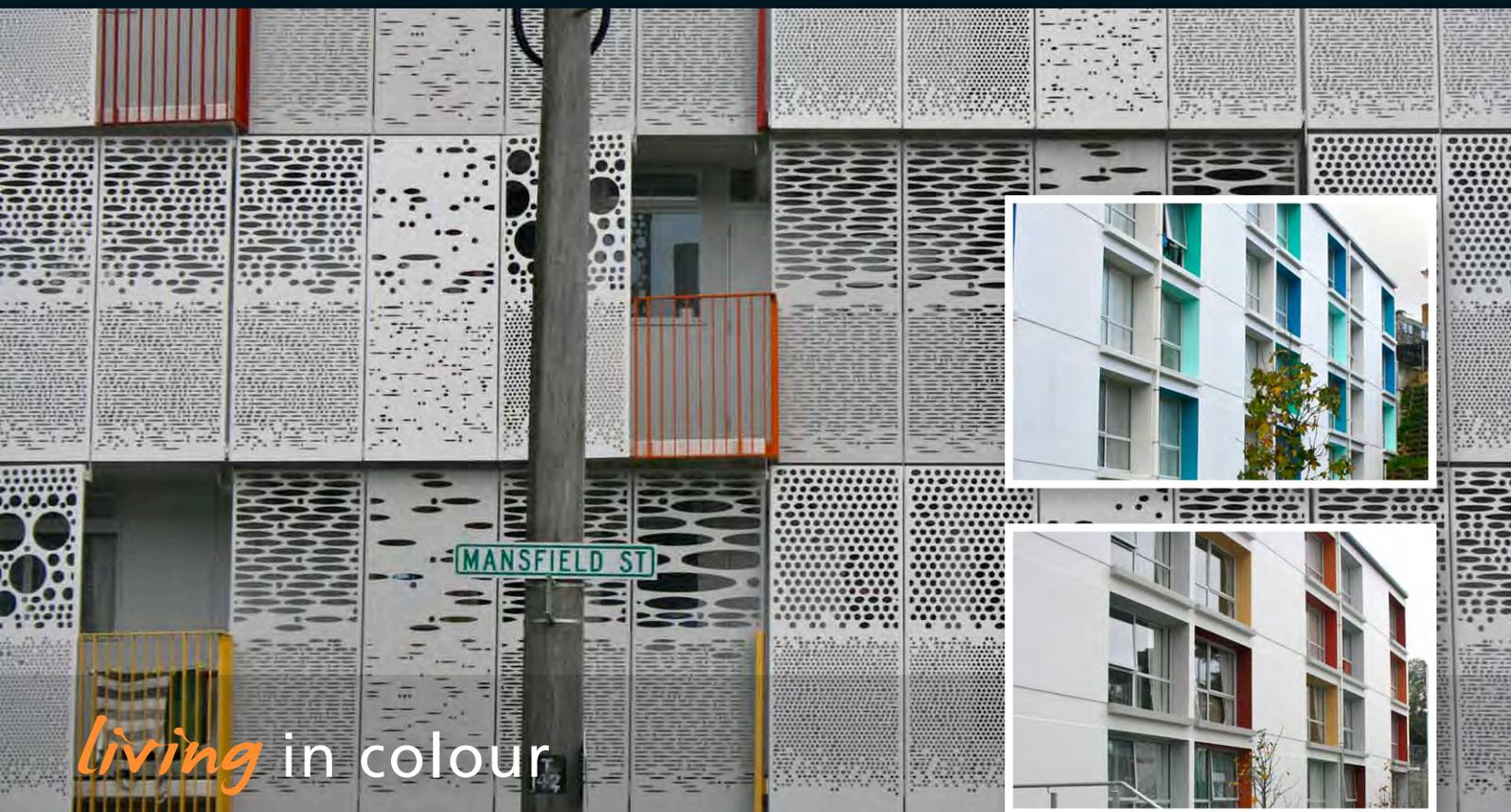


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living in colour

Originally constructed from 1967 on the site of an old tram depot, the Wellington City Council housing at Newtown Park consists of three large towers and two lower blocks containing 205 housing units on an 8,700 square metre site. The brief for the project was to give new life to the buildings and their surrounding landscape by addressing seismic and code compliance issues and increasing amenity to residents by improving the quality of exterior and interior spaces. This included giving the buildings identity and integrating them into the surrounding site and suburb and upgrading units to a modern standard of living, including creating new family units.

The site and landscape surrounding each of the buildings has been remodelled from what used to be predominantly carparking into a series of distinct community spaces that provide amenity to tenants. The site is stitched back into the surrounding Newtown suburb by breaking down the main street frontage with a series of private and community yards that directly relate to the buildings. The buildings' main entries are clearly defined with light and colour. A series of new internal community spaces focus out into a new exterior community courtyard, which provides a recreation space for scooters, bikes, ball sports and playing.

Colour is used in a considered way throughout the project as a way of encouraging building identity, highlighting key building elements and spaces and to provide a sense of joy and lightness to what would otherwise be a heavy collection of buildings. A neutral 'concrete' base in a number of tones, accompanied by coloured highlights is used to make each of the buildings sing.

Five different colourways were applied to each of the buildings as highlights – green, green-blue, blue, purple and orange-red.

