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harbour viewed

Rawene is a small harbourside town in the Hokianga that has been called 'Northland's little known gem' owing to its attractive heritage character and picturesque setting. The Rawene ferry is a link in the west coast route to Cape Reinga and provides a view across the harbour as you approach Rawene.

This project is located on the Clendon Esplanade waterfront in Rawene town centre and involved an unusual building. Built in the late 1940s as a two storey joinery workshop the building has a triangular footprint and for this reason is known locally as the Wedge. Both floors have ground level entry as the street rises steeply along the second frontage on Parnell Street.

A number of businesses had occupied the building over the years, including that of the young lawyer David Lange, but it was vacant when the current owners took over. The plan was to double the number of lettable units so that two shops were formed with new shopfronts facing the harbour, and a two storey office built beside the existing gallery at the higher level.

As the site is within Rawene's heritage precinct and close to several scheduled buildings the owners, being design professionals, were keen to respect the local character. Traditional materials and a gabled parapet design detail seen on older commercial buildings nearby disguised the newness of the office, and the use of reclaimed sliding sash windows with canopies over them reinforced the effect.

Colour has been a theme of the project. The concept grew from the idea of producing a tourism promotion image that shows Rawene across the harbour. The inspiration for this came from trips to towns overseas where colourful buildings help to create the distinctive character that tourists find attractive and want to visit.

The commercial and heritage context of the Wedge was an important consideration in the choice of colours. Being located within the heritage precinct meant that the colour scheme required Resource Consent as an element of the proposals. Staff at Heritage New Zealand were particularly supportive of the project.

Previously the Wedge building was seen as a single structure unified in shades of blue, with interest in the multi-coloured windows and doors. The result was appealing from the street, but somewhat monolithic in its appearance overall.

The new approach required a lively colour combination that would be seen from afar, and as red shades carry in distant views these were the starting point in the selection. Introducing two new shopfronts gave logic to implying a division of the building as a whole, and this was achieved mainly with colour, using **Resene Joie De Vivre** (persimmon) and **Resene Kumutoto** (maritime aqua) on the weatherboards. The new two storey office building was painted in the complementary **Resene Flourish** (pesto lime) to enhance the distant visual effect.



The new Clendon Esplanade shopfront pilasters, doors and canopies, and facings and mouldings were finished in **Resene Villa White** (smooth yellow white). One business tenant chose to have their shopfront fascia and stall riser painted in **Resene Tarot** (deep royal purple) and the other chose **Resene Flourish**. **Resene Villa White** was also used for corner boxings and flashings to give a coherent visual structure to the building as a whole.

The window joinery is **Resene White** with architraves painted **Resene Rob Roy** (ochre gold). This combination was repeated around the building including the Parnell Street shopfront where **Resene Tarot** was again chosen for the panels and veranda fascia. The parapet capping around the building has been painted **Resene Biscay CoolColour** (stormy blue) to quietly frame the building against the sky.

The office, with its different form and architectural style, has been treated as a separate building. The window and door architraves, canopies and the corner boxings are painted **Resene Villa White** to frame the **Resene Flourish** coloured weatherboards, with the sashes painted **Resene White**. To complete the palette, **Resene Hot August** (orange toned red) adorns the Parnell Street entrance door.

beachside beauty



This large 720m square metre home built on the shores of the North Shore in Auckland was inspired by homes on the American North Eastern coastline.

The home consists of four bedrooms with attached bathrooms and a self-contained apartment with bedroom, bathroom and living room which is housed above the spacious triple garage. The open plan living areas, which include a large conservatory, all face out to the stunning views that are afforded by this beachfront location. Large expanses of glass maximise both the views and all day sun.

It was important that the selected colour palette would work harmoniously with the ocean view of subtle blues and greens, as well as working with the lush landscape which envelopes the home. The colours were chosen to create a relaxed atmosphere in the large and very detailed home.

The intensity of the colour is varied as you move through the home. It was important to the clients that the use of bold and subtle colours were varied depending on the space they were to be used in.

