

BLACK

issue
06

WHITE

+ everything in between

.....

+ **bold is beautiful**
high-octane colours
to punctuate your
next project

+ **on display**
award-winning
exhibits link
colour and history

+ **walls alive**
mural projects that
connect with
the community

.....

+ **lead the way**
how colour helps
guide visitors where
they want to go

+ **cover up**
the science behind
paint opacity
and undercoats

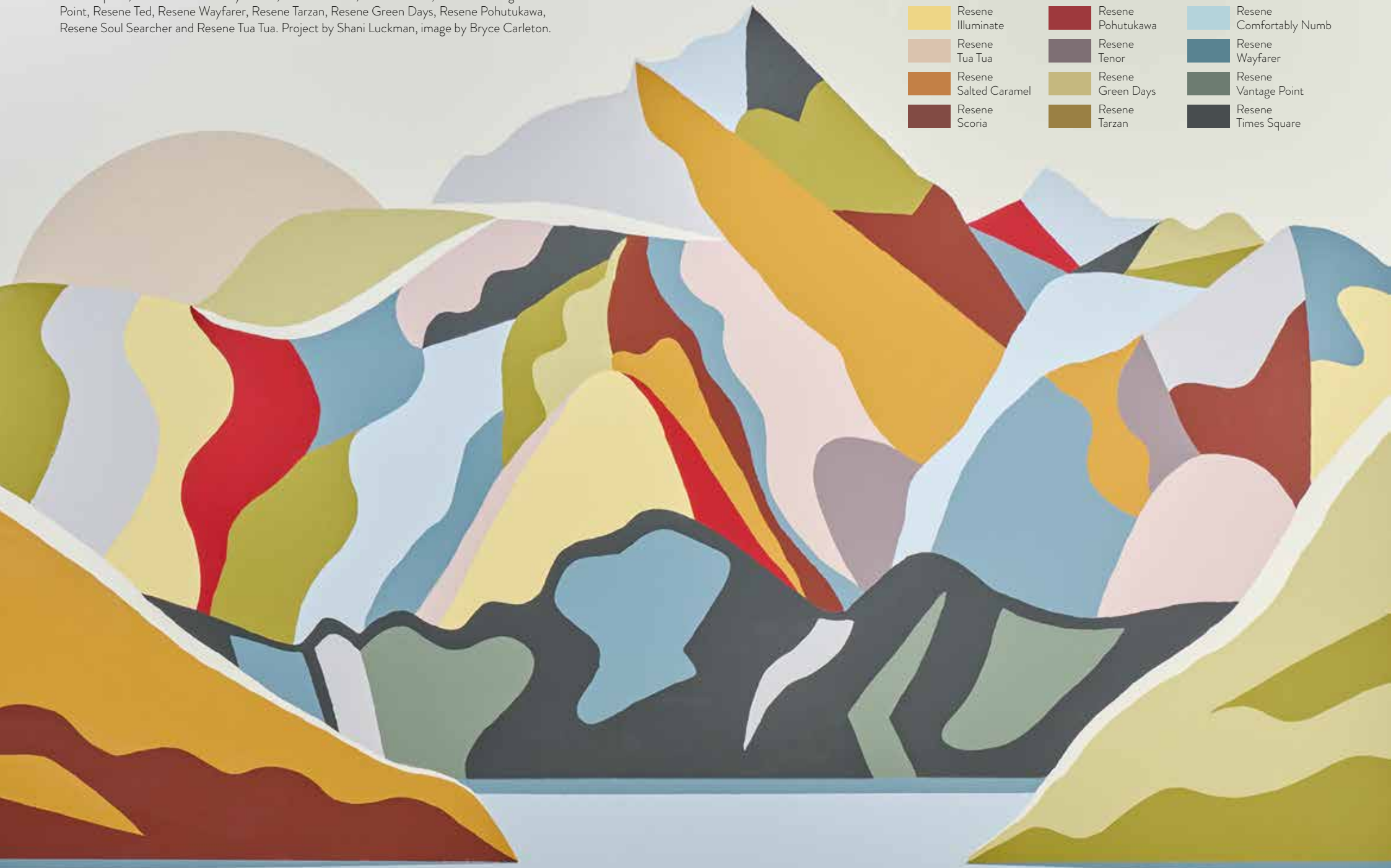
+ **off the wall**
keep your surfaces
from becoming a
target for graffiti



Resene
the paint the professionals use

Mural painted in Resene White Noise, Resene Illuminate, Resene Salted Caramel, Resene Times Square, Resene Comfortably Numb, Resene Scoria, Resene Tenor, Resene Vantage Point, Resene Ted, Resene Wayfarer, Resene Tarzan, Resene Green Days, Resene Pohutukawa, Resene Soul Searcher and Resene Tua Tua. Project by Shani Luckman, image by Bryce Carleton.

- | | | |
|---|---|---|
|  Resene White Noise |  Resene Soul Searcher |  Resene Ted |
|  Resene Illuminate |  Resene Pohutukawa |  Resene Comfortably Numb |
|  Resene Tua Tua |  Resene Tenor |  Resene Wayfarer |
|  Resene Salted Caramel |  Resene Green Days |  Resene Vantage Point |
|  Resene Scoria |  Resene Tarzan |  Resene Times Square |





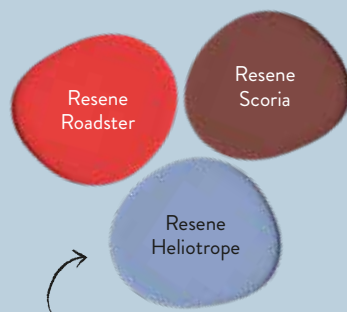
One of my very favourite things about *BlackWhite* magazine is the space that it creates for stories that might not otherwise have been shared. With the abundance of talented individuals that call New Zealand, Australia and the Pacific Islands home, it can be hard to get your work and ideas amplified. We will always be immensely proud to show the work of our tallest poppies, but I also cherish every opportunity to step foot in a classroom or speak with recent graduates and those just starting a new business, getting their footing in the design world or testing the waters with a new idea. Each time, I am floored by the creativity, ingenuity, courage and tenacity that I encounter.

If you have received an email from me about your project and raised an eyebrow at the excess of exclamation points, know that I probably had to cull about a dozen from my first draft out of worry that my unbridled excitement would send you running. My awe for you is genuine, and learning about you and your work is the best part of my job.

Whenever I am having a less than stellar day, I know that I can open up my folder of *BlackWhite* fan art – something I could never have fathomed would be a real thing, but it is – and my ‘happy cup’ overflows once more. If you have tried something new with Resene products, please don’t hesitate to reach out. It is always my pleasure to return the favour and become a cheerleader for your creative colour and coating ideas, no matter how seemingly small they may be.

Happy reading,

Laura Lynn Johnston
Editor



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



At Resene, we believe that finance is not just about numbers – it’s about supporting our business and our customers. While the finance team is an integral part of helping Resene achieve its strategic objectives and maintain financial stability, we also play a part in ensuring that the company delivers quality products and services.

Everyone in the Resene family takes pride in our commitment to innovation and sustainability, and our finance team plays a critical role in supporting these values. We are constantly seeking new ways to utilise cutting-edge technology to optimise our processes, improve our environmental footprint and provide value to our customers. Recently, we helped Resene become a Toitū carbonreduced certified organisation.

Through a deep understanding of our business and the wider market, our team provides important insights and recommendations that help us to make informed decisions and manage risk. We collaborate closely with Resene’s other departments, such as sales, operations and marketing, to ensure that our wider stakeholder community gets what they need – including the right products for the job, at the calibre of quality we’ve become known and trusted for, with a high level of service to back it up.

I hope you enjoy this issue of *BlackWhite* magazine. Know that the staff at Resene are always at the ready to provide whatever support, technical knowledge and inspiration you need for your next project. Our team will continue to do what we do best and strive for the highest quality products, colours and service possible, so that you can continue to do the same for your clients.

Enjoy,

Mike Durkin
Resene Chief Financial Officer

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

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

Ask us anytime online

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

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

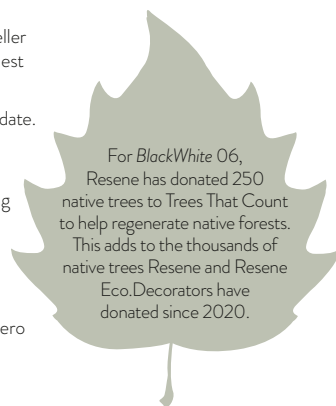
Colours are as close as the printing process allows. Always try a Resene testpot or view a physical colour sample before making your final choice.

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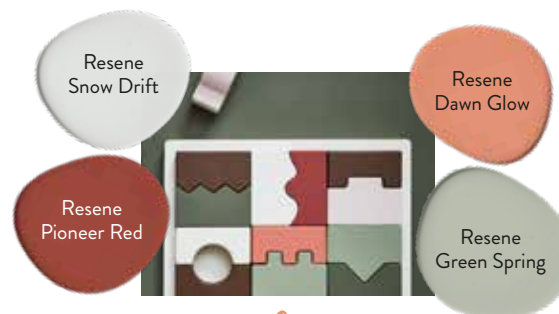
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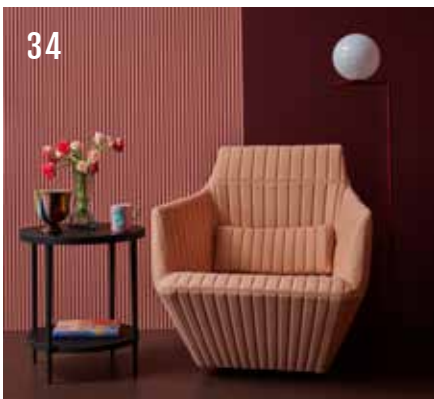
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Full speed ahead

Times are changing, and so is the pace of our colour trend cycles.



They say that the more trips you take around the sun, the faster that time appears to pass. But since the return to 'the new normal', we're pretty sure time feels like it's passing at breakneck speed for everyone. After a couple of relatively stagnant years where most of us were stuck at home more than we might have liked, popular culture seems to have also put its foot on the gas to make up for lost time.

Prior to the pandemic, we were accustomed to seeing drizzles and snippets of new trends peter through amidst more stable trends that would stick around for years at a time. Changes happened fluidly, where you could see the natural progression of hues warming, cooling or changing character across the course of many months. But today, new colour crazes are emerging faster than ever before – accelerating cycles that were previously so reliable, you could practically set your watch to them.

To better understand the context for why things are unfolding this way, it's helpful to look back in history. Colour trends, of course, don't exist in a vacuum; they're always in response to what's happening around us. Times of recession or conflict have often been marked by austerity, with the late 1960s through the 70s being one of a few notable exceptions. While it was a period with plenty of clashes and turmoil, it was also a time where freedom and individuality were celebrated. So it is, in a way, unsurprising that some of the colour trends,

shapes and patterns that were popular in those decades are resonating and being referenced today as we look to breakout from things that were holding us back (lockdowns) and show the world what makes us unique (reflected in what we wear and how we decorate the spaces we live, work and play in).

Some of the parallels we're currently seeing to the 60s and 70s are very literal. Along with the return of bellbottoms, chunky platform heels and groovy, graphic motifs comes an explosion of fearless hues that are ready to shake things up. But there are some marked differences, too. Rather than a single hero hue defining a furniture or fashion collection, we're seeing vibrant hues from across the spectrum being used together to create palettes bursting with energy and originality. For those embarking on a new project, fortune favours the bold with a veritable feast of highly chromatic colour options ready for you to translate them into a truly unique space.

While no one will be able to deny the presence and popularity of the bold and bright hues that will be affecting the design world over the coming months, rest assured that there are also plenty of softer and subtler tints, pastels and neutrals in the forecast, too. Here's a rundown of all the Resene colours that will be most relevant over the coming six to 18 months.

left: As the popularity of red rises, deep wine and brick reds will be the first to ascend to prominence – followed by brighter, bold versions. Try reds like Resene Incarnadine, Resene Pandemonium and Resene Arriba with papaya pinks, acidic yellow-greens and periwinkle blues like Resene Dawn Glow, Resene Funk and Resene Heliotrope. Back wall painted in Resene Incarnadine, board in Resene Sandtex Mediterranean effect in Resene Dawn Glow, plinth in Resene Pandemonium, floor in Resene Athena and plant pots in (clockwise from top) Resene Incarnadine, Resene Heliotrope, Resene Pandemonium, Resene Arriba, Resene Incarnadine and Resene Funk.

Resene Athena
 Resene Funk
 Resene Dawn Glow
 Resene Heliotrope

Resene Incarnadine

Resene Arriba

Resene Pandemonium

right: As we collectively look to get out of the stagnant funk that was brought about by the arrival of the pandemic, optimistic hues like Resene Dawn Glow, Resene Funk and Resene Heliotrope are emblematic of making a fresh start. Background in Resene Sandtex Mediterranean effect in Resene Dawn Glow, oblong tray and large bowl in Resene Athena, plate in Resene Pandemonium, small bowl in Resene Incarnadine and vases in (clockwise from top) Resene Heliotrope, Resene Funk, Resene Arriba and Resene Solitaire.

Red heats up

You need nothing more than a quick glance to the world of fashion to wise up to the fact that red is primed and ready for a major takeover in the interior decorating and architectural design spheres. Brick reds like Resene Pioneer Red, Resene Thunderbird, Resene Arriba, Resene Soiree and Resene Savour have been fixtures in our colour forecasts for the past two years. While they will continue to be relevant, they are about to be joined by a tidal wave of fresh rouge tones, including truer poppy reds like Resene Roadster, deeper wine-like and carmine tones such as Resene Incarnadine and Resene Rudolph and even blue-edged raspberry reds like Resene Very Berry.

Although taking a trend-forward colour drenching approach with such robust tones is likely only going to appeal to braver clients, the coming renaissance of reds can present an interesting opportunity for food service and hospitality projects. Along with its fiery, passionate and toasty qualities, the psychological impact of red in increasing appetites has been widely studied – an effect that will likely appeal to many a struggling restaurateur.

The green machine loses momentum

Perhaps the most prominent colour family of the past decade, the greens that nursed us through a number of difficult years when we needed a strong connection to nature in order

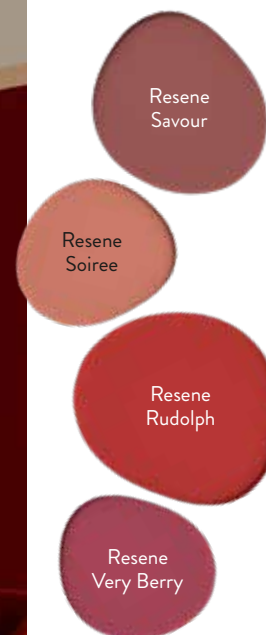


to feel grounded are stepping aside to allow other parts of the spectrum to have more space at the table. However, that doesn't mean that greens are completely dropping off the radar.