Block A features lime and clean greens with Resene Lickety Split (fluoro green), Resene Christi (chromatic green), Resene Sulu (summer yellow green), Resene Japanese Laurel (bright green) and Resene Mantis (bright green). Block B harnesses jewel greens and turquoise with Resene Niagara (peacock green), Resene Observatory (bright peacock green), Resene Guru (turquoise blue), Resene Riptide (aqua blue) and Resene Kitsch (retro teal). Block C is bold with strong orange, red and yellow with Resene Whizz Bang (bright orange), Resene Hazard (chestnut orange), Resene Dynamite (blue red), Resene Equator (mustard yellow) and Resene Flame Red (bright red). Block D focuses on blues with Resene Curious Blue (sky blue), Resene Governor Bay (violet blue), Resene Torea Bay (seaside blue), Resene Malibu (surf blue) and

Resene Havelock Blue (summer blue), and Block E is warm with purple inspired hues of Resene Sassy (bold magenta), Resene Lavender (soft violet), Resene Chetwode Blue (mid purple blue), Resene Blue Bell (deep purple) and Resene Troubadour (rich mauve).

On the outside of the buildings, colours are used to celebrate the strength of the existing modernist architectural features, such as the slender horizontal inter-storey concrete aprons on the towers, or the punched-out living room windows in the low blocks. Colour is also used to highlight exterior balconies and terraces as focus points for residents' interaction.

In the interior, colour is used to activate and provide warmth to spaces intended for residents to occupy together. Colour highlights each of the building entry lobbies, brightens up the stair spaces through vibrant steel balustrades, warms up drying terraces and balconies, signifies the entry to a home by brightening up the unit's entry alcove, and provides a soft wash to the lighting recess in each of the internal corridors.

A choice of three different colourways (neutral, red or blue) adds identity to the interior of each apartment. This includes the refurbishment of the existing Rimu kitchen joinery with new paint colours to suit.

colourful winners

The opulent heritage colour palette on the Regent Theatre Redevelopment in Dunedin by Oakley Gray Architects has been awarded top honours in the Resene Total Colour Awards for its stand out use of colour on a beloved Otago building.

With thousands of colours available, the key is not just choosing the right one but putting it together with complementary colours and accents to bring the colour palette to life. The Resene Total Colour Awards were launched to encourage and celebrate excellent and creative use of colour.

Resene Total Colour Award winners for 2013 are:



Residential Exterior Award winner: Newtown Park Apartments by Studio Pacific Architecture (featured on the cover of this issue).



Residential Interior Award winner: Victorian Terrace by Terry Hogg, lick light + colour (featured in Habitat issue 19).



Residential Interior Colour Creativity Award winner: Arty Art Deco by Kelly Gammie, Eucalyptus Design & Interiors.



Education Award winner: Te Ara Hihiko, College of Creative Arts by Athfield Architects Ltd (featured in this issue).



Education Category Maestro Award winner: Papakowhai School - New Four Classroom Block by Stephen Geuze by Vorstermans Architects Ltd.



Education Category Maestro Award winner: Sacred Heart College Performing Arts Centre by Cushla Thurston, Opus Architecture.



Commercial Exterior Award winner: Site 7 Auckland Airport by Murray Denby, Eclipse Architecture (featured in this issue).



Commercial Exterior Colour Maestro Award winner: Flaxmere Park Public Toilets by Brent Scott, Citrus Studio Architecture.



Commercial Interior – Public + Retail Space Award winner: The Cube, Wodonga by Williams Ross Architects (featured in this issue).



Commercial Interior – Public + Retail Space Colour Maestro Award winner: Ronald McDonald House Wellington by Frances Fraser, Honour Creative.



Commercial Interior – Office Award winner: Alpers Dental by Rachel Lovelace, Lovelace & Co.



Heritage Award winner: Regent Theatre Redevelopment by Peter Porteous, Oakley Gray Architects (featured on the cover of Resene News issue 3, 2013).



Display + Product Award winner: 'The Immigrants' Exhibition Voyager New Zealand National Maritime Museum by Hannah Kerr and Nick Eagles, The Letter Q (featured in this issue).



Landscape Award winner: Hockey Reserve, Nelson by Canopy Landscape Architects (featured in this issue).



Rising Star (student) Award winner: Sal Rogers.



Lifetime Achievement Award winner: Nanette Cameron.



Nightingale Colour Maestro Award winner: Newtown Park Apartments by Studio Pacific Architecture.

Colour Master - Nightingale Award winner (for the best overall colour use): Regent Theatre Redevelopment by Peter Porteous, Oakley Gray Architects.

See www.resene.com/colourawards to view photos of all winning projects.

living in colour continued >>

The perforated screen panels that make up the Mansfield Street elevation of Block C were prefabricated and painted off site using a robust combination of zinc arc spray, Resene Armourcote and Resene Uracryl. The screen panels are part of a new façade strategy for Block C, which is designed to turn the old back of the building into the new front of the building by injecting colour, texture and depth into the building's façade. The façade creates a filter between the inside of the building and the street, providing increased privacy, security and shelter for tenants to access their front doors. The façade provides varying levels of natural light and views within the corridors and apartments behind, by changing the size, shape and frequency of holes within the panels. Screen panels may 'open up' where they are in front of windows or next to balconies, and also become more solid when they are in front of an apartment's entry door.

