacts that glossy surfaces will have on your project's exterior is particularly critical as glare can affect the safety of pedestrians, cyclists and drivers.

If you're looking to bring in a touch of lacquer-like sheen without committing to painting a full wall, consider painting a statement piece of furniture in Resene Enamacryl gloss waterborne enamel instead. Dining tables, consoles, side tables and even smaller accents like decorative trays can all help lift your space. Bold and saturated tones like Resene Jalapeno, Resene Decadence and Resene Stromboli or pastels like Resene Paper Doll, Resene Nebula and Resene Sweet Corn are striking options for statement furniture and look particularly impressive when tinted into gloss paints.

Subtle sheens

On some surfaces, it can be practical or desirable to choose a formula that is neither matte nor glossy. With some projects, this could be a design choice to create subtle variation from one surface to the next, such as applying a semi-gloss paint like Resene Lustacryl waterborne enamel to doors and architraves to contrast with walls in Resene SpaceCote Low Sheen. Other times, you may choose a semi-gloss or satin formula for practical reasons such as increasing the durability or to downplay the appearance of uneven or time worn walls.

Semi-gloss paints have a glossier appearance that is not as reflective as that of gloss paints. These types of finishes offer good stain resistance and are easy to clean. Paints with a semi-gloss appearance are excellent for use on many of the same areas as gloss paints and are more forgiving of less-than-perfect surfaces. They are ideal for walls and woodwork that is subject to wear and on weatherboards and exterior cementitious surfaces. Semi-gloss paints with a gloss level of 30-45% include Resene Sonyx 101, Resene Lustacryl and Resene Lusta-Glo.

Another option is satin paints, which tend to impart more warmth and depth to surfaces than gloss paint finishes. They are also more stain resistant than flat paints, but less stain resistant than semi-gloss and gloss paints. Satin finishes like Resene Aquaclear satin are an on-trend option for clear coating bare or stained interior wood and Resene Summit Roof is becoming a popular option for imparting a satin sheen on roofing.

Resene fandecks include a colour card that offers a visual comparison of different sheen levels so that you can compare how the same neutral will appear if it is tinted into gloss, semi-gloss, satin, low sheen and flat paints – which can be helpful when using a mix of different sheen levels within a single space. This layering effect is a great option when you're trying to create tonal looks using variations of a single colour like Resene Duck Egg Blue, Resene

	Resene Nebula		Resene Stromboli
---	---------------	---	------------------

below: Resene Lustacryl semi-gloss waterborne enamel and Resene Enamacryl gloss waterborne enamel are durable paint finishes that can be used to paint furniture, interior doors, trims and more. On exterior cementitious, primed timber or galvanised steel surfaces, Resene Hi-Glo waterborne gloss is a high-performance option. If you want to increase the glossiness of plant pots or other accessories that have been painted with Resene testpots (which are made with Resene Lumbersider Low Sheen), apply topcoats in Resene Concrete Clear gloss or Resene Clearcoat UVS. Wall painted in Resene SpaceCote Low Sheen tinted to Resene Stromboli, floor in Resene Super Gloss tinted to Resene Nebula, side table in Resene SpaceCote Low Sheen in Resene Stromboli with Resene Concrete Clear gloss applied on top and plant pot in Resene Hi-Glo in Resene Nebula.

top tip

Resene Super Gloss is now available in a new plant-based hybrid alkyd, Resene Waterborne Super Gloss, so you can get the glossiness and toughness of an enamel finish with the lower VOCs of a waterborne finish.



Double Duck Egg Blue and Resene Quarter Duck Egg Blue. These colours can be tinted into products with different sheen levels and applied to different surfaces to build interest and enhance the dynamic interplay of light and shadow while maintaining a unified palette.

Sheens in direct sunlight

One of the key benefits of the Resene Total Colour System is being able to get the same colour tinted into a wide variety of formulas so that you can carry the same hue across many different surfaces and apply it to a range of substrates. However, because the way a colour ultimately looks is inherently dependent on the lighting circumstances, there are instances where the same colour may appear quite different when used across different surfaces. This is because light hits different surfaces at different angles and is reflected and refracted differently by different sheen levels. Although this effect can occur both indoors and outdoors, it is often amplified in exterior settings by the bright nature of direct sunlight. So, if you anticipate this effect will prove bothersome to a very particular client, it's recommended to choose different colours for different surfaces. It is often better for this effect to appear like a purposeful design choice than give the impression that something is slightly off.

Ingenious gamechangers

If your project has already been painted in low sheen or matte paints and you find that certain surfaces would look better if they were glossier, rest assured that there are options available for changing sheen levels without having to apply additional colour coats. One of our favourite techniques is applying clear topcoats of Resene Concrete Clear. Available in flat, satin and gloss, this tough non-yellowing waterborne glaze can be used over concrete and brick surfaces as well as painted surfaces.

While Resene Concrete Clear can be used to take a matte surface to a satin or gloss sheen level, another idea is to use it to create

top tip

When specifying a dark colour outdoors, ask for it to be tinted into a Resene CoolColour version of your chosen formula. A Resene CoolColour looks like a normal colour but, thanks to special pigment technology, it reflects more of the sun's heat so that the surface and substrate don't get as hot.

a subtle mural design by applying a glossier topcoat to portions of a wall or ceiling painted in a low sheen or matte formula such as Resene SpaceCote Flat. By first masking off areas that you want to remain the same, you can use a roller to apply topcoats of Resene Concrete Clear gloss over the unmasked areas. When the masking is removed and the design has dried, the light will catch the glossier areas to reveal the design. This is ideal for spaces where there is a lot of foot traffic, such as a reception area, so that passersby pick up on the effect as they move through the space.

Clear topcoats are also a great option for surfaces where you want to increase the durability regardless of whether you want to adjust the sheen level or not. A prime example is a narrow hallway in a commercial office space painted in Resene SpaceCote Low Sheen. Chances are these walls will be high-touch areas prone to smudges from hands and clothing rubbing up against them. These painted walls could be finished in Resene SpaceCote Clear to add an additional layer of wipeable durability.

The importance of prep

High-quality finished looks always start with proper prep work – and this can be especially important when you're working with glossier formulas. Due to their highly reflective appearance, gloss paints tend to highlight surface imperfections. If the surface to be painted is marred or irregular it is best to select



a paint with less sheen. Flat paints, on the other hand, diffuse light so they tend to conceal surface imperfections better than paints with higher sheen levels – making them a good choice for general use on walls and ceilings, especially those that are dented or rough.

Whatever type of project you're working on, taking a highly considered approach to your selection of Resene paints, colours and finishes will open wider opportunities for creative customisation and artistic innovation in your projects. By exploring the diverse array of options available, designers, architects and painters can create spaces that are not only visually stunning but also reflective of each client's unique personality and lifestyle.

If you're after a specific look but aren't sure what product to pick, get in touch with your Resene representative or the staff at your local Resene ColorShop for suggestions that will meet your project requirements and performance expectations. You can also view sheen level samples at your local Resene ColorShop to see how they interact with the light. And remember to review your lighting if you are planning a major colour or gloss level change. **BW**

above: Thanks to recent innovations in coatings technology, we are spoilt for choice when it comes to the breadth and variety of finishes available in waterborne formulas, the substrates they can be applied to and the level of durability they provide. Resene recently released Resene Lumbersider Matt, a flat alternative to Resene Lumbersider Low Sheen that is durable enough for exterior walls and weatherboards so that you can now get a highly desirable matte look outdoors. Walls painted in Eco Choice approved Resene Lumbersider Matt tinted to Resene Alpaca, floor in Resene Walk-on flooring and paving paint tinted to Resene White Linen, tall pot with handles in Resene Lumbersider Low Sheen tinted to Resene White Linen, wooden stool in Resene Lustacryl tinted to Resene Negroni with timber top finished in Resene Woodsman Whitewash and tall vase and small planter in Resene Lumbersider Low Sheen tinted to Resene Pearl Bush. Chair from ECC, throw from Baya, stone vessel from Asili. Projects by Amber Armitage, images by Wendy Fenwick and Melanie Jenkins.



Resene Alpaca



Resene
Quarter Thorndon Cream

Creativity in focus

Whitireia film students collaborate to direct and produce a quartet of clever Resene ads.

Having full creative license to develop and produce a commercial for a household brand is a rare opportunity for students, but once again, the cohort in Whitireia Community Polytechnic Limited's New Zealand Diploma in Screen Production (Level 6) has risen to the challenge.

Resene Colour In Frame is an initiative designed to give aspiring filmmakers hands-on experience in the world of advertising. Whitireia screen production students are challenged to create short, engaging ads that showcase the power of colour and creativity as part of an in-house competition. Students take on every aspect of production – from concept development and scriptwriting to acting, directing and editing.

Out of the pitches submitted to the most recent competition, four unique and impressive

commercials were developed. While each one embodies a fresh, youthful perspective on paint and colour that aligns with Resene's passion for innovation – the theme of this year's brief – it was Blake Johnson's concept that stood out for its storytelling and execution. The ad showcases a series of quintessentially Kiwi inventions, such as Number 8 wire, one of Pearse's flying machines and the cement mixer where the first Resene products were produced by company founder, Ted Nightingale.

Blake's project was a truly collaborative effort, with the entire class contributing to the ad's success. From scripting to costume design to set construction and filming, the students worked together to craft a polished and professional advertisement that embodies ingenuity and creativity to channel the attitude of innovation that the project's theme inspired.



Several of Blake's classmates were even cast as the on-screen talent; Bryce Blackmore played the father and provided the voiceover, Lilah Sayers played the daughter, Brock Oliver played the farmer and Jonathan Bayliss played the scientist.

"We all had roles on each of the four commercials," explains Blake. "It worked out well because even if your commercial pitch didn't get chosen, you'd still end up with at least one sizeable role in the production."

Those who have never worked in the film or advertising industries likely underestimate the effort that goes into making a 30-second commercial, but for Blake, the biggest challenge was aligning his expectations to the project constraints. "I always struggle with reining myself in when it comes to scale, and this commercial was certainly no exception," he says. "Trying to squeeze several location shoots into what essentially amounted to under a day and a half of shooting was a mish. Plus, we had to rely on the convenient timing of a super moon to capture the moon shots, and the green bedroom used in the commercial was not actually a bedroom. It was a set that took many

a long day to put together, and all in all, I feel like it turned out pretty sweet."

Several Resene products were used to produce the ad, including Resene SpaceCote Low Sheen to paint the sets and Resene FilmPro Digital Green for the segments where a different background image was added. Resene FilmPro professional set paint is a tough 100% acrylic flat finish designed to colour and enhance sets alongside other popular Resene FX and paint finishes.

Blake's favourite part of the project was working together to bring each of the ideas to life. "It allowed me to meet and work with a lot of really cool and talented people, which I'm quite grateful for," he says. "It's a great feeling to be in a space where everyone's on the same wavelength as you; everyone just wants to create. I am quite proud of how it all turned out – the result of months of hard work, blood, sweat, tears and bile from all of us."

Blake also expressed his gratitude to his classmates, mentors and Resene for making the project a success. "A big thank you to everyone who contributed – you killed it! Another big thanks to Bret and Mark for being so dedicated



above, right and opposite: The Resene Colour in Frame competition gives students in the New Zealand Diploma in Screen Production (Level 6) programme at Whitireia Community Polytechnic the opportunity to write, direct and produce a 30 second ad for Resene. Blake Johnson's winning project highlights Kiwi ingenuity and innovation in science, technology and paint. Resene FilmPro Digital Green was used for shots where the background needed to be replaced and various Resene paints and supplies were used in the final shot that features a father and daughter painting a bedroom together.

top tip

Resene FilmPro Digital Green is designed for film sets where you need to alter your footage in post-production and replace the background with another image. The precise colour of Digital Green helps to block red and blue light, making it easier to remove the colour than a regular green paint. If a chroma green finish is required, use Resene Japanese Laurel.

Resene
Japanese Laurel

to passing on their knowledge and enabling us to create. And one more big, big thanks to Resene for giving us the chance to get some real-world industry experience. Thank you heaps!"

Bret Nichols, who has been a Screen Production Tutor at Whitireia for three years and in the film industry for 40 years, provided mentorship to the Level 6 students throughout the competition. He says he felt like a nervous parent until filming got underway. "When I saw the first day's footage being filmed, I started to relax. They had it all under control and really knew how to turn their visions into reality and I was there just to guide them through the process. Blake had the strongest vision. It truly was based on the history of Resene and how Kiwis have ingenuity. From the storyboard script to the final edit, he knew what he wanted. Plus, I was also very impressed with how Resene was able to communicate feedback to the ākongā (students) during the whole process. It was such a valuable experience to have for these young filmmakers," Bret says.

"Resene is just brilliant for supporting the local community with letting students do these projects and make these ads. The team was so

nice to work with all the way from the local Resene ColorShop staff to upper-level management – just an awesome group of people – and that's why Resene is such a great, iconic Kiwi brand," he adds.

Once filming on the Resene Colour in Frame project wraps, the ads are professionally produced and will be shown online – giving these budding filmmakers the incredible opportunity to see their work reach a wide audience. For Blake, the project will certainly be a portfolio piece that he can show off as he embarks on his emerging career.

"Growing up in Upper Hutt, my friends and I would make little skits and short films. We'd chuck them up on YouTube, sit back and imagine hundreds of thousands of viewers would roll in to admire our work – but we'd be lucky to get ten views. From there, I took Year 12 and 13 Media Studies, which further fostered my passion. It took some years for me to eventually let go of my 'don't pursue your passion, it might not work out' mindset. After college, I kept putting it off and off, almost scared to pursue what I was truly passionate about. But I got to the point where I

Resene
Digital Green

felt I should take a stab at it and if it goes wrong, then at least I wouldn't regret not trying," he says.

Now that Blake has completed his programme at Whitireia, he plans on applying his newly developed skills to real-world films. "I hope to get some industry experience, get onto some sets and see where that takes me. At the same time, I'm determined not to neglect my own ideas. Ultimately, I just want to keep creating."

As the Resene Colour In Frame competition continues to provide young filmmakers with real-world experience and industry exposure, we look forward to more projects that reveal new talent, fresh perspectives and unexpected ways to showcase the power of colour in storytelling. And as Blake and his classmates have clearly demonstrated, when creativity meets colour, the results can be both inspiring and entertaining. **BW**

Watch Blake's ad and check out the other Resene Colour In Frame projects at www.resene.co.nz/colour-in-frame. To find out more about Whitireia's film studies programmes, visit www.whitireiaweltec.ac.nz.