The main living areas are finished in **Resene Powder Blue** (antiqued steel blue) from the **Karen Walker Paints** range, which contrasted beautifully with the **Resene White Pointer** (stark off-white) which was used on the door trims and ceilings. **Resene Hermitage** (stony blue green) was used in the conservatory to create a calm and airy feeling, while **Resene Ivanhoe** (slate blue) was chosen for the games room to contrast with the rich grey stained timber panelling. In the main bedroom and retreat **Resene Tiara** (duck egg grey) gives a more romantic feel. A combination of **Resene Rolling Stone** (mossy grey) and **Resene Lynch** (grey blue) were used in the other bedrooms. These colours, although varying in intensity, flow seamlessly throughout the home.

The intricate detailing of the panel work, stair balustrading and built in cabinetry called for meticulous attention to detail from the painter which was achieved beautifully. Walls are



Painted in Environmental Choice approved **Resene Zylone Sheen** low sheen, with **Resene Enamacryl** gloss waterborne enamel on trims. The exterior is finished in **Resene Lumbersider** low sheen for its easy application and performance.

This home by Masonry Design Solutions Ltd won the Resene Total Colour Residential Interior Colour Maestro Award 2016. The judges thought "drawing inspiration from the beautiful beach positioning, the sea is gently washed inside with weathered tones of blue and white.

The colour palette is a traditional balanced scheme with a beautiful application of a tonal colour palette without resorting to grey or stone.

With a magnificent view and vista of both sea and sky, this home completely encapsulates both, merging them together for a sense of infinite relaxation. The soothing colours frame the view for an easy transition from indoors to out.

Simply classic, timeless and elegant. Absolutely nothing is out of place."

Architectural specifier: Masonry Design Solutions Ltd www.mds.co.nz
Building contractor: Richard Davidson Builders Ltd
Painting contractor: Keith Menzies
Photographer: Mark Scowen, Intense Photography Ltd www.intense.co.nz

Continued from cover >>

Environmental Choice approved **Resene Lumbersider** was used on weatherboards and panels for ease of application and for its preferred low sheen finish, with **Resene Lustacryl semi-gloss** for facings, joinery and doors for wear resistance and finish and **Resene Sun Defier** (now known as **Resene Clearcoat UVS**) on the Resene Joie de Vivre weatherboards to provide extra protection against fading. The painting schedule was carefully planned to avoid disturbing the herons nesting in the oak tree beside the building.

The Wedge by David Truscott and Gaynor Revill won the Resene Total Colour Commercial Exterior Award 2016. The judges thought:

"This project enhances the entire townscape with an extraordinary manipulation of colour. The soft colour palette works well with the built landscape and the watery surroundings and is applied with sensitivity, enhancing the building form with its placement. The stronger colours are reinforced with careful trim colour combinations that add shape and definition.

Viewed from afar, the buildings add to the vista and beckon you as you approach from the water, encouraging exploration when you disembark. From street level the colour adds personality.

A perfect example of the transformational power of colour."

Architectural specifier: David Truscott and Gaynor Revill
Building contractor: Malcolm Kildare





Art Deco meets *nature*

Plant & Food Research (Rangahau Ahum ra Kai) is a science company providing research and development that adds value to fruit, vegetable, crop and food products. Their Mt Albert site is the largest of the company's 14 New Zealand locations and home to approximately 300 staff. As head office, the site contains a variety of different facilities, from laboratories through to office spaces.

Plant & Food Research engaged Creative Spaces to design the interior for the Cunningham Building. The historic Art Deco building opened in 1939 is named after Gordon Cunningham one of the very first directors. It is the oldest building on site and sits in the centre of the campus. The existing building was deprived of spaces that encouraged interaction. This led to the conversion of the outmoded office and storage spaces into a new social hub, allowing staff collaboration and fusion in an optimal environment. Being a New Zealand government owned Crown Research Institute, the budget required careful consideration. The budget restrictions were a positive challenge, helping to keep the ideas concise and focused on the client's needs.

The renovations gave an opportunity to strip back the interior to its original structure, exposing 'the bones of the building'. The ground floor is now home to an externally managed café, staff kitchen and collaborative meeting areas. Level one holds more formal meeting spaces and is connected to the main office building with a covered pedestrian bridge. The eclectic mix of modular furniture creates flexibility for social, formal meeting and dining areas. Recycled science cabinetry and equipment from old laboratories has been repurposed in new custom joinery units that divide the space creating different zones. Strategically placed pendant lighting and geometric motifs in the carpet tiles also define the mix of collaborative areas.