In order to provide a cost effective design, as much existing built fabric was retained as possible. This offered a significant challenge in ensuring that finishes were of a high level of quality throughout. This included repairing existing broadwall plaster, plasterboard and wallpapered walls of varying conditions. Careful, site specific specification with a focus on surface preparation was required.

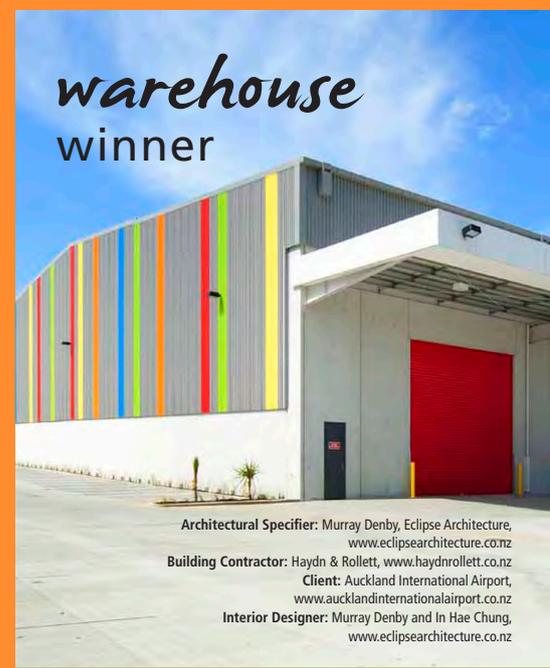
The exterior is predominantly finished in Resene Lumbersider low sheen waterborne paint with Resene Sonyx 101 on fibre cement and Resene

Lustacryl semi-gloss waterborne enamel on refurbished timber windows. Resene X-200 waterproofing membrane is used on concrete aprons and window openings with Resene Enamacryl gloss waterborne enamel on exterior timber doors. Site and landscape exposed concrete is finished in Resene Uracryl GraffitiShield to protect against graffiti and timber fences are finished in Resene Waterborne Woodsman woodstain tinted to Resene Pitch Black (tar black). Inside concrete floors are finished in Resene Aquapoxy and ceilings in Resene Ceiling Paint.

The colour palette across the whole project is underpinned with two families of Resene grey neutrals used inside and out – Resene Triple, Double and Half Concrete and Resene Eighth, Quarter, Double and full strength Tuna.

The extensive colour palette used judiciously across this project won it the Resene Total Colour Residential Exterior Award 2013 and the Resene Total Colour Nightingale Maestro Award 2013. The judges thought "this project demonstrates such a great use of colour to create a sense of welcome... you just want to move in. The scheme is communicative in blocks, telling people where to go yet alleviating the monolithic. It identifies itself with a very interesting façade of subdued architecture with a punch of colour. This project stands out as it is a completely sensitive and thoughtful use of colour, with a high level of design skill applied to a familiar form."

Architectural Specifier: Studio Pacific Architecture, www.studiopacific.co.nz
Acoustic Engineer: Marshall Day, www.marshallday.com
Building Contractor: Hawkins Construction, www.hawkinsconstruction.co.nz
Client: Wellington City Council, www.wcc.govt.nz
Façade Engineer: Aurecon, www.aurecongroup.com
Geotechnical Engineer: Tonkin + Taylor, www.tonkin.co.nz
Interior Designer and Colour Selection: Studio Pacific Architecture, www.studiopacific.co.nz
Landscape Architecture: Isthmus Group, www.isthmus.co.nz
Painting Contractor: Metropolitan Painters & JPB Painting Contractors
Photographer: Studio Pacific Architecture, Neil Price, Wellington City Council



Architectural Specifier: Murray Denby, Eclipse Architecture, www.eclipsearchitecture.co.nz
Building Contractor: Haydn & Rollett, www.haydnrollett.co.nz
Client: Auckland International Airport, www.aucklandinternationalairport.co.nz
Interior Designer: Murray Denby and In Hae Chung, www.eclipsearchitecture.co.nz



The use of bright vibrant colour brings a sense of playfulness to the Hockey Reserve, Nelson creating a strong contrast that accentuates the natural colours of the surrounding landscape. The design reflects the natural character of the site and adventure play maximising use of natural, recycled materials including rock and recycled timber, enhanced with the use of Resene colours to create strong, bright play features.

Hockey Reserve is a local neighbourhood playground and reserve in the Brook Valley, situated against the backdrop of the Brook Sanctuary, a native wildlife haven. The brook stream runs along the edge of the reserve and native planting lines its banks. The playground is the main focus of the reserve and features various play equipment, coloured climbing tunnels, totem poles, interpretation, rock play and seating.

The previously flat site has been transformed with the use of playful mounding inspired by the eddy ripples and flows created in the nearby stream. The mounding (approx. 1m high) winds through the site providing enclosure and creating opportunity for play with colourful tunnels, which intersect the mounds and a slide that wraps over the top of a grassed

mound. Safety play matting is bright blue reflecting symbolically the stream that runs alongside the park.

The Resene colour palette has been used from the earliest phases of conceptual design alongside the design elements of the playground. There are a number of 'off the shelf' play items in the park that match the Resene colours, creating a uniform palette that is bright and fun without being overly complicated. Inspired by nature and colour, a bold palette of colours was selected from the Resene KidzColour collection - Resene Lumbersider low sheen waterborne paint tinted to Resene Yabbadabbadoo (bright blue green), Resene Jack In The Box (deep purple), Resene Dizzy Lizzy (dynamic green), and Resene Rock N Roll (pink based red). These colours are used in a playful manner on play equipment, totem poles, tables and seats, with random stripes, bold block colour, playful circles and stencil art interpretation, which brings the project to life.

