

BLACK

issue
08

WHITE

+ everything in between

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+ small but mighty
the transformative
power of paint
on tiny projects

+ cladding cues
harness nature's most
exciting hues for an
eye-catching exterior

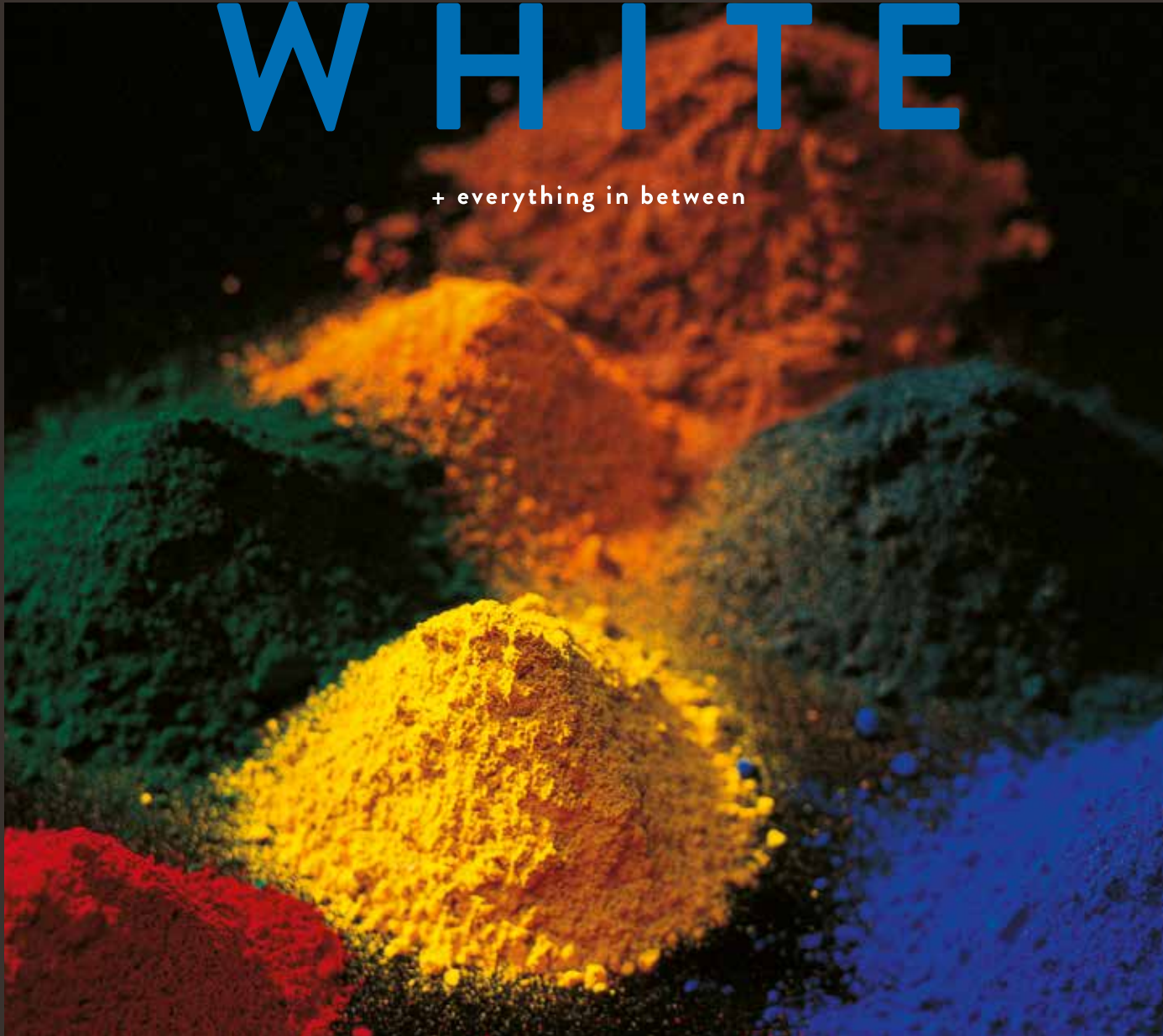
+ shadow play
the science behind
how we perceive
paint colours

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+ the bee's knees
a honey-hued
head office
makes a buzz




+ all over the map
why the popularity
of colour trends can
differ by region

+ staying powder
unify your Resene
colour palette
like never before



Resene
the paint the professionals use

Left wall painted in Resene Alamo with Resene FX Paint Effects Medium mixed with Resene Half Sour Dough applied on top, windowsill in Resene Half Sour Dough and faux terracotta 'tiled' floor in Resene Pendragon with 'grout' lines in Resene Half Sour Dough. Vase from Ligne Roset. Project by Amber Armitage, image by Wendy Fenwick.

	Resene Half Sour Dough		Resene Alamo		Resene Pendragon
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When we flip through the glossy pages of a magazine and are bowled over by full page spreads of gorgeous projects that appear to be the pinnacle of perfection, we're often not getting the whole story. In our imperfect world, there's no such thing as a perfect project. No matter how many years we have under our belts, there are always unique and unexpected hitches and hurdles that trip us up along the way, and things seldom turn out exactly as planned. While taking in the beauty of a stunning portfolio piece is generally inspiring, understanding the challenges that were overcome during its creation can be where the real value lies – and it's imperative for furthering what our industry is capable of.

At *BlackWhite*, we are all about celebrating achievements – certainly in design and the use of Resene paints, stains and wallpapers, but also in problem solving, innovation and adaptability in the face of obstacles. I have enormous appreciation and respect for those who have been transparent about both the ups and downs of their journeys over the years, for you are playing an active role in helping others who may one day encounter similar stumbling blocks. You have done the hard yards, and your willingness to share your lessons learnt means we can all take a smarter approach to our work and what we are able to create for our clients.

Of course, it also helps Resene to know about the snags you run into, because if there is a paint or coatings-based solution to be uncovered, you can be sure that the staff will be unwavering in their search for it – even if that means developing a brand new product. And with each new Resene product comes clever and innovative ideas for how to use it, and even more extraordinary stories for us to share.

Happy reading,

Laura Lynn Johnston
Editor



Watching paint dry might be the definition of boring for most people, but after 46 years, it's still the thing I most look forward to when designing a new product at Resene.

Resene's offerings are diverse; we don't just make residential and commercial paints but a wide range of automotive, marine, industrial and construction products intended for many different surfaces and purposes, too. As a paint chemist, if I need a break from formulating new interior timber stains and wash-resistant wall paints, I can work on paint for carbon fibre race yachts, deep-penetrating exterior wood stains, heat-reflective rocket coatings, stain- and wear-resistant kitchen coatings, swimming pool paints... the opportunities to switch gears are practically endless, as there is always something new being developed at Resene.

For paint scientists, Resene's commitment to collaborative innovation is always exciting. Our team of keen problem solvers literally make thousands of paint products with a development process that allows ideas to become products in the minimum amount of time. This attracts the latest technologies from around the world as well as those wanting to work at the cutting edge of paint design.

Underpinning our innovation process is the commitment to making safe products. We are constantly checking global sources to identify harmful ingredients as we continue moving towards a more naturally produced array of paint ingredients. When a new material is promoted to Resene, the first stage gate is health and safety. And instead of relying solely on our own set of standards, we partner with universities, government and NGOs, environmental auditors, institutes and industry associations, as well as include the steady flow of feedback from you, our customers, at every opportunity.

The challenge of keeping up with the latest technologies while reducing stress levels on people and the planet is an exciting challenge that none of us can ignore. It's a challenge that I'm glad that Resene has embraced wholeheartedly, and something that I'm proud to be a part of.

The future looks bright!

Enjoy,

Greg Percival
Senior Chemist, Resene Research & Development

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

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www.resene.com.au
1800 738 383

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

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

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

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

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

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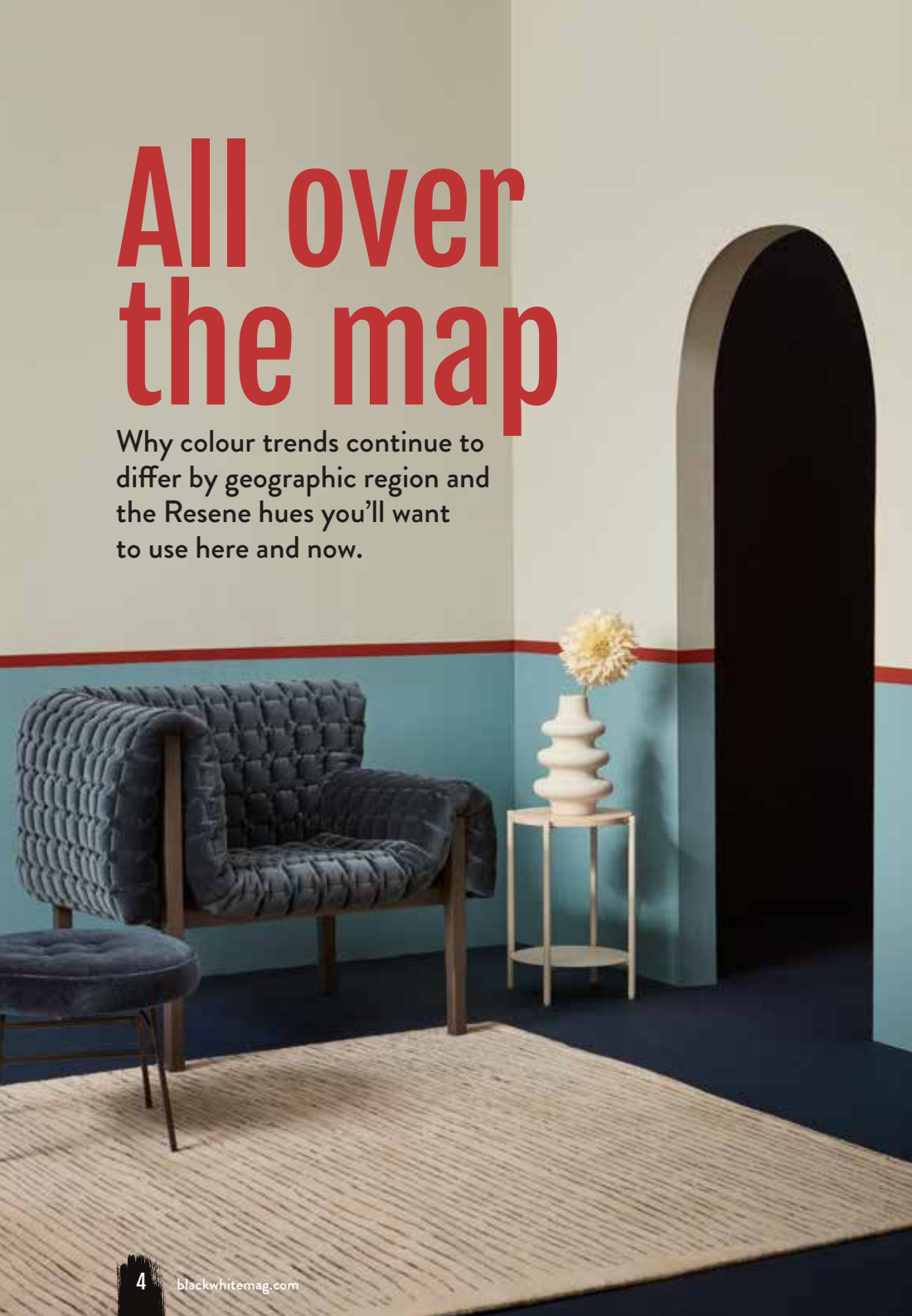
Six Resene Total Colour Award winners share their top projects, dream dinner dates and colour trend predictions.

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Juliet shares a comical cautionary tale about wallpaper.

All over the map

Why colour trends continue to differ by geographic region and the Resene hues you'll want to use here and now.



If you think back to earlier in your career and recall having a better handle on colour and design trends even just 10 or 15 years ago, that's not just your memory playing tricks on you. Thanks to the internet and social media, the pace at which colour trends in architecture and interior design shift and evolve has indeed accelerated. The advent of platforms focused on image and video sharing like TikTok, Instagram and Pinterest – which serve as virtual repositories of design ideas from around the planet – allow all of us to discover and share projects instantly. As a result, trends that used to take months or even years to spread now proliferate within days or weeks, leading to faster turnover in design preferences.

In the past, trend forecasting was a domain reserved for industry experts who conducted market research, attended trade shows and subscribed to publications produced by professional trend forecasting agencies. Today, social media platforms serve as live barometers of consumer preferences and design tastes, and the accessibility of this data has completely democratised the forecasting process. Anyone who cares to dig into the numbers can gauge the popularity of certain colours and styles by

monitoring engagement metrics such as likes, shares and comments on social media posts.

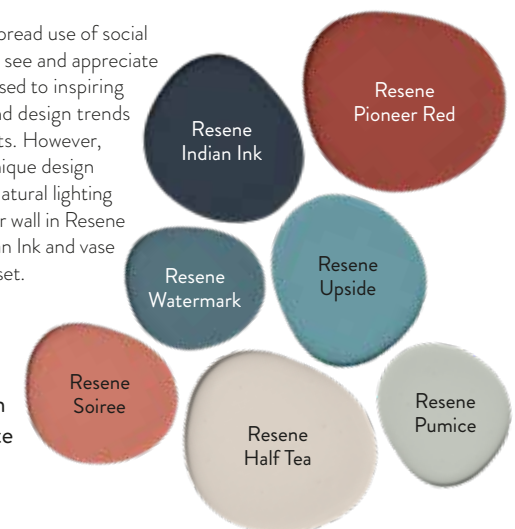
While the increased accessibility and ubiquity of information we have at our fingertips plays a crucial role in the speediness at which colour and design trends disseminate, social media platforms have also facilitated greater collaboration and cross-pollination among designers, architects and brands. Designers can now easily connect with peers and colleagues from around the world, sharing ideas, collaborating on projects and influencing each other's work in real-time – further fuelling the rapid evolution of colour trends.

Increased connectivity and globalisation have had a profound impact on the adoption of colour trends locally. Historically, we were not as heavily influenced by design trends from other parts of the world due to our geographic isolation. However, technology and shipping logistics have eroded geographical barriers so that design influences from around the globe can now easily reach even the most remote corners of the world. As a result, it no longer matters that we are on the opposite side of the planet from tastemakers in cosmopolitan design centres like London, Paris, Milan and New

left: Thanks to technological advancements and the widespread use of social media platforms, design professionals and their clients can see and appreciate projects from around the planet on a daily basis. Being exposed to inspiring imagery from all over the world has led to more colour and design trends from outside our borders having an impact on our projects. However, New Zealand and Australia have managed to maintain a unique design identity due to our geography, flora, climate, culture and natural lighting circumstances. Upper wall painted in Resene Pumice, lower wall in Resene Upside, stripe in Resene Pioneer Red, floor in Resene Indian Ink and vase in Resene Half Tea. Armchair, stool and rug from Ligne Roset.

top tip

Take care trying to uplift paint colour trends from Europe to use locally, as they often don't translate well and look too sweet for our natural light.





left: With the staggering array of design inspiration from around the world at our fingertips and the speed with which trends evolve, it can be difficult to stay on top of what's hot and what's not. Customising projects to meet client needs and preferences using paints and wood stains developed especially for our climate's unique challenges will always be in fashion. Background painted in Resene Soiree, top left bowl and round wall hook in Resene Pumice, oval tray in Resene Half Tea, round hooks on top of tray (from top) in Resene Watermark and Resene Upside, wavy trivet in Resene Pioneer Red and small vase in Resene Indian Ink.

far left: In a world that is so connected, design sometimes feels increasingly homogenised. The instant feedback loop of social media metrics has enabled manufacturers of furniture and décor to quickly identify emerging trends and produce new designs accordingly. This results in the rapid availability of trending décor and furnishings in the marketplace and contributes to the oversaturation of certain shapes and designs. Painting furniture and décor items is one option for increasing customisation and uniqueness within your project. Wall painted in Resene Pioneer Red, plinth in Resene Half Tea and vases in (from left to right) Resene Pumice, Resene Indian Ink, Resene Soiree and Resene Watermark.

York. Designers and consumers here now have access to the same wealth of design inspiration and trend information as our European and American counterparts.

While increased exposure to global design trends has led to greater diversity and dynamism in our local design scene, as designers draw inspiration from a broader palette of influences and incorporate elements of international design into their work, there continue to be colours and design trends that don't gain traction here. Conversely, there are trends that exist in New Zealand and Australia that aren't widely embraced elsewhere.

Firstly, the uniqueness of our region affects what trends locally. The relatively mild to hot climates we inhabit both allow and, in some ways, demand a particular style of architecture to ensure comfort and enjoyment of year-round indoor/outdoor living. If you have ever lived in or visited Europe or North America, you may have noticed a difference in their natural

lighting circumstances compared to our part of the world. The tilt of the Earth's axis affects the angle that the sun's rays enter the atmosphere. The angle of the sunlight and the amount of atmosphere it has to pass through both indirectly impact the intensity and colour temperature of the light perceived from one geographic region to the next. When compared with the yellower light seen in the Northern Hemisphere, the sunlight here appears relatively blue.

Whether you realise it or not, these inherent and distinctive variances have likely led you to make different paint colour decisions on projects than you might have if you were developing a design on the opposite side of the world. For one, our lighting tends to enhance the look of bluer and dustier or greyed colours over certain warmer or yellower tones. So, when you're looking at inspiring images of projects produced by a studio in London or New York, for example, you may find something feels a bit off when trying to implement an identical colour palette

locally. It could be because of our natural lighting circumstances, and it could also be because the natural vegetation in the project's surrounding environment is completely different (and thus clashes with certain colours).

For many years, there has also been a strong inclination for many New Zealanders and Australians to decorate with understated and neutral tones such as white and off-whites – and it's a notable culture difference. In many other countries, brighter and bolder colours are favoured for buildings – particularly in places where people aren't surrounded by lush greenery year-round. In Norway or Iceland, a white building would be lost amongst the snow during winter. And living with all-white interior walls, ceilings, doors and windows framing vistas of leafless trees sprinkled throughout an endless white, barren landscape is a recipe for depression.

So, despite the internet's best efforts to homogenise design across the globe, these geographic contrasts underscore the value that

comes from readers sharing their projects with us and entering them in the annual Resene Total Colour Awards. It provides our editorial team with valuable insight into homegrown trends, allowing us to see how and where you are using colour in the buildings and spaces you create, and witness the shifts in colour preferences that occur year on year. It helps us to provide you with more accurate and relevant information on where colour and design trends are moving in a way that overarching global predictions never will. Plus, sharing your projects provides priceless inspiration to others in the industry who greatly benefit from geographically-relevant influences.

When you tuck into an issue of *BlackWhite* magazine, you can be sure that we are focused on providing you with the most regionally-specific (yet globally-conscious) colour forecast our data allows. For those down under, these are the Resene paint colours popular now and those that will dominate in the months to come.



left: More and more designers are layering multiple warm neutrals within a single space to add depth and cosiness. Break things up with surprising use of colour, like an interesting hue on the floor and bold touches of orange, red or pink through decorative accents. Walls and windowsill painted in Resene Solitaire, floor in Resene Top Notch, chair, side table and candleholder in Resene Bone and vase in Resene Roxy. Desk from Ligne Roset, floor lamp from Lighting Plus.

Red reigns as the must-have hue

A colour that's anything but passive, it seems fitting that the triumphant return of red has gone off with such a bang. Among celebrities and fashionistas, it's become the quintessentially vogue choice for the runway and the red carpet, appearing with noticeable frequency throughout the most recent awards season and fashion week presentations. For designers, there's simply nothing else that turns heads quite the way that red does. The colour's confidence never ceases to feel fresh and exciting yet classically chic, making it an ideal accent hue when a space needs a splash of drama.

From vibrant vegetal capsicum and tomato reds with purple or orange undertones such as Resene Jalapeno and Resene Thunderbird to deep wine hues like Resene Incarnadine and Resene Vanquish, the breadth of options that are considered on trend is a major indicator of just how smitten designers and clients have become with this eye-catching colour. But more than any other, there is one particular version worth singling out that's proven to be a top favourite in our geographic region: Resene Pioneer Red.

The fact that Resene Pioneer Red appears in both the current Resene The Range fashion colours collection as well as the Resene Classic Colour Collection says it all – the hue is as much on trend as it is timeless. Bright yet muted, this cinnabar red oxide is shockingly flexible and pairs wonderfully with so many other colours, from salty yellow greens like Resene Nirvana and terracotta pinks like Resene Soiree to deep blue greens like Resene Forty Six and powdery blues like Resene Duck Egg Blue. Depending on the lighting circumstances, how it's used and what other colours it's used with, Resene Pioneer Red can either stand out or take a step back – making it a brilliant choice for both interiors and exteriors.



It's also worth noting that the rise of red is influencing the undertones of other hues in the trend forecast – particularly deep browns and purples. While not overtly red, Resene Moccaccino, Resene Trek and Resene Cab Sav are perfect examples of trend-worthy paint colours with a ruddy edge that have been gaining popularity.

Pink's positivity shines through

In past design eras, the popularity of pink has waxed and waned. However, it's a colour that's hung on to its relevancy ever since the term 'Millennial pink' was coined in 2016. On the surface, the tenure of pink's prevalence may seem surprising to some, but the hue is a superb example of why brushing up on your colour theory and paying attention to the overarching societal forces at play can offer contextual understanding of colour trends. Pink has spent more than seventy years associated with femininity. But now, it has become a symbol of empowerment. Once a tool of the patriarchy to label something as 'weaker than', pink has been reclaimed and reassigned a new emblematic meaning of strength and perseverance for all genders. To embrace the colour pink is to embrace a love for humanity; on the inside, we are all pink.

When it comes to using pink in your projects, it's ideal for spaces where people come together. When teamed with moody lighting, trend-worthy versions like Resene Soiree, Resene Drop Dead Gorgeous and Resene Valentine spell decadence and romance in restaurants and other hospitality settings. Pinks also tend to enhance the appearance of all skin tones and lend the effect of a healthy glow. When used on walls, colours like Resene Dawn Glow, Resene Tropical and Resene Awaken 'throw' their bewitching rosy tones to make those in the space look their best – making pink a fantastic choice for bathrooms, makeup retailers and clothing shops.

Resene Drop Dead Gorgeous

Resene Soiree



Greens come full circle

Another colour family with proven staying power is green. Unquestionably, it was the most popular accent colour throughout the pandemic's lockdown years, when many of us were focused on bringing softness and comfort to our upended lives and looked for ways to increase our connection to the natural world outdoors during a time when most of us were forced to stay inside. In the years since, the gentler sage, mossy and olive greens that took us through those hard times have been dropped for more energetic, verdant varieties like Resene Boundless, Resene Home Run and Resene Aloe Vera and we've seen acidic yellow greens like Resene Funk and Resene Tarzan emerge.

While these exciting greens will remain relevant in the design world for a couple of years yet, we expect many of those familiar softer, earthier greens that coddled us during the worst years of Covid-19 to return to favour. So, if your project's completion date is still a year or two out, don't dissuade your clients from choosing colours like Resene Field Day, Resene Tic Tac Toe, Resene Contour and Resene Wabi Sabi. When more depth is needed, look to bluer emerald and teal greens like Resene Deep Teal, Resene Welcome and Resene Top Notch as an unexpected pairing for cooler blue, periwinkle and purple colour palettes. For warm palettes, try Resene Seaweed. While some of these variations might seem passé at this precise moment, rest assured that they'll be back on trend in no time.

above: Fearless use of bold colour continues to be a trend in spaces that want to appeal to younger demographics – restaurants, cafés and retail settings, in particular. Left wall painted in Resene Valentine, right wall and plinth in Resene Tropical, vases (from left) in Resene Roxy and Resene Top Notch and candleholder in Resene Half Tea.

above right: Warm, complex neutrals like Resene Bone and Resene Solitaire sit well with pink, orange and green accents and tend to look rosier or yellower in their presence. Be sure to view larger samples of your proposed complex neutral hues along with your accent hues by leveraging tools like Resene testpots or A4 drawdown paint swatches before locking in your specifications. Background painted in Resene Bone, storage box in Resene Valentine, pencil box in Resene Tropical, candleholders in Resene Aloe Vera (left) and Resene Bone (right), scissors and top book in Resene Solitaire, ruler in Resene Roxy and bottom book in Resene Top Notch.



	Resene Awaken		Resene Funk		Resene Field Day
	Resene Dawn Glow		Resene Nirvana		Resene Wabi Sabi
	Resene Thunderbird		Resene Tarzan		Resene Home Run
	Resene Jalapeno		Resene Contour		Resene Boundless
	Resene Pioneer Red		Resene Tic Tac Toe		Resene Deep Teal
	Resene Vanquish		Resene Duck Egg Blue		Resene Welcome
	Resene Incarnadine		Resene Trek		Resene Seaweed
	Resene Moccaccino		Resene Cab Sav		Resene Forty Six

Blues on cruise control

Affectionately considered to be ‘everyone’s favourite colour’, chances are that you and everyone you know can find at least one Resene blue that appeals. This means that blue never really goes out of style – but there are always variations of blue that are more on trend than others, and there are times when blue is a less popular choice for decorating with.

Right now, blue is having a major resurgence as a key colour trend. While most other colour families will go through marked changes over the next two years, interestingly, the variations of blue that are preferred today are projected to remain quite stable. Bold Klein and lapis ultramarine blues like Resene Aviator and Resene Ultramarine from the Resene Beyond the Sea collection continue to be favoured accent colours for bringing attention to architectural features or statement furniture – and they are expected to remain relevant for the foreseeable future. Navy and inky black blues like Resene Carpe Noctem and Resene Indian Ink have become a trendy option for kitchens, but we expect to see them used more frequently as a favourable alternative to deep greys on walls. And for easy-to-love powder blues like Resene Duck Egg Blue, Resene Timeless and Resene Comfortably Numb, it’s steady as she goes.







The only significant exception to this period of stability is that the turquoise blues that are currently having a moment are not expected to stick around for long. In less than a year’s time, vibrant aqua colours like Resene Now Or Never will be shifting into less green varieties like Resene Key Largo before softening in vibrancy, so look to hues like Resene Island Time, Resene Skylight and Resene Sail Away if you want to get ahead of this trend.

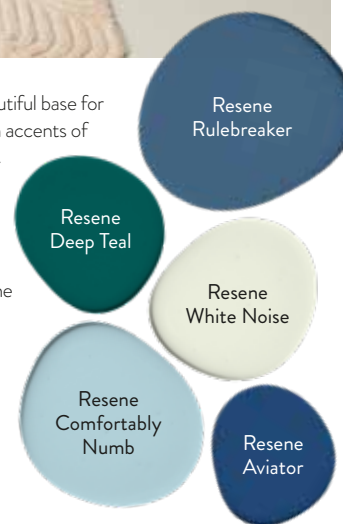
Creamy, dreamy neutrals dominate

With aesthetic movements like ‘quiet luxury’ and ‘warm minimalism’ proving to be enduring trends, layering character neutral colours that exude warmth and sophistication in varying values and strengths has become preferable over the single hue, all-white minimalism of years past.



• **above:** Saturated denim and ultramarine blues make a beautiful base for a cosy and creative colour scheme by offsetting them with accents of green-edged white, peachy pink, pale blue and deep teal. Back wall painted in Resene Rulebreaker, side wall in Resene Aviator, floor in Resene White Noise, shelf in Resene Heliotrope, DIY artwork created with Resene Romantic and Resene White Noise, planter pot and bowl on shelf in Resene Deep Teal and wooden planter in Resene Morning Haze. Armchair and table from Ligne Roset.

	Resene Timeless		Resene Sail Away
	Resene Island Time		Resene Key Largo
	Resene Now Or Never		Resene Skylight



From serene creams to leathery tans to earthy greiges, designers are gravitating towards sumptuous shades that evoke calm and balance while still making a statement. Among the most popular neutral colours being used to create stunning spaces are nuanced hues like Resene Rocky Point, Resene Hindsight, Resene Piazza, Resene Half Tea, Resene Athena, Resene Creme De La Creme, Resene Half Putty and Resene Triple Spanish White. While a true black like Resene All Black is about as timeless as it gets, there has also been a noticeable shift towards the use of softer blacks like Resene Thunderstorm and Resene Night Magic both indoors and out. Not only do these blacks tend to sit better in contrast with warmer neutrals, these paint colours look stunning in matte finishes like Resene SpaceCote Flat – which continues to be hugely desirable.
















As neutral colour preferences tend to go through long cycles of a decade or longer, fluctuating between warm versus cool colour temperatures, it’s safe to expect that these warm neutrals will continue to serve as the foundation for interior spaces for years to come – providing a versatile backdrop that can be easily accented with pops of colour or texture.

Select purples stay palpable

Often considered the most polarising of colours, purple has been having something of a renaissance in recent years. However, we’re likely to see the prevalence of this hue wane as early as next year – though we don’t expect purple will disappear completely for some time yet.

Certain shades are better poised to soldier on. Warmer options that will remain relevant include soft orchid purples and deep aubergines like Resene I Do and Resene Half Aubergine. For shades on the cooler side, look to deep violets, denim indigos and pretty periwinkles that sit between blue and purple on the spectrum, such as Resene Black Doris, Resene Rulebreaker and Resene Heliotrope. These versions are considered more ‘liveable’ and thus easier to design with than brighter and bolder fuchsia-toned purples, but it’s still recommended to use them as accent colours rather than hero hues. A little will go a long way, and it will be less of a task for clients to paint over them as trends evolve further or if their tastes change.



-  Resene Half Tea
-  Resene Creme De La Creme
-  Resene Triple Spanish White
-  Resene Athena
-  Resene Half Putty
-  Resene Daylight
-  Resene Sunbeam
-  Resene Roxy
-  Resene Liquid Gold
-  Resene Tequila Sunrise
-  Resene Kombucha
-  Resene Clockwork Orange
-  Resene Amaranth
-  Resene Piazza
-  Resene Hindsight
-  Resene Rocky Point
-  Resene Thunderstorm
-  Resene Night Magic
-  Resene Black Doris
-  Resene Half Aubergine
-  Resene I Do
-  Resene Beyond
-  Resene Ultramarine
-  Resene Carpe Noctem
-  Resene Indian Ink
-  Resene All Black

More harvest hues on the horizon

Looking a bit further ahead in the forecast, yellows are expected to emerge as a key accent colour – but not the bright, clear variations you might be expecting. Instead, the brassy yellows and harvest golds that became a staple in the 1970s will be returning to relevance. Yellows like Resene Amaranth, Resene Daylight, Resene Sunbeam and Resene Liquid Gold are poised to become a major global colour trend over the next couple of years and may even eventually dethrone red as the must-have accent hue. However, we expect these yellows to have more uptake in Australia than New Zealand as golden tones tend to sit more naturally with Australia’s native flora.

Orange tones, too, will be emerging more in the coming years – but how significant a role they will play in local architectural and interior design is yet to be seen. This shift comes on the coattails of this year’s Pantone Color of the Year announcement, with peach

hues being embraced earlier and with more gusto than previous picks. For the next couple of years, pinky oranges like Resene Romantic and Resene Roxy are the colours to choose if you’re looking to align with this particular peach trend. You can also look to Resene Kombucha, Resene Clockwork Orange and Resene Tequila Sunrise as accent options once truer oranges begin to rise to relevancy next year and beyond. **BW**

Whatever Resene colours you and your client decide are the right choice for your project, we always love to see what you’ve created. Send some photos to editor@blackwhitemag.com for a chance to be featured in upcoming issues of *BlackWhite* magazine or on our website. For the latest on evolving colour trends and to get alerted to new trends as they emerge, keep an eye out for monthly *BlackWhite* e-newsletters or visit www.blackwhitemag.com for monthly updates. If you’re not currently receiving *BlackWhite* e-newsletters, sign up for free at www.resene.com/enews.

above: Timeless blues like Resene Morning Haze, Resene Duck Egg Blue and Resene Comfortably Numb are trending alongside deeper blues like Resene Rulebreaker and Resene Aviator. Instead of the slow shifts we’ll see other colour families undergo, these blues are expected to remain stable and relevant for the foreseeable future. Background painted in Resene Morning Haze, curved tray in Resene White Noise, salt dish in Resene Deep Teal, teapot in Resene Romantic, bowl in Resene Heliotrope and serving spoons in Resene Aviator (left) and Resene Rulebreaker.

above left: Peach has quickly risen to relevancy after the hue was chosen as the Pantone Color of the Year. The hue’s ability to infuse a space with softness, warmth and comfort makes Resene Romantic a popular paint colour for those who want to get on board with this trend. Wall and floating shelf painted in Resene Romantic, console in Resene Aviator and, from left, small vase in Resene Deep Teal, lamp base in Resene Morning Haze, abstract vase in Resene Rulebreaker, jug in Resene White Noise and raised dish in Resene Heliotrope. Projects by Amber Armitage, images by Wendy Fenwick.