Generally speaking, light and mid-range greens have warmed considerably over the past months and have been rapidly shedding their greyed and browned undertones. Now, top choices that were popular throughout the pandemic like sage, olive and nettle are evolving into more verdant, grassy and acidic varieties like parsley, ginkgo and chartreuse such as Resene Japanese Laurel, Resene Boundless, Resene Funk and Resene Illuminate. There is nothing shy about these statement hues, which are better saved for select details and are unlikely to grace more than a single wall or ceiling. For spaces that demand more delicate tones, you can rely on subtly warm greens like Resene Transcend, Resene White Noise and Resene Infused. And in spaces where depth is needed, continue to look to bushy, back-country options like Resene Off The Grid, Resene Seaweed and Resene Rolling Hills, which have held fast to their relevance.



above: One of the most prominent emerging trends is red, a hue that's poised to become an important colour in architectural and interior design over the months and years ahead. Front wall painted in Resene Solitaire, doorways and floor in Resene Athena, back walls in Resene Incarnadine, vase in Resene Athena and artwork in (clockwise from top left) Resene Heliotrope, Resene Incarnadine, Resene Funk, Resene Solitaire, Resene Dawn Glow, Resene Arriba, Resene Pandemonium, Resene Solitaire and Resene Athena. Chairs and side table from Soren Liv, rug from Baya, glass vase and flowers from Urban Flowers.



- Resene Solitaire
- Resene Roadster
- Resene Thunderbird
- Resene Pioneer Red
- Resene White Noise
- Resene Illuminate
- Resene Transcend
- Resene Infused
- Resene Boundless
- Resene Japanese Laurel
- Resene Off The Grid
- Resene Seaweed
- Resene Rolling Hills



far left: Complex beige tones like Resene Foundation are replacing grey as the preferred neutral. Background painted in Resene Foundation, plates in (clockwise from top) Resene Timeless, Resene Island Time, Resene Epic and Resene Foundation, bowl in Resene Creme De La Creme, large vase in Resene Carpe Noctem and small vase in Resene Salted Caramel.

left: The colour trend forecast is full of bold statement hues, including eye-catching yellow-based blues like Resene Island Time – which can be an easier sell for clients wary of making vibrant colour choices. Wall and shelf in Resene Epic, shapes in (from tallest to shortest) Resene Island Time, Resene Epic and Resene Timeless, vases in Resene Island Time (left) and Resene Timeless (right) and votive holder in Resene Salted Caramel.

-  Resene Creme De La Creme
-  Resene Inspire
-  Resene Petal
-  Resene Valentine
-  Resene Foundation
-  Resene Soul Searcher
-  Resene Tropical
-  Resene Dawn Glow
-  Resene Drop Dead Gorgeous
-  Resene Tenor
-  Resene Staccato
-  Resene Blackberry
-  Resene Black Doris
-  Resene Comfortably Numb
-  Resene Morning Haze
-  Resene Duck Egg Blue
-  Resene Upside
-  Resene Unite
-  Resene Now Or Never
-  Resene Lakeside
-  Resene Perano
-  Resene Portage
-  Resene Heliotrope
-  Resene Wet N Wild
-  Resene Aviator

Pinks shrink, purples progress

Although pinks aren't as popular today as they were a few years ago, lipstick, papaya and petal pinks like Resene Drop Dead Gorgeous, Resene Tropical, Resene Dawn Glow, Resene Valentine and Resene Inspire will continue to be used by those who want to harness the power of this hue's positivity. Looking further ahead in the long-range forecast, softer pinks will begin to fall off in favour of mauve and purplier tones like Resene Soul Searcher, Resene Tenor and Resene Petal – which is worth noting if your project has a longer lead time before occupancy.

Although purple is often considered a polarising colour in decorating, the recent rise in the popularity of lavender and periwinkle tones is due to a shift in perception. Where purples were once symbolic of

royalty (and all the stuffiness that entails), colours like Resene Heliotrope, Resene Perano and Resene Portage are seen today as futuristic and optimistic symbols tied to Gen Z and the fast-moving digital age. They're joined in the trend forecast with deep plum and aubergine tones like Resene Black Doris, Resene Staccato and Resene Blackberry, which can serve as interesting alternatives to dark blues in a warm palette. Because these colours don't commonly surface in the trend cycle, using them today feels fresh and contemporary.

Beloved blues are having a heyday

It's pretty fair to say that blue paint colours never really fall out of popularity – especially in our part of the world, because of how well they sit with our naturally blue-tinged light, the expansive sky and surrounding


seas – but there are times when blue becomes even more popular than usual. This is one of those times.

In addition to perennially popular choices that are also currently trending, such as Resene Duck Egg Blue and other dusty and grey-edged favourites like Resene Timeless, Resene Comfortably Numb and Resene Carpe Noctem, many of today's top blues are taking on yellow and green undertones. While there are plenty of green blues like Resene Unite and Resene Morning Haze around at the moment, it's yellower blues such as Resene Epic, Resene Island Time, Resene Now Or Never, Resene Lakeside and Resene Upside that will be coming to the forefront in the months ahead. Vibrant ultramarine blues like Resene Aviator and Resene Wet N Wild continue to be wildly popular statement colours, where even just a little will go an awfully long way in defining a space.

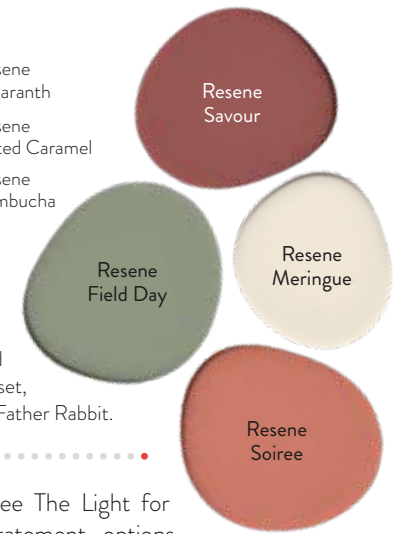
While blues are perennially popular paint colours beloved for their timelessness, variations like Resene Timeless and Resene Epic are also currently among today's top trending colours. Upper wall painted in Resene Timeless, lower wall and shelf in Resene Epic, floor in Resene Foundation, vases in (from left to right) Resene Salted Caramel, Resene Foundation and Resene Carpe Noctem (on shelf), mirror frame in Resene Creme De La Creme and lamp base in Resene Carpe Noctem. Sofa, bench, chairs and table from Soren Liv, rug from Baya, preserved flowers from Urban Flowers.





 Resene Creme De La Creme	 Resene Light Fantastic	 Resene Amaranth
 Resene Athena	 Resene Sunbeam	 Resene Salted Caramel
 Resene See The Light	 Resene Liquid Gold	 Resene Kombucha

left: For those ready to embrace the arrival of red, using brick tones like Resene Savour and Resene Soiree to highlight key architectural features and a few small accessories adds punchy impact in an otherwise neutral space. Arched niche and large plant pot painted in Resene Soiree, other walls and floor in Resene Meringue, medium pot in Resene Field Day and small pot and lamp base in Resene Allspice. Chair and rug from Ligne Roset, side table from Good Form, mirror from Mocka, books and candle from Father Rabbit.



Not so mellow yellows

Like purple, yellow can be a tough sell for some. Not only does personal preference come into play, but this hue carries a lot of significance for certain cultures – with both positive and negative connotations. When we see it emerge as a colour trend, uptake also varies greatly by region.

In decorating, yellow paint colours are hugely affected by both natural and artificial lighting circumstances. You may be aware that certain yellows can look sad in spaces without many windows, but in a room with lots of windows, how your yellow looks can also depend not only on the direction and visual temperature of the light coming in, but also on the surrounding environment that those windows frame. If the space looks out to tussock-covered hills, yellows will complement them beautifully. But if the view is of a concrete jungle, yellow might not be the top choice. On exteriors, however, bright yellow continues to be a very popular option for doors and window details as a way of bringing character to otherwise black façades.

For those keen on the colour, the forecast for yellow is looking sunny overall thanks to the hue's current prevalence in fashion. Our mid- to long-range outlook sees today's popular pastel yellows become bolder, more acidic and more golden or orange-tinged. Look to Resene Sunbeam, Resene Liquid Gold, Resene Light Fantastic and

Resene See The Light for vibrant statement options.

Try Resene Amaranth, Resene Athena and Resene Creme De La Creme for less overtly yellow-toned options. Or go for Resene Salted Caramel and Resene Kombucha if you want to get ahead of the trends and bring a bit of orange to your project.

Grey has (mostly) had its day

At the beginning of the year, a number of trend influencers came out and overtly stated what's been written on the wall for a while now: grey is out. It's a hard pill to swallow for many designers who have come to love using grey in their work, but it's a welcome change for others who have grown tired of seeing so much of it.

Though it may no longer be trending, a classic colour like grey will never fall out of use completely. Preferred neutrals typically fluctuate between warm and cool for periods of about a decade or longer – something we discuss in more depth on page 26. Given that warmer neutrals will be in vogue for a while yet, if you do need to use a grey in your design, we recommend relying on warmer versions like Resene Hindsight, Resene Stepping Stone, Resene Credence and Resene Epitome as these hues blend well with other popular toasty neutrals like beiges, browns and taupe such as Resene



Greens with yellowed undertones are replacing cooler varieties, which also sit better with other popular colour trends as the visual temperature of colours heats up across the spectrum. Background painted in Resene Off The Grid, tray in Resene Meringue and wooden shapes in Resene Contented, Resene Meringue, Resene Allspice, Resene Off The Grid, Resene Soiree, Resene Field Day and Resene Savour.

- | | | | | | | | |
|--|-------------------|--|------------------|--|-----------------------|--|-----------------------|
| | Resene Sea Fog | | Resene Epitome | | Resene Credence | | Resene Rebel |
| | Resene Foundation | | Resene Tua Tua | | Resene Stepping Stone | | Resene Kia Kaha |
| | Resene Otter | | Resene Hindsight | | Resene Courtyard | | Resene Dark Chocolate |
- Resene Contented

Resene Alabaster

right: When designing dramatic or cocooning spaces, deep spicy brown tones make a warm and inviting on-trend alternative to greys, which are falling out of favour. Wall painted in Resene Allspice, plinth base in Resene Field Day, plinth top in Resene Soiree and vase in Resene Savour. Projects by Amber Armitage, images by Wendy Fenwick.

Resene Off The Grid

Resene Allspice



Tua Tua, Resene Foundation, Resene Kia Kaha, Resene Rebel, Resene Dark Chocolate, Resene Courtyard and Resene Otter.

Savvy designers are also no longer taking a one-and-done approach to choosing neutral paint colours for their projects. We're seeing not only more different strengths of some neutrals being used together within one palette, but also multiple different neutral colour cards being combined together for a variegated tonal effect. For example, instead of using your favourite Resene white, such as Resene Alabaster, on every surface of your project, or using three different strengths of Resene Sea Fog to differentiate the walls, trims and ceiling, try building your palette with multiple neutrals from two or three different colour cards from the Resene Whites & Neutrals collection. Or, leverage the curated selection of on-trend neutrals within the Resene The Range fashion colours collection and layer a number of them together. This strategy results in a richer, more complex look that sets the pros apart from the amateurs.

If you've ever gone to a salon to have your hair dyed blonde, you'll probably have a more thorough understanding of this concept and the benefits of using a range of character neutrals together in a single colour palette. Sure, you can go and pick-up some blonde hair dye at the chemist and take a DIY approach at home – but you're going to end up with a flat colour and what's commonly known a 'bottle blonde' look. But at a salon, a professional colourist gets you

that 'million-dollar blonde' look by using five or even ten different coloured dyes throughout your mane to create that richness and complexity that we see on Hollywood stars.

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. **BW**

Black book

New and notable
announcements from
across the industry.



Resene
Alabaster

Resene
Half Napa

Resene
Bunting

Resene-coloured winners take HOME honours

Kicking off this year's award season, the winners of the HOME Interior Design Excellence Awards were celebrated at the Park Hyatt in Auckland in February.

The judges lauded Herne Bay Apartment by KKID (winner of the Living category) for its luxury city hotel mood with added personality and sophistication, which features walls painted in Resene Half Napa and the ceiling in Resene Alabaster. "Furniture, art, and lighting have been meticulously curated to counterbalance low ceiling heights and floor size restrictions. Restrained but bold use of colour ensures the 'hotel' vibe tips in favour of personality rather than homogeneity, while exceptional furniture selection and zoning offer variety within a restricted floor plate. Mature, minimalist, yet totally urbane and enticing," were their comments.

The View House by MJWArchitecture, winner of the Emerging Designer category, features textural details

in Resene Construction Systems' Rockcote Masonry Render System, Resene Alabaster and Resene Bunting. The judges called designer Mark John Warren's first major commission and completed project as a solo operator "a testament to a nascent talent that we will be keeping firmly in our radar. A great merging of interiors with architecture is combined with a colour palette that subtly reflects its context. The fact that the designer undertook all elements of the design, from joinery through to kitchens, bathrooms, fixtures and fittings, speaks of a passion for and understanding of detail craftsmanship in the production of a holistic design. Considered selection of materials towards a distinctly Scandinavian feel, and an impressive debut."

Congratulations to all the winners and finalists.

www.homemagazine.nz/hiea

far left: Herne Bay Apartment by KKID, www.kkid.co.nz. Walls painted in Resene Half Napa and ceiling in Resene Alabaster. Image by Hamish Storey, www.hamishstorey.com.

above: The View House by MJWArchitecture, www.mjwarchitecture.nz. Walls painted in Resene Alabaster. Image by Simon Larkin, www.larkindesign.co.nz.



Take a walk on the wild side

When you want your project's walls to make a strong statement, there's nothing that does the trick quite like a graphic wallpaper. Thanks to its exotic-looking tropical leaves in a range of golden yellows and spicy browns with a touch of turquoise, Resene Wallpaper Collection 37860-1 is sure to turn heads. Use it in a bathroom with warm wood flooring enhanced with Resene Colorwood Bask and joinery in Resene Rice Cake or Resene Trek to let the wallpaper speak for itself. Or go for an even bolder look by layering in furnishings and accessories in Resene Liquid Gold, Resene Salted Caramel and Resene Idyllic.