Seating and tables are robust while having a sense of fun with randomly painted timbers. Painted stencil art on precast panels graphically teaches children about the local native fauna while play equipment is colourfully painted and selected in the colours from the design colour palette.

The plant palette is a native mix of Rata, Kowhai, and Kanuka found locally with mounds planted out in grasses, flaxes and reeds to introduce native birds and teach children about native flora. The natural surroundings of the Hockey Reserve provide a lush green backdrop for a playful palette of colours to add life and a sense of fun. In years to come, the bright greens, rich browns and vibrant yellows within the planting palette will further enhance the use of colour within the design.

The clever touches of colour won this project the Resene Total Colour Landscape Award 2013. The judges thought *"the colour scheme is sophisticated and purposefully added rather than relying on pre-coloured proprietary objects. The touch of colours across an array of structures brings them together and provides a sense of delight. Everywhere you look there is a touch of colour to be enjoyed. The totem poles are layered with colour, completely inviting, lively and they draw attention and interest to key elements. This is instantly appealing to children. A perfect proportional use of colour."*

Architectural Specifier: Heidi Stewart and Luke Porter, Canopy Landscape Architects, www.canopy.co.nz
 Building Contractor: Nelmac
 Client: Nelson City Council

Located in the landside business park to the north of the existing international terminal and runway, this large multi-unit warehouse project at Auckland Airport comprises an 8000 square metre warehouse divided into ten units.

Canopy and office structures are integrated creating a seamless stepping line along each side of the main warehouse 'shed' form. This is a significant departure from the standard treatment of these components, which are normally separated. At eye level close to the building this helps to reduce the bulk of the high-stud warehouse, which at 137m long by 60m wide, would otherwise dominate. The building is known commercially as 'Flex' in recognition of its ability to be subdivided to the specific requirements of tenants.

The use of strong colours to identify the building and create interest is also a departure from the usual low-key treatment of warehouse buildings, and was a client-led and most welcome innovation. The request was for the building to be noticeable from

two perspectives - from the main road network - but also from other roads. The colour scheme therefore needed to address all four sides.

The colour palette focuses on 'Pacifica' colours, with Resene Red Hot (primary red), Resene Hyperactive (frenetic orange), Resene Yellow Submarine (striking yellow), Resene Limerick (Irish green) and Resene Primetime (bright blue), with Resene Concrete (frosted grey) and Resene White.

The main warehouse cladding colours have been kept low-key to reduce the visual impact of such a large structure. The gable ends of the building have been painted with 900mm wide brightly coloured stripes that match cladding colours used elsewhere. These are observable from a considerable distance and meet the client's request for a noticeable presence for the development.

The same bright colours were used on the fibre-cement sheet cladding for each of the 10 office areas. Along with giving presence, these also serve to

differentiate the units to provide wayfinding and give identity for tenants.

Over each office area and flanking the warehouse canopies is the continuous line of the roof fascias, painted in pure white. Against the backdrop of the neutral warehouse cladding, and the strong colours of the offices, the contrasting brightness of the white emphasises the roof edge as a design feature. The crispness of the white also helps to lighten the overall effect.

The unique use of colour won this project the Resene Total Colour Commercial Exterior Award 2013. The judges appreciated the *"magical impact as we see colour being used as a language, not just a token wayfinding. It is nice to see that the colour use isn't based on a corporate identity, but is focused on clear topography. It is just right. It's a simple yet very effective way of making a utilitarian building completely interesting through the use of block colour and creative colour stripes."*



The Cube Theatre is an exciting project undertaken by the Wodonga City Council to enhance Wodonga's Art and Cultural liveability and create a performing arts and entertainment venue in the centre of the city to complement the neighbouring Library, Arts Space and TAFE facilities.

The Cube Theatre in Wodonga is a contemporary and flexible performing and entertainment venue that creates a vibrant architectural statement to Wodonga's central Hovell Street while also providing a stimulating and engaging atmosphere within. The venue caters to everything from concerts and performances, to exhibitions and trade fairs as well as conferences and conventions.

The auditorium has the ability to operate in many modes, using its retractable seating unit and shallow seating pit to clear the space for any type of flat floor performance. This includes a raked theatre seating format for 400+ or flat floor format for 1000. A full height, full width, acoustic operable wall through the auditorium allows the room to be sub-divided for multiple events running at the same time. A 10 metre wide, 6 metre high acoustic stage door opens the venue up to the Civic courtyard allowing the venue to perform to an outdoor audience.

The vibrant foyer space provides an exciting introduction to the night's performance. The foyer can also be used as an additional function space; this added flexibility is a key factor in good design of any performing arts venue.

The colour scheme selected for the Cube was driven by several inspirations. The first being the client, City of Wodonga, who already expressed such vibrancy and energy in their corporate colours such as pink, orange and red. The use of the building being a performing arts centre demanded an energetic, busy and positive space where the play of colour and light could be demonstrated to create this sense within the building. And the architecture of

the building, with its juxtaposition of forms creating bold angles, needed to be expressed by using a strong sophisticated colour scheme.