The use of finishes and furnishings were influenced by the heritage of the building and history of Plant & Food Research. Off whites and pale greens were inspired by the Art Deco period, while archived photographs and illustrations of plants and organisms were the inspiration for the organic plants and cell-like patterned fabrics. The project started with reference to the Resene Heritage colour palette. Chlorophyll-green colours, **Resene Soft Mint** (cool mint) and **Resene Soft Apple** (salad green) are feature colours on the south west walls of the ground floor, intentionally located to bring colour to the side of the interior that is overshadowed by the main office building.

Resene Merino (green off-white) is used throughout to bring light to the space, while **Resene Half Truffle** (beige) highlights the intricacies, the 'bones of the building', such as the partition trims, rectilinear columns and architraves, components that emphasise the Art Deco period.

Due to the large open plan spaces, high ceilings and high spec AV meeting rooms, specialised perforated timber acoustic panels were used as feature suspended ceilings and wall panelling. The warm timber finish, coated in **Resene Aquaclear waterborne urethane**, harmonised natural organic elements.

On level one the use of feature colours captured more of a formal impression, emphasising the use of the space but still in keeping with the heritage colour palette and Plant & Food Research brand. **Resene Envy** (watery green) was chosen for the larger meeting room kitchenette alcove walls and glass splashbacks, creating pockets of freshness in each meeting room. The AV meeting rooms required a conservative, darker colour, **Resene Timekeeper** (blue green), to the walls and acoustic panelling, allowing visual ease in the backdrop when users are in an AV meeting.

When exposing the bones of the Cunningham and removing the old ceiling tile and grid it was expected to find a concrete slab. Instead the unexpected outcome of the beautiful exposed brick floor tiles of level one became the ceiling feature for the ground floor, an element that 'money can't buy'.

The large Plant & Food Research mural, painted by James Turkington in 1939, hangs on level one and was restored by the Auckland Art Gallery prior to the completion of the project. The mural features many colours that are present in the **Resene Heritage Palette**, complementing the interior space and establishing a sense of belonging for the mural to be back in its original interior space.

Walls throughout are finished in **Resene Zylone Sheen low sheen** and wet areas in **Resene SpaceCote Low Sheen Kitchen & Bathroom** with trims and joinery throughout in **Resene Lustacryl semi-gloss waterborne enamel**.

The buzzing culture of the café hub has converted the Cunningham from being a dull office space into a lively wellbeing work environment – it truly has become 'the heart' of the campus.

This Plant & Food Research office by Creative Spaces won the Resene Commercial Interior Office Award 2016. The judges thought *"relaxed and fun, this office represents the business it houses through its colours and materials. There is a sense of balancing a sympathetic colour palette in keeping with the heritage of the building while bringing the beauty of nature indoors in a softened colour palette.*

The feel is comfortably casual and not too corporate with a subtle vintage vibe and an office space that cocoons around staff supporting them in their work.

The woven tapestry of colours and materials creates a real connection of parts. It's a subtle interpretation of colour that fits perfectly."





Architectural specifier: Bossley Architects www.bossleyarchitects.co.nz
 Building contractor: Arrow International www.arrowinternational.co.nz
 Client: Plant & Food Research www.plantandfood.co.nz
 Interior designer/colour selection: Creative Spaces Limited www.creativespaces.co.nz
 Painting contractor: Choice Construction NZ Ltd
 Photographer: Mark Scowen www.intense.co.nz
 Project manager: Xigo www.xigo.co.nz
 Other key contributor - AV technicians: Automation Associates Commercial Ltd www.aa.net.nz
 Other key contributor - carpet: Inzide Commercial www.inzide.co.nz
 Other key contributor - furniture: Aspect Interiors www.aspectfurniture.com



colour with a difference

Oceans Resort was 12 years old and due for a major repaint. As a prominent 130 metre long and 13 metre high building, less than 100 metres from the sea, the Body Corp wanted to use the repainting project as an opportunity to make a difference on the coast. The result is certainly 'different' complete with its 'Avant Garde' title to hint that this is a palette with a difference.

To decide the colour palette, the building was considered as a blank white canvas observing the parallel lines, rectangles, horizontal elements and shadows.

