

# BLACK

# WHITE

+ everything in between

.....

**+ workplace design**

trends shaping  
the future of  
office spaces

**+ texture trends**

products that  
increase visual  
interest

**+ sensitive selections**

specifications  
that are easy  
on the senses

issue  
03

.....

**+ colourful kudos**

hats off to the  
Resene Total Colour  
Award winners

**+ paint for the people**

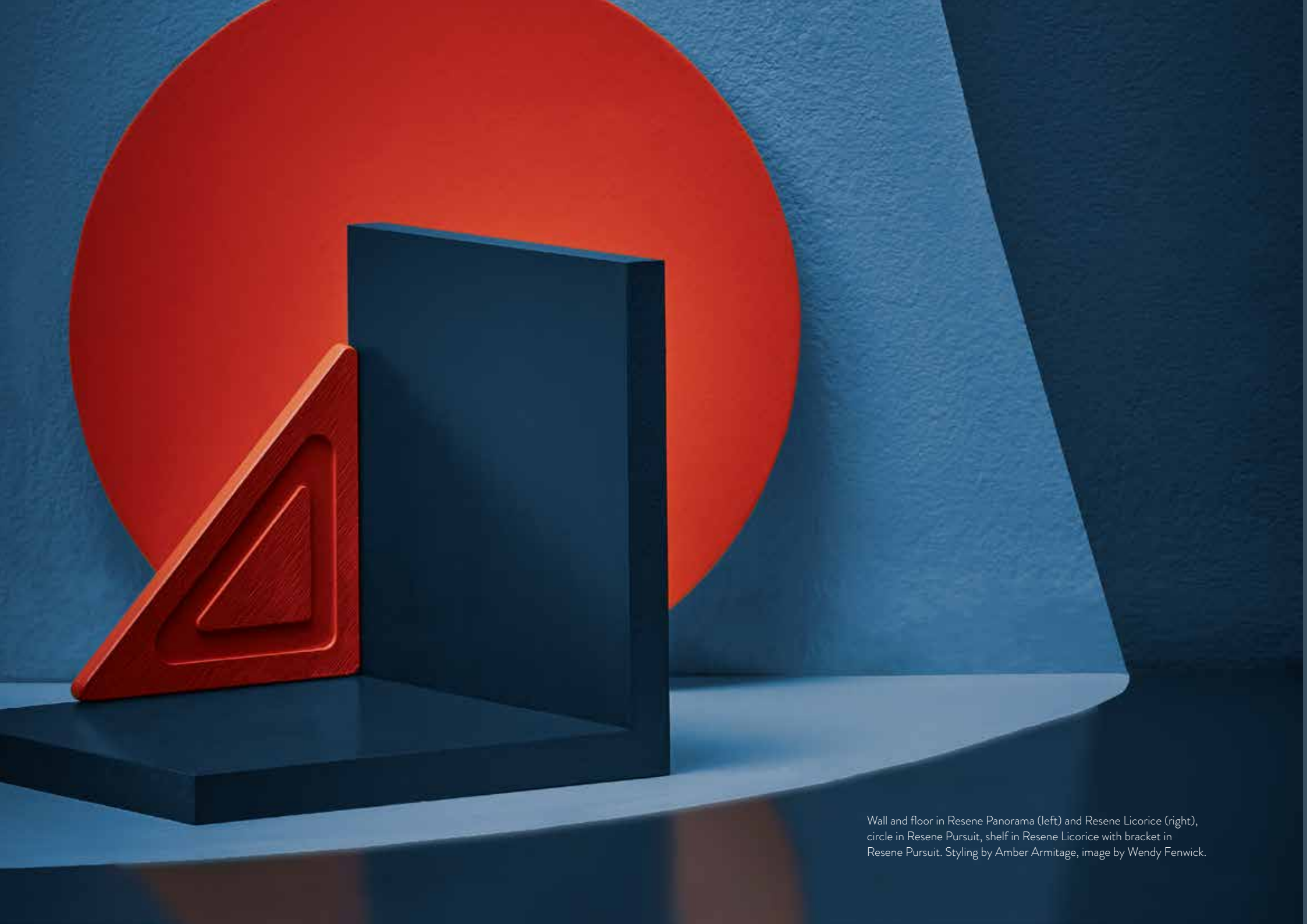
creating community  
ownership in  
shared spaces

**+ happy hues**

let the good times roll  
with mood-enhancing  
colour trends



**Resene**  
the paint the professionals use



Wall and floor in Resene Panorama (left) and Resene Licorice (right), circle in Resene Pursuit, shelf in Resene Licorice with bracket in Resene Pursuit. Styling by Amber Armitage, image by Wendy Fenwick.



If there's one thing that struck me while pulling together this issue of *BlackWhite*, it was the tenacity of our Resene specifiers. Many of those I spoke with said they are busier now than they've ever been in their careers; and despite mounting pressures and challenges, they have continued turning out spectacular work.

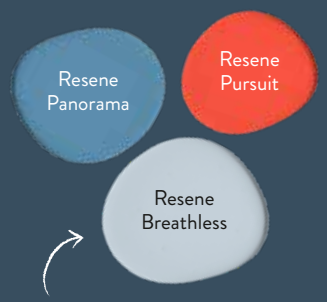
Our current circumstances have raised some important questions about the ways in which we design, build and maintain – especially when it comes to certain project typologies. They've also spurred some unique colour and design trends to emerge which are unlikely to have come about otherwise. While changes will always happen more quickly when we're forced to adapt, the level of critical thinking triggered by recent events serves as an important reminder that we should keep asking ourselves why we fall into the same patterns. Does it make sense for the project you're working on right now to follow the status quo, or does it hold an opportunity to explore a better way of doing things?

In the pages that follow, we look back at the winding roads that led to the success of some iconic professionals and projects and ahead to choices we can make today to better the places where we live, work and play. There is no way to know what the future holds, and though I think we've got our work cut out for us in one sense or another, I can't help but be filled with hope when I look at these inspiring stories of New Zealanders and Australians leading us in a more positive direction.

Happy reading,

*Laura Lynn*

**Laura Lynn Johnston**  
Editor



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



If your work is also your passion, you are very lucky. From the moment you wake until you drift into slumber, your mind is constantly searching for better, bolder solutions or inspirational epiphany. It's what lures paint chemists to Resene, and what keeps them working with us. We each have a desire to create something unique and special – a drive that is obviously shared with our specifiers and industry.

Seeking out that 'wow' factor often provokes healthy debate as I try to orchestrate chemists from more than 10 nations in our technical centre to create an elegant coating that meets the demands of the capricious paint market. We have seen over the years how design boundaries have been pushed to remarkable levels, often with inspirational colour schemes that mesmerise the onlooker. However, these genius works emerge not at the expense of performance and compliance – thus, unfolds a fervent game between designer and paint chemist as the challenges from the former are met head on by the latter.

At Resene, these challenges are relished; and the very nature of us paint chemists is to provide a profusion of solutions that achieve the requirements both aesthetically and functionally. To facilitate this, the paint chemist must strive to be ahead of the game anticipating market trends and investing resources in new technologies, processes and materials.

For you and I both, I have no doubt this process of continuous learning and striving to improve remains a passion and a labour of love.

Here's to creativity!

*Mike*

**Mike Clowes**  
Resene Technical 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](http://www.resene.com/submit-project) or email [editor@blackwhitemag.com](mailto:editor@blackwhitemag.com). You're welcome to share as many projects as you would like, whenever it suits. We look forward to seeing what you've been busy creating.



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# Resene

the paint the professionals use

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For all you need to know about paint and decorating, go to [www.resene.com](http://www.resene.com).

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

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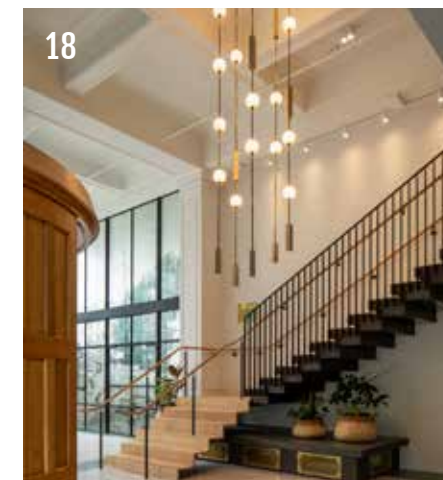
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# Anybody's *game*

The latest colour trends  
reveal the mood-enhancing  
hues we need in our lives.



There may be more tools than ever before to gain insight into colour trends but making the call on what's about to be hot and what's definitely not hasn't exactly been easy lately. In previous issues, we've pointed to the impact of global supply chain issues, which have worsened. Beyond the effect unfathomable lead times have had on our projects, it also means that colour trends aren't rolling out the way they used to.

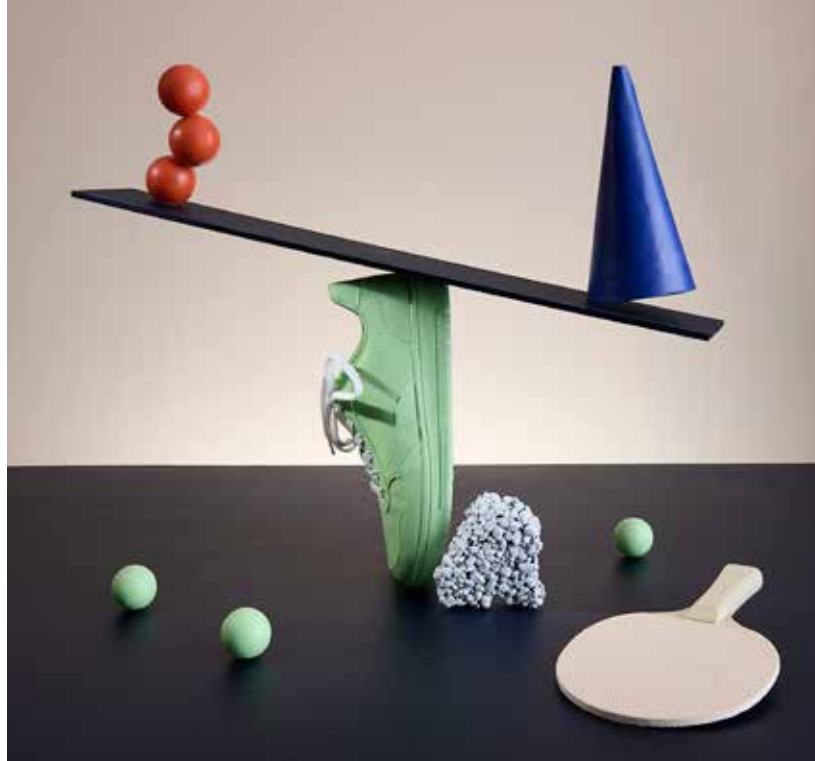
Normally, we have a pretty good idea of what's coming down the pipe even two to three years out because that's how far in advance fashion designers start working on their looks – which is where the majority of trends start before trickling down to other industries. Colour trends in the architectural, interior design, landscape design and building spheres don't change as drastically as they do in the world of fashion, though. Hues in our industries are more likely to take on subtle shifts: warming up, cooling off or taking on a new undertone. And rather than significant colour changes occurring seasonally as they do in fashion, ours become more dramatic over the course of years.

Because of the pandemic, many fashion and design launch events aren't happening as planned. And then due to logistical issues, it's become a serious challenge for products to roll out to market in succinct capsules as planned. The same thing is happening to furniture, homewares and building material suppliers as clothing stores: what you see in shops might not be displayed in cohesive collections like you're used to, where everything falls into a palette of five to seven distinct

**opposite:** The restlessness of being stuck at home, both within our own walls and within our own borders, has got us itching to find some fun – which may be why trending colours are reflecting hues from favourite games. Background in Resene Summer Green (left), court in Resene Decadence with lines in Resene Snow Drift, paddles in Resene Just Right (left) and Resene Kamikaze (right) with handles in Resene Coral and balls in Resene Feijoa.



- |   |                   |   |                   |   |                  |
|---|-------------------|---|-------------------|---|------------------|
|  | Resene Snow Drift |  | Resene Just Right |  | Resene Kamikaze  |
|  | Resene Feijoa     |  | Resene Coral      |  | Resene Decadence |



**left:** Many specifiers we have interviewed reported finding a balance between work and play more challenging when in lockdown without the defined boundaries of office hours. But those who are making time for play are rediscovering traditional games – and it's affecting colour trends. Wall in Resene Just Right, floor and balance board in Resene Blue Night, shoe and individual balls in Resene Feijoa, stacked balls in Resene Kamikaze, cone in Resene Decadence, paddle in Resene Just Right with handle in Resene Coral and rock in Resene Snow Drift.



**below left:** Sculptural artwork and furniture are all the rage, and simple and affordable installations like plywood panels in a jaw-dropping colour combo can make the same impact as more expensive options. Left wall in Resene Kamikaze with panels in Resene Blue Night edged in Resene Just Right, right wall in Resene Just Right, floor in Resene Coral, vases in Resene Decadence (large) and Resene Snow Drift (small) and box in Resene Summer Green. Chair and side table from Bauhaus, [www.bauhaus.co.nz](http://www.bauhaus.co.nz), mirror from Good Form, [www.goodform.co.nz](http://www.goodform.co.nz).

colours that can be remixed into dozens of combinations and ratios. Instead, you might find a mishmash of old and new stock with the most desirable items on backorder or sold out. If you used to rely on these signals to help put together your colour palettes, you might be in for some trying times for the foreseeable future – or you could've been if you weren't reading this.

Even if our crystal ball is foggier than usual, there are still plenty of trends we've identified which are worth keeping an eye on. As it turns out, some of the situations that are holding back the 'planned' trends from ticking along as usual are the exact same things spurring new ones. Here's what we're counting on seeing play out over the next six to twelve months, what the trends are stemming from and tips for working these top Resene hues into your upcoming projects.

## What's old is new

With every challenge comes opportunity. If you can't rely on being able to get your hands on something new to complete your project, you may need to reinvent something old – and what better tool for that than paint? Instead of people sharing their latest purchase,



our social media feeds have been chock-full of folks rolling up their sleeves and taking new colours to their existing walls, floor, furniture and more. Truth be told, there's nothing like being locked down in an all white or cold grey scheme that was meant to 'optimise resale value' to make a client realise that staring at all white or cold grey walls for weeks on end is not good for their mental health.

This year's Resene Total Colour Awards saw a record number of heritage projects submitted, so it seems that the pandemic has had a major impact on driving decisions to fix up older buildings rather than starting from scratch. Whether it's because

the price of timber and other key building materials has skyrocketed or those who normally spend their savings on trips abroad have finally gotten around to fixing things up, we're happy to see so many opting to preserve architectural gems.

Plus, now that items like furnishings which used to be quick and easy to get a hold of have months and months of lead time, there's been a move to reclaim, repair, restore and reupholster items that might have been destined for the landfill – a trend that's great for the budget and the planet. Further study may be needed, but we think there is a special kind of dopamine released when you snag a bargain on something with

**above left:** Sombre, dusty hues are making way for more jovial ones. Prepare to see more yellows, oranges and pinks emerging. Deep purple reds and red purples will also be key – and are a great pairing to contrast bold brights. Background in Resene Volcano, Resene Outrageous, Resene Karry and Resene Half Splash with balls in Resene Wild Thing.

**above right:** The juxtaposition between old and new or natural and manmade allows us to combine multiple relevant trends in a way that's fresh and interesting. Back wall in Resene Half Splash, left wall in Resene FX Faux Rust Effect, tabletop and 'sun' in Resene Sunshade, plinths in Resene Karry (tops) and Resene Volcano (sides), balls and leaning rectangle in Resene Wild Thing and leaf in Resene Volcano.

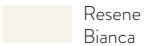
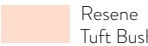












-  Resene Half Spindle
-  Resene Karry
-  Resene Half Splash
-  Resene Wild Thing
-  Resene Sunshade
-  Resene Outrageous



**right:** Rosy tones are known mood improvers and evoke comfort and cosiness – but how you light them is very important for getting the right vibe. Wall in Resene Coral Tree, floor in Resene Half Splash, tables in Resene Sunshade (large) and Resene Outrageous (small), textured artwork in Resene Alpaca over Resene EzyFill and vases in (from large to small) Resene Karry, Resene Volcano and Resene Wild Thing. Armchair and ottoman from King, www.kingliving.co.nz.



 Resene Bianca	 Resene Tuft Bush	 Resene Felix
 Resene Villa White	 Resene Coral Tree	 Resene Haven
 Resene Alpaca	 Resene Sante Fe	 Resene Juniper
 Resene Coral	 Resene Desperado	 Resene Yucca

a great form from a second-hand shop and see it magically transformed with a fresh coat of paint colour. If you've been there, you'll know what we mean.

With all this refurbishing and reinventing, it's unsurprising that there has been a turn towards pastoral colours – think turn-of-the-century villas decked out in vintage-appropriate hues like Resene Juniper, Resene Yucca, Resene Coral Tree, Resene Dust Storm, Resene Sante Fe, Resene Desperado and Resene Felix. This is likely why time-honoured beloved warm whites like Resene Bianca, Resene Villa White and Resene Spanish White are making a strong resurgence as well.

Cottagecore – a concept that embraces a simpler, sustainable existence that is more harmonious with nature – is also buzzing on social media. Aesthetically, it's a nostalgic nod to the romance of traditional English countryside style, so if you've got a rustic locale that you're not sure how to treat it, lean into this trend by bringing in soft, warm pastels like Resene Haven, Resene Tuft Bush, Resene Coral, Resene Half Splash, Resene Karry, Resene Alpaca and Resene Half Spindle. And you can't go wrong incorporating checks, plaid or gingham, which are some of the most popular patterns out there right now.





## A sign of the times

It's been hypothesised that tumultuous events like the global increase in protests is influencing colour trends, bumping up the popularity of hues that are linked to revolution and passion – particularly, fiery reds and oranges such as Resene Kamikaze and Resene Outrageous. But another explanation could be tied to the general restlessness of being stuck in the same place for weeks, months or even years on end. These times haven't been easy, and most of us are sick and tired of being sick and tired, so it makes sense those who are eager to get back to living life fully are going to be drawn to livelier colour choices that embrace that sense of energy.

Many bold and bright hues have been shown to be major mood improvers and painting your project in these colours is a timeline-friendly reachable remedy for any typology or budget. For instance, a pop of sunny statement yellow like Resene Wild Thing can't help but make an onlooker cheerful. Rosy tones are also proven uplifters, so while pinks might have been on the way out pre-pandemic, our current circumstances have helped resolidified their hold in the world of on-trend colours. If you or your client are wary to think of pink for your project, forgo truer options for blush beiges like Resene Alpaca, Resene Cashmere or Resene Just Right – which, as the name implies, is pretty much the perfect feel-good hue.

There aren't many dark colours to speak of when looking to the long-range trend horizon, with a couple of notable exceptions. Navy blues like Resene Blue Night continue to be favourable choices when you're looking for more character than black or charcoal greys can muster. The deeply caffeinated espresso browns that have recently come into vogue, such as Resene Rebel, are set to shift into redder and purplier territories

while still maintaining their depth – look to hues like Resene Half Aubergine and Resene Volcano to get in early on this trend. The best part is these hues are ideal for grounding the previously mentioned chipper colours, and a well-balanced palette with a good dose of contrast is something we can all feel good about.




















## Play to your strengths

Just because we're adults doesn't mean that our lives need to be all about work; whether that's at our jobs, at school, at home, parenting, community initiatives or any combination of the above. Those who have made the shift to working from home – whether it's sometimes, all the time or only during lockdown – will know what a concerted effort you need to make to maintain boundaries when business and family life inevitably blend. While it's clear we need more time in our schedules for relaxation and rejuvenation, we also need to create more opportunities for play – the kind that's been scientifically shown to relieve stress, improve brain function and your relationships with others.

When we managed to carve out some leisure time before the pandemic, we were more likely to zone out in front of our screens than engage in fun, rejuvenating, active play like we did as children. But after spending all day stuck in front of a screen, we're rediscovering the joy and charm of traditional games. Board games from the complex through to classics like chess have been trending, but so have physical ones such as cornhole and skittles. If you need proof of how popular these activities have become, just ask us how hard it was to get a table tennis set for our photoshoot (spoiler alert: it wasn't an easy feat).

Games also seem to be impacting colour and design trends, with the same punchy, eye-catching hues you'd see whether you're playing on the field, on the court, in your backyard or at your dining table. Resene Summer Green, Resene Feijoa, Resene Decadence, Resene Sunshade, Resene Wild Thing and Resene Kamikaze are all colours that spell fun – and they have just the kind of spontaneous energy our projects need right now. Combine a few for a 'go big or go home' vibe or even just add a small taste to trims or fascias to bring light-hearted fun to your project.

**above:** Not only are people making bolder colour choices in general, but we're also seeing more painted wall designs and murals than ever before. This design mimics the coloured lines of the statement rug, adding playful energy and dimension to the space. Back wall in Resene Travertine, return wall (right) in Resene Sante Fe, Resene Juniper, Resene Paris White and Resene Dust Storm with lines in Resene Nero, floor in Resene Juniper, sculpture in Resene Yucca with mount in Resene Nero, box in Resene Paris White, vase (on shelf) in Resene Desperado, and tiny pot (on table) in Resene Felix. Chair and side table from Bauhaus, rug and shelf from Good Form.

 Resene Wild Thing	 Resene Dust Storm	 Resene Felix	 Resene Paris White
 Resene Sunshade	 Resene Just Right	 Resene Volcano	 Resene Feijoa
 Resene Outrageous	 Resene Alpaca	 Resene Half Aubergine	 Resene Summer Green
 Resene Kamikaze	 Resene Cashmere	 Resene Decadence	 Resene Juniper
 Resene Sante Fe	 Resene Desperado	 Resene Blue Night	 Resene Yucca

**right:** We've had lots of time to daydream. That could be why we're seeing interesting sculptural and geometric shapes coming through in furniture and accessories – including some nods to the Memphis movement, but in subdued, contemporary hues like dusty greens, terracotta, violet greys and peachy pinks. Foreground wall and floor in Resene Rolling Stone, back wall (through archway) in Resene Sante Fe, zigzag screen in Resene Greywacke, chequered plinths in Resene Haven and Resene Dark Slate (front) and Resene Sante Fe and Resene Tuft Bush (back), ikebana vase in Resene Sante Fe, gem sculptures in Resene Greywacke (left) and Resene Sante Fe (right) and balls in (from left to right) Resene Greywacke, Resene Tuft Bush and Resene Haven.

- Resene Tuft Bush
- Resene Rolling Stone
- Resene Greywacke
- Resene Element



Resene Haven

## Blurring fantasy and reality

If you, like us, learnt how to draft with a pencil and paper, the extent of your colour rendering skills might be layering Copic markers on the back of a sheet of vellum. You might also share in the awe and jealousy we feel when we see the brilliant quality of renders that young designers are creating digitally these days, where you have to look twice to know for sure whether it's real life or just fantasy – a line that's getting blurrier than ever before.

Technological advancements in manufacturing and an increase in availability of 3D printing means that forms that could previously only exist as renders can become reality with a shocking level of ease. Designers no longer need to be skilled carpenters or sculptors to turn their visions for furniture and accessories into objects. These items don't just need to be one-offs either, as they can be reproduced with the click of a button. While model-sized 3D printing often uses layers of extruded plastic to build up forms, large-scale technology is extruding cement in the same manner; the 'printer' effectively traces the floorplan until enough layers have been applied for walls to reach the required height.

These sorts of developments are already game changers, and we're seeing far more sculptural furnishings and building styles emerging. It's more achievable than ever for things that could previously only exist in fantasy as a render to be translated to



reality. Currently, this trend is still in very experimental stages, so the colours that are associated with it are also quite dreamy and surreal like Resene Greywacke, Resene Tuft Bush and Resene Haven. But these are being offset by hues like Resene Dark Slate, Resene Rolling Stone, Resene Sante Fe and Resene Element that anchor the looks back in the real world.

While the colours and materials you can 3D print with don't offer a superb range of choices yet, don't forget that all of these substrates are generally paintable with Resene paint colours to bring your 3D product into your chosen colour palette. Even if the world of 3D manufacturing still feels a bit over your head, the same advice is going to help us weather the logistical challenges that are likely to get worse before they get better: paint it 'til we make it.

For the latest on colour trends as they continue to develop and to get alerted to new trends as they emerge, follow the monthly updates on our blog at [www.blackwhitemag.com](http://www.blackwhitemag.com). **BW**



**left:** Both nature and geometric forms continue to be major trends, but they don't need to be mutually exclusive. Use nature-inspired colours on manmade forms to bridge the gap. Sky in Resene Sante Fe, mountains in Resene Greywacke, hills in Resene Felix, backside of glass ground painted in Resene Element, cones in Resene Dark Slate (left) and Resene Haven (right) and torus in Resene Tuft Bush. Styling by Laura Lynn Johnston, images by Bryce Carleton.

- Resene Dark Slate

# Black book

New and notable  
announcements from  
across the industry.



## Catch up on the latest colour trends

Need some fresh colour inspiration? The latest release of *habitat plus - decorating and colour trends* has hit the shelves of Resene ColorShops and selected Resene resellers. We've rounded up the best of the best paint and decorating ideas in this *habitat plus* to help inspire you and your clients to bring out the excellence in your projects with the latest colour and decorating trends. Sorted by colour, mood and theme, it's easy to find something to suit every style and taste. Plus, it's chock-full of useful tips, ideas and inspiration on the most relevant trends out there, those that are evolving, and some hints towards what's coming next. Pick up your free copy at your local Resene ColorShop and selected Resene resellers or view it online.

[www.resene.com/habitatplus](http://www.resene.com/habitatplus)

## Start a conversation

Whether building new or renovating, Tailored Artwork's Real Art Kitchen Splashbacks are unique, custom-designed and architecturally-relevant conversation pieces. Just like this pizza oven surround, each splashback can be designed to incorporate your project's Resene colour scheme and coordinate with the styling of adjacent decor, cabinetry, hardware, flooring and upholstery. Real Art Kitchen Splashbacks are handpainted by artist Sharron Tancred and sealed behind glass to provide protection from heat and moisture so that your clients can appreciate the artwork's beauty for many years to come.

[www.tailoredartworks.com.au](http://www.tailoredartworks.com.au)



• **above:** Custom Real Art Kitchen Splashback in Resene Highlight, Resene Shocking, Resene Apricot, Resene Venice Blue, Resene Alo Alo, Resene Eden, Resene Seagull, Resene Marathon, Resene Java, Resene Meteorite, Resene Witch Haze, Resene Black and Resene White. Painting by Sharron Tancred, image by Simone Sainken.