Colours for key areas, such as the stairs, were picked to showcase the sculptural qualities. Resene Moxie (shamrock green) creates a feature punched out against the neutral tones of Resene Stonewashed (weathered milk beige) and Resene Thorndon Cream (understated neutral) used elsewhere in the foyer. The double height precast concrete wall running up alongside the stairs needed to be a dark colour to minimise imperfections of the precast; Resene Fandango (bright purple) suited perfectly and complemented the other Resene colours and adjacent flooring.

Once the colours were selected for the foyer, artwork was then commissioned to complement the vibrant Resene Moxie and Resene Fandango paint used on the stairwell and other parts of the building.

Simple elements of the bar, such as the pelmet, highlighted the use of colour like that of Resene Belladonna (fuchsia pink) to balance out the vibrant colours used within the bar and subtly bring in the colour used outside on the facade. Not only did this space play on the choice of colour but it also played on the type of finish, from high gloss sheens to low sheens.

The same method of taking simple elements was used in the auditorium where the steel beams are expressed by the use of the colour Resene Red Hot (primary red) to define the galleries that wrap the large performance box. Resene Red Hot doesn't take over the space; it manages to complement and balance all the other finishes and materials.

The high standard and execution of paint was very important especially on the use of the large perforated panels that are used extensively within the building. The foyer is finished in Resene Lumbersider low sheen waterborne paint complemented by the gloss of Resene Enamacryl waterborne enamel on the stairs. Doors are

finished in Resene Lusta-Glo semi-gloss enamel tinted to Resene Rice Cake. The dark hues of Resene Blackjack (carbon black) and Resene Afficionado (dark brown) in Resene SpaceCote Flat waterborne enamel add atmosphere to the auditorium. The perforated panels within the auditorium were finished off site in Resene Obelisk (sea green).

Testing was done of the coloured LED lights against the striking Resene Belladonna used on the auditorium ceiling space to determine the different moods and visual effects that could be created within the space.

The bold colour palette won this project the Resene Total Colour Commercial Interior Public + Retail Space Award 2013. The judges found the colour selection "ecclesiastical and fit for cardinals and kings, the colour palette is completely memorable. It's bold and luminous, vibrant and energetic with a sense of anticipation that something exciting is about to happen. It's a great example of getting atmosphere from walls not floors and the palette is a departure from current colour trends yet looks completely modern."

Architectural Specifier: Chris Hose, Williams Ross Architects, www.williamsross.com
 Building and Painting Contractor: Zauner Construction, www.zauner.com.au
 Client: City of Wodonga, www.wodonga.vic.gov.au
 Interior Design and Colour Selection: Kasia Potoczny, Williams Ross Architects, www.williamsross.com
 Photographer: The Cube, Wodonga, www.thecubewodonga.com.au
 Project Manager: Rob Tandy, Thinc Projects, www.thinc.com.au

creative in colour



The Design for Te Ara Hihiko at the Massey University College of Creative Arts in Wellington is the outcome of a design competition held by Massey, won by Athfield Architects Ltd and developed in collaboration with Dunning Thornton Consultants and Arrow International. The building is embedded into a steeply sloping site between the upper and lower terraces of the Wellington Campus. A central circulation stair and adjacent gallery spaces provide new connections through the University campus. Lower levels house specialised spaces such as workshop, green screen and multipurpose presentation spaces. The upper levels house a range of open plan flexible studio and teaching spaces.

The structure includes the world's first multi-storey post-tensioned timber frame, resting on a conventional reinforced concrete masonry and in situ concrete plinth. This structure incorporates damage avoidance design principles that aim to allow re-occupation of the building as soon as possible following an earthquake. The building is designed as a series of discrete components, which allowed for prefabrication and quicker erection on site. It also means that the interfaces between connections are able to 'rock' open and closed as the frame sways in an earthquake, before springing back to their original position.

Supported by the timber frame are innovative, prefabricated LVL/precast concrete composite floors. This combination is lighter than a traditional system and combines the compressive, thermal mass and acoustic properties of concrete with the tensile qualities and lightness of timber. The simplicity, regularity, and proportions of the post-tensioned LVL frame eliminates the requirement for fixed structural divisions on the upper three levels and allows a wide range of spatial layouts, fit out and uses over time. The frame is highly articulated and expressed from both inside and outside the building contributing strongly to the character of the building.

The exposure of timber in the frame and floor structure, in combination with a range of other raw materials, integrated with art installations such as the Jacob Scott art ceiling panels, provides a robust, textured and inspiring framework in which students can create and exhibit work.

Colour in the building is used on select walls in the more cellular spaces of the building, such as in common areas, meeting rooms, bathrooms and utility areas, to provide a striking and vibrant contrast to the open plan studio and gallery areas, which are characterised by natural clear finished timber and concrete and neutral colours (Resene Black White (grey white), Resene Double Sea Fog (greyed white), Resene Zeus (strong charcoal) and Resene Blackjack (carbon black)) of the gallery walls and ceilings. The range of colours used internally – Resene Surfie Green (sea blue green), Resene Gimblet (ochre green), Resene Aphrodisiac (soft red), Resene Claret (clear wine red), Resene Wave Rider (blue lilac) and Resene Awol (willow green) - are a spectrum from cooler greens and purples through to warmer reds and pinks to reflect the spectrum of creative arts courses offered by the college and complement and contrast the blues and greens used in the façade on the upper levels and the polycarbonate mesh cladding used around the external north stair.