Staying powder

Unify your colour palette
like never before with new
Resene Powder Coatings.

One of the most challenging aspects of working through your project's colour palette is trying to get a cohesive look and just the right finishes when relying on a mix of materials from a handful of different manufacturers. Even when you've tried to do everything right and ordered samples to view together with your Resene paint colours on site, the best attempts at finding what seemed like similar colours often don't turn out as planned. A trick of the light could turn your dream of getting a seamless effect from roof to fascia to soffits to cladding to trims into frustration and disappointment.

But now, you can choose your favourite Resene colour for powder coated surfaces to get an integrated colour palette from paint to powder. Made possible through an exciting collaboration between Resene and AkzoNobel, being able to get a Resene colour for your powder coated surface inside and out is sure to be a gamechanger for many architects, designers, specifiers, builders and clients.

Powder coating is a dry finishing process that involves applying a free-flowing, dry powder onto a surface which is then cured under heat, creating a smooth and robust finish, which can be especially helpful on curved or intricate surfaces. Powder coating takes place in a controlled shop environment - your project is coated with your chosen colour then delivered to you on site when you need it.

.....

left: Resene Powder Coatings are available in Resene solid paint colours, including beloved neutrals, whites, blacks and bolder brights so you can get a Resene coloured finish from top to toe on your project.

top tip

If you need to recoat steel powder coated surfaces later, clean them first then apply Resene Pre-Coated Steel Primer and finish with two coats of your chosen Resene topcoat.

top tip

If you need to recoat powder coated aluminium joinery later, clean the surface then apply one coat of Resene ArmourX Adhesion Primer or Resene Vinyl Etch followed by two coats of Resene Lustacryl tinted to your chosen Resene topcoat colour. For a two-pack option, apply one coat of Resene Armourcote 221 followed by two coats of Resene Uracryl 400 tinted to your chosen Resene topcoat colour.

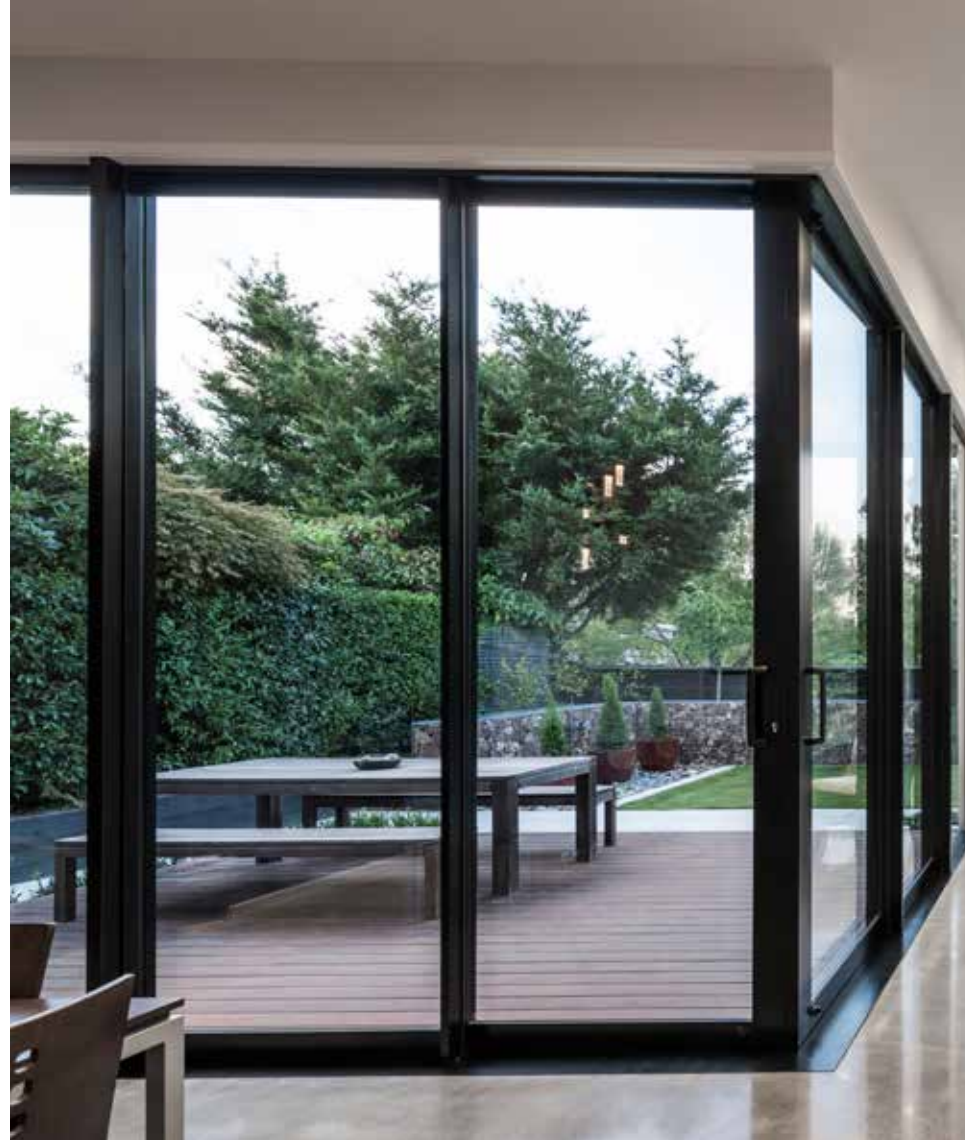
Resene Powder Coatings are ideal for all residential applications and a broad range of interior and exterior applications where excellent overall performance is required, including:

- Frameworks and building structures
- Windows, doors and garage doors
- Façades and curtain walls
- Louvres and shutters
- Fencing and railings
- Ceiling tiles
- Verandas and conservatories

Use your Resene colour charts to choose your Resene colours, then specify them in Resene Powder Coating. If desired, you can request to see a sample of the colour during the production process to ensure you are happy with your Resene colour request.

If you will have a regular ongoing demand for a specific Resene colour, your colour can be made and stocked for you to ensure faster access. To arrange this service, get in touch with your Interpon representative. Each batch of colour is tested for quality by Interpon and large batches are tested multiple times to ensure they meet the appropriate colour standard.

Resene Powder Coatings are available in different sheen levels to give you even more control over how your completed project will look. If no gloss level is stated in your specification, the standard 'Matt' 30% gloss finish will be provided.



If you wish to select a different sheen level, you can request lower or higher sheen finishes. For a flat matt finish (5-15% gloss), specify Resene Powder Coating Low Matt. For a satin finish (65% gloss), specify Resene Powder Coating Satin. And for a gloss finish (85% gloss), specify Resene Powder Coating Gloss. If you decide to choose a lower or higher sheen finish for your powder coating, keep in mind that lower sheen finishes will tend to make the colour look earthier

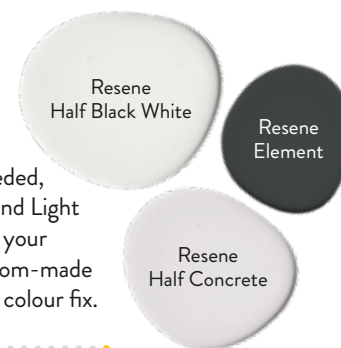
and moodier while a higher sheen finish will tend to make the colour look brighter and cleaner.

Just like with paint, colours used outside often look lighter than you expect due to the 'washing out' effect of bright sunlight. When in doubt, choose a darker colour and allow extra contrast between colours to compensate for bright natural light. Colours used inside look darker and more intense than you may expect, so if you're stuck between two choices, the

left: Resene Powder Coating allows you to get the exact Resene colour you're after on aluminium joinery so that you can get a cohesive look on your project from tip to toe. Plus, the product can be specified at different sheen levels for the perfect finish. Whether you want your powder coated finish to have an understated matt, semi-gloss or high-gloss look, you and your client can be confident in your colour and sheen selections. Try a classic black like Resene Element for your powder coated surfaces to complement a FlaxPod roof. Ceiling in Resene Half Black White and walls in Resene Half Concrete. Design by Higham Architecture, www.highamarchitecture.co.nz. Build by Frost Architectural Builders, www.frostbuilders.co.nz. Image by Stephen Goodenough, www.stephengoodenough.co.nz.

top tip

If touch ups to your Resene Powder Coating finish are needed, Resene Automotive and Light Industrial can provide your Resene colour in custom-made spray cans for a quick colour fix.



lighter colour may be the better option. It is often best to choose strength or tonal variations on two adjacent surfaces finished in different products as sheen levels, texture and finishing can affect how the colour looks.

When your materials are ready to be coloured, AkzoNobel supplies Resene Powder Coating that's been made to Resene's exacting colour standards directly to your powder coating applicator. To ensure the powder coating you choose is applied correctly and will meet Interpon's warranty requirements, be sure to engage an applicator through the Interpon D Approved Applicators Network. www.resene.com/powdercoatings

For more information on Resene Powder Coatings, maintenance, warranties, specifications and finding an approved applicator, visit www.resene.com/powdercoatings.

Black book

New and notable announcements
from across the industry.



above: The lobby of Silky Otter Ponsonby features a ceiling in Resene Iron and timber veneer finished in Resene Aquaclear Satin. Design by Spaceworks, www.spaceworks.co.nz. Shopfitting by Datum Projects, www.datumprojects.co.nz. Painting by Surface, www.surface.nz.

Resene-coloured projects recognised at RED Awards

Another exciting edition of the RED Awards has wrapped with a fresh selection of projects recognised for their contributions to commercial design. This premier retail design awards programme, run annually by the Retail Interiors Association (NZRIA), exists to celebrate excellence in the design and shopfitting of shopping, restaurant and entertainment destinations across six different categories: Food + Beverage, Fashion + Accessories, Health + Beauty, Services, Specialty Retail and Big Box. Emphasis is placed on meeting the needs of each business' target market and on creating a point of difference within today's competitive retail sector – irrespective of the budget expended. A number of winning projects used Resene products in their designs, including:

Fashion + Accessories Winner and Laminex Finishes Selection Award

Orsini Fine Jewellery Atelier Space
Design by Kanat Studio
Shopfitting by Gulf Projects

Services Winner

Silky Otter Ponsonby
Design by Spaceworks
Shopfitting by Datum Projects
Painting by Surface

Food + Beverage Winner

Bossi Restaurant
Design by CTRL Space
Shopfitting by Datum Projects
Painting by Premier Decorator NZ Ltd

Orsini Fine Jewellery Atelier Space – which also received a Resene Total Colour Neutrals Award – features Resene Quarter Caraway and Resene Alabaster throughout. Silky Otter Ponsonby features walls, ceilings and bulkheads in Resene Quarter Fuscous Grey and Resene Iron as well as Resene Aquaclear Satin on the timber veneer features. Bossi Restaurant features Resene Ironsand and Resene Half Black White in the kitchen and Resene Pine Tree in the private dining mezzanine.

Congratulations to all the finalists.

www.redawards.co.nz



above: Orsini Fine Jewellery Atelier Space received two RED Awards. This project features walls, skirting boards, doors, dado mouldings, plinths and a fireplace painted in Resene Quarter Caraway and a ceiling in Resene Alabaster. Design by Kanat Studio, www.kanatstudio.com. Shopfitting by Gulf Projects, www.gulfprojects.co.nz. Image by Ben Rowsell.

	Resene Alabaster		Resene Quarter Caraway
	Resene Half Black White		Resene Quarter Fuscous Grey
	Resene Iron		Resene Pine Tree

An antidote for anxiety

Designing healthcare facilities takes a gentle and considered approach to keep the mood calm for those awaiting checkups. Historically, hospitals, medical clinics and dental office designs have been criticised for appearing cold or sterile – which can sometimes stem from stark colour choices, glaring lighting and an abundance of hard surfaces. But creating a warm and welcoming waiting area is simple with Resene Wallpaper Collection A57001. This design's soothing colour palette and addition of texture helps set a tone for tenderness to lessen the worrisome feelings that many experience when visiting a physician. Amplify its anxiety-alleviating effect with warm wood furnishings finished in Resene Colorwood Becalm, adjacent surfaces in Resene Merino and accents in Resene Ravine and Resene Nomad.



Resene Colorwood Becalm

Resene Merino Resene Nomad Resene Ravine

www.resene.com/wallpaper

Go bespoke with Samsung and Resene

Customised kitchens are one of the hottest design trends around, with many clients after a uniform look that screams made-to-measure. Now, there's a simple solution to get appliances that flawlessly fit your perfectly planned kitchen design and carefully curated Resene colour palette.

Samsung has partnered with Resene to offer designers and their customers a unique opportunity to customise home appliances for residential projects. The Samsung BESPOKE range of fridges and dishwashers can now be finished in your favourite Resene colour to fit in seamlessly or stand out boldly. From crisp and understated neutrals like Resene Black White, to timeless favourites like Resene Duck Egg Blue, to bold and dramatic options like Resene Dynamite, you have the freedom to choose from thousands of hues in the Resene colour range. Panel sets are sold separately, so they can be mixed and matched as tastes or the seasons change, making it easier than ever to get a truly bespoke kitchen design that reflects your client's unique style and personality.

www.resene.com/samsung-bespoke



above: Samsung BESPOKE French Door Fridge finished in Resene Eighth Ash.

Resene Black White Resene Eighth Ash Resene Duck Egg Blue Resene Dynamite

Shop talk

Resene has been working with a range of colour experts to bring you a new podcast series, *If these walls could talk*. Focused on colour, design and decorating advice, episodes cover a huge range of topics that will appeal to design professionals and homeowners alike, from choosing whites and heritage hues to the latest trends and much more. Whether you're exercising, driving, cleaning or chilling out, you can get inside tips and tricks from our experts to help you bring out the best in your home and projects. New episodes are released fortnightly. Listen now on iHeartRadio or Spotify.

www.resene.com/podcast





left: 2023 Resene Colour of Fashion winner Sophie Matthews stands with Rael Ruby from 62 Models wearing Sophie's silk creation in Resene Tropical. Image by Jonathan Kraettli.

16 finalists were chosen by a panel of judges to open three Resene Designer Runway shows at New Zealand Fashion Week: Kahuria and all the projects appeared at the Whitecliffe Graduate Showcase in Auckland and Wellington in November. The judges selected Sophie Matthews (Ngā Puhi) of Wellington (by way of Auckland's North Shore) as the overall winner – who received a cash prize of \$1000 gifted by Resene.

Sophie's dress, named *Bloom*, was inspired by a renewed connection with her whakapapa (genealogy) and her life-long love of the land and sea. Effortlessly stylish, the dress features crinkled silk twill, a bubble skirt and uneven sleeves.

"*Bloom* emulates the textures and shapes of fox coral. When I first saw my fabric in Resene Tropical, my immediate thought was coral. It's an orange-hued pink, like coral, and that's where my research began," says Sophie.

"I have always felt a connection to my iwi (tribe) and taha Māori (Māori perspective). In recent years I have placed importance on learning more about my heritage and family history as I wasn't heavily exposed to it during my childhood. My goal now is to continue to reconnect with my whakapapa which I believe will inevitably influence my work," she adds.

In her presentation to the judges, Sophie explained that coral reefs, although only occupying 2% of the sea floor, support over 25% of marine life and play an important part in the health of the ocean.

Whitecliffe's Debra Denny has helped guide all ten years of Resene Colour of Fashion projects. "For the students whose designs feature on New Zealand's biggest fashion stage, it's a life-long memory for them and their families. It's a moment they treasure, long after the lights fade and the Instagram photos have been posted," she says.

To wrap up the programme's 10th year, an archive of dresses from the project was donated to a charity that gifts ball dresses to high schools.

- Resene Happy
- Resene Sunbeam
- Resene Tropical
- Resene Grenadier
- Resene Amped
- Resene Temptation
- Resene Blackberry
- Resene Boundless
- Resene Aloe Vera
- Resene Rolling Hills
- Resene Key Largo
- Resene Skylight
- Resene Ocean Waves

Congratulations to all the 2023 Resene Colour of Fashion finalists:

- Lucia Mae Clark
- Jasmin Couper
- Medea Gulow
- Nicole Johnson
- Cullen Keating
- Siena Lemmens
- Kieran Bradley Lotz
- Sophie Matthews
- Egypt Moeke
- Marius Reyes
- Chloé Seaman
- Victoria Solomona
- Pila Faimasasa Talataina
- Robyn Thomson
- Zoe Toulis
- Nell Lucas Varney

www.resene.com/colour-of-fashion

Celebrating a decade of Resene Colour of Fashion

Since its inception in 2014, Resene Colour of Fashion with Whitecliffe has seen hundreds of fashion students in their final year of a three-year Diploma of Fashion Technology get a taste of the exciting, rewarding and sometimes challenging world of fashion.

To mark the programme's 10-year anniversary, another 25 fashion technology students presented their designs. Each garment was meticulously-

crafted from silk twill in a popular Resene fashion colour hue. As a nod to the anniversary, 'Let's celebrate!' served as the design theme for the project. Students found inspiration for their garments in their own experience of celebration and in their Resene colour, with names like Resene Amped, Resene Skylight, Resene Temptation, Resene Boundless and Resene Sunbeam stirring up their creative juices. The sky, the ocean, flowers, coral, music, Samoan tatau (tattoo) and the immigrant experience were some of the elements in the design rationale students presented to the judges.



All lined up

A custom mural in bold colours like Resene Sebedee and Resene Ballerina can bring interest, character and energy to define an otherwise neutral space. Applicators and artists often employ careful measuring, a level, high-quality painter's tape and a few tricks of the trade to get clean, crisp lines on their geometric designs. Perfectionists who don't have the time or talents at hand to accomplish the same may prefer a wallpaper mural like Resene Wallpaper Collection IF3-048 as a quick and clever alternative. Use it in place of a large-scale artwork as a focal point in an airy room painted in Resene Half Sea Fog with flooring in Resene Pale Slate for a pared-back yet provocative look that's sure to impress.

www.resene.com/wallpaper



Primed for success

Whether your client is trying to reduce waste, or time or budget is tight, there are plenty of reasons why old laminate and melamine surfaces need to stay put in a project. However, that doesn't mean these surfaces can't be updated with a new look. With Resene Laminate and Melamine Primer and your favourite Resene topcoats, you can easily refresh old laminate and melamine surfaces by painting over them.

Resene Laminate and Melamine Primer is a waterborne 'adhesion primer' designed for use over a range of surfaces that are usually considered difficult to coat or in need of expensive pre-treatment, including walls and cabinetry. It's fast drying, easy to apply and works with a wide range of Resene waterborne topcoats such as Resene Enamacryl and Resene Lustacryl. Simply clean the surface, apply one coat of primer followed by two coats of your chosen topcoat for a fresh new look at a fraction of the cost of replacement.

www.resene.com/laminate-and-melamine-primer



above: Cabinets in Resene Laminate and Melamine Primer topcoated in Resene Lustacryl in Resene Terrain.



habitat turns 20

After two decades of inspiring homeowners, *habitat* magazine has taken on a new shape to celebrate its special anniversary edition. The 40th issue, titled *habitat highlights*, is bursting with unique ideas and helpful advice for decorating projects of all sizes. From tips on implementing seasonal colour changes to ideas for corralling entranceway clutter, this anniversary issue is packed with handy projects you and your clients can create using Resene products. Pick up a copy free in-store at your local Resene ColorShop or selected resellers or read it online.

www.resene.com/habitat



Elegance underfoot

Among the top reasons our readers tell us that they love Resene are the colours, the service and the company's roots as a family-owned business that continues to manufacture its products locally. So, what better pairing could there be for your Resene paints, stains, wallpapers and clear finishes than homegrown NZ wool carpets?

Godfrey Hirst and Feltex have released a handy new resource, the *Wood and Wool Design Guide*. Inside, you'll find plenty of flooring and Resene paint colour combinations to share with your clients and help them decide what selections will best suit their project. Check out the digital version online.

www.godfreyhirst.com/nz/news/wood-and-wool-designer-guide

Exotic vs understated

From bold and adventurous to chic and subtle, set the tone you're after with these transformative recent releases from the Resene Wallpaper Collection.

Lucky luxe

Cranes are a symbol of good fortune, longevity and peace for many Eastern cultures, which is why they have long been a popular motif in decorating. Resene Wallpaper Collection 2311-174-04 exudes the grace of these enchanting creatures as part of a delicate design that draws inspiration from Japanese ukiyo-e woodblock prints and Chinese ink paintings. If approachable opulence is the vibe you're after, combine it with gilded accents, adjacent walls in Resene Raineer, joinery in Resene Domino, flooring in Resene Open Sesame and accessories in Resene Japonica to pull hues from the wallpaper design out into the rest of your space. For contrast, complete your colour scheme with fixtures and furnishings in a warm white like Resene Rice Cake.

- Resene Rice Cake
- Resene Raineer
- Resene Japonica
- Resene Open Sesame
- Resene Domino



Polished peonies

For clients that are after a new-meets-old or East-meets-West look, blending an exotic antique-style wallpaper design with contemporary furnishings is a great solution. However, in order to give your eclectic scheme fresh appeal, you'll want to select a design that boasts on-trend colours. Evocative of elegant vintage silk, Resene Wallpaper Collection 2311-170-03 blooms with refined grandeur. But what sets it apart is the design's colour palette – which leverages some of today's hottest hues. Pair it with colours like Resene Vantage Point, Resene Green Days and Resene Dawn Glow on the other major surfaces of your design to unify your paint and wallpaper palette then layer in brass, marble and warm wood accents stained in Resene Colorwood Dark Rimu for variety and texture.

- Resene Green Days
- Resene Dawn Glow
- Resene Vantage Point
- Resene Colorwood Dark Rimu

Weave in warmth

If you're trying to impart a global look but in a more muted colour palette, Resene Wallpaper Collection 38824-1 hits the sweet spot. Warmly exotic yet unobtrusively monochromatic, its design – which evokes handwoven textiles and ikat-style dye work – is bold enough to be a standout feature without being shouty. Go for adjacent walls and a ceiling in Resene Stepping Stone and whitewashed timber flooring finished in Resene Colorwood Whitewash for levity. Introduce wood accents stained in Resene Colorwood Meranti for contrast and select accessories in creamy Resene Spanish White and a deep burnt brown like Resene Sepia for a laidback but refined scheme that would work beautifully in a retail, restaurant or hotel setting.



- Resene Spanish White
- Resene Stepping Stone
- Resene Sepia
- Resene Colorwood Whitewash
- Resene Colorwood Meranti

Give me moor

Countries that are heavily influenced by Moorish design such as Morocco and Portugal are known for their ornately decorative tilework. Resene Wallpaper Collection IF4-069 instantly transports the onlooker to these far-flung locales with a variegated tile design that seems to have cosiness baked right in. Crisp porcelain whites like Resene Sea Fog and Resene Alabaster are excellent companions, as are blue hues that echo the wallpaper's tones, such as Resene Carpe Noctem, Resene Unite and Resene Morning Haze. Use it as a statement anywhere that needs a hefty dose of warmth, whimsy and charm, like kitchens, bathrooms and residential or commercial dining spaces.



- Resene Alabaster
- Resene Sea Fog
- Resene Morning Haze
- Resene Unite
- Resene Carpe Noctem



Turned to stone

If you're working on a space where you aren't able to make structural changes but want to mix up the materiality of your major surfaces, the terrazzo-style design of Resene Wallpaper Collection IF4-064 is an excellent option. Thanks to its understated and neutral colour palette, the options for accent colours that will work with it are practically endless and the light-coloured background hue keeps it from feeling heavy. Plus, it has plenty of visual texture which will bring interest to a pared-back look. Try it with mossy green and earthy brown accents like Resene Tic Tac Toe and Resene Outlaw and adjacent walls, ceiling and trims in a bright white like Resene Half Alabaster, then round out your palette with statement furniture in a powdery green blue like Resene Infused and timber flooring stained in Resene Colorwood Dark Rimu for a soothing, balanced scheme.

- Resene Half Alabaster
- Resene Infused
- Resene Tic Tac Toe
- Resene Outlaw



Tonal texture

In pared-back spaces with minimal furnishings and a restrained colour palette, it's hugely important to ensure that you look for ways to incorporate texture. Thanks to its raised tactile design in mottled tonal hues, Resene Wallpaper Collection L856-07 is fantastic at breaking up the monotony of a spacious plan that aims to keep furniture and colours simple. The beauty of this greige design is that it can work wonderfully with both warm and cool colour combinations, but we recommend sticking to warmer pairings for the most welcoming space, such as timber surfaces stained in Resene Colorwood Rock Salt and Resene Colorwood Teak, soft furnishings in biscuit beiges like Resene Foundation and olive tones like Resene Saratoga, with hints of a green-edged taupe such as Resene Cargo and a charcoal black like Resene Thunderstorm brought in through select accents and accessories to round out the scheme.

- Resene Foundation
- Resene Saratoga
- Resene Colorwood Rock Salt
- Resene Cargo
- Resene Thunderstorm
- Resene Colorwood Teak

Bureau of bliss

When you're designing a commercial office, it takes a thoughtful approach to create the right balance. Often, clients want a space that will impress their customers and guests, but they also need an atmosphere where their employees will feel at ease. Thanks to its warm and welcoming colour palette, Resene Wallpaper Collection IF3-039's cloud-like mural design brings soothing yet stylish energy that is just as suitable for a boardroom as it is in a breakroom. Pair it with equally calming colours like Resene Truffle on adjacent walls, Resene Quarter Tea on the ceiling, Resene Half Fossil on the floor and bring in touches of Resene Soul Searcher, Resene Courtyard and Resene Kia Kaha through furniture and accessories for gentle contrast.

- Resene Quarter Tea
- Resene Soul Searcher
- Resene Half Fossil
- Resene Courtyard
- Resene Truffle
- Resene Kia Kaha



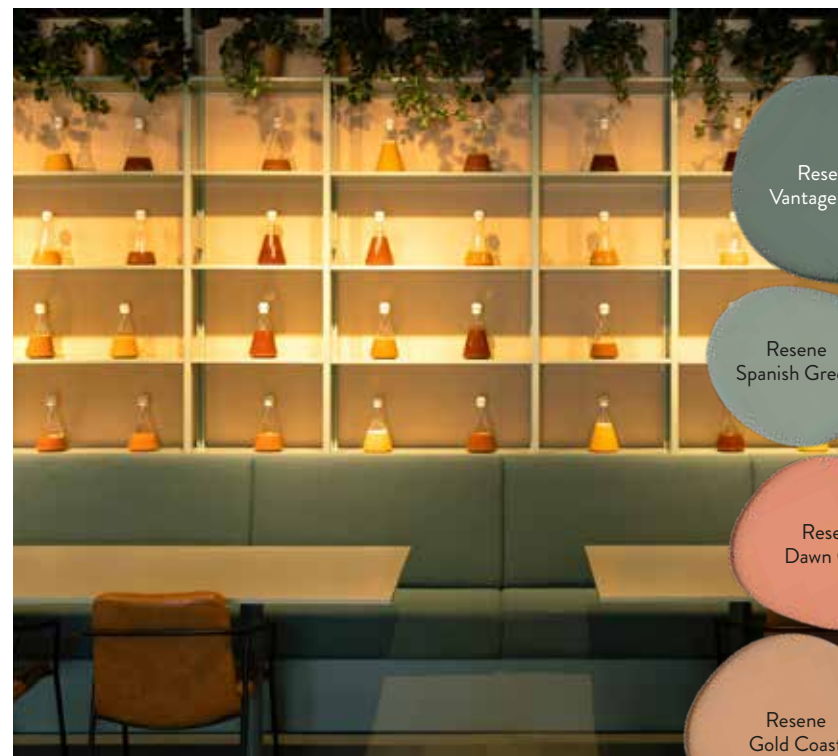
Whatever style, taste or vibe you're looking to emulate through your design, the Resene Wallpaper Collection has got you covered. With thousands of eye-catching options to choose from, you and your clients are sure to find perfect wallpaper selections to fit your project. www.resene.com/wallpaper.

Wallpaper is best viewed in person to appreciate the colour, texture and design. View the full collection at your local Resene ColorShop or get a taste of some of the options available online, www.resene.com/wallpaper.



The bee's *knees*

Comvita's redesigned headquarters makes a buzz with a honey-hued interior.

Resene
Vantage PointResene
Spanish GreenResene
Dawn GlowResene
Gold Coast

Of all the places where architecture and interior design inspiration can be found, by far the most popular is nature. Not only do elements pulled from our surroundings have much to offer in terms of adding aesthetic beauty to our built forms, but they are an effective method of connecting people with the tranquillity and rejuvenating qualities of the natural world. Countless studies agree that incorporating elements of nature within a building's design can provide occupants with a psychological escape from the hustle and bustle of modern urban life.

While incorporating nature has been a long-embraced strategy for creating a sense of solace in residential projects, the benefits of creating these same connections in our workplaces have become more widely recognised in recent years. And when nature is your business, like it

is for Comvita – one of New Zealand's leading mānuka honey producers – you can bet that finding ways to bring reminders of the outside indoors was top of mind during the company's recent office renovation.

Comvita was founded in the Bay of Plenty in 1974, and the brand's head office and production facility were established in two adjacent buildings which were previously a local pub and a shop in the small settlement of Paengaroa. After nearly 50 years of occupying these spaces, the reasons for a refresh were stacking up. "The buildings and office spaces were dated and typical of the time – with brown and grey carpet tiles as well as white walls and desks. Despite the site being surrounded by nature, once inside, the feeling was very clinical," recalls Danielle Barclay, Creative Director of Blur The Lines, who led the interior redesign.

While updating the finishes was a key part of the plan, Comvita was also focused on how their office spaces were actually being used. Their staff had spent the better part of three years working remotely during the pandemic in order to protect the company's honey production, and like many workplaces, this began creating challenges for their office culture. Comvita recognised that it was time to reimagine the space to better reflect the shift to hybrid working and provide a more supportive and collaborative environment.

Another big challenge for the design was the nature of the layout. Blur The Lines needed to find ways to visually unify the two different buildings, which are architecturally separated by an outdoor pathway, and Danielle knew from the outset that the Resene colour palette would play an important role in connecting the spaces. Through the design, colours, finishes and décor,

above and opposite: Not only was honey a primary inspiration for the interior colour palette at Comvita's rejuvenated head office, but illuminated flasks full of their bees' busy work have also been used as décor. "The layering of the honey in lab vessels along with the imagery and curated collections of memorabilia added visual interest and really created a sense of belonging, which the client loves," explains Danielle Barclay, Creative Director of Blur The Lines. Resene Gold Coast used in half strength brings clear representation of honey while Resene Spanish Green, Resene Vantage Point and Resene Dawn Glow evoke nature and provide unity across the two architecturally-separated buildings. Walls painted in Resene SpaceCote Flat tinted to Resene Spanish Green, doors, trims and painted joinery in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Spanish Green and light fixtures and plant pots in Resene Lumbersider Low Sheen tinted to Resene Vantage Point and Resene Dawn Glow.



they aimed to pay homage to the history of the brand while also reflecting the needs of what has become a global company.

“We wanted Comvita’s staff to feel inspired through a strong connection to nature and to challenge the traditional notion of an office,” she says. “While it was a commercial office project, we took a hospitality design approach and introduced materials and tones inspired by nature and, in particular, the warmth of honey.”

This project wasn’t the first time that Blur The Lines had worked with the honey producer, so a trusting relationship had already been forged. “We partnered with Comvita for the three and a half years prior and provided spatial and digital brand experience design services. Our first project together was the design of their flagship store at Auckland’s Viaduct,” says Danielle.

“With this project, the main objective was to create a space that reflected Comvita’s brand values. As a business they are passionate about working closely with nature and upholding their connection to it, so we wanted to create a colour palette that reflected nature inside.

The client gave us a very open brief without any preconceived ideas about colour.”

Jason Simmonds, Capital Projects and Facilities Manager for Comvita, admits that his team weren’t entirely convinced about some of the hues recommended for the colour palette at first, but they put their trust in the design team – and they’re so glad they did. “We initially weren’t sure about the half strength Resene Gold Coast when it went up on the bare walls, but wow! The creative vision Blur The Lines had meant that when it all came together, it could not have been better,” he says.