	Resene White		Resene Apricot		Resene Highlight		Resene Seagull		Resene Java		Resene Marathon
	Resene Alo Alo		Resene Shocking		Resene Meteorite		Resene Venice Blue		Resene Eden		Resene Black



## Tailormade tables

Auckland furniture makers Mr & Mrs Ward's new Fluted Bedside Table is the epitome of everything that we love about their designs: versatile and functional yet streamlined and striking. Finished in Resene Lustacryl tinted to Resene Alabaster, this steel-framed piece not only offers customisable choices like standard legs or wall hung options, the dimensions can also be adjusted to fit the space it needs to fill. Plus, you can order it in any Resene colour to suit your project. See more of the company's gorgeous offerings on their website or get in touch about a bespoke piece designed especially for your needs.

[www.mrandmrsward.nz](http://www.mrandmrsward.nz)

## Resene coloured kitchen takes home three NKBA awards

It was another stellar year for the NKBA Excellence in Design Awards which saw over 80 high-calibre entries submitted showcasing world class design and manufacturing standards. Du Bois Design's (www.duboisdesign.co.nz) Beachside Bliss design has walls in Resene Half Rice Cake and a ceiling in Resene Eighth Rice Cake and took home the Supreme Kitchen Runner-Up Award, Creative Excellence Kitchen Design Award and Outstanding Renovation Kitchen Award. Congratulations to all of this year's finalists and winners.

[www.nkba.org.nz/awards](http://www.nkba.org.nz/awards)

Resene  
Half Rice Cake

Resene  
Eighth Rice Cake



image Belinda Merrie, [www.belindamerrie.com](http://www.belindamerrie.com)



## Walls alive

With so many amazing entries submitted to the first Resene Wallpaper Design Competition, the judges had a tricky time deciding which designs would be brought to life and take home their share of more than \$10,000 worth of prizes. Congratulations to all of the winners, whose wallpapers will be made into Resene WallPrint custom wallpaper in partnership with Aspiring Walls.

### Repeat Design

Winner: Natalie Colville

Runner-up: Elizabeth Buxton

Runner-up: Isobel Gabites

Runner-up: Andrea Bentley

### Photo Mural

Winner: Jade Gillies

Runner-up: Fleur Jackson

Runner-up: Theresa Turner

### Scalable Design

Winner: Alana Mays

Runner-up: Suné Malot

Keen to create your own wallpaper? Upload your image or design into Resene WallPrint, choose your wall size and get your design printed into strips of wallpaper that are ready to hang. It's an ideal way to add some personality into retail and hospitality spaces, offices and homes.

[www.resene.com/wallprint](http://www.resene.com/wallprint)

Designs by (from top to bottom)  
Natalie Colville, Elizabeth Buxton,  
Isobel Gabites and Andrea Bentley.

## Interior Awards winners announced

Compelling civic spaces to workplaces of the future, people-centred homes and more: eight projects and one up-and-coming designer were honoured at this year's Interior Awards, which were held in Auckland. Jury convenor and interior editor for Architecture NZ, Amanda Harkness, said that after some enthusiastic debate, the projects which prevailed were those that demonstrated collaboration, authenticity, craftsmanship, inclusiveness and, above all, impeccable design. Harkness was joined on the jury this year by Rufus Knight (Director, Knight Associates), Sarah Bryant (Workplace Strategist and Interior Designer, Peddlethorp), Raukura Turei (Architect, Monk Mackenzie) and Craig Moller (Director, Moller Architects).

Congratulations to all of the finalists and winners, with an extra nod to these projects that feature Resene products:

- MinterEllisonRuddWatts Auckland Office Fitout by Jasmx
- The Hotel Britomart by Cheshire Architects
- RocketWerkz by Unispace
- Te Hohepa Kōhanga Reo by Bull O'Sullivan Architecture
- Bendemeer Estate by Seagar Design
- Zonnebries by SGA
- Auckland Spine Surgery Centre by Unispace
- Te Ao Mārama Project (for Tāmaki Paenga Hira) by Ignite Architects
- Scion by RTA Studio and Irving Smith Architects
- Comvita Wellness Lab by Blur The Lines
- Te Taura Whiri i te Reo Māori by RCG

[www.interiorawards.co.nz](http://www.interiorawards.co.nz)

**right:** Scion by RTA Studio and Irving Smith Architects features Resene Colorwood Rock Salt, Resene Bokara Grey, Resene Rice Cake, Resene Black and Resene Aquaclear. Image by Patrick Reynolds.

Resene  
Bokara Grey



## Need to find a Resene colour fast?

Have you seen something you like the colour of and want to know what the closest Resene colour is? Or perhaps you or your client have found a favourite and want to get a quick idea of how it will look on the wall? Resene DIY DecoratAR can do all this and more. Simply download Resene DIY DecoratAR from the Apple App store and use its handy tools to search the Resene colour library, save favourites into custom colour collections, colour match to your surroundings, calculate how much paint you need for a project and more.

[www.resene.com/decoratar](http://www.resene.com/decoratar)

## Waxing and waning

Faye Chadburn's award-winning mural, 'Circularunar Rhythm,' has recently been unveiled on Percy Road opposite Papamoa Beach in Tauranga. The mural is part of this year's Keep New Zealand Beautiful's Resene Nature Murals Competition. Faye's design draws attention to how the rhythms in nature are becoming less and less relevant in our modern lives, with less of us living from the land or patterns of the seasons. With whimsical and thought-provoking patterns, the mural raises awareness of how the ocean tides and the lunar cycles are slowly slipping away from daily thought. Find all of the top ten winning designs on the Keep New Zealand Beautiful website.

[www.knzb.org.nz/programmes/paint-new-zealand-beautiful](http://www.knzb.org.nz/programmes/paint-new-zealand-beautiful)



Resene  
Porter

## Smooth operator

You may be familiar with the Resene AquaLAQ range, which includes a waterborne system from sealer to colour coat to clear coat that's Environmental Choice approved and perfect for kitchen and bathroom joinery and furniture. But now, it's also available in a soft feel finish. Resene AquaLAQ Soft Touch can be applied over Resene AquaLAQ Colour Coat to provide a unique soft feel, smooth finish that is highly resistant to unsightly fingerprints and other marks. The soft touch finish ensures cabinet doors and furniture stays looking fresh and clean for longer. Formulated with optimised stain resistance, hiding power, toughness, a satin-smooth and cleanable matte finish, Resene AquaLAQ Soft Touch (seen above in Resene Porter) is ideal for use on 'push to open' cabinet doors and drawers, as well as large joinery surfaces.

[www.resene.com/aqualaq](http://www.resene.com/aqualaq)

## habitat issue 35 is available now

The spring/summer issue of *habitat* by Resene is a special one. To celebrate Resene's 75th anniversary, you'll find a wide range of refreshing ideas from timeless classic design styles that never go out of style to exterior inspiration and bright ideas for using paint to entertain guests and the kids. It's a must-have issue for anyone looking for inspiration for their next home project. Copies are available from Resene ColorShops and select resellers or view it online.

[www.resene.com/habitat](http://www.resene.com/habitat)



## Making waves

Sometimes a little texture is all you need to transform a space. Instead of being a printed pattern, the subtle wave design of Resene Wallpaper Collection E395853 is raised to give walls, ceilings or other surfaces a luxurious tactility. Try it with adjacent walls in Resene Half New Denim Blue and timber stained in Resene Colorwood Meranti.

[www.resene.com/wallpaper](http://www.resene.com/wallpaper)

Resene Half New Denim Blue Resene Colorwood Meranti

# Colourful kudos

A strong selection of winners were recognised at this year's Resene Total Colour Awards.







In Resene's 75th year, it seems fitting that the latest Resene Total Colour Awards have been a true celebration of all things colour. From neutral to bright, pastel to weathered, each winner's palette is distinctively unique in hue – yet all share an excellence in colour selection.

It was captivating colour which beautifully complements its classical architecture that won Christchurch's Public Trust Building the top colour award for 2021. The project was bestowed both the **Resene Total Colour Master Nightingale Award**, named after the Nightingale family who founded and still run Resene today, as well as the **Resene Heritage Award**. The project features Resene Blanc, Resene Half Beryl Green, Resene Jaguar, Resene Smoky Green, Resene Sanguine Brown and Resene Wan White – authentic selections which pay homage to the building's rich history.

The Resene Total Colour Awards were launched to encourage and celebrate excellent and creative use of colour; to showcase striking colour palettes and combinations and provide

fresh inspiration – and this year's submissions did not disappoint. As so many projects have been delayed over the last 18 months, there was a pronounced shift to making the most of what already exists, with many older projects lovingly brought to life with painstaking attention to detail, care and fresh coats of new Resene colour. It did not go unnoticed by 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).

Congratulations to all the winners and runners up and heartfelt appreciation to all those who took the time to share their incredible work.

	Resene Wan White		Resene Smoky Green
	Resene Blanc		Resene Sanguine Brown
	Resene Half Beryl Green		Resene Jaguar

## Resene Total Colour Award Winners



### 1. Master Nightingale Award and Heritage Award

Three Sixty Architecture  
*The Public Trust Building*

**Judges:** “A proud winner, this building has a captivating presence. The quality of the finishing, the colour palette and the architecture all fit perfectly and are just right. The colours bring out the calibre of the building and feel at one with the strength of the architecture. This project has been treated with years of dedicated effort and respect, holding onto and preserving history with a delightfully classical treatment.

“Very serene, beautiful and so distinguished, there is something indescribably magnetic about this building. The palette and project are perfectly paired – glorious, grand and together they combine as a fitting way to honour the work of one of Christchurch's greatest architects. The colours emphasise the historical façade and features in an enduringly appropriate amalgamation.”



### 2. Education Award

Bull O'Sullivan Architecture

*Te Kōhanga Reo o Ngā Pihī o Te Purapura Pai*

**Judges:** “A warm welcome awaits. Colour is used strategically to highlight and draw attention, carefully placed in context and in consideration of sightlines to enhance the building. It's a purposeful palette that brings together a unique colour combination to provide a distinctive and supportive environment for young minds to explore, flourish and create.”





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### 3. Education Colour Maestro Award

Rachel Xu, Pacific Environments NZ Ltd  
Huapai District School Block 2 Refurbishment

**Judges:** “This project reinvents space using paint, colour and creative colour blocking to stretch the imagination and support school life. Carefully pairing colour with purpose, each hue helps to reinforce the use of each space. The staff area is a sanctuary wrapped in relaxing calm hues, a far cry from the invigorating fun colour in the creative maker space.”

### 4. Rising Star Award

Belinda Burke  
Colour, Hell of a Good Thing!

**Judges:** “Decorative, beautiful, yet practical, this colour concept has been carefully thought through. The colour palette is anchored and persuasive, purposefully celebrating colour with detailed reasoning for its use, balanced with clear finishes. Filled with light and a bright energy, the palette draws on experiences of the past, capturing travel memories in a new application.”

### 5. Rising Star Colour Maestro Award

Qun Zhang  
Healing

**Judges:** “As if merged with a heady daydream, the colours are viewed in a permeable way in context with the view that lies beyond. The palette wraps in the spirit of the landscape with a lightness and ethereality that truly delights the senses and feeds the soul in a gloriously uplifting way.”

### 6. Residential Interior Award

Kate St James and Catherine Whitting,  
St James Whitting  
Galleria Sanctum

**Judges:** “Colour purposefully defines each space to imbue it with its own mood and personality. Careful consideration of sightlines

from one room to the next takes you on a curated colour journey. The artwork and the colourways play off each other, providing a perfect environment in which the beauty of the artwork flourishes.”

### 7. Residential Interior Colour Maestro Award

Shaw & Shaw Architects  
College Street Apartment

**Judges:** “Cosy but not closed in, this project achieves a lot in a small space, working mindfully with the age of the property to enhance each space while still being sympathetic to its era. With a focus on easy living, the colours come together into a sophisticated palette with memorable touches of colourful surprises.”

### 8. Residential Exterior Award

Belinda Edmunds, hungerford + edmunds  
Pymble House

**Judges:** “This home has a well-defined personality with its strong horizontal features emphasised through accent colour. The hues are chosen thoughtfully and in sympathy with the environment linking together the public and private faces of this home, culminating in a creative riot of colour on the poolside mural for added frivolity and fun.”

### 9. Residential Exterior Colour Maestro Award

Barry Connor, Barry Connor Design  
Skylark Cabin

**Judges:** “Colours and materials are juxtaposed to accentuate their beauty. The dark wood stain cleverly plays off the rocky landscape while the burnt bold orange accents harness the smouldering heat of a volcano to frame features. It’s a colour-fuelled reminder to us all that colour brilliance is not just the colours you choose but how you choose to embrace them through the architecture.”



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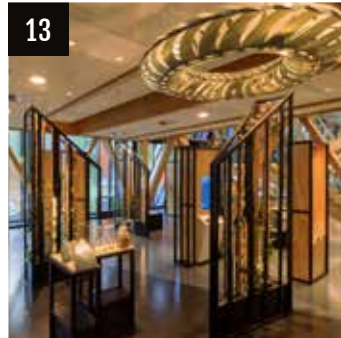
### 10. Community Award

**Burgess Treep & Knight Architects**  
*Whare Koa Māngere Community House*

**Judges:** “Bringing the voices of many together, this is truly a happy place – where all ages and all cultures can mix and mingle in a vibrant environment. The colour draws attention to the age of the house then elevates and embraces it with a welcoming hug of hues, inviting in all. It’s brimming with love, pride, community and the warmest of warm fuzzies.”



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### 11. Colour Landscape Award

**Nina Rattray and Claire Leisching of Auckland Council**  
*Kopupaka Reserve Playground*

**Judges:** “Colour has been used to activate and elevate this space for all to enjoy. The hues go beyond a predictable playground palette while still bringing together a colourful bouquet that is lively and inviting. With many elements touched by colour, it comes together in a subtle symphony that dances gently from one structure to the next defining each area without overwhelming it.”



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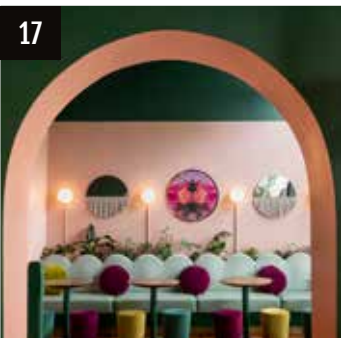
### 12. Landscape Colour Maestro Award

**DC Structures Studio & Brian Perry Civil**  
*Wairoa River Bridge*

**Judges:** “There’s more to this project than meets the eye. For a structure where grey would have been an easy default option, this bridge pushes the boundaries – going bold with colour where so many have gone bland before it. While navigating the requirements of multiple stakeholders, structural needs and the approval process, the palette provides a fluid connection between water and movement with a clear, distinctive personality from the roadway running alongside.”



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### 13. Neutrals Award

**RTA Studio and Irving Smith Architects**  
*SCION Innovation Hub - Te Whare Nui o Tuteata*

**Judges:** “Strength in architecture and painstaking care has ensured no detail has been overlooked. The palette preserves and showcases the structure, with whitewash, clear finishes and neutrals allowing the timber elements to take centre stage. It’s a sophisticated integration of colour and architecture, with a continuity that connects each space and plays with light and movement.”

### 14. Neutrals Colour Maestro Award

**Lisa Day, Donnell Day Architects**  
*Beachlands House*

**Judges:** “A lovely backdrop to beach life, the neutral colour palette works beautifully with this light-filled home, where the hue strength and tone have been adjusted to suit each space and view. It’s lyrical and melodious, encouraging your eyes to slowly meander over the space and enjoy how the colour interacts with the lighting, texture and the cast of shadowing from the panelling. A perfectly composed palette.”

### 15. Installation - Experiential - Product Award

**Anna Li and Topsy Steele, Boffa Miskell**  
*Nohonga: Bioluminescence*

**Judges:** “Whether viewed from inside or out, the palette of this creatively imaginative nohonga harnesses the natural phenomenon of glowing luminously and irresistibly. The colour rhythmically ascends over the classical architectural framework, drawing you deeper into the spiral and encouraging you to sit, linger and enjoy being surrounded in the beauty. The work is graceful and dynamic, but still breathes.”

### 16. Installation - Experiential - Product Colour Maestro Award

**Lee Davidson and Krissy O’Connor, Victoria University of Wellington/Dare To - Special Projects Agency**  
*De la Milpa a la Mesa - A Mexican Food Journey*

**Judges:** “A fiesta of colour, this exhibition wholeheartedly embraces bold colour in a celebration of Mexican culture. Working with a wonderful base of masterful and over-scaled papier mache, the design team has taken a no holds barred approach to colour to capture the imagination of visitors, encouraging them to actively get involved with the interactive parts of the exhibition that have been wrapped into the feast of colour.”

### 17. Commercial Interior Public + Retail Award

**Brett and Hollis Giddens**  
*gin gin - cocktail bar + eatery*

**Judges:** “Splashed inside and out in a cocktail of intoxicating colour, the palette entices you inside you with a tantalising taster of what lies within. The quality of the fitout is



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unquestionably top shelf. It makes the most of the architecture with a bold palette of colours carefully intertwined with each other for a daring sense of occasion.”

**18. Commercial Interior Public + Retail Colour Maestro Award**

Steve Rosling, Element17  
Waffle Haus

**Judges:** “Yum! Tantalising and tasty, the fun placement of these colours gives a sense that this building is literally drizzled with colour, oozing chocolate from tip to toe. The colour is ever so carefully wrapped over all spaces, with pipes and rails that are reminiscent of striped paper straws. It’s a totally delicious escape from reality.”

to the next. The hand-painted mural delves into the detail, cleverly celebrating the company’s key role and pride in keeping the city moving.”

**22. Commercial Interior Office Colour Maestro Award**

Daniel Sullivan, Common Ltd, with Jenna Ingram  
Cosmic Corner Headquarters

**Judges:** “Joyful and creative, the colour selection and placement feel true to the brand’s energy and vibrancy. It plays on the psychology of colour, cleverly using energetic colour in the meeting room to spark ideas and encourage energy moving through to more restrained choices in chill out areas. This colour palette completely brings this office space to life.”

**23. Heritage Colour Maestro Award**

Annie Simpson King, Simpson King Design  
Grand Casino Dunedin

**Judges:** “This project was designed to bring back the ‘wow’ and bring back the ‘wow’ it has. The sumptuous colour palette and metallic hues play to the decadence and opulence of a grand night out. Richly layered, it’s testament to the passionate purpose to recapture and enhance this grand building’s beauty to appeal to the guests of today.”

**24. Heritage Colour Maestro Award**

Keri Mason and Raewyn Dailey  
Napier Antique & Jewellery Centre

**Judges:** “In true Art Deco style, this palette emphasises the beauty of the building’s design period with authentic colour choices. Details are ever so carefully highlighted with painted colour contrasts. The depth and tonality of the colours are balanced beautifully drawing admiring attention to this corner site. It’s a joy to see it detailed so well.” *BW*



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**19. Commercial Exterior Award**

Shand Shelton  
Cricket Museum Stand Restrengthening

**Judges:** “Handsome and distinguished, this entirely appropriate colour palette showcases the architecture of the building. With so much physical ornamentation the colour has been used judiciously to subtly highlight the details, so you appreciate it in its totality. The lighter palette is entirely appropriate for a summer-focused game and a desirable calming force in the midst of busy city life.”

**20. Commercial Exterior Colour Maestro Award**

Will Cooke  
As One Door Closes, Another Opens

**Judges:** “This explosion of colour brightens up and demands attention of a once white space. The clever large-scale design is perfect to appreciate when viewed at a distance, while the ‘doors’ welcome you in and invite you to look a little closer. It’s vibrant, unexpected and just the colour needed to brighten each day.”



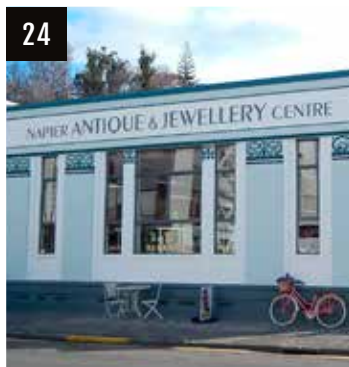
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**21. Commercial Interior Office Award**

Clark Pritchard, StudioPritchard  
New Zealand Bus Head Office & Operations Centre

**Judges:** “A home away from home, this office space brings the comfortable feel of working from home into a supportive environment for staff to enjoy their workdays. Colour supports the office design with sympathetic and mindful colours that transition with ease from one space

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](http://www.resene.com/awardwinners).



# History in the remaking

Old and new work hand-in-hand  
to breathe life back into one of  
Christchurch's architectural gems.

In a city that lost so much to the 2011 earthquakes, it brings great satisfaction to share stories of those who have championed the conservation of salvageable buildings – especially projects that not only have significance to Christchurch but also to the country as a whole.

Sitting on the western edge of the Ōtākaro Precinct, the Public Trust Building first opened in 1925. Its principal façade was designed to represent permanence, stability and security. Though its pared down, neoclassical style was common internationally for similar government buildings at the time, what sets it apart was that it was one of iconic architect Cecil Wood's first large commercial projects, making it an important part of the country's heritage.



In 1981, Heritage New Zealand registered the building as a Category 2 structure. However, it suffered significant damage in the Canterbury earthquakes. In 2016, the building's previous owners petitioned to have the status changed – and succeeded. Many worried that this move to lift protections meant the structure's days were numbered. But luckily, to the community's elation, Box 112 purchased it soon after and set about restoring the building inside and out with the help of Three Sixty Architecture.

“It was an exciting experience to work on a building like this, and it's always humbling to work on another architect's work,” says Three Sixty Architecture's Dean Cowell, who led the project. “It creates the challenge to make the building better than it was before we were involved.”

After five long years, the project is expected to reach full completion any day now – but the journey to get there hasn't been straightforward. “This heritage building is now a rare survivor of its type in the central city and has been carefully and meticulously conserved and restored,” says Dean.

Over the decades the building has been subjected to various alterations, and not all of them were considerate of its heritage. And while it sustained much damage in the earthquakes, it wasn't irreparable – it just needed the right owners and to be approached with

**opposite:** The Public Trust Building's lobby wows with a new staircase, custom designed light fixture and terrazzo floor. Its high contrast paint palette of Resene Wan White walls trimmed with Resene Jaguar only adds to its dramatic ambiance as these elements catch and reflect the accent lighting. Image by Jason Mann, [www.jasonmann.co.nz](http://www.jasonmann.co.nz).

**left:** Designed by Nightworks Studio ([www.nightworksstudio.com](http://www.nightworksstudio.com)), the striking bespoke light fixture was inspired by the dots and dashes of Morse code and adopted material elements drawn from the building's original construction. Image by Sarah Rowlands, [www.sarahrowlands.co.nz](http://www.sarahrowlands.co.nz).

**right:** Dean says that a language of window and door joinery was developed to delineate tenancy spaces based on the rhythm and proportions of the original fenestration. Images by Jason Mann.



Resene  
Wan White

Resene  
Jaguar





the right attitude. Box 112 was invested in retaining and restoring as many heritage features of the building as possible and practical while upgrading it to meet modern demands.

Installing new uses in heritage buildings is not always an easy task, but in this case, it was undertaken with respect and sympathy – including the addition of a new rooftop bar discreetly set back from the upper parapet. “One of the primary drivers of the design was the importance of defining the original features from the contemporary ones. For the new elements, we used a palette of materials that complemented – but were clearly not part of – the original fabric,” says Tom Norman of Three Sixty Architecture, who worked with Dean on the design.

He and the rest of the design team at Three Sixty Architecture referenced original drawings sourced from the library archive to inform the motifs, colours and materiality they used, including blackened steel painted in Resene Jaguar, choosing larch in lieu of rimu

and a palette of colours which hark back to the original marble used throughout the building.

“When it came to the elements we restored, we strived to replace or recreate ‘like for like’ where possible. This included hunting down someone who could recreate the terracotta stair nosings originally made from a now non-existent 1930s mould.”

“In the interior, we wanted a clean and fresh backdrop to highlight heritage features that would lend a timeless quality to the spaces. We also wanted something that would provide commercial tenants with a clean backdrop that would not interfere with their own fitouts. Resene Wan White was put to this task, with Resene Jaguar brought in to be used on new insertions such as steel window and door joinery, stair balustrades and the restored lift shaft.”

When it came to the bathrooms on each level, Tom says they wanted to give the occupants a sense of the building’s age. The original drawings, as well as some of the remaining marble in the lobby, took them in the direction



**opposite left and right:** The umber Resene Wan White walls and ceiling are crisply complemented with steelwork in inky Resene Jaguar, a near black with sleek blue undertones, at landings where the stairs and lifts meet. In other areas, heritage elements like wood cast a warmer glow over the same wall and ceiling hue. Images by Jason Mann.

**right:** Colours from the Karen Walker Paints collection were chosen for their dusty and restrained qualities, making them sympathetic to the historical setting. A pairing of Resene Blanched Pink walls with Resene Sanguine Brown doors and trims characterises the bathroom on the ground floor and level 2 while Resene Half Beryl Green walls and Resene Smoky Green doors and trims feature on levels 1 and 3. Images by Joel Cowell.



- Resene Wan White
- Resene Half Beryl Green
- Resene Smoky Green
- Resene Blanched Pink
- Resene Sanguine Brown
- Resene Jaguar

of pinks and greens from the Karen Walker Paints collection rather than more generic options, all finished in Resene SpaceCote Low Sheen. “We used these as inspiration to select a combination of Resene Sanguine Brown highlights on a Resene Blanched Pink base for levels G and 2 and Resene Smoky Green highlights on a Resene Half Beryl Green base for levels 1 and 3.”

Tom says that detailing the entry lobby and lift shaft – the parts of the building most visible to the public – was an imposing task, but a vital one. “An entirely new stair was designed to open up access to the mezzanine

floor and create a sense of drama and space upon entry. The stair wraps around a terrazzo floor, with colours chosen to complement the original marble, and a pattern that references Cecil Wood’s original design intent. Hanging in the centre of the space is a custom designed pendant, featuring sandstone blocks that had been cut off from stone used to repair the façade.”

On the rooftop, a 1990s addition needed to be replaced and reconfigured so that the space would be suitable for a hospitality fitout. “In this instance, we took cues from a neighbouring 1960s building

## did you know?

In association with leading conservation architect Ian Bowman, Resene developed a set of colour guidelines that reflect various historical periods which culminated in the creation of the Resene Heritage colour chart. For those wishing to recreate colour schemes from another era, it’s an ideal starting point. Order a chart online at [www.resene.com/specifierorder](http://www.resene.com/specifierorder).