Banding together

Auckland Council teams up with Resene to resurrect a landmark's heritage colour scheme.

When you are selecting colours for a project's exterior, choosing tones that sit well within its surrounding environment is a smart strategy – but when that architecture is cherished by its community and features charming heritage details, taking a thoughtful approach to your colour palette is perhaps even more important.

Nestled in the heart of Auckland's oldest park, the iconic Auckland Domain Heritage Band Rotunda has undergone a remarkable transformation. For more than a century, the rotunda has stood as a beloved landmark, hosting performances and gatherings that have become woven into the city's cultural fabric. But much like other structures that are constantly exposed to rain, humidity and sunlight, the elements had taken their toll.

"In its deteriorated state, the rotunda showed visible signs of structural wear and damage that were compromising its safety, functionality and aesthetic integrity," says Fatima Castro, Senior Project Coordinator for Auckland Council's Parks & Community Facilities Department

Project Specialisation Office. "Over time, exposure to the elements along with the natural aging process of its materials had led to the degradation of various components of the building. The renewal was necessary not only to address these physical issues but also to preserve the historical and cultural value of the rotunda."

Originally designed in 1912 by a city engineer, the Edwardian-style rotunda doesn't skimp on charm. But at some point, the colour scheme was changed to a predominantly grey palette and many of the architecture's features faded into the background once they were no longer accented with contrasting paint colours. In addition to restoring the rotunda's physical integrity, Auckland Council investigated if they could also pay homage to the project's heritage by reinstating its original colour scheme.

During the research phase, preliminary paint scrapes were conducted, and it was discovered that a number of distinct colour schemes had been applied to different components of the project over the rotunda's lifespan. While the main columns, fretwork and balustrade

were readily accessible for examination, accessing the roof covering to assess prior colours proved challenging. The project team dug into the archives to see what could be uncovered and found some enlightening plans, watercolour renders and historical photographs that provided valuable insight into what the structure's colour scheme looked like when the rotunda was first constructed.

"In adherence to contemporary conservation principles for historic sites, our selection of Resene colours and products is a testament to our dedication to authenticity. Our colour scheme draws its essence from the rich history embedded within the original watercolour plans. These plans, meticulously preserved, served as our guiding light – reflecting not only the Edwardian era's aesthetic sensibilities but also embodying a commitment to honouring heritage and architectural integrity. Each hue was painstakingly chosen to echo those envisioned more than a century ago, evoking nostalgia while resonating with timeless elegance. In essence, our colour scheme isn't just a visual palette; it's a narrative woven from the threads of history, a homage to the past and a promise to preserve the legacy for generations to come," says Fatima.

Since watercolour paintings – especially older ones – have a subdued and inherently desaturated quality to them, the project team used a considered approach to selecting opaque Resene paint colours that would capture the same spirit.

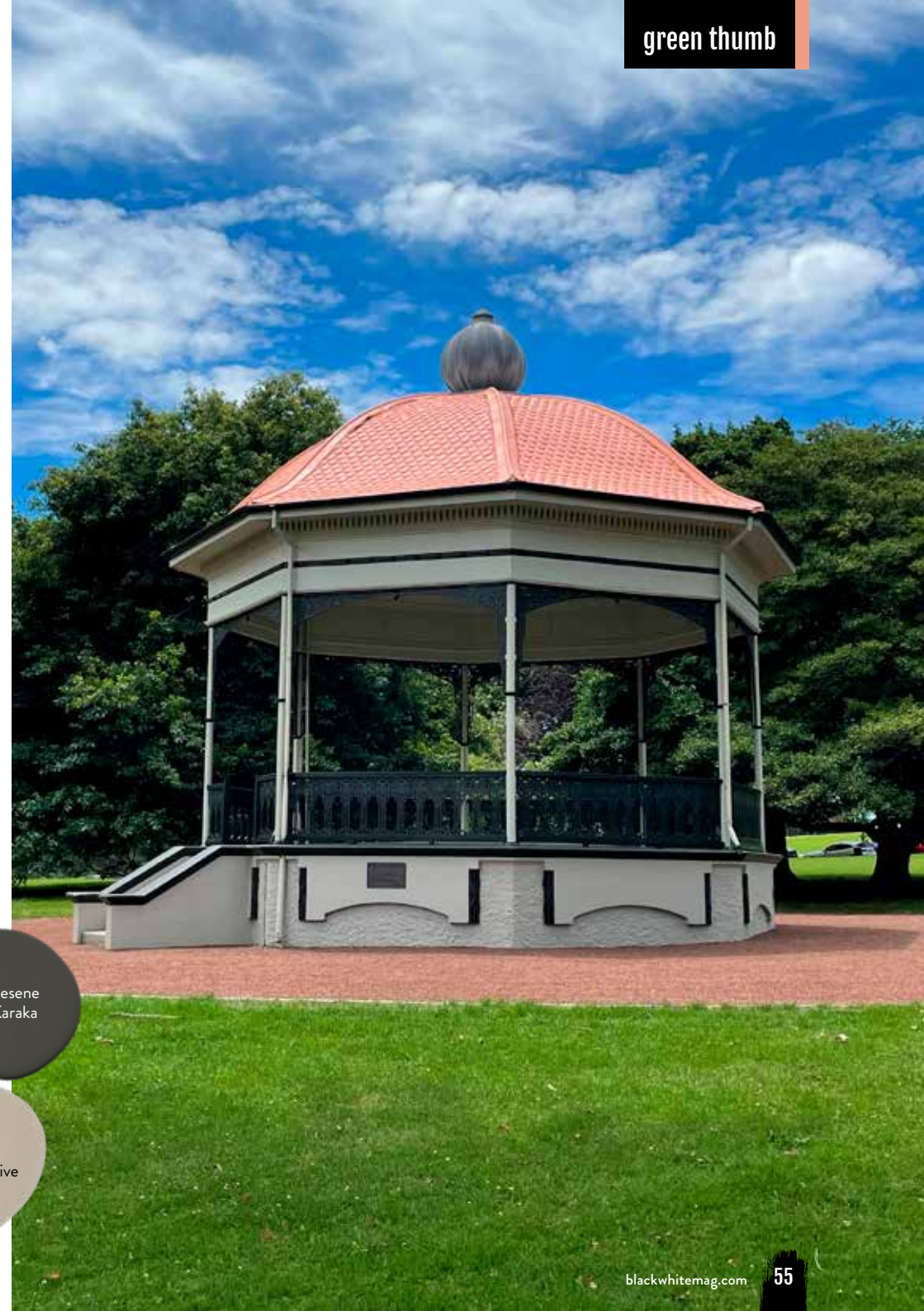
"Directly matching the colours in the paintings one-to-one wouldn't have been

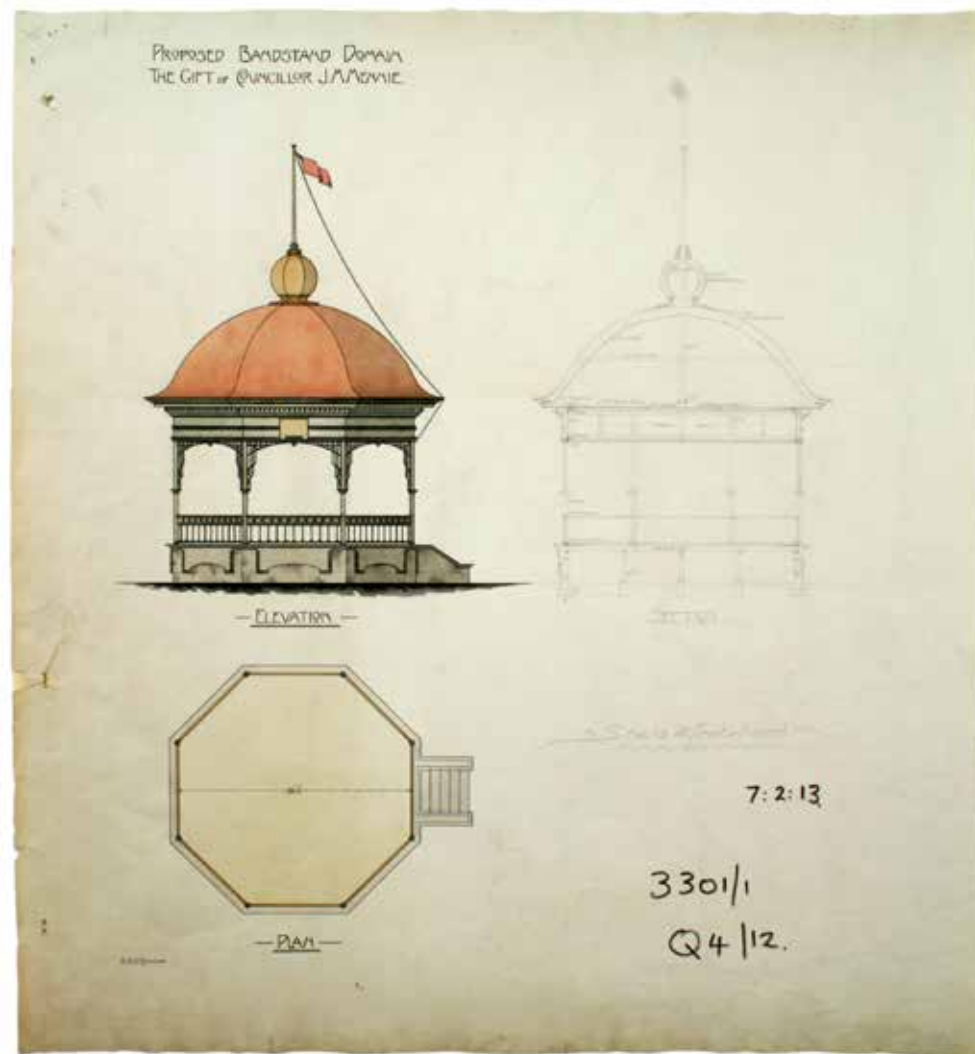
practical, as it overlooks the broader context and intent behind the original design. We needed to capture the overall feel and style that the original designers intended to ensure that the outcome reflected the same vibe, rather than attempting a precise colour replication that may not align with the original artistic vision. Our Resene representative thoughtfully compiled renders of potential colours and the Senior Heritage Assets Advisor, Richard Bland, further ensured the accuracy of the selected sample colours by conducting a site visit to verify their suitability for the new design," says Fatima.

"For the timberwork and poles, we used Resene Tana, a choice made not only for its aesthetic appeal but also for its durable properties, ensuring longevity amidst changing weather conditions. Similarly, Resene Karaka was selected for the metal balustrades and fretwork, providing not only a striking visual contrast but also a protective layer against corrosion and wear, thus extending the lifespan of these architectural elements. Continuing our commitment to both aesthetic and functional considerations, Resene Karaka was also selected for the timber handrails, pole rings, concrete lip and embellishments. This uniformity in colour not only creates a cohesive design language but also ensures consistency in protective measures across various surfaces," she adds.

The process also included matching the original gloss levels. "Our choice of finishes is a deliberate homage to the craftsmanship of yesteryears. For instance, opting for a low sheen

right and opposite: Following its recent repainting, the Auckland Domain Heritage Band Rotunda looks thoroughly refreshed and handsomely complements the colours present in its surroundings. Through the carefully considered efforts of the project team, not only are the rotunda's surfaces ready to withstand the elements, but the reinstated heritage colour scheme also reflects the designer's original intentions. The project was recognised with a Resene Total Colour Landscape Colour Maestro Award. Pressed metal roof painted in Resene Florentine Pink, concrete base in Resene Half Grey Olive, timberwork and poles in Resene Tana and metal balustrades, fretwork, handrails, pole rings, concrete lip and embellishments in Resene Karaka.





Resene paint finish on the pressed metal roof mirrors the rustic traditional charm of clay tiles, meticulously recreating the original effects envisaged by the architects of old. We also selected modern waterborne formulas to ensure the selections would be focused on sustainability and long-term durability while maintaining the aesthetic integrity of the original design. This approach aligns with current environmental standards without compromising on quality or performance,” explains Fatima.

Part of what makes the project’s heritage colour scheme so special is how it sits within the colours present in the park, with the Resene Florentine Pink roof tying in with the colour of the brick pad and pathway it sits on. The subtle greyed-off greens of Resene Half Olive Green and Resene Karaka strike the ideal balance of blending and contrasting with the tones of the surrounding trees and plantings. Whether it’s set against the brilliant blue sky on a clear day or

gathering clouds, the Resene colour selections feel true to their environment. The palette behaves exactly as a well-chosen colour scheme should – enhancing the building’s character while avoiding clashing with neighbouring structural elements and the natural landscape.

“The refreshed and reinstated colour scheme beautifully complements the surrounding landscape of the domain,” says Fatima. “It creates a harmonious balance with its natural surroundings, enhancing the visual appeal without overpowering the environment. Compared to the most recent scheme, it feels more integrated and aligned with the character of the domain, offering a timeless and thoughtful aesthetic that respects both the historical context and natural beauty of the landscape.”

The talented team at Matassa Property Services completed the painting work and the pressed metal roof, which required special care, was the trickiest part of the job. “We found that

above left and above: The project team looked to historical archives to dig deeper into the structure’s history and learn more about the original colour intentions. They discovered a photograph from the 1913-1914 Auckland Exhibition, showing a smartly dressed crowd gathered around the rotunda as a band performs. They also found a watercolour render from the original design drawings, which showed the earliest planned colour scheme. “Resene Half Grey Olive, Resene Tana and Resene Karaka were primarily selected by matching colour samples, with minor adjustments made to ensure alignment with the original concept and consistency across the overall design. The colour for the pressed metal roof, Resene Florentine Pink, was chosen based on the watercolour design concept as well as its ability to harmonise with the other colours in the scheme,” explains Fatima.