Remember, if you're drawn to a particular wallpaper's pattern but aren't sold on the colour combination, many designs in the Resene Wallpaper Collection are available in alternative colourways. This same design is available in even more daring colourways – such as hot pink (37860-2), for those who want to get even wilder – as well as a more restrained achromatic greyscale version (37860-4). Visit your Resene ColorShop to flip through the latest wallpaper collections or see a selection of the most recent releases online.

www.resene.com/wallpaper



	Resene Rice Cake		Resene Colorwood Bask
	Resene Liquid Gold		Resene Trek
	Resene Salted Caramel		Resene Idyllic

Customisable wallcoverings

Add a little wild style to your walls with the Wildscape collection, designed by Tanya Wolfkamp exclusively for Resene. Each Wildscape wall mural is custom made to fit the wall it's been specified for, and the design can be recoloured to a range of Resene hues to help you bring the latest colour and design



into your project. For example, if you were planning for a space to feature an achromatic blue colour palette comprised of Resene Outer Space, Resene Midnight Express, Resene Cello, Resene Half New Denim Blue, Resene Powder Blue and Resene Double Sea Fog, you could request each of these colours to be incorporated and you'd end up with something similar to the colourway pictured.

Find out more and see other example colourways online.

www.resene.com/wildscape-wall-murals

	Resene Double Sea Fog		Resene Cello
	Resene Powder Blue		Resene Midnight Express
	Resene Half New Denim Blue		Resene Outer Space



Sharpen your skills

New Masterstroke by Resene is here to help decorators master paint and decorating projects. Brush up on skills with advice, tips and ideas from our paint and decorating experts, with everything from step-by-step projects, quick how-to tips, upcycling, small jobs and do-ups.

- www.masterstrokebyresene.co.nz
- www.youtube.com/@masterstrokebyresene
- www.tiktok.com/@masterstrokebyresene

Clamping down on carbon

Resene is proud to be playing an active role in the battle against climate change. The organisation is now Toitū carbonreduce certified, meaning emissions are measured to ISO 14064-1:2018 and Toitū requirements. Resene is committed to continuing to look for more opportunities within its business to manage and reduce carbon emissions, but also offering and continuing to develop programmes, tools and products that empower customers to make better choices for the planet.

www.resene.com/envirochoice





Fill up on flexible ideas with *habitat* issue 38

One of the biggest effects of prolonged lockdowns was the collective realisation that our homes must be designed to meet the needs of those that live in them. Those building a new home or renovating an existing one are sure to enjoy the latest issue of *habitat* by Resene, which is packed with tips for rethinking floorplans to increase flexibility and functionality. There are homes to gather inspiration from, full of creative customisations that help homeowners balance work, life and play within their own walls. Plus, pet parents will be pleased to find innovative interior décor that accommodates their fur babies as well as plenty of fun paint projects to keep kids that walk upright entertained. If you haven't received a copy by mail, pick up one in-store at your local Resene ColorShop or selected resellers or read it online.

www.resene.com/habitat

Constellation prize

Over the past decade, the Resene Colour of Fashion project has seen hundreds of Whitecliffe fashion students get a taste of the exciting, challenging and rewarding world of fashion. Those in their final year of completing a three-year diploma in fashion technology are given the chance to create a unique design out of a length of silk dyed to match a colour from the latest Resene The Range fashion collection. Briefed to design and construct a fashionable look that would resonate globally, the most recent crop of graduating fashion professionals was asked to find their inspiration close to home – in nature and in their own worlds. With a design sprinkled with stars shining through the night sky, Henry Calkin of Paraparaumu Beach was selected as the latest winner for his creation in Resene Grape Escape.

Inspired by the Matariki star cluster, the constellation was laser-cut from his silk, with macramé ties woven together like flax and a cloak-like shawl. Henry says his look was a nod to his childhood on the Kāpiti Coast. "Te Ao Māori influences were strong where I grew up in Raumati, and I wanted to capture that in my design."

"It's a stunning colour," he adds. "It looked like the night sky when the stars are really shining through."

"Henry's design was a stand-out, responding well to the idea of bringing influences and experiences from his own life to the design. We love giving those starting out a chance to explore their creativity with colour and experience this aspect of the fashion industry before they embark on their careers. Resene is proud to support New Zealand's next generation of fashion talent and we look forward to the tenth year of Resene Colour of Fashion with Whitecliffe this year," says Karen Warman, Resene Marketing Manager.

www.resene.com/colour-of-fashion

Resene
Grape Escape



Fresh crop of award-winning murals takes root

Another year of the Resene Mural Masterpieces Competition has come to a close and the judges were blown away by the number and calibre of entries that were submitted by students, community groups and professionals alike. A number of finalists were inspired by the beauty of local landscapes, flora and fauna, and a new selection of manmade walls around New Zealand and Australia now share some of nature's allure after being transformed with Resene paints.

Best Professional Mural was awarded to Sarka Cibulcova for the bush-inspired mural she created adjacent to the playground on Trent Street in Oamaru. Sarka says the play area is primarily enjoyed by young children and their parents and relatives, so she decided to enhance it with a breathtaking scene bursting with native wildlife that would build awareness for the plants and animals that New Zealand is known for.

Thank you to all those who entered the competition and congratulations to the category winners:

Best Professional Mural

Sarka Cibulcova

Best Community Mural

Alice Muir, Tokomairiro Early Learning Centre

Best School Mural – Senior (Year 7+)

Ahipara School

Best School Mural – Primary (Year 6 or lower)

St Leonards Road School

Best Mural Design – Mural Designed But Not Yet Painted

Robyn Tucker

This year's competition is now open for entries. Find further details on category criteria and how to enter on the Resene website.

www.resene.com/murals



Paint you can trust

The winners have been announced for 2023's Most Trusted Brands, and Resene is delighted to have come in fifth place out of all brands as well as the winner in the Paint category. Resene has been named New Zealand's Most Trusted Paint Brand every year since 2012. The high level of service offered by Resene ColorShops was also recognised, earning the Reader's Digest Quality Service Award for paint and decorating stores for the seventh year in a row.

"The innovation and customer-focus of the winning brands have paid off," says Reader's Digest Editor-in-Chief Louise Waterson. "For award-winning brands, the complex challenges created by the current economic environment has only reinforced their determination to work harder to retain the trust of their current customers and attract the trust of new ones. Trusted brands have remained consistent, reliable and value-for-money – while also cleverly improving and expanding their existing practices to suit their customers' needs and concerns."

www.trustedbrands.co.nz



Go for gold

With all the discussion in the construction sector about building code changes being implemented around H1 (energy efficiency), reducing energy requirements while reducing costs yet improving the wellbeing of building occupants is top of mind. To achieve an energy-efficient, comfortable, durable and sustainable project, thermal performance is one of the most important decisions you can make. The most common method to insulate is via 'in-wall' insulation, where insulation material is packed inside the timber- or steel-framed walls. The downside to this process is that the insulation material is broken into pieces by the framing, which ultimately reduces the continuity of the insulation material – in turn, reducing the thermal performance. You can significantly improve the energy efficiency of external walls by combining 'in-wall' insulation and external 'outsulation', which provides a complete, unbroken thermal insulation for the exterior walls of your building.

Resene Construction Systems' XTHERM GOLD systems include 50mm, 75mm or 100mm thick ultra-high density lightweight panels that are made right here in New Zealand. Two systems are available: a direct fix masonry overlay and a cavity-based system for install over timber or steel framing. Both systems create an unbroken layer of 'outsulation', a highly efficient method to keep the warmth in and the cold out.

The XTHERM GOLD systems are installed by professional LBP plastering professionals incorporating Resene Construction Systems' cavity battens, flashing suite, lamina of hand-applied modified plaster coatings, full surface fibreglass reinforcement, styled with your choice of textures from Rockcote or Plaster Systems – all finished with Resene coatings in your favourite Resene colours. Learn more on the Resene Construction Systems website or contact your Resene Construction Systems Representative for further details.

www.reseneconstruction.co.nz



In the same vein

With a touch of metallic gold running through its marbled design, Resene Wallpaper Collection 38817-5 proves earthy appeal and glittering glamour need not be mutually exclusive. Use it in a dining space with timber furniture stained in Resene Colorwood Natural, chairs in Resene Invincible and décor accessories in Resene Summer Rose, Resene Courtyard and Resene Stepping Stone for an unforgettable yet well-grounded look.

www.resene.com/wallpaper

-  Resene Stepping Stone
-  Resene Courtyard
-  Resene Summer Rose
-  Resene Invincible



Higher learning

A historic church finds new purpose within a creative Invercargill campus.

For a few years now, the number of religious congregations in the Western world has been on a steady decline, much like many other gatherings. As some denominations have begun consolidating their worshippers and putting underused facilities on the market for sale, the phenomenon has given rise to an interesting predicament: former church buildings have become increasingly easy to come by – and, perhaps, sometimes too easy.

Church building designs run the gamut from humble to ostentatious, and it is all too common now for these projects to fall into disrepair in the face of rising upkeep costs and dwindling donations. The unlucky ones, no matter how beautiful they may be, become victims of the bulldozer. But when the right buyer is armed with creative vision and adequate financing, some churches are finding adaptive reuse as homes, concert venues, restaurants, hotels, commercial office spaces and more. When the former church building in question is historically protected, an adaptive reuse project can be tricky; but the ones that see it through, and do it well, ensure these structures find a whole new way to serve their community.

The idea for a new campus to house the Southern Institute of Technology's (SIT) Centre for Creative Industries, Te Rau o Te Huia, was conceived when SIT acquired the historic St Johns Church in the heart of Invercargill. The property's Tay Street location was ideal for its adjacency to the main SIT campus, but at 140-years-old, adapting the Category I listed building wasn't without its challenges. The project involved upgrading and strengthening as well as



above and left: To distinguish new from old, a single dark colour for exposed structural steelwork – Resene Nero – was used throughout the campus, including the seismic strengthening in the church interior. The structural steel is undercoated with Carboguard 635 from Altex Coatings (part of the Resene Group). This all-purpose epoxy coating has a variety of attributes that made it particularly suitable for the project, including low temperature cure, surface tolerance, fast recoat times, moisture tolerance during application and curing, as well as excellent corrosion protection. The topcoat is in Resene Uracryl 403 gloss. Walls and ceiling painted in Resene SpaceCote Low Sheen tinted to Resene Black White, timber stained in Resene Colorwood Natural and sealed in Resene Aquaclear satin.

opposite: The Te Rau o Te Huia campus connects the past and the future, providing a vibrant new environment for the students of SIT and preserving and celebrating the heritage of Invercargill and Southland for future generations. The complex contains six sound-proof studios, DJ booths, editing rooms, a group practice room and a green-screen room as well as a café that's open to the public. The upper floors contain computer labs outfitted with the latest technology. Main walls, bulkheads and ceiling painted in Resene SpaceCote Low Sheen tinted to Resene Black White, yellow feature walls in Resene SpaceCote Low Sheen tinted to Resene Bird Flower and structural steel in Resene Uracryl 403 in Resene Nero.

Resene
Black White

Resene
Colorwood
Natural

Resene
Nero

Resene
Bird Flower

adding new spaces to create an integrated campus to house SIT's programmes for film, animation, game design, fashion and music.

Thanks to SIT administration's imagination and McCulloch Architects' considered design, Te Rau o Te Huia has found higher existence as a handsome marriage of old and new. Their approach was to make a clear distinction between the new contemporary elements and the historic church while designing the new portions of the build in a complementary style to link them together into a cohesive, integrated campus. This was achieved through roof forms and decorative elements, as well as colours and finishes.

"St Johns Church faced an uncertain future, so to be able to adaptively reuse and integrate this wonderful building into the heart of a modern, vibrant facility has made it a special project for the entire design and contract team," says Brent Knight, Director at McCulloch Architects. "The original church was built in stages between the 1880s and 1930s and forms the heart of the campus. It was perfectly suited as a multipurpose space and has now been fitted-out with freestanding teaching 'pods' that serve multiple functions, such as learning and exhibition spaces. These are also used to house mechanical services and electronic services and are clad in acoustic sound-absorbing surfaces."

One of the standout details is the new contemporary stained-glass window installed in the former church, which was designed to suit existing stained glass while representing the structure's new educational use. The new seismic strengthening elements are also noticeable due to their high-contrast colour. Exposed and articulated within the former church's interior, they are easily identifiable through their dark hue – painted in Resene Uracryl 403 tinted to Resene Nero to match the structural steel in the new buildings. New architectural lighting has also been incorporated to enhance historic details both inside and out.

Wrapping around the east and north of the church is a new teaching block. "This contains computer labs, specialist teaching spaces such as a green-screen room, stop-motion lab, public café and coworking space for former students, visiting lecturers and industry partners," says Brent. "These spaces are open, bright and light-filled. A full-height atrium links the whole campus together, connecting all floors vertically and forming a north to south public 'street'. This pathway flows right through the site, encouraging public access to the ground floor and linking SIT's main campus with the public park and the inner-city precinct to the north."

The new building is steel framed with precast and structural glazed elements, but its architectural flair is far from the standard 'square box' approach many contemporary structures tend to take





on. The exterior cladding is a mixture of tray cladding and Swisspearl while the north building has steep pitched roofs and skillion ceilings in keeping with the existing church. According to the builders, Amalgamated Builders, the confined site was among the project's challenges. The construction methodology had to be well planned and carefully managed on and offsite to ensure access was maintained for all lifting requirements.

"In the atrium, a dynamic, sculptural staircase leads to bridges and open balconies to celebrate movement through the building and encourage collaboration and synergy between the various disciplines housed within the creative campus," explains Brent. "The fully-glazed west wall of the atrium faces the existing church, making this historic structure part of the day-to-day life of the campus. The atrium also houses a large video wall which is used to display student films and animation while the north café opens out to a public green park, which was the former churchyard. This space forms the public interface of the campus and is designed to encourage engagement between students, staff and local members of the community. It is also designed to be used as a foyer space for public events such as musical performances, film screenings and art exhibitions."

Brent says that the Resene colour and finishes formed a key part of his team's design approach. "These were used throughout to both distinguish the new from the old and also to link the historic church and the architecture of the new buildings into a cohesive whole. This included articulating new randomised exterior cladding in two colours complementary to the existing brickwork. This is continued inside, with feature elements articulated in Resene Fire, a burnt orange colour that reflects the brick of the church. Timber screens stained in Resene Colorwood Natural and sealed in Resene Aquaclear satin in the café and atrium are designed to reflect the ornate timber church ceiling and roof structure."