In the kitchenette, utility and bathroom areas each paint colour is paired with a complementary marmoleum and Resene Lustacryl has been specified for cleanability. The directional signage is in orange throughout the building to stand out from the other colours used. The use of a spectrum of colour on selected internal walls, typically perpendicular to the façade, also provides a variance of appearance from the exterior, particularly at night when the building is lit up internally.

Externally, painted walls are generally Resene Lumbersider tinted to Resene Dawn (soft grey) to

provide a consistency with the exposed precast concrete walls.

The paint materials palette included a broad range of Resene Environmental Choice approved products, with Resene Zylone Sheen on walls, Resene Lustacryl semi-gloss waterborne enamel in utility and bathroom areas, Resene Aquaclear satin as a clear finish on interior timber and Resene Ceiling Paint. As an added feature selected studio walls are finished in Resene Write-on Wall Paint over the Resene Black White paint finish. This enables the wall to be written on using whiteboard markers without damaging the wall finish.

The finishes and colours in the building were carefully selected to provide spaces with a robust yet vibrant character that are inspiring to work and teach in without dominating the function of the building as a place of creativity and new ideas. The use of colour in specific areas also helps to subtly differentiate the various core functions of the building; studio, gallery, office and service spaces.

The considered placement of accents with neutrals won this project the Resene Total Colour Education Award 2013. The judges thought that *"here the colour is integrated in the architecture rather than imposed. It has picked up on cellular spaces with colour interventions of perfect selection. The colour simply punctuates the building. As the colour use is highly focused, the palette and project is highly legible. Very clever use of colour on a complex building."*

Architectural Specifier: Athfield Architects Limited, www.athfieldarchitects.co.nz
Building Contractor: Arrow International, www.arrowinternational.co.nz
Client: Massey University Wellington, www.massey.ac.nz
Interior Design and Colour Selection: Athfield Architects Limited, www.athfieldarchitects.co.nz
Painting Contractor: Freear Philip, www.freearphilip.co.nz
Photographer: Jeff Brass, Trends Publishing International, www.thinkphotography.co.nz, www.trendsideas.com
Structural Engineer: Dunning Thornton Consultants, www.dunningthornton.co.nz
Typography and Wayfinding: Nick Kapica, www.massey.ac.nz

colourful voyage



A permanent social history exhibition completed for the Voyager National Maritime Museum, The Immigrants utilises interactivity, props and museum objects to create a rich pictorial display exploring the complex forces that brought so many migrants to New Zealand shores.

The key interpretive concept, to engage visitors and connect them emotionally with the heart of the immigration story, was the creation of a set of characters based on authentic immigrant stories. Each visitor rips a ticket from the stand at the beginning of the exhibition - this ticket tells the story of one of twelve characters.

The visitor is guided through a visually rich experience, which includes a 19th century ship's cabin, which rocks and creaks and a salon-hang picture gallery that examines the ideas of arriving in New Zealand as an immigrant. Stories of the voyage itself and the experience of arriving and settling in a new land are interwoven throughout the exhibition. The exhibition closes with the opportunity to spin a coloured wheel of fortune to discover the fate of the character on the ticket the visitor took at the beginning of the exhibit.

Resene Tia Maria (rich red orange), Resene Moroccan Spice (bitter brown orange) and Resene Bootleg (deep brown) were chosen for the 'The Immigrants' entrance and the first section of the exhibition, Push/Pull. Old suitcases, leather, wood, book cloth and printer's ink (used in posters from the period on display in this section) inspired the colour selection. Alongside the need to select colours that would complement the black and white photographs and other imagery, they also needed to work as appropriate tints for colouring large-scale hero images. These are all rich, warm colours - used in combination they create an inviting, enveloping space with strong visual impact. The palette supports the rich tapestry of human stories the visitor is about to encounter.

Once the visitor passes through the 19th century rocking ship's cabin - a dark, atmospheric rough-sawn timber-clad space - they move into a contrasting cabin from a 20th century immigrants' voyage. Resene Dutch White (clean yellow) was

selected as the paint finish for this space, as a slightly yellowed white - curatorial research into the likely colour used historically suggested this would evoke this period and create the right mood for the small second-class cabin space.

After exploring the two different cabins and thinking about the different types of voyages migrants would have experienced, the visitor moves into a new section of the exhibition - Welcome to Aotearoa. Resene Tall Poppy (deep red) was an obvious choice to create a rich red beacon to draw the visitor through the darker spaces. Evoking a 19th century drawing room, Resene Tall Poppy creates an appropriate backdrop to framed portraits and landscapes that open on hinges to tell immigrant arrival stories.

The final section, Becoming New Zealanders, required a change in pace and dynamic. The preceding spaces were mostly low stud with rich, warm paint finishes. In this last section, with its notably higher stud, the emphasis was to create a sense of openness and contrast. It is a space which shares personal stories of bravery, entrepreneurialism and innovation from people who made New Zealand home. A soothing palette inspired by sea, sky and forest created an appropriate canvas - Resene Reservoir (pastel aqua green) was the main colour selected, with Resene Green Room (oceanic green) and Resene City Limits (deep green) in support.