- Resene Florentine Pink
- Resene Tana
- Resene Half Grey Olive
- Resene Karaka

right: Prior to repainting, the Auckland Domain Heritage Band Rotunda was looking tired. At some point during its maintenance, the colour scheme had changed to a predominantly grey palette and many of the architecture's charming details were no longer accented with contrasting paint colours. Thanks to the project team's painstaking research, the rotunda offers a fascinating look at the careful process of meticulous research in the spirit of heritage conservation that both honours the Edwardian structure's history and preserves it for the future.

top tip

Heritage projects often have less than perfect surfaces. Lower sheen and matte finishes, such as Resene Lumbersider Low Sheen, Resene Lumbersider Matt and Resene AquaShield mineral effect, help to hide surface imperfections in older surfaces.

due to the profile and curvature of the roof, the biggest challenge that we faced was how we could access the areas for preparation and painting without stepping on or damaging the roof itself," says Matassa's Business Manager Jodi Chartrand. "Working with our access supplier, we managed to erect an appropriate scaffold that protected our team from the risk of falling and allowed access to the areas for the preparation and painting process."

Fatima's favourite elements of the finished project are the metal balustrades and fretwork painted in Resene Karaka. "The rich, earthy tone of this colour enhances the details of the balustrades and fretwork, adding depth and visual interest. I also appreciate the use of Resene Karaka for the timber handrails, pole rings, concrete lip and embellishments, as it bonds the entire design together," she says.

"Another standout element for me is the pressed metal roof finished in Resene Florentine Pink," Fatima adds. "This colour added vibrancy and character to the overall design. It's a bold yet complementary choice



did you know?

The Resene Heritage colour collection is a curated collection of traditional hues created for Resene by heritage architect Ian Bowman. It's an ideal place to start if you're looking to capture the hues of yesteryear on current projects. View the collection online, www.resene.com/heritage.

that enhances the visual appeal of the project, making it both striking and elegant."

"We really like the colours selected and enjoyed returning the rotunda to a colour scheme that's authentic to its history. While the fret and lattice work on the rotunda look great in the new scheme, the roof is our favourite element," Jodi says. "Working with the Auckland Council project team, the Resene team and the Auckland Council heritage team was fantastic. We found that we were all aligned in the preservation of the rotunda, and we all wanted to see it returned to its original glory."

Not only can the refreshed rotunda continue to serve as a vibrant gathering place for generations to come, but it's also a symbol of Auckland Council's dedication to protecting heritage, ensuring similar gems maintain their cultural legacy and endure while embracing modernity through the selection of locally-made, environmentally-sensitive waterborne paint formulas from Resene.

"This building serves as an important landmark within the community, and its rehabilitation ensures that it will remain a functional and visually appealing asset for all to enjoy," says Fatima. **BW**

project team Richard Bland, Senior Heritage Assets Advisor, Auckland Council; Nina Quintana, Project Manager, Auckland Council; and Fatima Castro, Senior Project Coordinator, Auckland Council
painting Matassa Property Services Ltd, www.matassa.co.nz

images Courtesy of Auckland Council

The way I see it

How perception of colour varies by gender, age and other physical factors.

When it comes to design, there are few elements that have as much power to influence a space's atmosphere as colour. From calming blues to energising reds, the paint and wood stain colours you choose to use across the surfaces of your project will have a significant impact on how people will experience that space and the emotional effect it will have. But behind every decision about colour lies a deeper consideration: how colour perception differs from one person to another and how human eyesight naturally changes as we age. These factors are important for creating spaces that are not only aesthetically pleasing but also functional for all users.

The science of colour perception

Understanding how the human eye perceives colour is essential to making informed design choices. The existence of colour as we know it is essentially in our heads. We don't really 'see' colour, but rather reflected light is interpreted in our brain. Visible light is made up of different wavelengths, which are detected by photoreceptor cells in our eyes known as cones, located in our retinas. These cones convert these wavelengths of visible light into electrical signals that our brain interprets as colour. Most people have three types of cones which are each sensitive to either red, green or blue light, and they work together to allow us to perceive the full spectrum of colours. Those with colour vision deficiencies that fall under the umbrella of 'colour blindness' due to genetics, injuries or radiation treatments might have issues with their cone receptors. This can happen when one or more cones are absent, not working or detect a different colour.



There are other physical factors beyond colour blindness that affect how one person perceives colour compared to another, however, even the way a single individual sees colour is not static. Our personal perception of colour is influenced by natural and artificial lighting circumstances, adjacent colours and even the geographical location and environment where the colour appears. A hue that seems vibrant in bright natural light may look dull and muted under artificial lighting or could shift in tone. This is a key reason why it is always recommended to test samples of your Resene colour choices in situ and under different light conditions whenever possible before making final selections.

Age-related changes

As we age, our vision naturally undergoes changes that can affect our colour perception. Many older adults develop conditions such as presbyopia, cataracts, glaucoma and age-related macular degeneration, but it's also common to experience 'yellowing' of the eye lens, which diminishes the ability to see cooler colours – particularly blues and greens. Not only can these hues take

above: Using high contrast colour combinations can help make it easier for those with vision deficiencies to navigate a space. The walls of this lounge area are painted in Resene Bianca, which contrasts with the walls of the adjacent dining area in Resene Coral Tree. If these two spaces were painted in the same colour, it may make it difficult to navigate between the two areas and the corners at the transition could become an unintended hazard. Floor stain washed in Resene Colorwood Breathe Easy. Tables and chairs from Soren Liv, artwork by Neil Driver from Parnell Gallery, vase, jug and tableware from Slow Store, rug from Baya.

left: The beauty of universal design – where a project has been designed in a way that addresses the needs of users of all ages, genders and abilities while also championing aesthetics – is that everyone wins, and it proves that inclusive design strategies can also be beautiful. Carefully considered colour, material, furniture and décor selections can ensure spaces look and feel good to use. Since there are not many surfaces that cannot be painted, Resene products can be an effective solution in all sorts of universal design applications. Back wall, shelf, built-in sideboard and mouldings painted in Resene Resolution Blue, passthrough wall in Resene Bianca, right wall (in adjacent space) in Resene Coral Tree and floor stain washed in Resene Colorwood Breathe Easy. Sofa, coffee table, fruit tray and ceramic basket from Slow Store, side table and bookends from Soren Liv, artwork by Greer Clayton from Parnell Gallery, lamp from Kayu Studio, cushion from Cittá, rug from Baya.

	Resene Bianca
	Resene Colorwood Breathe Easy
	Resene Coral Tree
	Resene Resolution Blue

top tip

You can use Resene colour codes to help identify colour differences. For example, the Resene colour code for Resene Breakwater is B54-054-263. The '54' is the luminance (which is similar to LRV), the middle part '054' is the saturation and '263' is its position on the colour wheel. Each of those elements can be used to compare colours to add additional contrast.

Resene
Breakwater

.....

on a yellower appearance, but it can also become more difficult to differentiate between them as many older individuals have reduced contrast sensitivity, meaning they struggle to distinguish subtle differences between shades.

If you or your client are experiencing age-related changes, you may find your colour selections are perceived differently and, ultimately, experienced differently. A room painted in pastel blues, for example, may appear washed out and lack vibrancy for someone with age-related vision changes. Similarly, subtle colour distinctions – like those between light shades of purple and blue or similarly saturated yellows and greens – may be lost entirely.

Warm colours such as reds, pinks and oranges tend to retain their vibrancy and thus can be easier to distinguish as we age. These colours also evoke feelings of warmth and energy, which is beneficial for creating cosy or dramatic spaces. Spaces that focus on comfort, like bedrooms, benefit from warm, rich tones that maintain their appeal despite age-related vision changes.

For older individuals, high-contrast colour schemes can be crucial for ensuring that a space remains visually accessible. Rooms with contrasting colours are easier to navigate and key design elements such as doors, furniture and stairways stand out better when framed by contrasting walls or trims. A soft cream coloured wall in Resene Creme De La Creme paired with a midnight blue trim in Resene Carpe Noctem ensures that edges are clear and easy to define – and keeps them from becoming obstacles or safety hazards. This specific example is particularly high in contrast and might be excessive for your project requirements or aesthetics. The best way to ensure adequate light-dark contrast – neither too much nor too little – is by looking to the light reflectance value of your shortlisted Resene colour selections.

Light Reflectance Values (LRVs) work on a 0-100% scale and measure what a colour looks like. If you are working on an aged care facility that has a contrast guideline of 30% LRV, you would

need to subtract the lower LRV value from the higher one and get a result of at least 30 to give the required colour contrast difference of 30% LRV. You can find the estimated LRV of your Resene colours on the back of your colour swatch or in the online Resene Colour Library, www.resene.com/colour.

Be sure to keep in mind that these colour and contrast considerations are not only important in places where older adults will be living but also in public spaces like medical clinics, retail spaces, libraries, airports, transit stations, theatres, cafes, restaurants, fitness facilities and community centres. Often, when you take an elder-friendly approach to design, it ends up offering inclusive benefits to people of all ages and abilities and can improve the wayfinding and navigability of your project.

The gender factor

Research into the differences in colour perception between those who have been assigned male versus female sex at birth has revealed intriguing patterns. On average, women tend to have a more acute ability to distinguish subtle variations in colour than men. This heightened sensitivity means that women can usually more easily differentiate between slight shades of similar colours—such as the difference between two different pastels or the subtle shift between blues and purples. Men, on the other hand, are generally more sensitive to broader contrasts and saturated colours and thus may be drawn to primary or vivid hues.

These differences are generally believed to be rooted in biology and social conditioning. Women tend to have more robust colour receptors due to genetic and hormonal factors while ideas around traditional gender roles related to hunting and gathering has led to evolutionary theories about identifying ripe fruits and survival tactics. Socially, some may be exposed to a broader range of colours through interests in fashion, art and design while others may have more limited colour experiences due to the nature of their upbringing. Regardless of where someone fits on the gender spectrum, it is likely worth asking your clients questions about their interests during your design development or needs assessment phase rather than making assumptions.

Practical considerations

When you're tasked with more than just choosing appealing colours; it's vital to also consider how those colours will function in the long term. This is particularly important when working with both interior and exterior paints, stains, wallpaper and other decorative and protective coatings.



above: As our eyes age, it's common for colours to appear more yellow than they did when we were younger – especially greens. Choosing to incorporate warmer greens and neutrals that have inherently yellow undertones can work with this age-related change rather than against it and selecting materials, furniture and accessories that go with your yellow-influenced hero hues will ensure these items don't appear to clash from your client's perspective. Transition areas such as hallways or walkways are a great place to add colour to differentiate each zone. Front wall and architraves in Resene Bud and floor, back wall (through doorway), lamp base and floor vase painted in Resene Bubble White. Artwork from H&M Home. Projects by Amber Armitage, images by Wendy Fenwick.

	Resene Creme De La Creme		Resene Bud
	Resene Bubble White		Resene Carpe Noctem

Age-related changes in vision also make it important to choose colours that are easy to identify and distinguish for people of all ages. On building exteriors, high-contrast designs that provide clear definition between key elements – such as entry points, windows and trims – will help ensure accessibility for older individuals and others with visual deficiencies. When selecting interior colours, designers must consider both visual appeal and practicality. Some rooms, like bedrooms, benefit from soothing tones like warm light blues, soft purples or warm neutrals like Resene Cut Glass, Resene Petal or Resene Double Spanish White. However, in spaces like commercial offices, libraries or retail settings, more energetic colours like warm terracotta tones, oranges or reds like Resene Coral Tree, Resene Clockwork Orange or Resene Persian Red can promote productivity and foster a welcoming atmosphere.

For spaces designed for older individuals or those with impaired vision, consider using strong contrasts between walls and furnishings. If possible, avoid subtle shifts in colour that may be difficult to perceive—light yellows and pale pinks may blend into one another, especially in low-light environments. Instead, consider pairing warm neutrals with accent walls in vibrant colours to create depth and contrast.

Thanks to technological developments, you now have a wealth of tools to help find the right colours that will best serve your client’s preferences, the needs of your project’s users and the overall design aesthetics. Resene’s free digital colour visualisation tools like Resene ColourMatch online (www.resene.com/colourmatch), the Resene Colour Palette Generator (www.resene.com/palettegenerator) and Resene EzyPaint virtual painting (www.resene.com/ezypaint) allow for the discovery and testing of different colour combinations without having to lift a paintbrush, ensuring that the result is in alignment with your design vision. The free online Resene Colour Library also has plenty of helpful information about luminance, saturation and light reflectance value (LRV) that can provide insight into whether your Resene colour selections will offer adequate contrast for your project needs.

Knowledge is power

Colour is one of the most influential elements of design, affecting mood, functionality and accessibility and understanding how colour perception changes with age and differs between genders is crucial for creating spaces that cater to a diverse audience. By incorporating strategies that account for age-related vision changes and gender-specific preferences, you can ensure that your projects remain vibrant, functional and accessible for years to come.



left: It can become harder to differentiate between similar colours as we age. While the subtle tones of the palette on the left may be easy to tell apart for someone who doesn’t suffer from colour vision deficiencies, many of these hues could appear identical to others and you may need to incorporate slighter higher contrast accent colours or warm reds, oranges or pinks to make your design more effective. Resene testpots in (top image, clockwise from top left) Resene Chicago, Resene Shark, Resene Bubble White, Resene Miso, Resene Iko Iko, Resene Siam and (centre) Resene Bud, (bottom image, clockwise from top left) Resene Chicago, Resene Shark, Resene Bud, Resene Miso, Resene Iko Iko, Resene Siam and (centre) Resene Half Hairy Heath.

	Resene Bubble White		Resene Cut Glass
	Resene Miso		Resene Petal
	Resene Double Spanish White		Resene Coral Tree
	Resene Iko Iko		Resene Clockwork Orange
	Resene Bud		Resene Half Hairy Heath
	Resene Siam		Resene Persian Red
	Resene Chicago		Resene Shark

top tip

The approximate light reflectance value (LRV) of an individual colour indicates the proportion of light that a surface reflects compared to the amount of light that falls on that surface. Dark, matte and/or textured surfaces absorb or diffuse a lot of light and will ultimately have lower light reflectance values than the estimation noted on your Resene swatch or colour chart. Conversely, light, glossy and/or smooth surfaces reflect more of the light that falls on them and have higher light reflectance values. LRVs are difficult to determine from semi-transparent finishes such as wood stains. Light travelling through these finishes gets absorbed and/or is reflected by the underlying timber. A stain applied over pine will also have a substantially higher light reflectance value than the same stain applied over a darker timber like kwila. This is why there is not a standard light reflectance value provided for wood stain colours.