● **left and above:** The new staircase and feature walls in Resene SpaceCote Low Sheen tinted to Resene Bird Flower and Resene Fire bring character to the airy atrium. Other walls and ceiling in Resene SpaceCote Low Sheen tinted to Resene Black White, structural steel in Resene Nero and decorative timber stained in Resene Colorwood Natural and sealed with Resene Aquaclear satin.

- Resene Black White
- Resene Bird Flower
- Resene Nero
- Resene Colorwood Natural

right: Resene Fire was chosen to colour statement columns and select walls where the new build meets the church, as it picks up on the natural hues of the historic brick walls. Structural steel in Resene Nero, ceiling and bulkhead in Resene Black White and timber screen stained in Resene Colorwood Natural and sealed in Resene Aquaclear satin.

Resene
Fire

The new teaching block is a predominantly airy, light-filled interior with light-coloured walls in Resene Black White – designed to act as a backdrop to the daily bustle of student life. Resene Battleship Grey, a neutral medium grey, was used for the walls in spaces that were critical to colour filming, such as the film studio and stop-motion laboratory. As a counterpoint, bold feature paint colours have been used, such as in the central atrium space where a bright yellow wall in Resene SpaceCote Low Sheen tinted to Resene Bird Flower extends the entire height of the atrium, while dark feature doors in Resene Lusta-Glo semi-gloss enamel tinted to Resene Baltic Sea add a point of difference.

One of Brent's favourite outcomes of the project is that it has become a unifying hub for those who attend the school and the general public. "In addition to vocational training, the campus has hosted regular community events such as night food markets, concerts and art exhibitions. In this way it has fostered the integration of student life with the wider inner city," he says.

For Brent, choosing Resene products to colour and protect the project's surfaces brings him peace of mind. "Having access to comprehensive technical information, backed up with specialist local advice for both designers and contractors means we can specify products with confidence." **BW**

To see more of McCulloch Architects' work, visit www.mccullocharchitects.co.nz.



left: McCulloch Architects' design for Te Rau o Te Huia ensures old meets new in a considered way by using colours for the contemporary portions of the building which complement the existing hues of the historic St Johns Church. Exterior precast concrete walls in Resene Resitex Coarse in Resene Half Stack and church foundations in Resene X-200 acrylic weathertight membrane tinted to Resene Half Stack.

Resene
Half Stack

design McCulloch Architects, www.mccullocharchitects.co.nz
build Amalgamated Builders Ltd, www.abl.co.nz
painting H.G. Morsink Painting Contractors, www.hgmorsink.co.nz
images Elena Bai



Hard problem, soft solutions

Change the look of surfaces you thought were set in stone with these new Resene offerings.

Used in nearly every type of building project out there, concrete lends strength, versatility and practicality to structures great and small. A favoured material among minimalists and brutalists, we have been shown time and time again that, with a bit of creativity, ingenuity and experimentation, the austerity and rigidity of concrete can even be made beautiful.

With the right plan, preparations and product sourcing in place, there's no limit to the types of colours and shapes that can be created with concrete. During the short window of time when it is wet, it can be manipulated, textured, made smooth or pigmented. But once that window closes, the material suddenly becomes notoriously inflexible to further edits.

"I was once working on a new home build with a recently graduated architectural technologist who had designed the project himself," recalls *BlackWhite* editor Laura Lynn Johnston. "The walls were insulated concrete form (ICF), and the flooring was concrete poured over corrugated steel, so much of the structure we poured in situ. This wasn't the first home he had built, but it was the first one he had built for himself, so he wanted to incorporate some interesting ideas to make his home office unique and attractive to visiting clients. He sourced some red concrete pigment, and while the floor was in place but not yet set, he tried sprinkling the powder around in the hope of creating a marbled effect. To say that he wasn't thrilled with the result is an understatement. In the end, he ended having to cover up the entire level of the home with an opaque coating, which was a real shame because the whole place ended up losing some of the raw charm he was after."

In new builds, it is not unusual at all for concrete to turn out a different colour that we thought it might – even without additional

left: Resene ConcreteWash colours can be applied to surfaces in a uniform manner using spray application, such as on these outdoor patio paving stones, to achieve an even wash of colour. But if you're after an artistic, fresco-like look, you can experiment with how you apply Resene ConcreteWash. On the front two plant pots, Resene ConcreteWash was applied with a brush in a criss-cross manner to create appealing visual texture. Wall painted in Resene Sour Dough with Resene FX Paint Effects medium mixed with Resene Blanc applied on top, floor in Resene Walk-on Concrete Clear tinted to Resene Claywash, plant pots in (from front to back) Resene Concrete Clear satin tinted to Resene Stonewash, Resene Concrete Clear satin tinted to Resene Claywash and Resene Double Akaroa. Chair from Danske Møbler, throw from Baya, concrete plant pots from Mood. Projects by Amber Armitage, image by Bryce Carleton.

Resene Blanc Resene Sour Dough Resene Double Akaroa



left: Available in five elegant colours, Resene ConcreteWash can be used to impart a subtle coloured effect to concrete that's already been set. Concrete candleholders in Resene Concrete Clear satin tinted to Resene Stonewash (left) and Resene Greigewash (right), concrete hexagon dishes in (clockwise from top left) Resene Concrete Clear satin tinted to Resene Whitewash, Resene Blondewash and Resene Claywash and vase painted in Resene Eighth Thorndon Cream. Concrete objects from Blow My Wick and taper candles from Tessuti.

pigmentation added to the mix. In renovations and adaptive use projects, there are plenty of occasions where concrete components like walls, countertops, flooring or pathways need to stay right where they are, whether we appreciate what colour they are or not. While opaque coatings are one option for changing the appearance of these surfaces, if you too are trying to maintain a raw, rustic or minimalist look, a solid colour might not create the effect you're seeking.

But now, there are more options than ever before to achieve semi-transparent colour changes on a wide range of concrete surfaces both indoors and out with the new Resene 'In The Wash' collection of concretewash colours. This new range can be used to bring subtle, buildable sheer colour to concrete walls (interior and exterior), interior floors, exterior walkways and decorative elements like concrete planters and furniture. The product leverages Resene Concrete Clear, Resene Concrete Wax and Resene Concrete Clear Walk-on technology to offer customers a variety of different finishes to both colour and protect set concrete. Five colours are currently available – Resene Whitewash, Resene Greigewash, Resene Blondewash, Resene Claywash and Resene Stonewash – to impart a range of different nature-inspired hues.

The beauty of Resene ConcreteWash colours lie in their subtleness, with buildable colour that can be used to create a

variety of looks. Applying the product by spray can achieve a uniform wash of colour over walls or floors, but you can also get an artisanal, almost fresco-like effect with a bit of experimentation. For example, try applying Resene ConcreteWash colours with a brush in a criss-cross fashion to concrete planters or accessories for a variegated look.

On interior walls, it is recommended to seal the wall first in one coat of Resene Concrete Clear gloss before applying one or two coats of your chosen Resene ConcreteWash colour tinted into Resene Concrete Clear satin. For a satin finish, apply a final coat of untinted Resene Concrete Clear satin or get a gloss finish by sealing your wall with a final coat of untinted Resene Concrete Clear gloss. For exterior walls, apply a saturation coat of Resene Solventborne Aquapel first to give efflorescence control then follow with the same system as described for interior walls.

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. You can also use Resene ConcreteWash colours on exterior walkable surfaces, such as concrete paving stones. Seal your pavers first with one coat of Resene Walk-on Concrete Clear thinned 10% with water and allow 24 hours before applying Resene Walk-on Concrete Clear tinted to your Resene ConcreteWash colour. Then, finish the surface with a final coat of Resene Walk-on Concrete Clear untinted.

Much like a wood stain finish, the final look of your Resene ConcreteWash colour will be affected by the concrete you are finishing. Always test the Resene ConcreteWash finish on an inconspicuous area of concrete first to ensure it achieves your desired look before applying to your full project. Some projects will only need one coat of Resene ConcreteWash for a subtle colourwashed effect, others may need two for a deeper wash effect. **BW**

For more information, visit www.resene.com/in-the-wash.



above: Depending on the original colour of the concrete you are applying Resene ConcreteWash to, note that your final results may vary. Background painted in Resene Rice Cake with concrete hexagon plates in (clockwise from top right) Resene Concrete Clear satin tinted to Resene Greigewash, Resene Whitewash, Resene Stonewash, Resene Blondewash and Resene Claywash. White concrete plates from Blow My Wick.

- Resene Rice Cake
- Resene Whitewash
- Resene Greigewash
- Resene Blondewash
- Resene Claywash
- Resene Stonewash



Impactful vs intricate

Want to make a splashy statement from a distance or after a delicate design that demands getting up close and personal? Check out these recent releases from the Resene Wallpaper Collection.

Rise and shine

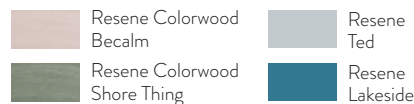
With an optimistic landscape mural like Resene Wallpaper Collection ONB102726002, your space will set the tone for daydreaming. Try it in a spa setting, yoga studio or anywhere else you'll want visitors to feel hopeful and at ease teamed with adjacent walls in Resene Kinship, flooring in Resene Colorwood Breathe Easy, wood or rattan furniture finished in Resene Colorwood Bask and add accessories in pretty pastels like Resene Awaken and Resene Eau De Nil to complement the mural's quixotic colour palette.



Resene Upside

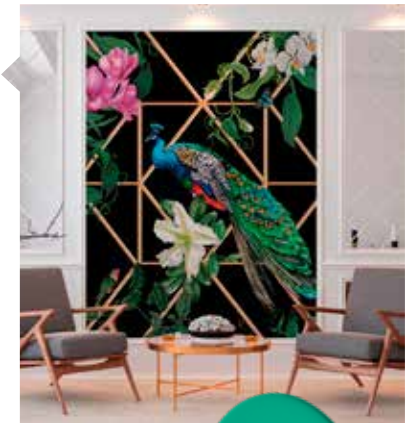
Paradise found

Incorporating Resene Wallpaper Collection ONB102506166 in a commercial workspace will make every meeting feel like a tropical getaway. The design's lush leaves in soothing shades of blue-green pair beautifully with other calming colours such as Resene Upside and Resene Lakeside. Amp up the beachside vibe with coloured timber washes like Resene Colorwood Becalm or Resene Colorwood Shore Thing to give a lived-in weathered look to wooden furniture and flooring and go for a soft powdery grey on adjacent walls with hues such as Resene Ted.



Birds of a feather

There's no animal that quite has the commanding presence of a peacock, so putting its eye-catching majesty to work on a wall of your project is sure to make a statement. Play off the bold hues of the feathers and flora in Resene Wallpaper Collection DD120235 by introducing a handful of accessories in Resene Boundless and Resene Drop Dead Gorgeous. Then, paint adjacent walls, ceiling and trims in an inky black like Resene Night Magic or a rich jewel green like Resene Deep Teal for tip-to-tail drama – and don't forget to add an array of glittering accents in Resene Gold Dust metallic.



Resene Boundless

Resene Drop Dead Gorgeous

Artistic expression

If your client can't commit to a custom mural, Resene Wallpaper Collection 688160 is the next best thing. Bursting with on-trend colours and a flowing, freeform illustrative style, there's no question that this design packs a punch. Try it in a collaborative commercial office or coworking environment and bring key colours out into the space with furniture and accent colours like Resene Aroha, Resene Dawn Glow, Resene Boost and Resene Good To Go to keep the occupants' creative juices flowing non-stop – but be sure to balance the boldness with a hefty dose of Resene Black White to leave visual space for brains to recharge.



Resene Aroha





Swim for it

The acrobatic antics in Resene Wallpaper Collection ONB102696234 invites all onlookers to dive deep into its details, where they'll be rewarded with adorable swimmers clad in vintage togs and caps. The lighthearted nature of this design makes it destined to become a much-discussed detail in spaces that don't take themselves too seriously, such as a public (or private) toilet. Oceanic blues like Resene Watermark, Resene Wayfarer and Resene Ocean Waves are perfect pairings for accents while a welcoming white like Resene Merino can be used for the ceiling and joinery to maintain the levity that this wallpaper design brings.

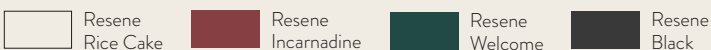


Palatial patterning

Channel the picturesque villas of Palermo with an opulent yet contemporary design which seems like it was practically made for a chic hotel or restaurant. The Escheresque buildings in Resene Wallpaper Collection 687422 lavishly layered with golden fronds scream for customers to get up close to take in all its intricacies. Go all-out by pairing it with rich jewel tones like Resene Incarnadine, Resene Welcome or Resene Blackberry or keep your look achromatic with a restrained colour palette in Resene Rice Cake and Resene Black.



Resene Blackberry



The future is frondly

There may be a lot of fine details in Resene Wallpaper Collection ONB100596029, but the design's soft green, blue and white colour scheme keeps it gentle on the eyes. Pair it with a timber floor finished in Resene Colorwood Whitewash and layer in a subtle palette of Resene Green Acres, Resene Transcend and Resene Timeless on plant pots and other small accessories for a cosy and inviting space.



Resene Comfortably Numb

Resene Black Sand

Sky-high style

From a distance, Resene Wallpaper Collection 37985-2 may appear to be simple polka dots. From farther still, its subtle metallic details may not even be perceptible at all if it's not catching the light. But upon closer inspection, this delightful design is punctuated with small stars joined by dashed lines that give it a charming quilt-like effect. While it certainly suits a children's space, it also looks cute in a light-hearted café setting above panelling painted in Resene Comfortably Numb, tables stained in Resene Colorwood Natural, spindle back chairs in Resene Black Sand and a few shimmering touches of Resene Silver Aluminium metallic.



No matter what mood you're trying to create, 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. To peruse the latest releases, be sure to visit your local Resene ColorShop.

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



Clear as *day*

Architect Lisa Day on her recent rebrand, defining her values and the key role colour plays in her projects.

Aristotle once said, “knowing yourself is the beginning of all wisdom.” But knowing who you are is not something that simply happens, nor is it something that can be taught. It can only be earned – by putting in the hard work of figuring out what matters most, being honest about yourself and developing an understanding of everything that makes you who you are. But we can’t rest on our laurels there, either. Even if you do the digging when you’re young and are fortunate enough to find your individual sense of self early on, the truth is that we change and grow throughout our careers as we learn and face challenges and triumphs. So, we also need to be keenly aware of our evolution in order to continue to do work that we find meaningful.