## top tip

When using darker colours on the exterior of a project, be sure to specify them in a Resene CoolColour formula, which reflects more heat to protect the integrity of your coating and substrate. Resene CoolColours are available in most Resene exterior finishes including paints, wood stains, specialist finishes for concrete and building exteriors as well as stains and coatings for timber decking and paths.

to inform its proportion and materiality. The result was a modern addition that doesn't detract from the two well-established buildings below and beside it. A rooftop bar now occupies this space and is accessible by a lift or the terracotta stairs. As you climb the stairs, the lift cladding transitions from the original fine steel, with restored glazed infill panels, to a reversal of steel panelling and fine LED strips," says Tom.

"There are always challenges with heritage restoration," adds Dean. "This project has spanned half a decade, so plans inevitably evolved due to funding, changes in tenant requirements and on-site discoveries. Adding a sprinkler system and other services into a building that didn't have a ceiling cavity was tricky and required a lot of exposed pipework, which could be unsightly. We overcame this by painting all the services to match the ceiling, effectively hiding them in plain sight."

T&A Construction worked with Three Sixty Architecture on the construction, which included structural repairs, upgrades and general landlord base build works. "Interestingly – and rare for a building with so many tenancies – is the fact that we also did all of the tenancy fitouts except the rooftop bar," says Aaron Walker, Director of T&A Construction.

"Though it's well disguised by the building's epically cool fitout, there was over 300m<sup>3</sup> of concrete added as part of the strengthening package. My favourite outcomes are the quality of the finish and being able to incorporate what remained from the original 1920s construction that was left in the building when we received it, such as the ground floor ceiling and



columns, lift shaft glass façade and a few bits and bobs of the original marble and balustrades on the stairs."

The restoration generated excitement throughout the city, with people popping in daily to sneak a peek at the lobby. The building reached a whopping 80% tenancy before completion, which is a testament to the quality of the spaces. The new internal space planning has made the building viable commercially, with a suitable mix of appropriately sized options for both commercial and hospitality tenants.

"We're delighted by the positive response we've had from the public and from the businesses within the building," says James Stringer of Box 112. "It's also great seeing how a heritage building can still be such a prominent and iconic landmark on Oxford Terrace 100 years after it was built. We appreciate Three Sixty Architecture's attention to detail and passion for ensuring the heritage features were retained or diligently replicated. It resulted in the building being as close to the original Cecil Wood

design as we could get but with new modern features and services carefully and subtly integrated."

"We also owe a big thank you to Christchurch City Council for their unwavering support and to the tenants who patiently journeyed with us throughout the process and believed in the project."

The project team's efforts and the outstanding results earned it the top accolade at the 2021 Resene Total Colour Awards, the Resene Total Colour Nightingale Award, as well as the Resene Total Colour Heritage Award. It further won the 2021 NZIA Canterbury Architecture Heritage Award – and given its calibre of excellence, we expect to see it accumulate even more honours in the future. **BW**

**design** Three Sixty Architecture,

[www.threesixtyarch.co.nz](http://www.threesixtyarch.co.nz)

**build** T&A Construction, [www.tanda.nz](http://www.tanda.nz)

**painting** Simple Trust Group Ltd

### left and opposite:

At some point, the exterior of the building had been repainted in various shades of grey on grey. Cecil Wood's construction drawings were sourced as part of Three Sixty Architecture's research, which provided some hints to the original colour scheme. This was used as inspiration in selecting the new colour scheme. Today, the exterior main wall and columns are in Resene X-200 weathertight membrane tinted to Resene Blanc, which is offset with Resene Smoky Green feature columns and Resene Jaguar window frames and trims. Images by Jason Mann.

Resene  
Jaguar

Resene  
Smoky Green

Resene  
Blanc



# Sky-high optimism

Uplifting artwork reaches new heights on a prominent Sydney apartment building.

At a time when Sydney needs it most, an inspiring new mural titled *As One Door Closes, Another Opens* has been unveiled at a prominent junction near Sydney's Kings Cross Station. Mere metres away from the iconic Coca Cola sign, the radiant artwork covers what was previously a blank white wall on the side of the 18 storey Top of the Town apartment building.

The work is multi-disciplinary artist and designer Will Cooke's most significant project to date; one that he hopes will encourage the city's communities to re-engage with all the eccentricities and opportunities that Sydney has to offer. Its design is comprised of two doors, painted in swathes of saturated Resene colours that appear to open and close in geometric perpetuity.









"The influence behind it draws on the simplest of utilitarian objects: the common door. Not just any door, though; this opening refers to the progressive designs of modernist architect Jean Prouve," explains Will. "Prouve designed a suite of demountable buildings in 1944 to combat the shortage of immigrant housing

after WWII ended in France. The cornerstone of each structure was a tall, open, aluminium door that allowed light and air to pass through freely. In this instance, function followed form completely."

"I've been influenced by the power of colour and how it can transform one's emotional and physical experience of space," he continues. "I hope that the artwork acts as a visual olive branch to the public, drawing them back into the city for revitalisation and giving them space for contemplation. The work is for the Sydney public of all ages and demographics, and I see it as a portal into a more positive and energised post-pandemic future."

The building itself has an interesting history within the local community. "It was originally called the Top of the Cross Motel and housed an infamous nightclub until the late 90s. In 1980, Tropicana Café opened at the base of the building and housed the first Tropicana Short Film Festival. This evolved into Tropfest – the world's largest short film festival, which is still operating today," says Will.

**left:** Will used Resene Lumbersider to create his mural, titled *As One Door Closes, Another Opens* – which won a Resene Total Colour Commercial Exterior Colour Maestro Award. "Since it faces full sunlight at all hours of the day, we were after a hardwearing yet bright and punchy exterior-appropriate acrylic." To create the illusion of a door opening and closing in perpetuity, Will chose a palette of Resene Southern Cross, Resene Supernova, Resene Hit Pink, Resene Glorious, Resene Glamour Puss, Resene Smitten, Resene Scrumptious, Resene Wewak, Resene Cupid, Resene Melanie, Resene Twilight, Resene Confederate Grey, Resene Tropical Blue, Resene Charlotte and half strength Resene Spray.

	Resene Southern Cross		Resene Melanie
	Resene Supernova		Resene Glorious
	Resene Hit Pink		Resene Glamour Puss
	Resene Cupid		Resene Smitten



“When Covid-19 struck, I felt the community needed a reintroduction to what the City of Sydney has to offer, both physically and metaphorically. Given that Top of the Town is so culturally rich and is literally at the top of the town, my project found its ideal home.”

Will says he chose to use Resene products for their outstanding coverage and the quality of colours available. “When choosing the colour scheme for my project, I wanted a colour palette that was almost obnoxious in its positivity. Each major colour of the mural represents a different key theme of the project. For example, Resene Scrumptious represents engagement, Resene Wewak is for resilience and Resene Happy is for acceptance. Resene allowed me to achieve these messages with absolute clarity.”

After much research, it was Resene Lumbersider waterborne low sheen that offered the qualities he was after in a paint formula. “I sampled lots of other paint brands before deciding, and Resene was a cut above the rest.”

The project was also a great opportunity for Will to collaborate with Elliott and Billie Routledge, the husband-and-wife duo behind Funstudio. “Elliott and I have been friends for over 10 years and working with Funstudio has been a longtime goal. Their main role is to facilitate public art projects as producers, assisting in all aspects leading up to activation. Over the past

few years, they’ve worked alongside many notable contemporary artists like Reko Rennie, Ash Keating and Nadia Hernandez,” he says.

When it came to paint application, Will reached out to experienced and trusted assistants Jarryd Lynagh, Vieri Landini and James Lesjak-Atton for help. “We initially set about the wall with 270mm wide rollers, but the surface was so heavily rendered that the roller covers would skip over the bumps – making it very tricky to get the colour down. As a result, we painted the entire space using smaller 160mm rollers.”

Though many depend on painter’s masking tape to ensure crisp edges, very little was used on this project. Will’s talented team produced most of the design’s sharp lines through a combination of chalk and careful precision.

“To be honest, it was the choice to use Resene that allowed my project to go challenge-free, and we actually completed the project ahead of schedule as a result. The project was initially expected to take two weeks, but we completed it a lot quicker than we originally thought. It ended up taking only 48 hours over 6 days to get the job done.”

For those eager to spread a message and make their mark through public art, Will offers some optimistic advice. “The City of Sydney puts out a tender each year for various public art projects under their Art and

About Festival programming. I have had friends enter projects over the years and each spoke very highly of their individual experience. As a result, I pitched quite literally the biggest idea I could muster and thankfully got through. There were three rounds of submissions and roughly 700 applicants. I’m still pinching myself that I was given the opportunity to realise a long hoped for goal.”

“If you have a big idea you feel isn’t possible to actualise, there are ways and means to get your project going,” encourages Will. “Never in a million years did I think my artwork would be gracing the side of a major public building in the heart of Kings Cross, watching over the Coca Cola sign. It sounds corny, but it really is a dream come true – and I’m so chuffed that my project is already being embraced the way it was intended.” **BW**

For more information on the City of Sydney’s Art and About programme, visit [www.artandabout.com.au](http://www.artandabout.com.au).

**design** Will Cooke,

[www.instagram.com/williamcookestudio](https://www.instagram.com/williamcookestudio)

**painting** Will Cooke, Jarryd Lynagh, Vieri Landini,

James Lesjak-Atton

**production** Funstudio, [www.afunstudio.com](http://www.afunstudio.com)

**project management** Liza Bahamondes, City of Sydney

**images** Chris Southwood, City of Sydney

Resene  
Happy

Resene  
Wewak

Resene  
Scrumptious

**left:** Will says that the colour design process for the project was surprisingly straightforward and his initial colour palette was embraced with open arms. “I provided three separate colour choices, with one marked as my preference. Given the project was about embodying progression and positivity, my project manager at the City of Sydney, Liza Bahamondes, agreed the colours needed to be almost obnoxious in their positivity.” Vivid yellow and pinks, Resene Happy, Resene Scrumptious and Resene Wewak, covered the largest areas.

Resene  
Rum Swizzle

Resene  
Twilight

Resene  
Confederate Grey

Resene  
Tropical Blue

Resene  
Charlotte

Resene  
Spray

# Working through it

With the way we work in a state of flux, three designers look at key trends shaping the future of commercial office design.

For the better part of two years, we have seen nearly every industry grappling with an astounding pace of change. But with more people working from home than ever before, commercial office design is, without question, one of the most rapidly evolving project typologies around.

Before the pandemic, companies were gaining awareness of the impact the design of their office environment has on employee satisfaction, morale, productivity, loyalty and engagement with their business. But there is nothing like being blindsided with a lockdown-imposed shift to different models of working to force everyone to have a good long think about the benefits and flaws of workplaces as we've known them.

And with some countries, such as Iceland, challenging the necessity of the five day nine-to-five work week that our society has held an iron grip on since the industrial revolution, there are plenty of indicators that the changes we're seeing today are only the beginning of a major overhaul. We look at the top trends that are affecting the way we design workplaces as we move towards 'the new normal'.

## Age of majority

While some factors impacting office trends are more obvious, there have also been subtle demographic shifts happening in the background that contextualise other changes we're seeing. With



above: In the NZ Bus office, the space, colour use and furniture choices far exceed what most would generally expect to find at the head office of a bus company, earning it the 2021 Resene Total Colour Commercial Interior Office Award. "We were appointed to this project on 24 February 2020 and there was a strong sense that Covid-19 was starting to make a real impact on the other side of the world. As things developed, we very quickly found ourselves designing for a post-pandemic world, especially taking into account the public-facing nature of NZ Bus," explains Clark Pritchard, who led the design. Back wall, door and trim in Resene Cutty Sark and ceiling in Resene Eighth Sea Fog. Design by StudioPritchard, [www.studiopritchard.com](http://www.studiopritchard.com), build by Savory, [www.savory.co.nz](http://www.savory.co.nz), image by David Straight [www.davidstraight.net](http://www.davidstraight.net).





## top tip

For furniture that typically sees higher wear and tear, such as reception desks and kitchen and bathroom cabinetry, use durable Resene AquaLAQ. The Resene AquaLAQ range includes clear coat finish options in a range of gloss levels – including a soft touch finish. Specify an Environmental Choice approved system of Resene AquaLAQ sealer, colour coat and clear coat.

swathes of Baby Boomers reaching retirement age and only the first of the Gen Z grads just beginning to enter the work world, Millennials are now the demographic majority in most offices – and it’s estimated that they’ll account for three-quarters of all workers by 2025.

Different age demographics often have distinctive expectations of their workplaces. Millennials and Gen Z have grown up with technology that earlier generations didn’t and social media is central to their lives. This has had a major impact on how they work and what they want from their jobs, and there is a growing expectation that offices should be able to keep up with technological advances. Culturally speaking, many Millennials are also highly motivated by their peers so this majority stake in the workforce will continue to drive design trends towards more collaborative spaces.

## Collaboration versus concentration

Regardless of their demographic, not all employees have the same wants or needs from their office space; but broadly speaking, most want to be as comfortable as possible with minimal roadblocks

preventing them from getting their job done. Having the right space – or enough of it – to meet with teammates is important but so are distraction-free spaces to get tasks that require higher levels of focus done.

The experience of designing ‘hot desk’ style coworking offices for Spaces’ ([www.spacesworks.com](http://www.spacesworks.com)) Karangahape Road and Commercial Bay locations in Auckland has given interior designer Sonia Prince insight into the need to cater to a range of workstyles.

“The importance of providing a range of different spaces that can be used for impromptu discussions and meetings cannot be underestimated,” she says. “While most modern office environments are relatively open plan, often there is still a lack of quieter thinking spaces, meeting areas or alternative team spaces. Generally, it comes down to the overall footprint and whether there is enough extra space available to accommodate this. But for an open plan office to function effectively, it is an absolute must. I think designers in general are guilty of underestimating the need for those alternative spaces. And if the pandemic has taught me anything, a face-to-face discussion is far more time efficient than emailing back and forth.”

**above left:** A custom mural by Aidan Turvey at the NZ Bus office was created with Resene paints and celebrates the many transportation options in Auckland. Design by StudioPritchard, build by Savory, image by David Straight.

**above right:** Resene Space Cadet makes a splash at the entrance to the operations centre. Design by StudioPritchard, build by Savory, image by David Straight.

Resene  
Space Cadet

**right top and bottom:** Spaces on Auckland's Karangahape Road provides a multitude of different spaces and flexible work areas for startups, freelancers and other small companies who want to keep their overhead costs low. The clever use of clipboards makes it easy to display and change the logos of companies that lease areas of the shared space. Warm green walls are welcoming and comforting for both resident workers and visiting clientele. Main walls in Resene Zylone Sheen tinted to Resene Half Alabaster with statement walls in Resene Xanadu and Resene Cinder, ceiling and flooring in Resene Half Cobblestone and timber trims and window frames in Resene Lustacryl tinted to Resene Cinder. Design by Hierarchy Group, [www.hierarchy.co.nz](http://www.hierarchy.co.nz), painting by Competitive Painters, [www.competitivepainters.co.nz](http://www.competitivepainters.co.nz), images by Amanda Thomas, [www.amandathomas.co.nz](http://www.amandathomas.co.nz).



- Resene Half Alabaster
- Resene Xanadu
- Resene Cinder

## did you know?

Resene SpaceCote Clear is a low sheen clear finish, designed to bring enamel style toughness to broadwall areas, allowing you to get a finish that matches your other Resene SpaceCote Low Sheen walls while increasing durability. Originally designed to protect wallpaper, this durable low odour finish is also perfect for painted hallways and other high-contact workplace walls that need extra scuff, scrub and burnish resistance.

## Appealing offerings

Extended border closures have caused a dramatic talent shortage across a number of industries that used to depend on workers from abroad, so there is mounting pressure on companies to maintain the resources they already have. Businesses with appealing and flexible workplaces have an edge on attracting and keeping top talent, but what entices new employees to come on board and current ones to stay goes far beyond superficial aesthetics.

“The design of a successful workplace needs to mean more than a beautiful reception and boardroom for a corporate brand photo opportunity – which so often happens and results in the majority of the organisation ending up in a poorly lit workspace, sitting on bad chairs with no outlook,” says Clark Pritchard of



**above:** Custom built joinery in Resene Cinder with select shelves in Resene Kandinsky creates a cosy, creative environment in meeting areas at Spaces in Auckland. The project was recognised with a Resene Total Colour Commercial Interior Office Award for its impressive use of colour. Walls in Resene Half Alabaster, ceiling in Resene Half Cobblestone and architraves in Resene Cinder. Design by Hierarchy Group, painting by Competitive Painters, image by Amanda Thomas.

Resene Half Cobblestone

Resene Kandinsky

StudioPritchard. “Designers and clients need to think of the whole work experience, from the moment their people wake up to how they get home safely.”

“I believe the healthier the environment, the better the results and the happier your people are – and I mean this beyond creating a well-designed workplace. We need to think about the design of the wider experience that goes beyond the physical space. While it’s important people have ergonomic chairs and workstations, a great kitchen and lovely bathrooms, how people get to work, for example, is also really important; so there should be a focus on ensuring your office is really close to public transport and bike lanes and creating really great changing and bike storage facilities and so on. Or, if you don’t need to be in the CBD, move out to a city fringe location that’s perhaps more accessible for your people and closer to childcare facilities, supermarkets and urban hubs so they can do chore activities during their lunch break or on the way home. This gives people their weekends free for more social activities.”

Sonia has seen similar trends among her clients, too. “I’ve noticed more focus on the general health and wellbeing of staff

through providing more supportive facilities – gyms, yoga spaces and relaxation/breakout areas. There should be good quality food and beverage offerings on tap; good coffee is a must – and even better if you don't have to leave the office to get it. Providing these types of extra offerings as part of the office landscape can help people achieve the work/life balance we continually strive for.”

## Residential references

Now that many employees have gotten used to the casual comfort of working from their own abodes, another major design trend is creating a more personal and informal vibe at the office. Designers are looking for ways to make workplaces feel less transactional and encourage connection, building spaces where workers can sit on a sofa or gather informally around a table much like they would with family or friends at home rather than being confined to a desk or cubicle.

“We always want to create spaces that people enjoy being in and ones that evoke the right responses from those using the space,” says Clark. “I think for a long time now, workspaces have been leaning towards a residential look and feel. This has of course been in tandem with the casualisation of workplace dress codes, flexible working arrangements and so on – which has only ramped up since the pandemic began.”

Daniel Sullivan of Common Architecture + Interior Design recently worked on the design for Cosmic's new head office, where he too looked to create a residential vibe through key areas of the office. Shared work areas and the staffroom include

the addition of houseplants and framed vintage artwork – and he believes that's absolutely the direction workplace design is headed. “Creating more relaxed, familiar spaces helps foster a positive and enjoyable work environment,” he says. “Ensuring user comfort is a top priority; nothing beats natural light and ventilation will always provide a healthier and more enjoyable work environment over artificial lighting and introduced mechanical air supply. Regardless of budget, getting basic design principles right will always ensure the project is set in the right direction.”

## Chromatic comforts and customisation

When looking to increase comfort, designers cannot overlook the psychological effects that colour choices have on office users. If you assume that most people get a proper eight hours of sleep, full-time workers spend upwards of 36% of their waking hours each week at their workplace. While most people are able to choose what colours they are surrounded with at home, chances are employees have little to no say on which hues envelop them day in and day out at the office.







“As we see more commercial spaces starting to blur the lines between home and office – comfort is key to productivity, so the colours we wrap around us have a big impact on how we work in these spaces. I see colours softening away from stark whites; off-whites paired with soft muddy greys, such as Resene Foggy Grey, can create a soothing atmosphere,” says Sonia.

“Feature walls will always be a great way to create impact within larger spaces, so I see these staying but shifting away from

## top tip

Timber has become a popular choice for office flooring, walls and ceilings. However, even if you're going for a natural look, interior timber still needs protection from harmful UV to maintain the look and integrity of the material – something a clear coat alone can't provide. Specify both a Resene Colorwood wood stain and a Resene clear coat, such as Resene Aquaclear for walls and ceilings and Resene Qristal ClearFloor on flooring, to make sure your timber surfaces have the protection they need to last.

**below:** Beautiful use of colour, artwork and vintage furniture creates an engaging and homey vibe at Cosmic HQ. The project took home the Resene Total Colour Commercial Interior Office Colour Maestro Award in 2021. Bathroom walls in Resene Rouge flatter users to improve their mood, warm Resene Wan White brings comfort to the staffroom, Resene Shadowy Blue and Resene Awash create chill vibes in the wholesale and management office areas while Resene Half Turbo and Resene Black ensure fire egress doors are clearly marked. Design by Common Architecture + Interior Design, [www.common.nz](http://www.common.nz), colour selection by Daniel Sullivan and Jenna Ingram, build by Jones and Wyatt Construction, images by Sarah Rowlands, [www.sarahrowlands.co.nz](http://www.sarahrowlands.co.nz).

	Resene Foggy Grey		Resene Awash		Resene Shadowy Blue
	Resene Half Turbo		Resene Rouge		Resene Black



**right top and bottom:** The interior of Sanford's head office in Auckland is full of nods to the company's history and connections to the sea. General walls in Resene Carefree, dining room feature wall in Resene Dali, meeting room door in Resene Bellbottom Blue, brickwork in Resene Cemseal, timber beams in Resene Dark Oak wood stain and timber flooring in Resene Qristal ClearFloor. Design by GHDWoodhead creativespaces, www.creativespaces.co.nz, build by Cobalt Interiors, www.cobaltinteriors.co.nz, painting by Valco Painting, image by Michelle Weir, www.studioweir.com.

- Resene Carefree
- Resene Dali
- Resene Bellbottom Blue
- Resene Rouge
- Resene Atomic
- Resene Warrior

straight charcoals into deep blue greens like Resene Warrior or Resene Atomic which can be accessorised by warmer earthy tones or mustards such as Resene Sante Fe and Resene Hot Toddy.”

Clark also predicts more use of colour and natural materials ahead and a pull away from stark white. He encourages designers to be more daring in their colour choices in general. “Look into the heart of any project and ask yourself as a designer: do these walls have to be white?”

Daniel predicts both vivid and subdued hues to trend. He believes bright, bold, fresh colours, chalky/dusty hues and whites and neutrals will all have their place in the future of workspace design as it progresses over the next year and a half. But he also thinks there will be an increase in opportunities to customise offices through colour.

“We’re really keen to explore colour and finish palettes that have a direct or conceptual association with the projects we’re engaged with. Using corporate branding colours certainly isn’t a new idea in commercial fitouts, but the interest and energy for us to be able to explore new and subtle ways to do it is growing,” Daniel says.

For Cosmic HQ, his team worked collaboratively with artist Jenna Ingram to extrapolate the hues from the brand’s rainbow logo and use them throughout the workspace design, including Resene Casal in the shared work area, a bathroom in Resene Rouge and Resene Half Turbo in the boardroom. Together, Daniel and Jenna clearly identified and individualised each department



- Resene Spanish Green
- Resene Breeze
- Resene Casal

- Resene Colorwood Rock Salt
- Resene Colorwood Whitewash
- Resene Colorwood Natural
- Resene Colorwood Dark Oak
- Resene Hot Toddy
- Resene Sante Fe
- Resene Wild West



to reflect their interpretation of the theme or mood associated with each specific area.

“Each project will always have its own unique briefing and requirements, but breakaway spaces, areas that can be opened up or closed down that allow for more flexibility within floorplates help to create dynamic workspaces. Use of colour and natural materials, natural light and clever acoustic treatments all play together for the desired outcome,” adds Daniel.

### Natural healing

Architects and designers have long been aware of the benefits that bringing elements of the outdoors in has on building users. But now that we have an official term for principles that increase each project’s connectivity to the natural environment – biophilic design – clients are also becoming more educated on the topic and know to ask for it. With the amount of time workers spend confined indoors during their workday, including references to nature – both direct and indirect – is more than a trend in offices. Biophilic design has health, environmental and even economic benefits for both building occupants and the adjacent urban environments.



**right:** Deep colours and lower lighting levels create calm in the quiet areas of Spaces Karangahape Road. Custom built joinery in Resene Cinder with select shelves in Resene Kandinsky, ceiling in Resene Half Cobblestone, accent wall and doors (back left) in Resene Cinder and other wall (back right) in Resene Half Alabaster. Design by Hierarchy Group, painting by Competitive Painters, image by Amanda Thomas.

Resene  
Half Alabaster

	Resene Half Turbo		Resene Kandinsky		Resene Half Cobblestone
	Resene Fuel Yellow		Resene Palm Green		Resene Cinder

Earthy finishes like timber and colours drawn from nature are by and large the most popular material choices for office design currently, and it's unlikely the appetite for this will change anytime soon. Wood clad walls and ceilings are everywhere, especially in light to medium warm timber stain colours or whitewashes like Resene Colorwood Whitewash, Resene Colorwood Natural and Resene Colorwood Rock Salt topped with waterborne clear coats like Resene Aquaclear, which offer an increased biophilic response by showcasing the natural grain. Hues like forest green, moss green, terracotta and watery green blues such as Resene Palm Green, Resene Spanish Green, Resene Wild West and Resene Breeze are obvious picks for painted surfaces for their ties to the land and sea. But golden sunshine yellows like Resene Fuel Yellow are also being used in meeting areas where designers want to create more energy and engagement.

The introduction of indoor plants is wildly popular for interior workspaces – especially those that are known air purifiers. But by adding physical natural elements to the external areas of office buildings through planters, trees, rain gardens and green roofs, these structures can manage stormwater runoff better as there are fewer imperviable surfaces and better infiltration. Adding greenery to outdoor balconies or patio areas where workers can enjoy their breaks amongst nature also reduces emissions and the heat island effect, as carbon is reduced through sequestration in the plant roots during photosynthesis. Plus, shading of streets and structures using vegetation can reduce the amount of heat absorption normally found in asphalt or other dark surfaces. When done at scale across an entire street, this can offer a cooling effect to keep ambient temperatures lower for pedestrians – something that's going to become increasingly important.



The key demographics that we should be designing and building office spaces for, Millennials and Gen Z, have grown up cognisant of the climate crisis and the impending challenges it imposes, with many feeling a personal responsibility to do their part. As older Millennials are now in their early 40s, this group is beginning to reach the age where they are becoming your clients – and given their level of awareness, they will be looking for more meaningful implementation of environmentally-conscious choices over 'greenwashing'.

"I've definitely seen a shift in thinking around the environmental footprint of companies," says Sonia. "This is being demonstrated through the physical space and use of materials and finishes within a fitout, but also through the facilities provided which can enable workers to reduce their own carbon footprint and things like flexible work hours and working from home scenarios."