The more we balance aesthetics with inclusivity, where every person, regardless of their age, ability or gender, can feel comfortable and engaged within the spaces they inhabit, the better off we’ll all be. By researching new developments, testing new-to-you combinations in real-world settings and utilising free Resene colour, spec and tech tools to refine your design choices, you can help to improve the user experience of your project across the full spectrum of ages, genders and abilities. **BW**

Along with Resene’s online tools, be sure to check out the Resene webinar archive (www.resene.com/webinars) and previous issues of *BlackWhite* magazine (www.resene.com/blackwhitemag) to learn more about colour and paint science.



left: Angharad Neal-Williams' mural design for the Craigieburn Central Shopping Centre was run as a children's activation project and features Resene Lumbersider Low Sheen tinted to Resene Flashback, Resene French Pass, Resene Amulet, Resene Wet N Wild, Resene Dairy Cream, Resene Glamour Puss, Resene Goblin, Resene Turbo, Resene White and Resene Black.

	Resene White	
	Resene Dairy Cream	
	Resene Turbo	
	Resene Flashback	
	Resene Amulet	
	Resene Wet N Wild	
	Resene Goblin	
	Resene Black	

Local colour

A look at four artists using Resene paints in urban spaces to revitalise their communities.

Craigieburn Central Kids' Activation

Angharad Neal-Williams | www.angharad.au
 Craigieburn Central Shopping Centre, Craigieburn

As part of a recent branding refresh, Craigieburn Central Shopping Centre was looking to add more vibrancy to their physical space. Inspired by the playful new illustrative embellishments that had been incorporated as part of the brand update, Angharad Neal-Williams developed a mural design that would be positioned at the building's entrance and make the space feel more welcoming to their younger customers. Angharad first primed the surface in Eco Choice approved Resene Quick Dry waterborne primer undercoat and painted the outline of her design in Eco Choice approved Resene Lumbersider Low Sheen tinted to Resene Black. The remainder of the project she ran as an activation to get local children involved in a more interactive way.

Over the course of seven days during the school holidays, families were invited to help bring her mural to life as an oversized

paint-by-numbers. Throughout the week, groups of up to 10 kids worked together to apply a range of seven Resene paint colours, Resene Flashback, Resene French Pass, Resene Amulet, Resene Wet N Wild, Resene Dairy Cream, Resene Glamour Puss, Resene Goblin and Resene Turbo, which were selected to match Craigieburn Central's branding colours.

"The expansive range of Resene paint colours allowed me to ensure I could find the perfect colours to accurately match with the branding of Craigieburn Central," Angharad says. "The pinks, oranges and creams lighten up the entrance and add a sense of vibrancy and warmth to the design while the contrasting greens and blues provide depth and lush greenery in the image. Pops of yellow add highlights throughout the design alongside small touches of Resene White. And the outline in Resene Black helps make the design pop and ensure it's highly visible to traffic driving past or pedestrians viewing from a distance."

By the mural's completion, almost 700 children had participated in the collaboration – increasing their interaction and connection with the shopping centre and building a sense of community.



You Are What This World Needs

Lisa Dot Design | www.lisadotdesign.com

Franklin Street, Kelvin Grove



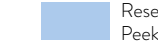






During the most recent edition of the Brisbane Street Art Festival, Lisa-Marie Vecchio was inspired to offer her local community an uplifting message – and faced down a personal fear in the process.

Lisa-Marie, who works under the name Lisa Dot Design, originally created the design digitally. After it received a lot of online attention on her Instagram feed, she decided it would be the perfect piece to replicate for the street art festival. “The artwork is a reminder that no matter who you are or your walk of life, you are exactly what this world needs. In this vast universe, make no mistake: you’re here for a reason. As much as this is an accessible artwork intended for everyone, it’s especially meant to be an uplifting message of hope for our younger generation and those questioning their purpose. There are plenty of nearby schools and plenty of students walk past it, so I know this message is doing its job in the right place,” she says.

In works that are intended to inspire personal reflection, Lisa-Marie says she is often drawn to using bright or pastel colours. “I find using bright colours helps to draw the viewer in and send a message that it is a safe space for deep thought, especially when creating pieces that feature poignant messaging. It’s almost like the colours are taking the edge off.”

Despite suffering from acrophobia, Lisa-Marie obtained her Working At Height Certificate and hired a scissor lift. But given the positioning of the footpath at the end of the cul-de-sac and that the street was so steep, she ultimately completed the painting work on scaffolding instead. “It’s not something I’d be eager to do again anytime soon, but this project really did get me to confront my fear of working at heights – and now I know I can accomplish hard things and produce some beautiful, meaningful work at the same time,” she says.

left: Painted in Resene Lumbersider Low Sheen, Lisa-Marie’s introspective mural sends a message of support to those who encounter it and features an uplifting palette of Resene Mona Lisa, Resene Skydiver, Resene Onepoto, Resene Madang, Resene PeekABlue, Resene Dali, Resene Zomp, Resene Freefall, Resene Glamour Puss, Resene ASAP and Resene Half Dutch White.











	Resene Madang		Resene Mona Lisa		Resene PeekABlue
	Resene Onepoto		Resene Glamour Puss		Resene Freefall
	Resene Dali		Resene ASAP		Resene Skydiver

Resene Half Dutch White

Resene Zomp



left: Romina’s mural in Resene Blue Bark, Resene Navigate, Resene Wishlist, Resene Tranquil, Resene Half Opal, Resene Seagull, Resene Spitfire, Resene Merlot, Resene Sunglo, Resene Cosmos, Resene Cashmere and Resene White brightens up Northcote Intermediate School. To protect her hard work from tagging, Romina applied clear topcoats in Resene Uracryl GraffitiShield.

	Resene White		Resene Cosmos
	Resene Tranquil		Resene Cashmere
	Resene Half Opal		Resene Sunglo
	Resene Seagull		Resene Merlot
	Resene Wishlist		Resene Spitfire
	Resene Navigate		Resene Blue Bark

top tip

To protect your mural from graffiti, overcoat your finished design in Resene Uracryl GraffitiShield. For protection against fading, use Resene Clearcoat UVS.

Honotanga (Connectedness)

Romina Romero | www.roro.studio
Lake Road, Northcote, Auckland

Known for her geometric styles and playful colour palettes, Romina Romero was recently approached by Northcote Intermediate School to work her magic on their newly renovated library block.

“The principal, Phil Muir, had seen my previous work and so he approached me to create what is now my second mural,” says Romina. “The brief was to breathe new life in the space while visually channelling the school’s core values, so I developed an illustration that showcases the interconnectedness of the native flora, fauna and animals of the area. A central focus for the design was to showcase the idea that all of nature is connected. Species rely on one another to thrive and the birds, plants, bush and waterways that are an integral part of the school’s surroundings are acknowledged. Each form nods to the plumage of the tūi and

the bold beauty of the fern and kauri. By weaving these elements into the work, I hoped to invite viewers to appreciate the unique biodiversity of the area.”

In an era where urbanisation often disconnects individuals from nature, Romina’s mural also aims to bridge this gap between the angular architectural elements of the building with the organic shapes found in the natural world.

“Another core attribute of the mural’s design is a respect for the Māori roots and cultural diversity that enrich Northcote so I looked for ways to weave in subtle Māori iconography through the mural to acknowledge the diverse identities of the school’s students,” Romina explains.

Romina selected twelve playful yet coordinated colours for her design, Resene Blue Bark, Resene Navigate, Resene Wishlist, Resene Tranquil, Resene Half Opal, Resene Seagull, Resene Spitfire, Resene Merlot, Resene Sunglo, Resene Cosmos, Resene Cashmere and Resene White. She used the cooler

tones for the background to contrast with the warmer colours she chose for the foreground forms. “I adopted this approach to help create depth and volume, generate layers and enhance perspective,” Romina says.

Rather than work directly on the weatherboard cladding, Romina chose to line the wall surface with treated plywood so that she had a smooth base to work on and primed it with two coats of Resene Quick Dry waterborne primer undercoat. She then used Eco Choice approved Resene Lumbersider Low Sheen for her colour coats before clear coating the mural in Resene Uracryl GraffitiShield to protect it from vandalism. “I always use Resene products because they are the best in terms of the way the paint behaves upon application and the quality of the finish,” she says.

“The creation of this work was a fantastic opportunity for me,” Romina adds. “It was an honour and privilege to be entrusted to create this statement piece. I only hope the school community enjoys the mural as much as I enjoyed the experience of creating it.”

Du Pain & Du Pain Bakery

Luca Bempensante | www.lucasart.co.nz

Rawhiti Street, Frankton

A vibrant new mural has brightened up the walls of Du Pain & Du Pain Bakery in Frankton. Painted in Resene Lumbersider Low Sheen and Resene SpaceCote Low Sheen, Luca Bempensante's artwork is a cheerful tribute that not only enhances the bakery's atmosphere but also serves as a visual celebration of the local community by blending the unique charm of the Hamilton region with a touch of European flair.

Originally from Belgium, the owner of Du Pain & Du Pain Bakery has a passion for bande dessinée (Francophone comic books), which was an ideal starting point to inspire Luca's design given that the bakery has a French theme. "We first came up with the idea of a cartoonish scenario featuring the Hamilton River with the Eiffel Tower beyond and added several other elements from French and Belgian culture, such as the big yellow truck which is a typical 'fries' food truck from Belgium," Luca explains.

"Initially, I had in mind that the owner would be driving a car alongside the river, but since he is a passionate cyclist, we put him on a bicycle instead. That made us both think about the Tour de France, and then we added Michelangelo's David on the left as part of the group of spectators – which is a nod to my Italian heritage. It's full of other random elements that were intended as 'easter eggs' so that kids could have fun discovering them – like the UFO flying above the Eiffel Tower, the cat above the bathroom door staring down at the mouse below, and one of the cyclists is a snail (which was the owner's wife's idea, and she just thought it was funny)," he adds.

With so many whimsical details to capture, the mural took Luca 10 days to complete and it has been very well received. "The idea was to create scenery that would create the illusion of openness, and I think we nailed it," Luca says. "Customers were very excited to see the mural coming to life. I think it is eye-pleasing for both kids and adults, and being in a newly developed, family-friendly area of Frankton, it really seems to work." **BW**

	Resene White		Resene Splat
	Resene Spanish White		Resene Delta Blue
	Resene Rose Bud		Resene Subzero
	Resene Manhattan		Resene Point Break
	Resene Sticky Fingers		Resene Blue Lagoon
	Resene Pursuit		Resene Retro
	Resene Pulse		Resene Ultramarine
	Resene Poppy		Resene Turbo
	Resene Tall Poppy		Resene Supernova
	Resene Redwood		Resene West Side
	Resene Burnt Crimson		Resene Energise
	Resene Dark Crimson		Resene Toffee
	Resene Sublime		Resene Dragon
	Resene Conifer		Resene Rebel
	Resene Limerick		Resene Black
	Resene Gordons Green		



left: Luca Bempensante's mural for Du Pain & Du Pain Bakery features plenty of local Hamilton flavour and European cultural elements for customers to discover and is painted in Resene Lumbersider Low Sheen tinted to Resene Supernova, Resene West Side, Resene Energise, Resene Turbo, Resene Poppy, Resene Pulse, Resene Pursuit, Resene Sticky Fingers, Resene Rose Bud, Resene Burnt Crimson, Resene Dark Crimson, Resene Redwood, Resene Rebel, Resene Tall Poppy, Resene Toffee, Resene Manhattan, Resene Spanish White, Resene Dragon, Resene Gordons Green, Resene Limerick, Resene Sublime, Resene Conifer, Resene Splat, Resene Subzero, Resene Delta Blue, Resene Point Break, Resene Blue Lagoon, Resene Retro, Resene Black and Resene White and Resene SpaceCote Low Sheen tinted to Resene Ultramarine. This project was a winner in the recent Resene Mural Masterpieces competition.

Good as gold

Architectural accents in prominent pigmented yellows are garnering plenty of attention.

The colour of bananas, lemons, corn, pineapples, egg yolks, wattle, kowhai, daffodils, sunflowers, marigolds, canaries and bees, yellow is among the most evocative and eye-catching hues that can be used to characterise your projects – and one that’s become an important emerging colour trend.

Yellow pigments have a long history and have been derived from a range of minerals, metals, plants and synthesised sources. Ochre yellows, which are made from widely-available earth minerals, were some of the earliest pigments used by humans – dating back more than 17,000 years – and they continue to be used to this day. One well-known variation, Naples yellow, was once believed to have originated from Mount Vesuvius but can actually be traced back to Ancient Egypt. Highly-coveted Saffron yellow, which comes from the stamen of crocuses, has existed for millennia and was a particularly pricey pigment as the delicate saffron threads had to be laboriously extracted by hand.



Tartrazine yellow, patented in 1884, was the first synthetic organic yellow pigment and it is still in use today as an artists’ pigment. As colour technology progressed, a wide array of new azo dyes and pigments emerged which range from a clean bright yellow to lemon yellow to warm oranges – including Hansa yellow, which was invented in Germany at the beginning of the 20th century. Since the 1960s, these yellows have become widely used as replacements for toxic chrome and cadmium yellow pigments.

The psychological associations with yellow are complex and vary greatly from one geographic region to the next. In many Asian countries, yellow is seen as the colour of royalty, nobility, respect, happiness, glory, harmony and wisdom. Surveys conducted in Western nations found yellow to be the colour most often associated with amusement, gentleness, humour, happiness and spontaneity. In

right: Background and scalloped bowl painted in Resene Fuel Yellow, small bowl in Resene French Pass and testpots (from left) in Resene Fuel Yellow, Resene French Pass and Resene Avant Garde. Project by Amber Armitage, image by Wendy Fenwick.



above left: Walls painted in Resene Sugar Loaf with stripes and tongue-and-groove panelling in Resene Pizza, flooring stain washed in Resene Colorwood Breathe Easy, floor vase in Resene Half Hairy Heath and bowl in Resene Spitfire. Chair, coffee table and ottoman from Soren Liv, rug from Nodi, lamp from Lighting Plus. Project by Amber Armitage, image by Wendy Fenwick.

above right: Left wall painted in Resene Lemon Twist, right wall in Resene Mint Julep, arched wall in Resene Yuma and floor stained in Resene Colorwood Bark. Table from Soren Liv, chairs from Noho, rug and pendant lamp from Ligne Roset, artworks by Karyn Taylor and Scott Cai from Sanderson Contemporary, cake stand from Design Central, pepper mill, small vase and stool from Tessuti, tall vase, glassware and candleholder from Faradays, bowl from Città. Project by Amber Armitage, image by Wendy Fenwick.