In a world full of posturing and acutely curated social media posts, people like Lisa Day seem like particularly rare birds. It’s refreshing to come across someone who is so clearly tuned into who she is and how to structure her work so that it resonates with her beliefs. She not only understands how her youth and early career shaped her, but the metamorphosis she has undergone after more than 25 years in the field. And she’s a brave enough person to adapt her business to keep it in alignment with her goals, values and aspirations.

Lisa isn’t only a designer, either. She is also a maker right to her core, and she’s made space in her life to keep up with hands-on hobbies like pottery – which surely plays into her groundedness. She says her upbringing played a key role in instilling her love of making things, along with a healthy respect for the effort and materials that go into them. “I grew up in a family where the majority of things were made from scratch, from the home we lived in to our clothes, toys and furniture. Food was grown in



Resene Duck Egg Blue

Resene Blanched Pink

the backyard and the kitchen was full of baking or preserving. As the child of an occupational therapist and an electrical engineer, there were spaces full of projects on the go, or DIY builds that my parents were undertaking where we would climb through framing walls to take the short route to the kitchen for breakfast. We learnt early to think creatively and constructively through a wide variety of media and I really appreciate that upbringing.”

Seeing the world beyond her home borders was a hugely shaping experience, too. “Travelling as a child also exposed me to a world of architecture that we just didn’t see in New Zealand. It was incredibly inspiring to see the quality of light of different spaces and the fabric of the cities that people lived, celebrated and worshipped in, and how those spaces made you feel. My sister and I drew in notebooks constantly, not necessarily about architecture but about people’s interactions and stories that we imagined occurred within and around them.”

After graduating from Auckland University’s School of Architecture in the 90s, Lisa deliberately took her time before becoming a Registered Architect a couple of years later. It enabled her to plot out her dream career: one where she could combine making, art and science into a business that not only creates inspiring spaces but also positively influences people’s wellbeing – and her own.

Others in the industry will likely be familiar with Lisa’s work through Donnell Day Architects, but earlier this year, she rebranded her practice as Day Architects. She says the new name reflects not only a return to her roots, but a renewed focus on simplicity, light and a responsiveness to the everyday environment. “Over the last 15 years, the practice has grown from a sole practitioner into a lovely team. We are working with

- Resene Double Alabaster
- Resene Quarter Ecru White
- Resene Half Ecru White
- Resene Foggy Grey
- Resene Foundry
- Resene Double Foundry

opposite, above and right: Lisa’s carefully chosen Resene colour palette across the interior and exterior of her Beachlands House project brings comfort and warmth while enhancing breathtaking coastal views and the design’s striking forms. Her expert use of Resene Half Ecru White, Resene Quarter Ecru White, Resene Duck Egg Blue, Resene Blanched Pink, Resene Foggy Grey, Resene Double Alabaster, Resene Foundry and Resene Double Foundry earned it a Resene Total Colour Neutrals Award. Build by Faulker Construction, www.faulkerconstruction.co.nz. Images by Jessica Gernat, www.jessicachloe.com.











fantastic clients, sites and projects that span from residential new builds and alterations to a range of arts projects, such as music recording and television studios, which rely on a good understanding of how architecture impacts all the senses – not just the visual. It has been exciting to see that evolution.”

The simplified name also resonates with the important role intuitive and biophilic design have come to play in her professional



left, above left and right: Full of eye-catching mid-century flair, Lisa Day’s Paparoa House was recognised with a Resene Total Colour Residential Interior Award for its calculated use of Resene Blumine and Resene Blue Bayoux accents amidst a backdrop of walls in Resene Half Barely There, trims, doors and the ceiling in Resene Alabaster and architectural features in warm recycled rimu. In the children’s rooms, Resene Killarney, Resene Splish Splash, Resene Rocket and Resene Balloon bring creative pops of colour and energy. Images by Duncan Innes, www.duncaninnes.co.nz. Build by Robson Builders, www.robsonbuilders.org.

	Resene Alabaster		Resene Balloon		Resene Splish Splash
	Resene Killarney		Resene Rocket		Resene Blue Bayoux

philosophy and practice, which are part of the reason clients seek her out. “Intuitive design is about combining wisdom and a deep understanding of human nature in order to create architecture that is empathetic to human life,” explains Lisa. “By identifying and homing in on both the wellbeing of the individual, community and the environment, we can create spaces that you feel naturally at home in. This is something our clients love inhabiting, sometimes even without them putting their finger on what the difference is. I think there is a quiet beauty and an art to making spaces like that. We get a lot of referrals and also have quite a lot of repeat clients due to their lived experience of being within those spaces.

“Biophilic principles weave into that philosophy well because, at its core, it is about using a language – whether through materials, light or form, acoustics, etc – that our bodies intuitively understand and respond to beautifully. As well as respecting the natural environment, it enables connection – both with one another and the planet we live on. This ability to connect and to engage is an interesting one for architects to consider in how spaces flow together and how it encourages the occupant to move through that space. For us, the study of psychology is just as intriguing as the study of form, light and space.”

Lisa also carries a strong belief that architecture should be accessible and support everyday living – a value that



Day Architects will carry forward into its new permutation. “Architecture is about creating spaces for life. The industry generally celebrates and awards high-budget projects as the ‘be all and end all’, and there is certainly nothing quite like a piece of stunning architecture or an elegant photo of a moment of light and a beautiful detail – it can truly be a work of art. For me, the next test is whether they are spaces that uplift the spirit but also function seamlessly and intuitively to enable people to live their lives to the fullest, no matter what the budget. Is it truly accessible, or is it a beautiful trophy object?”

“We like working with people who have high expectations for the architecture they want to be a part of creating. These people want their architecture – whether it’s residential, community or arts projects – to reflect their core values and their ‘why’. It’s one of the first things we discuss, and our projects should reflect that as finished buildings. The detail, the art and the beauty need to be there, but our portfolio of work may be considered a little like a chameleon; sometimes the buildings fit within their environment in a way that is discrete and subtle, other times they are a little more outgoing. I like to think they each have different and unique personalities rather than mirror ours.”

Once her projects are completed, Lisa finds both purpose and pleasure in revisiting and evaluating the finished work. “Each of the projects and clients through my career have been important for different reasons. Whether a music space, an auditorium, a home, a heritage project or a community project, the highlight of each is going back after it has been completed and talking with the clients to see how it is working for them and their lives, and how it is working or contributing to the neighbourhood or landscape it is located in. It’s such a joy to hear their experiences of living and working in the architecture you have been a part of bringing

to reality. It may sound as though I should probably be used to it after a 25+ year career, but it still is a very special moment indeed. The collaboration on site with a like-minded construction team is a really important part of the process to me, too. A great client-builder-architect team creates something that everyone is proud to have been a part of.”

Lisa’s principled beliefs also feed into her philosophy about colour use. Her work has been recognised twice at the Resene Total Colour Awards for the project-specific way she weaves hues into her work, earning her a Resene Total Colour Residential Interior Award and a Resene Total Colour Neutrals Award. Her carefully curated Resene colour palettes enhance not only the forms she and her team create, but they’re integral to developing the right vibe and achieving the high level of liveability she continually strives for. “We work on both interiors and exteriors in our practice, and that enables us to see the building as a whole rather than disparate parts. We love colour and texture; whether neutral or bright, it helps define spaces, transitions and creates a mood. Often, we will create a colour story so that, as you journey through the spaces, the building and colours are experienced as a whole – not simply as an isolated room. Your memory of the spaces that you have travelled through influences the experience of the destination, so the sequence is therefore important to consider in our projects,” she says.

“Resene’s full range of products and technical support is incredibly useful. They are great supporters of the architectural community, have awesome environmental options and it is always exciting to see the new colour ranges that come out.”

When asked about her current favourite Resene colours, Lisa singled out a couple of classics, Resene Indian Ink and Resene Pohutukawa, along with two newcomers, Resene Kinship and Resene Plan B, from the latest Resene The Range fashion colours collection. “I enjoy using colours that connect you to the local environment and take you on a journey,” she says. “These are a part of some coastal projects we’re working on and colours that I have discovered through collaborative sample boards and mood boards we have created for a number of companies. Resene Seaweed has also proven remarkably versatile in these exercises, and I am looking forward to trying it out on site.”

As Lisa and Day Architects continue on their inspiring path of growth and evolution, we too are looking forward to what they try next. *BW*

To see more of Day Architects’ portfolio, visit www.dayarchitects.co.nz.

A quick Q&A with Lisa Day

What is the most inspiring place you’ve ever visited and what made it so special for you?

“I really enjoyed visiting Yemen many years ago, seeing and exploring the towers made from mud (either rammed earth or sundried mudbrick). From the stained-glass windows that glowed at night in the streets in Sanaa to the cooling methods used to ventilate the spaces (both inside and between buildings) that work incredibly well for the climate and environment, as well as being a beautiful experience to live within and without, it is a special country indeed.”

If someone could wave a magic wand that would grant you more hours in the day, what would you do with the extra time?

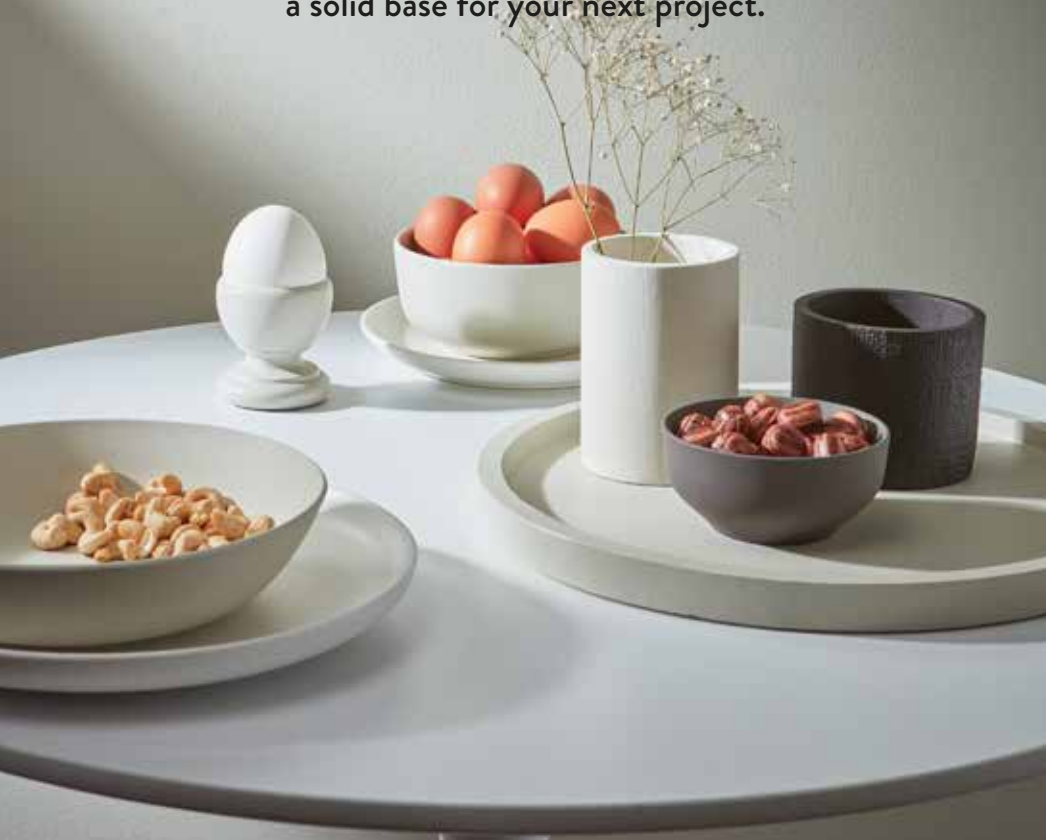
“When I started my practice, my aim was always to create a balance between raising my children and doing what I love in my career. I think you quickly realise and come to a place of acceptance that there are quite simply not more hours in the day. It has been a juggle and a challenge, as it is for everyone. But over the years, it taught me that you need to honour healthy boundaries between home life and work so you can truly enjoy the life and family that you have. I encourage my team (who have tended to have similar values over the years) to consider this to be just as much of a priority as their career in architecture, as it’s important for their wellbeing, creativity and the wellbeing of their family. Consequently, I am now fortunate to be creating ceramics and playing with clay alongside our architecture studio in Remuera with amazing clients and a great team, and to be a full-time mum to my two wonderful kids who have in turn grown up surrounded by projects on the go just as I did. It’s not a multitasking skill; it comes down to defining what you are going to do with the hours in your week and then investing time and a sustainable rhythm for what is important to you. It means that you can bring your best focus to the table for each of those facets rather than needing more hours in the day.”

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

“In the words of Brené Brown, ‘integrity is choosing courage over comfort; choosing what is right over what is fun, fast or easy; and choosing to practice our values rather than simply professing them.’ Align yourself with people – practices, clients, team members and collaborators – who walk the talk. These collaborations are an important part of growing and evolving.”

Neutral ground

Look no further than these popular Resene whites and neutrals to create a solid base for your next project.



One of the biggest reasons decorators are drawn to neutral paint colours is their perceived timelessness. However, despite the ability of some neutrals to endure for years at a time, they're not entirely immune to the cyclical nature of colour trends. Of course, rather than undergoing highly perceptible evolutions from one year – or even one season – to the next the way statement colours do, popular neutrals do tend to stick around for longer. If you look back on the trend cycle of neutral paint colours from a historical perspective, we tend to go through longer spells where we favour one temperature over another – often for 10 to 20 years at a time. For example, warm neutrals were all the rage in the 1990s through the early 2000s, where we saw a strong preference for stained timber floors and joinery in deep browns set amongst backdrops of beige and taupe walls. But early in the new millennium, tastes shifted sharply and stark whites, cool greys and deep charcoals became the colours we collectively coveted.

Although we have recently entered a 'warming cycle' once again – where taupe, beige, brown and cream tones have been steadily replacing the cool greys that dominated for nearly two decades – there are some noticeable differences now from the last time these colours were favoured. One of the most prominent variations is the complexities of today's most popular neutral paint colours. Rather than flat, single-dimensional hues, trending tones have become distinctly multi-faceted. Dubbed 'character neutrals', these paint

colours have far richer undertones which are often influenced by accent colour trends.