She predicts that this type of thinking is likely to not only affect the way that space is used, but also the size of the floorplate that designers have to work with as clients wrestle with the logistical and planning challenges of figuring out how much space is enough to serve the needs of the business. Even in the immediate future, pandemic-related lockdowns have already caused many companies to start to explore alternative options to reduce space use and minimise overhead costs.

"I don't believe we've seen the full impact of Covid-19 on workplace design yet," Clark agrees. "We'll have to wait and see." **BW**

## Designer top tips



"Engaging and collaborating with specialists and taking the time to really work through client briefing and project requirements will always be top priorities to ensure successful project outcomes."

**Daniel Sullivan, Architect and Director, Common**



"Ensure people have options to work how they want, when they want. Future-proofing spaces by building in flexibility will pay dividends in the long run."

**Sonia Prince, Senior Interior Designer, Hierarchy Group**



"Designers need to put away their preconceived ideas and standard corporate design methodologies. Each client is different; listen to them and their people. Trust your instincts and be adventurous. People need to want to come to work and to be inspired, and it's our role as designers to deliver experiences that make people's lives better."

**Clark Pritchard, Director, StudioPritchard**

# Walls with *wow* factor

Solicit a reaction with one of these eye-catching recent releases from the Resene Wallpaper Collection.

## Flowers with power

If 'go grandiose or go home' is the motto for your project, chances are good that Resene Wallpaper Collection DGKEN1013 will be an ideal choice for a statement wall. This mural design features an oversized bouquet in the style of the Dutch masters and practically screams to deck the walls of a swanky restaurant or hotel. Keep other elements simple and recessive so that they don't compete for attention, but don't be afraid to inject pops of colour with Resene Cupid, Resene Moody Blue or Resene Sunflower to tie your accents back to these impressive petals.



Resene Wallpaper  
Collection DGKEN1013



Resene Wallpaper Collection E395895

## Striking shapes

A neutral palette characterised by abstract shapes lends artistic and contemporary allure to Resene Wallpaper Collection E395895. When used on a spacious wall like this one, it serves up the same awe-inducing impact that a large-scale artwork would. Try it with flooring in Resene Double Ash, architraves in Resene Triple Masala and furniture in Resene Mondo for monochromatic appeal.



## Artful architecture

Resene Wallpaper Collection DGKEN3011, with its European skyline layered with peonies and wildflowers, oozes sophistication and femininity. But the dreamy, sketch-like quality of this design also softens the spaces it graces, making it ideal for areas where you'll want to put occupants at ease such as a spa or medical waiting room. Opt for rounded Art Deco Revival furniture and touches of mauve taupes, dusty roses and plums such as Resene Hurricane, Resene Soothe and Resene Fandango to play up its fantasy and romance.



Resene Wallpaper Collection DGKEN3011

## Moody masterpiece

The monumental scale of Resene Wallpaper Collection E395894 makes this mural a memorable one. If you've got ceiling height to spare, try it inset in an alcove in a residential home or commercial office space with eye-catching indigos like Resene Black Rock and violet greys like Resene Waterloo. Then, add some warmth with touches of timber stained in Resene Colorwood Natural to offset the moodier hues.



## Fronds and feathers

This quirky combo of palms and pink parakeets in Resene Wallpaper Collection E300142 is certain to stir up a conversation. Try it in a space where occupants will be able to get up close to take in its detail, such as a bathroom, and pair it with adjacent walls in Resene Edgewater accented with Resene Scrumptious and Resene Deep Teal.



## Captivating curves

Resene Wallpaper Collection E395806 relies on the contrast between matte and gloss finishes to bring a subtle shine to the curves of this dramatic achromatic design. Leverage its magic in a setting when you'll have total control of the lighting, such as a cosy restaurant or retail environment, where it can catch the glow of candles or sconces – and the breath of the customer. Ground the space with concrete greys like Resene Triple Concrete, add some levity with fleecy whites like Resene Merino and play off the glamour of the wallpaper design with glossy black furniture in Resene Element.



For more wallpaper designs, tips and tricks, pick up a copy of *habitat plus - wallpaper* from your local Resene ColorShop or reseller or view it online at [www.resene.com/wallpaper](http://www.resene.com/wallpaper). It's packed full of ideas on how to incorporate popular wallpaper trends into your project.

View the full collection at your local Resene ColorShop and keep an eye out for new releases at [www.resene.com/wallpaper](http://www.resene.com/wallpaper).



# Grape expectations

Multi-talented architect Victoria Read turns a passion for her home region into a fruitful career.

There are many different roads that can lead us to specialising in specific project typologies – so many, in fact, that no two journeys to get there are ever identical. Perhaps your upbringing shaped a niche passion for a certain type of building or design style, or maybe you developed a vested interest in a particular kind of project because of dovetailing experiences or degrees, or you might have been fortunate enough to have someone else in the industry take you under their wing. In architect Victoria Read’s case, it was a culmination of all these things that has brought her to where she is in her career. Today, she is the founder and director of a leading Wairarapa architecture firm specialising in bespoke lifestyle projects, Aspect Architecture.

Following an earlier career in digital marketing and a Bachelor of Commerce degree in Tourism, Victoria began studying architecture when she was a young mother. “Being a parent as well as having to commute to Wellington from the Wairarapa meant that it was a challenging time. I had to work for myself right off the bat because there was no one operating in our area to give me a job!”

As Victoria gradually grew her practice, she realised that the experience she had gained along the way was invaluable for helping her reach the success she’s found now. Her firm specialises in wineries and tourism developments as well as new homes – something she believes is a direct reflection of her interest and background in tourism and marketing.

For those familiar with the stunning Wairarapa region, Victoria’s connection to her project specialties is immediately apparent. “Living in Martinborough, you can’t help but be involved in the wine industry in some way,” she says. “The town has transformed through the development of the industry and is now a thriving wine hub. My grandparents farmed next door to the first vineyard, and their farm has now been converted to vineyards.”

“Martinborough is also blessed with many talented women who work in the wine industry, making wine and running wine

**left:** The award-winning elegant tasting room at Palliser Estate was designed by Aspect Architecture and features walls in Resene Half Baltic Sea and ceiling in Resene Half Wan White. It won a Resene Total Colour Neutrals Award. Build by Holmes Construction, [www.holmes-construction.co.nz](http://www.holmes-construction.co.nz), image by Rebecca Kempton, [www.rebeccakempton.com](http://www.rebeccakempton.com).





companies, and I am lucky enough to include a number of these women as close friends. My partner's family also owns a small vineyard, so I guess you could say I have all the angles covered!"

What Victoria says she loves most about designing wineries is how engaging the projects can be. "They're interesting! Every label has its own personality and I enjoy bringing this into the architecture. We collaborate closely with our clients to ensure that the architecture represents them and that their customers leave their cellar door with a stronger understanding of who they are. Our cellar door project at Palliser Estate won a Resene Total Colour Award. It was a very successful project and represented the 'characters of excellence' that sit at the heart of the Palliser brand."

"Resene curates their colours and finishes beautifully. It makes choosing and matching colours very easy."

Often Aspect Architecture's clients end up finding success more quickly than they bargained for, making future-proofing and scalability some of the most important considerations and challenges faced on their projects. "The industry has been so successful that it is sometimes hard to see what might be around the corner. Invariably, our clients will experience success that exceeds their expectations and then we find ourselves back there a few years later to extend the hospitality areas of the building or to build a new winery area. Most of our clients are working within a sustainability or organic framework so we like to bring these ideas to the table architecturally as well. This can add cost but makes for a more successful building for the long term."

Currently, the Aspect Architecture team are working on a new cellar door and office building for Nga Waka Wines. "This is a



Resene  
Friar Greystone

Resene  
Dune

Resene  
Archive Grey

**above:** Poppies Martinborough runs a successful wedding and event business as well as a restaurant alongside their wine production business. Aspect Architecture had already worked with them on the design of the earlier event centre and restaurant, but as the business expanded, the firm was invited back to work on the next stage. Barrel room venue walls and ceiling in Resene Dune. Build by Holmes Construction, painting by Country Mile Painting, image by Sharisse Eberlein, [www.sharisseeberlein.co.nz](http://www.sharisseeberlein.co.nz).

**left:** Victoria says her team has had a lot of success using the Resene Construction Systems range of Rockcote interior finishes. "Their finishes give extra texture, layers and interest to an interior and they have been very popular with our clients." Rockcote Velvetina Lime in Resene Archive Grey was used in the apartment at Poppies Martinborough with trims and door in Resene Enamacryl gloss waterborne enamel tinted to Resene Friar Greystone and timber ceiling in Resene Aquaclear. Build by Holmes Construction, painting by Country Mile Painting, plastering by Sean Boland Plastering, image by Sharisse Eberlein.

## Victoria's dream designer dinner date

"Definitely Leonardo da Vinci. I think his curiosity, intellect and powers of invention would make him an extraordinarily interesting dinner companion."

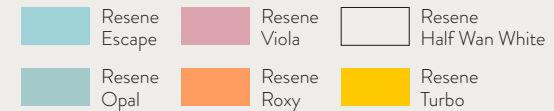




**left:** Aspect Architecture created the charming cellar door at Luna Estate by retrofitting a disused winery building. Walls, trims and doors in Resene Milk White welcome visitors while a statement wall in Resene Fuscous Grey draws them to the tasting area. Build and painting by Holmes Construction, image by Rebecca Kempton.



**below:** Resene Viola, Resene Turbo, Resene Opal, Resene Escape and Resene Roxy lend each stall in Luna Estate's bathroom a different colour theme. Main walls and ceiling in Resene Milk White. Build and painting by Holmes Construction, image by Rebecca Kempton.



project we are super excited about," says Victoria. "The vineyard owners are based in the USA and it has been an interesting process collaborating with them via video link this year."

"The name of the vineyard is taken from Nga Waka a Kupe – the canoes of Kupe. Legend has it that the hills were formed by the three canoes of the famed Polynesian explorer Kupe, which were carried inland by a huge earthquake and came to rest in the valley behind Martinborough. Our design is reflective of the parts of an oceangoing canoe – a large sail held up by soaring timber members over a beautifully formed vessel. I am very much looking forward to seeing this finished."

When she needs inspiration, Victoria draws from her rural farm upbringing and the small town she calls home. "I am inspired by our beautiful surroundings and the ad hoc nature of our built environment. I love materials that are honest and raw, and I am a big fan of sunlight! I think the combination of these things are really exciting and can lead to architecture that makes you feel good," she says.

"Wellness is very important to me and I like to create architecture that improves the lives of the people that use it – this is at the heart of every piece of work that comes out of our office."

Her favourite project to date has been the development of The Waihinga Centre, a large community centre and destination playground in Martinborough which Victoria supported through the pro-bono work that Aspect Architecture undertakes. "I didn't design the award-winning building, but I was heavily involved in the conception and delivery of this six-year-long project representing our local council, community board and the charitable trust that was set up to fund the project. It was immensely satisfying, and to see this centre now being used by the community – young and old – gives me great pleasure."

"I have really enjoyed being a part of the expansion of the Wairarapa into a successful tourism destination, and I think I bring an understanding of what is involved in enhancing the customer experience to the table. My Bachelor of Commerce degree has further given me a greater understanding of what is required financially to get some of these projects off the ground."

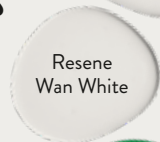
Victoria says she was also lucky to have found a great mentor in the construction industry early on in her architecture career who taught her how tricky items could be built. "He really gave up a lot of his time to help show me the ropes. The best advice he told me was right back in the 90s and that is to always flash a window. He told me that even though it wasn't required by the code, it would end in trouble if you didn't. I remembered this advice as the leaky building crisis unfolded and was very grateful I had listened! I think his advice – to always err on the side of caution – has stayed with me and has underpinned a lot of the detailing that we have produced." **BW**

To see more of Victoria's work and Aspect Architecture's impressive portfolio, visit [www.aspectarch.nz](http://www.aspectarch.nz).



## Victoria's favourite colours

"Architects tend to love whites and my favourites are Resene Wan White and Resene Half White Pointer – I use both of these liberally! However, I also love greens of all kinds and I am just about to paint my home office Resene Japanese Laurel. I think it will work really well with a Resene Wan White ceiling."



# Trending towards texture

Finishes that draw the eye – and the hand – have never been more popular.

As one of the fundamental elements of design, texture plays an important role in everything we create – no matter what your medium. A chef, for example, needs to pay attention to the textures that will be coming in contact with the palate. Were a diner to take a forkful that included a little bit of everything on their plate, a good chef would want them to have a mix of different textures on it – soft, hard, crunchy, chewy, crisp, silky – because that's what makes the dish interesting to experience. But they also wouldn't want to have so many different textures at play that it becomes convoluted, confusing or distracting.

Designers of physical spaces, whether architectural, interior, landscape or experiential, have a range of options available to create textural interest, too – though the ways in which we choose to do so are very much tied to trends. Textured finishes, both inside and out, are currently experiencing a significant uptick in popularity, and it's a trend that's not going away anytime soon. This includes both surfaces that feel just as they appear, which is called real or actual texture, as well as those made to look like they feel different than they really do, which is known as visual or implied texture.

We look at the most popular options available for turning up the texture on your project, broken down by purpose and application, to help spur some ideas for getting the effects your clients are asking for.

## True grit

Some of the most sought after textured finishes today are those that resemble a Mediterranean villa, adobe mudbrick or sandstone. While clients might be keen on the natural look of these earthy hot weather homes, chances are they're not after their damp and draughty

**previous page:** Background in Resene Resitex Coarse in Resene Clay Creek (left) and Resene Sugar Loaf (right), tabletop in Resene Alpaca, boxes in Resene Sandtex Mediterranean finish (brush application) in Resene Sante Fe (top), Resene Sugar Loaf (bottom) and Resene Clay Creek (right), ball ornament in Resene FX Faux Rust Effect, vase in Resene Alpaca and twig in Resene Colorwood Whitewash. Styling by Laura Lynn Johnston, image by Bryce Carleton.

**below left and right:** When it came to selecting the interior finish for the walls and ceiling for Harmos Horton Lusk's corporate law offices, Warren and Mahoney selected Rockcote MarbleStone polished lime finish – the highest polish achievable within Resene Construction Systems' range of natural plasters – in a custom Resene colour. Design by Warren and Mahoney, [www.warrenandmahoney.com](http://www.warrenandmahoney.com), build by Impact Interiors, [www.impact-interiors.co.nz](http://www.impact-interiors.co.nz), with plaster application by Colin McKenzie Plastering, image by Mark Scowen Photography, [www.intense.co.nz](http://www.intense.co.nz).

Resene Clay Creek      Resene Colorwood Whitewash

realities. Luckily, there are a range of superb options available, including ones that are highly weather resistant with excellent adhesion and stretch characteristics – and they look great while doing it.

If you're keen to recreate the look of natural sandstone, inside or out, Resene Sandtex works a treat. Inherently durable, it has a fine texture (150 microns) and, like the coarser range of Resene Resitex textured finishes, can also be used to disguise minor surface imperfections. Resene Sandtex can be applied by roller, spray or brush, but for a tactile brushed Mediterranean look, go for a 'crows foot' application – which requires a wide brush, where the product gets applied in a criss-cross pattern.

For outdoor applications, Resene X-400 semi-gloss waterborne weathertight membrane is specially designed for thick application over concrete surfaces, and it comes with the added benefit of filling small voids and cracks without sagging. Resene X-400 may be applied with a texturing roller to achieve a high textured finish or with a standard roller for a less textured finish.

Resene X-200 weathertight membrane is another option. Though it has a much lower texture finish when used alone, it can be used with Resene Resitex or Resene Sandtex and over exterior textured finishes.

If it's a specialist system you're after, Resene Construction Systems ([www.reseneconstruction.co.nz](http://www.reseneconstruction.co.nz)) offers a range of natural interior finishes and exterior cavity, masonry and insulated masonry façade systems that

have been developed, designed and rigorously tested over the past 30 years to resist whatever Mother Nature throws at them.

The systems and finishes available can complement a range of tastes and architectural styles and offer a range of desirable benefits. Exterior options include cavity cladding systems as well as reinforced and insulated masonry systems that can be applied over new or existing concrete



**above:** Resene Construction Systems' Rockcote GRAPHEX overlay system provides a complete thermal barrier to the structure – making it easier to warm a building in winter and keep it cool in the summer months. The attractive Rockcote plaster finish, applied by Totally Plastered, [www.totallyplastered.nz](http://www.totallyplastered.nz), is painted in Resene Dune.





surfaces. These options offer your project BRANZ tested weathertight surety through professional LBP registered contractor installation and thermal, acoustic and impact resistance benefits – all the while protecting the structure and the occupants’ wellbeing.

Indoors, popular Rockcote choices include natural clay, lime and polished finish options for creating anything from authentic old world looks to contemporary appeal while moderating temperature swings so that wall surfaces remain cool in summer and warm in winter. And, of course, Resene Construction Systems’ offerings can be topcoated in your choice of Resene colours.

There can also be practical and safety reasons behind wanting a certain level of texture on a surface, such as reducing the risk of slippage. Resene Non-Skid Deck & Path is a textured waterborne finish designed to provide a comfortable walking surface for interior and exterior situations where a non-skid finish is desired. Available in a low sheen finish, Resene Non Skid Deck & Path may be tinted to complement existing décor, both inside and out. The finish has a comfortable grit texture to give feet and shoes something to grip onto, reducing the risk of accident no matter what the weather. Or you can add Resene SRG Grit into Resene Walk-on paving paint or Resene Aquapoxy (interior only), or Resene Industrial SRG Grit into Resene Uracryl, to achieve a non-slip finish inside or out.

## Under the illusion

Not since the 1980s and 90s have paint effects like limewashing and rag-rolling had such a heyday. It’s something every Instagrammer with a penchant for an earthy, natural vibe is after – and if you haven’t been asked to specify a limewashed wall in the past twelve months, you can be almost certain that you’ll be asked to do so in the months to come.

When specifying a limewashed, rag-rolled or similar paint effect, keep in mind that there are a number of choices you’ll need to make. Firstly, Resene FX Paint Effects medium itself is translucent and unpigmented, so you’ll need to select a base colour and one or more accent colours that will be mixed into it. While it isn’t strictly necessary to choose more than one accent colour, you can achieve a finished look that has more depth to it by specifying multiple hues.

Secondly, you’ll need to decide whether you want lighter colours applied over a darker basecoat or darker colours over a lighter basecoat. The difference is less subtle than you might imagine and depends a lot on a third consideration, which is the level of contrast between the colours you choose.

If your paint effect will primarily be viewed in direct, bright sunlight or in a low-light setting, such as a bar or restaurant, you may wish to increase the level of contrast to make your visual texture more apparent so that it doesn’t get washed out or fade into the background.



### top tip

Resene FX Paint Effects medium can also be used to add further contrast and highlights to your Resene Resitex or Resene Sandtex finish.

**above:** Background in Resene Blue Moon with shapes in Resene Sandtex Mediterranean finish (applied with a brush) in (clockwise from top left) Resene Sante Fe, Resene Half Spindle and Resene Alpaca, vases in Resene Felix and stones in Resene Concrete Clear Wet Look. Styling by Laura Lynn Johnston, image by Bryce Carleton.

**right:** As these two examples demonstrate, Resene FX Paint Effects medium looks different depending on whether you choose to go light over dark or dark over light. The image on the left shows Resene FX Paint Effects medium coloured with lighter Resene Alpaca applied over darker Resene Sante Fe while the right shows Resene FX Paint Effects medium coloured with Resene Sante Fe over Resene Alpaca.

- Resene Sugar Loaf
- Resene Felix
- Resene Half Spindle
- Resene Blue Moon





**left and below:** From striking to subtle, textured wallpaper designs such as Resene Wallpaper Collection E395851 (left) and E395825 (below) can bring both visual and implied texture to your project.

**right:** Paintable Anaglypta designs like Resene Wallpaper Collection RD0602 can be helpful when you want to bring removable texture to a project and have total control of the finished colour.



## Texture by the roll

Whether you're after just a little texture or a lot, there are a wide range of options available in the Resene Wallpaper Collection that can bring tactility to the interior surfaces of your project. Technology has evolved a lot since wallpaper was invented, when applying it was akin to erecting a load-bearing wall – if you wanted to remove it later on down the road, there was little hope of doing so. Thankfully, today's designs have become a great option when you want to bring physical texture to a surface in an easily removable way. From Resene Anaglypta wallpaper and grass cloth to more subtly textured Resene wallpaper designs, plenty of options are paintable, too – so you'll never be out of luck if you're trying to match or coordinate with your project's colour scheme. You can find a taste of

current designs online at [www.resene.com/wallpaper](http://www.resene.com/wallpaper), but it's best to visit your local Resene ColorShop to view the whole range in their wallpaper library and see the intricacies of the texture, design and colourways that you can't fully appreciate online.

And remember, wallpaper isn't just for walls. Don't overlook it as an option for ceilings, inset door panels, backing noticeboards or on room dividers.

## Wash up

Whitewashing and greywashing, though technically similar, achieve two completely different vibes when applied to timber. Whitewashing is most often associated with airy, minimalist or Scandinavian-inspired spaces while greywashing fits better within a rustic, beachy or nautical context.

## top tip

A textured wallpaper, like a design from the Resene Anaglypta Wallpaper Collection, can be an excellent option for masking wall imperfections that – no matter what you do – never seem to disappear completely. It's also a handy choice when you need a specific colour of wallpaper and can't find one in that hue – just finish with your chosen Resene colour.

## top tip

Always use a Resene wood stain or paint – not just a clear coat alone – to ensure your timber is protected from harmful UV damage. If you're after a 'natural' timber look, choose a wood stain colour that is most similar to the timber's inherent hue or opt for a darker colour for a richer look.

Resene Colorwood Light Greywash

Resene Colorwood Mid Greywash

Resene Colorwood Whitewash

**right:** Background in Resene Resitex Coarse in Resene Sugar Loaf with vases in (from front to back) Resene Rose Gold over a base of Resene Kalgoorie Sands, Resene Gold Dust over a base of Resene Apache and Resene Proton or a base of Resene Copyrite. Styling by Laura Lynn Johnston, image by Bryce Carleton.



Both can be great options for achieving visual texture in a space, since the nature of a wash is that the colour will be more opaque in some areas than others. Plus, these finishes still allow the natural beauty of the woodgrain to show through for additional visual texture.

To get a whitewashed look, go for Resene Colorwood Whitewash on interior timber and Resene Woodsman Whitewash for outdoor uses. If greywashing is a better fit for the space, use Resene Colorwood Light Greywash for a lighter coloured finish and Resene Colorwood Mid Greywash for a darker one indoors. Outside, choose Resene Woodsman Light Greywash or Resene Woodsman Mid Greywash.

## Something special

Sometimes a special project calls for a special kind of texture.

Resene FX Faux Rust Effect is one of the newest visual texture finishes Resene has on offer. Instead of waiting ages for nature to take its course, you can achieve a desirable patinaed look in mere hours – and not just on metal, either. This waterborne coating system can be used to impart a rust-style effect to a variety of exterior and interior surfaces, including blockwork, fibre cement, primed timber and solid plaster. It's best used in non-contact areas to avoid rubbing or marking, so try it on exterior architectural and landscaping features or non-contact interior feature areas like rafters.

If you're after a bit of sparkle, there are virtually endless ways Resene FX Metallics can be used to add a glimmer to your project. Like a chameleon, this effect changes colour depending on its surroundings – especially when it's used somewhere it can catch the sunlight. Suitable for both indoor and outdoor uses, even a little of this type of visual texture can go a long way. Look to colours like Resene Gold Dust, Resene Proton or Resene Rose Gold for the most trend-forward options.

## Take a shine to it

If the rest of the finishes in your space are flat or matte, even something as simple as bringing in a high-gloss element can be enough of a contrast in visual texture to create interest in your design. Use Resene Enamacryl gloss waterborne enamel or Resene Super Gloss to add high sheen contrast indoors or out. **BW**

For more ideas for creating visual texture, visit [www.resene.com/painteffects](http://www.resene.com/painteffects).

## top tip

Look to the colour name that's in brackets next to your chosen colour on the Resene Metallic and special effects chart to find the right basecoat colour to specify underneath it.





# 8 questions with Steve Rosling

After Christchurch native Steve Rosling graduated from the Wellington School of Design's Industrial Design programme in 1994, he embarked on an OE. While extended working holidays are something many young New Zealanders and Australians take to open their eyes to other parts of the world, Steve's travels took him all over the map and garnered him experience not just in the industry he trained in but many others as well. It's something that has had a tremendous ripple effect on the way he's approached his work ever since. Today, his studio Element17 specialises in retail, hospitality, tourism and commercial office spaces with an impressive portfolio of projects that are brimming with energy, character, depth, details and, of course, colour.

"When I left design school, I first headed to Japan and worked at a hotel in a ski resort town where I got to ski every day and go out to the little bars at night. The tiny bars I really enjoyed along with the Japanese architecture and interiors that had been worked out over centuries for perfect size and detail," he says.

He next went to England, and a van trip that started there took him to Scotland where he worked in the bar industry and ended up designing and building a parade float for that business. A short stint in London saw him working in a large-scale office where he got to understand the workings of commercial environments and saw unique designs in furniture and fittings that got his mind ticking. He later went to Dublin, where he worked on retail projects from bulk designs through to high-end boutiques before doing some significant office projects for clients like Nokia and Scottish Provident.

**right top and bottom:** Steve drew upon his experiences in the UK for the jaw-dropping level of detail that developed a sense of age and authenticity in Element17's O'Loughlin's little pub project. Resene Resolution Blue and Resene Indian Ink were used to give a worn look to the pint-sized building's exterior while Anaglypta wallpaper (Resene Wallpaper Collection RD124) coated in washes of Resene Sour Dough and Resene Brown Sugar and ceilings in Resene Cedar and Resene Gold Dust metallic created the effect that the pub has been exposed to the wear and tear that comes from decades of revelry. Build by James Builders Limited (JBL) with joinery by MWF, [www.mwf.co.nz](http://www.mwf.co.nz), painting by Competitive Painters, [www.competitivepainters.co.nz](http://www.competitivepainters.co.nz) with special effects by Dream It, [www.dreamit.kiwi.nz](http://www.dreamit.kiwi.nz).

Resene Resolution Blue

Resene Indian Ink

- Resene Sour Dough
- Resene Brown Sugar
- Resene Gold Dust
- Resene Cedar





Of his time in the Irish capital, he says “I enjoyed living in such a vibrant city and had too many nights out in the local pubs where I admired the craftsmanship in the joinery and the patina that comes from the same spot being leaned on for a century.”

“The whole experience showed me that different cultures, architecture, interiors, furniture and objects of design can be so unique to where you are, but they all have references to each other, too. Those life experiences have shaped my career by helping me develop an understanding of how a hotel works, office life, managing and working in a bar, as well as the retail and commercial world. It’s shaped how I treat each project and client.”