To add an extra challenge into the mix, the resort is a tourist hub so all works had to be completed through winter so as not to affect the hotel, shops and apartment owners. Wall, beam and column colours were chosen to represent colours found in the four seasons of Northland: Black Tree fern - Resene Deep Sea (watery teal), Cabbage tree - Resene Fruit Salad (emerald green), Sky - Resene Havelock Blue (summer blue), Night sky - Resene Cod Grey (deep dark grey), Kowhai - Resene Wazzup (loud yellow), Pohutukawa - Resene Roadster (bright red), Forest - Resene Wild West (adobe clay), Water - Resene Pelorous (porpoise blue) teamed with Resene Alabaster (blackened white) and Resene Deep Blush (warm pink), all finished in Resene Lumbersider low sheen.

Soffits are finished in Resene Alabaster, fascias in Resene Roadster with Resene Clearcoat UVS and cedar weatherboards are stained in Resene Woodsman Cedar (warm red brown).

It's a palette designed for all weather – providing a bright spot on a grey dull day and an extra hit of colour on a sunny day.

Oceans Resort – Tutukaka by Richard Cranenburgh, On the edge design won the Resene Total Colour Commercial Exterior Colour Maestro Award 2016 award. The judges thought *"The summertime beach theme creates a happy joyful holiday spirit lifting a building that might once have simply blended into the background, into a local talking point. The colour placement breaks with convention; it's bright, bubbly, bold and undeniably colourful.*

Colour can be used to both draw attention and distract attention and this project cleverly does both using the bold pops of colour to draw your eye across the building focusing on the colour highlights, effectively helping to camouflage other elements.

For those arriving from the sea, it provides a colourful backdrop to the Tutukaka marina acting as a colourful welcome home for locals and visiting mariners."

Architectural specifier: Richard Cranenburgh www.ontheedgesdesign.co.nz
 Client: Oceans Resort
 Painting contractor: Programmed www.programmed.com
 Property manager: Matt Taylor
 Other key contributor: Trevor Griffiths, Body Corp Board Member





colourfully local

'Meet the Locals He Tuku Aroha' is the result of a close collaboration between Isthmus and the team at Wellington Zoo. With over 5,000 people through the gate in the first weekend 'Meet the Locals He Tuku Aroha' is designed to give us perspective on ourselves, to push us towards an awareness of the diversity, mystery and beauty of New Zealand. Many parts are therefore interactive and designed for adults and children to learn through exploration and play. It's a landscape that is intended to be used; kunekune pigs wallow in mud while children can jump in muddy puddles or forage for eggs.

At the entrance to 'Meet the Locals', visitors cross into Penguin Point, an abstraction of the coastal landscape. Reclaimed wharf timbers from the Wellington Waterfront and colourful boat houses are evocative of the city while the rocky landscape of native planting is home to the Korora (Little Blue Penguin).

Pohutukawa Farm celebrates New Zealand's strong ties to the land and the significance of agriculture. It highlights the interconnectivity of people, land and farming. Community vegetable gardens, kunekune pigs, sheep and chickens mix with play activities. The barn, a focal point within the farm, is a place for learning and interaction; it's a hive of activity with sculptural bees buzzing around the roof space.

As visitors leave the farm, the sights and sounds of an indigenous forest become more apparent, in this unique part of the zoo that's nestled into the town belt out of sight from the city. Immersed in regenerating bush, visitors experience the interesting and distinctive aspects of indigenous species in their natural habitat, demonstrated through interactive conservation and opportunities to explore, build and play in the surrounding bush.

The final stage of the project, Conservation Champions includes a walk through alpine aviary that allows visitors to enter the zoo's first walkthrough aviary. Set among native flora, kea fly above, and interact with their environment.

Within Penguin Point colours, **Resene Danube** (clear blue), **Resene Clementine Orange** (clean orange) and **Resene Billy T** (mustard gold), were chosen to evoke those found on the Wellington waterfront. The bright boathouses add a sense of uplifting splash of colour while the reclaimed wharf timbers, cappings and railings are painted using a more industrial palette, with **Resene Thunderbird** (racy deep orange) on cappings and **Resene Fuscous Grey** (charcoal grey) on railings.