Given how wildly popular green tones have been for the past four years or more, it's understandable that many of today's upward trending Resene neutrals have a verdant edge. All different strengths of Resene Thorndon Cream, Resene Rice Cake, Resene Nomad and Resene Napa are on the rise, and they're being used to add interest in ways that a run-of-the-mill flat white, beige or taupe simply can't compete with. For those that favour minimalism in their designs, having that extra facet of subtle pigmentation on your major surfaces adds a chicness – not unlike the 'quiet luxury' trend that's taking over the fashion world. And these green-edged neutrals also play well to the lived-in, earthy looks full of natural materials, handmade ceramics and textured textiles, which continue to remain popular.

If you know that your client is keen for you to include green accents in their design, try reaching for delicately pigmented neutrals like Resene Thorndon Cream, Resene Titania and Resene Linen to build the base of your palette. Their inherent green undertones will blend better with deeper greens like Resene Seaweed, Resene Off The Grid or Resene Tic Tac Toe, softening the contrast so that the difference doesn't feel jarringly stark the way they could against other all-time favourite Resene whites. Or try layering green-edged whites with blush neutrals like Resene Blanc and Resene Bone for a subtle spin on a green-meets-red complementary colour scheme. **BW**

	Resene Eighth Thorndon Cream		Resene Thorndon Cream		Resene Nomad		Resene Kia Kaha
	Resene Rice Cake		Resene Triple Thorndon Cream		Resene Napa		Resene Dark Chocolate

Break out from flat whites and greys – today's top trending Resene neutrals have complex green undertones that bring a touch of earthy elegance. Try using different strengths of Resene Thorndon Cream and Resene Rice Cake along with smoky browns like Resene Kia Kaha and Resene Dark Chocolate together in a single palette to bring a sense of understated luxury. Wall, tray and bowl (with eggs) painted in Resene Triple Thorndon Cream, bowl (with cashews), vase and egg cup in Resene Thorndon Cream, dining plate in Resene Eighth Thorndon Cream, faux egg and side plate in Resene Rice Cake, pot in Resene Dark Chocolate and smallest bowl in Resene Kia Kaha. Projects by Amber Armitage, images by Wendy Fenwick.

Taupe hues that have a green heart to them feel effortless over stuffy. In the same stroke, they're perfect for upping the level of earthiness on your project's major surfaces while maintaining an air of refinement. Background painted in Resene Half Napa, tray in Resene Triple Thorndon Cream, book in Resene Thorndon Cream, vase in Resene Half Nomad, bowl in Resene Dark Chocolate, and jewellery box compartments in (clockwise from top) Resene Thorndon Cream, Resene Rice Cake, Resene Nomad, Resene Eighth Thorndon Cream, Resene Triple Thorndon Cream and Resene Half Nomad with edges in Resene Dark Chocolate.

Resene Quarter Thorndon Cream
 Resene Half Nomad



Character neutrals are a little like chameleons, where the lighting and accent colours in a room play a huge role in determining the spirit your paint colours take on. In this cosy and inviting space, the Resene Rice Cake walls seem to take on some of the pink tones of the sofa and rug under the glow of warm and diffused lighting. Wherever possible, test or at least view your paint colour selections with furniture and textile swatches in situ to see how they are affected before committing to your choices. Walls painted in Resene Rice Cake, floor in Resene Eighth Thorndon Cream and artwork in Resene Sandtex Mediterranean effect in Resene Rice Cake. Sofa, ottoman and rug from Ligne Roset, side table from Good Form, books, candle, cup and saucer from Father Rabbit.



A colour that's as silky smooth as its namesake, Resene Dark Chocolate is a top trending replacement for surfaces where you may have previously chosen charcoal grey. Though stained or colourwashed timber flooring is particularly popular, an opaque painted floor in this luxurious dark hue is a contemporary, minimalist alternative that champions simplicity over the visual texture of a wood floor's natural grain. Plus, Resene Dark Chocolate sits beautifully with today's popular green-edged neutrals. Back wall painted in Resene Eighth Thorndon Cream, left wall in Resene Triple Thorndon Cream and floor in Resene Dark Chocolate. Table, stool and chair from Good Form, sideboard from Ligne Roset, pitcher, glasses, bowls, lantern, candle and books from Father Rabbit, flowers from Urban Flowers.



While it's easy to create a neutral tonal look by sticking to a single colour family from the Resene The Range whites and neutrals collection, don't be afraid to use multiple colour families together – like Resene Thorndon Cream and Resene Napa. This approach helps a space avoid feeling overly 'matchy' but still well put together. Front wall painted in Resene Thorndon Cream, back wall (through doorway) in Resene Half Napa, floor finished in Resene Colorwood Breathe Easy and vase in Resene Quarter Thorndon Cream. Desk, media cabinet and chair from Matisse, lamp from Ligne Roset, artwork by Molly Timmins from Sanderson Gallery, shell ornament, books, paper tray and glass vase from Smith & Caughey's, rug from Baya, lilies from Urban Flowers.



Resene Colorwood Breathe Easy

Resene Colorwood Shore Thing

Resene Colorwood English Walnut

did you know?

Along with popular accent colours, you'll also find a selection of today's top trending neutrals in the latest Resene The Range fashion colours collection. Or look to the Resene The Range Whites & Neutrals collection for hundreds of classic choices that span from whites and off-whites through to blacks and off-blacks.

- Resene Blanc
- Resene Titania
- Resene Bone
- Resene Linen
- Resene Half Napa
- Resene Tic Tac Toe
- Resene Off The Grid
- Resene Seaweed



In the same way that character neutrals bring another level of interest, Resene Colorwood coloured timber washes bring additional complexity to your project's wooden surfaces. With green-edged neutrals like Resene Quarter Thorndon Cream, try Resene Colorwood Breathe Easy to give timber a warm, weathered finish. Or try Resene Colorwood Shore Thing to give your wooden accents a more pronounced green finish. Background finished in Resene Colorwood Breathe Easy, wooden tray and jar lid in Resene Colorwood English Walnut, vase in Resene Quarter Thorndon Cream, shell in Resene Thorndon Cream and pot in Resene Half Napa.



Branching out

How Sarah Straker-Williams' advertising background influenced her decision to add interior design to her repertoire of skills.

For the majority of industrialised history, workers have been pressured to choose a single career path, train up and then stick with that decision – for better or for worse – for the rest of their working lives. But in a quickly changing world where technology evolves at breakneck speed, it's become far more common to have varied careers across a number of industries rather than simply climbing up a single corporate ladder. While we have all heard stories of lawyers or doctors trading large paycheques and stressful hours for less demanding work and diminished remuneration, there are also the students who graduate to find out their dream job isn't what they expected it to be, workers who were made redundant, creatives who have broad interests and those who want to challenge themselves with something new. But despite multi-disciplinary professionals – sometimes called 'slashies' – increasing in number, those with a breadth of experience in different fields can still have a tricky time explaining to others how the pieces of their personal puzzle fit together.

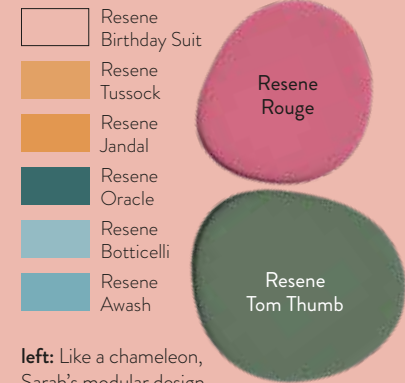
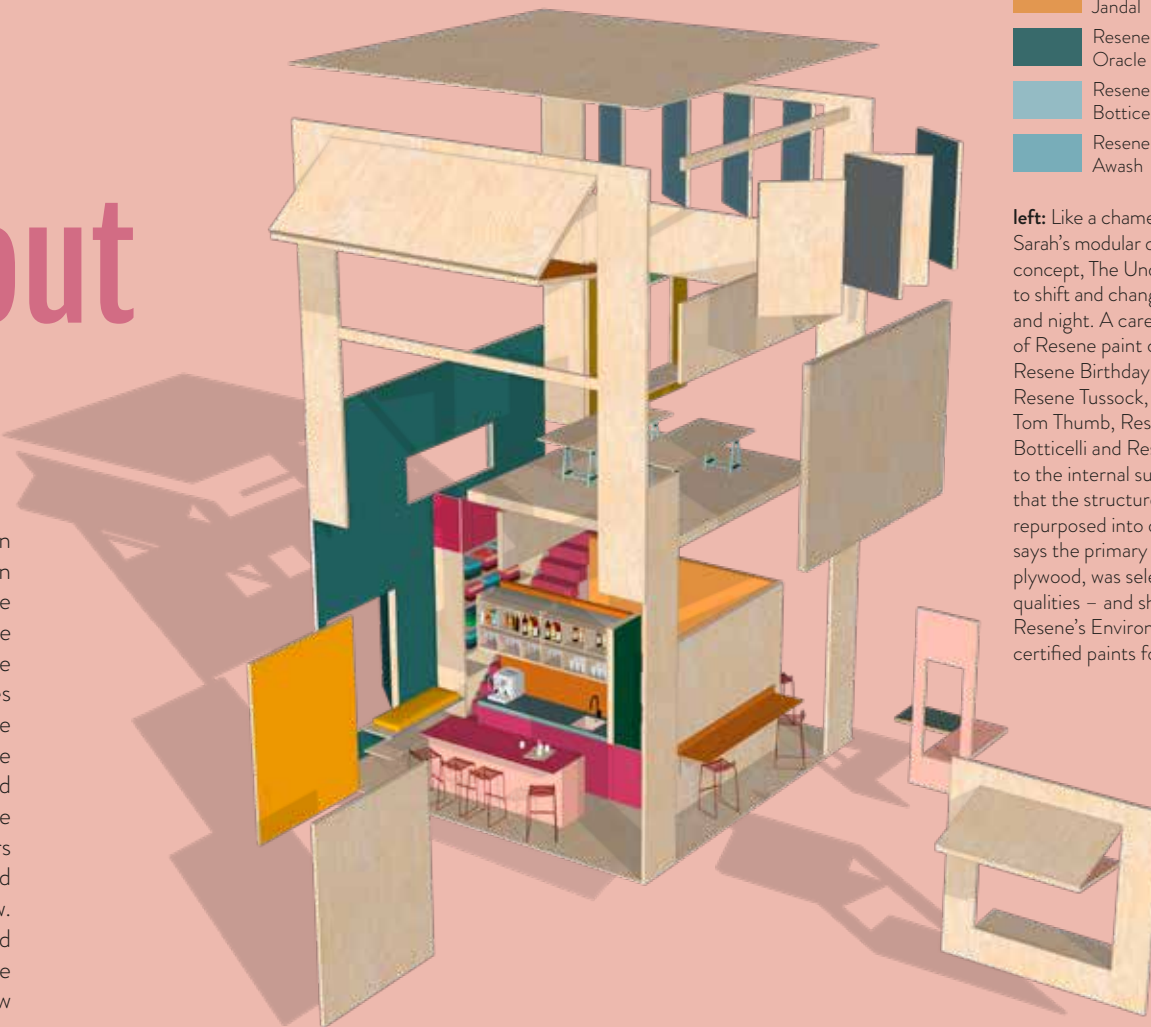
"I always find it hard to answer when someone asks me what I do for a living," says recent Sydney Design School graduate Sarah Straker-Williams. "I am hoping that I can find or create a niche where I fit and I have been experimenting with what that looks like."

Sarah is a woman of many talents and hasn't had a traditional career path. But over the course of her journey, she has been

certain of at least one thing: she knew she wanted to bring design ideas to life. While growing up in Christchurch with a painting contractor for a father and a real estate agent for a mother, Sarah's parents frequently bought, renovated and sold houses, and she believes that has had a significant influence on her. "My mother, in particular, has always had great style and taste – and she would have

made a great interior designer. I guess her abilities have rubbed off on both myself and my younger sister, who is an artist," she says.

After a gap year and a brief stint at Otago University, Sarah attended Christchurch Polytechnic Institute of Technology where she trained to be a graphic designer then landed her first job in Wellington. "Although I thought I would love it, I didn't.



left: Like a chameleon, Sarah's modular design concept, The UnderCover Bistro, is able to shift and change throughout the day and night. A carefully selected palette of Resene paint colours including Resene Birthday Suit, Resene Rouge, Resene Tussock, Resene Jandal, Resene Tom Thumb, Resene Oracle, Resene Botticelli and Resene Awash add energy to the internal surfaces, with a view that the structure can be reused and repurposed into different forms. Sarah says the primary building material, plywood, was selected for its sustainable qualities – and she was drawn to Resene's Environmental Choice-certified paints for the same reason.



Designing annual reports was not what I had signed up for. And back then, graphic design was all print-focused.”

Sarah quit and took a punt on an unpaid internship at Saatchi & Saatchi. Under the mentorship of a couple of advertising legends, she found this type of work better resonated with her. She spent the years that followed working as an Art Director in New Zealand, London and Australia for big agencies like Ogilvy London, DDB, M&C Saatchi and TEQUILA / TBWA.

“One thing that good agencies understand is how much the spaces we inhabit matter; that if you create an inspiring environment to work in, you make people want to be there and you make them feel better. When people feel good, their productivity increases and they create better work. It’s cyclical. In some ways, this was the beginning of my interior design education.”

Sarah recalls working late on a pitch and realising how much the studio’s lighting affected her. “I started noticing all the finishes and materials, observing the joinery details and the impact my surroundings had on me. I was hooked. On weekends in London, I began frequenting design shops. I loved the seasonal windows of Liberty of London, sitting on the many chairs in The Conran Shop and checking out boutiques around Columbia Road.”

A few years later, Sarah moved to Sydney, got married and became a mother but found it a struggle to balance her demanding career with home life. “My husband and I have always strived to be super engaged parents and share the load. But being a mum in advertising with two little boys was challenging,” she says.

“On the eve of the Covid-19 pandemic, I was freelancing for an agency in Pyrmont, helping them work on a pitch. I was told

to pack up my desk, and they armed me with a computer and sent me home. Little did I know, I’d be there for a number of months. At home, it was busy – but I had time to slow down and think, to once again look at the tiny details of life and the spaces we inhabit. I started listening to podcasts about people who are ‘more than one thing’ and being inspired by Antipodean design and architecture studios like Hecker Guthrie, Alexander & Co and Frost Design. I started designing solutions to fix our terrace and quickly realised that, to do it properly, I needed to upskill. So, I took a break from advertising and threw myself into being a student at Sydney Design School.”