	Resene French Pass		Resene Half Hairy Heath
	Resene Colorwood Breathe Easy		Resene Avant Garde
	Resene Colorwood Bark		Resene Spitfire



left: Chen Anselmi Units, a multi-family residential project, won a Resene Total Colour Residential Interior Award. Pony wall painted in Resene Celebrate, dark blue wall in Resene Blumine, left wall in Resene Quarter Periglacial Blue and ceiling in Resene Half Wan White. Design by Bull O'Sullivan Architecture, www.bosarchitecture.co.nz. Build by McCarthy Builders, www.mccarthybuilders.co.nz. Image by Sou Muy Ly.

below: The design for Cosmic's head office won a Resene Total Colour Commercial Interior Office Colour Maestro Award. Yellow feature wall in Resene Half Turbo, other walls, skirting boards and ceiling in Resene Wan White and window frames in Resene All Black. Design by Common, www.common.nz. Build by Jones & Wyatt. Image by Sarah Rowlands, www.sarahrowlands.co.nz.



Resene Tulip Tree

Resene Half Turbo

Resene Celebrate

Resene Happy

Resene Thumbs Up



some countries, yellow is a traditional wedding colour; in others, it is a funeral colour. In Iran, it has connotations of pallor and sickness as well as wisdom and connection. The colour yellow appears frequently in nature, which likely explains why countless studies have concluded it to be one of the most appetising colours. This psychological association, and its ability to grab our attention, is also why many food companies and restaurants incorporate yellow in their branding and spatial design.

When we think of high contrast colour pairings, black and white is likely the first to come to mind because they are as far apart in value as you can get. When black is used in combination with a bright, clean yellow, you can achieve a similar difference in contrast. However, yellow has been shown to attract the human eye far more effectively - which is why black and yellow are frequently used together for traffic and warning signs because it is the best combination for capturing our optical attention, thus the most effective for notifying us of potential hazards.

In architectural and interior design, this combination is an equally powerful tool for



top tip

Yellows intensify quickly when used over large areas. Sometimes all you need is a small touch of yellow to make a statement. Use gloss finishes such as Resene Enamacryl or Resene Super Gloss to make small yellow accents pop.



above: This single-family residential home project, Portis Blue - Ngaio Renovation, won a Resene Total Colour Residential Interior Colour Maestro Award. Walls painted in Resene Thumbs Up with island in Resene Possessed. Design by Kurio, www.kurio.co.nz. Build by Refresh Renovations, www.refreshrenovations.co.nz. Kitchen joinery by Well Hung Joinery, www.wellhungjoinery.co.nz. Image by Helen Bankers, www.helenbankers.com.

below: Heretaunga Intermediate School won a Resene Total Colour Education Award and features yellow cladding painted in Resene Thumbs Up, Resene Dixie Chick and Resene Starbell, dark wood cladding stained in Resene Waterborne Woodsman Pitch Black, steel supports and joinery in Resene Black and timber soffits in Resene Waterborne Woodsman Uluru. Design by DCA Architects of Transformation, www.dcaarchitects.co.nz. Build by Gemco Construction, www.gemcogroup.co.nz. Image by Andrew Caldwell, www.ankhphotography.net.



-  Resene White
-  Resene Half Black White
-  Resene Half Wan White
-  Resene Half Merino
-  Resene Wan White
-  Resene Villa White
-  Resene Quarter Periglacial Blue
-  Resene Half Stack
-  Resene Flax
-  Resene Blumine
-  Resene Possessed
-  Resene Foundry
-  Resene Ironsand
-  Resene Black
-  Resene All Black

practical and aesthetic uses. A door in a sizzling yellow like Resene Bright Spark or sunshades in a bold golden yellow like Resene Galliano look particularly striking against a black exterior painted in Resene All Black CoolColour. This stylish combination can also serve to improve navigation. When a brilliant yellow like Resene Happy is used to paint an important interior door and frame in contrast to hallway walls painted in a cinder black like Resene Foundry, it acts as a beacon lighting the way to a reception area in a medical clinic for patients trying to find their way from a carpark.







With any project, proper preparation is key for achieving high-quality results. When painting with or specifying Resene yellows in your projects, it's highly recommended to use a Resene Varishade undercoat - especially when choosing highly-chromatic, bright yellows such as Resene Turbo and Resene Spotlight. Vibrant yellow paint colours are more transparent than duller, darker or paler pastel yellows as bright yellows need to be kept 'clean' of other pigments and binding agents that would muddy their vibrancy. Building the right foundation by starting with a Resene Varishade undercoat will help keep the job on track and ensure that you achieve a solid opaque finish that looks identical to the Resene yellow you see on your swatch

without excess coats. Because pale and creamy butter, corn silk and lemon yellows are tinted off a white or pastel tone, colours like Resene Marzipan, Resene Hampton, Resene Corn Field and Resene Sidecar are opaquer, making it easier to achieve the correct coverage.

There are plenty of exemplary case studies where Resene yellows have been used to great effect, so if yellow's return as a fashion and design trend has captured the attention of you or your clients, take note of the curated selection of projects on these pages for inspiration. **BW**



left: This villa renovation won a Resene Total Colour Residential Exterior Colour Maestro Award. Yellow door and accents painted in Resene Bright Spark, weatherboards in Resene Flax, trims in Resene Villa White, fence in Resene White, roof in Resene Ironsand and deck stained in Resene Woodsman Heartwood. Project by Russell Allen Architect.

-  Resene Corn Field
-  Resene Sidecar
-  Resene Hampton
-  Resene WB Woodsman Uluru
-  Resene Woodsman Heartwood
-  Resene WB Woodsman Pitch Black



far left: Katrina's early learning centre design focuses on integrating natural elements with the built environment to offer an enriching and immersive experience for children. The design aims to capture and highlight the natural beauty of the green spaces around Newcastle and Lake Macquarie's shoreline and the subtle transformations they undergo throughout the seasons. Vibrant and earthy Resene paint colours set a playful tone among the design's many natural elements to influence the personality development and physical growth of the building's young users. The project features Resene Comfort Zone, Resene Kingfisher Blue, Resene Spring Fever, Resene Celestial Blue, Resene Tapestry, Resene Quarter Coriander, Resene Lisbon Brown and Resene Forest Green unified with the ceiling and outer perimeter walls in Resene Ciderhouse.



Great oaks from little acorns

Colour and nature support the development of young minds in Katrina Jones' conceptual early learning centre design.

Space, budget and time constraints are realities we wrestle with in most real-world projects, but when you're supporting the development of the next generation of designers, there is a solid case to be made for providing opportunities for students to explore their personal styles, experiment with new concepts and refine technical skills beyond typical client limitations. Including projects in the curriculum that allow freedom and encourage risk-taking is important to help students develop unique design voices and confidence in their abilities. In addition to more structured projects with instructor-led briefs that mimic the demands of real clients, interior design students at Sydney Design School are encouraged to nurture their passion and problem-solving skills with self-guided projects that foster creativity, critical thinking and innovation while broadening their portfolios and showcasing their versatility and originality to future employers.

In one such project, students are invited to select an area of interior design that would showcase their unique style and are tasked with choosing their own client and site before determining the project requirements and developing a succinct brief. Since she also holds an education degree, Katrina Jones was drawn to design a concept focused on early childhood learning and chose to situate it within a nearby setting that she had developed an intimate connection with during regular walks.

"Exploring Tree, a local early childhood education provider, stood out as an ideal client for me because of their strong focus on outdoor play spaces and their philosophy that children learn best through experiences and connections with people and the environment," Katrina explains. "Their designs emphasise incorporating as many natural elements as possible, with each play space tailored to reflect the unique character of its location

Resene
Celestial Blue

Resene
Comfort Zone

Resene
Kingfisher Blue

left: Katrina chose different Resene paint colours to delineate the purpose of each ring-like room. A playful vibrant pink, Resene Tapestry, was chosen for the atelier to stimulate creativity, promote self-expression and foster a sense of joy and imagination – making it an ideal backdrop for artistic exploration. To colour the quiet room, Resene Forest Green was selected for its calming undertone and depth, signalling a serene and soothing space where children can retreat for a peaceful moment away from busier activities. The ceiling and outer perimeter walls are in Resene Ciderhouse.

-  Resene Quarter Coriander
-  Resene Spring Fever
-  Resene Spring Rain
-  Resene Ciderhouse
-  Resene Tapestry
-  Resene Lisbon Brown
-  Resene Forest Green

and surroundings. I chose my site at Whitebridge – specifically the Burwood Bowling Club – as its 360-degree views offer a stunning perspective of the Newcastle coastline and the nearby Glenrock State Recreation Area, including the Yuelarbah Track. Yuelarbah translates to ‘place of many footsteps’ and the track is surrounded by beautiful native flora and provides a strong connection to nature. These elements perfectly align with my design vision of a seamless flow between indoor and outdoor spaces, creating an environment that encourages exploration, learning and play.”

Like Exploring Tree’s existing projects, Katrina aimed to capture the landscape through her design’s interior in a way that felt unique to its location. With expansive windows, indoor plantings and shapes and colours that echo the surroundings, her enchanting design offers a variety of spaces for children to learn through different creative activities.

Connections to nature are inherently intertwined throughout Katrina’s project but the ring-shaped rooms that provide zones dedicated to various enrichment activities are another notable feature. Each ring’s purpose has been differentiated with a carefully chosen Resene paint colour that contrasts yet complements the greenery: Resene Comfort Zone for the library, Resene Kingfisher Blue for the toddler playroom, Resene Spring Fever for the infant playroom, Resene Celestial Blue for the music room, Resene Tapestry for the atelier, Resene Quarter Coriander for the staff room, Resene Lisbon Brown for the workshop and Resene Forest Green for the quiet room. Together, these hues are unified with Resene Ciderhouse, which

appears in the central area and on various surfaces throughout the early learning centre.

“The idea for the ring-shaped pods started with rough sketches inspired by nature, especially the gumnut flowers native to the area along the Yuelarbah Track. The colours drew from the stunning native flora and coastal hues, blending the natural beauty of the surroundings into the design. The concept evolved to reflect the organic shapes and interconnectedness found in nature, creating a space that feels fluid and alive. This design encourages curiosity and movement while fostering a sense of inclusion. The circular layout eliminates harsh edges, making the environment feel softer and more inviting – perfect for children. To keep the atmosphere calm, sound would be managed with soft, noise-dampening materials, ensuring a peaceful and welcoming space for everyone.”

In making her colour selections, Katrina used her trusty Resene fandecks and the free online Resene Colour Palette Generator tool (www.resene.com/palettegenerator) to pull colours from the project’s nearby surroundings. “Spending time in Glenrock Reserve, walking the Yuelarbah Track and taking in Whitebridge’s stunning coastline, I was inspired by the vibrant mix of colours that appear in these locations – the rich reds of native blossoms, the golden hues of wild grasses, the lush greens of the forest canopy, the warm browns of tree bark and the deep, calming blues of the ocean and sky,” she explains.

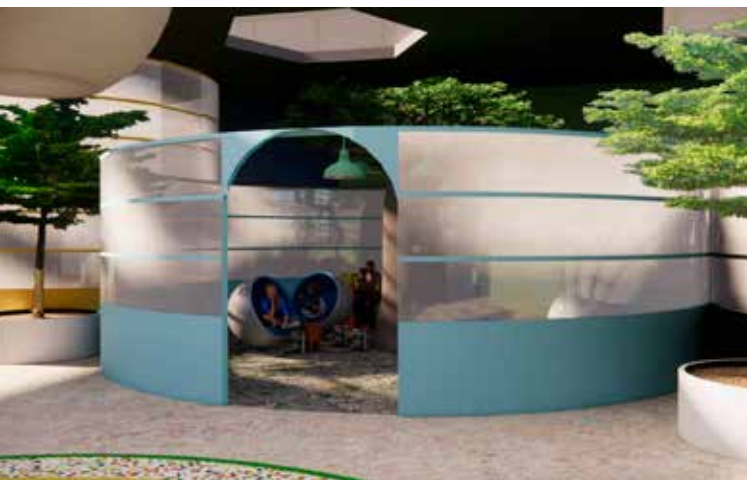
“To capture the essence of these landscapes and bring their inspiration to life, I started by observing, sketching and documenting the colours that stood out for me the most. From

there, I used swatches from my Resene fandecks to refine the palette into a cohesive interior scheme. The Resene Colour Palette Generator was also incredibly helpful for visualising how the colours worked together, ensuring they mirrored both the vibrancy and serenity of the environment.”

The places Katrina has lived have always proven to be an inspiring backdrop for nurturing her creative interests. Before relocating to Newcastle, it was working on her first home in Melbourne which ignited her passion for interior design. “28 years ago, my husband and I purchased a warehouse shell and together we transformed that empty industrial space into a warm and inviting home – one that would accommodate our growing family and become the setting for many cherished gatherings. That early experience spurred my love for designing spaces that foster connection, functionality and a sense of belonging. My brother, a talented builder based in Melbourne, has also influenced my appreciation for design and craftsmanship. And my previous studies in teaching instilled in me the importance of understanding and responding to people’s needs – skills I now apply in my design work,” she says.

“Over the years, I’ve been the go-to person among friends for design advice. While I thoroughly enjoyed helping them create beautiful and practical spaces, I often felt unqualified to provide advice tailored to their unique needs. This realisation led me to pursue formal studies at Sydney Design School, allowing me to refine my skills and transition into a professional design career.”

Since graduating, Katrina has taken on the role of Lead Interior Designer at After Dark Design & Construction. She also runs her



far left: Katrina selected soft Resene Comfort Zone for the children’s library to enhance the reading environment with a calm and serene hue conducive to concentration and learning. The gentle blue hue further reflects the tranquillity of the nearby coastal landscape, fostering a sense of peace and relaxation that supports the children’s literary exploration and enjoyment while complementing the adjacent room painted in Resene Spring Fever (left) and the ceiling and perimeter walls in Resene Ciderhouse.

left: Katrina’s design supports and stimulates various activities, provides opportunities for physical movement and encourages children to create their own play styles and learn through real-life experiences. In addition to the large windows that frame the surrounding landscapes, she looked for opportunities to include indirect connections to nature through colour. By continuing the connection from the outside using paint colours that echo hues found in the surrounding environment, the children can experience the beauty of nature and the passage of time throughout the four seasons from anywhere in the facility. Walls in Resene Spring Rain set the tone in the toddler playroom.



left: Walls in (from top to bottom) Resene Quarter Coriander, Resene Coriander, Resene Green Mist, Resene Avocado, Resene Pacifika and Resene Forest Green provide a soothing atmosphere for infants to nap.

own design studio, House of Matelot Designs – a business she hopes to grow more in the future as she continues gaining experience.