Within the Pohutukawa farm the barn colour, **Resene Pohutukawa** (spicy rich red), was an obvious one, chosen to both complement the existing Pohutukawa and as a twist on the traditional red barn. Other buildings were painted to unify the Penguin Point and Farm, and to ensure the space was bright and colourful, to complement the look and feel of visitor spaces throughout the zoo. The kunekune stable was finished in **Resene Blaze** (vibrant orange) and the sheep stable in **Resene Dixie Chick** (fun yellow) with trim colours of **Resene Black** (lamp black) and **Resene Fuscous Grey** (charcoal grey).

Within Bush Builders the use of colour is a little more sparing, as the built environment gives way to the regenerating bush. As such the active vibrancy of **Resene Hyperactive** (frenetic orange) and **Resene Monkey** (deep walnut brown) were a perfect choice linking nicely with other play elements. Without consciously choosing it, the zoo had chosen orange as a focal colour in each of the distinct sections of Meet the Locals He Tuku Aroha

uniting the four spaces while allowing each of them to still retain an individual identity.

The aviary welcomes visitors with **Resene Woodsman Dark Oak** (mellow brown) wood stain and farewells them with **Resene Thunderbird**.

With thousands of visitors passing through, it was important that durable paints and coatings were chosen to keep the surfaces and colours looking their best. The project is protected by **Resene Sonyx 101 semi-gloss waterborne paint**, **Resene Armourcote 221 brushing epoxy primer** and **Resene Armourcote 821 waterborne epoxy primer**, **Resene Uracryl 401 urethane acrylic undercoat/buildcoat** and **Resene Uracryl 402 urethane acrylic semi-gloss finish**.

Meet the Locals by Isthmus Group won the Resene Total Colour Landscape Colour Maestro Award 2016. The judges thought "when creating a new feature within an existing space, the challenge is even greater to ensure that the new has a personality of its own while still feeling part of the whole. This project cleverly embraces local iconic forms with colour to draw attention and give a sense of belonging. The playful theme encourages exploration and opens up visitors to being educated about our local living treasures.

Architecture that could easily be hidden is celebrated with bolder colours, becoming part of the enjoyment of the space.

Fun, colourful and creative – who wouldn't want to meet the locals that live here?"

Architectural specifier: Isthmus Group Ltd www.isthmus.co.nz

Building contractor: Hawkins www.hawkins.co.nz

Client: Wellington Zoo www.wellingtonzoo.com

Photographer: David St George www.dstgeorge.com/

Other key contributors: Te Mahi Limited www.temahi.co.nz;

Locales www.locales.co.nz





celebration of *scale*

Bar Machiavelli is the offshoot of Machiavelli, an institution in the ever-changing Sydney restaurant scene for more than thirty years, belonging to the Toppi family. Paola Toppi learnt the craft of Italian cooking from her mother, Giovanna, who just celebrated her 80th birthday and still cooks every night in the original Machiavelli restaurant. Paola wanted to create a new, younger and perhaps hipper Machiavelli venue, both bar and restaurant, open late into the night. Part of her brief was to create a very seductive interior in which to eat delicious pasta and drink fabulous wine before "going home to make love."

The building, a c.1915 tyre factory in Rushcutters Bay has an incredible sense of age and patina and a very New York-industrial feel to it. As the budget was limited creativity was needed - all the more of a challenge as the space is enormous, around 750 square metres (including kitchens, bathrooms etc) with ceilings that soar to over 15 metres in the centre of the dining room. The best way forward was to celebrate the scale of the cavernous space and to use colour and lighting to create intimacy and warmth. The rich, Renaissance-like palette of gold, purple and red sits beautifully within the very earthy, industrial shell of the tyre factory and plays on Paola's Italian heritage.

The furnishings are simple, like you might find in a 1930s Italian café or brasserie. The bar sits in the middle of the room like a giant gold sculpture, glowing and slightly at odds with the industrial style of the room. The magnificent mural on the back wall, painted by British artist, Robert Doble as well as the projections of Italian film stars and street

scenes that adorn the 100+ year old brick walls bring a sense of theatre to the space, highlighting the scale of the space.