Sarah caught the attention of the judges of the Resene Total Colour Awards when she submitted a strong, environmentally-focused concept coloured with a well-curated array of cheerful



above and left: Resene Birthday Suit, Resene Rouge, Resene Tussock, Resene Jandal, Resene Tom Thumb, Resene Oracle, Resene Botticelli and Resene Awash are used strategically to highlight and draw attention to the negative space created when The UnderCover Bistro’s structure is opened. Sarah strategically placed these colours to transform sight lines and highlight the building’s changeable form. The transformative walls have the ability to deliver different colour vignettes depending on where users stand and how they interact with the structure, opening up a rich and rewarding human experience for customers.



and engaging Resene hues. It was evident how much thought had been put into it, and it earned her a Resene Total Colour Rising Star Colour Maestro Award. Dubbed The UnderCover Bistro, Sarah had designed a pop-up restaurant within Carriageworks, a well-known institution in the heart of Sydney's Redfern neighbourhood, as part of a school assignment which would come to life during the city's annual art festival. Her concept was themed around a chameleon – a reptile that famously adapts to its surroundings by changing the colour of its skin. Similarly, her temporary structure transforms, folds and shape-shifts to suit whatever environment and purpose is required of it.

"This project is really close to my heart, and it was the first time I tried to capture all the parts of my background and piece them together – creating a concept, interior, branding and human-centred experience," explains Sarah. "After researching Carriageworks, I learned it was once a coal factory and that the building has changed over the years to suit the times and shifting demographics. For me, there was a nice conceptual thread between a space that has transitioned from a coal factory to a performance space and a farmer's market; that the buildings and land have been evolving over time. The history is colourful and parts of it have faded into the background."

Initially, Sarah considered creating a mirrored structure that would both reflect and blend in, but she instead opted for plywood. "I wanted to steer away from visual clichés and move





with the times, and for me, using sustainable materials was mandatory. I also wanted to create something that did not leave a lasting imprint and, like Carriageworks itself, could develop into something else over time."

Sarah says she spent hours labouring over the colour choices that would bring character to the pop-up's different components, toying with many different combinations along the way. "I decided to select Resene colours that were both playful and unexpected so that the users would experience the space differently no matter where the modular components were situated. I really enjoyed how the various colour combinations changed the overall feeling of the space. I also managed to source an Eperara Siapidara pendant designed by Alvaro Catalán de Ocón for PET Lamp that perfectly complemented my finalised Resene colour palette. I love how the lamp and paint speak the same colour and design language."

Before getting into the interior design world, Sarah says she had long been admiring Resene from the sidelines. "Since my dad was a painting contractor, he used Resene and used to talk about the quality of their products. Creating colours and naming them is a skill; I love Karen Walker's Resene colour palette and that a fashion designer can switch lanes and produce a harmonious paint collection. That's inspiring to me."

Since graduating, Sarah has continued multi-tasking – freelancing for ad agencies while also designing interiors – and

above: The UnderCover Bistro can be folded up into a plywood box when not in use. When open for business, it springs forth to show off its colourful 'chameleon' skin featuring Resene Birthday Suit, Resene Rouge, Resene Tussock, Resene Jandal, Resene Tom Thumb, Resene Oracle, Resene Botticelli and Resene Awash. When it's closing time, the pop-up restaurant is disassembled and ready to take on another creative form.

	Resene Birthday Suit		Resene Tussock		Resene Botticelli
	Resene Rouge		Resene Jandal		Resene Tom Thumb



she says every day is different. As she looks to further grow the interior design portion of her business, Sarah has been thinking a lot about what her path forward could look like. "I am conjuring up a future that embraces all parts of me, and I am hoping this includes creating conceptual commercial spaces. Rather than force myself into one lane, I have recently learned to embrace that I am more than one thing – an interior designer, graphic designer and art director. My career doesn't have to fit into a perfect little box." **BW**

To learn more about Sarah and her multi-disciplinary work, visit www.straker-williams.com.



Finding time

Artist Edward Waring shares how colour and memory are entwined in his latest collection of works.

In a time when so many of the ornaments that fill our spaces are disposable, there's a lot to be said for objects that were made to last but no longer fit within our tastes and design preferences. It's a thought that artist Edward Waring has become deeply connected with. His latest collection encourages us to seek out the hidden beauty and excitement in what we now consider the mundane or prosaic and challenges us to dig deeper into often overlooked histories.

Originally from Lyttelton, Edward first left home to pursue fashion design at Wellington Polytechnic in 1973. But after a year and a half of studying, he realised that it wasn't really what he wanted to do. He left the programme for a job with the Royal New Zealand Ballet where he worked his way from stagehand to stage manager. In 1979, Edward relocated to Sydney and worked in film and television before launching a company which supplied locations for photography and commercials. Since selling that business a number of years ago, he has been a full-time artist focused primarily on sculptural assemblages of materials that were once prized and have since fallen out of use, such as old glass, Meccano toys and children's dolls.

Lately, Edward has been focused on vintage crystal, repurposing and altering once cherished tableware to create 'Memory Sticks' which require the audience to reexamine what could be considered old-fashioned or passé and make space for them in the modern world. His use of things once saved for only the most special occasions asks the viewer to reconsider their past and allow forgotten feelings to resurface.

The idea for the collection was spurred when Edward was using vintage crystal to make a series of side tables and centrepieces and a friend asked if he could make him a coloured piece. "I scoured op shops and auctions but found it very difficult to find good coloured glass," he says. "Then, one afternoon, I was in an art supply shop and saw a small container of blue oil paint and tried that. It didn't work, as the colour looked flat and drab. A few weeks later, I went to the Resene ColorShop in Artarmon and they had a table covered with discounted testpots, so I bought a few and tried them on the glass. I was so happy with the result, I went back and bought most of what was left. I have since added many more Resene testpots to my supply."



previous page and above: Artist Edward Waring's studio brims with what were once precious objects that have since been discarded, which he repurposes into unique and colourful sculptures called 'Memory Sticks' using Resene paint. His extensive collection of Resene testpots spans the spectrum and is nearing 200 in number. Images by Toby Burrows, www.tobyburrows.com.

For Edward, the crystal pieces evoke memories of the ones his mother and her friends owned when he was growing up, which were mostly kept tucked away and seldom, if ever, used. In a way, the tucking away of the tableware echoes these women's own secret and fabulous histories which are rarely narrated or acknowledged. By unearthing these objects from the cupboards that have kept them hidden and treating them to a playful and dynamic reimagining, Edward says the artworks become a tribute to the strong women who raised his generation.

"Memory is always present in my practice. I'm fascinated with the idea that something that was once loved is discarded

as people grow or their tastes change, and I like to give these objects a contemporary spin to bring them back into people's lives. I recently had a collector buy a group of four, and when he got them home, he was thrilled to find out that one of them was titled 'Lorna' – which was his mother's name. He told me that whenever he looks at it, he thinks fondly of his mum – and that to me is mission accomplished."

Edward acquires most of his materials by trawling op shops and auction houses. "I don't tend to use online channels to find them as I really need to see the pieces in person to make sure they are not tarnished or chipped, and to see how they respond to



right and facing page: Edward's artworks are included in private collections both in Australia and abroad and in public collections such as The Powerhouse Museum and The Art Gallery of New South Wales. He has also been a finalist in prize exhibitions including the Reimagine Art Prize and Woollahra Small Sculpture Art Prize. His most recent collection, assemblages called 'Memory Sticks', are coloured with Resene testpots. The pieces shown feature Resene Anakiwa, Resene Irresistible, Resene Golden Dream, Resene Scrumptious, Resene Lily, Resene Niagara, Resene Windsor, Resene Ballerina, Resene Daredevil, Resene Riptide, Resene Moody Blue, Resene Spotlight, Resene Adrenalin, Resene Broom, Resene Dotcom, Resene Christalle, Resene Lightning Yellow, Resene Red Letter, Resene Unicorn and Resene Seance.

 Resene Broom	 Resene Lily	 Resene Irresistible
 Resene Golden Dream	 Resene Seance	
 Resene Spotlight	 Resene Unicorn	 Resene Anakiwa
 Resene Lightning Yellow	 Resene Moody Blue	
 Resene Adrenalin	 Resene Windsor	
 Resene Daredevil	 Resene Christalle	
 Resene Ballerina	 Resene Dotcom	
 Resene Scrumptious	 Resene Riptide	
 Resene Red Letter	 Resene Niagara	



light,” he says. “Then, I start assembling the individual pieces into a form I’m happy with – first, choosing a piece for the base, then experimenting with what works next. I pace my studio looking at the myriad of possibilities and keep swapping and stacking until I have a form I’m happy with. I then leave it for a few days to see if I think it’s fit to paint. Once I’m locked into the form, I hand-paint the interior of each piece – again, by picking a colour for the base object then experimenting with what goes next. I usually paint each piece a minimum of five or six coats and sometimes up to 10 or more depending on the colour and how it responds to the glass before permanently connecting the pieces together.”

When asked about his favourite Resene colour, Edward said picking out just one is an impossible feat. “It’s like asking what my favourite record is. It depends on the day, my mood and the feeling I am attempting to evoke. Some days I’ll get fixated with greens and bounce off from there. Other days, it will be blues or

oranges and reds. I tend to work quite instinctively; once I pick a colour for the base, I then try different combinations for the rest until I’m happy with the whole piece.”

To inspire ideas for his colour combinations, Edward often looks to comic books – another memory from his childhood. “My major influence is a French graphic novelist and illustrator called Jean Giraud, who used the pen name Moebius. His colour palette is extraordinary and inspirational. However, I’m always looking for different ideas. Sometimes I’ll see a beautiful bunch of flowers or a painting and will work those colours into my next piece.”

Edward says that while discovering Resene was “a very happy accident”, once he started using the paint, he became hooked.

“I now use it exclusively. Obviously, I love the colours, but I also really like that I can buy 60 mL testpots so I have zero wastage – and the staff at the Resene ColorShops are super helpful.”

Of course, since both crystal and colour are greatly affected by light, Edward’s works are best experienced in person. Luckily, those who are eager to view them up close will have an opportunity in the coming months during his solo exhibition at Gallery Sally Dan-Cuthbert (20 McLachlan Avenue, Rushcutters Bay, NSW), which opens 13 July and runs until 13 August 2023. [BW](#)

To see more of Edward’s sculptures, visit www.edwardwaring.com and www.galleriesallydancuthbert.com.

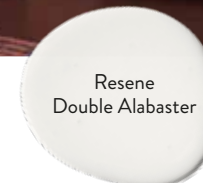
Capture

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



As greys begin falling further out of favour, creams and beiges are steadily replacing them as the go-to neutrals for major surfaces. However, since grey continues to be a chic option for furniture and accessories, designers are weaving warmer greys like Resene Credence into creamy colour palettes. And where neutral sofas used to be the universally preferred selection, we're seeing statement colours becoming more popular picks – like this sofa in a hue similar to Resene Rulebreaker.

Walls painted in Resene Flotsam with Resene FX Paint Effects Medium mixed with Resene Quarter Doeskin applied on top, floor stained in Resene Colorwood Rock Salt and window and skirting boards in Resene Snow Drift. Sofa and rug from Ligne Roset, coffee table and large brass vase from Bradfords Interiors, artwork by Paddy Foss from Domo, small vase, boots, bag and candle from Faradays.



After a string of stagnant years, many of us are seeking ways to shake up our lives and infuse our spaces with energy and creativity – which means the return of red could not be timelier. Ruby reds are among the top trending hues, and versions like Resene Persian Red or Resene Aroha used with warm and welcoming peach and rose tones and spicy browns like Resene Dawn Glow, Resene Summer Rose and Resene Rebel create a sense of opulence, drama and sensuality.

Walls painted in Resene Coral Tree (left) and Resene Persian Red (right) and floor in Resene Rebel. Chair and rug from Ligne Roset, table from Bradfords Interiors, lamp from ECC, bowl and vase from Smith & Caughey's, mug from Faradays.

-  Resene Double Alabaster
-  Resene Kinship
-  Resene Credence
-  Resene Inspire
-  Resene Quarter Doeskin
-  Resene Dawn Glow
-  Resene Coral Tree
-  Resene Summer Rose
-  Resene Aroha
-  Resene Persian Red
-  Resene Rebel
-  Resene Petal
-  Resene Heliotrope
-  Resene Rulebreaker
-  Resene Black Sand



Klein blue, periwinkle, petal pink and wine red are clear frontrunners when it comes to statement colours. When supported by crisp classics like white, black and greige, these hues add a fresh and contemporary edge. Plus, their cool undertones make them easier to live with than some other popular bold choices – so they may be more readily embraced by cautious clients.

Resene A4 drawdown paint swatches and testpots in (clockwise from top right) Resene Black Sand, Resene Heliotrope, Resene Kinship, Resene Petal, Resene Aroha, Resene Inspire, Resene Double Alabaster and Resene Rulebreaker.



The trend towards dowel-clad and tambour door furniture has made its way on to walls as an interesting and contemporary idea for adding texture and tactility to a space. Shapely, freeform pottery objects also continue to be popular accessories and their surfaces are excellent candidates for bringing popular accent colours in to round out the colour palette in a space.

Wall painted in Resene Heliotrope, floor and coffee table in Resene Double Alabaster and vases (from left to right) in Resene Inspire, Resene Double Alabaster, Resene Petal, Resene Heliotrope and Resene Rulebreaker.

- Resene Half Sea Fog
- Resene Colorwood Whitewash
- Resene Double Blanc
- Resene Felix
- Resene Tuft Bush
- Resene Brandy Rose
- Resene Tuscany



Neoclassical details have been squeezing their way back into the design world recently, primarily through Grecian-style amphora vases, busts and marble accessories. When married with the increasingly popular maximalism trend, which has resulted in intricate wallpaper designs becoming highly sought after, designers are achieving elegant spaces that offer up a timeless museum-like quality.

Wall in Resene Wallpaper Collection E307343.



The appetite for double-strength versions of favourite Resene neutrals has been increasing and we're seeing these more pigmented hues being used on surfaces where half and quarter strength colours were previously preferred. And rather than breaking up a space by using truer whites for trims, doors and ceilings, designers are carrying singular colours across multiple surfaces to achieve a uniform look.

Walls and built-in bench painted in Resene Double Blanc. Vase and candleholder from Faradays, bowl from ECC, small dish from Michael Joyce.



Braver clientele are saying 'yes' to coloured cabinetry in hues like rose, emerald and steel blue. This can be attributed to owners wising up to the many benefits of opting for joinery in made-to-last paintable substrates over cheap materials and finishes, and an increased demand for bespoke designs. Suddenly, a kitchen refresh doesn't need to be a once-in-a-lifetime endeavour when you can reach for robust products like Resene AquaLAQ to transform cabinetry with a new colour.