The design element that stands out most is the wall of illuminated lab vessels filled with honey, which serves an impactful focal point that drives home the office’s connection to the company it houses. In front, a 10m long green upholstered bench seat with tables creates a café-like ambience where staff can comfortably perch with their laptops. Soft green textured tiles welcome guests at the curved counter while warm leather sofas and chairs and plush rugs soften the lounging areas. The natural-toned scheme



Danielle's top tips

“Start with the brand and values and develop an overarching idea first that drives the overall concept and scheme.”

“Don’t be afraid to embrace colour and create something unexpected. We like to design office spaces that feel more like hospitality environments than traditional office spaces.”

continues into the large lunchroom space, where two-toned green cabinetry, matching benchtops and seating zones blend beautifully with the Resene Spanish Green walls.

Sourcing suitable light fixtures that would fit the design but also the time and budget constraints was another detail that proved to be tricky, but Danielle’s team came up with an ingenious solution. “We found that we couldn’t source the lights we wanted from within Australasia so we decided to paint some locally-sourced aluminium lights using Resene Lumbersider Low Sheen tinted to Resene Vantage Point and Resene Dawn Glow. In the end, this was a great solution as it allowed us to match their colours exactly to the rest of the scheme and we were very happy with the end result.”

Throughout the design, living greenery was also included; a large indoor tree and numerous potted plants were brought in for an authentic connection to nature. Like the light fixtures, Resene Lumbersider Low Sheen was also used to paint the pots to coordinate them with the rest of the interior colour scheme.

Other decorations include carefully curated memorabilia and artwork. Bee boxes that held sentimental value were repurposed by artist Claudia Alderink as part of a custom contemporary artwork that now hangs in the breakroom area. Photography from Comvita's regenerated forest was commissioned with prints displayed in frames and used for a large wall mural. The imagery effectively brings an indirect connection to nature – a strategy that studies have shown to be an emotionally and intellectually satisfying alternative for occupants who don't have direct visual access to these vistas.

Jason says the refurbishment had been long anticipated and the finished design has made all the difference. "Our Market Support Centre was

a little tired and we were looking to reimagine our spaces to more appropriately reflect our values and the global natural health and wellness business we are today with a world-class space that our team would be proud to work in and would foster collaboration. Rather than a traditional office layout, we took the opportunity to create a range of flexible and collaborative working spaces to complement our 'work from anywhere' approach, which is now a permanent part of how we work at Comvita," he explains. "Being in harmony with nature is deeply embedded in our company values, so the forest-inspired green and mānuka honey tones of Resene Spanish Green and Resene Gold Coast really help to create a look and feel which evokes that."

Comvita also used the project as an opportunity to reflect the company's growing connection with their local iwi, Kaupapa Tapuika, who helped guide the development of the site and gifted names to the buildings. Since Paengaroa's full name is Te Paengaroa o ngā māra kūmara a Marukukere (The cultivated kūmara gardens of Marukukere, located at Paengaroa), work has begun to reinstate a kūmara garden on the site to be named Te Paenga Poto (The Short Rows). The welcome space was named Te Maru (The Shelter), referencing feelings of safety while the lunchroom was named Tānga Manawa (The Place My Heart Rests), representing the restfulness of breaktimes and the interpersonal connections the space fosters.

Jason says Tānga Manawa has become his favourite part of the finished design. "It's at our office's heart and this new multipurpose room is big enough for everyone to gather together, prepare and share kai (food) as well as being a natural point for people to cross paths and make those all-important casual connections. It is such a warm and inviting environment that all our people can share and enjoy in all sorts of ways. On the end wall, we have a vista from one of our large mānuka forests – which really brings us closer to our philosophy of 'Working in Harmony with Nature'. We have also showcased a number of original artworks that were created for Comvita back in our early days alongside our co-founder Claude Stratford's beekeeping equipment and other historically important artifacts. Bringing these precious items out of storage into our modern space enables us to connect and honour our history while still looking forward to the future as we set about building the next exciting chapter for Comvita," he explains.

"The project has transformed the look, feel and functionality of our site and working spaces



left and opposite: Cool greens, warm golds and sunset pink tones were employed to create dramatic spaces that would feel like home to Comvita's nature-loving staff. Danielle says that the colour palette is something her team is very proud of and that the decision to embrace colour completely in a way that still feels soothing and inviting was definitely the right move. To ensure the interior colour scheme was cohesive, Blur The Lines used Resene Lumbersider Low Sheen in Resene Vantage Point and Resene Dawn Glow to paint the pendant light fixtures and plant pots throughout. These hues tied in perfectly to other furniture and décor. Walls painted in Resene SpaceCote Flat tinted to Resene Spanish Green and doors, trims and painted joinery in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Spanish Green.

	Resene Gold Coast		Resene Spanish Green
	Resene Dawn Glow		Resene Vantage Point



top tip

Available in a palette of five nature-inspired hues, Resene ConcreteWash can be used to impart a subtle coloured effect to concrete walls, floors, benchtops and more. For interior concrete flooring, start with a basecoat in untinted Resene Concrete Wax before applying one to two coats of Resene Concrete Wax tinted to your chosen Resene ConcreteWash colour. If more pigmentation is desired, an additional coat of Resene ConcreteWash coloured topcoat may be applied before applying a final clear untinted layer to seal the floor.

The judges also commended Blur The Lines' use of Resene The Range fashion colours and how they were cleverly infused in places that can be easily updated in the future. While another refresh of this scale will likely be decades off, this approach allows Comvita the flexibility and choice to evolve their colour palette going forward as they see fit.

"The fantastic outcome of this project is down to the team who created it," says Jason. "Blur The Lines was amazing in developing and designing an interior that exceeded expectations, Jigsaw Architects made it all seamlessly work with the building over many iterations and MCL was excellent to deal with and provided a quality finished product – which included a lot of detailed components." **BW**

interior design and colour selection Blur The Lines, www.weblurthelines.com

architectural specification Jigsaw Architects, www.jigsawarchitects.nz

build Marra Construction Ltd, www.marraconstruction.co.nz

painting Millman and Amer Painters Ltd

images Tyler Connolly, www.floortwelve.com

above: Blur The Lines used a multisensory approach to the colour and material selections, taking inspiration from nature to connect the space with the products Comvita is known for. Of all the gorgeous Resene colours that were specified for the interior, Danielle singled out Resene Spanish Green as her favourite hue. "It immediately brings that connection to nature and foliage and provided such an amazing contrast to the warm honey tones," she says. Throughout the dry areas of the office, Resene SpaceCote Flat was used to give the walls and ceiling a softened, matte finish. In wet areas like the bathroom and on doors and trims, Resene Lustacryl semi-gloss waterborne enamel was chosen for added durability. Walls painted in Resene Spanish Green and Resene Gold Coast, which was used at half strength.

Resene Gold Coast Resene Spanish Green

to embody the purpose and values of Comvita, our position as the global market leader in mānuka honey and a premium health and wellness brand," Jason adds. "Most importantly, the new look and spaces are well-loved and enjoyed by our people!"

Project Manager Aidan Marra has been working at Marra Construction Ltd (MCL) for more than 24 years. His role was to oversee the build and coordinate the works with the site manager. MCL subcontracted the painting work to Millman and Amer Painters, who they've worked with on similarly-sized projects before that require a detailed eye and quality finish – and their skilful work did not disappoint. Aidan says their biggest challenge for the build was keeping Comvita's operations ticking along while carrying out the renovation. "This involved

careful planning with Jason and his team to come up with the best methodology to accommodate the operations, but it still allowed us to carry out the works over a relatively short time period."

Like Jason, Aidan's favourite part of the finished project is the lunchroom and kitchen area. "It has a very calming effect on you when you walk into that space," he says.

This effect wasn't lost on the Resene Total Colour Award judges, who recognised the project's thoughtfully considered design with a Resene Total Colour Commercial Interior Award. In their comments, they singled out the calm and soothing ambience the Resene colour palette created, calling it, "wholesomely earthy and perfectly aligned to the product category" with "architecture and colour working in tandem to elevate the sense of wellness."



Resene
Wan White

Resene
Jaguar

Resene
Warrior

10 questions with Tom Norman

Christchurch-based designer Tom Norman has a lot to celebrate. He's been newly appointed as a Fellow of the Designers Institute of New Zealand (DINZ), he's recently served as a judge for the Best Awards and he has a host of carefully considered projects in gorgeous Resene colours under his belt – including one that has been recognised with a Resene Total Colour Master Nightingale Award and a Resene Total Colour Heritage Award. Despite his successes, he isn't one to tout his skills and hard-earned achievements – but those who know him have plenty of positive things to say.

“Since the day he joined the team at Three Sixty Architecture, Tom has brought new life and ideas to our interior design space – lifting our projects to a new level of quality and authenticity,” says Director Dean Cowell of his colleague. “When it comes to colour, Tom is not one to simply follow the latest trend; he always takes the time to understand the space and the people who will use it. He then will interpret and reveal what he has found through colour. Sometimes this will mean light and airy, other times bold and bright, but always perfectly matched to the space.”

DINZ Chief Executive Officer Cathy Veninga says those appointed as Fellows have provided especially meritorious or distinguished service to the Institute or the design profession. “Tom is a talented designer with Best Awards projects associated with his name, yet he has consistently always found time to give back. Over the course of many years, he has been supportive in serving the DINZ design community – locally in his home town of Christchurch, on the DINZ National Board, as a judge for the Best Awards and, currently, as part of the Christchurch



over the rainbow

Resene
Viktor

DINZ Working Group. He understands the value of connecting our emerging talent to the professional industry and has given his time generously to working with ARA (formerly CPIT) encouraging participation in the Christchurch design community and to enter the Best Awards.”

Tom shares more about his career highlights so far, standout projects and favourite Resene colours.

Did you always want to pursue a career in design?

I wanted to be an architect or a graphic designer – I sometimes think I've ended up somewhere in the middle. I completed a Bachelor of Design specialising in Spatial Design, but I generally consider myself an interior designer.

above: Lumin, a commercial office located in Christchurch's historic MED building (and one of Tom's most memorable projects), features main walls painted in Resene Zylone Sheen tinted to Resene Wan White, accent walls in Resene Zylone Sheen tinted to Resene Warrior, Resene Viktor, Resene Half Mountain Mist and Resene Blanched Pink, steel windows in Resene Uracryl tinted to Resene Jaguar and kitchen joinery in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Wan White. Design by Three Sixty Architecture. Colour selection by Three Sixty Architecture and Christina Christensen Design, www.christinadesign.co.nz. Build and painting by T&A Construction, www.tanda.nz. Images by Jason Mann, www.jasonmann.co.nz.

- Resene Blanched Pink
- Resene Half Mountain Mist

You have recently been appointed as a DINZ Fellow and served as a judge for the Best Awards in the Spatial category. What was it like trying to decide between the many different creative projects that were submitted for awards consideration and how does it feel to be recognised as a Fellow?

Judging was surprisingly exhausting – not something I'd expected. Knowing how much effort we all put into our work, and our award entries, it was incredibly hard trying to filter out the best of the work. Being recognised as a Fellow is quite humbling, especially when looking through the list of other Fellows.

Which projects stand out as being highlights of your career so far?

I've worked across most typologies and all different scales so it's hard to pinpoint one particular project. A few highlights from different phases of my career would be the Cookie Time building in Queenstown, the Ara Institute Kahukura building in Christchurch and, more recently, the Public Trust building and Municipal Electrical Department (MED) building restorations in Christchurch.

What was it about those projects that made them stand out for you?

Each project has a different reason for being special. For Cookie Time, we had one of the most imaginative clients I've ever dealt with – and that made it a really energetic and creative project to be involved in. Kahukura was designed following principles of the Living Building Challenge and it was a chance to explore new building techniques and really push my passion for sustainable design. It was also where I studied, and one of my old tutors was still teaching, so there was a personal connection as well that was quite special. Both the Public Trust and MED buildings were opportunities to work on cherished historic buildings, which are something we don't have many of in Christchurch anymore.

How would you describe your approach to using colour in your projects?

I don't really have a set approach – it really changes for each project. Sometimes, a client's brand might dictate the use of a colour early in the project whereas, other times, I'll bring it in to complement the materials we're working with.

If you could go back in time to the beginning of your career, what advice would you give a younger version of yourself?

I think something that's really important as a design professional is to learn how to separate your own personal tastes from what you create for a client. You need to understand what is being



above and right: Tom played a key role in selecting paint colours and materials for Eastfield Health, which stands out for its warmth and invitingness and is a far cry from the sterility of many medical clinics. This project features Resene Zucchini, Resene Gordons Green and Resene Foundry along with custom Resene paint colours to suit the client's branding. Resene Zylone Sheen Zero with no added VOCs was used for most of the walls and Resene Lustacryl semi-gloss waterborne enamel was used in wet areas. Design by Three Sixty Architecture. Branding by Plato Creative, www.platocreative.co.nz. Build and painting by Bradfords, www.bradfords.co.nz. Images by Sarah Rowlands, www.sarahrowlands.co.nz.

Resene
Wan White

Resene
Blanc

Resene
Blanched Pink

Resene
Smoky Green

Resene
Half Beryl Green





left: Tom worked on Three Sixty Architecture's stunning transformation of Christchurch's Public Trust building, which won two Resene Total Colour Awards and was featured in issue 03 of *BlackWhite* magazine. Resene Blanc, Resene Jaguar, Resene Smoky Green, Resene Wan White, Resene Sanguine Brown, Resene Blanched Pink and Resene Half Beryl Green were used on the project. Build by T&A Construction. Painting by Simple Trust Group Ltd. Image by Jason Mann.

asked in the brief and answer that to suit the client's needs, not your own favourite shape, colour, fabric or material at the time. But at the same time, the reason they've come to you is for your expertise, so always look for ways to give them more than what they ask for and develop their brief with them.

Do you have any top tips or advice to share about specifying paint, stains or coatings?

Have a good relationship with your Resene rep! I pretty much speak to mine several times a month to check on correct specification details.

What do you love about Resene?

I'm terrible at remembering which type of paint to use where, so what I really like about Resene is that I can call my rep with a very,

very vague idea of what I want to do and he'll help me with the specification. I also really like being able to get custom colours and have them stored for future use.

What is your favourite Resene product and why do you keep coming back to it?

Paint. I use it because I know it's not going to give me any problems in future, I'm not going to have painters complaining to me on site, and if, in the very rare instance something does go wrong, my Resene representative will help to sort it out.

What are your current favourite Resene colours, what do you like about them, and how would you envisage using them on a project?

Resene Pink Panther or Resene Hopskotch. I would love to use them on a project but have never found the right one. Resene



Wan White is my current favourite white. It is a nice non-descript base for other finishes to layer on top of. Also, Resene 'Avenues White' – a custom colour that I used in my own house which sits well against the type of lighter timbers that I like to use. **BW**

To see more of Tom's design work as an Associate at Three Sixty Architecture, visit www.threesixtyarch.co.nz.

Capture

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



Long considered classic, powdery pale blues like Resene Eau De Nil have now also become a top trending colour – making them an easy choice for clients who want their project to balance trends and timelessness.

Upper walls and large vase (on floor) painted in Resene Meringue, wall panelling and built-in shelf in Resene Eau De Nil and floor finished in Resene Colorwood Bask. Sofa, cushion and wavy vase from Slow Store, coffee table, chair and floor lamp from Matisse, table lamp from ECC, rug from Baya, artwork by Julia Holderness from Sanderson Contemporary, candles from Faradays.

Harvest golds are a newly emerging colour trend that will begin to play a more prevalent role in both fashion and decorating over the coming months. Choose versions that have slightly acidic green or brown undertones, such as Resene Sunbeam and Resene See The Light, to get an early jump on the trend. Pair them with tomato reds, brick reds, pinks and warm cream tones for a cosy yet contemporary colour scheme suitable for hospitality, commercial office and residential settings.

Background and far right testpot in Resene Hampton, A4 Resene drawdown paint swatch, plate and testpot (on plate) in Resene Marzipan, top left testpot in Resene La Bamba, rectangular hardwood sample stained in Resene Colorwood Red Pepper, square wood sample finished in Resene Colorwood Bask, fabric swatches from Casamance (left), Carnegie (centre) and Mokum (right), hex tile from Artedomus, carpet sample from Signature Floors.



- Resene Meringue
- Resene Hampton
- Resene Marzipan
- Resene Athena
- Resene Sunbeam
- Resene See The Light
- Resene La Bamba
- Resene Scoria

Resene Colorwood Bask

Resene Colorwood Red Pepper

Resene High Tea



Saturated blues continue their reign among the most popular accent hues. In addition to bold Klein and navy blues like Resene Aviator and Resene Ocean Waves being used to make eye-catching statements in restaurants, offices, schools and residential homes, we're also seeing hues with aqua and turquoise characteristics such as Resene Plan B, Resene Boost and Resene Calypso joining their ranks.

Wall and desk painted in Resene Calypso with stripes in Resene Hampton, vase in Resene High Tea and DIY artwork in Resene Hampton, Resene Calypso and Resene High Tea.

Stripes are a hot design trend that is flexible enough to be worked into just about any scheme simply by adjusting variables like colours, width, spacing or direction. Vertical stripes can make a room feel taller whereas horizontal stripes can make larger spaces feel cosier and more contained. Narrow pinstripes embody classic chicness while wide stripes painted in high contrast hues like Resene Half Sea Fog and Resene Scoria make a splashy statement, like on the walls of this contemporary waiting room.

Wall painted in Resene Half Sea Fog with stripes in Resene Scoria and floor in Resene Athena. Chairs, artwork by Clare Brodie, vase and footed planter from Good Form, coffee table from Bauhaus, stool, lamp and sculptural vase from Smith & Caughey's, rug from Mocka, books from Father Rabbit.

- Resene Half Sea Fog
- Resene Eau De Nil
- Resene Calypso
- Resene Boost
- Resene Plan B
- Resene Aviator
- Resene Ocean Waves





While the trend often makes use of bold brights, 'dopamine decorating' doesn't need to shout for a space to embody positivity. Mellow yellows like Resene Illuminate are the epitome of happiness, but the hue's dusted and slightly green tone has sunny yet earthy appeal. Not only is Resene Illuminate easy to spend time around, it's a surprisingly versatile colour to work with from a design perspective as it teams well with tropical pinks, blush pinks, golden yellows, chartreuse greens, beiges, browns, olive greens, creams and more.

Walls painted in Resene Illuminate and floor finished in Resene Colorwood Bask. Bed and bedside table from Mocka, bedlinen from Dehei, rug from Baya, artwork by Helen Dean from endemicworld, bowls from Città, vases from Tessuti, perfume, cup and saucer from Father Rabbit.

Curvaceous vessels are holding strong as the preferred accessories adorning shelves, sideboards and tables. Instead of searching high and low for the perfect shapely vase to suit the space you're designing, take a page from this savvy stylist's notebook and paint items to match or coordinate with your Resene colour scheme. In addition to blending seamlessly with the rest of your palette, you'll be in control of the sheen level of the object's finish and potentially can even upcycle items your client already owns (or those gathering dust in an op shop).

Wall painted in Resene Morning Haze, shelf in Resene Time Traveller and objects in Resene White Noise, Resene Morning Haze, Resene Time Traveller and Resene Akaroa.



Resene Solitaire



Resene White Noise Resene Akaroa Resene Morning Haze Resene Time Traveller

Retail spaces are generally up against a lot of wear and tear and often need to be repainted more frequently than many other project typologies just by their very nature. Encourage your client to lean into this increased maintenance schedule by painting their shop walls to coordinate with the current collections they have on offer – like in this well-appointed space. Not only will it keep their shop looking tidy, it sends an instant message to regular customers that there are new items to peruse. **BW**

Upper walls painted in Resene Athena, lower walls in Resene Solitaire and floor finished in Resene Colorwood Bask. Chair from Slow Store, lamp from Faradays, rug and vase from Ligne Roset, table from Bradfords Interiors, artwork by Molly Timmins from Sanderson Contemporary. Projects by Amber Armitage, images by Wendy Fenwick.

Resene Illuminate Resene Incarnadine
Resene Fluffy Duck Resene Dark Chocolate



Floor to ceiling tiling continues to be a popular feature, but there are plenty of reasons why the real thing might not be attainable; budget, supply and spatial constraints can all put a damper on your design idea. But clever designers have discovered that many of these potential problems can be solved through tile-look wallpaper designs, such as Resene Wallpaper Collection 297859. Fast and economical to install, wallpaper can also be easily applied to curved surfaces that would be far trickier to clad in porcelain – making it a feasible option for even the most creative architectural features. Team this design with chocolate browns like Resene Dark Chocolate, rich carmine reds like Resene Incarnadine and green-edged beiges like Resene Fluffy Duck.



The stuff of legends

Inspired by mythology and symbolism, Justine McAllister uses Resene paint to capture the essence of our modern times.

Since prehistoric times, people have been painting on walls as a way of telling stories. Even in the most primitive of these examples, humans used pigment to create depictions and symbols that conveyed major events and important figures of their time while simultaneously beautifying the surfaces. Although our materials, methods and techniques for doing this have undoubtedly evolved throughout the ages, 64,000 years

later, murals and street art continue to be a necessary part of our social fabric. Whether line, colour and form are being used as a way of commenting on the current state of affairs, sharing opinions on politics or spreading awareness about key issues, the best works provide an eye-catching snapshot of what we value most – and they make you feel something.

For more than a decade, artist Justine McAllister has been telling stories through her

uniquely illustrative style of murals. Hailing from Ballarat, Victoria, Justine says that she was always a creative kid. “I wasn’t happy unless I was making something with my hands and I used to spend lots of time making crafty things with my mother and grandmother. Career-wise, I am a bit of a lone wolf in my family. While many members of my family pursued paths in medical or science fields, in my late teens,



left and above: Justine’s most recent work for JC’s Quality Foods was her second job for this client. In addition to a large mural on the side of the company’s warehouse, she also painted signage and a 125m long repeating design that snakes around the exterior of the offices. The design features Resene Lumbersider Low Sheen tinted to Resene Blaze, Resene Clotted Cream, Resene Di Serria, Resene Green White, Resene Kelp, Resene Norway, Resene Pioneer Red, Resene Provincial Pink, Resene Rich Gold, Resene Ravishing, Resene Rustic Red and Resene Tom Thumb. These hues were chosen in line with the client’s request for the colour palette to be comprised of a mix of earthy browns and nature-inspired greens with accents of vibrant colour to add contemporary flair.

	Resene Clotted Cream		Resene Di Serria
	Resene Provincial Pink		Resene Blaze
	Resene Green White		Resene Rich Gold
	Resene Norway		Resene Pioneer Red
	Resene Tom Thumb		Resene Ravishing
	Resene Kelp		Resene Rustic Red

right and below: Getting noticed can be a big challenge for brick-and-mortar retail shops, but Justine's mural for Wild Things can't be missed. Not only does the work provide visual cues to what potential customers can expect to find, she attractively incorporated the shop's name as part of her design – eliminating the need for her client to purchase and install supplemental traditional signage on top of it. The mural was created using Resene Lumbersider Low Sheen tinted to Resene Broom, Resene Di Serria, Resene Melting Moment, Resene Norway, Resene Outrageous, Resene Pioneer Red, Resene Hot Chile, Resene Rich Gold, Resene Sunshade, Resene Supernova, Resene Tom Thumb, Resene Vesuvius and Resene White.



top tip

Images found online, in books, in magazines or photos you've taken can provide ample inspiration for creating colour palettes to use in your projects. Resene ColourMatch Online, www.resene.com/colourmatchonline, makes it easy for you to match colours you see to Resene colours. Simply upload your inspirational image to this free online colour-matching tool – or enter the image URL – and it will match your chosen colour in the image to a similar Resene paint colour. Or turn the entire image into a Resene colour palette using the free online Resene Colour Palette Generator, www.resene.com/palettegenerator.



I recognised the viability of pursuing a life as an artist. Encouraged by my great high school art teacher, I moved to Melbourne and studied to receive a Bachelor of Fine Arts in Painting from the Victorian College of Arts (VCA)."

It was in her mid-20s that Justine was drawn to create artwork on a larger scale and she began painting murals in bars in Brunswick and Fitzroy – and her passion has never waned. "Persuading my husband and his business partners to allow me to paint a mural in their bar marked the beginning of my passion for painting walls, and from there, one opportunity led to the next," she recalls. "The murals evolved, growing both in size and complexity, fuelling my love for large-scale projects."

Ten years later, Justine has honed her ability to ask the right questions when meeting clients to discover the root of the story that needs to be told and extrapolating it into something beautiful to behold. "My approach involves quickly discerning their dislikes and identifying the overlapping preferences between what they appreciate in my past work and their desired outcome. Each new client interaction becomes an investigative process to understand if they are motivated by aesthetics, conceptual ideas or have a specific purpose in mind for the project. The digital design stage is a crucial step in ensuring both the client and I have full confidence in the proposed solution before moving on to the installation," she says.



For Justine, the most memorable mural projects have been the ones where she has been given carte blanche to express herself and bring her own ideas to life. In 2017, Justine reached a significant milestone when she was invited to create a mural that would grace one of Melbourne's Art Trams – but there are plenty of other projects that have been standouts. “I have been lucky enough to paint some great projects with Resene products. Some as of late include JC's Quality Foods, Mamawest, the Melbourne Markets in Epping, Melbourne Quarter x Authority Creative, The Motley Hotel, the Pullman Melbourne on Swanston, the Urban Canvas Mural Festival and the Wild Things food

store. What makes these projects truly special is the trust that was placed in me to exercise my creative freedom. Any opportunity where I can infuse my artistic expression into a project becomes a unique and rewarding experience.”

Justine says that each mural she undertakes presents its own set of unique challenges. “From navigating wall access and securing permits to managing traffic and working the graveyard shift, each endeavour brings distinct obstacles. Dealing with specialised equipment like elevated work platforms and coordinating with construction activities can also add complexity to the process. However, the most unpredictable factor is the weather – we are

entirely at its mercy, and the course of projects can be entirely dictated by the conditions outside. The ability to be flexible and effectively solve problems are great skills for muralists to develop,” she explains.

“Creating murals in public environments does bring a substantial amount of pressure to deliver high-calibre work,” she continues. “The vulnerability of exposing your mural process to the public is a unique aspect – especially when early sketch-up stages may not fully reflect the final vision, and the work might initially appear as a ‘hot mess’. Despite this, many muralists find solace in putting on headphones and immersing themselves in the job at hand. The dichotomy of some murals feeling more personal than others, based on the level of direction and influence on the project, is a common experience. For me, all of the creative process is determined digitally before installation. By the time I reach the physical wall, I'm simply a technician executing the digital vision into a tangible piece of painted art.”

Out of all the challenges that the mural painting process presents, Justine considers colour selection to be among the easiest to conquer. “Palette selection is something that comes more naturally to me. I hoard photos and digital colour swatches to create a library of colour combinations. These references are drawn from a variety of sources, including architecture, fashion fabrics, movie stills and nature. The task lies in pairing these palettes with the right project and client. I find I use Resene ColourMatch Online quite a bit to select and tweak my palettes,” she says.

Resene products have long been Justine's go-to medium. “I've found Resene Lumbersider Low Sheen to be the hands-down best paint for my murals. Its pigment load is unparalleled. Like many muralists, I'm drawn to a great pigment load and anything that can streamline the process when working on a large scale is a bonus as every coat counts.”

Beyond the colours and quality of the products themselves, the support she has

received from Resene has also been important to her work. “It's been outstanding for a trade paint company to champion muralists and artists the way Resene does. My Resene representative and the staff at my local Resene ColorShop have been so supportive of my projects and are always interested in what I'm working on next. It's also invaluable to be able to get advice for specialised projects. Every now and then I'm thrown a curve ball of painting on a surface I haven't before and getting tailored advice from the team makes my business run smoothly.”

Justine also uses Resene paints to create smaller scale works on canvas. This was something she found herself doing a lot more of during Melbourne's lockdowns. Last year, she presented her debut solo exhibition, *Lions & Tigers & Beards*, at KSR Gallery. While she believes her career so far has been more of a gradual ascent marked by persistent effort rather than a singular breakthrough moment, Justine recognises that this show was something special.

“Undoubtedly, my first solo exhibition stands out as the most personal and significant body of work in my artistic journey so far. After more than a decade of crafting commercial murals, this project marked a return to my fine art origins, creating self-driven work,” Justine says.

The title of the exhibition – inspired by Harold Arlen's song in *The Wizard of Oz* – served as a metaphor for the collective uncertainties, anxieties and inner turmoil experienced during the pandemic. Justine has observed that these themes seem to resonate cyclically throughout our lives as we react to both personal and global circumstances. As with many of her murals, mythological symbolism is also prevalent. “The meaning of a work can transform and be interpreted differently depending on the context of who is viewing a work at any given time,” says Justine. “That's why I love art so much; a piece can be relevant to many generations.”

Breaking free from pre-defined briefs to create the exhibition's body of work was both intimidating and liberating, she adds. “Within



opposite and above: Justine stands in front of her 300m² mural that wraps around the carpark at the Pullman Melbourne on Swanston, which includes 70 horses painted in Resene Lumbersider Low Sheen tinted to Resene Casablanca, Resene Cola, Resene Entourage, Resene Grain Brown, Resene Iko Iko, Resene Karry, Resene Lichen, Resene Masala, Resene Oasis, Resene Pursuit, Resene Half Rickshaw and Resene Zest. The design is a contemporary, Australian-influenced recreation of the horse and hound 'Tally Ho' upholstery that can be found on the hotel's armchairs in the club lounge.

- | | | | |
|--|----------------------|--|------------------|
| | Resene Oasis | | Resene Zest |
| | Resene Karry | | Resene Pursuit |
| | Resene Grain Brown | | Resene Entourage |
| | Resene Half Rickshaw | | Resene Lichen |
| | Resene Iko Iko | | Resene Masala |
| | Resene Casablanca | | Resene Red Oxide |
| | | | Resene Cola |

top tip

Murals tend to deter graffiti, however, your clients may want to consider adding extra protection for murals and street art in graffiti-prone areas. Resene Uracryl GraffitiShield can be specified and applied so that if graffiti does occur it can be removed without damaging the paint beneath.

six weeks, I transformed the gallery and created all the artworks and a hanging installation for the exhibition. Employing a blend of Resene Lumbersider Low Sheen with various mixed media, the paintings had a unique finish to them while the gallery walls, painted in Resene Red Oxide, evoked a nostalgic smokers' lounge ambience."

Currently, Justine is preparing for two more exhibitions that will take place this year – one in Melbourne and the other in Tokyo. "These new bodies of work take on a more light-hearted theme, focusing on human connection and embracing a pastel romantic aesthetic," she says. "I can't wait to showcase these works with a fresh direction to the public."

Looking ahead, Justine hopes that she'll get opportunities to paint murals overseas. "I've always had a dream of painting a mural in an old-school New York restaurant or bar that's filled with dark mahogany and dimly lit lamps," she says. "I also romanticise painting amongst old European architecture in a town hall or church that is hundreds of years old. It's not just about the paint on the walls, it's about merging my art with the history and character of remarkable settings."

For anyone interested in becoming a muralist, Justine recommends getting as much hands-on experience as you can before embarking on your own projects. "I'd encourage any early career muralist to assist as many other muralists as possible. I have learnt so much from working with other artists and I have found them generous with their knowledge."

"I'd also encourage them to experiment and do as much personal work as possible," she adds. "In a field where the number of muralists is on the rise, the ability to bring unique methods and techniques to the table becomes invaluable. Personal exploration not only hones one's artistic identity but also contributes to the diversity and innovation within the muralist community as a whole." **BW**

To see more of Justine's colourful work, check out her Instagram feed at www.instagram.com/justinemcallister.

Justine's current favourite colour combo



"This unexpected colour palette formed the basis for my Urban Canvas Mural Festival wall. The work was an entangled pattern of botanicals that mimicked the residential gardens in the Canterbury area. These colours gave the work a slight vintage feel, but the real hero of the piece was the background in Resene Havoc that made the muted tones of the flowers sing."



above: Justine's creation for the Urban Canvas Mural Festival transformed an underpass with an explosion of spring and summer blossoms painted in Resene Lumbersider Low Sheen tinted to Resene Careys Pink, Resene Flower Power, Resene Green Smoke, Resene Havoc, Resene Mallard, Resene Moody Blue, Resene Paddock, Resene Poprock, Resene Portage, Resene Sahara, Resene Vida Loca and Resene White. Images by Holly Hawkins. Project representation (for all mural projects shown) by Eddie Zammit.

- | | | | | | | | | | |
|--|---------------------|--|----------------|--|------------------|--|----------------|--|----------------|
| | Resene Flower Power | | Resene Poprock | | Resene Vida Loca | | Resene Paddock | | Resene Mallard |
|--|---------------------|--|----------------|--|------------------|--|----------------|--|----------------|

Small space, big impact

Leverage the transformative power of paint colour when working on petite projects.