The colour palette is designed to be both elegant and sexy, but also a little bit left-of-field. It also needed to play on the client's Italian heritage. Looking to the rich colours of Ancient Rome and also the Italian Renaissance, particularly Florence under the Medicis, a palette of those colours most conducive for eating and for night time – purple, gold and red - that also sat well with the predominantly earthy and brown, brick-clad industrial shell were chosen. The background colour of the mural was particularly important - not only is **Resene Castro** (purple red) a magnificent colour for the space but it also has a sense it could have been a colour of the emperors of Imperial Rome, playing on the Italian heritage.

The gold bar feature has been created using **Resene Enamacryl Metallic** in **Resene Gold Dust** (gold metallic), complemented by the **Resene Alabaster** (blackened white) on the brick wall, and the mural wall in **Resene SpaceCote Low Sheen** in **Resene Castro** and **Resene Enamacryl gloss waterborne enamel** in **Resene Alabaster**. The stairs and woodwork are also **Resene Enamacryl gloss waterborne enamel**, in **Resene Black**. The bathrooms are a celebration of colour, with **Resene Hippie Pink** (vibrant pink) for the females and **Resene Scaramanga** (slate green) for the males.

Apart from the challenge of creating intimacy in such an enormous space, 10 Neild Avenue is infamous in the Sydney restaurant scene as two very high profile restaurants have inhabited the space over the past



five years, both ending in equally high profile failure. It's the ultimate 'white elephant' so to speak. To turn the fortunes around needed excellent design, as well as the talents of Paola with her combination of good, old school Italian cuisine and personalised service, which she has achieved with consistently booked out nights and reviews and articles in many major publications.

Bar Machiavelli by Jason Mowen won the Resene Total Colour Commercial Interior Retail + Public Colour Maestro Award 2016. The judges thought "the richness and layering of materials and elegant colours creates an uber-glamorous feel.

The amazing use of colour in murals carefully washed onto the challenging texture of the brick wall creates colour that appears to be growing out of the wall and has been there forever. Timeless and aged, the purposefully weathered palette adds a soft and sensual backdrop.

Commanding attention is the striking gold bar, dazzling in gold metallic paint. Rich materials and hues are combined into this artfully beautiful theme with Imperial Roman colours grounded and highlighted with the unforgettable one of a kind gold bar."

Building contractor: APM Australia www.apmaustralia.com.au
 Client: Paola Toppi
 Interior designer: Jason Mowen www.jasonmowen.com
 Mural artist: Robert Doble www.robertdoble.com
 Painting contractor: White Acme
 Photographer: Anson Smart
 Projections: Ben Alcott www.damngoodproductions.com.au

BrushStrokes

sea of colour

What do you get when you combine the talents of 29 contemporary artists from across the world, enthusiasm, empty wall spaces and a rainbow of paint colours from Resene? All these elements came together for the Sea Walls festival, co-ordinated by the PangeaSeed Foundation.

The festival included the creation of an impressive collection of large-scale public murals in Napier, educational field excursions and cultural tours for the artists, a public art exhibition, film screenings, and live art demonstrations. All aimed to highlight marine environmental issues relevant to the local community. In just five days, 28 large-scale, thought-provoking public murals were created for those passing by to enjoy at their leisure for years to come.

It's part of a new growing trend to 'ARTivism', where art is used to encourage and promote positive behaviour.

member magnet

Located in Christchurch, The Papanui is a popular spot among members. Pre earthquakes, the Papanui Workingmen's Club had 4,500 members. Now, with a new build to call home, The Papanui's membership has swelled to 12,000 members.

Designed by RM Designs, this 2,900 square metre club has many facilities that other clubs could only dream of. With three restaurants and three bars to choose from, an open plan snooker and pool table area, indoor/outdoor entertainment with large decking and a gym and a cleverly designed flow from room to room, it's hardly surprising the membership has grown so quickly and that the project has received an Excellence in Hospitality Design award.

Most walls in general member areas are finished in **Resene SpaceCote Low Sheen** in **Resene Bianca** (cream off-white), with trim in **Resene Lustacryl semi-gloss waterborne enamel** tinted to **Resene Quarter Bianca** (quixotic neutral), and ceilings also in Resene Quarter Bianca; a soft palette that is very complementary to the busy hum of the club. **Resene Sandtex**, a lightly textured Mediterranean style finish is used as an extra textural dimension in foyer and gallery areas in **Resene Alabaster** (blackened white).