“At After Dark, I’ve worked on some fantastic projects, including revamping hotel rooms for a client in Port Stephens, designing a café in Lake Macquarie and developing a concept for a new food offering at John Hunter Hospital. These projects have been invaluable in teaching me the importance of truly listening to clients’ needs and wants to create designs that resonate with them. They’ve also reinforced just how crucial it is to get the details right. From technical drawings to scheduling, everything needs to be accurate and thorough to ensure the design is both comprehensive and easy for clients and stakeholders to understand. All those lessons from my educators about precision and attention to detail have proven to be spot on!”

As Katrina continues to develop her skills, she hopes to work on a range of commercial typologies in the future. “I’m thrilled to be working with a business that offers such a diverse range of project types, from hospitality and retail to office spaces, hotels and medical practices. I’m especially excited about the variety of projects lined up for this year, as each brings unique challenges and opportunities to explore creative solutions,” she says. “Getting hands-on experience has also been incredibly rewarding, not only in developing my technical skills but also in growing my confidence as a designer and finding my voice when presenting concepts.”

Katrina is presently working on two projects that will feature Resene paints. “For these, I’ve selected Resene SpaceCote Low Sheen in Resene Half Lemon Grass, Resene Horizon and Resene Half Sandspit Brown. These colours were chosen with great care to reflect the unique character and mood of each space they’ll be used in. Resene Half Lemon Grass offers a soft earthy green that will bring a sense of calm and connection to nature, making it perfect for creating a serene environment. Resene Horizon, a

muted blue grey, will add a touch of sophistication and balance, evoking a sense of openness and tranquillity. Finally, Resene Half Sandspit Brown will introduce a warm, grounding element with its soft, natural tone, tying the palette together beautifully. Resene’s quality and extensive range of colours made it easy to find shades that harmonise with the overall design vision, and I’m confident these choices will bring depth, warmth and character to the completed spaces. I can’t wait to see how they come to life as the projects progress!”

“What I love about Resene is how much they genuinely care about making colour and design easy and inspiring,” Katrina adds. “Their colour range is incredible – there’s always the perfect shade to bring my ideas to life. I also really appreciate their tools, like the Resene Colour Palette Generator and the fandecks, which make exploring and visualising colours so much fun. Their products are reliable and offer great finishes, which is so important for bringing a design together. Being family-owned also adds a nice personal touch, and their service and support have always been friendly and helpful, which makes working with them such a positive experience.”

As her career progresses, Katrina knows that colour will always play a fundamental role in her work and that its power can be leveraged to make the most of how users engage with her designs. “With each project, I plan to use colour not just as a decorative tool but as a way to enhance functionality, tell a story and create meaningful experiences tailored to the specific needs of the space and its users. In hospitality, colour can evoke warmth and ambiance to enhance the dining experience. In retail, it can guide movement and draw attention to key products. In office spaces, it can influence productivity and mood. For medical practices, calming tones can help reduce stress and create a soothing atmosphere for patients,” she says.

“I view interior design as an opportunity to enhance people’s lives by crafting spaces that are both meaningful and functional. My goal is not to replicate my own style but to tailor designs to reflect the personalities and lifestyles of the people who use them. I’m loving the variety and challenges of each project I’ve been able to work on and I can’t wait to see where this journey takes me next.” **BW**

To see more of Katrina’s design work, check out her Instagram feed at www.instagram.com/houseofmatelot.

Katrina's favourite colours

Resene Horizon



“While greens are my absolute favourites, Resene Ciderhouse really stands out for me. I selected this green for the main areas of my early learning centre concept, including the pre-kindergarten playroom and the infants’ room. Its soft tone harmonises beautifully with the surrounding landscape, creating a seamless flow between the indoors and outdoors. This choice enhances the natural aesthetic of the centre while bringing a calming, grounded atmosphere that reflects the lush greenery of the native flora.

“For a touch of coastal inspiration, Resene Comfort Zone is a perfect shade of blue. It beautifully complements the Australian coastline without overpowering the environment, allowing the natural surroundings to shine. I chose this gentle blue hue for the children’s library because it reflects the tranquillity of the nearby coastal landscape. It fosters a sense of peace and relaxation, creating a calm, serene atmosphere that’s ideal for reading, learning and quiet reflection.

“And then there’s Resene Tapestry – which is such a pretty, soft and fun shade. I used this lovely pink in the children’s atelier to inspire creativity and bring a playful energy to the space. The warm, inviting tone encourages self-expression and imagination, making it the perfect backdrop for artistic exploration and creative activities. It brings joy and vibrancy to the room, aligning perfectly with the atelier’s purpose.”

-  Resene Half Sandspit Brown
-  Resene Quarter Coriander
-  Resene Green Mist
-  Resene Coriander
-  Resene Half Lemon Grass
-  Resene Avocado
-  Resene Pacifika
-  Resene Forest Green

Keep rust at bay

When it comes to protecting corrosion-prone surfaces, the right preparation and products make all the difference.

When we're focused on creating beautiful projects, the allure of colour often steals the spotlight while the materials that lay beneath the surface may be easily overlooked. However, keeping those coloured surfaces looking their best, while safeguarding the integrity and performance of your Resene products, depends on much more than just the hue you choose.

Rust is a silent enemy that gradually erodes materials, compromising their strength and aesthetic appeal. If your goal is lasting beauty and structural integrity, proper surface preparation and the careful specification of rust prevention products are essential steps that cannot be overlooked. It's crucial for architects and designers who influence product choices as well as the builders and painters who bring the project to life to understand that paint is only as good as what

left: Rust affects the integrity of your building materials, which can ultimately threaten the stability and longevity of your project's structure. Always be sure to take the time to properly prepare and protect corrosion-prone surfaces with Resene rust prevention products prior to applying your colour coats, as once the rusting process starts, it can't be reversed.

it adheres to, so the focus must shift from simply selecting colours to specifying a complete, holistic system that ensures both protection and longevity from the ground up.

What is rust?

Corrosion is the deterioration of the substance or its properties because of a reaction with its environment. Although the word usually applies to metals, plastics and other non-metals such as concrete, bricks and timber also deteriorate in natural environments. There are four conditions which all need to be present for corrosion to occur: a positive pole (or cathode), a negative pole (or anode), an electrical conductor (metal) or moisture such as rain, mist, fog, sea spray, relative humidity and condensation. This breakdown can be exacerbated by other harsh environmental conditions like wind and heat as well as exposure to industrial pollution, impact or abrasion.

Rust is a type of corrosion where iron oxide forms through exposure to air and water. It is voluminous and occupies one and three-quarter times the volume of the steel from which it originated, so it has the capacity to create a lot of damage. Rust that forms under a paint coating or in breaks in the coating can burst through and may creep under the coating, resulting in flaking. Once rust starts, it cannot be reversed, and repairing the damage is both difficult and costly.

Preventing rust by design

Proper planning at the design stage is essential to minimise corrosion and simplify future maintenance, and an arbitrarily chosen system may prove expensive by causing heavy maintenance costs or even the shutdown of a building.

Many metals that are frequently used in construction, such as aluminium, steel and cast iron are among the most prone to corrosion. Zinc, which also has a high tendency to erode, is often treated with corrosion products that form a tight layer on its surface to slow further corrosion. White metals such as stainless steel are the most resistant to corrosion, however, there are many cases where these metals are not practical or feasible. With stainless steel, a tight layer of iron and chromium oxides forms on



above: Protecting surfaces from rust and corrosion is important to the integrity of your project. If the look of rust is desired for aesthetic reasons, use Resene FX Faux Rust Effect on non-contact areas indoors or outdoors such as walls, light fixtures, sculptures and plant pots. Trellis finished in Resene FX Faux Rust Effect and fence painted in Resene Lumbersider Low Sheen tinted to Resene Element CoolColour. Project by Jane Wigglesworth, image by Bryce Carleton.

Resene
Element



above: Wall and plant pot in Resene FX Faux Rust Effect and shelf painted in Resene Lustacryl tinted to Resene Charcoal. Project by Amber Armitage, image by Wendy Fenwick.

Resene
Charcoal

top tip

Maintenance is key to keeping your project looking its best and can help prevent or slow down the formation of rust. Regularly wash exterior surfaces down with Resene Paint Prep and Housewash to remove salts and contamination and extend the life of the coatings.

the surface – which is what makes it so resistant to corrosion. Iron and steel, however, form rust when they corrode, which is porous, not firmly adherent and does not prevent continued corrosion.

The way a building is designed also impacts the formation of rust by minimising environmental exposure. A structure that has been designed with corrosion prevention in mind avoids sharp edges, crevices, rough welds, corners, depressions and pockets whenever possible. Be mindful that some types of materials will be difficult or impossible to coat once incorporated into the construction, so ensuring painting occurs prior to construction could prove vital for avoiding rust.

If rust-prone surfaces have been properly prepared, painting can prevent iron and steel from rusting by applying an anti-corrosive priming paint applied direct to the steel surface. These paints contain inhibiting pigments – such as zinc or strontium chromate, barium metaborate and zinc phosphate – which inhibit the occurrence of the anode reaction. It's also important to apply a sufficiently thick layer of paint so that pores in the film do not form continuous capillary channels through the coating and water and oxygen are prevented from coming together to form the cathode reaction. This is the function of epoxy, vinyl and chlorinated rubber paints, which have high water impermeability. Another method is cathodic protection, which employs another metal to be corroded or sacrificed instead of steel, such as the application of zinc rich paints, zinc being higher in the galvanic table, direct to the steel surface.

Preparation is fundamental to protection

The performance of any corrosion protection product is directly proportional to the amount of preparation that is undertaken. With surfaces that are already rusted, the performance of your coating system will depend on the thoroughness of the prep. Rust will continue to grow, so the aim is to remove as much rust as possible to slow down future rusting before applying any coating. While it may cost a little more for better surface preparation, the paint coating will last many times longer and the overall cost savings in maintenance will justify the initial expense. It's crucial that painting be carried out as soon as possible after surface preparation takes place, and in nearly all cases, it must take place the same day.

On new builds where virgin materials are being used and proper preparation has been undertaken, there are several Resene primers available that can help safeguard the longevity of your project's corrosion-prone surfaces. Resene Galvo-Prime is a popular waterborne option for new zinc surfaces that are in sound condition.

Another popular choice is Resene Galvo One, a single pack primer based on alkyd resins and special anti-corrosive pigments which has been specially developed for direct application to new and weathered galvanised steel. Effectively, Resene Galvo One welds itself to galvanised steel and stops zinc corrosion.

When painting pre-coated metal, such as COLORSTEEL®, COLORBOND® or ColorCote®, there can be adhesion issues. If you are painting these materials, Resene Pre-Coated Steel Primer is a great primer to help overcome this concern.

In circumstances where corrosion-prone materials must be used and the preparation conditions are less than ideal, your Resene representative can find Resene products to wet the surface out and improve its adhesion, barrier and anticorrosive properties. Depending on the job at hand, options like Resene ArmourX Rust-Arrest, Resene ArmourX Rust Sealer or Resene ArmourX GP Metal Primer are single pack options which are easy to use.

However, it's important to understand that the level of protection these products can offer is subject to the surface's environmental exposure.

Get a rusted look without the damage

For those who find a rusty patina appealing, Resene has a clever decorative option. Rather than inviting rust damage, which could have dangerous consequences on the structural integrity of your materials, Resene FX Faux Rust Effect is designed to give you the same look – even on non-metal materials such as walls, planters and many other surfaces. It's ideal for exterior architectural and landscaping features and can be used for non-contact interior features, such as rafters. It's best used in non-contact areas to avoid rubbing or marking.

Once Resene FX Faux Rust Effect is applied, it looks convincingly like rust. And like real rust, the look continues to develop as the coating ages. Leave it as is for a living rust effect or protect it with a clear finish of diluted waterborne Resene Aquapel. Since the colour intensity and look of your effect will depend on the application method and technique, always work on a sample area first and avoid 'cutting in' with the product, which could create a 'picture frame' effect. **BW**

If you are looking to prevent rust from occurring and are unsure which products are right for the job, get in touch with your Resene representative or use the free Resene Ask a Paint Expert service, www.resene.com/paintexpert, for project-specific suggestions.

Colourful outlook

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

The living space in this Stoneridge project by Barry Connor Architectural Design features walls painted in Resene Half White Pointer and ceiling and trims in Resene Double Alabaster. Interior design by Mooi Design, www.mooi-design.co.nz. Image by Anna McLeod Photography, www.annamcleodphotography.com.

Resene Double Alabaster
 Resene Half White Pointer



Barry Connor

Barry Connor Architectural Design
www.barryconnordesign.co.nz

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

Right now, I'm really drawn to deep burgundy tones like Resene Trouble, which we're currently exploring to envelope a private dining room project in Wanaka. The entire room will be of the same hue from floor to ceiling. It's rich, moody and adds a sense of depth and sophistication to a space. Resene Blaze is another favourite – a bold, fiery hue. I've considered this tone for a set of wardrobe cabinets in my own home, as it would add an exciting warmth and energy to otherwise subdued cabinetry. I also love the soft, coastal feel of Resene Awash. I think it would look stunning on kitchen cabinetry, especially paired with light natural timber for a fresh yet refined and inspired look. Lime-yellow and lichen-inspired tones are also high on my list – particularly Resene Lemon Ginger, Resene Style Pasifika Fallen Gold and Resene Turmeric. These shades, when set against raw concrete or dark charcoal timber, create a striking balance between vibrancy and earthy groundedness – an unexpected but beautifully harmonious combination.

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?

Interestingly, I've developed a fascination with old-school rally cars. Recently, I tackled painting a scale model of one of my all-time favourites, the Fiat Abarth 131. Learning to paint at such a small scale and mastering the airbrush was a steep learning curve, but it's been a rewarding challenge. There's still plenty to refine, but I'm looking forward to improving on the next one!