Designing an expansive building that features spacious rooms and lofty ceilings can be thrilling. With big projects, there are often increased opportunities for influencing the building's overall design and aesthetic. Larger builds generally have more surfaces that can be customised by specifying different paint colours and materials and more chances to grab attention through specialised design elements or show-stopping artwork. As a bonus, they may also feature vast windows to flood spaces with light and sizable budgets to accommodate innovative design ideas.

But not all projects are grand; in fact, substantially-sized builds are much more likely to be the exception than the rule. In typical projects, chances are there will be portions of your plan that are on the smaller side because of space, site or budget constraints. Tiny home builds, while currently a popular concept, are just one typology where small space design comes into play. Baches, apartments, hotels, retirement homes and aged-care facilities regularly involve small space design. Even large projects often have smaller components such as spare rooms, powder rooms, laundries and retail change rooms, and you'll still want to make the most of these spaces within your design.

In compact spaces, paint colour choice is crucial. The hues you decide to use wield a profound influence on how occupants will perceive and experience your project's confined environments, impacting its visual scale and functionality. The psychology of colour also plays a fundamental role in this process, as certain hues have the power to visually expand or contract a room, enhance natural light and evoke an emotional response.

Most designers are aware that certain colours and combinations can create an illusion that an interior seems more spacious than it really is, but there remains a lot of confusion and debate about how to go about it. The reality is that there are no hard and fast rules about colour that can be universally applied to each and every situation, but there are a few important elements to pay attention to which can make choosing paint colours less complicated.

When to go light

White and light paint colours are revered for their versatility and timeless appeal, making them the most popular choices for interiors – no matter how large or small a project may be. These paint colours are frequent favourites for small spaces due to their

right top and bottom: In well-lit areas, a white paint colour used uniformly across painted surfaces can create an illusion of more space in tight quarters. Slat style timber panelling, orientated vertically, adds to the effect by drawing the eye upwards. Built-in furniture and floating shelving can help to free up floor space in tight areas. Walls and ceilings painted in Resene Wan White and built-in headboard and shelving in Resene Apple Blossom. Design by Nott Architects, www.nott.co.nz. Colour selection and interior design by Alex Fulton Design, www.alexfultondesign.co.nz. Build by Trevor Hone Builders, www.trevorhone.com. Painting by Dyer Decorators. Images by Simon Devitt, www.simondevitt.com.

Resene
Wan White

Resene
Apple Blossom



high Light Reflectance Values (LRV). Expressed as a percentage, an LRV represents a paint colour's ability to reflect light back at the viewer. White and very light paint colours have high LRVs because they reflect back a high percentage of light. It's easy to find out a Resene colour's LRV. Simply look on the back of your swatch, colour card or colour chart or look up your hue online in the digital Resene colour swatch library, www.resene.com/colour.

Popular whites like Resene Quarter Alabaster and Resene Eighth Black White have some of the highest LRVs in Resene's extensive collection of colours (92%), but whether or not that will be of benefit to your particular small space design depends on the lighting circumstances that you're dealing with. When adequate natural light is present, these paint colours can assist in amplifying it – visually enlarging the space and making it feel more open and airy.

However, when bright whites are used in small rooms that are flooded with natural light, rather than an illusion of expansiveness, these colours can create a lot of glare – making the space uncomfortable to spend time in. In these circumstances, look to more pigmented greyed-off whites and light colours with lower LRVs as an alternative.

White paint colours can also feel dreary and dull in some rooms that have minimal or no natural lighting because there is simply not enough light to reflect. While artificial lighting can and should be added to these areas, it's unlikely that you'll be able to replicate the ambience of bright, clear sunlight streaming in. In these spaces, you may be better off choosing a dark colour instead.

Embrace the darkness

While light colours are often considered the go-to option for expanding small spaces, strategic use of darker hues can also be effective in certain contexts. Contrary to popular belief, dark colours need not be avoided in small space design; rather, they should be employed judiciously to create depth and contrast. In fact, darker shades are often the best solution for compact rooms where you have little to no natural lighting to work with.

Rather than fighting against your space's lack of sunlight, it may be a better strategy to lean into the darkness and enhance it with blacks, charcoals, navy blues, chocolate browns and deep bushy greens such as Resene Jaguar, Resene Times Square, Resene Blue Night, Resene Dark Chocolate and Resene Top Notch. These dramatic and sophisticated hues imbue small, dark spaces with a sense of intimacy and cosiness without overwhelming the senses. In these spaces, you'll ideally want to take your chosen hue from tip to toe on the walls, ceiling, trims and doors in order to create a cocooning effect. Instead of adding an excess of downlighting or spotlights in an attempt to brighten the space, focus on incorporating strategically-placed task lighting and accent lighting to illuminate activities and architectural features to maintain the moody effect.

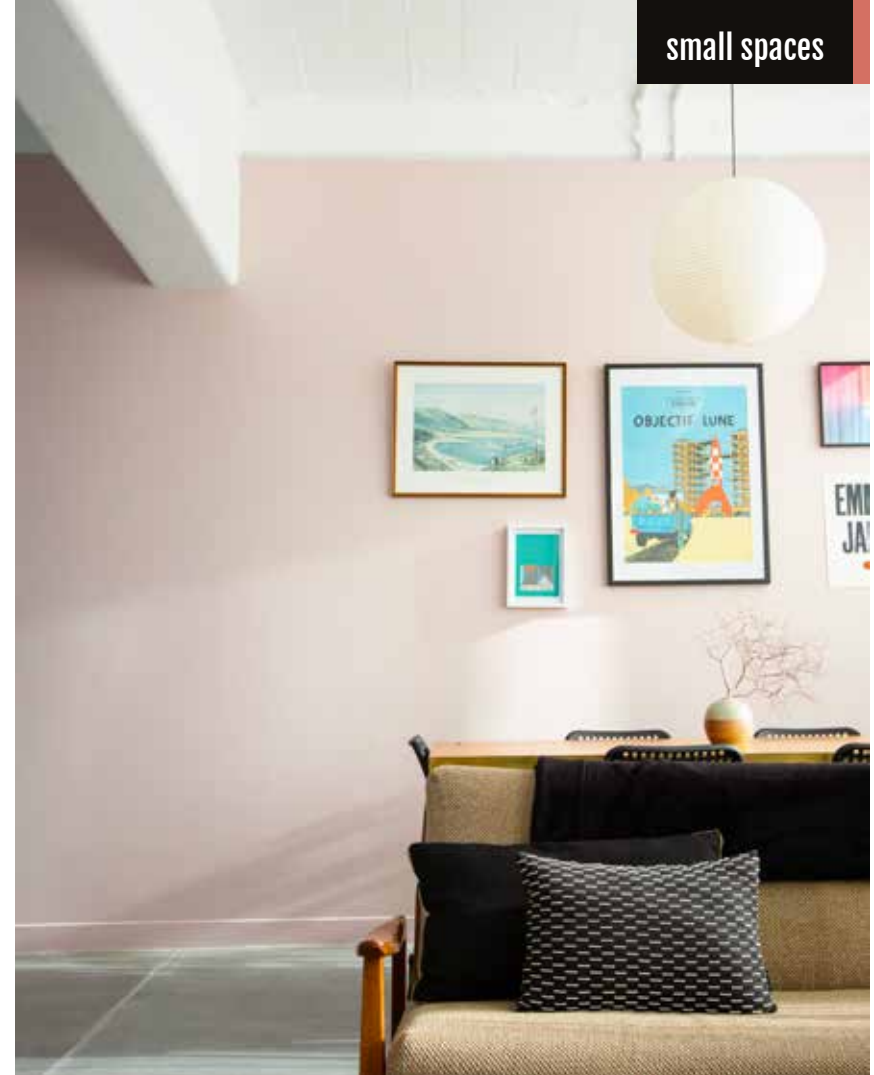
top tip

For more on how to use lighting to make the most of your Resene paint colours, turn to page 58.

Be prudent with paler picks

Perhaps the trickiest paint colours to get right in small spaces are mid-tone hues. Often, mid-tone colours are chosen because clients don't want white but are too afraid to commit to deeper tones. In larger rooms, mid-tone shades can add subtle depth and understated complexity that can infuse the space with character, personality and warmth. But in compact areas, they often appear to advance and make the space feel even more closed in.

If low lighting isn't an issue in your small space and you and your client want to explore more pigmented colour, stick to subtle and pastel hues such as pale blues, greens, creams and greiges. Hues like Resene Timeless, Resene Kangaroo, Resene Villa White or Resene Half Rakaia are calming and effective options that can simultaneously enlarge and brighten smaller spaces. In dark rooms, encourage your client to choose a deeper colour to avoid the potential for mid-tone melancholy.



above: Pale hues were used for the base of this apartment's Resene colour scheme to visually expand the space and make the most of its high ceiling and large windows. The wall colour, Resene Blanched Pink, continues down on to the skirting boards so as not to add unnecessary breaks within the room. Ceiling painted in Resene Alabaster. Design and image by Shaw & Shaw Architects, www.shawandshaw.co.nz. Build and painting by Form & Dwell, www.formanddwell.com.



	Resene Quarter Alabaster		Resene Villa White		Resene Kangaroo		Resene Dark Chocolate
	Resene Eighth Black White		Resene Timeless		Resene Top Notch		Resene Times Square
	Resene Alabaster		Resene Half Rakaia		Resene Blue Night		Resene Jaguar

top tip

If you want to include bold or bright colours in your design, save them for accents rather than using them on walls or ceilings. These hues have a tendency to visually advance and can bring too much attention to major surfaces in a small space.

Make it monochromatic

A monochromatic colour scheme works a treat in small spaces as it allows the eye to move around the room without interruption. By specifying a single paint colour for your walls, trims, ceiling and built-in features, your ceiling will seem higher because the surfaces appear to be continuous. If a single colour will be too monotonous, you can also try using the same colour in varying strengths for different areas such as Resene Double Duck Egg Blue for the walls, Resene Quarter Duck Egg Blue for the ceiling and Resene Half Duck Egg Blue for the trims and doors to bring nuanced, layered colour to your small space while minimising the visual breaks created by joinery. Including a variety of textures or varying sheen levels between materials can add interest without taking away from the expanding effect.

Take a shine to it

Reflective surfaces can be leveraged to make the most of the light that's in your small space and can help make it seem larger. Mirrors and metallic accents can be used strategically to bounce both natural and artificial light around the room. Placing a mirror near a window so that it reflects a view of the outdoors is especially effective at visually expanding a room while items like mirrored wardrobe doors, cabinets, consoles and glass tables or acrylic chairs virtually disappear from view, thus taking up less visual space.

Another expansive idea is to look to the Resene FX Metallic range. Available as both paint and wallpaper, Resene FX Metallic colours are suitable for use on a wide range of surfaces and substrates. Their metallic flecks reflect light and provide interest through their added texture. When used on a ceiling, metallic paint

colours like Resene Gold, Resene Proton or Resene Bedrock drive the eye upward and can create the illusion of increased height.

Choosing higher sheen formulas for elements of your small space design can also help to reflect more light around the room. Use a gloss or semi-gloss finish such as Resene Enamacryl or Resene Lustacryl on elements such as furniture, cabinetry and built-in shelving, but stick to a matte or low sheen Resene SpaceCote finish on your wall and ceiling for contrast and to avoid creating unnecessary glare.









Be thoughtful about timber

Interior timber cladding and panelling are popular for bringing biophilic appeal, texture, depth and an architectural element to projects – and it's become a major trend in small space design. Because the cost of beautifully grained and finely-finished sheets of wood can be too costly to use in larger projects, smaller projects may be seen as more economically-viable opportunities to incorporate the trend. However, because many timbers tend to be mid-range in tone and command far more attention than plain plasterboard, they need to be used carefully in order to keep your cladding from visually contracting your small space.

Recently, it has become more popular to use broad sheets of plywood for wall and ceiling cladding for those after a contemporary look. While timber can be used to clad an entire space, it is often more effective as an accent wall or to frame a specific element in small rooms, such as a window or an alcove. This strategy will help make the room feel more defined without the 'boxed in' effect that can occur as a result of using too much timber cladding in too confined an area.

Slat-style panelling, which is more popular for traditional tastes and heritage projects, offers an illusionary advantage. In the same way that painted stripes or striped Resene wallpaper designs can make a room feel wider when oriented horizontally or higher when pointed vertically, the same goes for the visual lines created with slatted or tongue-and-groove style panelling.

below: Carefully curated pops of colour – including Resene Colorwood Emerald Green on the coat nook, Resene Colorwood Desert Yellow on the storage access panel and Resene Pelorous on the door – highlight architectural features to draw interest without overwhelming the senses in this compact apartment. Hallway walls and skirting boards painted in Resene Blanched Pink and entryway wall, entryway trims and ceiling in Resene Alabaster. Design and image by Shaw & Shaw Architects. Build and painting by Form & Dwell.

	Resene Alabaster		Resene Blanched Pink		Resene Bedrock
	Resene Quarter Duck Egg Blue		Resene Pelorous		Resene Proton
	Resene Half Duck Egg Blue		Resene Double Duck Egg Blue		Resene Gold





above: These luxury cabins at Matawhero Wines are an excellent example of the transformative power that colour has within small spaces. Though they have nearly identical floorplans, the 'Noir' cabin features timber clad walls stained in Resene Colorwood Pitch Black finished with clear coats in Resene Aquaclear satin and a ceiling in Resene Colorwood Whitewash finished with a clear coat in Resene Aquaclear satin. The 'Blush' cabin's walls and ceiling are finished in Resene Aquaclear satin only. Design by iDWorkshop, www.idworkshop.co.nz. Build by Podular, www.podular.co.nz. Images by Brennan Thomas, www.strikephotography.co.nz.



Resene Colorwood Whitewash

- | | | | |
|---|---------------------------------|---|--------------------------------|
|  | Resene Colorwood Rock Salt |  | Resene Colorwood Charred Black |
|  | Resene Colorwood Becalm |  | Resene Colorwood Crowshead |
|  | Resene Colorwood Light Greywash |  | Resene Colorwood Pitch Black |

Just like with paint, a general rule of thumb is that timber cladding stained in a dark colour, like Resene Colorwood Crowshead, will work better in darker rooms while lighter stains, like Resene Colorwood Rock Salt, will sit better in spaces with ample natural light. However, timber stains don't have light reflectance values (LRV) like paints do. Light travelling through these finishes gets absorbed and/or is reflected by the underlying

timber. A stain applied over a light timber like pine will have a higher light reflectance than the same stain applied over a darker timber like cedar. If you need an approximate LRV for a wood stain finish, apply the colour onto a representative sample of the timber and then compare this to the closest pigmented paint finish to estimate the approximate LRV of that stain colour.

The tricky thing about using timber in small spaces is that the thing that makes it desirable – the warmth, beauty and natural texture of its grain – generally causes it to visually advance. Colourwash finishes, which subtly obscure the wood grain without covering it up entirely, can be advantageous in smaller spaces. Resene Colorwood Whitewash, Resene Colorwood Light Greywash and Resene Colorwood Becalm can be used to lighten your interior timber's inherent hue and lessen the eye-catching effect of bolder wood grains. One to two coats are recommended, but more coats may be added where stronger pigmentation – and less visible wood grain – is desired.

Bold black stains like Resene Colorwood Pitch Black are perfect for minimalist contemporary timber-clad interiors and work beautifully for creating dramatic and cosy restaurants, bedrooms, media rooms or theatres. Just like with the stain colourwashes, Resene Colorwood Pitch Black is pigmented and will minimise the appearance of the wood grain without covering it up entirely. If you are after a black-coloured wood stain but want more of the grain to show through, choose Resene Colorwood

Charred Black instead, carefully wiping off excess stain for a sheerer finish. Keep in mind that porous timbers and multiple coats of stain will give a darker colour result, and the longer your stain is left on the wood's surface before wiping, the more it will be absorbed and the darker your final finish will be.

Your timber's natural colour will affect the way the Resene Colorwood stains you apply will look. The same stain can look very different depending on the timber you apply it to. Always make sure a sample panel is completed first using all the planned products and the application technique to make sure it achieves the desired look. Choose Resene Aquaclear in a natural flat or satin finish to get a softer matte or low sheen look or opt for a semi-gloss or gloss Resene Aquaclear finish for a glossier, higher-impact finish. **BW**

top tip

How you furnish a small space has a significant effect on whether it feels open and airy or closed and cramped. Sofas and armchairs with open or no arms and exposed legs allow more light to circulate, which can help make small spaces feel larger. Keep window treatments to a minimum, as small rooms can become overwhelmed with billowing curtains or drapes with lots of pattern. Pick simple window treatments that let in as much light as possible. Window treatments that are a similar colour to the walls will blend in and help visually open up the space.



Sweet fade

Artist George Rose's ombre paint effect electrifies a Melbourne t-shirt shop.

Independent brick-and-mortar shops are up against a lot. With skyrocketing rents and inflation, increased competition from powerful retail chains, the rise of fly-by-night drop-shipping enterprises and the exodus of office workers from many downtown cores, it's no wonder many high streets that used to be bustling centres of commerce have gone eerily quiet. Even businesses that spent decades building a strong and loyal customer base have been forced to shutter up, and many of the ones who are left standing say they're precariously close to doing the same.

For designers, seeking out innovative ideas to help make our retail clients stand out has never been more important. Given that so many of the things small business owners are up against are beyond their control, implementing a unique concept with eye-catching designs that pique the interest of passersby becomes vital. As belts tighten, paint continues to remain an economically viable option for creating bespoke solutions that fit project budgets.

Artist George Rose is no stranger to using Resene products to transform ordinary spaces into something extraordinary, and that was precisely what she did when the Melbourne t-shirt store formerly known as Graniph



underwent a full rebrand. Changing their name to VIA Artists prompted a complete revitalisation of their QV Centre location, but it had to be done within a strict budget and tight timeline to keep the ship afloat.

George's main challenge was to find a way to revamp the shop's appearance with a fresh and distinctive atmosphere while maintaining the existing fittings. Eddie Zammit, who previously represented George in the pursuit of commercial art opportunities, ended up being her key collaborator for the project. While he worked through redesigning the branding, she set about finding an artistic solution for the shop's physical space.

One of George's previous projects, a stairwell for KSR Gallery in Melbourne's Rialto Precinct, was a resounding success that garnered a lot of attention. Her technique involved a rainbow-hued ombre effect that transitions through the spectrum from sunny yellow to powder blue. After its completion, George was approached by a number of prospective clients looking for comprehensive makeovers with a similar gradient effect applied to their own interiors. VIA Artists were equally taken with what's become known as her signature 'sweet fade' technique, so she designed a striking four-



opposite and left: When VIA Artists underwent a rebrand, artist George Rose transformed their QV Centre location into a can't-miss shopping destination with a jaw-dropping ombre paint effect. Ceiling in Resene SpaceCote Low Sheen tinted to Resene Geronimo, walls and fixtures painted in Resene SpaceCote Low Sheen and Resene Lumbersider Low Sheen tinted to Resene Geronimo, Resene Adrenalin, Resene Sunshade and Resene Quarter Turbo topcoated with Resene SpaceCote Clear. Floor in Resene Walk-on tinted to Resene Quarter Turbo. This project was recognised with a Resene Total Colour Commercial Interior Public + Retail Award for George's exceptional use of Resene paint, which has made the space a standout. Painting assistance by Jack Rowland, www.jackrowlandart.com. Rebranding art direction and artist representation by Eddie Zammit. Images by Holly Hawkins, www.hollyhawkins.com.

	Resene Quarter Turbo		Resene Adrenalin
	Resene Sunshade		Resene Geronimo



colour gradient that would infuse the location with a vibrant and captivating aesthetic.

Since the rebrand focused on the use of primary colours and the incorporation of light and bright complementary hues, George put careful consideration into selecting the right Resene colour palette to accompany it. Her intention was to resonate with a diverse audience while maintaining a refined and trendy ambience, ensuring the space remained fashionable and appealing to the modern sensibilities of customers. She ultimately landed on Resene Geronimo, Resene Adrenalin, Resene Sunshade and Resene Quarter Turbo to get the right balance of vibrancy and chroma to blend into a flawless ombre effect that smoothly transitions from red to yellow.

The entire refresh project was constrained to a tight timeframe of no more than 10 days – and it pushed George and her client's team to their limits as they tackled the immense task of dismantling and clearing the store, preparing surfaces, applying the paint and clear coating then meticulously reinstating the stock.

The store's fixtures posed a significant challenge, as they were immovable and created a complex maze that required careful manoeuvring. To ensure no paint particles circulated through the air conditioning system and the QV Centre, where the store is located, all of the vents leading to the store were sealed off. A combination of Resene SpaceCote Low Sheen waterborne enamel, Resene Lumbersider Low Sheen and Resene Walk-on flooring and paving paint was

ingeniously employed to take the effect across different surfaces and substrates. Luckily, all the finishes were waterborne, low odour and fast drying, which helped to minimise disruption and speed up the job. It was all hands on deck and, together, the team persevered through the demanding circumstances successfully to achieve their ambitious goals in time.

The space was professionally prepped and primed in Resene Waterborne Smooth Surface Sealer by an external supplier so that George had a well-prepared surface to ensure the final effect would look as flawless as possible. Once her colour coats were dry, she applied Resene SpaceCote Clear, a low sheen clear finish, as an extra layer of protection against wear and tear to maintain the outstanding appearance of a truly 'sweet fade'. **BW**

To see more of George's prolific portfolio, visit www.georgerose.com.au.



Star power

A decade after her television debut, Carlene Duffy has proven herself a designer with distinction.

While the path Carlene Duffy took to become a designer may be an unconventional one, she wouldn't have it any other way. For the past ten years, she has been busily building a business and brand in the public eye through television and social media while consulting for clients in her Gold Coast-based design studio, Cedar + Suede.

Even in her early years, Carlene was no stranger to the spotlight – it's where she thrived. "I grew up in Brisbane and was immersed in performing arts as a kid," she says. "I was singing and dancing professionally before going to university to study Media and Communication. I worked part-time in the comms industry while my kids were young, but my passion for interiors developed when I was on maternity leave with baby number two. We'd bought our second and current home by that point; it provided a bit of a creative lab and my appetite for design became insatiable. Competing on *The Block* gave me an outlet for that and turned everything on its head."



That first television appearance, where she partnered with her tool-savvy husband Michael, has undoubtedly had a significant impact on her design career – but in different ways than one might assume. While recognition from the programme has its perks, Carlene says it's really the show's immersive hands-on experience that brought the most benefits. "*The Block* was a baptism of fire where we had to learn a lot fast," she recalls. "It gave me a platform and exposed me to plenty of suppliers. It also provided a few lessons on 'what not to do', but overall, I was quite proud of what we accomplished. The first bedroom we delivered back in 2014 included sage green wardrobes, which I still love. It taught me to have a go and commit."

In the ten years since their season aired, Carlene's time has been split between media work and client work in her design studio. Since 2017, Carlene and Michael have hosted the properties located in Queensland on *Open Homes Australia* as well as the full two-season run of *Ready Set Reno*. "*Open Homes Australia* usually isn't very demanding of me. It's on an as-needed basis and doesn't really require any prep – maybe because I've

above and left: Home to a vibrant family of five, it was important to Carlene that the colours used for her Berry House project were reflective of the people who live there. "The interiors are deliberately playful," she says. "The home tells a delicate and considered colour story, with careful consideration to the quality of natural light each space receives. It aims to be a warm and engaging family home rather than a precious object." Kitchen cabinets painted in Resene Quarter Biscotti, island in Resene Toast, pendant lampshades (bottom section) in Resene Moleskin and bulkhead and ceiling in Resene SpaceCote tinted to Resene Half Wan White. Interior design and colour selection by Cedar + Suede. Architectural specification by Shaun Lockyer Architects, www.lockyerarchitects.com.au. Build by JH Dixon, www.jhdixon.com.au. Painting by Chroma Painting Services, www.chromapainting.com.au. Images by Mindi Cooke, www.mindicooke.com.



- Resene Half Wan White
- Resene Quarter Biscotti
- Resene Moleskin
- Resene Toast



been doing it for so long,” she says. “Sometimes filming falls in clusters and I feel the impacts of not being in the studio, but I have a good team so for the most part it’s all very doable.”

Last year, the couple also released a book titled *This Old Van* – which Carlene says was particularly demanding. “I enjoyed the process of doing the book, but because we were renovating a van alongside it (on top of our normal jobs), it was a lot!”

Despite the book’s challenges, Carlene is interested in doing another in the future but wants to wait for the right time and angle. “I look forward to doing an interiors book one day, but I don’t want to simply put another interiors book out there just because I can. I will only put something out that fills a hole in the market, and when I have something unique to say. I know my ‘lightbulb moment’ will come, so I look forward to that. But I also want to have more projects under my belt first.”

Today, the design studio is Carlene’s primary focus while Michael provides building support where he can. “Michael has always loved design but in a much different way,” she says. “He appreciates a home’s architecture whereas I notice colours and

materials. He’s a commercial pilot now but his time as a carpenter and builder comes in handy. He still has to get on the tools at our own house and I still refer to him for certain aspects in my work.”

Of the client work she’s completed to date, her Berry House project – which won a Resene Total Colour Residential Interior Colour Maestro Award – is the job she is most proud of. “Berry House was the first project in which I had full freedom with the colour selection thanks to the faith of our clients,” Carlene explains. “The home was high-end and the outcome demonstrated how colour can be sophisticated. The results resonated with people and it’s a good example of why it pays to trust your designer.”

A pre-war Brisbane property, Berry House underwent a significant renovation led by Shaun Lockyer Architects before Carlene put her interior design and decoration prowess to work. The original cottage was raised and moved closer to the street to allow more space underneath and behind. A new addition at the back of the property spans two storeys, which was made more engaging through the articulation of the floor

- **above:** Carlene’s design for Berry House encapsulates warmth and playfulness, but it also offers a soft and soothing retreat to welcome visitors. Guest bedroom walls painted in Resene SpaceCote Low Sheen tinted to Resene Edward, ensuite walls in Resene SpaceCote Low Sheen tinted to Resene Rainee, ceiling in Resene SpaceCote tinted to Resene Half Wan White and window architraves and door in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Half Wan White.

Carlene’s dream dinner date

Resene
Edward

“Kelly Wearstler, just so I can ask her what she’s charging her clients, and who are these people with these obscene budgets?! It’s difficult to fathom the world in which she operates, so I’d love some insight. I’d also love to hear about her challenges because it looks so rosy over there in her world – and I’m sure it’s not.”



above and right: Different hues create unique identities throughout the various spaces in Berry House. This project was recognised with a Resene Total Colour Residential Interior Colour Maestro Award. Powder room walls painted in Resene SpaceCote Low Sheen tinted to Resene Toast and ceiling in Resene SpaceCote tinted to Resene Half Wan White. Toilet walls painted in Resene SpaceCote Low Sheen tinted to Resene Casper with door in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Half Wan White.



	Resene Half Wan White		Resene Moleskin
	Resene Wan White		Resene Toast
	Resene Quarter Biscotti		Resene Peanut

levels – providing better connection between the house and the garden and introducing more light, air and drama to the interior.

“Transitioning through the home, one experiences the older character of the cottage before encountering the juxtaposed addition that embraces Brisbane’s subtropical climate,” Carlene explains. “The strong use of concrete and timber was intended as both a sympathetic and progressive use of materials that not only references the past but adds ‘new history’ that more appropriately considers climate, durability and personal taste. The lower levels of the home receive a cool natural light and the warmer Resene paint colours – a mix of dusky pinks and umber – blend with the timber to help warm it.”

This idea of warmth resonated and became a key theme throughout the design. “I wanted the interior palette to feel like sun on your face during winter, which we achieved with Resene Quarter Biscotti, Resene Toast and Resene Moleskin to complement the timber veneer, lighting and soft furnishings. As you make your way to the upper level of the home, the natural light warms and is abundant and you notice a delicate transition

into cooler greens and blues throughout the bedrooms, which culminates in the upper lounge with a gentle mix of warm and cool colours. The upper lounge walls are painted in Resene SpaceCote Low Sheen tinted to Resene Quarter Lemon Grass and the bedrooms feature Resene Rainee, Resene Edward, Resene Casper, Resene Paris White and Resene Wan White. Resene Half Wan White, used throughout the home on trims, doors and the ceiling, unifies the colour scheme.”

More recently, Carlene finished the refurbishment of a 100-year-old farmhouse. She says the interior renovation was done on a tight budget, but the results have had a big impact. “It involved lots of vintage sourcing and repurposing. The colours are bolder than I usually work with, but this home absolutely called for it. On the other end of the scale, we’re in the midst of a very high-end renovation in New Farm – a 1880s Heritage Queenslander. We’re going to make sure there is nothing else like it in Brisbane.”

One of the most valuable insights Carlene has learnt through Cedar + Suede so far is to choose her projects carefully. “Not all projects are right for you, and that doesn’t necessarily refer to the client’s budget. If your client’s brief and your own design ethos are not on par, the collaboration is probably doomed. You’re better off just not going there at all.”


Resene has become a trusted supplier in Carlene’s work. “I love the range and nuance in Resene colours and the quality of the paint. I also really respect how Resene appreciates their trade customers,” she says.

Her Berry House project led Carlene to discover Resene colours that have since become favourite hues. “I love Resene Peanut, Resene Moleskin and Resene Toast because they’re strong but sophisticated. I used the latter two in Berry House. I also love those in-between colours like Resene Blue Smoke, a mix of blue and green which we used on our own bedroom doors. I’m keen to use Resene Lemon Ginger in a project if I can get it over the line with a client. I’d love to see it on the wall or even on some joinery.” **BW**

To learn more about Carlene and her projects, visit www.cedarandsuede.com.au.

Neutral ground

Don't overlook these neutral hidden gems when choosing Resene paint colours for your upcoming projects.

Resene Alabaster 

Resene Anglaise 

Resene Half Sour Dough 

Resene Alamo 



above and above right: Neutral colour palettes do not need to be synonymous with dullness; instead, they can invite attention through textures and materials that make the most of architectural details. Subtle variations in shades and undertones add further depth to these spaces. Expansive broadwall surfaces can be made cosier with a mottled limewash-style paint effect by applying Resene FX Paint Effects Medium mixed with Resene Half Sour Dough over a basecoat in Resene Alamo. And pairing these warm beiges with earthy terracotta flooring and accents in Resene Pendragon adds dynamic contrast that elevates the overall aesthetic appeal. Faux terracotta 'tiled' floor painted in Resene Pendragon with 'grout' lines in Resene Half Sour Dough, pony wall in Resene Half Sour Dough, floor vase in Resene Alamo with Resene FX Paint Effects Medium mixed with Resene Half Scotch Mist applied on top, striped sideboard in Resene Half Scotch Mist and Resene Pendragon and oval dish in Resene Half Scotch Mist. Chair from Good Form, rattan jar from Ligne Roset, serving bowl and planter from Città, tumbler from Thea Ceramics, marble grapes from Tessuti.

top tip

The Resene The Range Whites & Neutrals collection includes hundreds of classic choices that span from whites and off-whites through to blacks and off-blacks. But if you or your client feel overwhelmed with options, start by perusing the latest Resene The Range fashion colours collection – where you'll find a curated selection of today's top trending neutrals – and build out your palette from there.

-  Resene Rice Cake
-  Resene Black White
-  Resene Merino
-  Resene White Pointer













Resene Pendragon 

Resene Half Scotch Mist 

If you were to ask a handful of architects, interior designers or builders to name their favourite Resene paint colour, the odds are overwhelmingly good that hues like Resene Rice Cake, Resene Merino and Resene White Pointer would come up – and you can be all but certain that Resene Black White and Resene Alabaster would be mentioned by multiple interviewees. These all-time favourites grace the Resene Top 20 colours year upon year and they can all be easily found at the front of the Resene The Range Whites & Neutrals fandeck. There are, however, plenty of circumstances that can arise where the go-to Resene neutrals you've come to rely on aren't the right fit for the job at hand. Maybe they don't sit right with your client's chosen accent hues or the natural lighting circumstances within the space or perhaps you just need a neutral that offers a little extra 'oomph'. In these instances, the Resene Whites & Neutrals collection is often the first port-of-call. After all, this colour chart contains hundreds of beautiful neutral alternatives. But for those who are after something really special, you'd be

remiss to pass up on the many gorgeous neutrals you'll find peppered throughout another popular colour chart: the Resene Multi-finish collection. The neutrals you'll discover within this expansive collection are often overlooked by many in their hunt for the perfect paint colour because, at first glance, the Resene Multi-finish collection appears to be anything but neutral. But upon closer inspection, you'll find hundreds of white, cream, beige, greige, taupe, brown, grey and black options that have plenty to offer your colour palette as the majority of these neutral colour options have the kind of complex undertones to warrant categorising them as character neutrals. Character neutrals have become more widely recognised and understood in recent years. The term refers to muted and understated colours that are infused with subtle undertones. Many times, these hues are 'chameleons' in that they have the tendency to take on a strikingly different appearance depending on the light conditions they are exposed to and the other hues they've been paired with.