Steve shares more about his incredible journey, what he’s learned along the way, his current favourite Resene colours and the designer he’d most love to dine with.

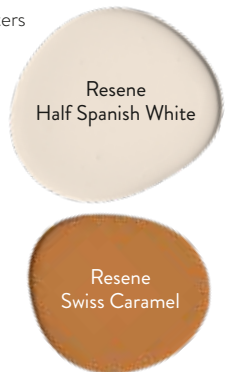
**What drew you to become an industrial designer?**

I feel like I was a lucky kid. I kind of always knew what I wanted to do even though nobody in my family came from a creative industry – my dad was a ‘suit and tie guy’ and my mum was a hairdresser. I just had this desire to

- Resene Riptide
- Resene Tussock
- Resene Niagara
- Resene Brown Pod

**above:** Chocolatey ribbons of Resene Brown Pod dance across the Resene Riptide walls and ceiling and the Resene Niagara pipes at the Waffle Haus in Christchurch. This delicious design won Element17 a Resene Total Commercial Interior Public + Retail Colour Maestro Award in 2021. Build by James Builders Limited (JBL), painting by Competitive Painters with special effects by Dream It.

**left:** Dalante in Lincoln, Canterbury is chock-full of the spectacular details that Element17 projects are known for. Resene Half Spanish White, Resene Swiss Caramel, Resene Tussock and Resene Sandtex Mediterranean textured finish were layered to create the effect of aged plaster walls – a perfect recipe for an artisanal Mediterranean bakery. Painting by Dream It.



## top tip

Apply Resene Concrete Clear to your finished paint effect to alter the gloss level and add durability to the finish. If there is a risk of tagging, use Resene Uracryl GraffitiShield as a clear finish to protect the surface.



**above:** Steve says that designers like Philippe Starck inspired him to have fun and push boundaries. This sparked him to create an illustration of himself with a monkey on his shoulder. "We all have one, so why not embrace it and feed it? It might drive you crazy, but that craziness inspires creativity!"



**above and left:** Layers and layers of colour and effects brought the charm of Vietnam to Queenstown in Element17's Saigon Kingdom project. Ceiling effect in Resene Turbo, Resene Hyperactive and Resene Goblin and wall murals in Resene Bright Red, Resene Jalapeno, Resene Hyperactive, Resene Turbo, Resene Bilbao, Resene Space Cadet and Resene Picton Blue. Painting by Dream It.

	Resene Turbo		Resene Picton Blue
	Resene Hyperactive		Resene Space Cadet
	Resene Bright Red		Resene Bilbao
	Resene Jalapeno		Resene Goblin

create. I liked tactile things and loved objects you could look at from all angles that would just feel right to look at. I loved the look of some cars but didn't care about their engines.

At 16, my parents were happy to take me along to a Wellington School of Design's Open Day for their Industrial Design programme even though we lived in Christchurch. I remember seeing other students' work and got hooked on the thought of someone having an idea and turning it into a product. I thought, how cool is it that you could actually design something someone can use. I have always been creative and love the challenge of having an idea, a budget and a timeline and making it work.

When I was in my programme, I was with the same tightknit group of 15 students for the duration of the four year course. It was very focused and some of us have kept in close contact despite being spread afar. The Design School was on Vivian Street, and during the all-nighters we used to pull, we would get across to some of the cool coffee shops for a midnight fix. I loved those coffee shops and the cool cats in them.

### What spurred the decision to start your own studio, Element17?





A colleague and I were working for a local business and at the time we thought we could do it better. But, wow, you don't really know what you are getting into until you do! After about two years, that colleague and I noticed our thought processes differed. I didn't know it at the time, but a quantity surveyor and a creative are a hard partnership to build – especially when you are still finding out who you are as a person. I took sole ownership at that time and have enjoyed the creative freedom. It taught me a lot, not just about business, but how creativity and business have to work together.

### What are your favourite types of projects to work on?

I love working on all types of projects. I love the strategic approach to large planning projects for



above left and right: Resene Espresso, Resene Pendragon and Resene Gold Coast were layered to create an aged effect on the walls of Smoke in Rolleston. Select ceiling tiles have been made to look as if they've been branded with a cattle iron using Resene Moroccan Spice, Resene Fire, Resene Manuka Honey and Resene Cafe Royale. Other ceiling tiles in Resene Cafe Royale. Build by Kiwi Office Fitouts, painting by Competitive Painters, special effects by Dream It.

-  Resene Gold Coast
-  Resene Cafe Royale
-  Resene Pendragon
-  Resene Espresso

## did you know?

Resene FX Paint Effects medium can be used to create a range of unique paint effects. To get the kind of depth that Steve's projects have, specify two or more Resene hues in addition to your base colour for your painter to build layers with.

commercial clients equally to a small bar with a shoestring budget. One of my favourite projects has to be Lumière Cinema, where I took my client to China for a buying trip where we not only designed our own carpet but we also had it made. It was highly creative and commercially driven and the best thing is that client has turned into a very close friend. Helping businesses get back up and running after the earthquakes in Christchurch was humbling, too.

### What do you do if you feel stuck in a creative rut while you're working on a project?

I get out and ask for help. There is definitely nothing wrong with asking for help. All it takes is an opinion from someone else that can set you off in another direction that you hadn't thought about and that can set you on an even higher creative path. I love it when that happens because when I am in a rut, I know that just around the corner the best is about to leap out at me.

### If you could go back in time to the beginning of your career, what advice would you give to young Steve?

I would say stop and smell the roses and take time to reflect on what went well, what didn't and what you have learnt from it. Slow down and respect yourself a bit more. It's okay not to know and better to say so and ask.

### What do you love about Resene?

Resene has been a great partner for me and my team – they're always there to help and so easy to ask for advice. The colours and the paint are definitely the best quality. I find the colours are true and have the quality of strength that we need in our commercial projects. Resene staff over the years have always been bright, friendly and knowledgeable – and that goes for all their locations I have dealt with over the country. The online specification system is so easy to use, too. They make my life easy when we need to show

-  Resene Smoky Green
-  Resene Sea Fog
-  Resene Boutique
-  Resene Unwind

a client what we are doing for them in finishes and colours with brushouts arriving quickly and the testpots are so easy to pick up and run with.




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

I currently really like greens and dusty sun-scorched pinks and oranges. It would be a challenge to get the proportions right, but Resene Unwind, Resene Boutique, Resene Smoky Green and Resene Sea Fog would be a great combo.

### If you could have dinner with one design icon, past or present, who would it be and why – and what would you eat together?

French designer Philippe Starck. I love the fact he has had a hand in all areas of design. He has done products, architecture, interiors, furniture, objects of desire and has now even gotten into biotech parts. He's crossed over from industrial design to everything and does it while always looking a bit like a mad scientist having fun creating. I remember saving up for a Starck watch when I was younger; I still have it, all scratched and scraped with the patina of life. And how many stories and learnings would he have?! I would expect we would have a beautiful French culinary experience which would start with lemon juice squeezed from his Juicy Salif. [BW](#)

To check out more of Steve and Element17's exceptional work, visit [www.element17.co.nz](http://www.element17.co.nz).

-  Resene Fire
-  Resene Moroccan Spice
-  Resene Manuka Honey



# Raising the bar

With its strong concept and cohesive colour scheme, we think this vivacious gin bar is the bee's knees.



One of Christchurch's newest 'it' bars started its life in December 2018 as a tiny pop-up in a single carpark bay on Victoria Street, but it didn't take long for Brett and Hollis Giddens to see gin gin's concept could be successfully scaled into a larger brick-and-mortar context.

"Hollis and I had a new baby at the time so Luke Dawkins, our business partner and general manager, spearheaded the project with me," says Brett.

In 2019, they purchased two buildings on the city's historic New Regent Street with the long-term goal of converting them to hospitality outlets to complement the street's existing mix of niche retail, restaurants, cafes and bars. After the pandemic hit, the existing tenant needed out of their lease and serendipitously made way for gin gin to be relocated into the buildings. Combining the two spaces into one allowed them to expand what was already a strong foundation, increase their offering by hundreds of gins and further champion the burgeoning craft distilling industry in New Zealand and beyond.

"We worked together on the design, poring over the bars and finishing details. We each had different strengths to bring to the project which complemented each other well," Brett says.

"The original venue was eclectic, with pretty much everything being upcycled or reused from previous bars we've had. Because it was so small, it forced people in different groups to interact, breaking down social barriers as well as physical. It certainly wouldn't have worked in our new socially-distanced world! You never really knew what your experience would be like when going to gin gin, because each night took its own course with a different crowd, drinks, music and food vendors. But it was always engaging, warm and upbeat. The demographic was 18 to 80, which is something we've maintained in the new venue."

As one might expect, translating the original vibe into a larger space came with challenges. "We spent a lot of time considering the core aspects of the first version we wanted to translate into the new larger space and figuring out how we could practically do that. Small spaces, lots of plants, colour and a mix of vintage and new were the key elements to achieve that with the fitout, while the service and offering was another thing altogether," explains Brett.



- **opposite:** Glamorous details borrowed from 1920s and 1930s Art Deco design updated with richly saturated contemporary colours nod to American prohibition era speakeasys with a touch of surrealist fantasy.
- Resene Madison walls blend with sapphire velvet curtains and allow pink décor and the ceiling and arched doorway in Resene My Pink to pop in contrast.
- Bar front and stool legs in Resene Permanent Green.

Resene Madison

Resene My Pink

Resene Permanent Green

**left:** The project team approached the lighting and colour design together to ensure they would get the vibe they were after. Some wall and ceiling surfaces were coated in Resene SpaceCote Low Sheen while others were in Resene SpaceCote Flat to keep glare to a minimum. Fixtures and furniture legs were painted in Resene Lustacryl semi-gloss waterborne enamel. Walls in Resene My Pink and bar front and stool legs in Resene Permanent Green.

**below:** Walls, bar front and stool legs in Resene Permanent Green.



## top tip

When bringing in a mix of seating and table types, paint their legs in a unifying colour using Resene Lustacryl semi-gloss or Resene Enamacryl gloss waterborne enamel for continuity.

“The building is a Category 1 heritage building, meaning that changes to its fabric are generally forbidden. It was essential in our view to ensure that what we were doing with the building added to its heritage and overall aesthetic, particularly given the starting point for the building was as a retail and office space that had been steadily butchered by previous tenants over the years. A lot of very thoughtful change was required to bring the building back to a coherent celebration of its historic architecture.

“The aim was for the new ground floor bar to be the dominant space and provide comfortable and inviting seating centred around the ‘tongue’ of the bar, which is the platform for the cocktail bartenders to showcase their offerings to the guests.”

The brick and concrete walls made hanging artwork and lighting tricky, so the team used Resene paint to add interest instead. Contrasting colours highlight existing features of the building like the windows, archways and stairwell. They also had to manage the close proximity of the tram during building works – the tracks themselves split the outdoor area, creating a point of interest for those enjoying the patio space.

“A feature cornice was added to both of the upstairs rooms, which required a great deal of

research in order to get it right. We wanted to add a touch of heritage back into the building while maintaining the original theme of the premises. The original tiles on the front of the building were saved after the earthquakes, and the cornice was picked to tie in with these,” Brett adds.

At one point, a very large sheet of glazing had to be moved up the stairs for the backing of the upper level bar. “We could have closed this area in, but we wanted to maintain light into the stairwell. Getting anything up the stairs was a mission!”

“It was a great build for me,” says Dean James of Dean James Builders. “The owners have a really good relationship with everyone, and that makes a project so much smoother to work on. They gave me the freedom to do what needed to be done, and everything came out really nice. We worked together and figured out a way to integrate the access doors upstairs seamlessly. The first flight of stairs also needed replacing, and that was probably the most challenging part of the project. But you wouldn’t even know it now. And that’s really the beauty of dealing with a historic building. You remodel or replace something or renew it and when you do it well, from a craftsmanship perspective, no one will even know you’ve done it.”

Brett’s older brother, Darryl, owns Lakes Painting & Decorating and does all the painting and wallpaper work for the couple’s Christchurch projects. He recommended the Resene paints and finishes that were used throughout gin gin.

“Working on a 90-year-old building had its challenges,” says Darryl. “When Brett and Hollis bought the building, it was in a pretty rough state and they ripped a lot of the dated additions out to get it back to bare bones. The walls were in rough condition, but the brief was to keep some of that rugged charm in



**right:** Furnishings in mint green, chartreuse and fuchsia similar to Resene Carefree, Resene Karma and Resene Lip Service not only complement gin gin’s pink, green and blue interior paint palette but also tie into the colours of the façades that line New Regent Street. The repetition of circular and arched motifs creates further continuity. Back walls in Resene Shilo, arched doorway in Resene My Pink and front wall, ceiling, table bases and built-in bench base in Resene Permanent Green.

Resene  
Carefree

Resene Karma   Resene My Pink   Resene Lip Service   Resene Madison   Resene Permanent Green



the fitout to retain the natural aged feel of the building. I went with the best Resene products for the job as, in a hospitality environment, it is essential that everything is as durable as possible.”

Given the entire theme of the establishment is focused on gin, the team came up with an idea to assign botanical themes to the different rooms throughout the bar. “The space had an interesting challenge with being four separate spaces.” says Hollis. “We wanted them to each feel like their own unique place, where a guest could venture from room to room discovering different spaces and vibes. That being said, it was very important that there be coherency between them: no matter where a customer is in the space, it needed to feel recognisably and unmistakably gin gin. We did this by using the same hero colours throughout, Resene Permanent Green, Resene Shilo, Resene My Pink and Resene Madison, and altering the proportions. Each room was inspired by a different set of botanicals used in the distillation of gin – juniper, citrus florals and other herbs and spices – and the paint colours support those concepts.”

“The Resene products we chose simply worked; they are both form and function: the wide colour range meant that I got the look I was after, but

**above left and right:** Care and attention to detail has been paid to every part of the building, from the exterior right through to the interior toilets, to create a seamless concept and unified colour scheme. Walls in Resene Shilo, trims in Resene My Pink, doors and staircase railing in Resene Permanent Green.

**top tip** Resene Shilo

Different gloss levels affect how paint colours look. Dark colours like Resene Madison look great in a flat or matte finish such as Resene SpaceCote Flat, which will absorb light and make the colour appear darker and give it a velvety look.

the durability meant that Brett and Luke got the practical application and durability suitable for a busy bar environment.”

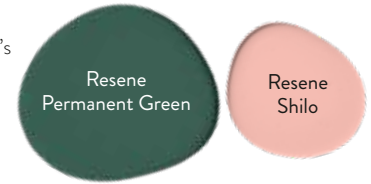
Their efforts to nail the colour palette didn’t go unnoticed by the judges at this year’s Resene Total Colour Awards. The project won the Resene Total Colour Commercial Interior Public + Retail Award and was complimented for the way the bold colours carefully intertwined with one another and paid homage to the architecture.

It’s not the first time the Giddens have successfully launched a business. Brett started Town Planning Group ([www.townplanning.co.nz](http://www.townplanning.co.nz)) in 2006, which now has eight staff members between Auckland, Christchurch, Wanaka and Queenstown. Hollis and Brett also own a bourbon-focused bar, Boo Radley’s, that they set up in 2014 so the concept of specialising on a particular spirit was not new territory, either.

“After 20 years of development planning, you tend to get an affection for good alcohol! My planning experience has certainly helped along the way with consenting and licencing. Being involved in development, I always have little personal projects on the go – and this is really where things spawned from after the Christchurch earthquakes when we set up our



**left:** The arched windows that were already part of the New Regent Street's buildings Spanish Revival style façade fit perfectly with the arched theme inside the bar. An awning in Resene Lumbersider tinted to Resene Shilo with signage and frontage trim in Resene Permanent Green tie well into the existing heritage colour palette of buttery yellows and minty greens.



first bar, Revival, made entirely out of shipping containers,” says Brett.

Hollis also heads up sales and marketing for Valli Wine, so while she has another clear tie to the industry, owning a gin bar wasn't something she ever thought she would do.

“If someone told me when I was 21 years old finishing up a Bachelor of Fine Arts in Louisiana that a few years down the track I'd be living in New Zealand, married to a Kiwi, working in the wine industry and opening hospitality outlets, I would have thought they were crazy,” she says.

“My path has certainly been a meandering one, taking a few turns here and there – and I wouldn't have it any other way. The common thread is the duality: the art, wine and hospitality worlds all have the nitty gritty side – getting your hands dirty, creating and growing – as well as the polished, more luxurious side. The American South where I am from is very much this way, and I was raised spending equal time running around the woods searching for Native American arrowheads as I did in nice dresses going to dinner parties with my parents. I've always said that I love to wear cowboy boots as much as pearls, and all of these areas allow me to do both.”

“The project took longer than planned – particularly with subcontractor delays and the Christmas shutdown,” adds Hollis. “We opened at the end of January, just in time for us to move onto another project back in Queenstown.”

“For us, there is only so much you can 'plan' with a fitout until you are actually in the space, using it and getting the feel for how it all comes together. As much planning that goes into the project before opening, there is at least that amount in tweaks and adjustments after being operational. The best spaces are never

officially finished but evolve over time, building more character and layers along the way. And because we own the buildings that gin gin is in, we've very much taken the approach that it will evolve over time.”

Brett agrees they have made every effort to think ahead and future-proof their set up – not only in terms of the buildings, but also the business operations. “We upgraded pretty much everything that could be upgraded in the buildings, knowing that if we did that now, it would serve us better in years to come. We licenced the venue from 8am to 3am, seven days per week to ensure we have a wide range of operational hours to work within and secured a lease over a large area of New Regent Street to enable about 80 seats out front of the venue. We also have an off-licence which allows us to sell takeaway alcohol, and our house made gin, gin gin gin! Luke distils this himself at Curiosity Gin and it has been a major hit.”

Brett and Hollis are already well into their next project, renovating the historic Waikaka Church – which has already been relocated to the foot of Queenstown's Coronet Peak. The couple has been sharing the journey of this new endeavour on Instagram (@waikakachurch), and based on the wonders they've worked with gin gin, we can't wait to see what shape this new enterprise takes. **BW**

To check out gin gin's latest offerings, visit [www.gingin.co.nz](http://www.gingin.co.nz).

**design** Brett and Hollis Giddens, Luke Dawkins  
**build** Dean James Contracting  
**painting** Lakes Painting and Decorating  
**custom table artwork** Paula Broderick  
**images** Sarah Rowlands, [www.sarahrowlands.co.nz](http://www.sarahrowlands.co.nz)



# Championing colour

**Belinda Burke infuses her Master of Architecture thesis with chromatic inspiration from both near and afar.**

**W**hen you have gained first-hand experience of the benefits that come from living in an environment brimming with vivid colours, returning home to find streets lined with subdued homes decorated in soulless neutrals can be pretty disenchanting. But instead of letting it hamper her, architectural graduate Belinda Burke was ignited to advocate for confident use of colour in our built environment, fight the prejudice of chromophobia and help move our culture to embrace emotion, wonder, delight, sensitivity and sensuality.

Her design-led research thesis titled *Colour, Hell of a Good Thing!* was fuelled by a passion for colour which was piqued during travels to Morocco, Spain and, particularly, Mexico, where she resided for six months. She was especially taken with Mexican Architect Luis Barragán's way of choreographing magical atmospheres through the use of light and colour, which led her to focus on how his same strategies could influence contemporary architecture back home.

"I remember flicking through books on Barragán in my second or third year of study. I

love his bold use of colour, and that's what lured me in. I've now come to realise the wealth in Barragán's architecture that extends far beyond a glossy page of pretty colours," says Belinda. "When I was in Mexico, I walked through two of his houses – Barragán's own home and studio and Casa Gilardi – and it was these rich experiences that made me eager to learn more about the ways in which he designed with colour, space and light. There's an emotional and spiritual dimension to his manipulation of light and colour that makes it so captivating."

"Barragán was heavily influenced by his exchange of ideas with people from other disciplines, and it was his crossover between art and architecture that interested me the most. He considered colour not just as a mere decorative element, but as a powerful tool for altering the perception of space. It was also his sensitivity to the potential of colour and its inseparable relationship with light, coupled with Mexico and New Zealand's similar light qualities, that made him a desirable subject to draw from."

While the site could have theoretically been anywhere, Belinda chose the Wairarapa region as she thought it provoked a challenging and juxtaposing angle of investigation to the urban contexts of Barragán's projects. "It's a greenfield site that's wide with long shadows stretching

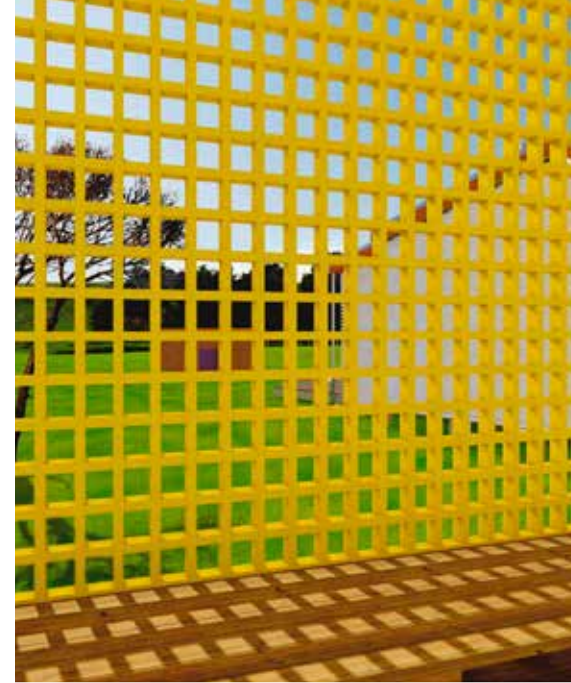


**left:** Belinda's project won her the Resene Total Colour Rising Star Award in 2021. Resene Aquaclear waterborne urethane varnish in a satin finish was chosen to protect the interior timber walls of Belinda's project while a skylight featuring Resene Happy allows warm, yellow light to radiate down and bathe the interior of the home. Timber trims in Resene Colorwood Natural (interior) and Resene Woodsman Natural (exterior), interior flooring in Resene Colorwood Bark and exterior deck in Resene Woodsman Natural.

	Resene Woodsman Natural		Resene Happy
	Resene Colorwood Natural		Resene Colorwood Bark



-  Resene  
Marionette
-  Resene  
Outrageous
-  Resene Colorwood  
Bark



**left top and bottom:** Through her research, Belinda learned that Barragán employed coloured latticework in his architecture to create surreal compositions that smooth the transition in light as you move from the outside in. “This latticework is usually used in entrance areas, where this harsh change is most noticeable, as either a window or door element which then becomes a prominent feature of the façade,” she explains. Barragán’s vibrant colour choices reflected those of the flowers in his environment, so Belinda looked to those growing in the Wairarapa region to inform hers. She used Resene Happy to colour the latticework grid on her project, a choice inspired by the golden flowers of wattle trees (*Acacia baileyana*).

**above and below:** Resene Marionette was used on an internal wall of Belinda’s design – a colour which wraps around to the kitchen splashback – and Resene Outrageous on a portion of the exterior façade which is visible inside the home. These vivid planes of colour have strong ties to Barragán’s work, and the hues themselves reference the lilac Agapanthus and orange Kniphofia nobilis that can be found in the site’s surroundings. Timber walls and ceiling in Resene Aquaclear, trims in Resene Colorwood Natural and flooring in Resene Colorwood Bark.



.....

across the field, which seemed fitting as it embodied mysteries like that of de Chirico’s paintings, which influenced Barragán’s work. The rural setting provided an interesting venture into the tension between Barragán’s quest in Mexico; to design homes for privacy and refuge from chaotic surroundings versus the desire in New Zealand to have open living and transparency that allows for strong connections with the land. This led to a design where areas of shadow and intimacy give impact to surprising coloured moments with accents of colour that mediate between inside and outside light.”

Belinda says her major challenge was determining whether to choose hues that appear to disappear into the landscape or ones that would yield an arresting contrast with the surroundings. “It also needed to be a colour scheme that would be compatible with the dramatic seasonal colour changes in the Wairarapa that shift from vibrant fresh greens in winter to warm dry ochres in summer,” she says.



# Belinda's current colour picks

"I get pretty overwhelmed when it comes to selecting colours. It can be terribly exciting, yet equally daunting. But some of the juicy colours I've come across are Resene Guggenheim, Resene Hypnotic and Resene Can Can. There are so many factors at play that aid in the selection of colours, including where they'll be used and how they tend to respond to a particular context, so I try to keep open-minded when it comes to colours. There will come a time and place where some colours will work and others won't, and all prior convictions I have about those colours will change."

Resene Hypnotic

Resene Can Can

Resene Guggenheim

**below:** Belinda says the intention of her thesis is to inspire both architects and broader society to use colour and natural light to create atmospheric, sensory-driven spaces. She used testpots in Resene Happy, Resene Outrageous, Resene Marionette and Resene Alert Tan with Resene Colorwood Natural to colour the physical model of her project that she constructed.

Resene Alert Tan

Resene Colorwood Natural



**left:** A pop of Resene Marionette also features outside the home on the pool's waterfall feature. From this vantage point, the same hue is visible on the kitchen splashback – as is the latticework in Resene Happy.



She ultimately settled on a neutral exterior cladding that would fit well with nearby farm buildings. "The subdued tone allows the colours of the surroundings to stand out over the building, and as the material weathers, it will continue to recede into the landscape. The orange accents in Resene Outrageous, on the other hand, contrast with the landscape but still feel harmonious. They, along with the Resene Happy and Resene Marionette accents, appear from a distance as hints of bright colours amongst the land the way flowers do amongst trees and shrubbery."

Since April, Belinda has been primarily working on residential alteration projects with James Fenton Architect in Te Whanganui-a-Tara, but with her thesis finished, she is looking forward to focusing more energy on her art. "My

research advocates for cross-disciplining with a specific focus on the importance of fusing art and architecture. So my art practice is both a creative outlet and a means to test colour combinations that will hopefully influence my work in architecture," she says.

When asked about what she'd like to specialise in during her architectural career, Belinda says she's still figuring it out. "In a dream world, I'd be splitting my week between architecture and my art practice. Then again, I've often fantasised about dropping architecture all together in pursuit of other crafts – but haven't we all?"

As fellow chromophiles, we can't wait to see where her journey takes her. [BW](#)

To see more of Belinda's architectural and artistic work, check out her Instagram feed [@belinda\\_burke](#).

# Designed to the nines

A look at the young fashion designers ready to paint the town red.

Jordan Tay says the outfit he designed in Resene Smashing is like a paintbrush stroke: bold and strong to start with, then tailing off with a flick. The 26-year-old Aucklander was inspired by memories of helping renovate his family home; with his design reimagining the wooden framing and exposed wires through the jacket and strong linear foundations in the pants.