Sports bar gaming foyer walls are in Resene Bianca, leading through to the main sports bar gaming room in **Resene Matterhorn** (reddened grey) with Resene Quarter Bianca running between both areas on the ceiling. The foyer colour palette is repeated in the club bar and meeting rooms, and also in the sports bar bathrooms, teamed with MDF coated in **Resene Quarter Sandstone** (stone sand). In the gym area, Resene Lustacryl in **Resene Sandspit Brown** (neutral beige) is used on walls with door frames in **Resene Stonewashed** (weathered mink beige). Pops of colour are introduced with MDF painted in Resene Lustacryl in Resene Quarter Sandstone, **Resene Clockwork Orange** (bold orange), **Resene Free Spirit** (deep blue green) and Resene Alabaster.

In the administration area, Resene SpaceCote Low Sheen in **Resene Quarter Tea** (muted beige) is on the walls throughout, teamed with Resene Quarter Bianca, while the plant room and cylinder area are both finished in **Resene Double Gravel** (dark grey neutral).

The busy kitchen and associated wet areas are finished in **Resene Kitchen & Bathroom** paint in Resene Alabaster, with **Resene Blackboard Paint** used in both gastro areas as handy writing zones. Concrete floors in the gastro area are stained in **Resene Concrete Stain Black**.

Fireshield FR 1 is used over plywood wall lining and timber veneered acoustic ceiling panels throughout to provide fire protection.

These coatings and colours, combined with other materials, are purposefully designed to welcome members into all areas, encouraging them to explore and enjoy all the facilities the club has to offer.



Architectural specifier:
RM Designs www.rmdesigns.co.nz
Building contractor:
Miles Construction
www.milesconstruction.co.nz
Lanyon & LeCompte
Painting contractor: GMC Painters
Engineers: Engenium; Olson Fire;
TM Consultants



dark art

They say a picture tells a thousand words, the colours can tell a thousand more. Ann Shelton's exhibition at the Auckland Art Gallery, which runs until April 2017, brings together Ann's art with unique Resene paint colour combinations.

The exhibition reviews over three decades of work and comprises major series of work such as room room and in a forest. These are complemented by new work as well as previously unseen images. Ann's artistry is displayed on walls that have an artistry of their own thanks to Ann's vision, and skilful paint application.

Colours from the **Karen Walker Paints** collection, including **Resene Clementine Orange** (persimmon orange), **Resene Blanched Pink** (dusty pink), **Resene Albescent White** (pale beige), **Resene Jetsam Brown** (lightened brown) and **Resene Robin Egg Blue** (grey blue) are used to create a sense of merging colour, where one colour gently evolves into the next. At first glance it's easy for visitors to believe that the effect is created by lighting; a second look has visitors marvelling at what can be achieved with paint and colour.



flat-tering finish

Need a super flat finish that you can use for a consistent finish from wall to ceiling without the painter having to stop to change product halfway? New **Resene Cybercoat** is designed to produce a tough interior flat finish on broadwall and ceiling areas. Simply choose your Resene colour, then get spraying.

Resene Cybercoat is designed to be applied using an airless spray unit with a minimum flow rate of 2 litres per minute, a FFT 414 and fitted with a 60 meshfilter, before back rolling with a Resene No.1 or microfibre hybrid roller sleeve to complete the finish.



Resene Cybercoat is ideal for new residential housing and commercial projects where one colour is being used throughout, the scotias are square stopped and spray application is planned.

Use **Resene Lustacryl semi-gloss** on trim and joinery to complete interior spaces and **Resene SpaceCote Kitchen & Bathroom** in wet areas.

See data sheet D323 on the Resene website, www.resene.com/datasheets, or the product label online, www.resene.com/labels.

the funny side of paint

"In the 70s Dad innocently decided to paint the front door red! Unknown to him, we had moved into an established 'red light' district and he was wondering why we were getting people knocking on our door all hours of the night... until the penny dropped! His brothers never let him live it down and jokingly offered to install red lights to match the door!"

Thanks to Belinda.



Resene, Licensed products since 1996



Mr. N.O. Whereman
1 Don't Know Road
Nowheresville
SENDER: Resene Paints Ltd, PO Box 38242 Lower Hutt 5045



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