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

Over the years, I've learned to take a DIY approach within my skillset while bringing in quality trades for the rest. Finding that balance took some trial and error, but it's been worth it. I've also come to appreciate the value of investing in quality – whether it's tools or trades, it almost always pays off in the long run.

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

I find inspiration everywhere. Just today, I came across a beautifully designed deck setup that aligns with an idea I've been developing for Star Nests, a luxury experience in Mackenzie Country. For me, some of the best moments of inspiration are the unexpected and seemingly unrelated, yet they spark a seed of an idea that can grow into something substantial. Whether it's shaping the narrative of a project, refining a key detail or establishing a unique design reference, these moments are invaluable. I couldn't imagine closing myself off to new ideas. Being open to inspiration from anywhere is essential to my process.

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

Adaptability is probably the most valuable piece of advice I've received and would pass on. Being able to pivot, refine and evolve your business offering is essential. After 20+ years as a small business owner, I've faced challenges I never could have anticipated, but the ability to adapt has been key to overcoming them. Continuously refining what we

do to meet the needs of a diverse range of clients and projects has proven to be an invaluable skill – one I'm always happy to develop and nurture.

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

This is a tough one, especially since we're about to embark on a renovation of our kitchen and pantry/laundry in our 1970s home. There's a lot to consider – in particular, how to work with existing features like the original wrap-around rimu batten and panel walls that frame part of the kitchen. It'll be a challenge, but one we're excited to take on!

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'd love to meet Damien Hirst over a pint at a classic British pub. He's a fascinating artist who pushes boundaries and I'd be curious to hear about his creative process, what sparks the beginnings of a collection and how he views his earlier work in hindsight. I'd also love to know how he handles critique. Other guests on my list would be artist Ron Mueck, the elusive Banksy and Walter Gropius from the Bauhaus movement as each would bring a unique perspective on art, design and innovation. And, of course, if Heston Blumenthal could handle the cooking, that would make for an unforgettable dinner!

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

I'd love to invent a tool that accurately interprets the tone of an email. Sometimes, it's hard to tell if a message is meant to be angry, happy, blunt or just factual. Being able to instantly understand the writer's intent would be incredibly useful. No more second-guessing or reading between the lines!

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

I think the ability to become invisible – or

more specifically, to disappear at will – would be an incredible superpower. Not in a sneaky or mischievous way, but more as a way to take a break from everything whenever needed. Imagine being able to step away, reset and observe the world without anyone noticing. Whether it's escaping the noise of everyday life, finding a moment of solitude or even just avoiding an awkward conversation, the power to vanish on demand would be pretty amazing.

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

I see lichen-inspired tones, mid yellow-grey ochres and earthy hues like Resene Yuma, Resene Clay Creek and Resene Lichen becoming key trends in the coming months. These colours bring a natural, grounded feel and pair beautifully with mid-to-light grey timbers in stains like Resene Riverstone. I'm currently considering this combination for a small cabin project, where timber would be the primary cladding, complemented by lichen-toned accents to create depth and contrast. I'm also exploring the idea of incorporating mid-brown rough-sawn timber boards stained in Resene Nutmeg alongside lichen-coloured details, which creates a rich, organic aesthetic. These tones work particularly well in natural landscapes, blending seamlessly with their surroundings while still offering a contemporary, refined edge. Whether it's exterior cladding, interior finishes or accent details, I see these colours being used to enhance warmth and texture in a subtle yet striking way.



	Resene Clay Creek		Resene Yuma
	Resene Lichen		Resene Style Pasifika Fallen Gold
	Resene Riverstone		Resene Turmeric
	Resene Trouble		Resene Lemon Ginger
	Resene Nutmeg		Resene Blaze



John Durkin

Abri Architects
www.abriarchitects.co.nz

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

I love the vibrancy and urgency of Resene Amped, but also for its similarity to Liverpool's club colour. I am tragically linked to the red football team there so red has an extra meaning for me. For neutrals, I like Resene Merino as it is super versatile and goes with anything. It can also be ramped up and down without getting too 'dirty'. I am also quite liking Resene Wabi Sabi recently. It's a nice gentle colour that works with timber interiors and in a bathroom setting.

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 worked with clients on a heritage project in Auckland and there was a need to honour the heritage aspects of the design while still leaving room for some creative expression. The clients were keen to have a feature wallpaper wall in each of their kids' bedrooms, which worked out fantastically and really added some fun. They were also able to use wallpaper in the more intimate spaces of the house to great effect.

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

I tend to overestimate my own capabilities, as many DIY aspirationalists probably do! More and more, I've been tending to 'get a grown-up' to do the tricky things as they are quicker, better and only have to do things once!

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

Travelling always brings inspiration as there is a depth of historical design knowledge in places like Europe that we just don't have here. In New Zealand, I do find that the colours of nature are a great inspiration, and we're one of the few countries in the world where you will find very dark shades of colour in a natural setting. Combine that with the million shades of green that we have here and you have a really interesting palette to work from.

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

An architect once told me that "every job is not a career job" and that an idea or premise I may have about a project should be developed and nurtured, rather than trying to throw every idea I think of into one job. It sounds like 'less is more' but I really think he meant 'do less better'. There will always be another project to try other ideas with.

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

I suspect I have enough 'iconic' chairs, but I have always fancied a Corbusier Chaise Lounge (the LC4) – in old-school black and white hide, of course.

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?



above: John's Arney Road Residence project won a Resene Total Colour Neutral Colour Maestro Award and features Resene Foggy Grey and Resene Wan White. Design by Abri Architects. Build by Keith Hunter Builders, www.keithhunterbuilders.co.nz. Painting by PBF, www.pbf.co.nz. Image by Katrina Weidner, www.catchlights.co.nz.

-  Resene Merino
-  Resene Amped
-  Resene Incarnadine
-  Resene Tua Tua
-  Resene Piazza
-  Resene Wabi Sabi
-  Resene Seaweed
-  Resene Top Notch
-  Resene Grey Friars
-  Resene Thunderstorm
-  Resene Dark Chocolate

I'd love to spend some time with Antoni Gaudí and Leonardo da Vinci and just ask them how the hell they got to where they were with their design thoughts! It would also be fantastic to bring da Vinci into the present and show him what we have now compared to what he was thinking about and designing all those hundreds of years ago.

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

It would be nice to be able to invent empathy so everyone could have some, as that does seem to be lacking a bit when I look at world events! Common sense might be another one worth having, too. I do wonder why there generally doesn't seem to be a lot of either.

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

I would like to be able to suspend or wind back time to catch up on things. Architects are always searching for 'another half an hour or so' just to get a design thought sorted. It could also be

generally handy in tricky situations when I've said something that didn't land as I thought it should!

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

There seem to be a lot of greys being used externally on residential projects, and I suspect we will start seeing more nature-based colours with a bit of warmth like Resene Tua Tua or even Resene Piazza. Colours like Resene Grey Friars (as well as double or even triple strength) still remain popular and I similarly expect more warmth to be added in through colours like Resene Thunderstorm or Resene Dark Chocolate. I also wonder if we'll see a move to deeper, more powerful colours like Resene Incarnadine and Resene Top Notch or Resene Seaweed used inside houses as features – especially when there are large expanses of joinery in rooms flooded with light that need to be balanced off. These colours can blend nicely with interior timber in response to the move towards using more natural materials indoors.



Emily Cain

CTRL Space
www.ctrlspace.co

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

I'm having a Mediterranean moment right now! After getting my hands on the Resene The Range *fashion colours* fandeck, I fell in love with Resene Tuscany. Paired playfully with Resene Norway, Resene Golden Glow and Resene Half Cararra (a favourite Resene white of mine), you have a Tuscan villa in the making!

What has been your favourite painting, wallpapering or staining project to date and what did you love most about the outcome?

A recent standout project was Lionel's in Taupō – a full refurbishment of an existing restaurant space. We opened up the layout to bring in more light and make the interior as inviting as the popular wraparound terrace. Inside, Resene Blanc and Resene Quarter Blanc created a fresh yet warm backdrop, complementing the timber tones beautifully. The terrace was given a European-inspired refresh with a painted chequerboard floor in Resene Hillary and Resene Fossil, adding charm and character. Meanwhile, the bathrooms were colour-drenched, with ceilings painted in Resene Lustacryl tinted to Resene Brown Sugar to enhance the natural stone and tile finishes.



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

I love to dabble in DIY as much as possible, but I also know when to step back and leave certain jobs to the experts – especially when it comes to achieving a high-quality finish. That said, I think it's always good to try new skills – you never know what might happen!

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

Travel has always been my biggest source of inspiration. Immersing myself in architecture, design and the cultural rhythm of a new place helps me understand how and why certain design solutions come to life – whether it's through cultural influence or site-specific responses.

What has been the most valuable piece of industry advice you've received in your career?

Fake it until you make it. Have confidence in your ideas, be honest when you're out of your



left: Emily's restaurant project, Soda, garnered a Resene Total Colour Commercial Interior Public + Retail Space Colour Maestro Award. It features Resene Cararra, Resene Half Hairy Heath, Resene Spanish Green and Resene Double Drought. Design by CTRL Space. Build by Alpine Construction, alpineconstruction.co.nz. Image by Simon Devitt, www.simondevitt.com.

below: The Formery, a coworking space that Emily worked on, received a Resene Total Colour Commercial Interior Office Coworking Colour Maestro Award. The project features Resene Triple Sea Fog, Resene Tangaroa, Resene Casal, Resene Blue Bayoux, Resene Truffle, Resene Half Merino and Resene Double Merino. Design by CTRL Space. Build by Focus Construction Group, www.focus.co.nz. Image by Sarah Grace.



-  Resene Half Merino
-  Resene Half Cararra
-  Resene Quarter Blanc
-  Resene Blanc
-  Resene Double Merino
-  Resene Triple Sea Fog
-  Resene Fossil
-  Resene Truffle
-  Resene Hillary
-  Resene Double Drought
-  Resene Tuscany
-  Resene Brown Sugar
-  Resene Half Hairy Heath
-  Resene Golden Glow
-  Resene Butter
-  Resene Kournikova
-  Resene Chenin
-  Resene Bardot
-  Resene Norway
-  Resene Spanish Green
-  Resene Blue Bayoux
-  Resene Casal
-  Resene Tangaroa

depth and lean on the experts – because, truthfully, everyone else is doing the same.

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

I'm absolutely crushing on the Nest Table Lamp by Robert Gordon right now. The form and glaze options are just beautiful.

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?

After a recent trip to Barcelona, I'd have to say Gaudí. I'd love to understand his creative process – how he translated his ideas into documentation, communicated his vision and executed such highly intricate and detailed environments.

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

A cheaper, faster way to travel the world! The cost of travel is such a handbrake when it comes to experiencing new places and cultures.

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

To eat and drink whatever I want, whenever I want without any physical consequences or the need to work out. That would be the dream!

Which colours do you predict will be key trends in the coming months, and how do you see them being used?

We've been immersed in deep, moody, earthy tones – especially greens – for a while now. But I feel a brighter, more pastel future is on the horizon. Soft buttery yellows like Resene Butter or Resene Chenin (with their subtle green undertones) will be key, alongside bolder tones like Resene Bardot or Resene Kournikova. Pair them with denim blues and your favourite neutrals or layer them with terracotta and olive greens for a fresh yet grounded aesthetic.



Shaun Carter

Carter Williamson Architects
www.carterwilliamson.com

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

When choosing colours, I am always looking at how they affect mood – what I term the 'politics of colour'. In my busy life, I want calm colours that help with slowing life down and putting your mind at ease. Resene Duck Egg Blue, Resene Pale Rose and Resene Raindance do that for me. I would use a different colour depending on context, light, material and client preference. I also love a white room. Resene Double Alabaster is a great white that stays in the neutral range but also gives a room depth and dimension.

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?

Our recent project, The Village Preschool, is a favourite. The idea behind it was to have the building as a teacher. To do that, we wanted to have a physical representation of something that was familiar, but we slightly and subtly changed their understanding with spatial plays, details and colour. The subtle pink of Resene Ebb played beautifully into that idea.

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

Leave it to the professionals. Why be the orchestra when you can be the conductor!

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

My inspiration comes from many places – visiting buildings, mostly, in the shower, on the Bay run or working with our First Nations consultants.

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

Start as you intend to finish.

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

Our bathing room. It is imminent and I'm so ready.

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

I'd like a dinner party with Le Corbusier, Louis Kahn, Picasso, Eileen Gray, Zaha Hadid, Jørn Utzon and plenty of wine.

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

A universal belief to protect, nurture, save and reconstruct our natural environment because we are very close to climate failure and an existential crisis. Australia is wilfully and knowingly making koala extinct and not enough people seem to care. We are heading for a 2.5°C rise, and if we hit the tipping point, it's all over.

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

To fly, because we all would if we could.

Which colours do you predict will be key trends over the coming months?

I suspect we will remain in these light pastel colours like Resene Duck Egg Blue for a while longer. They are soft and calming – the antithesis of world events!



above: The Village Preschool, designed by Carter Williamson Architects, received a Resene Total Colour Education Colour Maestro Award. The project features Resene Double Alabaster, Resene Alabaster, Resene Half Rice Cake, Resene Ebb, Resene Half Soothe, Resene I Do and Resene Twilight. Build and painting by Andrew Burton Construction. Image by Katherine Lu, www.katherinelu.com.

	Resene Alabaster		Resene Twilight
	Resene Double Alabaster		Resene I Do
	Resene Half Rice Cake		Resene Soothe
	Resene Ebb		Resene Duck Egg Blue
	Resene Pale Rose		Resene Raindance



Susie Elms

Chapple Architecture
www.chapple.co.nz

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

I'm in love with Resene Pravda. I use it whenever I can as I am drawn to its depth and strength. My home is undergoing extensive alterations and I'm painting all our doors this colour. I'm also using Resene White Pointer, a lovely warm white which goes really well with Resene Pravda. Another colour I'm drawn to is Resene Catskill White, which I have used on both interior and exterior surfaces, as it provides a beautiful clean look. I've also been enjoying greens lately, and one that I've used on a couple of projects is Resene Yucca – a dusty grey green that complements many colours.

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?

One of my favourite projects to date would have to be the Palmerston North Crematorium. While it might seem like an unusual choice, the experience was anything but morbid. The goal was to breathe new life into this beautiful Art Deco building and the result did exactly that. As part of a seismic strengthening project, we used a limited, carefully chosen colour palette to highlight the building's stunning architectural features while maintaining a sense of simplicity

and elegance. Perched on the crest of the rise, the crematorium has a renewed presence that glows in its surroundings. It was incredibly rewarding to see this transformation come to life.