Another benefit of looking to the Resene Multi-finish collection to select your neutrals is that, when you do want to introduce more chromatic hues to your colour palette, you'll find over a dozen different suitable options right on the same colour card – helping take the guesswork out of finding perfect pairings when more variety or contrast is needed. In this office, the creative addition of trim in Resene Brown Pod brings contrast, depth and a more 'human scale' to the space while also echoing the darker tones of the furniture and accessories. Walls painted in Resene Anglaise, architraves in Resene Brown Pod and floor in Resene Half Sour Dough. Desk, chair and rug from Ligne Roset, stool and lamp from Good Form, vase, book and notepad from Tessuti.

	Resene Alabaster		Resene Swiss Coffee
	Resene Half Scotch Mist		Resene Westar
	Resene Anglaise		Resene Dover White
	Resene Alamo		Resene Mystic
	Resene Pendragon		Resene Greywacke
	Resene Colorwood Whitewash		Resene Gumbot



Practicality is often cited as a driving factor behind the popularity of neutrals, which are considered less likely to go out of style – thus ensuring that spaces retain a classic appearance over time. However, they are not immune to trend cycles. Today, warmer neutrals like cream, beige, greige and brown have overtaken cooler, flatter greys and whites as the preferred choice for clients looking for a fresh and contemporary yet inviting vibe. Back wall painted in Resene Anglaise, desk tray in Resene Brown Pod, pen holder in Resene Pendragon and small vase in Resene Alamo. Desk and chair from Ligne Roset, vase, notepad and pencil from Tessuti.



left and far left: Like other paint colours, neutrals have a psychological impact on occupants. Instead of feeling stark, cold or flat, the calming and unobtrusive nature of character neutrals contributes to a tranquil atmosphere, fostering a sense of relaxation and well-being. This makes them well-suited for residential, commercial and public settings in instances where creating a comfortable and welcoming environment is paramount. When cosiness is desired, consider darker colours like Resene Brown Pod – which can be used on walls, ceilings, architraves and decorative accents for a cocooning, colour drenched effect. Wall, window frame and vase painted in Resene Brown Pod, floor finished in Resene Colorwood Bark and artwork created with Resene Half Sour Dough, Resene Toffee and Resene Brown Pod. Sofa, rug, console table and lamp from Good Form.

	Resene Half Sour Dough		Resene Colorwood Bark
	Resene Toffee		Resene Brown Pod

In interior design, character neutrals offer a calming and sophisticated atmosphere. These tones create a sense of cohesion, tying together disparate elements in a space. They act as a unifying force, allowing diverse furnishings, artwork and accessories to coexist harmoniously. Neutrals like Resene Westar, Resene Dover White, Resene Swiss Coffee, Resene Greywacke and Resene Mystic provide a blank canvas for occupants to personalise their living or working environment with pops of colour or unique decor items without appearing flat or dull.

On exteriors, more pigmented character neutrals from the Resene Multi-finish collection are superbly effective. If you're trying to make your project stand out within a sea of white weatherboards without shouting or clashing with the building's natural surroundings, muted earth tones are easy-to-fall-in-love-with alternatives. Colours like Resene Gumbot,

Resene Soya Bean and Resene Cobblestone can be particularly suitable for exterior use because they don't appear as 'washed out' when viewed under direct daylight conditions the way subtler colours can be. But always remember, when using or specifying a darker colour outdoors, ask for it to be tinted into a Resene CoolColour formula. Resene CoolColours look like normal Resene colours but have special pigment technology that reflects more heat, so they don't get as hot as normal colours would.

Resene CoolColours are created by replacing the standard carbon black pigment that absorbs heat and light with a unique pigment that enables more of the infrared portion of the sun's energy to be reflected. While the sun's visible and ultraviolet light will still reach the exterior surface, the coating and substrate beneath will be better protected than it would be with the normal colour.



To demonstrate just how versatile neutral options from the Resene Multi-finish collection can be, check out these three projects which all rely on the same palette. Simply by employing Resene Half Sour Dough, Resene Alamo, Resene Pendragon, Resene Anglaise, Resene Toffee and Resene Brown Pod across different surfaces in modified ratios, you'll find you can achieve strikingly different results. Their subtle undertones bring far more interest and nuance than purer neutrals while maintaining the flexibility that neutrals are prized for. **BW**

Have you used neutrals from the Resene Multi-finish collection in a recently completed project? Your work could help inspire others in the industry. Send images to editor@blackwhitemag.com and share some details about your design for a chance to be featured in our newsletter or in an upcoming issue of the magazine.

one palette, three ways

By simply changing up the ratios that each of your paint colours are used within your scheme, you can create a dramatically different effect. Whether you are working on a residential home, commercial space or public building, Resene Half Sour Dough, Resene Alamo, Resene Pendragon, Resene Anglaise, Resene Toffee and Resene Brown Pod can be remixed to suit a variety of different design styles and tastes.

Timber background stained in Resene Colorwood Bark with A4 drawdown paint swatches in (from bottom) Resene Pendragon, Resene Alamo and Resene Brown Pod, testpots in (from left) Resene Brown Pod and Resene Alamo and small vases painted in Resene Alamo (top left) and Resene Brown Pod (bottom right). Materials (clockwise from top left): tile from Tile Space, fabric from Hodsoll McKenzie, pressed panel from FENIX, hardware from Archant, leather from Vera Relle, handle from Arc Department.



Background painted in Resene Half Sour Dough with A4 drawdown paint swatches in (from bottom) Resene Anglaise, Resene Half Sour Dough and Resene Brown Pod, testpots in (clockwise from top) Resene Brown Pod, Resene Half Sour Dough and Resene Half Scotch Mist, oval dish in Resene Half Scotch Mist, round wall hook in Resene Brown Pod and wooden board finished in Resene Colorwood Whitewash. Materials (clockwise from top right): square tiles from Tile Space, pressed panel from FENIX, knob from Archant, long tile from Tile Space, fabric from Zinc Textile. Projects by Amber Armitage, images by Wendy Fenwick.



Background painted in Resene Pendragon with A4 drawdown paint swatches (from bottom) in Resene Alamo and Resene Half Sour Dough, testpots in (from left to right) Resene Alamo and Resene Half Sour Dough and spoon painted in Resene Alamo. Materials (clockwise from top left): fabric from James Dunlop Textiles, fabric from Mokum, tile from Tile Depot, walnut sample from Rosenfeld Kidson, fabric from Mokum, cork knob from Archant.



Home away from home

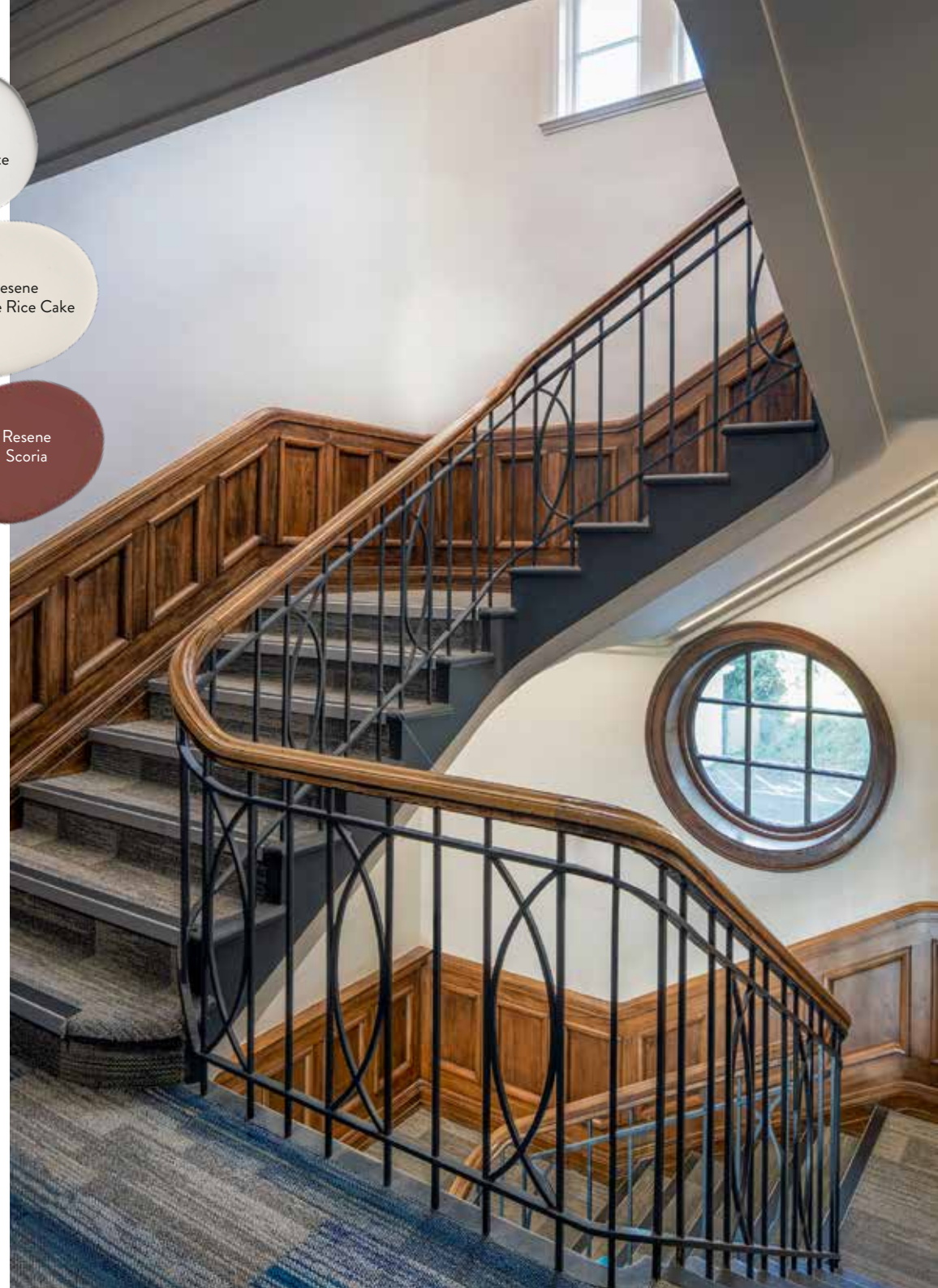
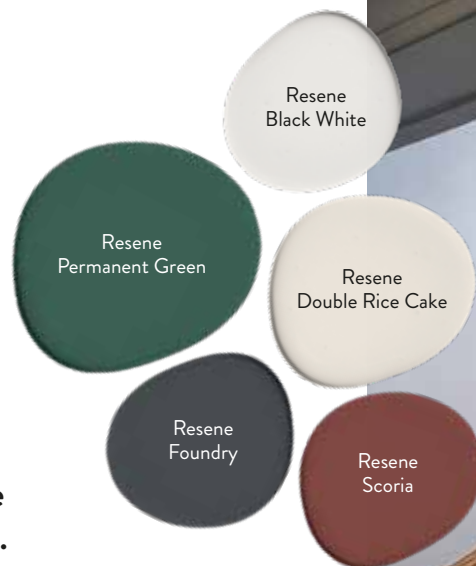
A historic student accommodation gets a refurbishment that reverses the past while supporting the needs of today's residents.

Living away from home while attending university is a transformative rite of passage for many newly-minted adults. For students who have only ever lived at home, taking up residence on campus can make the transition to independence far easier to process, where support from faculty members, school staff and more seasoned students is close at hand as they attempt to forge their way through a trial-and-error approach to many of life's 'firsts'.

For those studying at Victoria University of Wellington (VUW), the most interesting student housing option is Weir House. With most of VUW's student accommodation being modern and standard, nothing else quite compares to this three-storey, Georgian-style, heritage-listed gem. Built in 1930, the William Weir Wing – one of two buildings that comprises Weir House – was the first purpose-built student hostel at VUW and only the second to be constructed in New Zealand. The school is acutely aware of the property's unique heritage qualities and see it as the jewel in the crown of their student accommodation offerings.

As one would expect with a structure that's been subjected to nearly a century of wear-and-tear from young people in their formative years, the time had come for a significant refurbishment inside and out. Comprehensive exterior maintenance was required, including a complete repaint to the concrete walls, timber windows and exterior steel. Internally, there were complex challenges to be sorted. The upper floors of the William Weir Wing, where the bedrooms are located, are accessed by a main formal staircase, which leads to two short corridors. One of these connects to the lengthy primary corridor. With no visual cues, few windows and little

right: Out of the many Resene colours specified to rejuvenate the William Weir Wing, Lianne says off black Resene Foundry ended up being her favourite. "We used it on the cement skirtings and radiators and it ties the corridors together and provides a crisp connection between the carpet and the grey of the lower wall. It's nice and strong," she says. Step sides painted in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Foundry, upper walls and ceiling in Resene SpaceCote Flat tinted to Resene Black White and timber panelling, railings and trims clear finished in Resene Qristal Clear Poly-Gloss.



right: The exterior of the building was repainted in Resene Double Rice Cake with select details in Resene Scoria and Resene Permanent Green to match the existing colour scheme along with repairs to the windows, tile roof and cast iron and copper downpipes. Lianne says Repair Care, available from Resene ColorShops, was used on exterior windows in areas where decay and splits needed to be fixed. Exterior concrete painted in Resene X-200 weathertight membrane, exterior trims in Resene Lumbersider Low Sheen and exterior steel in Resene Lustacryl semi-gloss waterborne enamel.

to differentiate each floor's appearance, navigating the building wasn't exactly straightforward. In the basement, the recreation areas, study spaces and a laundry were also due for a refresh.

Studio Pacific Architecture (SPA) had previously prepared the Heritage Conservation Plan for William Weir Wing and served as the architect for the Te Whānau Wing and the rebuilding work on the Hunter Building at VUW, so when they took the lead on this project, their team was already armed with a thorough understanding of the uses and qualities of the original spaces. Their brief was to sensitively modernise the accommodation to meet the changing gender ratios, incorporate a new heating system and fire doors, replace three major bathrooms and two minor bathrooms and update the common spaces to be lighter and brighter. Of course, it was also in need of fresh coats of paint throughout.

With so many aspects to be updated, the project schedule proved to be the biggest challenge. Since approximately 90 students call Weir House home during the school year, it had to remain in undisrupted use when classes were in session. This required the work to be completed during the annual Christmas holidays, which needed to be staged over the course of several years with firm starting and completion dates for each phase of construction. The first summer break in 2020/21 saw Key Commercial complete the fire and ventilation upgrades and the Floor A bathroom. In the subsequent summer breaks, 2021/22 and 2022/23, Hawkins completed the bedrooms and corridors, the Floor B and C bathrooms, the basement and worked on the exterior. Last summer, the final exterior work wrapped up, with new cladding applied on the west wall and new windows installed to matching the existing ones.

Another challenge that needed to be addressed was the long tunnel-like corridor. "Since it only has windows at each end, the lack of sunlight made it dark and gloomy," says SPA's Principal and Heritage Architect Lianne Cox. "This was addressed through clever adaptive lighting. During the day, brighter fittings provide ample daylight-style illumination. But at night, these fixtures switch off and traditional light fittings take over to give off a lower, warmer



light output fit for winding down. Cheerful areas of colour were also added to each end that make the most of the light available and visually draw the eye down the corridor's length."

Of all the project's goals, perhaps the most important was for the private and shared spaces to feel personal and provide a supportive environment for students who may be experiencing stress, loneliness or depression. "VUW are very aware of the stresses that students can feel and the potential for self-harm," explains Lianne. "The bedrooms had to be warm and personal and provide a space

that felt safe and inviting. We did this by emphasising the existing features of the rooms, notably the beautiful built-in rimu joinery which was repaired and refinished. We removed MDF panels that were screwed to the inside of the doors and replaced them with neutral pinboards which, along with pinboards on the walls, makes it easy for students to personalise their space."

Despite the previously uniform appearance across the corridors and faculties, each accommodation floor within the William Weir Wing had always had a strong community identity. Every year,

the Resident Assistant of each floor chooses a different theme, providing each level with its own sense of identity and belonging. SPA took a similar approach by assigning each level a different Resene colour. “Our approach was to keep continuity within the building with a background colour scheme of strong warm neutrals and then give each floor a clearly identifiable colour in key areas. We chose green for Floor A (Resene Highland), blue for Floor B (Resene Awash) and orange for Floor C (Resene Smoke Tree),” says Lianne.

“The corridors are very long, so we were looking to get some difference and modulation along the main corridor length and show off the timber trims. From there, we looked for carpet tile ranges that suited and selected the flooring. We then took flooring samples and lots of Resene drawdowns to site and looked at them in the natural light. This gave us the rich neutral paint colours we used on the walls and the dark grey skirtings in Resene Foundry, which are common to all the floors,” she adds.

The design team created a pattern using the carpet flooring planks which positioned strong pops of colour under the windows at the ends of the corridors and at the key intersections and stair landings. This was reinforced with touches of similar colour within the pinboard fabric on the corridor walls, which all tied into each floor’s designated Resene hue.

In the bedrooms, SPA focused on creating an understated yet welcoming colour palette. Warm neutral paint colours were chosen to complement the original timber joinery and textiles while allowing each student to personalise their room to their own tastes with bedding and decorations. Resene Foundry was carried in from the corridors and applied to the coved concrete skirting to provide a solid foundation and suit the mix of medium greys that appear in the carpeting. The walls up to the picture rail were painted in Resene Sisal, a warm putty, while the upper walls and ceiling were treated to light and bright Resene Black White. Modern up/down linear light fittings were also suspended in the

rooms, which offer two different lighting options – a strong white light for study or dressing and a soft uplight for relaxation.

One surprise that was uncovered was the six 60mm diameter holes drilled through the top rail and the top panel of every bedroom wardrobe door. “This had been done per the sprinkler standards, as the rooms are sprinklered, but the wardrobes are not. However, the act was a desecration of beautiful timber and joinery and it was a jarring note in the rooms. We solved this in two cost effective ways. To repair it, we first applied a very thin rimu veneer over the holes in the rail that is barely noticeable. Next, a matching pinboard was placed into the top panel that conceals the holes behind, allowing the quality of the joinery and timber to be the talking point,” says Lianne.

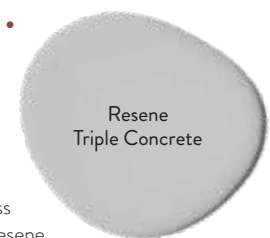
“Throughout the project, repaired timber was lightly sanded and then coated in Resene Qristal Clear. We wanted the natural look of timber and for it to show its age with the signs of 90 years of use. Resene Qristal Clear provided a totally clear finish, which allowed the age of the timber and previous repairs to be visible,” she adds.

A favourite feature of the William Weir Wing’s original 1930s bathrooms was the charming terrazzo flooring, wall panelling and screen walls. In the 1980s, the bathrooms were divided into smaller gendered bathrooms and the terrazzo had either been removed, damaged, covered with tiles or hidden behind lightweight partitioning. The new design reverted them back to a single space with unisex cubicles along the back wall and exposing the original windows and terrazzo on the other. Resene Black White on the walls and ceiling let the terrazzo and timber mirror surrounds warm the room while the cubicle doors,



left and far left: “The corridors have been transformed by the paint colours, carpeting, pinboards and lighting,” says Lianne. “They have life and interest, with the clean lines of the cement skirting, dado rails and picture rail providing structure for the decorating madness of a student hostel.” Lower corridor walls in Resene

ClinicalCote tinted to Resene Triple Concrete, upper walls and ceiling in Resene SpaceCote Flat tinted to Resene Black White, skirting painted in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Foundry, radiators in Resene Lusta-Glo enamel tinted to Resene Foundry and timber doors and trims clear finished in Resene Qristal Clear Poly-Gloss.



- Resene Black White
 - Resene Double Rice Cake
- Resene Sisal
 - Resene Smoke Tree
- Resene Highland
 - Resene Foundry

right and far right:

A different colour was used as an accent hue on each of the three floors in the William Weir Wing to aid with wayfinding and create a sense of identity. These hues also feature on the bathroom doors, which are painted in Resene Lusta-Glo tinted to Resene Highland (A Floor), Resene Awash (B Floor) and Resene Smoke Tree (C Floor). Bathroom walls painted in Resene Uracryl tinted to Resene Black White and ceiling in Resene Room Velvet tinted to Resene Black White.

Resene Awash



which are painted in Resene Lusta-Glo enamel tinted to each floor's signature hue, provide a burst of colour and personality.

"The bathrooms hark back to the original design and feature the original windows and panels of terrazzo," Lianne says. "We were so lucky that these were still there and useable. We did repairs to the terrazzo but left signs of past plumbing connections and old walls to show it was part of the original fit-out from 1930. I think it is a good mix of heritage interest and feel with modern fixtures."

Throughout the project, SPA specified Resene ClinicalCote for the lower walls on the recommendation of their Resene representative. "The formula needed to be hard-wearing and easily cleaned. The corridors in particular needed to withstand the constant movement of people and furniture and annual student decorations," says Lianne. "Our Resene representative knows everything and is always helping us with specs and questions. I also like that Resene is a New Zealand-based, family-owned business that's involved in communities. They do great sponsorship for all kinds of causes and organisations."

Lianne's Resene representative also helped her team find the right heritage hues for the project. "Colour matches were required for all the paint that was intended to match the existing colours, which we didn't have a specification for: the blue in the laundry and the colours used on the exterior of the building," she says. "Colour matching was done by Hawkins for the blue laundry using chips of paint brought into a Resene ColorShop.

The exterior cream and feature red and green were matched by our Resene representative on site. The main exterior cream was a match to Resene Double Rice Cake. The laundry was repainted entirely, using the warm neutral of the corridor on the wall and Resene Awash to match the existing colour on the feature walls."

Conrad Pearce served as the project manager for Key Commercial Interiors' work on the William Weir Wing. For his team, the existing terrazzo flooring and walls in the bathrooms were the trickiest part. "There was a strong desire to save as much of this material as possible. The decision on how much was to be saved could only be addressed once we had completely stripped out all of the old wall framing and lining. With the students due to return after their summer break, there was not a lot of time for decision making. This meant working really closely with the consultant team to finalise designs. We had anticipated that this would be a challenge for the project, so we had already engaged a specialist coatings installer, BM Scott, so they were ready to go once the design was finalised."

Flett Painters Ltd and Frame Contracting were tasked with getting the project's meticulous painting work completed in amongst all the other active trades. Sequencing was difficult within the short holiday timeframes, but Conrad says the painting crews were incredibly patient and professional.

Benjamin 'Benji' Solomona, Hawkins Site Manager, says working within a live environment was his team's biggest challenge.

"This meant that our work hours were restricted due to noise and access around the scaffolding and building needed to be carefully considered. In some instances, we had to carry out work inside the bedrooms and so planning out our scope of works to fit in with the students' schedules was tricky at times. Weather was also a challenging factor for the exterior painting."

"It's been a privilege to work on such a cool heritage building with so much history. My favourite part was also the most stressful, which was the demolition of the James Hutchinson Wing – mainly because we exposed the west elevation of Weir House to show off the west entrance a bit more," says Benji. "Throughout the project, we have built a good relationship with our client, the consultants and the VUW staff, which has made our journey carrying out this project very smooth and enjoyable."

"Getting a great result on a project like this takes all parties working together efficiently. VUW and SPA were very inclusive and invested in working closely together to get decisions made in a timely manner. This enabled us to deliver their vision. The Key Commercial team and our subcontractors were also very

passionate about pulling through for one of our key clients, and we couldn't have delivered such a successful project without their support," says Conrad.

"We were very happy with the finished product and how the overall project went. Working on very strict timelines is never easy – and it can be especially difficult when dealing with heritage finishes. Our Key Commercial crew and subcontracted team really stepped up on this project and took great care when installing the rimu fire doors. I think the new bathrooms turned out really good and they are a vast improvement for the students and the university while managing to maintain the heritage feel," he adds.

Sandie Wright, VUW's Associate Director of Student Living, says the updates are refreshing. "The interior was in total need of refurbishment; it was tired and worn out having seen many students pass through its doors. The lightness of all the spaces would be the most noticeable improvement. The lighter and brighter paint colours, and the changes to the lighting – especially down the halls – have had a major impact on the feel of the spaces, making them brighter and more welcoming."

Of all the updates, it's the refurbished bathrooms that are Sandie's favourite outcome. "The bathrooms underwent major

changes and the walls blocking the original windows were removed and the bathrooms flipped to the opposite side letting the natural light back in. I love the bathrooms now. Where possible, the original terrazzo has been restored – and it is lovely to see a little more of the heritage of the building exposed," she says.

Sandie believes the carefully curated selection of Resene paint colours has made all the difference in how the space feels for its occupants. "The colour palette is amazing. It reflects the heritage of the building, but it is also fresh and bright. Colour is so important in setting the tone of a space. As a university accommodation, spaces like our common rooms – where students study and relax – need to be restful; the bedrooms need to feel personal, warm and safe; but things can be more colourful in busy spaces, like our hallways and bathrooms. The paint palette also highlights the heritage features, like the deep skirtings and wood panelling, as well as the height of rooms. In the bathrooms, the paint colours enhance the colours of the terrazzo and the timber mirrors and, from a practical point of view, are easy to maintain and clean. And the students love that each floor is characterised by a different colour."

"The team at Studio Pacific Architecture was great to work with," adds Sandie. "They have assisted us with other projects

and they understand our student living environment and its challenges well. Weir House is a heritage-listed building, which added complexity to this project, but the architecture and design team was able to give clear advice and options for consideration. The project spanned a number of years, as we have limited time when there are no students in the hall – early December to the end of January – where we can complete any major works, and this project also included extensive exterior remediation as well as a new ventilation system. I am very happy with the end result!" **BW**

architectural specification and colour selection Studio Pacific Architecture, www.studiopacific.co.nz

build Key Commercial (Stage 1), www.keycommercial.co.nz, Hawkins (Stages 2 and 3), www.hawkins.co.nz

painting Flett Painters Ltd (Stage 1), www.flettpainters.co.nz, Frame Contracting (Stages 2 and 3), www.framecontracting.co.nz

structural engineering Dunning Thornton, www.dunningthornton.co.nz

services engineering Advanced Building Services, www.abs.co.nz

quantity surveyor Rawlinsons, www.rawlinsons.co.nz

fire suppression Fire HQ, www.firehq.co.nz

images Andy Spain, www.asvisual.nz

right and far right:

"In the bedrooms, the heritage pleasure is about small clever repairs to the original timber," says Lianne. "The aim was to undo the bad repairs of the past and make it look like old, cared for and valued timber. Hopefully, these kinds of repairs are subtle and would need to be pointed out to a visitor, but they are a vast improvement. Colours in the bedroom are a warm neutral backdrop that let the student's bedding, pictures, plants and books make the space their home." Upper walls painted in Resene ClinicalCote tinted to Resene Sisal, ceiling in Resene SpaceCote Low Sheen tinted to Resene Black White and timber panelling, trims and furniture clear finished in Resene Cristal Clear Poly-Gloss.



Resene Sisal



Lianne's top tips

"The simpler the new interventions are, the more the heritage features will stand out. For example, the new basin and vanities in the bathroom are compact and quiet. This lets the attention be on the windows and the terrazzo walls."

"Notice what you love about a heritage space and base your design on that. For the corridors, it was the rhythm of timber trims and doors along the corridors, and the big window at the end. We used a clear finish on the timber which reflects light and shows the grain and chose paint colours to set this off."

Resene Black White



In the limelight

Painter and decorator Johnny Warwick shows off his masterful strokes in the MasterStroke by Resene video series.

Video learning has surged in popularity as a way of developing new skills due to its engaging and accessible nature. With its dynamic mix of visual and auditory information, video can cater better to different learning styles, making complex concepts more comprehensible. The convenience of on-demand streaming allows learners to control the pace and timing of their education, fitting seamlessly into busy schedules while the ability to pause, rewind and replay sections fosters a self-paced learning environment, empowering individuals to grasp concepts at their own speed. This interactive and flexible approach to learning has made videos an indispensable tool for acquiring new skills in today's digital age.

There are all sorts of careers which require workers to commit to continuous learning in order to maintain their professional member status within their trade associations or organisations.

When in-person events, workshops and conferences became scarce during the pandemic, it became a lot more challenging for many to earn their required CPD and professional development points. Video learning was quickly recognised as a safer and accessible lockdown alternative, and Resene began running regular webinars to help architects, designers, landscape architects, builders, applicators and more earn points while expanding their knowledge about paint, wood stains, wallpaper and colour theory.

The appetite for this type of information proved to be even greater than expected – and Resene discovered that it wasn't only professionals that had a hunger for it. Just over a year ago, the company launched MasterStroke by Resene, a one-stop online learning repository of videos backed up by articles and social posts.

"We created MasterStroke by Resene because while there were videos out there

left: Johnny Warwick is one of the painting and decorating experts sharing his tricks of the trade as part of the MasterStroke by Resene video series. Weatherboards and trims painted in Resene Lumbersider Low Sheen tinted to Resene Alabaster and door in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Bush.

Resene
Alabaster

Resene
Bush



straight painted line that has been watched over two million times on TikTok,” says Karen.

“The more knowledge we all have about decorating, the more we can make the best of the places we live, work and play,” she adds. “We’re making more videos all the time and working with new decorators, from DIYers to professionals, to cover even more topics in the future, and we’re starting to share these videos across a range of other channels to make them more accessible.”

The videos help to get homeowners thinking about the ways they can improve their home, whether they do it themselves or understand the process better if they are hiring a professional painter. This helps them to understand the many parts of the project and know what to ask of their tradesperson. There’s even a video that talks about how to best work with your professional painter. So often homeowners get quotes for a job and find it hard to compare them or they find it hard to know which product is right for their project. Resene has a whole host of paint experts in Resene ColorShops, but some customers can feel shy asking all their questions instore. With MasterStroke by Resene they can get a good base of knowledge and then ask their local Resene experts any extra questions they may have to help them with their specific project.

One of the first decorators who got on board to share the painting prowess he’s garnered during his many years of experience was Johnny Warwick. Johnny grew up in Ellerslie, Auckland living in “a good old 50s state house” with his mum and younger brother. He’s been a painter and decorator since he was a teenager. “My mum was a hard worker and she taught me to work hard and take pride in my work. I had a few older friends that were painters. So, when I left school at 16, I got straight into painting. I loved the satisfaction of the job and seeing the transformations. I started my own business at 18.”

The sense of satisfaction that painting brings is a huge part of what keeps Johnny in the trade. In his 30s, he tried stepping away to experiment

with a different career path. “My wife and I took off to England for a year or so and I gave sales a go. I thought it would be nice to dress up for work and enjoy client lunches. However, I quickly realised all those lunches were not helping my waistline. Also, it didn’t really give me any good feeling of job satisfaction from it. With sales, you get the sale – awesome! Now you have to get another, and if you don’t, you go from hero to zero, just like that!” he says.

“With painting, you are constantly getting to see amazing transformations and satisfied clients. I’m glad I gave it a go, as it really helped me to realise just how much I love painting.”

One of the most defining moments in Johnny’s career was meeting Paul Eaton. Paul’s path to becoming a painter and decorator began much the same way Johnny’s did. He left school at the same age and was self-employed by 19. After moving from Marlborough to Auckland in 1990, Paul started Profile Painters. Today, the business employs around 35 people – some of whom have worked there for decades, with Johnny having one of the longest tenures.

“Paul and I have enjoyed a great business partnership for more than 25 years. I started working with Paul and a team of painters we called ‘The A Team’ – but I won’t tell you what the ‘A’ stands for,” recalls Johnny. “After a few years, I decided to contract to Paul with my own team. This has worked out well as Paul has a few teams now. We meet regularly to make sure we are all providing a top service for our clients – not just in terms of the painting work, but that we are also well organised and maintain communication. Paul now takes care of organising the work and quoting the jobs. It works really well, as I can focus on keeping the work ticking over.”