“Having a know-how, can-do family, renovations were always going on around me,” Jordan says. “Our house was built in 1910 and my parents loved redesigning, so our house and property changed constantly. From digging up our yard to make way for new plants to smashing down existing walls, I was always asked to do my bit and help. Little did I know, this would become fashion inspiration.”

Each year undergrads in their final year at Whitecliffe Fashion Tech in Auckland and Wellington are tasked to design, make and present to judges a work of contemporary fashion in silk in an array of Resene fashion paint colours as part of their pathway to graduation. A panel of judges selects the top designs to hit the NZ Fashion Week catwalk. This year’s panel included Dame Pieter Stewart, founder of NZ Fashion Week, joined by Ruby General Manager Emily Miller-Sharma, Val Marshall-Smith founder of NZ Fashion Tech (now *Whitecliffe Fashion Tech*) and Resene Marketing Manager Karen Warman at the judging table.

For some of the students, it was less than five years ago when they

sewed their first stitch. Now they have presented their work to some of New Zealand’s fashion leaders.

Not only was this year due to celebrate the 20th NZ Fashion Week, it also marks the 75th year Resene has been at forefront of all things colour. While the judges were on the lookout for super current, cutting-edge designs, many of the looks include references to 1946 – the year Resene started doing business.

In the eight years that the Resene Colour of Fashion project has been in existence, more than 220 students of fashion have been given a highly visible platform. This year’s finalists are:

## Auckland

Sarah Browning  
Jessie Larking  
Shelly Michael  
Grace Ngametua  
Hannah Tawfeek  
Jordan Tay

## Wellington

Aeron Balmemio  
Leanne Challand  
Vorak Chylong  
Olivia Hix  
Geenah Hymers  
Sophia Latief  
Paula Logologo  
Elizabeth Robertson  
Ratha Sar  
Brenda Woods

Whitecliffe Chairman Feroz Ali and new owner of NZ Fashion Week says, “we treasure our long-standing partnership with Resene. Each year, the Resene Colour of Fashion project offers an incredible opportunity for students in the Whitecliffe Fashion Tech programme to showcase their skills.”

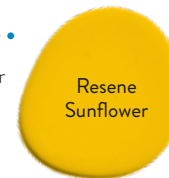
Resene Marketing Manager Karen Warman says the company loves giving creative young people a head start in their fashion



**left:** From left to right, dress in Resene Sunflower by Elizabeth Robertson, top and pants in Resene Mariner by Ratha Sar and cape and skirt in Resene Windfall by Vorak Chylong.

**right:** “Into the Light was the first time I ever worked in a large group to form a collection,” says AUT Fashion Design student Bo Min Cho, who created this garment inspired by Wes Anderson’s film, *The Grand Budapest Hotel*, and a palette of Resene Zorba, Resene Raptor, Resene Sidecar and Resene Cornflower. “Seeing everyone’s enthusiasm and talent were a great motivation for me. At the end of the day, it was nice to have teammates to rely on and support through the same struggles and successes.”

- Resene Mariner
- Resene Zorba
- Resene Sidecar
- Resene Windfall
- Resene Raptor
- Resene Cornflower





careers. “They immerse themselves in their Resene colour and produce a stunning contemporary look that celebrates the colour and their talent. We are thrilled the project this year marks our part in the country’s colour story, which started 75 years ago, and can’t wait to see all of the finalists colouring up the runway.”

But Whitecliffe’s isn’t the only fashion programme Resene supports. Second year students from Auckland University of Technology (AUT) also incorporate

Resene paints into a collaborative clothing design project. Working together, groups come up with a cohesive colour palette and concept before each designing and constructing a complete ensemble that fits within the capsule. The students are also challenged to make creative use of actual Resene products as part of their wearables. Some choose to screen-print it on to their fabrics, others use it to dye components or create an edgy splatter effect – but each manages to be unique in their approach and final result.

Earlier this year, *BlackWhite* editor Laura Lynn Johnston was in attendance for the AUT Year 2 Into the Light fashion presentation – the students’ first opportunity to see their collections on models – and was wowed by their creations.

“It was amazing to see not only the creative ways that the students used Resene paint in their projects but also how fashion forward and cohesive the colour palettes they had chosen were.

Some groups were absolutely in sync with the colour trends that we’ll be seeing in six to twelve months’ time, and even though each student designed a unique piece for their capsule, the Resene palette shared between group members really unified their work.”

**left:** From left to right, jacket and pants in Resene Aviator by Aeron Balgemino, dress in Resene Tango by Sarah Browning, top and pants in Resene Smashing by Jordan Tay.

**right:** Emerging fashion designer Jordan Tay and the silk ensemble he created in Resene Smashing.

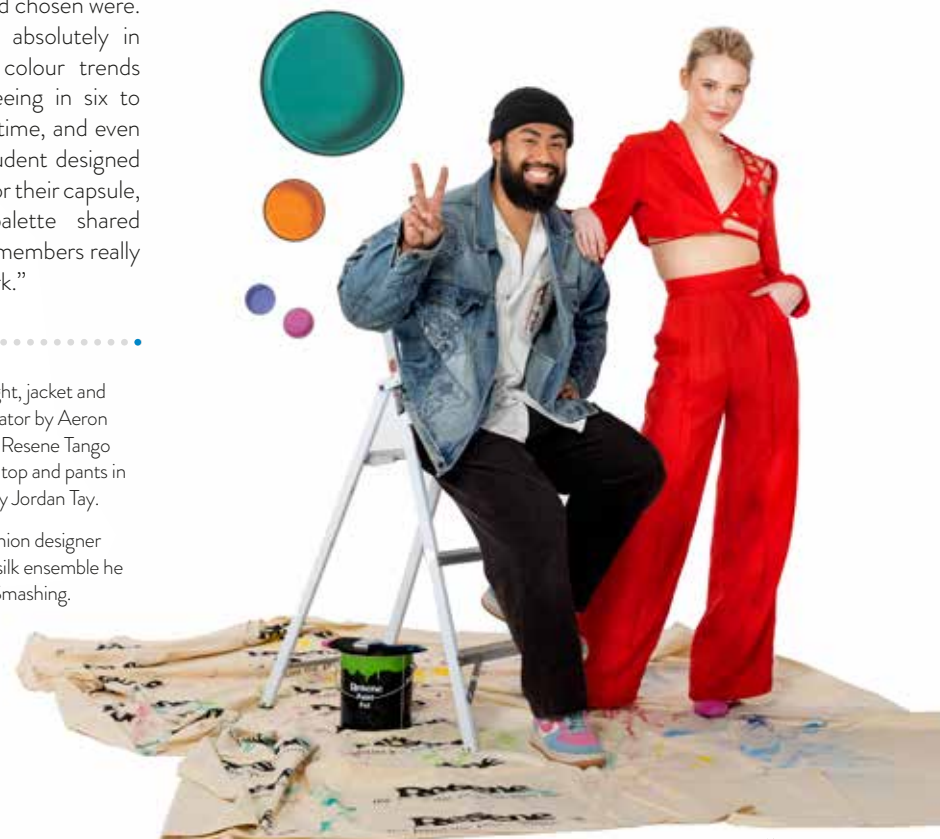
- Resene Aviator
- Resene Tango
- Resene Smashing

“It’s been a tough time for everyone over the past 18 months, I was amazed at how resilient the students were considering the lockdown restrictions – especially the way they approached their design development and clever use of colour,” says Lyle Reilly, Senior Lecturer for AUT’s School of Art & Design. “Having the support from Resene for the Into the Light project has been so valuable; it’s encouraged students to take a few risks as they consider colour balance and combinations for contemporary fashion.

“Importantly, it showed that just because a particular fabric colour may not be available locally, it doesn’t mean they can’t dye or print their own. As a result, we are seeing fresh, exciting colour palettes being incorporated into their fashion work.” **BW**

To learn more about these exciting fashion programmes, visit [www.whitecliffe.ac.nz/fashion](http://www.whitecliffe.ac.nz/fashion) and [www.aut.ac.nz/courses/bachelor-of-design/fashion-design-major](http://www.aut.ac.nz/courses/bachelor-of-design/fashion-design-major).

View the full gallery of Resene Colour of Fashion designs online at [www.resene.com/colour-of-fashion](http://www.resene.com/colour-of-fashion).



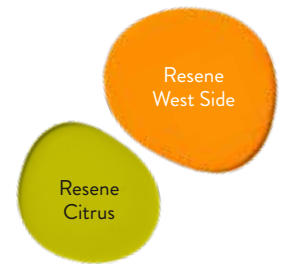
# Uncharted territory

Twenty years on from first reaching international acclaim, David Trubridge looks back on his journey so far.

“**W**hat are you going to be when you grow up?” It’s a question we get asked so often in our formative years, as though we’re expected to have it all figured out – just pick a thing and go be it. But even David Trubridge, who has received the New Zealand Order of Merit for his work, didn’t set out to be a lighting or furniture designer. When David had to pick a thing, he chose naval architecture.

“I did my design degree at Newcastle University, which I chose because I was interested in boats. I love boats and the sea, and my plan was to design boats. But it turned out to be an engineering course. Everyone on the course was studying the same things together whether they were designing bridges, ships, skyscrapers – you name it. There was only one class a week that was specific to boat design, so I lost interest. I completed the degree for the sake of having the piece of paper,” he says.

“But afterwards, I became interested in doing artwork – especially carving wood and stone – and I wanted to have a place where I could do that. I bought what I could afford, which was an old ruined stone building in the north of England. It’s beautiful there, but it’s pretty wild, wet and cold in the winter. While I was repairing the building, I had a part-time job as a forester on the local estate. I was out there with the billhook pruning trees, cutting undergrowth, planting and milling. But that lovely outdoor



**left:** Hīnaki was David’s first exploration into lighting in 1995. This updated design, released in 2021, is based on Māori eel traps made from woven vines which could take on amazingly beautiful forms. The interior faces of the light’s modular components are coated in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene West Side.

- Resene Jordy Blue
- Resene Hopbush
- Resene Trubridge Red
- Resene Half Sea Fog
- Resene Black
- Resene Niagara



**above:** David Trubridge kitset lights are available at his showroom and website in a curated palette of eight Resene Lustacryl semi-gloss colours: Resene Jordy Blue, Resene Hopbush, Resene Half Sea Fog, Resene Black, Resene Niagara, Resene West Side, Resene Citrus and custom made Resene Trubridge Red. Customers can also choose to have a light custom made in any Resene colour they desire for an added fee.

**left:** David in his production studio, which shares a building with both the showroom and design studio. “It’s quite rare for a design studio to have that immediate access to production. We can send a drawing straight down to the CNC machine. It’ll cut a piece out and we’ll have it back within half an hour, play with it, toy with it, redo it and send a revised version back so there’s a very close interaction between design and manufacturing, which is a really, really good thing to have,” he says.

job taught me a lot about trees, so when I started using wood, it no longer seemed like a dead material – it was a living material I understood from growing, pruning and tending it.”

Carved artwork, as it turned out, was not very easy to sell but David already had the machines for making joinery for his house renovation. “From there, I just carried on making furniture – and that’s where it all started,” he says.

But things in England were changing fast in the early 80s, and not necessarily for the better. David’s sons, Sam and William, were still young so he and his wife Linda decided to uproot and set out

on an open-ended adventure. They bought a secondhand boat and sailed the family across the Atlantic by way of Antigua before settling in Hawke’s Bay, where David set up a new studio and began exploring experimental forms through his furniture inspired by his adventures on the high seas. His bentwood chair design, Body Raft, was picked up by Cappellini in 2001 at the Milan Furniture Fair.

“The Body Raft was a big jump from what I’d done up until that point. I’d always made things as one-offs, which I conceived, created and sold as individual pieces. That allows you to do some interesting stuff, but you end up spending all this time designing it and then it’s

made and that’s the end of it. But with the Body Raft, I was able to move into larger scale production. It was a transition piece from my one-off studio practice to the current manufacturing practice.”

“I was doing some quite wacky pieces in the 90s that were sort of interesting but weren’t really selling, so I made a decision to go back and explore my training. So, I looked at boats, how they were made and timber was used, and out of that process came the Body Raft. It was a move into manufacturing and brought my love of the sea, making and design all together at the one time. I have that piece to thank for where I am now.”



**left:** David Trubridge's iconic kitset lights on display in his Whakatū showroom in all their vibrantly coloured glory cast fractal shadows on to the wall beyond. Resene Lustacryl semi-gloss waterborne enamel is used to colour the inside of the lights and sometimes the outside.

David says that finding international success didn't take the enjoyment out of his work. "If anything, it has added to the enjoyment because it has allowed me to do more of what I wanted to do. New Zealand is such a small market and the reason I went to Europe was to try and sell more of the handmade products I was designing and making in my little studio. I really enjoy going to the shows in Europe, meeting people and being part of that whole design scene. It inspired me to do a lot of new stuff I never would have done otherwise if I had just carried on as a studio maker here in New Zealand."

Once he had a production and management team to assist, the pressure wasn't all on David's shoulders to keep turning out work. "I can pick and choose what I do now, so if I don't want to do something, I just pass it onto my team members – and they're often much better at it than me anyways. I went from being a one-man band and doing everything myself, and I was doing a mediocre job of things like accounts, management, invoicing or freight. But now I have people who have core competencies in those areas, and they do those jobs far better than I ever could. That was the biggest reward which also came out of that exposure – the growth of the company allowed me to employ people to do those kinds of things and not have to do everything myself," says David.

While his Body Raft design got his foot in the door, it was his iconic Coral light that skyrocketed his career. Though David still designs furniture now and again, the geometric polyhedron's organic form and fractal shadows solidified his presence in the international community as a lighting designer and spurred a collection of nature-inspired lights that have become integral fixtures in our interiors.

"Lighting is one of the best ways to control and transform an environment in a way that makes it more habitable. Even with just one carefully placed light, the

## Creating energy

Resene  
West Side 

For David, the exciting part about colour is the resonance that occurs between hues. "Colour is emotional and enriches us; but setting up two or three colours to create an energy between them, that's the real power of colour. When you see a bunch of beautiful colours together and pick just one out, it's like taking a fish out of water. It sort of dies on its own. It needs others to bounce off. So, for me, working with colour is absolutely about matching hues and creating energy rather than just individual likes or dislikes."

"One of my all-time favourite artists is Anish Kapoor. He's done a whole series of sculptures in which he uses pure pigment to create piles of colour. And they're the least reflective form of colour, so they absorb light in such an incredible way and all you see is colour in its most pure form."

patterns they make scatter and suddenly make even cold, white walls become warmer, softer and more human.

"I've worked with Professor Richard Taylor at Oregon State University on fractals – which are patterns repeated in nature at different levels of scale. With a tree, you've got the branches, twigs and leaves where you'll find the same patterns again and again. There's a certain density of pattern which humans respond to – and it's no coincidence that that density of pattern is the same as what you see when you look outside to the forest and trees. As a species, we evolved in the forests over millions of years, so it's natural that we would be attuned to that pattern. Professor Taylor measured the alpha and beta waves that indicate calmness or stress in the brain when people were exposed to different environments. If you put a human in a visually cold, white cube, their stress levels go up. If you throw textures and patterns in it, the stress levels come down. So, it affects not just our psychology, but our physical health. Our lighting creates those fractal patterns, so they are part of a

biophilic design approach and making human-created environments more natural to live in.”

Nearly all Trubridge lights have a standard E27 Edison screw bulb fitting, and David says the biggest choice is often whether to opt for a clear bulb or a frosted one, which has a significant impact on the patterns that get cast. A clear bulb will give strong, dramatic patterns while those from a frosted bulb will be softer and more subtle.

His coloured lights get their hues thanks to Resene Lustacryl semi-gloss waterborne enamel. “The choice to use the semi-gloss is purely aesthetic for us as a higher gloss wouldn’t go as well with the natural feel of the design. With a gloss finish, you also wouldn’t be able to see the colour as well because you would have more light reflecting off it,” he explains.

“The colour is best viewed from a distance, but it can also be affected by the temperature of the bulb inside. A much warmer bulb will turn a blue light greener whereas it wouldn’t really affect a yellow very much, so you have to bear that in mind when you’re choosing the bulb depending on what colour the inside of the light is.”

David curated a collection of eight Resene hues that are regularly available in stock for his kitset lights: Resene Jordy Blue, Resene Hopbush, Resene Half Sea Fog, Resene Black, Resene Niagara, Resene West Side, Resene Citrus and custom made Resene Trubridge Red. Customers can also have a light custom made in another Resene colour of their choice for an added fee.

“We’ve worked quite closely with Resene and that’s been one of the biggest advantages about dealing with a homegrown company. Bamboo is not a timber, it’s a grass, so paint sticks to it differently – and not as easily as it does to wood,” says David. While the Resene primer previously used worked well, it was solventborne and he was determined to use a fully waterborne low VOC system. His team trialled several primers and found the Resene AquaLAQ system, which is designed predominantly for kitchen joinery. Resene AquaLAQ







waterborne sealer works for coloured and clear finishes and achieves the durable finish needed – plus, it’s Environmental Choice approved.

If he could go back, David says he wouldn’t change anything about his journey. “Whatever I did at the time was what was possible then. Young people who are interested in design now, no matter what form it takes, can step right into it very quickly. It took me years to learn it myself, because when I started in the 70s, there weren’t really any furniture design courses of any note in Britain. Most of us who were doing it were reviving a craft that had sort of died out, and we were all learning together, so it was a long and slow process. It took me a long time to get to where I got to in the end, but design is a much more widespread and accepted profession today than it was when I started. Now people can go much quicker and that’s great because they’ll end up going further than I could. I guess that’s my regret; that I arrived where I did later in life, because if I had been able to start earlier, I might have been able to do a lot more.

“My love of being out on the sea and in the wilderness up in the mountains and the forests, it’s always been a massive part of my life,” he says. “It’s essential in my creative process to have silent space in which incipient things can form and grow. I have written a book about my experiences of being in wild places, what it means to me and how it’s affected how I work in helping me develop my ideas and creativity. That link to nature is so important for me. And now that we’ve discovered that we’re destroying it, it’s urgent that we’re more aware of our environment – which we absolutely depend on and can’t take for granted. This realisation has changed the whole balance of human existence as we’ve known it, and that’s of crucial importance to me today – more so even than design. The book is called *The Other Way* and the plan is to get it out early next year.” **BW**

To see more of David’s multi award-winning work, visit [www.davidtrubridge.com](http://www.davidtrubridge.com).

right: Floral, seen here in Resene Black, was designed three years after Coral to offer a softer, more decorative offering.

-  Resene Half Sea Fog
-  Resene Hopbush
-  Resene Citrus
-  Resene Niagara
-  Resene Jordy Blue
-  Resene Black





# Getting the $\Delta E$ down to a T

A crash course on colour accuracy.

## What is $\Delta E$ (Delta E)?

$\Delta E$  is a standard measurement created by the Commission Internationale de l'Éclairage (International Commission on Illumination) that quantifies the difference between two colours.  $\Delta E$  is measured on a scale from 0 to 100, where 0 indicates no colour difference and 100 is a complete distortion. Standard perception ranges are:

- $\leq 1$ : Not perceptible by the human eye
- 1-2.0: Perceptible through close observation
- 2-10: Perceptible at a glance
- 11-49: Colours are more similar than they are opposite
- 100: Colours are exact opposites

The lower a  $\Delta E$  figure, the greater the accuracy. A high  $\Delta E$  level, on the other hand, indicates a significant mismatch. As for the meaning of the term itself,  $\Delta$  or 'Delta' is a Greek symbol that stands for the incremental change of a variable and the 'E' stands for *empfindung* – the German word for sensation. So together, it represents a difference in sensation.

Understanding the meaning and standards of  $\Delta E$  is useful as it provides you a foundational metric of colour accuracy. It's a single figure that can be used to quantify whether colours are correct rather than relying on subjective opinions.

## How are colours measured?

While you can use scales and rulers to measure weight and size, light is a bit more ambiguous. Resene uses colorimeters, which are sophisticated tools that measure light through a set of optical XYZ filters designed to mimic the optical characteristics of tristimulus (XYZ) values. Tristimulus values are the foundation of

colour language and are also referred to as the CIE colour system, which expresses colours in three dimensions (lightness, redness-greyness and yellowness-blueness).

Once you have a measurement for each colour, the  $\Delta E$  can be calculated through a mathematical formula.

## Why it matters

At the end of the day, if you specify a particular Resene colour it's because that's the colour you or your client want something to be. Sometimes, you're going to want to paint different types of materials in the same Resene colour that are going to require different products to get the right adhesion and durability. The Resene Total Colour System has interlinked systems for decorative and high performance coatings which allow you to achieve the same spectrum of colours in a wide variety of products.

The colour lab at Resene is extremely fussy about the  $\Delta E$  they're willing to settle for. When it comes to whites, they aim for a difference of 0.4 or less. It takes a lot of smart people doing a great deal of testing, finessing and rejecting of colours to meet that standard. But in the end, it means that – as far as your eyes can see – you are going to have a seamless colour match between one material and the next.

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## did you know?

The human eye has different sensitivities across the spectrum. The sensitivity is to pale acidic green/yellow hues. However, a  $\Delta E$  of 5 is hardly noticeable in a strong, saturated red.

Since colours eventually breakdown from exposure to UV light, heat and other environmental factors, Resene master colour standards are preserved in a freezer to ensure the colour is kept consistent. Each batch of Resene colour charts, drawdown paint swatches and testpots are checked carefully against these standards to ensure colours remain consistent. Resene also keeps a mathematical spectral curve of all its standards that is a permanent record of the colour as it never changes. This is measured using a spectrophotometer, which is regularly externally calibrated.

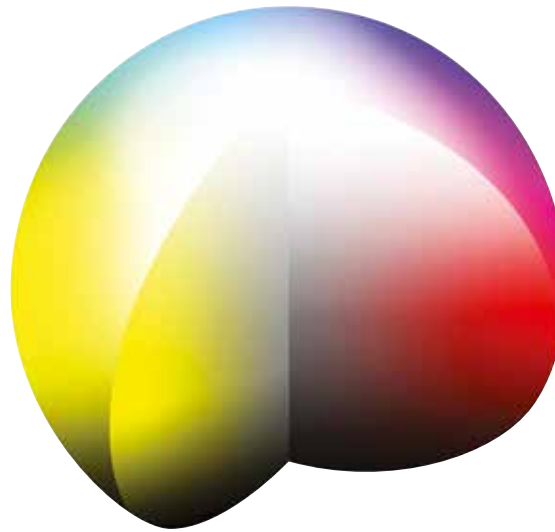
When it comes to colour standards, the reason Resene is so fussy is that a checked colour may be either side of a colour standard. For example, one white colour may be a little redder and one may be a little yellower. While each of those colours could fall within the 0.4 threshold when compared to the original colour standard, if the two samples are compared, their  $\Delta E$  will be greater as they lie on different sides of the colour standard. By keeping the white  $\Delta E$  down to 0.4, if one colour sample happens to sit on the yellower side and another on the redder side, their combined  $\Delta E$  will still be less than 0.8 – which is not considered perceptible to the normal eye.

Resene colour charts are made with Resene SpaceCote Low Sheen, with Resene FX Metallic, Resene Hi-Glo Miox and Aluminium and Resene Non-Skid Deck & Path used for those finishes. The only chart with swatches made from ink is the Resene wood stains chart because it is not technically possible to successfully finish the wood stain swatches with the same wood stain you would use on your project. Using actual Resene paint improves accuracy when you're sharing your plans for colour with your client as the paint colour on the swatch behaves the same way as it will on the wall.

Every Resene colour is made with its own unique formulations using tinters which are made by, and exclusive to, Resene. No matter what may be said, a match is never a true match unless it uses the original materials. You can buy a burger at a fast food location or a burger at an upmarket restaurant – both in theory have all the same ingredients: a burger bun, patty, lettuce and dressing – yet the end result is drastically different. The same happens with colours; the nuances of tinters, the undertone of each base and the way each tinter interacts with another means that colours will show different undertones when exposed to different lighting. This is usually exacerbated when seen in combination with other colours, as the lighting changes and as the coating ages.

When you've done the hard work of designing a great project, it deserves to be finished with quality and consistency; so make sure

Resene  
Gulf Stream



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

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you specify both the Resene colour and the Resene product for each surface so that your client gets the authentic colour. There are many customers horrified to find their new colour doesn't look like what they expected, only to find later that another product was substituted and they didn't get the Resene finish they expected. This is a false economy as it ends with frustrated and disappointed clients and more labour and product to repaint the surfaces in the authentic Resene colour and paint. When it comes to painting, most of the cost is in the painting. Only a small fraction of the cost is in the paint itself, so it makes sense to specify the colour and paint so you can ensure your client gets the finish and colour they are expecting.

Beyond sophisticated tinting technology, the Resene Total Colour System also offers a wide range of services including colour tools such as charts, drawdowns and electronic tools through to special colour matches and complete colour scheme development by specialised staff to help with the colour decision making process.

Check out [www.resene.com/totalcolour](http://www.resene.com/totalcolour) to stay on top of the latest developments – and you may just find a new-to-you tool that can help make your next project easier. **BW**



# Sensitive selections

Conscientious choices that are easy on the senses and the planet.

In the inaugural issue of *BlackWhite* magazine, we took an in-depth look at Universal Design and brought attention to some of the most common details that are overlooked when undertaking new builds and retrofits. Many of the circumstances we covered dealt with the physical ways in which people interact with spaces and how that can change during the lifespan of a structure due to aging and injury. However, products and colour specifications can also impact users that may be faced with less perceptible difficulties that are frequently dismissed due to a lack of understanding or visibility.

It can be easy to forget the extent of our privileges and that not everyone shares the same experience of the world that we do. Though it may not be feasible to take every sensitivity into consideration in every project, the more knowledge you have, the better your ability to make more conscientious product and colour selections. Your awareness may even put you on the lookout for opportunities to incorporate these considerations even when they aren't part of the brief.

## VOCs 101

Relatively undiscussed until the turn of the millennium, Volatile Organic Compounds (VOCs) have since become a hot topic – particularly in the coatings industry. In the case of paint, the term refers to solvents that are released into the air as the coating cures over time. While your clients or customers may have a general awareness that VOCs exist and that they're something to avoid as much as possible, chances are that they will be looking to your expertise as either the person specifying the paints and finishes or the one applying them to answer their finer questions. For some, these concerns will be with respect to indoor air quality and the effect of VOCs on building occupants. Others will have queries about the impact of VOCs on the greater environment and outdoor air quality. So, we've endeavoured to give a brief overview on both.