As a final experience, the visitor spins the coloured wheel of fortune to find out how the story ends for their character. The entire exhibition colour palette is brought together harmoniously in the wedges of the spinning wheel.

Resene City Limits was also used for the ceiling spaces in the first and last sections as an alternative to the standard choice of black. Both of these spaces have high studs in contrast to the cabins in the central exhibition space. The colour is dark enough to absorb light and disguise piping and other fittings/facilities (in the same way black would) but with a depth and character that adds to the overall feeling of the space.

All colours were used in Resene SpaceCote Flat, a durable and matt finish, important for both lighting

walls dramatically without reflection and for the application of exhibition graphics and decals. All colours for The Immigrants were selected for their richness under exhibition grade lighting. Colours that look great in natural light often look washed out under exhibition grade lighting - a colour needs to have dynamic range and look strong in both spot lighting and shadows. When working on exhibition and display projects with tight budgets The Letter Q have found being bold with colour by choosing high-chroma, richly pigmented Resene colours, is the most cost effective method of achieving a lot with a little.

The other factor when working in exhibitions is that the colours selected often have to leap across different media as seamlessly as possible. The designer starts by selecting the colours for each space within the exhibition from the Resene ranges - this leads the colour palette for graphics within the different spaces. Then using the CMYK colour specs from the Resene website to set up swatches in their graphic files, printed colours can be matched to the paint finishes. The final step is working very closely with the printer during the proofing process to achieve accurate colour matches - paying particular attention to placements where large-scale wall graphics meet the paint finishes.

The journey of colour throughout this exhibition won it the Resene Total Colour Display + Product Award 2013. The judges found the "strong confident use of colour, brave and Innovative. The palette is carefully contemplated for an exceptional end result. Colours integrated in displays are well thought through. Colour leads the navigation through the display and is woven into the story. The colour palette has a nautical theme without being cliché and is cleverly bound together through the interactive colour wheel."

Architectural Specifier: Pearson & Associates Architects, www.pearsonarchitects.co.nz
Building Contractor: Savory, www.savory.co.nz
Client: Voyager New Zealand National Maritime Museum, www.maritimemuseum.co.nz
Exhibition Art Direction, Image Research, Graphic Design, Colour Selection: The Letter Q, www.theletterq.co.nz
Interior Designer: Pearson & Associates Architects, www.pearsonarchitects.co.nz
Object Mounts and Installation, Interactive Build: Object Support, www.museumworkshop.co.nz/object_support.html
Print Production: Big Colour, www.bigcolour.co.nz

BrushStrokes

wherever you are

When you're out and about and need access to information about a product, chances are you'll pull out your phone. To help make it easier for you to access the parts of the Resene website you're likely to need when you're on the go, Resene has created a mobi version of its website, m.resene.co.nz (NZ) and m.resene.com.au (AU), designed especially for use on phones.

It's integrated into the Resene website so when you go to the website it can detect you're on a phone and deliver you the mobi version. If you want to visit the main site instead, simply click that option. Navigate your way to data sheets, safety data sheets, product labels, a full and searchable Resene colour library, store information, ordering colour charts and more. It's a quick and handy way to access Resene information on the go.



the good oil



Wood-X wood oil, designed by Resene for HermanPacific, penetrates deeply into previously uncoated exterior timber products such as Western Red Cedar weatherboards, fascia, boards, beams and mouldings. HermanPacific applies Wood-X direct to Cedar for new residential projects. As with any other wood stain or oil finish, Wood-X needs regular recoating to keep the finish looking good. To make it easy for homeowners to purchase Wood-X for their ongoing maintenance requirements it can be ordered through Resene ColorShops (NZ only).

Wood-X slows the moisture uptake of timber, helping to improve the overall stability of exterior timber. It imparts anti-fungal and water repellent qualities and is available in a wide range of nature inspired colours.

See www.wood-x.co.nz for more information.

clean up

Like washing a car, cleaning a house or building will help it look good for longer. Airborne contaminants that settle on the paint film, such as salt deposits, and moss and mould, can attack the surface and cause premature breakdown.

Resene Paint Prep and Housewash is ideal to wash down homes and buildings as part of a regular maintenance plan and also prior to repainting to provide a fresher surface for the new paint finish. As Resene Paint Prep and Housewash has grown in popularity, we are now releasing a bulk 10 litre size designed for

regular users of the product.

For an instant fresh appearance, wash the surface with Resene Paint Prep and Housewash diluted as recommended with water, then wash off with water. For a slower-acting, longer-term clean, use Resene Deep Clean, a slow release cleaning agent which is applied to the surface and then left to weather.

The new bulk pack size will be available from selected Resene ColorShops and resellers.



fresh inspiration

The latest Habitat magazine from Resene has been released with a whole host of fresh ideas and inspiration. It's coloured by Resene, but it's not just about painting. It covers the full spectrum of design, renovation and refurbishment – from the smallest to the largest projects.