Johnny says his favourite types of projects to work on are the ones that challenge his technical skills as a painter because they’re especially satisfying when they come up right. “I really like working for designers,” he says. “They push the boundaries with colours and paint effects. I’ve always had a passion for design and enjoy

that showed how to do some projects, many of them were very complicated or only covered a few basic projects,” says Resene Marketing Manager Karen Warman. “Most decorating videos online were also from international companies – which isn’t a lot of help if you live in New Zealand or Australia and are working with different substrates and products.”

Resene discovered that, not only do homeowners want to know more about how they can DIY with paint, but trade customers and specifiers have also found some of the tips and tricks handy – which they’ve gone on to share with their own clients. In many cases, the

videos and articles on MasterStroke by Resene have shown homeowners what is possible and then they have gone on to hire a professional painter to make it happen.

“MasterStroke by Resene gives people confidence to decorate whether they choose to DIY or hire a professional. We’ve been able to draw on the expertise of our Resene Paint Experts and Resene Colour Experts and a whole host of other talented experts to help share their knowledge. Tradespeople and DIYers are very inventive and there have been many clever ideas that have been discovered along the way, such as Murdo’s hack for getting a perfectly

below and opposite: Johnny and his crew recently finished painting and staining this impressive poolside outdoor pergola area. Walls painted in Resene AquaShield tinted to Resene Half Alabaster, fascia in Resene Lumbersider Low Sheen tinted to Resene Half Alabaster, timber ceiling/soffits and custom furniture finished in Resene Woodsman Whitewash and metalwork in Resene Uracryl tinted to Resene Half Alabaster. Design by Stevens Lawson Architects, www.stevenslawson.co.nz. Build by RAM Builders, www.rambuilders.co.nz. Images courtesy of Profile Painters.

Resene
Half Alabaster

Resene Woodsman
Whitewash

collaborating with them. I really enjoyed working with one designer who wanted different coloured shapes on a wall. I had to use a laser to make sure all the lines were dead straight. It was a great challenge and the end result was amazing.”

Profile Painters is a proud member of the Resene Eco.Decorator programme, which was designed to recognise a nationwide network of environmentally-responsible, quality-focused painting contractors. Painting companies undergo an assessment before being inducted into the programme, which includes assessments of principles in practice, sustainable work practices, waste management, project plans and project

sign-off processes. Once in the programme, Resene Eco.Decorators commit to continually monitor and upgrade their responsibilities and work closely with Resene to ensure they're meeting the required workmanship, product and environmental targets.

Johnny recognises plenty of benefits for his customers by being part of the now 15-year-old Resene Eco.Decorator programme and the peace of mind their enrolment ensures. “The environment is of top priority to us and our clients. Knowing we are following sustainable principles gives our clients confidence in our efforts to give them the best,” he says.

Resene's commitment to sustainable decorating isn't the only reason he's a fan of the company. “Resene always has such a great range of products and over the years their products have only continued to improve. I love their locations, which are always convenient. Their staff are well-trained and are able to give practical advice.”

As it turns out, the staff have been long-time fans of Johnny, too, and recommended he be considered as one of the first faces of MasterStroke by Resene. His passion, demeanour and keenness for sharing his experience and knowledge with others quickly won over viewers, which came as something of a surprise to Johnny. “I got approached thinking it was just going to be on the Resene website. I didn't quite realise it would end up all over social media until I started getting calls from builders, clients and mates. I enjoy working with the production team and I really appreciate all the hard work they do behind the scenes.”

The hard work isn't without a bit of fun, though. “When we were filming *How to work best with your painter*, at the end, we talked about having coffee and freshly-baked goodies for your painter,” Johnny recalls. “In one of the takes, for a laugh, I purposely put cream on my nose as I ate a donut. This made Belinda, the producer, absolutely lose it laughing – and that was the clip they actually went with.”

While he says he doesn't have a favourite video, he's found that one of his top tips really resonated.” I get the most comments about the video where I share a tip for taping the top of your brush so that paint doesn't collect and dry there, making it easier to clean. It was a last-minute clip but it has clearly benefited many.”

As someone who has been able to see so many different Resene hues in person over the years, Johnny still enjoys discovering new favourites. “I really love the Resene Karen Walker Paints range of colours. I recently painted a lounge using Resene Ecru White on the ceiling and trim and Resene Robin Egg Blue on the walls. The colours are very milky and earthy, and it looked great,” he says.

He also loves finding new uses for products and being able to share top tips and advice with colleagues and clients. “Resene sells a really good product called Bug Juice, which you apply during your final coat. Many are familiar with it and use it to stop bugs indoors. However, it's also really beneficial to use on exteriors to stop spider webs.”

For those interested in joining the trade, Johnny recommends taking the time to complete an apprenticeship. “I think doing an apprenticeship is very beneficial,” he says. “They don't just teach you painting but also time and business management. I put a few of my guys through it, and when they come back from a block course, I see a substantial improvement.”

With Johnny's passion for painting and sharing his extensive trade knowledge with others, we look forward to seeing more tips and tricks from him on MasterStroke by Resene in the future. **BW**

Get inspired and expand your decorating know-how by checking out the latest MasterStroke by Resene videos at

www.masterstrokebyresene.com.

To learn more about Profile Painters, visit www.profilepainters.co.nz. For details on how to join the Resene Eco.Decorator programme or find a Resene Eco.Decorator in your area, visit www.ecodecorator.co.nz.





left: Melinda used Resene Lumbersider Low Sheen tinted to Resene Manhattan, Resene Calypso, Resene Seagull, Resene Rice Paper, Resene Gimblet, Resene Karma, Resene Pirate Gold, Resene Japonica and Resene Pearl Lusta to inject colour and life into the carpark of a newly completed Kāinga Ora development. Mural and image by Melinda Butt, <https://melindabutt.wixsite.com/website>.

	Resene Pearl Lusta	
	Resene Manhattan	
	Resene Japonica	
	Resene Rice Paper	
	Resene Gimblet	
	Resene Karma	
	Resene Pirate Gold	

Local colour

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

Kāinga Ora Carpark

Melinda Butt
Northcote, Auckland

Instantly recognisable, artist Melinda Butt’s crisp shapes and bold Resene colour palette influenced by pop art and Art Deco forms are frequent features of her murals, which appear in unexpected places throughout Auckland, Whangarei, Hamilton, Taupō and rural Northland. Her work often brings life to humble structures like roadside toilets, storage sheds and utility boxes, so she’s no stranger to enhancing overlooked places with her unique flavour of joy and beauty. One of her most recent projects has completely transformed an average carpark into something remarkable.

Painted in a newly-completed Kāinga Ora apartment development located in Northcote, Auckland, the design captures the organisation’s ethos of creating wellbeing through places and communities. “Knowing it was going to be located in a carpark, I wanted to create something joyful while also

complementing the architecture,” says Melinda. “This design is about the intersection of nature and architecture, through flowing landscape forms with geometric, hard-edged shapes.”

Melinda employed a different sort of colour scheme for the project that’s less vivid than hues she’s normally drawn to, but it allowed her to discover new Resene favourites to add to her arsenal. “I went with a blue backdrop in Resene Seagull to promote a sense of calm and cool. The off-white is Resene Pearl Lusta, which is a new colour for me. I really love this tone; it plays with light and shade really well. The dark green and orange pop nicely against this overall colour palette.”

The paint colours used for carparks are often uniform and utilitarian in nature, but Melinda’s artwork turns this idea on its head. “It’s always meaningful to be able to create a mural and beautify an environment that is made of concrete. Carpark areas are mostly overlooked when it comes to usability and how people experience the space, which is a shame as these zones are used every day. It’s often a space we start and finish our day – so I think it’s important to inject an element of colour and life into the area.”

This carpark-adjacent substation was given an electrifying uplift thanks to a new mural created during the Melbourne's Urban Canvas Mural Festival. Titled *Night Owl – Electric Noir*, the design is painted in Resene Lumbersider Low Sheen tinted to Resene Bullitt, Resene Black, Resene Scrumptious, Resene Your Pink, Resene Glamour Puss, Resene Colour Me Pink, Resene Sandwisp, Resene Gold metallic, Resene Kudos, Resene Dawn Chorus, Resene Caffeine and Resene White. Mural by Melanie Caple, www.melaniecaple.com. Painting assistance by Rick Rutjens. Image by Ben Moynihan, www.benmoynihan.com.

Night Owl – Electric Noir

Melanie Caple

Windsor Place Car Park, Windsor, Victoria

Since Melbourne's Urban Canvas Mural Festival began, the Victoria State Government and six local councils – Bayside, Kingston, Port Phillip, Glen Eira, Stonnington and Boroondara – have been providing funding to steadily transform overlooked walls into public works of art. Inspired by the active substation she was painting on, festival veteran Melanie Caple created a charged design of a native sooty owl with neon-tinged freesias set among a moody colour palette.

"The darkened back streets of any suburb can be intimidating," explains Melanie. "While Windsor Place Car Park behind Chapel Street is busy from the early morning until the last daily commuters head home, I wanted this mural to be a beacon in the night."

Melanie's mural wraps around the faceted façade of the building, which she says was her first time creating a design with three vantage points. She used Resene Lumbersider Low Sheen tinted to Resene Bullitt, Resene Black, Resene Scrumptious, Resene Your Pink, Resene Glamour Puss, Resene Colour Me Pink, Resene Sandwisp, Resene Gold metallic, Resene Kudos, Resene Dawn Chorus, Resene Caffeine and Resene White to bring her design to life.

"I wanted the mural to appear nestled within its surroundings while also feeling opulent and electric. I needed the colours to really hum against one another. Resene Kudos against Resene Bullitt and Resene Scrumptious pops, and the metallic gold details in Resene Gold really elevate the elements. Fading Resene Bullitt down into Resene Black really grounded the mural, and I loved how the dark colours made the exposed concrete and rusted metal stand out. I didn't want those historical elements to be completely lost."

"Resene Lumbersider was the hero of this wall," Melanie adds. "Being able to use this durable waterborne product is so important and it will ensure that the colours stay vibrant for years to come."

	Resene White		Resene Scrumptious		Resene Kudos
	Resene Your Pink		Resene Colour Me Pink		Resene Bullitt
	Resene Dawn Chorus		Resene Sandwisp		Resene Caffeine
	Resene Glamour Puss		Resene Gold		Resene Black

Naracoorte Sound Shell Mural

Taylrjay





















Ormerod Street, Naracoorte, South Australia

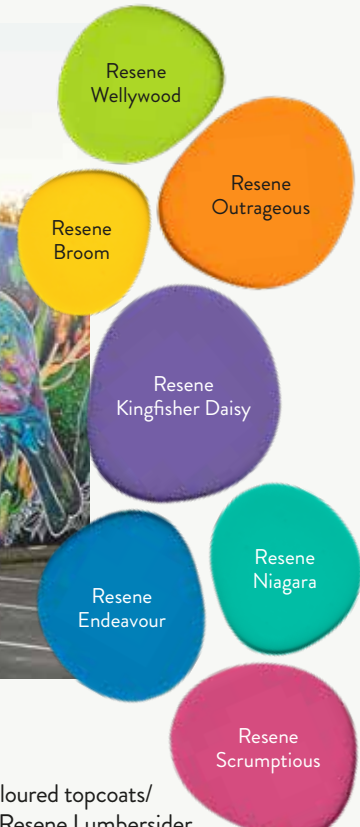
As part of the Naracoorte Town Centre Rejuvenation Plan, Naracoorte Lucindale Council engaged artist Taylor Summers – who paints under the name TaylrJay – to create this colourful mural for the side of the Naracoorte Sound Shell with the aim of increasing interaction with local street art on social media. Her design captures the Naracoorte Lucindale Council residents' close relationship with the land and celebrates the rich, diverse agriculture, local native plants and the environmental beauty throughout the area. The 'ping' of the design's vibrant Resene colours is perfect for photography and encouraging engagement while reflecting a playful dynamic and inspiring excitement. In particular, the bright pink sheep has become a distinctive landmark in Naracoorte and is a quirky and endearing character that locals have come to love.

"The Resene colour range is so diverse and vibrant and they are so easy for me to apply and blend while painting," says Taylor. "I always use Resene Lumbersider Low Sheen for brush painted murals due to the wide range of colours and the longevity of the paint. The Sound Shell is consistently exposed to direct sunlight and rainfall, so Resene products were the perfect medium for this mural for durability through harsh conditions. Resene Uracryl GraffitiShield was selected as a protective topcoat that became barely detectible once it was applied over the painted mural."



above: Taylor prepped the surface of the Naracoorte Sound Shell with Resene Quick Dry primer before adding her colour coats in Resene Lumbersider Low Sheen tinted to Resene April Sun, Resene Ballerina, Resene Belladonna, Resene Bullitt, Resene Cabaret, Resene Crusoe, Resene Ethereal, Resene Grapevine, Resene Green Smoke, Resene Half Melting Moment, Resene Half Resolution Blue, Resene Irresistible, Resene Lima, Resene Lip Service, Resene Malibu, Resene Pelorous, Resene Poppy, Resene Space Cadet, Resene Turbo and Resene White before sealing the entire mural with protective coats of Resene Uracryl GraffitiShield. Mural and image by TaylrJay, www.taylrjay.com.

	Resene White		Resene Ethereal		Resene Poppy		Resene Green Smoke		Resene Pelorous
	Resene Half Melting Moment		Resene Ballerina		Resene Lip Service		Resene Lima		Resene Half Resolution Blue
	Resene Turbo		Resene Cabaret		Resene Belladonna		Resene Crusoe		Resene Space Cadet
	Resene April Sun		Resene Irresistible		Resene Grapevine		Resene Malibu		Resene Bullitt



In Our Hands

Off The Wall Murals

Blake Street Carpark, Rangiora, Canterbury

Artist Mel Eaton says she and her assistants at Off The Wall Murals and collaborators at NEST Arts Collective took a ‘go big or go home’ approach with this monumental mural project at the Blake Street Carpark in Rangiora. Spanning more than 150m², the labour of love titled *In Our Hands* came to fruition thanks to support from a Waimakariri Creative Communities Grant after Mel was selected as a winner in the Keep New Zealand Beautiful Resene Nature Mural Competition.

“There were a lot of hiccups as we navigated the carpark, scaffolding equipment, temperamental weather and a shifting timeline,” says Mel. “But positive comments and support from people passing by encouraged us and it has been so rewarding to hear from people who love the burst of colour in the community.”

Mel and her team have since taken colour to an array of overlooked walls across North Canterbury, but she says this project will always be a highlight because it drew so much of the community together and created a landmark for the town. “We believe murals, public artworks, visual messages and colour add so much to the texture and personality of a place. We really hope to bring more beautiful murals to our local spaces.”

Off The Wall Murals works exclusively in Eco-Choice approved Resene Lumbersider Low Sheen to create their public art. “We love the entire Resene colour range but it’s also the formula itself that makes mural work so much more flexible and reliable, no matter the weather,” says Mel. [BW](#)

See more mural and street artworks on the *BlackWhite* website, www.blackwhitemag.com.

Have you completed a public artwork project to brighten your community? Share it with us at editor@blackwhitemag.com for a chance to have it featured in a future issue of *BlackWhite*.

top tips

- When painting a mural, be sure to clean your surface first then prime/seal it with Resene Quick Dry (for most timber/plywood surfaces) or Resene Sureseal (for old/weathered concrete).
- If your surface is already painted with acrylic paint that’s in good condition, a good wash with Resene Paint Prep and Housewash may be all you need before painting directly over the existing paint. However, if there is a significant colour change, apply Resene Quick Dry primer first.
- For your coloured topcoats/design, use Resene Lumbersider Low Sheen and Resene testpots.
- In hot weather, add Resene Hot Weather Additive to the paint to slow down the drying, allowing more time to create the artwork and, if desired, to blend adjacent colours.
- To protect your mural from graffiti, overcoat your finished design in Resene Uracryl GraffitiShield. For protection against fading, use Resene Clearcoat UVS.



above: Artist Mel Eaton says her Rangiora mural, titled *In Our Hands*, is her favourite because of the unifying effect it has had on the community. She and her team used Resene Lumbersider Low Sheen tinted to Resene Broom, Resene Outrageous, Resene Adrenalin, Resene Scrumptious, Resene Cabaret, Resene Niagara, Resene Bowie, Resene Kingfisher Daisy, Resene Blue Diamond, Resene Tree Frog, Resene Endeavour, Resene Pelorous, Resene Wellywood and Resene Blue Night. Mural and image by Off The Wall Murals, www.offthewallmurals.nz.



Public eye

Jack Wu takes a multidisciplinary approach to activating urban spaces, orchestrating opportunities for colourful interactions.

Now that such a large portion of our lives seems to exist only online, many struggle with feelings of isolation. Even when we are out in the world, so much of our time is spent shuffling between our homes, our vehicles and our workplaces. With minimal unexpected interactions, we have a tendency to get stuck in a mindset where we forget just how interconnected we really are. But it's something that Auckland-born architectural designer Jack Wu puts a great deal of energy into contemplating.

Jack says he first discovered his love for human-centric design and urbanism during his most formative years and he made an effort from a young age to actively immerse himself in diverse communities. "Being from a first-generation immigrant family, where conversations carry and constitute culture, I became fascinated by the possibility of architecture, installation art and activation – particularly for its capacity to connect worlds that are otherwise hostile to others."

Jack is on the cusp of finishing his Master of Architecture (Prof) and Urban Planning (Prof) degree and entering his fourth year of teaching for the University of Auckland's School of Architecture and Planning. As one of the younger teachers in the programme, he believes it's easier for him to connect with his students.

"I aim to teach without holding worlds apart, by embracing cultural differences and the things that make people unique," Jack says. "For example, one of the courses I have taught was media-based and focused on expanding architectural thinking beyond the built environment. I was interested in using this course to offer students an opportunity to connect with themselves as individuals, ungoverned by the restraints of typical design outputs. This year, I will be teaching a Master of Advanced Studies design paper, which I co-wrote with the amazing Dr. Andrew Douglas."

On top of his studies and teaching, Jack has been creating work at varying scales, from housing to community projects to installations and furniture. He has also completed a number of activation projects for Heart of the City, Auckland's city centre business association. The first two projects, *The Box* (2021) and *The Chairs in the Room, quiet beside the Elephant* (2022), he did in collaboration with talented friends who share Jack's interest in connecting community members.

"I think I have been lucky in that, no matter where I have gone, everyone has been so friendly, inspiring and – most of all – passionate. Because of that, I have been fortunate to build a strong network of people who I am lucky enough now to be friends with. Conversations go a long way when it comes to opportunities, particularly in New Zealand," he says.

For Jack, the key takeaway with his Heart of the City installations is that they allowed him a chance to break away from his academic and professional life and focus on something bigger. "These projects allowed me to be actively engaged and thus part of the environment that we aim to shape, which is rare. Usually the product of this degree and profession is hidden behind photographs, awards and a sort of power structure that makes invisible what's really important. So, these installations which evolved in design-confidence one after the other were a sort of oxygen when compared to those current realities."

In each of his activations, Resene paints have played an important part. Jack loves putting Resene testpots into the hands of the public to see what they'll create together – a sum of many parts and perspectives. "I am super grateful to have had Resene's support with these particular projects. Apart from appreciating the array of product choices Resene offers, it has taught me so

much about the possibilities of colour in art, installations and architecture, and I've found the flexibility of the formulas are quite endless and scaleless," says Jack. "Resene's super supportive and knowledgeable staff are an amazing network of people who encourage local creatives like me to turn ideas into fully-realised possibilities. Given the scale and impact Resene has had in the creative and building industry here in New Zealand, it's amazing to still see how active they are in supporting communities."

Jack's third project for Heart of the City formed part of his thesis. Titled *Dandelion Minds, stories that make a room*, Jack was inspired by the propagation and resiliency of these ubiquitous plants. "Dandelions are often looked down upon as a non-native species, but these resilient wildflowers have enchanted people for centuries with their representations of hope, perseverance and transformation. When you blow a dandelion puff, you are giving life to many more. They are carriers of one life to another and carriers of one's wishes," he says.

His concept was to prompt citizens to paint a flower for someone they love using Resene testpots on to a piece of a 3 x 5m modular installation. Jack documented more than 300 people who contributed to decorating the mural during its week-long creation process, which took place on Auckland's O'Connell Street and Freyberg Square. The modules started out separated, serving as low tables for community members to gather around and paint, sparking conversation between strangers. Once completed, the panels were united together into a 'city garden' and displayed in front of the School of Architecture and Planning.

Derek Jarman was heavily influential to the concept, Jack says. "Jarman's garden played a vital role in slowing down the ravaging illness of HIV. As his partner described, 'for a time he cheated death by hiding amongst the flowers and dancing with the bees.' Since Jarman's death, the garden has continued to be cultivated by his partner, friends and supporters."

The garden directly inspired the paint colours that were used. Jack handpicked fifteen hues by referencing photographs of Jarman's garden, including Resene Pohutukawa, Resene Happy Hour and Resene Sunshade.

"The whole project was honestly sort of crazy," recalls Jack. "Despite weather uncertainties, the turn-out was amazing. I had a brief description of the thesis printed out, so people knew what they were part of, and just the amount of people who actively engaged in conversation and showed support for it, I was beyond grateful."

Jack also recently collaborated with Raimana Jones to create a concept for an installation titled *Perch & Promenade: A Folly named Ophelia* that's been shortlisted for the 2024 Brick Bay

top tip

Inspired to create a colour palette from a photographic reference? Upload your image to the free online Resene Colour Palette Generator, www.resene.com/palettegenerator, or use Resene ColourMatch Online, www.resene.com/colourmatchonline, to find the nearest Resene paint colour matches.

left: Jack Wu's *Dandelion Minds, stories that make a room* project brought Aucklanders together to paint a community garden using Resene testpots, including Resene Pohutukawa, Resene Happy Hour and Resene Sunshade. The activation for Heart of the City formed part of his Master of Architecture (Prof) and Urban Planning (Prof) thesis.

 Resene Ghost  Resene Sunshade  Resene Pohutukawa

diverse creative circle present in Tāmaki Makaurau. But Jack sees the future of n/a as something yet to be defined.

“I think the direction is dependent on collaborations, with a particular focus on making design accessible and brandless – coloured by the networks and environments it engages with,” he says. “In terms of further architecture and planning work, for me, it is important to understand that everything is relational – whether that be between scales, time or people. Design is temporal, relational and social. It's this sense of not attempting to achieve perfection; that everything will, in the end, be exposed to contingencies and be adaptive. So, I want to allow that to happen and not perpetuate the idea of perfection.”

A dream project for Jack would be to create a space that could curate and showcase interesting installations and activations. “I have always wanted to design a gallery or an exhibition. Maybe it's because I've been following Hans Ulrich Obrist – a director at the Serpentine Galleries – for too long, but the idea of curating is quite attractive to me. When something is allowed to go beyond its autonomous self in order to relate to something else, it almost creates a conversation between things.”

With so many irons in the fire, Jack is surely one to keep an eye out for as he conjures up more ideas for activating shared spaces and connecting members of our local communities. **BW**

To see more of Jack's work, check out his Instagram profile at www.instagram.com/j.vvu.



Folly Competition. If selected as the winning design, it will give Jack another opportunity to bring an idea to life using Resene paint. According to Jack, he and Raimana were interested in ways they could use off-white colours when they were coming up with its design. “The idea of the folly was that it gave opportunities for the landscape to colour the white space. Like a fallen leaf on a white background, using white Resene paint would allow the space to track the colours of the immediate site both seasonally and over time as it ages.”

Then there is nowhere architects, also known as n/a, which is a side project Jack's currently working on. “n/a is a design studio that aims to forward co-learning and co-practice by being

actively engaged with other networks beyond architecture – local networks, in particular. I see it as a sort of architecture-adjacent practice that focuses on spacemaking through objects, drawing, conversing and making at varying scales.”

When creating the identity for this new project, Jack looked to his favourite hue, Resene Ghost. “Grey is my favourite colour, and Resene Ghost is a beautiful, smooth grey. It's between light and dark, it's a soft shadow and it's become the colour of the n/a profile,” he says.

During the inaugural Auckland Design Week, n/a collaborated on an activation piece for the event titled *Bold and Brave* to gather members of the community, spur conversation and celebrate the

Shadow play

The influence light and darkness wield on your paint colours and how to use both to your advantage.

Light is instrumental in how we perceive paint colours, both indoors and outdoors. After all, without light, we wouldn't be able to see colour at all. However, darkness also plays a pivotal role in how our projects look and feel. The interplay between light sources and shadows can dramatically alter the appearance of colours, affecting mood, ambience and visual perception. By mastering this relationship, you can leverage light and darkness to manipulate the emotions and atmosphere that your design evokes and decide which elements get concealed, and which get revealed.

Plan to succeed

If your project involves the design of an interior space, dreaming up which Resene paint colours you want to use to bring it to life is likely among your favourite tasks. However, before you start solidifying your colour specifications, it's imperative to have finalised – or at least put some serious thought into – your lighting plan.

Unfortunately, many treat lighting design as an afterthought, once the lion's share of the budget has already been spent on premium finishes, furnishings and features. Other times, attention is only paid to the aesthetic appeal of the light fixtures themselves without taking into account how the light they give off will impact every other aspect in the space. A thoughtful lighting plan that takes brightness, direction, colour temperature and glare into account across all light sources will pay dividends in making each of your design's elements look their best in your finished project.

Indoor spaces are generally illuminated by a combination of natural and artificial light







top tip

The colours we perceive are the result of the colour of the lightwaves that are reflected back at us. For example, we see a yellow object not because it is actually yellow but because it is absorbing all the different coloured lightwaves except yellow and only the yellow lightwaves are reflected back at us. This is why spaces painted in a dark colours often require more lighting than those painted in pale colours, as paler hues reflect back more light.

sources, with each casting its own unique hue and intensity. Natural light streaming through windows changes throughout the day, shifting in colour temperature from warm to cool. This evolution of light has a major impact on how your paint colours will appear and change throughout the day and into the night, influencing each hue's saturation and undertones.

Artificial lighting sources are essential for providing ambient light where adequate natural light is lacking and to make sure occupants can still see what they need to after the sun goes down. Different varieties of incandescent, fluorescent and LED bulbs each emit different colour temperatures, ranging from warm yellows to cool blues to full spectrum options. The type of lighting chosen can drastically alter the perceived colour of painted surfaces. For example, warmer light temperatures tend to enhance red and

left: By leveraging light and shadow in combination with your Resene paint colour choices, you can create immersive and emotionally-resonant experiences. Wall in Resene Double Canterbury Clay. Design by Spacecraft Architects, www.spacecraftarchitects.co.nz. Build by Southcoast Construction, www.southcoast.co.nz. Image by David Straight, www.davidstraight.net.

	Resene Double Black White		Resene Awaken
	Resene Triple Sea Fog		Resene Pioneer Red



far left: Softly diffused light and shadows bring an entirely different energy to a space than hard light and crisp shadows do. In spaces where there is not much to be done to increase the natural light available, lean into low lighting circumstances by selecting moody or dramatic colours. Saturated hues that might feel overwhelming in a bright room, like bold pinks and fiery reds, can become velvety and sumptuous in darker spaces. Right wall painted in Resene Awaken, left wall in Resene Pioneer Red and floor finished in Resene Colorwood Bask. Sofa, console table and rug from Ligne Roset, artworks by Katherine Throne and Simone Rosenbauer from Sanderson Contemporary, armchair from Good Form, lamp from Matisse, bowl, sculpture and tall vase from Smith & Caughey's, glass and candlestick from Tessuti. Project by Amber Armitage, image by Wendy Fenwick.

left: Increase comfort in rooms that are exposed to an excess of harsh natural light by avoiding bright whites on surfaces that reflect back a lot of sunlight. Instead, opt for more pigmented, mid-range colours with a greyed edge – which will absorb more light and reduce glare. If you do choose white, look to blackened whites like Resene Merino, Resene Double Black White and Resene Triple Sea Fog in a flat or low sheen finish like Resene SpaceCote Low Sheen to keep glare at a minimum. Walls painted in Resene Half Merino with feature wall in Resene Green Meets Blue. Design by Spacecraft Architects, www.spacecraftarchitects.co.nz. Build by Southcoast Construction, www.southcoast.co.nz. Image by David Straight, www.davidstraight.net.

orange tones while cooler lighting can make blues and greens appear more vibrant.

In the same way that different sources and temperatures of light can vary, it's worth noting that diversity exists in shadows as well. Deep shadows can obscure colours, making them appear darker or muted, while diffused shadows can soften hues. Shadows cast by furniture, architectural elements and other objects further complicate the perception of paint colours – so it's essential to consider the placement of light sources as well as objects within the space to strategically manage the role of shadows in colour visibility.

With new builds, you might be able to control the placement of windows and what cardinal direction natural light flows in from – which can have its advantages. But even when you're designing from scratch, structural, budget and privacy constraints could prevent you from

placing windows in optimal locations. And because your building won't exist during the initial design stages, you and your client might also be limited by the ability to visualise how the lighting in the completed build will look at key milestones when decisions have to get made. In these circumstances, you'll ideally want an opportunity to revisit your palette once the walls, windows and lighting are in place and make adjustments to your paint colour selections as required.

When renovating existing buildings, you'll likely have less control over where windows are located and may have certain constraints related to where you can run power or hang light fixtures, but there is a huge advantage in being able to do walkthroughs of the space before you finalise your lighting plan and paint specifications. Whenever possible, you'll want to view actual samples of your shortlisted Resene paint colours

in situ prior to sign-off and, ideally, under the real lighting conditions that they'll be exposed to.

From day to night

The changes in natural light that occur as the day progresses are influenced by the sun's position, weather conditions and landscape surrounding your project. Sunlight also interacts with atmospheric elements, creating variations in brightness, contrast and colour temperature throughout the day – which is why it's important that you view samples of your preferred Resene paint colours at different times of the day and night before you and your client make your final selections.

At midday, when the sun is directly overhead, shadows become shorter and colours appear more saturated. Harsh sunlight can create

top tip

Because the surface texture between different products varies, getting a colour match that looks seamless from one surface to another can be tricky. Often, it is best to select a half tone darker or lighter to make surfaces look purposefully different but still coordinated than try for an exact match.

top tip

Always view samples of your Resene paint colours before finalising your specifications. Specifiers can order free A4 drawdown paint swatches by visiting www.resene.com/drawdowns and logging into your account. Testpots can be ordered online at shop.resene.com/testpots or visit your local Resene ColorShop or reseller.

stark contrasts between light and shadow, intensifying colour variations and highlighting textures and details. However, excessive glare and strong shadows can also wash out paint colours and obscure their finer nuances.

During sunrise and sunset, sunlight travels through more atmosphere, resulting in warm tones that bathe surfaces in a soft, diffused glow. This phenomenon, known as the 'golden hour', can enhance warm hues like pinks, reds, oranges and yellows, imparting a sense of warmth and intimacy to spaces where these colours are used.

As the day progresses into evening, natural light diminishes, giving way to artificial lighting and the cool, bluish hues of twilight – which is sometimes referred to as the 'blue hour'. Artificial lighting indoors and outdoor light fixtures, such as street lamps and architectural lighting, introduce new colour temperatures and intensities, further altering the perception of paint colours once darkness settles in for the night.

Tricks of the eye

Most of us will have experienced the navy sock/black sock scenario. You take a pair of apparently black socks out of the drawer only to realise later that one of them is actually dark blue. This phenomenon is known as sample metamerism.

The reason for the optical illusion is that the wavelength emission between various light sources, such as incandescent and fluorescent light, differs. Incandescent light bulbs emit very



left: Direct sunlight has a tendency to wash out exterior paint colours, so it is often a good idea to select more pigmented hues for outdoor surfaces. In this image, it's immediately apparent how different even a saturated colour can look in the sun versus the shade. Weatherboards painted in Resene Lumbersider Low Sheen CoolColour tinted to Resene Casal. Pair it with window frames, doorframes and fascia painted in Resene Element and decking stained in Resene Woodsman Cedar. Design and build by Box, www.box.co.nz. Painting by Advanced Plasterboard Solutions Ltd. Image by Sophie Heyworth, www.sophieh.co.nz.

	Resene Kinship		Resene Element
	Resene Infused		Resene Blackjack
	Resene Casal		Resene FilmPro Black
	Resene Forty Six		Resene Woodsman Cedar

few short blue wavelengths, which makes it hard to tell whether the colour we see in such light is dark blue or black. Fluorescent light, on the other hand, emits more short wavelength light, and so it's easier to distinguish the two colours.

Paint colours, when viewed under different light sources, are also affected by metamerism, which is why it is so important to view real Resene paint colour samples in the space you plan to use them whenever possible. Sometimes, you might have two identical colour samples that look markedly different when viewed under different lights. This phenomenon is called illuminant metamerism. Clever retailers can leverage this principle to help present their product in the most flattering light.