One of the most frequent questions that you'll encounter is whether or not a particular product or formula is 'low VOC'. But given that the subjective scale and

**below:** Southern Cross Healthcare's Auckland CBD offices have been designed to encourage health and wellbeing as well as a 'live what you are selling' mentality. Soothing Resene paint colours in low VOC formulas, plenty of light, natural forms and materials plus extensive planting create a biophilic environment that's soothing and sensitive for its users. Main walls, ceiling and trims in Resene Zylone Sheen tinted to Resene Black Haze with meeting booth walls in Resene Zylone Sheen tinted to Resene Destiny. Design by Stack Interiors, [www.stack.co.nz](http://www.stack.co.nz), build by Cape Interiors, [www.cape.net.nz](http://www.cape.net.nz), painting by Spectrum Painters, [www.spectrumpainters.co.nz](http://www.spectrumpainters.co.nz), lighting and electrical design by CGI Electrical, [www.cgie.co.nz](http://www.cgie.co.nz), workstations and soft furnishings by Smartspace Workspace Solutions, [www.smartspace.co.nz](http://www.smartspace.co.nz), other furniture by Harrows Commercial Furniture, [www.harrows.co.nz](http://www.harrows.co.nz), cabinets/joinery by Image Interiors, [www.imageinteriors.nz](http://www.imageinteriors.nz), images by Rebecca Swan, [www.rebeccaswan.com](http://www.rebeccaswan.com).

Resene  
Black Haze

Resene  
Destiny



did you know?

Resene has a full range of Resene Decorative Colourants with no added VOCs, so you can choose whatever colour you want without adding any additional VOCs.

Resene  
Zumthor



perception of what constitutes 'low' versus 'high' has evolved dramatically since the awareness of VOCs became mainstream, it helps to quantify them. Most waterborne paints now have VOC levels of 100g or less per litre. Traditional solventborne paints have considerably higher levels of VOCs than their waterborne counterparts, often 400g per litre or higher. For example, 7 litres of Resene Waterborne Woodsman has around the same VOCs as just 1 litre of solventborne Resene Woodsman.

But there are many other household sources of VOCs beyond paints, stains and decorative coatings. Hairsprays, deodorant sprays and many cleaning products also release VOCs. In early 2007, Hong Kong enacted a regulation for hairsprays that no more than 80% of their content by weight could be VOCs. This means that a 500gm can of hairspray could potentially contain 400g of VOCs. Most hairspray users go through a can every one to two months, which would equate to up to 4800gm of VOCs emitted per year. This is the same level of VOC emissions as you would get from using 87 litres of paint of a low VOC waterborne enamel, such as Resene SpaceCote Low Sheen, which would be sufficient to apply one coat to an area of around 1000 square metres.

Once a paint has fully cured, it doesn't release any further VOCs, so 1L of Resene SpaceCote Low Sheen will emit a total of just 55g of VOCs while it cures then no more for its entire life. To put this into context, consider some other sources of VOCs. It's estimated that the average dairy cow emits 8.75kg of VOCs a year (or 23g per day). That means that in just two days, a single cow releases nearly the same quantity of VOCs that 1L of Resene SpaceCote Low Sheen releases in 3,652 days. By comparison to our earlier example, someone using one can of hairspray per month will emit up to 48kg (or 48,000g) of VOCs in the same time period.

Resene has always believed that one of the best contributors to sustainability is to produce products that offer longevity and best protection and thus reduce the need for substrate repainting and replacement. So while reducing toxicity is the way of life at Resene, quality remains paramount. As a specifier, if you are choosing Resene products because you share in this belief that using quality materials in the first place is among the most important ways to protect our environment, then you're already making a meaningful conscientious choice in the course of your work.

If you want to consciously specify products that will further limit the VOCs that your project emits, Resene has you covered with a wide range of Environmental Choice approved products to choose from. Resene Zylone Sheen Zero has no added VOCs while Resene Ceiling Paint and Resene Broadwall sealer are both

very low VOC. But, as always, we recommend getting in touch with your local Resene representative to discuss which products will be the right fit for your project requirements.

## Breathing freely

Now that you have a better idea of the quantities of VOCs that your project may be emitting, the next step is to understand how they may affect its users. The ability of organic chemicals to cause health effects varies greatly, from those that are known to be highly toxic to others with no known health effect. As with other pollutants, the extent and nature of a health effect will depend on many factors including the level of exposure and length of time exposed. Among the immediate symptoms that some experience after exposure to some VOCs include eye and respiratory tract irritation, headaches, dizziness, visual disorders and memory impairment. But a key factor that can't be ignored comes down to the health of those individuals who are coming into contact with these substances in the first place – especially those who are susceptible to respiratory and environmental illnesses.

According to the World Health Organization, asthma affected an estimated 262 million people in 2019. Many different factors have been linked to an increased risk of developing asthma, although it is often difficult to find a single, direct cause. But one thing that sets it apart is that it is the most common chronic

disease among children, and given that it can't be cured, asthma affects all ages and demographics.

Because it's so common, many people understand what an asthmatic reaction is: a closing of the airways that can be triggered by many different substances or circumstances. Most people are also familiar with the way allergies work, too: someone has a reaction to their surroundings that can range from mild seasonal allergies to trees and grasses to severe anaphylaxis to peanuts. Others may even experience or know someone who has negative, physical reactions to such things as cigarette smoke, diesel fumes, solvents, bleach, strong perfumes or standing in the laundry aisle too long. The term 'Environmental Illness' is generally used to describe these mild to severe health responses to the environment. This could even be from food, plants, animals, smoke, smog, chemicals or even electromagnetic fields. Although many living with asthma and allergies may also react these same triggers, environmental illnesses like these do not fall




## did you know?

Resene removed lead from its decorative paints in the late 1960s, well ahead of other manufacturers and long before it was banned by New Zealand legislation in 1979.



## top tip

Encourage your clients to experience their colours before they commit. Apply the entire contents of a Resene testpot on to an A2 card in two coats, leaving a 2cm wide unpainted border around the edges. Once dry, have your client roll each sample into a loose tube and look down on to the bottom inside to gain a better understanding of how it will feel when they are surrounded by the colour. If the space is already constructed, have them view this larger swatch of colour in the space itself. Ask them how it makes them feel and use this to guide the colour options.

	Resene Black White		Resene Limerick
	Resene Red Hot		Resene Hyperactive



under the category of allergies. The term 'sensitivities', on the other hand, is a medical term used to describe physical responses of the body that do not include allergies.

Sensitive Choice® is an initiative of the National Asthma Council Australia to help those with asthma and allergy sufferers make better lifestyle choices that may help them manage their condition more effectively. The programme is focused on companies that are committed to reducing asthma and allergy triggers. Products from paints and coatings through to bedlinens are formally reviewed and those that qualify are awarded the initiative's blue butterfly symbol.

Resene Lustacryl Kitchen & Bathroom and Resene SpaceCote Low Sheen Kitchen & Bathroom are both Sensitive Choice® approved. Ideal for wet areas such as bathrooms, kitchens and laundries, these products contain anti-bacterial silver and MoulDefender to help protect against moss and mould growth.

Resene Clinicalcote is also Sensitive Choice® approved. It is formulated with anti-bacterial silver and designed for easy

cleanability in areas such as rest homes, hospitals and medical centres but it can also be used on general wall areas in homes, offices and businesses that need to accommodate sensitive occupants.

## Chromatic considerations

Because people often don't realise that their experience of the world is different from others, it can be common for those with certain conditions to be unaware that they are suffering unnecessarily and that they could be helped with carefully considered colour choices. Sometimes people instinctively choose colours for decoration or writing on that they find soothing and comfortable, a behaviour that can be an indication of sensitivity in and of itself.





Irlen Syndrome can cause a range of difficulties with sensitivity to light – especially fluorescent ones – as well as certain colours and patterns. Most common are difficulties with whiteboards, overhead projectors, bright shiny surfaces and high contrast circumstances (especially black print on white paper, but also brightly coloured or busy patterns such as stripes, polka dots, swirls on clothes, displays, wallpaper and flooring). Common symptoms can be treated with precision tinted glasses or contact lenses to reduce discomfort, but may not eliminate them.

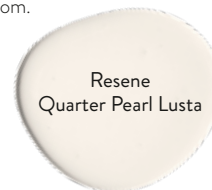
There are a wide range of other 'invisible' conditions that can cause sensitivity to light and glare, from cataracts to macular degeneration, corneal damage or head injuries like concussions. And since the existence of colour depends upon the existence of light, a sensitivity to one can translate to a sensitivity to the other. People with photosensitive or reflex epilepsy can have seizures triggered by certain colours and/or repetitive patterns. While many are aware of the existence of this condition, it is often both 'invisible' and misunderstood.

Synesthesia, on the other hand, is something most people are far less familiar with. A nonpathological phenomenon where stimulation of one sense automatically provokes a secondary perception in another, synesthesia is thought to affect between 2-4% of the population – though the way in which it manifests varies from person to person. When some experience sounds, music or voices, they also see them as colours. For the majority of synesthetes, numbers and letters have colours. For others, colours may have their own smells or tastes. For someone who has never experienced synesthesia, this information may be especially difficult to understand or imagine. But it's perhaps the most illustrative example of just how different other people's interactions with their surroundings can be.



**previous page, left and above:** The Hearing House in Greenlane, Auckland works with children with severe hearing disabilities. Pops of bright colour were added to create a relaxed and fun vibe, but these also became talking points to encourage breakthrough conversations between staff members and the children. In addition to sophisticated acoustic technology, vibrant high-pile rugs link to the paint palette while further dampening reverberations. Feature 'jellybean' wall in Resene Energise, other walls and ceiling in Resene Quarter Pearl Lusta, handrails in Resene Eighth Masala, circles in (from left to right) Resene Disco, Resene Limerick, Resene Bright Spark and a custom made Resene red. Design by Bossley Architects, [www.bossleyarchitects.co.nz](http://www.bossleyarchitects.co.nz), build and painting by Amstar, images by Simon Devitt, [www.simondevitt.com](http://www.simondevitt.com).

	Resene Bright Spark		Resene Disco
	Resene Energise		Resene Eighth Masala



## Neurological needs

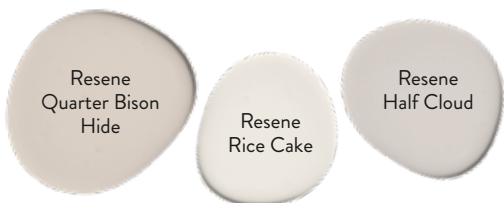
As humans, we are programmed to react to our surroundings. The environmental cues that we pick up through our senses cause physiological responses within the mind and body which are critical to how we perceive the world. In general, neurotypical individuals integrate this data easily which helps them comprehend what is happening in the physical space and how they should react to it. However, the needs of those who are neuro-atypical or neurodiverse are often underacknowledged.

Everyone can recall how a smell might evoke a memory, loud music may make you feel anxious or irritated or a colour might make you feel more energetic. But for someone with Autism Spectrum Disorder (ASD), this response is amplified many times over. Estimates from the NZ Ministry of Health suggest that approximately 1 in 100 New Zealanders have ASD. On top of that, there are countless others who suffer from Sensory Processing Disorder, anxiety and stress, Obsessive Compulsive Disorder or who have intellectual disabilities and other special needs that also fall into neurodivergent categories.

People who are neurodiverse may be influenced far more by their surroundings than neurotypicals, and this can sometimes be a catalyst for difficult behaviours. But visually sensitive individuals can feel the impact of environmental stimuli far more than most, meaning the colours we design with have the ability to really make a difference in their lives. Luckily, spaces that are designed to embrace various sensory needs are often more enjoyable for everyone and can make it easier to concentrate and stay alert, improve coordination, create a sense of security and ultimately lead to better mental health.



### top tip



Those with ASD may have a lower threshold when it comes to environmental stimuli, including light, so it can be helpful to reduce glare by choosing a low sheen paint formula for walls such as Resene SpaceCote Low Sheen waterborne enamel in soft, warm neutral hues such as Resene Rice Cake, Resene Half Cloud or Resene Quarter Bison Hide.



**above and left:** In a physiotherapy environment, the treatment of patients is all about getting them moving again so Michael Cooper Architects specified a selection of energetic colours to characterise the different spaces of In Good Hands Physio. The design team's thoughtful use of colour earned the project a Resene Total Colour Commercial Interior Public + Retail Colour Maestro Award. Walls in Resene SpaceCote Low Sheen tinted to Resene Black White with feature walls in Resene Hyperactive (gym), Resene Boogie Wonderland (handwash station), Resene Limerick and Resene Red Hot (treatment rooms), Design by Michael Cooper Architects, [www.mcooperarchitects.co.nz](http://www.mcooperarchitects.co.nz), build by Colabb Build Ltd, [www.colabb.co.nz](http://www.colabb.co.nz), painting by Andy Holman Painting, images by Mark Scowen, [www.intense.co.nz](http://www.intense.co.nz).

## Popular picks

There is no one-size-fits-all colour choice that is sympathetic to all sensitivities, but there are definitely colours that studies have shown to be visually recessive, less stimulating and more conducive to creating a restful and relaxing environment – particularly, dusted blues, greens and off-whites. Some of the most popular serene selections include Resene Duck Egg Blue, Resene Ashanti, Resene Haven, Resene Half Truffle and Resene Half Surrender.

Learning more about the properties of colour, especially things like intensity and light reflectance value, can improve your ability to make more suitable colour recommendations that better support your clients' needs – as can expanding your knowledge of colour theory and furthering your learning about the effect that different sheen levels and finishes can have on paint colours.

But helping your clients to experience colours before they commit to them is also key. Ordering professional tools like A4 drawdown swatches and encouraging trial through Resene testpots will allow your clients to have a greater understanding of how a colour will impact them when used on a larger scale far better than a small paint chip. And a client who is confident with the colours you've agreed on before a paintbrush ever reaches the wall is far likelier to be a happy client at project completion. *BW*

## top tip

Drawdowns are A4 screen-printed Resene colour samples useful for evaluating colour at a larger scale. Order them through your local Resene ColorShop, Resene representative or online at [www.resene.com/drawdowns](http://www.resene.com/drawdowns).



**right and above:** Three Sixty Architecture says that effective communication and having a great relationship with suppliers and builders helped ensure appropriate, healthy materials were specified for the fitout of Eastfield Health in Ashburton, including Resene paint finishes with no added VOCs. When selecting colours, they focused on hues that would create comfortable, calming and welcoming spaces for patients waiting to see a doctor or nurse. Walls and ceiling in Resene Zylone Sheen Zero tinted to custom Resene hues, doors and wayfinding numbers in Resene Lustacryl semi-gloss waterborne enamel in Resene Zuccini, Resene Gordons Green and custom made Resene hues. Design and images by Three Sixty Architecture, [www.threesixty.co.nz](http://www.threesixty.co.nz), build and painting by Bradfords, [www.bradfords.co.nz](http://www.bradfords.co.nz).



## Sensitive to the planet

Resene Ashanti

Often products that are easy on the senses are easy on the environment, too. Resene has an extensive range of Environmental Choice approved paints that have been independently verified, including products with no added VOCs and an extensive range of low VOC products.

Choosing the right product is only part of the decision – the impact is also in the application. Resene Eco.Decorators ([www.ecodecorator.co.nz](http://www.ecodecorator.co.nz)) are a nationwide network of environmentally responsible, quality focused painting contractors who provide a quality finish achieved in a sustainably minded way. Once the decorating is done, unwanted paint and paint packaging can be returned to the Resene PaintWise recycling and product stewardship programme (NZ) or to Paintback (AU).

For more information on Resene's sustainability initiatives, programmes and products, visit [www.resene.com/sustainability](http://www.resene.com/sustainability).



Resene  
Brown Pod

**left and above:** It took 16 litres of primer, 140 litres of Resene Lumbersider and more than 1000 man hours for Sign Foundry to hand-paint this logo on the roof of Whittaker's headquarters in Porirua, which sits under the Wellington flight path. Resene Brown Pod was chosen for its warm, chocolatey appearance.

# In great measure

**Sign Foundry hand-paints a larger-than-life logo for an iconic brand.**

**W**hittaker's has long been a household favourite; the family-owned business has been making chocolate since 1896. Their operation had been based in Porirua for more than a century, and its location on the Wellington flight path spurred an idea to turn the

sprawling flat roofed building into one massive canvas. Sign Foundry was called in to sort out how to make it a reality.

Though technology has greatly changed the methods and capabilities of sign making over the years, their team still includes skilled craftsman capable of creating hand-painted signage.

"Large-scale signage like this is few and far between," says Duncan Rourke, General Manager and co-founder of Sign Foundry. "While the team are qualified sign makers, this project required out-of-the-box thinking. We sat around a table and put forward some ideas, and while we might not have done it the way others would have tackled it, the process worked for us and the results were great!"

From concept to completion, it took over 1000 man hours to complete the immense logo. Aside from the commercial cleaners who prepared the surface, all of the setup, prep

and painting was completed by Sign Foundry's in-house team. A whopping 480 sheets of 2400mm x 1200mm corflute needed to be cut, which was carefully templated across the roof. At 25m tall and 75m wide, it takes up a total area of 1875m<sup>2</sup>. By comparison, the famous Hollywood sign in California is 1460m<sup>2</sup>.

"Since the logo is script with no real block letters, templating took some major work," says Duncan. "It is long run roofing, so that required painting the up-rights and returns which significantly added to the quantity of paint. There is also a 1.5m drop part way through the roof along with fans and other obstructions that had to be dealt with."

It took 16 litres of primer to mark the outlines and 140 litres of Resene Lumbersider to complete the two coloured topcoats, which was tinted to appropriately chocolatey Resene Brown Pod. "We use Resene for a lot

of projects, even to create the look of rust or other cool effects, but this was one-of-a-kind."

Duncan says it felt meaningful to be a part of the project, not just because the signage was for such an iconic New Zealand brand, but also because of its scale. "To say that we have hand-painted a logo of this size is a huge achievement. We picked up an NZSDA Gold Award for it."

"The finished product looks amazing, however, you need to pretty much be in space to truly appreciate the scale," laughs Duncan.

To others interested in incorporating painted signage in their projects, he recommends having the company installing it involved from the get-go and to pick your timing wisely. "Be prepared for events outside of your control, like weather, or make plans to limit the effect." **BW**

To see more of Sign Foundry's work, visit [www.signfoundry.co.nz](http://www.signfoundry.co.nz).

# Paint for the people

Four professionals using colour to create community ownership in shared spaces.

Though we have great affinity and romanticism for our rural areas, New Zealand and Australia are actually both highly urban nations. According to The World Bank's DataBank, in 2020, 86.7% of New Zealanders and 86.2% of Australians lived in urban areas. While there are obvious cultural and societal benefits to living in a city environment, it also has its drawbacks.

Urban dwellers often have to deal with health issues that come from the constant stress of being in a busy, rushed environment. Heavy traffic, noise and air pollution can all impair physical and mental states. Numerous studies have shown that there are different burdens of

**right:** Cornwall Park, Hastings, is home to these toilets designed by Brent Scott of Citrus Studio, which feature precast concrete walls in Resene Uracryl tinted to Resene Dell, doors in Resene Uracryl tinted to Resene Tory Blue, timber soffits and accents in Resene Ironbark coated in Resene Uracryl 403 Clear, steel surfaces in Resene Uracryl tinted to Resene Gauntlet and interior fibre cement lined walls in Resene Brandy Punch. The project won a Resene Total Colour Commercial Exterior Award. Build by Tims Construction, [www.timsconstruction.co.nz](http://www.timsconstruction.co.nz), painting by Steve Olsen Decorator Ltd, images by Citrus Studio Architecture.



**below:** The oak leaf motif and colour palette used on the toilets appears elsewhere in Cornwall Park, including the play surface. Walls in Resene Dell, doors in Resene Tory Blue, steel surfaces in Resene Gauntlet and timber soffits and accents in Resene Ironbark coated in Resene Uracryl 403 Clear. Design and image by Citrus Studio, build by Tims Construction, painting by Steve Olsen Decorator Ltd.

	Resene Gauntlet		Resene Ironbark		Resene Tory Blue		Resene Brandy Punch
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disease and disability in urban areas over rural ones, with some linking specific features of urban environments to particular health indicators such as an increase in anxiety disorders, social phobias and panic disorders. However, there are key ways in which design can help promote our urban population's mental health – and these strategies are only going to become more important as time goes on and our cities grow.

Although we often talk about the influence colour has on our mental and physical states within indoor environments, more and more attention is being paid to the way the hues in our urban surroundings play. While increasing green and active spaces where people can get

their necessary doses of nature and exercise without the need to venture far from home is important, colour is another major remedy for improving the wellbeing of city dwellers. We know that if humans spend their time confined to a concrete jungle it is not going to do their health any favours, but the colour urbanites need in their lives goes beyond blue skies and leafy greenery.

If you went to school for architectural design, interior design, landscape design, urban design or planning, you probably learned the way colour is used in built contexts can vaguely be structured into three categories. Firstly, there are practical uses that signal and separate the functions of

a space. This can include things like painting an element of a design in a different colour to delineate its use, but also things like pictograms, signs and traffic signals. We know that a green light means go and a red one means stop and that green or pink paint on a roadway means a lane is reserved for bicycles or buses. Another common and popular method is the decorative use of colour, which can be simple things like what hue you choose for cladding, fascias, roofs, trims or awnings. But it's the third approach to colour use in public spaces – increasing optical stimulation for the benefit of the user's interaction and perception of the space – that may be the most important at a societal level.

Accentuating public space with colour can create awareness and bring attention to what's there or promote specific activities, but it's also a way of creating identity within a place. There are times when we want to make components of a design blend into their surroundings; this can make sense for residential home design in rural settings where you don't want to disrupt the flow of nature. But in a shared public urban space, that shouldn't be the default approach.

In the same way that traffic signs tell us where we can and can't go, bright, bold and whimsical use of colour has its own symbolism which communicates that people belong in a space. Whether it's accomplished through chromatically interesting murals, sculptures, footpaths, crossings, benches, playground equipment or other public facilities, colour has become an essential part of reclaiming public space and our mental wellbeing.

We talk to four professionals using paint to make a positive impact in the public realm.

### Luminous loos

Public toilets are not something architect Brent Scott of Citrus Studio imagined he'd be designing much of, but after a number of successful projects with Hastings District Council, he has since leaned into toilets as a niche typology.

"They have become interesting projects for us," he says. "They are all in public spaces, which are great environments to work in. I now find myself going to check out toilets when on holiday. We recently did a road trip from Napier down to Queenstown and made a point of stopping at the new toilets right on the coast outside of Kaikoura to check them out – but I can't say the kids were keen that they were composting!"

Brent points out that, as components of more complex urban and park developments, his colourful toilet projects don't stand alone. "They're elements of larger spaces which include playgrounds, recreation areas and landscaping, so once completed, it's not just a building to see but a whole area. These projects have given me the opportunity to work alongside landscape architects and playground designers, which has been great. The other freedom is that they do not need to conform to typical building typologies, and given that most people think of public toilets as bland, concrete block cells housing dark and smelly spaces with a slightly unsafe feel to them, it has been liberating to break away from this. These toilets have all started with the aim to connect them to the environment to allow the light, air and sounds of the park to filter in rather than being a sealed box."

"When I hear the phrase 'blend in' in a project briefing from a client, I always imagine they mean that the aim is to make a positive contribution to the context, which I think is a much better

### did you know?

Humans receive approximately 80 percent of their information from their visual surroundings, both natural and built. Colour as a form of sensory perception is so essential to our survival that academics have argued that colour should be awarded human need status.

aspiration for a project. When you think about it, public toilets should stand out so you can find them; they shouldn't be camouflaged to blend in," Brent adds.

"Colour is a potent and obvious tool to use as it creates an instant emotional response and tends to draw you to a space or object. It is fun as well, can make you smile and even make you laugh. Colour both subtle and overt is prevalent everywhere in nature, and both sit happily side by side. It helps these toilets to be more than simply buildings. In a way, they become pieces of public sculpture, adding something beyond function to the context."

"We have also discovered the combination of colour and pattern on the walls of these toilets has led to them being tagged much less than other similar buildings. Many think that colour is really only for busy and active urban spaces, but we have found that it works just as successfully in serene park environments."

Brent encourages others to be more adventurous when it comes to using colour in public spaces. "It is easy to fall back to a neutral palette, which is often the unconscious path of choice. But if you think about what the design of a space is trying to achieve, you may find that adding colour will give a better result and create spaces that people are happier to be in," he says.

Those who have worked on public projects with councils or developers know they can be challenging, as

you're often having to deal with a lot of stakeholders – and, at times, you may end up with a few too many cooks in the kitchen. But Brent has had great success through his smart approach and the relationships he's built.

"The project team at Hastings District Council is small and very open and supportive – especially when it comes to using colour. For each project, colour is discussed when presenting a design and is part of the design expression, so it has a reason for being the colour it is."

For Brent, this approach of getting the client to buy into the colour as part of the design has helped it become less of a personal preference. "I think it's a good way to get clients on board rather than treating colour as simply a final choice of finish to be agreed to at the end, when it becomes much more subjective and difficult to reach a consensus on."

When it comes to buildings in public spaces, function comes first so the paint specification you choose becomes important. "Resene has a great range of products that offer solutions. In the case of the precast concrete walls of the toilets, they are in Resene Uracryl which is really hardwearing and can be maintained. When it comes to colour, Resene has a great spectrum available in all ranges so the use of colour in the project is pretty unrestricted."

To see more of Brent's work, visit [www.citrusstudio.co.nz](http://www.citrusstudio.co.nz).



## Guarding against graffiti

Resene   
Gorse

Illegal graffiti tagging can be a nightmare in public spaces. Not only can it detract from your design and cost money to fix, but the longer it's left there, the more likely it is to attract more graffiti. When left unaddressed, tagging can also progress to more serious crimes, so it pays to have an anti-graffiti plan in place for your client to tackle graffiti promptly and keep the problem from escalating.

Traditionally, anti-graffiti protective coatings were full of solvents. However, Resene has developed a lower VOC option: Resene Uracryl GraffitiShield. This high performance waterborne two pack urethane is designed to provide a clear protective finish as a defence against graffiti. Once cured, if graffiti does occur, it can be removed using Resene Graffiti Cleaner without the need to repaint the area. It's ideal for use on businesses, roadside walls and other structures that are prone to tagging. The best part is Resene Uracryl GraffitiShield is available in a range of gloss levels so you can get the right sheen for the look you're after.

Resene Graffiti Cleaner is free of NMP and is formulated for easy removal of graffiti. It is very effective against common materials used for graffiti, such as spray paint, ink, crayon and lipstick.