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

I would say I'm a bit of both, depending on the circumstances. Given that I work closely with painters, I believe it's important to understand their trade as much as possible. Many years ago, while building my first home, I had the opportunity to take a week off work and learn alongside two highly skilled old-school painters. Over the course of those five days, I gained a deep appreciation for their craft and developed solid cutting-in skills – which I still rate highly today. That said, I only paint my own personal projects and leave the professional painting to the experts. I have a strong appreciation for the skill and craftsmanship that professional painters bring to their work.

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

I draw inspiration from both travel and nature, often blending the two. Exploring different landscapes allows me to experience a diverse range of colours and textures firsthand. For example, hiking to Everest Base Camp exposed me to the deep browns and reds of the clay there whereas cycling through Sri Lanka's lush green tea plantations offered a completely different palette. Rafting through the Grand Canyon revealed the stunning, layered hues of its eroded riverbanks – an incredible contrast to the vibrant, electrifying colours of Las Vegas. These experiences not only fuel my creativity but also deepen my appreciation for the natural and manmade beauty around the world.

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

One of the most valuable pieces of industry advice I've received came from a week-long colour



above: One of Susie's favourite projects to date was the Palmerston North Crematorium, which won a Resene Total Colour Heritage Colour Maestro Award and features Resene Catskill White, Resene Awaroa Bay, Resene Black Forest, Resene High Noon and Resene Greigewash. Design by Chapple Architecture. Build by Maycroft Construction, www.maycroft.co.nz. Painting by Martin Beveridge Ltd, www.martinbeveridge.co.nz. Image by Bernadette Peters Photography.

	Resene Greigewash		Resene Pravda
	Resene White Pointer		Resene Spring Rain
	Resene Awaroa Bay		Resene Yucca
	Resene Half Pravda		Resene Black Forest

course I attended in Auckland when I was 24. Up until that time, I had been making a lot of colour selections based on gut instinct, but I wanted to deepen my understanding and give my choices a stronger foundation. The course was led by one of my idols, Sylvia Sandford, and something she said has stuck with me ever since: "choose colours from nature – they never go out of fashion." That insight has guided my approach to colour selection throughout my career, reinforcing the timelessness and harmony found in nature's palette.

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

This question couldn't be timelier! I'm currently a few weeks into a monthslong renovation of my own home, so splurging on professional painters is at the top of my list. While I'd love to get my hands dirty and do it myself, my weekends are

precious, and I simply don't have the time. Plus, I want the project completed before Christmas – especially since I've just found out that I'm hosting this year! If I could choose a second splurge, it would be some beautiful wallpaper for my bedroom – something that would add personality and a touch of luxury to the space. I have my eye on some scrumptious wallpaper designs at the Resene ColorShop.

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?

This might not be the most predictable choice, but I would love to share a meal with Billy Connolly. He's not only incredibly funny but also a masterful storyteller, seamlessly weaving multiple hilarious anecdotes together before circling back to his original story. I wouldn't ask

many questions – I'd simply sit back, listen and enjoy the ride. A dinner filled with his wit and wisdom would be an unforgettable experience.

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

A beachfront in Palmerston North. There's nothing quite like the sea, the surf and a walk on the sand to clear the mind and feed the soul. Having a beach just minutes away would be an incredible addition – offering a place to relax, recharge and bring a whole new dimension to the city's lifestyle.

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

Mindreading. Often, clients struggle to articulate exactly what they want, making it challenging to translate their vision into reality. Being able to understand their thoughts from the start would allow me to deliver exactly what they're looking for without the guesswork, ensuring a smoother and more efficient process. More importantly, I always strive to do the best for my clients and ensure they feel confident and empowered in the decision-making process. While mindreading would be a great shortcut, I believe that truly listening, asking the right questions and guiding clients toward choices that reflect their vision is the next best thing.

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

This is a tricky question for me as I don't see myself as someone who predicts colour trends (I believe colour forecasters do an incredible job). However, I do see more greens emerging such as Resene Spring Rain, a fresh and versatile hue that works beautifully on built-in joinery that complements both light and dark wall colours. I also think more people will share my passion for Resene Pravda, a warm and earthy tone that brings a natural richness to interiors. For those wanting a softer variation, Resene Half Pravda offers the same organic feel but with a lighter touch.



Murray Robertson

Robertson Architects
www.robertsonarchitects.co.nz



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

I am trying not to have favourites and be more adventurous. There's more to life than Resene Merino and Resene Half Truffle, which I have used so much in the past. I'm tending to be drawn to softer colours. We did try to get pink – Resene Paper Doll with Resene Contented – into a job recently and were unsuccessful, so that is still to be done.

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?

Sacred Heart College Mission House is one of our most recent jobs and current favourites. Getting the fibre cement spray painted rather than brushed was a real win.

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

A DIY perfectionist and tragic. I just refurbished some panel doors with Repair Care thanks to our Resene representative's advice.

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

Open water swimming is my favourite inspiration. It gives you a different perspective.

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

It's not so much a piece of advice, but I once got to work for a day with Australian interior designer Mary Featherston and just watching how she worked with a client provided me with so much valuable insight.

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

Our bathroom, then I could complete the EnerPHit refurbishment of the house.

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

A brush mark eraser.

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

To be able to get a week's worth of DIY completed in half a day on the weekend without multiple trips to the store.

Which colour do you predict will be a key trend over the coming months?

Pink. I am committed that we are going to get pink into a project one of these days. **BW**

above left: One of Murray's favourite projects is the recently completed Sacred Heart College Mission House. The exterior features Resene Twizel, Resene Scoria, Resene Quarter Rice Cake, Resene Half Friar Greystone and Resene Element. Design by Robertson Architects. Build by Maycroft Construction, www.maycroft.co.nz. Image by Paul McCredie, www.paulmccredie.me.

above right: Murray's Silverstream School Redevelopment project won a Resene Total Colour Education Colour Maestro Award and features Resene Bismark, Resene Half Delta, Resene Half Sea Fog, Resene Merino, Resene Opal and Resene Natural timber stain. Design by Robertson Hidir Architects. Build by Tracer Construction, www.tracer.co.nz. Image by Paul McCredie.

	Resene Quarter Rice Cake		Resene Colorwood Natural
	Resene Half Sea Fog		Resene Half Delta
	Resene Merino		Resene Opal
	Resene Half Truffle		Resene Half Friar Greystone
	Resene Contented		Resene Bismark
	Resene Paper Doll		Resene Scoria
	Resene Twizel		Resene Element

Check twice, paint once

A cautionary tale from Jesse points out why it's always worth double-checking your job instructions before getting stuck in.

Our team in the Hawke's Bay region was attending an exterior paint job of a local farm property. Our guys turned up to the farm's address, but on that property, there happened to be three or four small houses plus a few sheds grouped close together. The painting foreman had been told we were to paint 'the one on the right'. Little did we know, the buildings were all to the right of the shared gravel driveway.

One week later, we had almost finished painting the entire exterior of a little cottage when a farmer pulled up. We had not seen anyone the whole week. He says, "absolute brilliant job, the cottage looks awesome, it has totally been brought back to life."

Then, the farmer started laughing.

The painter chuckled awkwardly and asked, "why is it so funny?"

The farmer replied, "mate, it was the house next to this one that your crew was supposed to paint, but I'm absolutely chuffed you painted mine instead of the neighbour's. Suppose you better get started on their house now, you're a week behind schedule." **BW**

Do you have a story about a decorating or design project? Share it in an email to editor@blackwhitemag.com for a chance to have it featured.



We're here to help you

Order swatches

Thousands of Resene colours are available as A4 screen-printed paint swatches, known as drawdowns. Browse through the in-store library of swatches at Resene ColorShops and resellers or order online, www.resene.com/drawdowns.

Order colour charts

Missing a Resene colour chart? Order free colour charts online, www.resene.com/specifierorder.

Need more colour advice?

Visit your Resene ColorShop or use the free online Ask a Resene Colour Expert service, www.resene.com/colourexpert.

Need technical advice?

Use the free online Ask a Resene Paint Expert service, www.resene.com/paintexpert, visit your Resene ColorShop or call 0800 RESENE (737 363) in New Zealand or 1800 738 383 in Australia.

Specify the right product and colour

Use free Resene TechSpec to choose the right products for your project or ask our team to create a customised specification for you, www.resene.com/techspec.

View technical data sheets and EPDs online

www.resene.com/datasheets

Get electronic colour data for your software

www.resene.com/electroniccolour

Arrange a Resene rep visit

Need to see a Resene rep, in person or virtually? Book a visit online, www.resene.com/repvisit. Or find contact details for your local team online, www.resene.com/meet-the-team.

Looking for wallpaper?

Resene has a huge range of wallpaper to suit all tastes. View the latest designs online, www.resene.com/wallpaper, and the full collection at your local Resene ColorShop.

Need painter resources?

Order handy stationery, signs and brochures for your painting business, www.resene.com/tradeorder.

Learn wherever you are

Check out the Resene webinar series for everything from timber and concrete to colour know-how, www.resene.com/webinars.

Need more help?

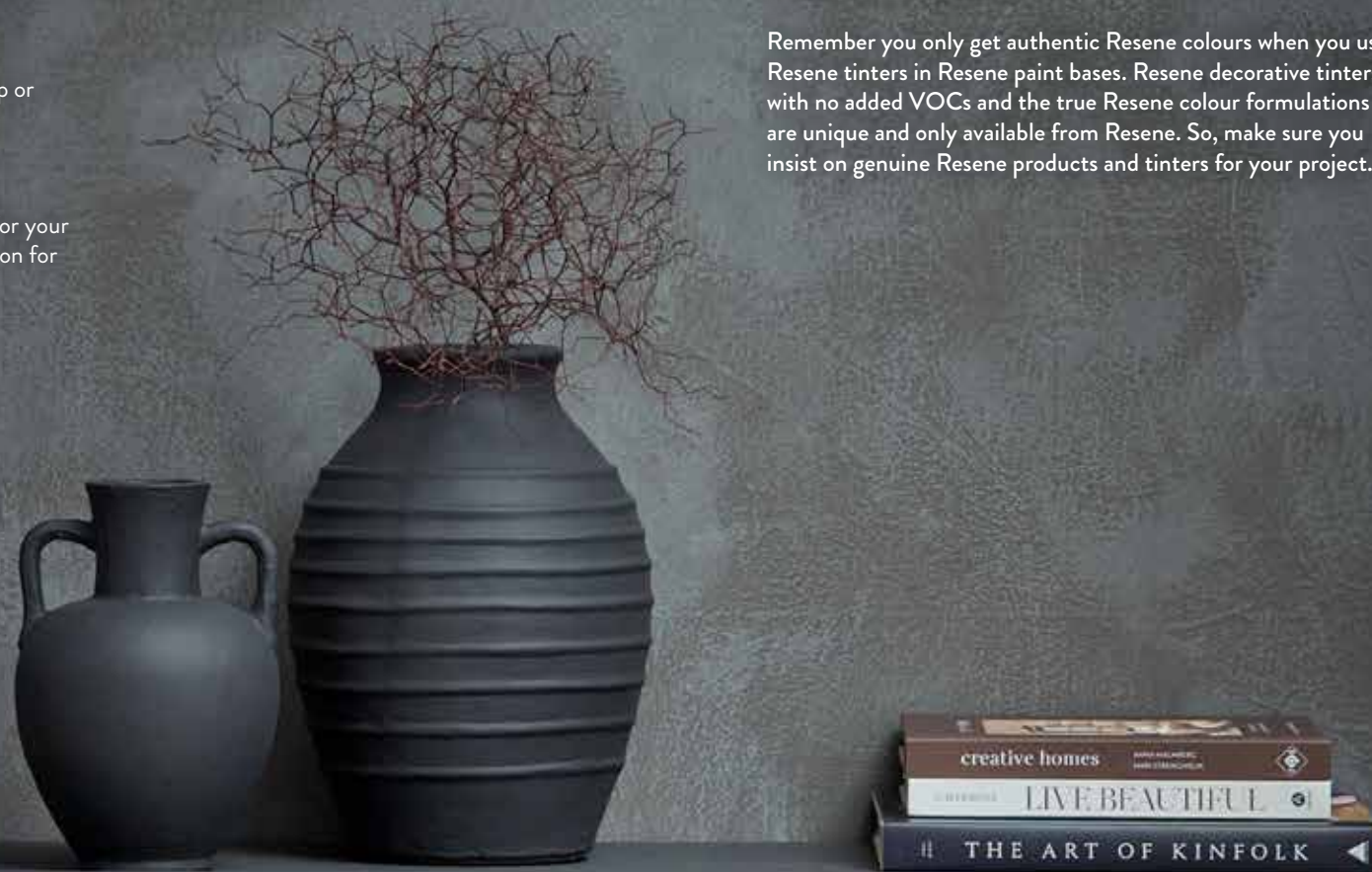
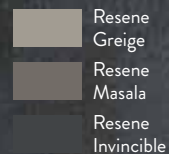
Find out more about the free Resene Specifier and Project Services available to you, www.resene.com/specifierservices.

Keep up to date

We'll have more monthly news for you in the free *BlackWhite* email newsletter. If you haven't already, sign up today at www.resene.com/enews.

Remember you only get authentic Resene colours when you use Resene tinters in Resene paint bases. Resene decorative tinters with no added VOCs and the true Resene colour formulations are unique and only available from Resene. So, make sure you insist on genuine Resene products and tinters for your project.

Wall painted in Resene Masala with Resene FX Paint Effects Medium mixed with Resene Greige applied on top and sideboard and vases in Resene Invincible. Books from A&C Homestore. Project by Amber Armitage, image by Wendy Fenwick.





Your coatings, paints, stains,
clears and colour experts



www.altexcoatings.com

Resene

Automotive & Light Industrial

www.reseneauto.co.nz

Resene

the paint the professionals use

www.resene.com

Resene
Coating Technologies

www.totalcolour.co.nz

Resene
Construction Systems

www.reseneconstruction.co.nz

Wall painted in Resene Shark, table and
lamp stand in Resene Chicago, vase in
Resene Siam and artwork created with
Resene Half Hairy Heath and Resene
Digeridoo. Project by Amber Armitage,
image by Wendy Fenwick.