There are other types of metamerism, too. One is observer metamerism, which recognises that different individuals perceive colour slightly differently. Another is geometric metamerism, which explains the different appearance of colours when seen from different angles, distances and light positions. Gloss level and textured surfaces can also throw off your colour perception since

they affect how light is reflected back at the viewer. Flatter finishes can make a colour look darker and muddier while a glossier finish can make the same hue seem brighter and cleaner.

Speaking of geometric metamerism, when using Resene A4 drawdown paint swatches and testpots to sample colours, always remember to view the colour in the same orientation that you will use it. If it is for a wall, hold the colour sample vertically; for a ceiling, hold it above your head; and if it's for a floor, place it on the floor and view it from standing height. The same colour tested this way will usually look darkest on the ceiling because of the reduced amount of light falling on the colour.

Colour chameleons

While many paint colours fall into broad chromatic families like red, orange, yellow, green, blue, purple, white, black, grey and brown, not every paint colour is as easy to categorise as others. Colours with subtle and complex undertones that are difficult to define within

a single colour family tend to change more drastically than others when exposed to different lighting circumstances and what other colours they're used with – to chameleon-like effect.

Colour perception can be greatly affected by the size of the sample viewed. Generally, the bigger the sample, the easier it is to distinguish the colour. When you only view a small paint swatch, it can be very difficult to pick up on a colour's nuances. The more you experience different Resene colours used at scale, the more you'll discover the subtleties and opportunities that complex greiges like Resene Kinship, deep grey greens like Resene Forty Six, eucalyptus blues like Resene Infused, mauve taupes like Resene Otter and blush beiges like Resene Bone can offer when leveraged in the right places on the right projects and under the right lighting conditions.

Using tools like Resene testpots and A4 drawdown paint swatches, which offer a larger swathe of colour for viewing, can help reveal how complex hues will be affected by your project's lighting and how they will interact with other

top tip

If your project is yet to be constructed, it is still strongly recommended to view actual paint swatches of your colour selections together – under full spectrum lighting, where possible – before finalising your specifications as digital representations often fail to capture the complexities and undertones of most paint colours.

colours in your proposed palette. Paint colours are hugely influenced by adjacent colours and their appearance changes depending on what other hues are alongside them. Other painted surfaces, textiles and soft furnishings like rugs, carpet and curtains can significantly affect the tone and colour temperature of the paint you have chosen if used in close proximity. Whites and beiges, in particular, tend to take on the tint of adjacent colours – which is why extra care needs to be taken when selecting these colours for use on trims, joinery, doors and ceilings.

Looking at all the colours together on a colour chart or fandeck will also affect your colour perception and won't give you a true idea of any one individual colour. Resene fandecks include grey paint colour isolators that can be helpful to seclude the colour on the paint chart you are viewing so that it isn't affected by the appearance of ones you aren't planning to use in your palette. Additional free isolators are available from your local Resene ColorShop or reseller if your fandeck or colour chart does not have an isolator included.

Harnessing the power of light and shadow

The manipulation of light and shadow is a powerful tool in achieving the desired aesthetic outcomes of your project. By understanding the nuances of how lighting conditions affect your Resene paint colours, you can create dynamic

and visually engaging spaces that evoke specific emotions and atmospheres while highlighting certain elements and masking others.

Through your interior lighting plan, you can strategically position light sources to accentuate focal points and enhance the vibrancy of your paint colours. Task lighting can be used to illuminate work surfaces, accent lighting can highlight areas of focus such as architectural features or artwork, while ambient lighting sets the overall mood and ambience of a space. By carefully managing shadows, designers can sculpt and define spatial volumes, creating depth and visual interest.

The specific paint colours you choose add a different element of control. You've likely realised that the same colour will look different when used on a wall compared with a ceiling because the light from those surfaces is being reflected back at you from different angles. A wall that's shadowed will also look different from a well-lit wall because it's reflecting back less light. There are a number of clever ways that these principles can be used to your advantage.

Instead of taking a single colour across an entire space, you could choose a different paint colour for certain walls to imitate the effect of shadowing – effectively hiding or camouflaging any parts of the room that you don't want to be seen. Or perhaps your project is in a converted structure or a tenancy that has exposed piping, ductwork or cable trays that are detracting from the overall effect and, for a host of potential

did you know?

The brightness of a light is measured in units called lumens – the more lumens, the brighter the light. One lumen is equivalent to one lux, which is the brightness of four full moons. Humans need a quarter of a lux to be able to see at all.

top tip

If you are looking to implement a light neutral palette, choose a half or quarter strength of your Resene wall colour if you'd like your ceiling to look the same or lighter than your walls, or take your wall colour up onto your ceiling for a cocooning effect.

reasons, you're not able to add a suspended ceiling to cover them up. Painting the existing ceiling and mechanical components in a deep inky hue like Resene Blackjack or Resene FilmPro Black can help mask them from view as the optical illusion that dark colours recede is amplified by geometric metamerism due to the ceiling's angle because minimal light gets reflected back. Using a matte or lower sheen finish also aids with this masking and helps the colour appear to recede further.

Gloss paint finishes have a smooth surface so light reflected from these surfaces bounces straight back. The light being reflected back is what makes your glossy colour seem brighter and lighter. Lower sheen and matte finishes have a micro rough surface that reflects the light back at different angles for a more diffused lighting effect. This leads to a soft shadow effect which is why your low sheen or matte finish appears moodier and receding compared to a higher gloss finish. You can manipulate the gloss of an already painted surface with a clear finish, such as Resene Concrete Clear. This can be applied over paint or concrete to raise or lower the sheen level.

In low light areas, Resene FX Metallic paint finishes can help amplify the lighting in your space. The small metallic flakes catch light and help to make a dull space feel lighter. Resene FX Metallic colours are available as paint and wallpaper, making it easy to take these sparkling colours across all kinds of surfaces – large, small,



Put your best FACE forward

A handy way to keep the goals your lighting plan needs to achieve in mind is to remember the acronym FACE:

F stands for function. What are you trying to achieve through lighting? How do you want to bring out the best in your architectural design, paint colours, finishes, furnishings or artwork? What tasks need to be accomplished within the space? Does the light have to be practical or pointed in a particular direction?

A is for ambience. This is particularly important for certain project typologies. In hotels or restaurants, you may want to create a certain atmosphere to draw in customers. In a retail setting, you'll need to make merchandise look appealing and expensive. Or, perhaps you want to create a relaxed mood in a casual living area. Cool, blue light will enhance an indoor pool, while warm pinks will set the scene in your meditation room.

C stands for comfort. Does your lighting create a glare or feel too hot or cold?

E is for economy. In other words, what is the most fiscally responsible lighting solution for your project's needs?



far left and left: Lighting and shadows exert profound influences on how paint colours are perceived. By harnessing them, you can transform ordinary spaces into extraordinary environments imbued with ambience and character. Resene Morning Haze, painted on these bedroom walls, looks cheerful and fresh in morning light but gentle and relaxing in the evening. Built-in headboard painted in Resene Time Traveller, floor in Resene White Noise and artwork in Resene White Noise, Resene Morning Haze and Resene Time Traveller. Bedding from Foxtrot Home, vase, sculpture and cushion from Smith & Caughey's. Project by Amber Armitage, images by Wendy Fenwick.



top tip

Beware of glare outdoors. All-white finishes on sloped residential roofs can cause visual pollution, in the form of glare, that shines into backyards or neighbours' homes. Consider using a darker colour hue with a Resene CoolColour finish instead to help reflect more heat but less glare.

did you know?

While red, yellow and blue are considered primary colours when mixing together pigments like paint, the primary colours of light are red, green and blue. The screens of our digital devices use these three colours to display different hues in what's known as additive colour. When we perceive light from a screen, the red, green and blue cone cells in our eyes work together to translate those three colours of light into millions of different colours. When all of the red, green and blue light are reflected back (RGB 255 255 255), the brain perceives the result as white. When none is reflected back (RGB 0 0 0), we get black.

flat, rounded or textured. Resene FX Metallic paint colours can be applied over different basecoat colours. To get the same look as what you see on the swatch, be sure to specify the Resene colour name that appears in brackets on the colour chart next to your chosen Resene FX Metallic hue.

Take it outside

Outdoors, you can capitalise on the changing dynamics of natural light and leverage the high contrast that harsh sunlight creates. Landscape features such as trees, foliage and water bodies can cast captivating shadows that animate surfaces and enhance the interplay of light and colour. Architectural elements can be designed to manipulate sunlight, casting

intricate patterns and textures that enrich the visual experience. And the same principle of using dark colours to conceal things that detract from your design indoors can be useful outdoors, too. Painting a fence in a black like Resene Element can help it fade from view in a garden while plantings and greenery will appear more pronounced by contrast.

When specifying dark paint and wood stain colours outdoors, it's recommended to choose a Resene CoolColour formula – which can be used on all sorts of exterior materials and applications, from weatherboards and concrete to windowsills. Resene CoolColours look like normal Resene colours, but thanks to special pigment technology, they help reflect more infrared waves to keep your substrate and coating cooler. A quick way to

tell if a particular colour is available in a Resene CoolColour formula is to look to the name on your colour chart. You'll see a 'cc' symbol if it can be tinted into a Resene CoolColour.

It's also important to note that not every type of exterior material can accommodate mid to dark coating colours. If too deep of a hue gets used, your selection may cause irreparable damage to the substrate, such as warping, checking and premature failure. If you want to specify a darker colour to an exterior material that's under warranty, your Resene representative can help you determine colour options that will work within the manufacturer's guidelines and the best formulas for your specific job so that your coatings and building materials continue to look great and perform properly. **BW**



From the ashes

Ellie Brunning designs a restaurant concept inspired by the resiliency of fire-ravaged landscapes.

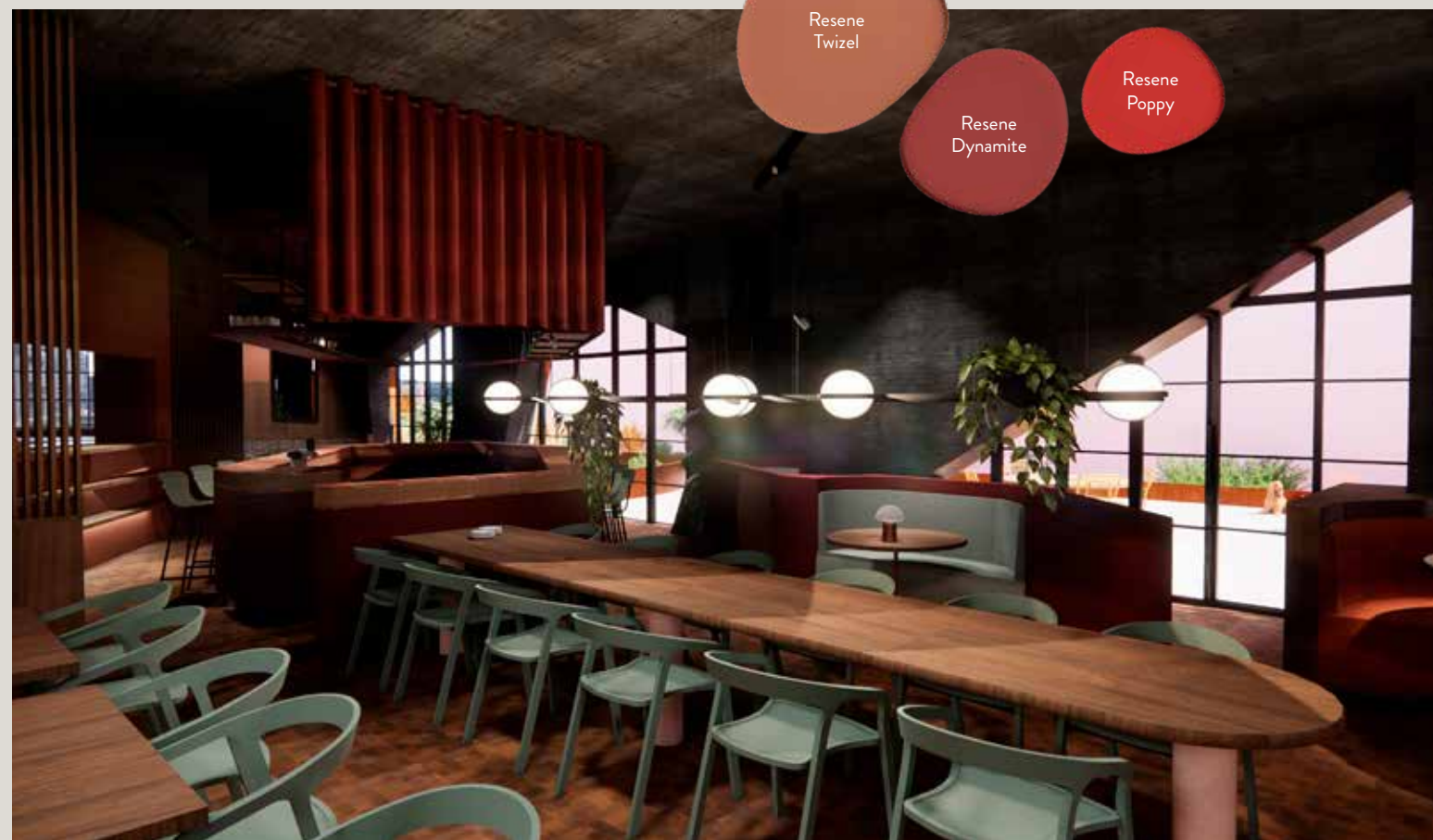
It's rare to find a designer or artist who doesn't cite nature as an inspiration in their work. From blazing sunsets and mighty mountains to cascading waterfalls and crashing ocean waves, the colours, shapes, textures and materials that nature offers are as diverse as they are beautiful. But in the face of a changing climate, we are also bearing witness to nature's more destructive forces with increasing frequency. When we are exposed to the devastating effects of disasters like bushfires, it's common to feel a variety of complex emotions – including awe and reverence for nature's extraordinary power, adaptability and resiliency. For at least one designer, this in and of itself has been a key source of inspiration.

Ellie Brunning grew up in Coffs Harbour, a town halfway between Sydney and Brisbane. "For as long as I can remember, I've always drawn house plans," she recalls. "I loved drawing as a kid and I can remember always wanting to change my furniture in my room around – which I'm sure drove my parents nuts – so I would have a new aspect I wanted to design."

Through these frequent edits and tweaks to her décor, mum and dad clearly recognised her prowess and potential. Since both of them are in the education field, Ellie says they always drove home the notion that, in order to succeed, she needed to work hard and excel at school – which would hopefully lead her to pursue a career in architecture. Ultimately, it did.

Resene Triple Sea Fog Resene Blue Smoke

below and right: The concept for Ellie's Up The Ante restaurant was based on real-life chef Nornie Bero's resiliency through her career as a woman in a male-dominated industry and her focus on native ingredients. Ellie says she specified Resene Lustacryl semi-gloss waterborne enamel for the chairs, joinery and mirror frames throughout her design for the robustness and sheen level of the product's finish to stand up to the heavy wear that restaurant furnishings are subjected to. On the painted walls, she selected Resene Zylone Sheen Zero – which she was drawn to because the formula contains no added VOCs without sacrificing durability. For increased visual texture, she decided to also add a concrete-like paint effect using Resene FX Paint Effects Medium. Accent walls in Resene Twizel with Resene FX Paint Effects Medium mixed with Resene Dynamite applied on top, chairs in Resene Blue Smoke and joinery and plant pots in Resene Poppy.





above: Colours pulled from the Australian landscape, like rich earthy reds, ochre and a gumtree blue-green inspired Ellie's colour palette. General walls specified throughout in Resene Zylone Sheen Zero tinted to Resene Twizel with Resene FX Paint Effects Medium mixed with Resene Dynamite applied on top, halls and bathrooms in Resene Zylone Sheen Zero tinted to Resene Scorched Clay with Resene FX Paint Effects Medium mixed with Resene Dynamite applied on top, mirrors and chairs in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Blue Smoke and joinery and other chairs in Resene Lustacryl tinted to Resene Poppy.



Ellie first received her Bachelor of Design in Architecture from the University of Sydney before completing an Interior Design Diploma at Sydney Design School. While completing both programmes offers plenty of benefits to her prospective clients, it also offered Ellie a better understanding of herself. “I think when I studied architecture, I really would have loved to study interior architecture – but the option didn’t exist then. I always liked the interior details more than the external ones. After spending time in the industry, I knew I wanted to go back and pursue more of the interior side. When I started studying interiors, I realised just how different the two disciplines are. Architecture is more linear and structural whereas interiors are very playful, colourful and textural. It took a while to break down my linear and rigid ways and incorporate them into something more fun,” she explains.

As part of her course work at Sydney Design School, Ellie was tasked with creating a conceptual restaurant in Marrickville on a site currently occupied by a defunct warehouse. She was assigned a real person to be the client for her concept: Nornie Bero, a renowned chef and indigenous Torre Strait Islander who champions both women and native ingredients.

Ellie chose resiliency as the inspiration for her design, material choices and colour palette. “After taking an in-depth look at Nornie, I realised she’s had to overcome so much through both her personal and professional life but that she kept soldiering on and bouncing back. That to me was resiliency, which I then needed to translate into a design and palette,” she says. “I kept thinking

about nature and a recent trip I took around Australia where I noticed just how resilient our landscape is. What cropped up for me was the aftermath of Kangaroo Island’s bushfires and how half the island was decimated by flames two years prior to my visit. But while we were there, we kept seeing these new green shoots popping through. I think a lot of people underestimate how beautiful our landscape is in its resilience – and it became the primary influence for my palette.”

Amidst Kangaroo Island’s blackened landscape, Ellie saw new sage greens sprouting up and bits of red clay – inspiring a palette of deep reds, ochre and blue-green set against the char from the bushfires. She envisaged the exterior of the project as the shell of a tree with cracks in the bark making way for the greens and reds to show through. This dictated the colour and material choices internally, where rich and earthy red and terracotta hues Resene Twizel, Resene Scorched Clay, Resene Dynamite and Resene Poppy along with a gumtree-inspired green blue, Resene Blue Smoke, were chosen to reflect the native ingredients of Nornie’s cooking as well as the resiliency of the Australian landscape.

During her research, Ellie also came across an image of ants working together to create a raft. “Ants are these tiny creatures which manage to create something larger than the sum of their parts, so I sketched that a number of times, broke it down, and this became the basis for my plan and the shell of my building,” she explains.

Ellie visited a Resene ColorShop at the start of the project and was given fandecks and an understanding



above and right: Ellie wanted ample texture within her design, so she specified Resene Zylone Sheen Zero tinted to Resene Scorched Clay with Resene FX Paint Effects Medium mixed with Resene Dynamite applied on top for walls throughout the restaurant, including the bathrooms, to give these surfaces a subtly mottled look. Mirror frame specified in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Blue Smoke and dining chairs and joinery in Resene Poppy.

Resene Triple Sea Fog

of the service, paint types and colour tools that Resene provides – but it was the free online Resene Colour Palette Generator (www.resene.com/palettegenerator) that has so far been her favourite tool to use. “That really sold me, and I think that really helped me to develop what I was after. I also really like the family-owned aspect of Resene as well as the service they provide. The staff at Woollahra were amazing.”

Since graduating, Ellie has spent time both working for others and as a self-employed consultant – which she says has helped her to discover and understand her design process and working style. “I think for each of these experiences they reflected who I was as a person and a designer and what I needed both professionally and personally. I think, for a designer, collaboration is key – and I love bouncing ideas off other people. Another person may have worked on a project similar to yours and have learnt valuable lessons, but if you only work solo, you may not get the benefit of those insights.”

Currently, Ellie works as a Junior Designer for Alexander & Co and she says both the team and



the projects there have helped her to gain valuable experience. “I don’t think a day has passed where I haven’t learnt something new, which is exciting. We get to work with amazing clients across a range of different styles.”

In the future, she hopes to work on more hospitality projects. “At the moment, I’m working on residential projects – which is where my previous experience lies. But I love the holistic approach to hospitality design in that it incorporates brand, functionality and design.”

Ellie says her favourite part of creating her Up The Ante project was building the colour scheme. “I loved bringing that palette to life. Most of my friends joke that I am a desert palette through and through.”

The Resene colours she used for the project continue to influence her current design work, too. “I’m really

into burnt oranges and reds at the moment. The colours I’m loving are Resene Tuscany, Resene Scorched Clay, Resene Hairy Heath and, to throw it off, Resene Spindle and Resene Triple Sea Fog. I’d love to see these used in a funky lounge room or waiting area,” she says.

With her keen eye for colour and combined understanding of both architecture and interior design, we can’t wait to see where Ellie’s career takes her. **BW**

To see more of Ellie’s work, check out her Instagram feed at www.instagram.com/theinteriorstandard.





Cladding cues

Designer Darryl Church shares strategies for harnessing contextual colours to create eye-catching exteriors.



The more effort you put into selecting colours for a building's exterior, the more you realise what a complex business it can be. A successful exterior palette goes far beyond you and your client's personal preferences. When done with care and consideration, your specifications can help your design to harmonise with its surroundings – both the natural aspects and manmade ones. Exterior colour choices can significantly impact a structure's overall appearance, enhancing or highlighting its best traits. Some hues will help your project to blend in with its environment, others can make it stand out. Certain colours can present safety issues due to glare while some will simply lose their charm when viewed under outdoor conditions.

There are, of course, all sorts of different types of settings where a project could be located and the inherent colours of its particular surroundings will also have an influence on the look of the exterior. Paint colours are greatly affected by relativity and each hue can look entirely different depending on what other colours are adjacent to it. When you consider our unique mix of tropical, subtropical, temperate and arid climates and the range of different plants that grows in each, the colours of our natural environment are quite distinctive. Colours seen in nature also differ broadly on a national and regional level. For example, a building in the Bay of Plenty will sit amongst a bluer and greener context than one that is set within the reds and golds of the Australian outback.

And then there could be specific goals that need to be achieved through your exterior colour palette. A residential home that sits alone on a rural section nestled into a forested landscape might benefit from being clad in earthy tones to complement its surroundings. If the client wants their property to be better hidden from view, cladding in a dark olive-toned green like Resene Half Karaka might better conceal it within a bushy, wooded environment than a cleaner timber green like Resene Kaitoke Green. Conversely, a structure situated in an urban setting surrounded by materials like concrete and steel might call for greys and blues like Resene Gull Grey or Resene Rolling Stone to help it blend in with its surrounding context.

With so many facets to be aware of, it makes sense that some default to predictable exterior colour choices instead of hues that would better highlight architectural features or add visual interest to our built environments. Others rise to the challenge. Over the past 20 years, designer Darryl Church has won numerous awards recognising his skilful approach to colour use on his projects. His deep understanding of the different factors that need to be considered when selecting colours and materials for use outdoors has been proven across a diverse array of building typologies, from residential homes to commercial office buildings to dynamic churches and distinctive schools.

"An exterior colour scheme is the sum of all the elements, and in a building, there are many elements that make a whole," explains Darryl. "Then, when you break these down, there is another level of consideration in texture, grain, sheen, translucency and reflection. When choosing colour for some of these elements, there are restrictions. Prefabricated materials might only come in limited stock colour range palettes – the likes of steel claddings, wooden



above and opposite: The design of DCA's Heretaunga Intermediate Technology Block project is defined by bold blocks of colour wrapping around the four corners of the building. Rather than apply a single hue for each, Darryl and his team decided to create a variegated collection of three shades per block. These colour blends were chosen to ensure a textural response, applied in random strips and of varying widths so as not to read as stripes. The bold sections of cladding feature Resene Thumbs Up, Resene Dixie Chick, Resene Starbell, Resene Chocolate Fish, Resene RSVP, Resene Fandango, Resene Twisted Sister, Resene Ayers Rock, Resene Clockwork Orange, Resene Waiouru, Resene Koru and Resene Topspin tinted into Resene Lumbersider Low Sheen. These are separated by sections of timber stained in Resene Waterborne Woodsman Pitch Black. The steel supports, joinery and fascia are painted in Resene Armourcote 501 tinted to Resene Black. The project was awarded a Resene Total Colour Education Award. Build and painting by Gemco Construction, www.gemcogroup.co.nz. Images by Andrew Caldwell, www.ankhphotography.net.

	Resene Starbell		Resene Gull Grey		Resene Fandango
	Resene Thumbs Up		Resene Rolling Stone		Resene RSVP
	Resene Dixie Chick		Resene Koru		Resene Chocolate Fish
	Resene Clockwork Orange		Resene Topspin		Resene Half Karaka
	Resene Twisted Sister		Resene Kaitoke Green		Resene Black
	Resene Ayers Rock		Resene Waiouru		Resene WB Woodsman Pitch Black

top tips

Draw attention to key features in your exterior design by specifying them in a high gloss finish, such as Resene Enamacryl or Resene Uracryl. The higher gloss will make the colour seem brighter and easier to see.

As well as the elements, exterior finishes are also prone to graffiti attacks. Protect exteriors from unwanted tagging with Resene Uracryl GraffitiShield, which can be used over painted finishes and concrete. Or apply Resene Uracryl tinted to the paint colour of your choice. This will give your client peace of mind that, if graffiti does occur, it can be quickly and easily removed without requiring a new paint job.



cladding or brick veneer. But surfaces where paint is applied allow us to choose colours from across the whole spectrum. This is where the most opportunity for creating a unique colour scheme originates. Colour preferences can be polarising, so many designers choose to play it safe. In some ways, I don't mind the plethora of neutral buildings because it allows projects with innovative colour schemes to make a statement."

Many of DCA's projects blend beautifully with the context of their surroundings, becoming part of the landscape rather than leaping out from it, while others feature exciting pops of bold colours which have been carefully considered. Many of us associate earthy greens and browns, watery blues, stone greys and similarly muted colours with Mother Nature but forget the stunning pinks and purples present in sunrises and sunsets, the golds of tussock and broom, the rusty reds and oranges seen in lichens and the lush verdant greens of popular native and introduced plants. Many of these hues are bright and dynamic, and Darryl and his team use expertly curated selections to bring attention to both decorative and functional elements on their project exteriors without clashing with the surrounding environment.



did you know?

The accent colours in your exterior palette need to be sufficiently different from your main paint colour to ensure there is enough contrast between them in bright sunlight conditions. Instead of choosing a full and half strength colour pairing, which might be different enough to create contrast indoors, consider choosing a triple and full strength of your colour. The Resene The Range Whites & Neutrals Collection has up to six strength variations of the most popular colours so you can easily move up and down a colour scale to suit.

	Resene Thumbs Up		Resene Waiouru
	Resene Clockwork Orange		Resene RSVP
	Resene Twisted Sister		Resene Chocolate Fish
	Resene Ayers Rock		Resene Black
	Resene Topspin		Resene WB Woodsman Pitch Black

opposite and right: Heretaunga Intermediate Technology Block features painted cladding in an array of eye-catching hues. The building's corners each feature a different colour family – yellow, green, orange and purple – which are separated with sections of natural wood cladding stained in Resene Waterborne Woodsman Pitch Black accented with steel supports and joinery painted in Resene Armourcote 501 tinted to Resene Black. These dark elements create a neutral backdrop for the brighter colours to pop in contrast. The timber soffits weave and change direction beneath the canopy-style eaves that encircle the building. These are stained in Resene Waterborne Woodsman Uluru to enhance and maintain their naturally warm wood tones. The sections of coloured cladding are painted in Resene Lumbersider Low Sheen tinted to Resene Thumbs Up, Resene Dixie Chick, Resene Starbell, Resene Chocolate Fish, Resene RSVP, Resene Fandango, Resene Twisted Sister, Resene Ayers Rock, Resene Clockwork Orange, Resene Waiouru, Resene Koru and Resene Topspin.



In the case of educational facilities, brightly-coloured cladding is not only friendly and approachable, but well-placed colours can assist in wayfinding. Signage may not be very helpful for young children that can't yet read, but schools made up of numerous blocks that use colour to differentiate buildings or mark appropriate points of entry can make it easier for students to find the correct classroom when they return from recess.

More often than not, DCA's team is the driving force behind bold exterior colour use on their school designs. "A lot of the conversation about colour in educational facilities is a two-way dialogue, but ultimately, we make the final selections for the whole scheme as we consider the colours of the buildings to be integral with the design ideas," says Darryl.

"It's always interesting and never predictable," he adds. "Some schools are hands off, saying 'you are the experts, you decide', while others will have very strong ideas about colours. In some instances, we have been instructed to stay away from any colours that might be associated with gangs. In other cases, there might be a strong preference to align with the school's identity colours. Certain

projects might be considered a flagship building, and the request will be for us to differentiate that building from the others."

Darryl says the boldest exterior colour scheme his team has completed to date was Toi Ohomai's Health and Sciences Building. "This building was in the heart of the campus and a beacon for student learning commons, and we chose a palette of greens, both muted and bright. We drew our colour inspiration from the nearby forest as a place of respite, nature and health.

"Another would be the Heretaunga Intermediate Technology Block. This is a flagship building for the school and they are extremely proud of their technology curriculum. We sought ideas for colour generation through the briefing process and found they had four house groups, each with a colour assigned: purple, green, yellow and orange. They had the potential to be used in quite a vulgar way. We had to consider the proportion of walls we designated to colour, then we broke them into a variegated colour block scheme, separated by neutral cladding so they never visually met. It's a colourful building, but not overwhelmingly colourful."

right: Against the backdrop of a dusk sky, it's easy to understand where the inspiration for the bold Resene purples on the cladding of Heretaunga Intermediate Technology Block project came from.



Resene Thumbs Up, Resene Dixie Chick, Resene Starbell, Resene Chocolate Fish, Resene RSVP, Resene Fandango, Resene Twisted Sister, Resene Ayers Rock, Resene Clockwork Orange, Resene Waiouru, Resene Koru and Resene Topspin tinted into Resene Lumbersider Low Sheen were used to characterise the corners of the building. These bold blocks of colour are visually broken up by sections of timber stained in Resene Waterborne Woodsman Pitch Black and steel supports, joinery and fascia painted in Resene Armourcote 501 tinted to Resene Black.



The Heretaunga Intermediate Technology Block caught the attention of the Resene Total Colour Award judges because of the way the exterior palette was executed and they commented that the exuberance of colour emphasises the strength of the vertical architecture. The sections of multi-coloured cladding make the building's elevations exciting, capturing the attention of onlookers without shouting nor fighting with the inherent colours in the surrounding environment. The warm tones of the yellow and orange Linea, painted in Resene Thumbs Up, Resene Dixie Chick, Resene Starbell, Resene Twisted Sister, Resene Clockwork Orange and Resene Ayers Rock, complement the straw-coloured hue of the timber soffits stained in Resene Waterborne Woodsman Uluru while the purple and green sections in Resene Chocolate Fish, Resene RSVP, Resene Fandango, Resene Waiouru, Resene Koru and Resene Topspin provide contrast in combination with sections of timber cladding stained in Resene Waterborne Woodsman Pitch Black and steel accents in Resene Armourcote 501 tinted to Resene Black. The project was awarded a Resene Total Colour Education Award in recognition of DCA's careful curation.

Some project typologies – particularly those in suburban or rural contexts – often demand a more restrained approach. But when Darryl looks to blend a building with its surroundings, vegetation

isn't always what drives his exterior colour palettes. "We find that, in some locations, camouflage might be the most respectful response. For instance, planning rules around the Rotorua Lakes dictate a requirement for dwellings to be recessive against bush hillside backdrops," says Darryl. "When we designed the QE Health, a wellness facility, blending meant a monochromatic white colour scheme. The site is surrounded by geothermal vents, so there is this constant plume of white thermal steam columns rising into the sky. For a house in a rural location, we noted the local context of white and light galvanised steel woolsheds in the area. Some might consider it to contrast with the rural vegetation, but we considered it to be blending into the local built vernacular, rather than blending with landscape earth tones."

When DCA considers a project's local context, the palette might also draw from history, culture and narratives. "For a kura (school) in Te Kaha, we chose Resene Parchment for the weatherboard cladding and Resene Waterborne Woodsman Uluru for the timber soffits to echo the sandy beach tones. Timber columns were stained in Resene Waterborne Woodsman Dark Oak and the steelwork was painted in Resene Ironsand. All these colours were mimicked again in the brickwork art surrounding the kura, speaking to the narratives of the local iwi."

top tip

If you are limited by the range of Light Reflectance Values (LRV) you can specify on a project, search by LRV range in the online Resene colour library (www.resene.com/colour). Simply set the minimum and maximum LRV and it will show you the colour options available to help you narrow down your choices.