## top tip

Resene Riptide

While outdoor wall artworks are typically painted in Resene Lumbersider, foot traffic areas can require a non-slip finish. This can be easily achieved by adding Resene SRG Grit into Resene Walk-on or Resene Lumbersider or by choosing Resene Non-Skid Deck & Path, which is a product with a grit non-slip texture designed into it that can be tinted to a range of colours. See the Resene Decks, Paths, Driveways and Recreational Areas colour range for options. Altex Coatings ([www.altexcoatings.com](http://www.altexcoatings.com)), part of the Resene Group, also has a range of long-term high performance durable coatings suitable for asphalt road marking, footpaths, playgrounds and sports court surfaces.

## Walk this way

“I have seen first-hand the positive impact colour has on our emotional state,” says artist Melinda Butt of Min Design.

“Colour and pattern are great for activation, engagement and wayfinding in public spaces but incorporating them also comes with therapeutic qualities and helps create a sense of public ownership – that the space belongs to the people, and that the people belong in the space.”

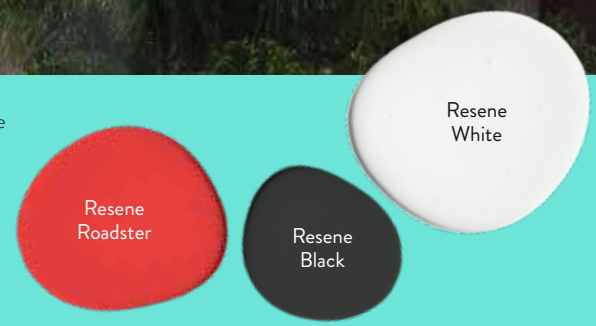
If you’ve ever walked around central Auckland, Hamilton or Whangarei, chances are you’ve already been wowed by Melinda’s work. A fusion of pop art and art deco inspired by everything from classical architecture and Bauhaus principles to Japanese poster art and Egyptian motifs, her bold iconographic style of murals is hard to miss. But until she was asked to create a special piece for Butter Factory Lane, her work had never been on a walkable or driveable surface. The 18 metre long and five metre wide mural she created featured an eye-catching combination of Resene White, Resene Black, Resene Roadster, Resene Gorse and Resene Riptide and was extremely popular with residents, adding to their sense of safety and belonging – especially when visiting the adjacent hospitality and entertainment venue of the same name.

Each of Melinda’s murals are carefully planned, and this project was no different. Before executing a large painting, she creates a smaller work using Resene testpots in her chosen colour scheme and views it under a range of lighting conditions to see how the hues change. “I have learnt the hard way that sometimes colour can shift dramatically depending on the light. In order to create a long lasting high-value work, the right prep work has to be done,” she says.

Melinda’s work has also been used to enliven public infrastructure from power boxes to public bathrooms and carpark entryways. “I use bright, bold colours in high activity zones to lift people’s mood and increase a sense of safety. If an area needs some vibrancy, it helps to add a few, bold primary colours. When paired with the simplicity of black and white, it adds an additional pop, both in the art movement sense and the visual field.”

To see more of Melinda’s work, visit [www.melindabutt.com](http://www.melindabutt.com).

**opposite and above:** “I like to use patterns to create a sense of fun, direction and engagement,” says artist Melinda Butt of Min Design. The 18m long and 5m wide laneway mural she created on Butter Factory Lane in Whangarei was inspired by vintage poster art, pop art and Japanese illustrations and features Resene White, Resene Black, Resene Roadster, Resene Gorse and Resene Riptide.



## Primary placemaking

When you're creating spaces for young children whose brains are still developing, the use of colour isn't just about stimulation – it also becomes important for orientation and wayfinding, particularly among those who might not yet be old enough to read.

Streetscape's talented team of designers creates and fabricates a range of street furniture solutions to enhance open space environments including decorative light poles, shelters and customised features and art sculptures. When they were brought on board to manufacture a set of benches for Sunnybrae Normal Primary School, the school asked for the children to be involved in the project. Streetscape had them help choose hues from the Resene KidzColour range.

"Having the students involved created pride of ownership with the children and gave the space a fresh, fun and interesting look and feel," says Streetscape's Paul Salmon. "However, once they were installed the teachers also discovered that the different colours of the benches created 'spaces within the space', with children meeting each other for lunch at the 'red benches' or making a playdate for handball outside the 'yellow benches', for example."



Paul says that opting for the L- and U-shaped formations from their Mack Mitre Series instead of standard straight benches also created more inclusive, communal areas for the children to meet and interact and for parents waiting to pick their children up at the end of the day.

"Our preferred paint system is Resene, and just like Resene paints, Streetscape products are also proudly made and designed in New Zealand to suit our country's unique conditions and climate," says Paul. "While a lot of the time the colours chosen for furniture designed in the public realm are picked purposely to be colours to blend into the space, having

the occasional blast of a bold, bright colour can be the *pièce de resistance* of a project!"

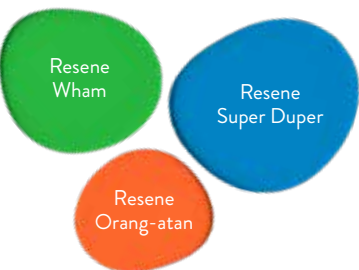
"We have manufactured plenty of brightly coloured furniture for clients over the years with colours ranging from Resene Buddha Gold and Resene Poppy red to Resene Elvis blue and even Resene Outrageous orange for a client who wanted his bench seat to match his McLaren sports car! I've personally always been drawn to the tropical blue and green colours, Resene Riptide and Resene Spray; they remind me of long, warm summer days on the beach and in the surf – bring it on!"

To see more of Streetscape's work, visit [www.streetscape.co.nz](http://www.streetscape.co.nz).

- Resene Outrageous
- Resene Buddha Gold
- Resene Poppy
- Resene Riptide
- Resene Spray
- Resene Elvis

- Resene Fizz
- Resene Get Reddy

**above and right:** Streetscape's Mack Mitre Series benches that they designed and fabricated for Sunnybrae Normal Primary School are in a range of hues chosen by the students from the Resene KidzColour range: Resene Get Reddy, Resene Wham, Resene Orang-atan, Resene Fizz and Resene Super Duper.





## Reclaimed for the community

Sometimes it's not just great colour use that helps activate a piece of public infrastructure – it's refreshing and maintaining it. That was certainly the case in North Sydney's Kesterton Park, where vivid, saturated colours were used to revitalise two picnic huts. In doing so, it invited greater engagement by members of the local community and provided a visual treat for ferry commuters.

"The picnic huts hadn't been painted since the 1980s and were in need of an upgrade. They looked neglected and uninviting," says Dr Zena O'Connor of Design Research Associates, who initiated the project. "The appearance of the huts discouraged community engagement and detracted from the park's magnificent location on Sydney Harbour.

"Research indicates that colour encourages interaction and engagement, and the refresh highlighted the role that colour can play in transforming and revitalising the urban environment."

The design was based on the International Code of Signals (ICS) maritime flags used since the 1850s. "Each picnic hut panel was painted in the maritime signal for 'O' or 'Oscar' which reflects both the popularity of sailing on Sydney Harbour and acknowledges the activities of the working harbour," says Zena.

Two colour schemes were designed, one for each picnic hut. Resene Adrenalin, Resene Havoc, Resene Smitten, Resene Happy, Resene Left Field, Resene Point Break and Resene Fuchsia were chosen, inspired by yacht spinnakers, Jacaranda blossoms and the surrounding natural landscape.

"A Resene gloss finish was the ideal choice for this project as it provided the right level of saturation and visual impact as well as maximum durability in all exposed conditions – a prerequisite for the harbourside location of this project." *bw*

To learn more about Dr Zena O'Connor's work, visit [www.zenaconnor.com.au](http://www.zenaconnor.com.au).

*Have you used Resene products to colour a public space?  
Share your project with us: [editor@blackwhitemag.com](mailto:editor@blackwhitemag.com).*

Resene  
Left Field

Resene  
Adrenalin

Resene  
Point Break

**above and right:** The revitalisation of the picnic huts in North Sydney's Kesterton Park reclaimed them for the community after going over 40 years without being painted. The refresh in a design inspired by maritime flags nods to the nautical surroundings in a fun and family-friendly palette of Resene Adrenalin, Resene Havoc, Resene Smitten, Resene Happy, Resene Left Field, Resene Point Break and Resene Fuchsia. Design and images by Dr Zena O'Connor, painting contracted by Master Painters Australia, [www.masterpainters.org.au](http://www.masterpainters.org.au).



## top tip

To make bold colours pop, use a high gloss finish such as Resene Enamacryl gloss waterborne enamel, Resene Super Gloss or Resene Uracryl 803.



# Makers and shakers

Seven artists, designers and bloggers weigh in on colour and decorating trends and their favourite Resene hues.



**Karen Walker**

Designer, Karen Walker

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

Resene Periglacial Blue – it’s been in the Karen Walker Paints range since day one and has always been one of my favourites. It’s a dusty, atticy and worn sort of blue. It’s probably the one I hear about most from our customers, too, so clearly it must be a favourite of others as well.

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

I’ve never DIY-ed in my life. It’s just not my calling.

I’d much rather have an expert do the job really well than have me mess about with it. I’ve got very clear ideas about how I want the outcome to be and like to see it executed beautifully – and it’s not me that’s going to achieve that, that’s for sure.

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

Apart from buying shares in Apple’s IPO, you mean? I think I’d probably say, don’t stress too much and be prepared to go with the flow every now and then – it can be fun.

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

I’m awaiting a new couch. It’s being made at present – Apartmento’s Monty 3-Seater in a velvety bronze. I’ve loved my leather chesterfields, which have served us well, but after more than two decades it’s time for a change.

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

Where do I start? Grayson Perry, Jarvis Cocker, Katherine Mansfield, Jean Cocteau, James Baldwin and P. G. Wodehouse would fit nicely



around my table. I don’t think the conversation would have any lulls. Oh, and Nina Simone could join us too as long as she’d promise a duet with Jarvis after dinner.

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

As much as I love plane journeys (remember them?), being able to be anywhere in the world at the click of a finger would be great. Dinner tonight at The Wolseley? Why not.

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

Sitting inside other people’s and being’s minds, even for a minute. Just knowing what my dog gets so excited about in the park with her superpowered sense of smell would be great.

**What are your key colour and design predictions?**

For summer, I always end up in a world of blues: aquatic, dusty, Caprian, steel, sky or indigo with just a sprinkling of white and golden sand amongst them and I’m happy. During winter, I’m always a fan of greys from a light grey marle right up to the darkest asphalt with bright pops of scarlet fuchsia, lilac, marigold and cream cutting through.

[www.karenwalker.com](http://www.karenwalker.com)

left: Karen Walker Organic Cotton Mouseion Dress in Asphalt.

above: Resene Periglacial Blue (top) and Resene Shadowy Blue from the Karen Walker Paints collection.



## Max Patté

Artist

### Which is your current favourite Resene colour?

It's an impossible question as my answer would have to change every day. I'm currently working on one piece that uses 347 Resene colours. We're getting through a lot of Resene Ebb though, so perhaps that's a telling sign.

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

A large-scale work I've just completed going to Sydney titled *Lily Pond*, which has a total of 50 colours that balance and complement each other in a way that resemble the flower giving the work its title. I often use nature in this way as a source image or colour palette to choose from.

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

I'm definitely no expert, but I do like to try. I see our home as a different type of canvas and outlet for creativity.

**right:** *Droplet #3*, from a distance and up close. Max's Droplet series is inspired by his exploration of visual glitches, where an image fails to load in an app and is broken down into its base colour components, lacking the detail of the original image rendering the content illegible. He uses hundreds of Resene colours to create these pieces.

Resene   
Ebb

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

Travel as much as you can while you can.

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

A dishwasher. I'm 44 and have never owned one.

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

Lucien Freud. He'd have the best stories.

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

A remote control that could pause and rewind life, but more importantly, turn the volume down.

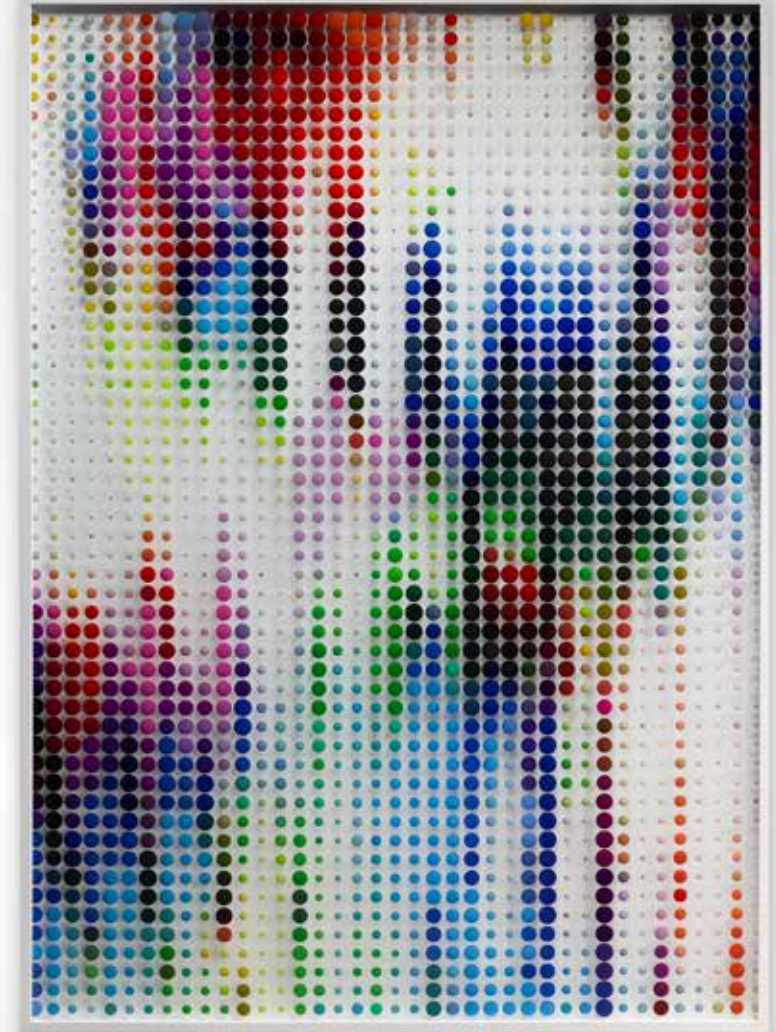
### If you could have a superpower, what would it be?

Invisibility for my whole family, so we could fly in first class.

### What are your key colour and design predictions?

That black façades will be less common but it seems grey carpets unfortunately just won't die!

[www.maxpatte.com](http://www.maxpatte.com)





## Paula Wallace

Design Director, Wallace Cotton

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

The colours we've used most are Resene Alabaster and Resene Sea Fog, which have elegantly covered our home near the sea. My other favourite colours are a combination of Resene Jungle Mist, Resene Bali Hai, Resene Bismark and Resene Nile Blue as I have a thing for beautiful blues.

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

We painted the ceiling in our dining room/kitchen this lockdown, which has made the house feel new! We've wallpapered a few walls to add texture as we occasionally use our home as a photo shoot location. Wallpapering is not great for a marriage – we have recently discovered there are talented people who can do it for us!

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

I prefer to start and finish a project in a very short space of time, so perfection is not an option.

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

Patience. All the things you dream of doing will happen, just maybe not tomorrow.

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

Whoops, I already just splurged on a wine cabinet to capture our drinking habits. I did vow after the boys won the America's Cup (again) that I would get a viewing turret on the roof before the next event, so Dalts, please keep the cup in NZ!

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

Theodor Seuss Geisel (aka Dr Seuss), who was not only an artist but also a poet and futurist. It would have to be a highly engaging, enlightening and funny dinner, wouldn't it?

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

I did think up the composting garbage disposal unit, but a nice young boy came up with it too – though haven't heard if he has got to market with it yet.

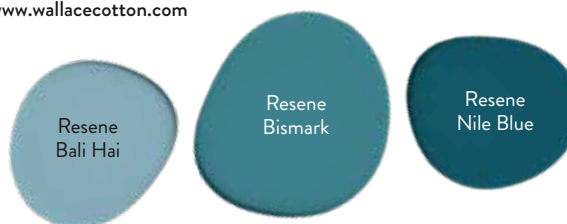
### If you could have a superpower, what would it be?

To instantly get stuff done without having to wait for the doing.

### What are your key colour and design predictions?

So here we are in lockdown again, and it feels like our homes have become very important as we do all our living in one place. There's been a nurturing, comforting trend of safe neutrals which I suppose are always there, especially as we Kiwis love to buy and sell properties at the drop of a hat. We're seeing neutral colours becoming more earthy and warm – think sand, pumice, oatmeal, etc, which is a nice progression after the 50 shades of grey theme of recent years. It is calming to come home to a simple colour palette, however, after spending many weeks at home, we are probably all looking for some inspiration. Maybe it's time to bring in some passion colours – a sprinkle of Mexico with cobalt blues, terracotta, sunshine yellows or some nostalgic Hawaiian-patterned wallcoverings and fabrics, like the amazing wallpaper patterns on the Netflix series, *The White Lotus*.

[www.wallacecotton.com](http://www.wallacecotton.com)



## Kate Alexander

Interior Designer, Places & Graces

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

Hardest question ever – I like all colours! I'll go with two neutrals that make a great backdrop for whatever palette you want to layer over them: Resene Concrete, a pale grey with just a hint of mauve, and the timeless Resene Eighth Black White.

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

We recently painted the ceiling in a client's villa in Resene Big Stone and it looks amazing. The room is large but it has a variety of different door heights, so by painting the walls in crisp Resene Eighth Black White and putting that beautiful dark hue on the ceiling, the eye is drawn up to take in the wonderful details.

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

I'd say I'm a DIY dreamer. I come up with the ideas that I think I can execute and then call in my very patient partner to help me make it happen!

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

Travel more! I was late to discover how good travel is for filling your creative cup.

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

Either an original Memphis vintage piece – there’s a Flamingo side table on Etsy right now that I’m coveting – or a new ‘inspired by Memphis’ piece (specifically, the Ebba Chair from the MoMA Design Store).

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

I would host a 1980s New York City dinner party with all the movers and shakers that do interior design for the stars. The outfits would be as way-out as the space and conversation!

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

A Lego sorting vacuum cleaner that sucks all the pieces up and then sorts and spits them out either by colour or type (actually, that’s my son’s idea, but it’s damn brilliant).

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

To be nice all the time and never get grumpy, or to somehow show clients exactly what I am seeing in my head in real time.

**What are your key colour and design predictions?**

My hunch is that as production, shipping and building lead times increase, we will discover even more how great paint is for creating an immediate transformation – whether it’s to revitalise an item of furniture or makeover a tired room. Colours, I think, will head more towards clean and pure colours with more hues and tints than tones and shades. And as it becomes even harder to buy off-the-shelf items in anything other than black, white or grey, we will look to colour to bring personality and originality to our spaces.

[www.placesandgraces.com](http://www.placesandgraces.com)



right: MoMA Ebba Chair in Buttercup Yellow/Olive Green

Resene Eighth Black White



**Katrina Hobbs**

Director, Katrina Hobbs Design

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

Resene Alto is a beautiful soft dove grey – half strength or even quarter strength on walls with white detailing creates a very elegant space.

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

I recently worked with a client on recreating a rich dark stain for their balcony furniture and Resene Black Pepper worked beautifully. While I’m happy painting abstract



above: Katrina Hobbs Silk Velvet and Pure Linen cushions.

Resene Black Pepper

artworks, more defined painting skills are not my forte, so I was delighted with the ease of use of this timber stain – especially for novices like me!

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

I’d happily leave DIY to the professionals, especially as I am a bit of a perfectionist and I know my limitations!

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

Have confidence in your abilities and go for it. Don’t wait ‘til everything is perfect – mistakes made equate to great learning opportunities.

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

I’ve long coveted a pair of antique leather club chairs, so if I could find them (and afford them) they’d be top of my list.

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

Isabel and Ruben Toledo. Isabel was a bold and gorgeous fashion designer and her husband, Ruben, is an exquisite and delightful artist. They were a gorgeous, creative and exciting couple with a true ‘love story’ life together. I’m such a romantic – I’d love to embrace that kind of joy.

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

The ability to access just the right words when I need them! My mind has a terrible trick of vapourising my vocabulary just when I need it most.

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

The ability to travel anywhere in the world in an instant so I could see and hug my loved ones right now. That would be the BEST!

**What are your key colour and design predictions?**

I think (and hope) we’re going to see a continued trend of bold, beautiful colours for homes in the coming year. That aspect of wanting to ‘brighten’ your living space will increase as we come out the other side of this pandemic.

[www.katrinahobbsdesign.com](http://www.katrinahobbsdesign.com)



## Hannah Jensen

Artist/Paint Carver

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

I love Resene Hot August. It's a warm terracotta that welcomes a bold look with a calming feeling.

### What has been your favourite painting, wallpapering or staining project that you have done?

We have a wooden feature that wraps around one corner of our house which we protected with Resene Furniture and Decking Oil, bringing to life the rich warm wood's inherent colour.

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

Lucky for me, my partner is an amazing DIYer – from drain laying to spouting, decks to gardening, he has the flair. I make a great lackey, never afraid to pick up the paintbrush or spade and get stuck in to help. I'm also great at clean up.

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

Keep on believing in yourself. Don't seek approval from others. Be happy in your own groove.

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

An outdoor couch! It would be ready and waiting for the deck that is coming in time for summer.

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

FLOX! I miss that woman. I always appreciate shooting the breeze with my fellow contemporary Hayley King, an entrepreneur and phenomenal artist always pushing herself to reach her next level. I'm grateful that I actually do get to dine with her and that we support each another in life and the art world.

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

A paint cleaning system that recycles all the paint into compost.

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

Cleaning with the snap of my fingers. The time I would save!

### What are your key colour and design predictions?

Bring on the calm! Home is your sanctuary away from the world, I say whatever brings you your calm, go with that. For some that might be lights and whites such as Resene Alabaster, bringing the airy magic. For others, that might be dark bold colours such as Resene Bunting to create a nest to return to.

[www.hannahjensen.co.nz](http://www.hannahjensen.co.nz)



above and left: Common Buzzard Wing  
59 layers of carved acrylic Resene Lumbersider paint on a handcrafted skateboard built by Paper Rain.





## Olivia Shew

Senior Designer, Mr and Mrs Ward

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

My current favourite colour is Resene Scoria. It is such a powerful and versatile colour which has the ability to create a sense of warmth and belonging – whether it is used on the walls and ceilings of a bathroom, the exterior of an entrance door to a villa or a custom entertainment unit.

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

One of my favourite pieces to date is a wardrobe we finished in Resene Altitude. The powder blue in a high gloss encapsulates you and creates a sense of sophistication.

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

A mix between ‘DIY perfectionist’ and ‘leave it to the professionals’ – if I know I can do it myself (perfectly), I am up for the challenge.



**left:** Mr and Mrs Ward wardrobe in Resene Altitude (left) and bedside table in Resene Scoria (right).

 Resene Altitude

Otherwise, I am calling one of our amazing tradies that we work with!

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

Be confident, be brave and go with what your gut tells you! I would tell my younger self to be braver with colour as I have learnt going bold on a piece can complete the look and feel of a space.

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

An entertainment unit painted in Resene Scoria – so I can not only watch TV but also add a beautiful piece to start my collection (on my wishlist with Mr and Mrs Ward).

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

Going back in time to have a glass of wine with the one and only Le Corbusier. From designing iconic architecture, furniture and creating art pieces that changed history, this extraordinary man is one of the most influential designers and artists of the 20th century. Le Corbusier is one of the artists who has inspired me to do what I love, which is being able to design bespoke furniture pieces and create spaces for people to enjoy.

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

It would be amazing if we had a cooking machine where you could throw in whatever you have

in the fridge – such as blue cheese, pickled gherkins and strawberry jam – and it cooks you a delicious meal with those ingredients in 30 minutes. Super quick and easy – especially during lengthy lockdowns!

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

Teleportation. Being able to see all the designs and architecture from around the world in an instant would be eye-opening (plus, it would be free and without jetlag).

### What are your key colour and design predictions?

Matte finishes are currently ‘of the now’, however I think high gloss finishes are making a comeback, which I am excited about – especially in bold colours such as Resene Fun Blue.

[www.mrandmrsward.nz](http://www.mrandmrsward.nz)



# Raising the white flag

Resene Technical Director Colin Gooch shares some 'off colour' humour.

As you know, Resene is really noted for its strong colours but it would have been fair to say that some years ago we didn't have the greatest range of off-whites. Not that we didn't have any – we had been making three – Resene Dutch White, Resene Pearl Lusta and Resene Spanish White – since Adam was a boy. Records show that these products were first supplied in hogsheads and firkins! It was decided that we should smarten our act up and do something more expansive in this area.

To say that I was unimpressed with the outcome would definitely be an understatement!

I railed at the very name of the chart; 'White Colours' – an oxymoron, I cried! And the colour names! Red White, Red Haze, Tint Of Red, Red Squeeze; Green White, Green Haze, Tint Of – well, you can see the way it's going! I asked if their imaginations had gone on holiday? Had their creative juices curdled? As well as other perfectly reasonable observations. But they had saved the

best until last: 'Black White'. 'Black White', the last resort of the incompetent! Don't you know that black and white make grey? Such a mangling of the English language.

The rest is history. The only survivor of that misbegotten colour card, 'Black White' ascended to the pinnacle of Resene colour popularity where it remains today and indeed has become an iconic name; so iconic, in fact, that it has become the masthead for this magazine.

And the moral to take out of this story? In matters of marketing, do not let the technical types within a country mile of the creative marketing process. If I do forget my place and offer a new name suggestion, just four words from Nick Nightingale, "remember Black White, Colin", is sufficient to send me slinking on my way with my tail firmly between my legs. **BW**

Resene  
Half Bianca



#### Order swatches

Thousands of Resene colours are available as A4 screen-printed paint swatches, known as drawdowns. Order online or browse through the in-store library of swatches at Resene ColorShops and resellers. [www.resene.com/drawdowns](http://www.resene.com/drawdowns)

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*Remember you only get authentic Resene colours when you use Resene tinters in Resene paint bases. Resene decorative tinters with no added VOCs and the true Resene colour formulations are unique and only available from Resene. So, make sure you insist on genuine Resene products and tinters for your project.*

Background in Resene Blue Moon with shapes in Resene Sandtex Mediterranean effect in (clockwise from top left) Resene Sante Fe, Resene Half Spindle and Resene Alpaca and stones in Resene Concrete Clear Wet Look.



We'll have more monthly news for you in the *BlackWhite* email newsletter. If you haven't already, sign up today at [www.resene.com/enews](http://www.resene.com/enews).



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