If you haven't received your copy of Habitat, copies are available from Resene ColorShops and Resene representatives or email update@resene.co.nz and Resene will send you a free copy while stocks last. Remember to include your full name and postal address when you email. Back issues of Resene Habitat are available for viewing on the Resene website.



the funny side of paint

"The moral of this story is - don't leave your paint in the car. I did - all 20 litres of it, and at 1.30am I got a knock on my door. I opened it to find two large policemen asking me if I owned a black Subaru stationwagon? Yep, someone had nabbed my car and used it to rob the bakery down the road. My boyfriend and I jumped into his car and spent all night driving around town looking for my car but to no avail. The next morning I went up to the bakery to find out what had been stolen from them. "Just \$20 in coins from the till" they said. I said "great" and bought a doughnut to distract me from my sorrow - "but they found the car that did it two blocks over". The doughnut and I flew out the door. Sure enough they had found my car... minus the 20 litres of paint, which was worth far more than the slim pickings that the bakery had provided. Somewhere out there is a thief's wife with a nice freshly painted lounge - on me. It was Resene paint too."

Thanks to Lee for sharing this colourful moment. If you have a colourful paint or decorating story of your own to share, we'd love you to email it to us at update@resene.co.nz.

Resene PaintWise

recycling extension

Resene PaintWise, a Ministry for the Environment accredited product stewardship programme, has facilitated the recycling of unwanted paint and paint containers for nearly a decade. Resene launched Resene pails made from 100% post industrial plastic waste then followed this with Resene pails made from 100% post consumer waste collected through the Resene PaintWise service. To increase the recycling rate, a new pail return process is being trialled to increase the number of pails being returned for recycling. A

second trial is also underway enabling waste mineral turps and paint thinners to be collected as part of the Resene PaintWise programme. Both pilot programmes will roll out to more Resene PaintWise collection centres in 2014.

To date over 100,000 litres of 100% recycled paint from the Resene PaintWise service has been donated to a wide variety of community groups and graffiti free teams helping them to improve their buildings and keep them free of graffiti.

wallpaper trends into 2014

Resene
Wallpaper Collection

The 'feature wall' trend is still a strong element in the majority of collections coming in from a large number of international suppliers.

Feature wall, by its definition, opens up a very wide door to allow all sorts of weird and wonderful designs onto the consumer's walls, the range of which presently is quite eclectic. It also extends into wall murals, the ultimate statement in feature walls.

Trying to get a handle on these trends at the moment could be compared to studying alchemy, but the trick is to be able to tap the pulse of emotion that gives rise to these images and identify the underlying drive that creates the trend. In saying this, nostalgia is an underlying drive in many collections.

Whether this has arisen from feelings of insecurity and uncertainty with contemporary life, or just a natural turning of the design circle is up for question, but there is no doubting this mood is prevalent in many collections. Blatant examples of this were seen in designs displaying collage layouts of old sepia photographs from the early 1900s. Also in this vein were designs

showing old French theatre posters from the 1890s. (This was a popular trend in the 1970s). Pragmatically, one could say that nostalgia has always been linked with wallcoverings. The classic traditional style (damasks, stripes, silks) along with the cottage mini print floral are prime examples of this. These types of collections wax and wane through the years, however it was noted this year that a lot of mills were producing classical style ranges echoing the Italian look of heavyweight vinyl in register emboss that produces a more opulent expensive looking product. This style perfectly complements the more traditionally furnished home. (See the Regalis and Regent collections).

Duly noted also is the popularity of some retro 50s style. This trend, when originally introduced, grew out of the Austerity Binge movement of the 40s. Surface patterns became more loosely drawn, more cartoon style in appearance and this style is influencing the roots of a lot of contemporary collections. Sanderson's iconic 1950s design 'Dandelion Clocks' can be seen influencing a number of contemporary patterns. (See the Chacran and Manhattan collections).



The one trend that does not seem to wane in this market is for textured wallcoverings. It outsells by far all the exciting design elements that we see at present. It was introduced in the mid-1980s as a total range concept and has stayed with this market ever since then.

It dominated the 1990s with most collections having a strong textural content and minimal design. The trend covers all product mix from Anaglypta, Paint on blown vinyl and embossed vinyl. Over the years there have been preferences in the type of texture used; however presently natural fabric weaves appear to be the style of choice. 'What goes around comes around' is a general comment heard when talking about trends, but it is also important to consider how the re-interpretation relates or is defined by its time.

And in times of uncertainty, nostalgia is one of those emotions that rise to the surface.

It makes sense following on from this to see more of the beautiful floral designs echoing the fine bone china/porcelain prints that can be seen on Royal Doulton and Wedgwood. In truth, this trend has never really disappeared; it was always to be seen in some of the more high end collections.

The contemporary woodgrains and brick effects in collections such as Elements and Murano also have their roots firmly back in the decades of the 1950s and 60s - the main difference today being the quality of modern sophisticated production techniques that lift them out of the kitsch category where they use to be. This trend is growing in popularity.

Another trend is 3D finishes to patterns. Simply done it is seen as a dropshadow behind design motifs that creates the illusion of the design floating off the wall, (Flock 3) or as full trompe l'oeil in the drapery design from Caravaggio.

Most of the major mills will have some part of their collections highlighting the trend, while anecdotally there is comment on small independent 'bespoke/boutique' design studios creating 1950s collections such as Miss Prints which appear to be well received.

Florals too have been growing again in their popularity. It was noticed initially with the success of designs from Aurora and Caravaggio. These designs displayed more retro 1950s influence, but recently more of the well-drawn artistic style with a watercolour finish has been making an introduction (these were last seen in the 1980s and are to be seen in Whites and Neutrals 2013).

For Resene's full wallpaper range visit:
www.resene.com/wallpaper



Excerpt of trends thanks to Dave Abbotts.



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