	Resene Concrete		Resene Koru
	Resene Parchment		Resene Topspin
	Resene Starbell		Resene Waiouru
	Resene Thumbs Up		Resene Fandango
	Resene Dixie Chick		Resene RSVP
	Resene Clockwork Orange		Resene Chocolate Fish
	Resene Twisted Sister		Resene Ironsand

Some paint colours are simply more suitable for use indoors than outdoors. During the day, building exteriors are often viewed under direct sunlight. When it's bright outside, sunlight can be very harsh and glary, flattening subtle colours and washing out light or nuanced hues. This effect is less pronounced on interior paint colours as sunlight that makes its way indoors is filtered to some degree, so there is generally less glare overall – and there is often more control over lighting conditions. That means there are far fewer limitations as to which paint colours can be used on interior surfaces, and colours with plenty of interest and complexity can be fully appreciated for their nuances.

Because glare can become a safety issue outdoors, it's important not to exacerbate it. Whites and bright colours with high Light Reflectance Values (LRV) reflect more sunlight back at the observer. Many councils have a set maximum LRV for colours used on the outside of buildings to eliminate unnecessary glare. Often, this is below 50%. However, a number of manufacturers of popular exterior building products require specified coating colours to have an LRV of no less than 40% as darker paint colours absorb more of the sun's energy than lighter hues, and the heat from this energy can be so intense that it damages the substrate. In these circumstances, Resene CoolColours can be important for balancing the need to camouflage and reduce glare with the requirements of your building material. Resene CoolColours look the same as normal Resene colours, but thanks to special pigment technology, they reflect more heat so that the surface and substrate don't get as hot as a normal colour would. They are created by replacing the standard carbon black pigment that absorbs heat and light with a unique pigment that enables much of the infrared portion of the sun's energy to be reflected.

Choosing a lower sheen formula or textured finish for exterior surfaces can also help to further reduce glare. Low sheen and matte options suitable for exterior applications include: Resene Lumbersider Low Sheen waterborne paint, Resene Lumbersider Matt waterborne paint, Resene X-200 weathertight membrane, Resene Walk-on flooring and paving paint, Resene AquaShield mineral effect, Resene Non-Skid Deck & Path and Resene Woodsman wood stains (waterborne, solventborne, decking and natural wood oil). Resene Construction Systems also offer a wide range of textured exterior cladding systems. Speak with your Resene representative to learn more about the choices that will best suit your project or find out more about these products at www.resene.com/products and www.reseneconstruction.co.nz.

Councils may also have restrictive covenants in place to dictate new developments. These are usually intended to ensure

uniformity, requiring buildings to use similar designs, colours and materials within a specific area. These colour regulations can be creatively stifling, especially if guidelines are overly regimented. Darryl recalls one such project where he and his team came up with an ingenious workaround.

“We were designing a commercial office building and our client had a yellow and red corporate colour scheme. As the project was located on State Highway One, there were some planning rules imposed on the use of ‘bright’ or ‘distracting’ colours. We submitted a black exterior colour scheme and it was accepted by planners. However, our design featured double height glazing over the reception façade facing the motorway. We painted the interior wall and features in yellow and red. At night, thanks to strategically-placed interior lighting, the whole building became a giant red and yellow billboard for the company.”

DCA's creative solution underscores just how far clever thinking and attention to detail can go in the face of perceived constraints, and it invites others to consider creative solutions that can be implemented in support of client goals. By taking an innovative approach, your Resene paint colours and wood stains could be the ticket that takes your next exterior above and beyond their expectations. **BW**

To see more of DCA's striking portfolio of expertly-coloured projects, visit www.dcaarchitects.co.nz.

below: The design for the Toi Ohomai Health and Sciences Building was the culmination of 12 months of research, workshops and design to create a teaching and learning environment that is flexible and can be easily changed to remain relevant for decades to come. DCA was the lead consultant and teamed up with MOAA Architects to deliver the project. The design features a forest theme throughout, and the exterior was developed as a metaphor of a forest canopy – with the veranda and shading devices allowing a filtering of light and shelter akin to a stand of trees. The exterior plaster is finished in Resene AquaShield mineral effect in Resene Concrete and exterior steelwork is painted in Resene Armourcote 501 tinted to Resene Black. The project won a Resene Total Colour Education Award. Build by Hawkins Construction, www.hawkins.co.nz. Painting by Holmac, www.holmacnzltd.co.nz. Images by Graeme Murray, www.graememurray.com.

top tip

When specifying waterborne acrylic formulas outdoors, add another layer of protection to keep bright and bold hues looking their best with Resene Clearcoat UVS. Formulated with UV absorbers, Resene Clearcoat UVS filters out harmful UV light, protecting the underlying coloured coat.

	Resene WB Woodsman Uluru		Resene WB Woodsman Pitch Black
	Resene WB Woodsman Dark Oak		Resene Black



Paint the town *red*

Fashion brings fiery hues back to the forefront of architectural and interior design.

While not every hue seen on the runway makes ripples in other design industries, popular fashion colours do have a strong tendency to trickle down into architecture and interior design – and this has certainly been the case with the recent resurgence of red.

Red has long been considered a classic colour in the design of buildings, furniture and décor, but the recent prevalence of red in haute couture collections and celebrity fashion statements has sparked renewed interest in the hue. Designers and homeowners alike are drawn to red's boldness and versatility, seeking to infuse spaces with a sense of glamour, drama and modernity. Whether featured as a statement wall, on furniture, in artwork or accents, a lick of red adds an instant touch of sophistication and flair to the spaces where it's used, echoing the eye-catching impact it has in high-fashion ensembles.

In colour psychology, red elicits a broad spectrum of emotions. Often fiery and bold, the hue evokes passion, energy and urgency. When you ask someone what images red conjures up for them, they might picture roses, blood or scenes of revolution. The hue can signify heat, anger, danger, aggression, intensity, sacrifice, courage, love or joy. Red has also been shown to stimulate the appetite, making it a popular choice in the design of restaurants, dining spaces and food branding.

right: Rich red upholstery and carpeting – a glamorous choice frequently seen in theatre design – is further enhanced by deep purple red walls in Resene Rustic Red. This combo creates a dramatic, sophisticated ambience in the Sir Howard Morrison Centre in Rotorua. This project was recognised with a Resene Total Colour Commercial Interior Public + Retail Colour Maestro Award for exceptional colour use. Design by Shand Shelton, www.shandshelton.co.nz, and First Light Studio, www.firstlightstudio.co.nz. Build by Hawkins, www.hawkins.co.nz. Painting by Holmac New Zealand Ltd, www.holmacnzltd.co.nz. Image by Matt Hunt.



far left: Whitewashed timber flooring provides a clean and crisp contrast to walls in clear bright reds, enhancing their vibrancy, while blush pink accents give the palette a delicate and romantic touch. Walls and archway painted in Resene Aroha, floor finished in Resene Colorwood Breathe Easy and stool base in Resene Inspire. Mirror from Mocka, rug from Baya, sconce from Kmart, jewellery box from H&M Home. Project by Amber Armitage, image by Wendy Fenwick.



above: Red ranges in tone from brilliant scarlet and orange-hued vermilion through to blue-edged crimson and varies in depth from pale red pink through to dark burgundy. Each variation offers its own opportunities for changing the mood of a space. Using larger quantities of red over expansive surfaces, such as walls, will intensify the hue's effect. Wall painted in Resene Whizz Bang, pendant lamp in Resene Tequila Sunrise and vase in Resene Quarter Merino. Chairs from Danske Møbler. Project by Amber Armitage, image by Wendy Fenwick.

left: For Māori, the colour red represents many things – including Te Whei Ao (the realm of Coming into Being) and Papatūānuku (the Earth Mother, sustainer of all living things). Resene Lusty and Resene Red Oxide were chosen for Te Pou Theatre at Corban Estate Arts Centre in Auckland by artist Mokonui-a-rangi Smith, who designed and painted the whakapakoko poupou (wall panel artwork). Balcony walls painted in Resene Blue Night and ceiling and bulkheads in Resene Black. Project design by Burgess Treep & Knight Architects, www.burgessandtreep.com. Build by Chain Construction, www.chainconstruction.co.nz. Painting by Johnson Contractors, www.johnsoncontractors.co.nz. Image by Emilio Garcia.



- Resene Quarter Merino
- Resene Colorwood Breathe Easy
- Resene Creme De La Creme
- Resene Inspire
- Resene Tequila Sunrise
- Resene Karaka
- Resene Blue Night
- Resene Black



above: Higher sheen finishes can make bold reds even more eye-catching because the gloss level reflects more light back at the viewer. This host desk in Resene Lustacryl semi-gloss waterborne enamel tinted to Resene Nelson Red acts as a beacon to greet guests when they enter Bivacco, a restaurant in Auckland. Walls painted in Resene Creme De La Creme and ceiling in Resene Karaka. Design by Izzard Design, www.izzard.co.nz. Build by Envoy Construction, www.envoyconstruction.co.nz. Image by Jono Parker, www.jonoparker.com.

below: Fashion has propelled red back to the forefront of contemporary aesthetics, reshaping the way our built spaces are conceived and adorned. Exterior timber cladding stained in Resene Woodsman Whero. Design by Cook Sargisson Pirie & Williams Architects, www.cooksargisson.co.nz. Build by Ziegler Builders Ltd.



The colour red has a rich history of cultural significance that's entrenched in artistic innovation and emotional resonance. The hue's enduring allure and dynamic symbolism across millennia and civilisations has cemented its place as a colour of profound importance and influence throughout human history. Its use stretches all the way back to prehistoric times when early humans discovered ways to extract red pigment from natural sources like iron oxide, hematite and ochre. These pigments, blended with other elements, served as the foundation for the red paints used in some of the world's earliest cave paintings – so it's likely the first colour humans ever decorated with.

In ancient civilisations, red pigment made from cinnabar (mercury sulfide) adorned the walls of luxurious villas, representing wealth and status. Ancient Egyptians and Mayans are said to have coloured their faces red for ceremonies while Roman generals had their bodies coloured with red to celebrate victories. Red has long been an important colour in many indigenous cultures and Eastern nations, too. It was used to colour early pottery in China and later for the gates and walls of palaces as a symbol of good fortune, happiness, celebration, life and vitality.

Cochineal and kermes insects, which yield a brilliant crimson when crushed, have been used for thousands of years to dye fibres and foods. Once Europeans discovered their existence, it revolutionised European art during the Renaissance – leading to the creation of iconic artworks – and was used to colour brilliant red costumes for nobles, wealthy families and Catholic Cardinals.

In 1645, the English New Model Army adopted their red military uniform – which was still worn as a dress uniform until the outbreak of the First World War in August 1914. Ordinary soldiers wore red coats dyed with duller madder while officers wore scarlet coats dyed with the more brilliant (and expensive) cochineal. This led to British soldiers being known as 'red coats'. The Industrial Revolution brought about synthetic dyes and red pigments like cadmium red, transforming the availability and vibrancy of the colour. Red continues to feature in military dress, including band and mess uniforms – including in New Zealand and Australia – which is part of the reason why many settlers in Commonwealth nations associate the colour with conflict. Since the hue contrasts sharply with most natural surroundings, it is highly effective at grabbing attention – leading to widespread use of red on signage and the colour's association with warning and prohibition.

It's easy to understand why colours that are gentle on the senses such as neutrals, pale blues and soft greens, make the leap from what we wear on our bodies to how we decorate the buildings where we live, work and play; these sorts of hues are easy and relaxing to spend time around. But when a vibrant colour that evokes a strong emotional response begins influencing architecture and interior design trends, it can be intimidating to use. However, you'll find that today's popular red paint colours like Resene Pioneer Red, Resene Thunderbird, Resene Roadster, Resene Aroha and Resene Incarnadine harmonise well with a surprising variety of different hues to create striking contrast or complementary palettes and that a little red can go a long way, as evidenced in the 'unexpected red theory' that has been recently making the rounds on social media. The theory proposes that even just a small amount of red used in virtually any space improves its overall visual appeal.

While there are surely exceptions to that rule, the underlying message that red has a unique ability to dynamically transform spaces should not be forgotten when considering what accent colours to use on your upcoming projects. **BW**



Prizewinning prophesiers



Dan Eves

Etch Architecture
www.etcharchitecture.co.nz

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

Resene Half Alabaster, as it's a great base colour to enable feature colour and materials to shine; Resene Transcend, a subtle green which looks great with timber flooring; and Resene Forty Six, as it's an interesting charcoal grey.


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

The large decorative sliding screens designed in collaboration with artist Pokau Kato Te Ahuru for Te Tūhunga Rau - Strathmore Community Centre, which was featured in *BlackWhite* issue 07. Big bold colours were used, which draw you



Six Resene Total Colour Award winners share favourite paint colours, top projects, dream dinner dates and colour trend predictions.



	Resene Half Alabaster		Resene San Juan
	Resene Transcend		Resene Ocean Waves
	Resene Supernova		Resene Forty Six
	Resene Incarnadine		Resene Element
	Resene Half Aubergine		Resene Double Foundry

left: Te Tūhunga Rau - Strathmore Park Community Centre by Etch Architecture received a Resene Total Colour Master Nightingale Award and a Resene Total Colour Commercial Exterior Award. The project features Resene Alabaster, Resene Double Foundry, Resene Element, Resene Flash Point, Resene San Juan and Resene Supernova. Build by Focus Projects Ltd, www.focuspl.co.nz. Image by Neil Price, www.neilprice.photo.

the site, they have movable roofs and walls and are beautifully crafted with timber. He camps out on his client's site to really understand the context and environment. A real character, a craftsman with a passion for the outdoors and someone who I'm sure would have plenty of good stories to share over a dinner.

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

Surf at Lyall Bay beach.

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

The ability to not need sleep. I need my sleep, but there are so many things I would rather be doing!

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

I think we will continue to see lots of bold colours being used, in particular darker tones such as deep regal blues like Resene Ocean Waves, rich aubergines like Resene Half Aubergine and burgundy reds like Resene Incarnadine. I think these colours will be popular in both residential homes and in hospitality settings.

into the building. I love how this feature adds lots of personality to the neighbourhood.

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

A DIY perfectionist who knows when to talk to the professionals.

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

Cape Palliser. The range of colour and tone depending on the conditions is stunning.

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

Don't frame it as a problem, but rather see it as a challenge. Perspective is important.

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

I would invest in a retractable sunshade and new outdoor furniture to better enjoy hot summer evenings.

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

An architect who I have learnt about recently, Richard Lepplatrier. His houses respond richly to



Lien Bui

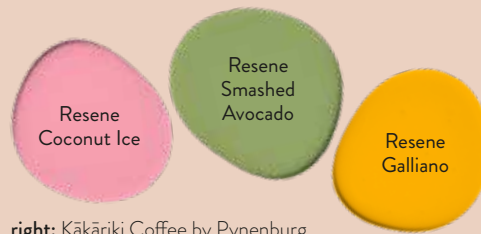
Pynenburg & Collins Architects
www.pc-architects.co.nz

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

Resene Alabaster, which I love as a basic white to complement other hues (just like your closet, basics are necessary); Resene Coconut Ice, because it's a colour that embraces the Barbies, the fairies and wedding themes that dot throughout our lives; Resene Wayfarer, because it's classic and a nod to the elegance of French blues; Resene Galliano, which reminds me of a warm holiday full of sunshine – but no sunglasses required; and Resene Boris, which is a delicious charcoal and a favourite because I am an architect, after all!

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

Kākāriki Coffee in Te Whanganui-a-Tara Wellington is my favourite painting project currently. The interior design embraces a creative use of paint and an unlimited amount of lush, vibrant colours. The colour scheme paired with the hand-painted murals produces a green oasis and a pretty place to dine. The café has thrived since opening and the café's owner, our client, is very happy with his space.



right: Kākāriki Coffee by Pynenburg & Collins Architects received a Resene Total Colour Commercial Interior Public + Dining Award. Resene Ciderhouse, Resene Greenback, Resene Half Sour Dough, Resene House White, Resene Midnight Moss, Resene Palm Green, Resene Robin Egg Blue, Resene Sea Fog, Resene Spring Green and a range of Resene testpots were used to paint the murals. Build by Rubio's Pro Ltd, www.rubiosproltd.co.nz. Image by Paul McCredie, www.paulmccredie.me.

	Resene Sea Fog		Resene Island Time
	Resene House White		Resene Key Largo
	Resene Half Sour Dough		Resene Solstice
	Resene Robin Egg Blue		Resene Wayfarer
	Resene Spring Green		Resene Boris
	Resene Ciderhouse		Resene Palm Green
	Resene Greenback		Resene Midnight Moss

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

I leave it to the professionals. They are a wealth of knowledge and are great to bounce ideas off.

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

Fashion, shoes and food are what I gravitate towards, as they all have the same elements to draw inspiration from. Features like composition, materials, textures and trends are forever changing and are constant sources of inspiration. I also can't help but look to the old masters like Corbusier's designs, Aalto's materiality, Jacobsen's furniture and Hadid's paintings.



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

As my old boss would say, "keep your clients happy and you'll never get sued".

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

I'm obsessed with Axolotl doors, so I'd want to do a grand entry door collab with them.

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

For sure Alexander McQueen. I would ask him about his innovative designs and the subject of re-thinking past and present. I'd want to pick his brain about robots painting dresses and if he thinks genius is nature or nurture.

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

Invisible sky hooks. Do away with seismic constraints!

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

Mind control... *evil laugh*

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

With lots of greys on the runway, hues like Resene Solstice could become popular and pairing that with a smooth green like Resene Smashed Avocado could truly bring a space to life. Our team loves Barbie and her influence on colour palettes last year, but Barbie's co-star could share some of the spotlight, too. Ken is a professional in 'beach', so this summer, vibrant colours like Resene Island Time or Resene Key Largo would stand out and are perfect nods to Ken.



Natalia Glucina

Kanat Studio
www.kanatstudio.com

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

I've been particularly drawn to marigold yellows like Resene West Side recently. I love this colour for its saturation and it works particularly well in smaller doses alongside softer muted greens. It's a 70s throwback that feels fresh and happy. I also love deep reds like Resene Lonestar. It's sophisticated and works in nicely with off-whites, blacks and natural oak. Resene Hot August is another that has been on my mind, an earthy red suitable for contemporary and traditional interiors. It reminds me of faded red pigments. A long-time favourite for me is Resene Torea Bay, a classic intense blue with lots of energy that's arty and edgy.

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

Recently, I used Resene Colorwood Cherrywood to colour cork sheet a deep red hue. I used Resene Colorwood Pitch Black on a previous project to apply a light wash of black stain to amplify the patterning of a very textured cork. Cork is so versatile in its

application opportunities and being able to customise the colour really opens up your options aesthetically.

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

I'm a DIY perfectionist when on a budget otherwise I prefer to leave it to the professionals, for sure!

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

I find inspiration in our clients, their stories and their lives. It's so important spaces align with them and this gives authenticity to the design.

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

My kitchen/living/dining area is in dire need of renovation! I'd love to get into this and step into something a little unexpected.

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

I feel like I should be picking a designer here, but for a long time, I've wanted to sit at a table with Stephen Fry. I have no questions for him, but it'd be great to be amongst the laughter with him and his friends. I recently sat with artist Finn Ferrier and was so creatively inspired by him. I'd love to sit around a table with a whole number of true creatives and hear their insights, thoughts and perspectives.

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

I feel I have most of what I need and what I really want already exists but not enough. I'd love us to all have a greater appreciation for quality in product and design and purchase for life rather than the moment.

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

To time travel. I'd love to be able to explore the world in time, to revisit my own memories and to meet younger versions of my siblings, parents and grandparents and ask them questions about themselves and their lives.

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

I feel there is more interest than ever in individuality, and colour is a key contributor to achieving this, so I think there will be a perspective that there are more colour options to choose from when selecting for interiors as well as exteriors. White is a mainstay for walls, but rather than the bright stark whites, we are looking at options that become part of the interior or which will beautifully highlight texture or architectural details. They're a little darker and with a hint of colour. Resene Thorndon Cream is a good example that brings warmth into the home and provides a great backdrop to art and helps create a more interesting palette when adding additional colour into the space. Exteriors are also shifting. Black, grey and white are no longer the only options. Colour is becoming more relevant and context will be important in its selection. For example, character villas embracing hues from the Resene Heritage colour chart and using multiple colours to highlight fretwork or sills. Our preferred colours will be getting more saturated and cleaner in general. Greens and blues are still so popular however, I see these becoming fresher versions like Resene Killarney or Resene Wedgewood. They have a sense of heritage about them so they work nicely in older homes on walls and kitchen or bathroom cabinetry. We'll also be seeing muted yellows and greens coming through. They're an understated way to bring colour in without it dominating. As they lean towards timber in tone, they come across



Resene
Quarter
Caraway

above: Orsini Atelier Space by Kanat Studio received a Resene Total Colour Neutrals Colour Maestro Award. The space features Resene Alabaster and Resene Quarter Caraway. Shopfitting by Gulf Projects, www.gulfprojects.co.nz. Image by Ben Rowsell.

	Resene Alabaster		Resene Lonestar
	Resene Thorndon Cream		Resene Colorwood Cherrywood
	Resene Chino		Resene Colorwood Pitch Black
	Resene Putty		Resene Killarney
	Resene West Side		Resene Wedgewood
	Resene Hot August		Resene Torea Bay

as neutral. Resene Chino and Resene Putty are examples that work well with most metallics and timbers so they will look especially good in kitchens and bathrooms.



Sam Martin

Foundation Architects
www.foundationarchitects.co.nz

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

Right now, I'm enjoying the blue-black and blue-green hues like Resene Cinder, Resene Free Spirit, Resene Hullabaloo and Resene Juniper. I find they work well with a wide palette of timbers, concrete and whites and still allow space for touches of bolder colours to be incorporated, too.

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

It's easily 191 Cuba Street. It was great to have been given the scope to revitalise a prominent urban exterior.

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

I've done a lot of DIY, but as life changes and we've become increasingly time poor, I'm definitely in the 'professionals' camp as much as possible.

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

Listening to predominantly instrumental music is my key source, though it's not project specific.

I find that the fact that it is non-visual prompts an analogous contemplation of how architectural elements may come together and affect us.

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

When I graduated from Architecture School, one of the faculty members – Julieanna Preston – said something like, "Hold onto what drives and inspires you. You might not be able to action it for 10 or more years, but in time, you will be able to revisit it."

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

I have a long overdue outdoor area project to resolve. The existing surfaces are falling apart

and plus we need some cover and shelter elements to increase the number of conditions where we can enjoy our perch overlooking Te Awa Kairangi.

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

I'd like to take the musician Thurston Moore out to dinner and talk about the transposition of musical and architecture aesthetics.

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

Cures for the ills of the world aside, it would be some sort of goggles that could see underground into a site's exact ground conditions. Getting any new build out of the ground has such uncertainty.

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

The power to deliver projects without variations! I guess that would be a mixture of telepathy, time travel and faultless documentation.

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

My take on it is that we will see more attention to paint finish and texture, with painterly effects being used rather than focusing solely on colourways – like what's possible with Karen Walker Chalk Colour and the Resene Special Effects range, for example. Artisanal finishes applied by skilled painters that have more life, depth and character will enhance the use of colour in both residential and boutique commercial spaces alike.



-  Resene Half Concrete
-  Resene Catskill White
-  Resene Spring Rain
-  Resene Juniper
-  Resene Hullabaloo
-  Resene Free Spirit
-  Resene Black Forest
-  Resene Cinder

left: 191 Cuba Street by Foundation Architects Limited received a Resene Total Colour Commercial Exterior Colour Maestro Award. The project features Resene Black Forest, Resene Catskill White, Resene Half Concrete, Resene High Noon and Resene Spring Rain. Build by Ironhorse Construction, www.ironhorseconstruction.co.nz.



Stacy Middleton

Studio Reno
www.studioreno.co.nz

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

My favourite colours change from project to project, just like your mood changes throughout the day. I'm constantly being inspired and pushed by my clients and love exploring new colour combinations. Tones I'm into at the moment are Resene Biscotti because I love that it's a warm, peachy neutral for something a bit more whimsical, Resene Double Foundry is a great go-to deep tone for interiors or exteriors, Resene Thorndon Cream is a character classic and Resene Half Pravda is a great tone for adding depth in a neutral space without polarising its ambience.

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

I have to be biased and say my own kitchen we completed in House 02 on *The Block NZ*. I hand-painted the cabinetry in Resene Triple Thorndon Cream and paired it with a busy, veined benchtop and it looked incredible. I love the contrast of the cabinets with the brass handles and the intricacy of the benchtop.

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

I quite often do both! I think as you learn from professionals, you can begin to slowly takeover some DIY jobs yourself, like painting or plastering. However, some jobs are definitely best completed by a professional – especially if it is something deeper than surface-level decorating that could cause issues down the line.

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

I recently took my first trip to Europe and I have to say the Louvre provided ample inspiration – likely for years to come – in a single day trip. I think that decorating is such an art, and it has almost always been a part of human history, so you can learn a lot from those who have pored a lot of time, dedication and research into the craft. We visited Napoleon's Apartment and not only did my eyes tear up imagining the poor soul who painted the incredible intricacy of the detailed scotias, coving and panelling, the colour combinations were so interesting. It's a great way to re-envisage colour language, which I suppose is constantly developing and changing. It was refreshing going 'back in time' to see how tones and combinations developed.

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

"No one will ever care as much as you do about the project". I think this is really valuable advice for when it comes to the physical side of construction. As a designer, you could spend six to 12 months working with a client, creating their dream space. Once the design is out of the way, the construction is a much faster and shorter portion of time. Accidents and mistakes can happen on site in the blink of an eye, and if you aren't there to catch them, you could be looking at a sub-par space – and your six to 12 months of work down the drain.

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

This is a hard one! It would likely be a large modular sofa for our living room. I would want something that had washable, removable covers, a textured fabric (like bouclé) and was deep enough to fit two humans and two dogs. I've had my eye on some Nick Scali pieces for a while. However, we have a beautiful white bouclé sofa at the moment, so it's not justified. I'm just waiting until someone spills red wine on it!

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

Kelly Wearstler, without a doubt. I love that she has reinvented the wheel, taken maximalism to the max – and now has her own furniture and décor line.

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

A machine that masks walls for you. Imagine if there was something that turned on, and it just

right: The Orewa Townhouse by Studio Reno NZ received a Resene Total Colour Neutrals Award. The project features Resene Double Merino, Resene Eighth Pravda, Resene Gunmetal, Resene Quarter Bianca, Resene Quarter Truffle, Resene Truffle and Resene wallpaper. Build by DC Build, www.dcbuild.co.nz. Image by Helen Bankers, www.helenbankers.com.

	Resene Quarter Bianca		Resene Thorndon Cream
	Resene Quarter Rice Cake		Resene Eighth Pravda
	Resene Double Rice Cake		Resene Truffle
	Resene Triple Rice Cake		Resene Half Pravda
	Resene Quarter Truffle		Resene Gunmetal
	Resene Double Merino		Resene Double Foundry

laser-line rolled the tape across your wall and dropped a plastic sheet down from it. Prep is the biggest faff when it comes to decorating, so eliminating any time there would be a dream.

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

I think we're making the move towards more emphatic neutrals. Instead of Resene Quarter Rice Cake, people are going the whole hog and using Resene Double Rice Cake or Resene Triple Rice Cake. Done are the days of 'all white everything', I think, and even monotone grey and white paint pairings, much like black grout and white tiles, has truly done its dash. People are gravitating towards warm shades in their homes because they provide a cosy, inviting ambience. Warm tones, such as earthy neutrals like Resene Half Pravda, soft yellows and warm greys, evoke a sense of comfort and intimacy, promoting a welcoming atmosphere. Additionally, warm colours are known to enhance natural light, making spaces feel brighter and more cheerful.





Tim Gittos

Spacecraft Architects
www.spacecraftarchitects.co.nz

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

My current favourites are Resene Viktor, Resene Palm Leaf, Resene Blanched Pink and, of course, Resene Rose Of Sharon. We've specified them recently and they strike a balance somewhere between a good bushwalk and a trip to your favourite café.

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

It would have to be our Block Party project, as colour was a large part of individualising the houses.

















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

I'm a definite DIY enthusiast (and sometimes perfectionist). I love putting things together that I've designed.

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

Hiking, biking or swimming in the sea are all activities that give me the mental space to mull over whatever I'm working on at the time.

right: Block Party by Spacecraft Architects received a Resene Total Colour Residential Interior Award. The project features Resene Half Merino, Resene Ayers Rock, Resene Green Meets Blue, Resene Viktor, Resene Blanched Pink, Resene Laurel, Resene Robin Egg Blue, Resene Rose Of Sharon, Resene St Kilda, Resene Hot August, Resene Palm Leaf, Resene Red Red Red, Resene Tulip Tree, Resene Double Canterbury Clay, Resene Kalgoorie Sands and Resene Kelp. Build by Southcoast Construction, www.southcoast.co.nz. Image by David Straight, www.davidstraight.net.

	Resene Half Merino		Resene Kalgoorie Sands
	Resene Blanched Pink		Resene Robin Egg Blue
	Resene Pink Ribbon		Resene Laurel
	Resene Rose Of Sharon		Resene Viktor
	Resene Ayers Rock		Resene Kelp
	Resene Hot August		Resene Palm Leaf
	Resene Tulip Tree		Resene Green Meets Blue
	Resene Double Canterbury Clay		Resene St Kilda

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

"Only do the work you want more of, be prepared to hold out for it". Great advice from an architect friend while I was studying.

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

Can I include tools? A thicknesser would be really handy right about now...

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

Arundhati Roy, who is an amazing author, social



Resene Red Red Red

justice activist and one-time architect. I'm pretty sure we could cover all those bases.

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

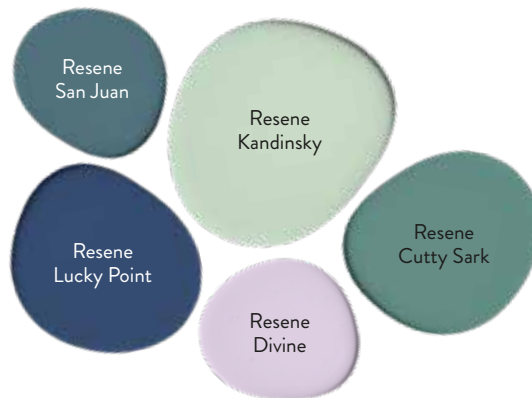
High-quality affordable housing in New Zealand. The need is so great and the market is incapable of providing this.

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

The ability to run an architecture practice and a small restaurant at the same time. This is a clearly a very bad idea (thus needing a superpower), but it has always been a daydream of mine.

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

I expect white will continue to be very popular, with many sleepless nights lost to wondering which white. Also, Resene Pink Ribbon. **BW**



This way up

Juliet shares a comical cautionary tale that designers, decorators and gardeners are sure to appreciate.

A young couple, Mike and Lynne, had just purchased their first home and the master bedroom décor was in dire need of an upgrade. Mike worked for a company that employed decorators and arranged for one of the lads, Danny, to do the job while they were at work. The couple agonised over several floral wallpaper designs before finally agreeing on a magnificent purple wisteria selection to be hung as a feature wall behind their bed.

Lynne and Mike bought the wallpaper and booked Danny in for later that week. The couple rushed home from work, they were so excited to see the finished result. But once in the bedroom, they looked at the wisteria wallpaper, looked at one another, and both said, “uh oh!” – Danny had hung the wisteria upside-down!

Mike rang Danny the next day and said, “Mate! You did a good job of hanging that wallpaper, but those flowers are wisteria and you’ve hung them upside down.”

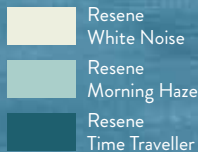
“Wisteria?” he replied, “I thought they were lupins!” BW

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



above: It pays to carefully check wallpaper patterns before the hanging starts – not only to make sure the colour matches and the rolls are from the same batch number, but to also make sure the design is orientated in the correct direction. With designs like Resene Wallpaper Collection 5265-1, it can be tricky at first glance to determine which way is up!

Wall painted in Resene White Noise, Resene Morning Haze and Resene Time Traveller, shelf and vase in Resene Time Traveller and sculpture in Resene Morning Haze. Project by Amber Armitage, image by Wendy Fenwick.



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Upper wall painted in Resene Pumice, lower wall in Resene
Upside, stripe and wall beyond doorway in Resene Pioneer Red,
floor and large vase in Resene Indian Ink and small vase in Resene
Soiree. Project by Amber Armitage, image by Wendy Fenwick.