Wall and cabinetry painted in Resene Brandy Rose, ceiling in Resene Half Sea Fog and timber benchtop finished in Resene Colorwood Whitewash. Artwork by Henrietta Harris, rug from Baya, jug, pots and ceramics from Asili, Trish Rejthar, Houston Design Co, Group Partner and Green With Envy, ceiling fixture from Lighting Plus.



Friendly peach and terracotta tones like Resene Tuft Bush, Resene Brandy Rose and Resene Tuscany are approachable accent colours that really pop when layered on top of a tonal base comprised of trending green-blue hues like Resene Green Meets Blue, Resene Inside Back and Resene Envy, offering a contemporary twist on a classic complementary colour palette.

Resene A4 drawdown paint swatches and testpots in (clockwise from top right) Resene Tuscany, Resene Green Meets Blue, Resene Tuft Bush, Resene Envy, Resene Brandy Rose, Resene Inside Back, Resene Half Sea Fog and Resene Felix. Projects by Amber Armitage, images by Wendy Fenwick.



Rising to the surface

Armed with an artistic eye, Mark Lowther transforms big ideas into a unique contracting business.

There are plenty of people in this world who are too afraid to chase their dreams. Mark Lowther is not one of them.

At 26-years-old, the South Auckland native was brought up with a huge interest in the creative arts. “I have family in the Philippines whom I look up to, and they develop, design and build apartments. Growing up around them motivated me to get into the construction industry, and I am trying to start from the same foundation as they did.”

Mark moved to Japan when he was 19, and during his time there, he developed an immense interest in the cutting-edge fashion influences of Tokyo’s Harajuku district. “This led me to start a design and screen-printing studio when I moved back home. We had a small studio with a few friends beneath a flower store in Kingsland,

Auckland. It was a space where our imagination flourished,” he says.

He attempted a few other different businesses with friends, too. Some worked out and some didn’t, but Mark says he really fell in love with the process. Even when things didn’t pan out as planned, he still learned a great deal from testing out his ideas. Four years ago, Mark set his sights on becoming a prime contractor. However, he wanted to find a way into the building industry where he could continue working with his genuine passion for paint and creating art. This idea led to the creation of Lowther Interiors, a business that has been doing just that.

Mark’s long-time mate Bryce Jamison, a qualified quantity surveyor, had been helping since the business was in its early days of

left: Watda Dumplings on Ponsonby Road is one of the newest additions to Auckland’s popular nightlife and shopping strip. Mark and his team created a unique look for the walls using Resene Sandtex Mediterranean finish in Resene Grain Brown with Resene FX Paint Effects Medium mixed with Resene Quarter Sorrell Brown. Design by Wondergroup, www.wonder.group. Build and painting by Surface. Image by Logan West, www.loganwest.co.nz.

Resene
Quarter
Sorrell Brown

Resene
Grain Brown

getting established in the industry. Last year, Bryce joined the business full-time as a partner and he and Mark collaborated on a full rebrand together – and they’ve never looked back.

“He’s got a big heart,” says Mark. “We work fantastically well together, motivating one another and pushing each other to reach new limits.”

Today, their business is known as Surface – but the skills and value they bring to their projects goes far deeper. More than just contractors and applicators, they’re designers and artists in their own right and create customised fitouts, specialised paint effects, textured surfaces and more for a wide range of clients and project typologies.

Mark says his favourite projects to work on are hospitality interiors and creative office spaces. “It’s our niche. Projects that bring out emotions within you through bold colours and fixtures are what motivate me.” One of his most memorable builds to date was when Surface worked as the main contractor on Watda Dumplings in Ponsonby Central with Wondergroup, as Mark really enjoyed working with their creative team. Another highlight was the specialised painting his team completed for Microsoft Wellington, which incorporated Resene metallic paints and textured products from the Resene Construction Systems Rockcote range.

As Surface’s business continues to develop, Mark looks forward to an opportunity to be the lead contractor on a project that aims to be carbon negative. “Using the materials that are out there in the industry that are made with upcycled materials like saveBOARD, recycled timber and Resene’s range of environmentally-friendly products? I would love to tick that off the list.”

Like many artists, Mark finds it helpful to browse artwork and projects completed by others on Tumblr and Pinterest when he needs some extra inspiration. “I like to spend time trying to draw out the emotions and stories people are trying to tell with their work,” he adds. “There is also an artist named Hemi that took



• **above top:** Resene golds and greys applied by Mark’s team bring a flair of colour and complement industrial-style details in Aurecon’s soon-to-be-completed office in Newmarket. Ceiling in Resene SpaceCote Flat tinted to Resene Pendragon, cable tray in Resene Uracryl 403 gloss tinted to Resene Tussock and walls in Resene SpaceCote Low Sheen in Resene Armadillo and Resene Stack. Design by Warren & Mahoney, www.warrenandmahoney.com. Build by Savory Construction, www.savory.co.nz. Painting and image by Surface.

• **above bottom:** A moody effect was achieved in the bar at Auckland’s Voco Hotel with the ceiling in Resene Super Gloss enamel tinted to Resene Fuscous Grey and walls in Resene SpaceCote Low Sheen tinted to Resene Friar Greystone. Design by SJB, www.sjb.com.au. Painting by Surface.

- Resene Tussock
- Resene Stack
- Resene Friar Greystone
- Resene Armadillo
- Resene Fuscous Grey

me under his wing. He pushes my boundaries of open and creative thinking.”

Other times, it’s the paints and products themselves that can offer up ideas for creativity. Mark says Resene Pendragon and Resene Tussock are among his favourite hues at the moment. “We are currently using these colours on a concrete slab ceiling with our friends at Warren and Mahoney.

“I love working with Resene. They have an all-around great company culture, and there is always someone who will put their hand up to help.”

With his energy and eye for design, it’s clear that Mark has a long and exciting career ahead of him – but he already has very sage advice to offer for those who might be just getting started in the industry.

“Walk in every room as yourself. Never dim your own light for anyone.”

And if you, like Mark, are filled with big ideas, don’t forget to slow down once in a while. “Something I do wish I did more often was to stop and smell the roses. I’m a wishful thinker, which has its pros and cons!” **BW**

To see more of Surface’s superb creative builds and specialised finishes, visit www.surface.nz.

Mark's master list

Resene Pendragon

When Mark needs to regroup, he uses this handy list of motivational reminders to get himself back on track:

- Present your work
- Make the space yours
- Maintain your mental health
- Enhance your designs and ideas
- Build your legacy
- Impress your clients
- Show, don’t tell

As above,



so below

The key to perfect coverage starts from the bottom up.

The final topcoat may be the only layer of your project's coating system that your client ever sees, and the one that gets all the credit and compliments. But we've said it before and we'll say it again (and again): the only way to ensure a beautiful finish is by putting in the right care and preparation. Patching and sanding, filling gaps, taping, cleaning and dusting your soon-to-be-coated surfaces are all important parts of that preparation process, but so too are the layers of product that are applied before your Resene topcoat.

When you're specifying and applying a vibrant colour or one that's significantly different from the existing colour, it pays to pick a paint system that you can be confident will give you complete and even coverage. For starters, you can be assured you'll get the quality finish that both you and your client are expecting. But your specific selections can also save money, both in terms of product and application cost, without the need to sacrifice quality.

We spoke to the Resene Technical team to get a better understanding of the science behind coverage and the right products and tools to use for the best possible finish.

All about that base

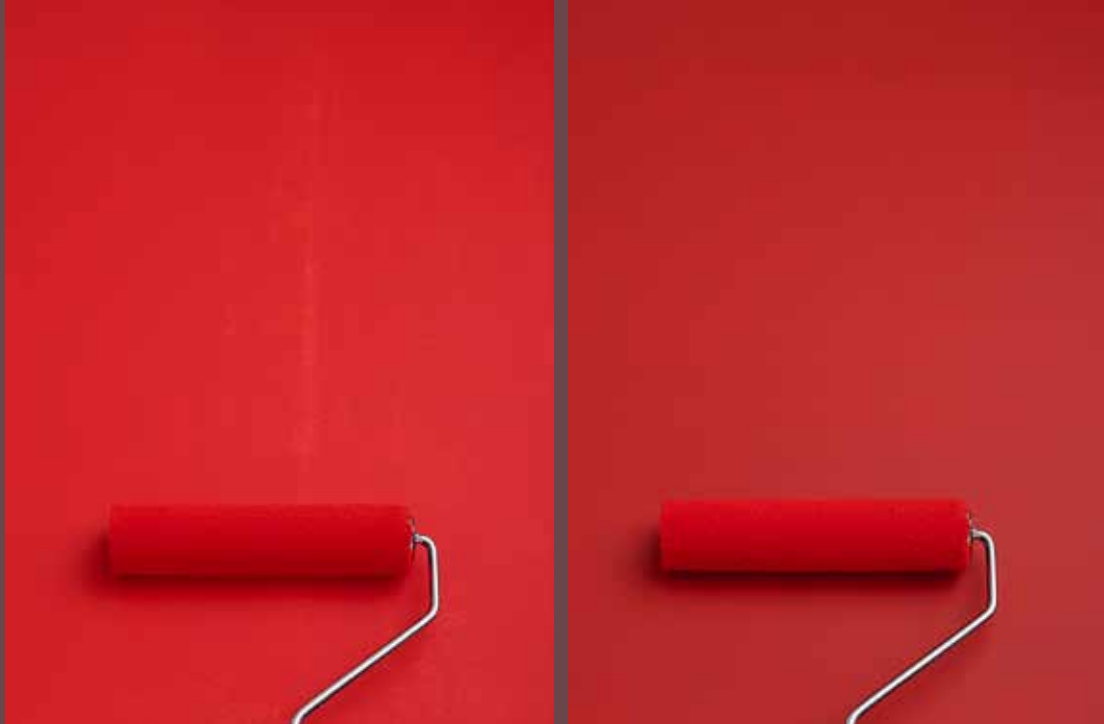
If you take a look at Resene's data sheets or product tins, you'll find that the majority of Resene interior and exterior topcoats require two colour coats to provide proper coverage, getting you the same opaque look that you see on your Resene swatch and for the product to perform as intended. However, certain bright, bold or deep colours may require an additional coat to get a uniform colour – especially if they are being applied over a significantly different colour. The organic pigments used to create bright yellows and clear reds, for example, are naturally more transparent. To maintain their high chroma, these hues are tinted into more transparent bases so as to not muddy them. When a more transparent paint is applied over a significantly different colour, what's underneath can still show through even after the second coloured topcoat. In these instances, a Resene undercoat is particularly helpful.

The majority of paint primers and undercoats you'll find on the market are only available in white or off white. However, applying a tinted undercoat reduces the number of topcoats required to get proper opacity for deeper, brighter, bolder and sheerer colours. Applying a tinted Resene undercoat is also more economical than applying extra topcoats as it is less expensive than the tint needed in the topcoats. Resene has thousands of different paint colours to choose from in both waterborne and solventborne bases. To ensure improved opacity for all those colours without the need for thousands of different coloured undercoats, Resene uses innovative varishades.

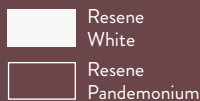
left: Bright, clear reds and yellows can be more transparent by nature as less opaque materials are blended with these pigments, so as not to muddy them and help keep their vibrancy. To improve the opacity of these types of colours and reduce the number of topcoats, Resene recommends starting with a tinted varishade undercoat. This first coat of Resene SpaceCote Low Sheen tinted to Resene Red Hot is being applied over Resene Acrylic Undercoat in Varishade 5. Projects by Amber Armitage, images by Bryce Carleton.

Resene
Red Hot

Resene
Varishade 5



above: To demonstrate the difference a tinted varishade undercoat makes, we applied a single coat of Resene SpaceCote Low Sheen tinted to Resene Red Hot over a wall in Resene White (left) and over a wall that had been properly undercoated in the recommended Resene varishade (right), Resene Acrylic Undercoat in Varishade 5. In the left image, you can see some of the Resene White wall 'grinning through'. On the right image, however, better opacity and authentic colour has been achieved right from the first coat.



What are varishades?

Resene varishades rely on some pretty fascinating colour science, and their success boils down to the extensive testing that's carried out by the Resene Technical team.

Many in the coatings industry used to assume that a white basecoat would be the optimal colour for a primer or undercoat, since white reflects back all colour waves and the raw ingredients used to make white paint are often the opaquest – so it would adequately cover up any colour that was beneath it. The trouble with white is that it can often show through some of those sheerer colours that we previously mentioned, making them appear 'thinner'. This led to the idea that an undercoat that's been tinted to the same colour as the topcoat would be the best option. But, in fact, for many colours, a grey undercoat is even better as it reduces reflectance and enhances the depth and body of the colour, so you see it in its full glory. In addition to a white undercoat, which still remains the best option for certain colours, Resene developed six different grey varishade colours (which are numbered 1-5 and 10 to indicate their greyness, rather than named) which allow for the perfect level of contrast between your undercoat and your topcoat colour.

How does Resene figure out which varishade is the right choice for your topcoat colour? "This is determined scientifically by applying the topcoats over drawdown swatches in black and white at known film weights – the thickness that the paint gets applied to different surfaces through different application methods – until full coverage is obtained. This may require multiple topcoats," explains Resene Technical Manager Mike Clowes. "Then, the topcoat colour is applied over six new drawdown swatches that have been undercoated in white and the six Resene varishade tones

until full coverage is obtained (matching the original full coverage swatches). The varishade tone that produces the best match with the fewest topcoats applied over it is then chosen as the preferred undercoat."

The right shade to specify

Choosing the right varishade for your chosen topcoat is easy: it is recommended through the Resene e-tint colour formulation system. Where an undercoat is recommended for a Resene colour, you'll find it noted on the colour card with 'uc'. Simply specify a Resene waterborne or enamel undercoat for your project and the Resene ColorShop team will select the appropriate varishade for your topcoat. However, if you are applying a darker colour to the exterior of your building, the science is a bit different – and thus so are Resene's recommendations. In these instances, it's recommended to choose a Resene CoolColour formula for your topcoat.

Resene CoolColour technology makes painting exterior surfaces in darker colours both easier and safer and can be used on all sorts of exterior materials and applications, from weatherboards and concrete to windowsills. A Resene CoolColour looks like a normal Resene colour, but thanks to special pigment technology, it reflects more heat, so it doesn't get as hot as a normal colour would. Resene CoolColours 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. Visible and UV light will still impact the sun's heating effect on your exterior surface, but your substrate won't get as hot so it'll be under less stress.

"For the best performance of Resene CoolColours, we recommend a white Resene undercoat rather than a Resene varishade," says Mike. "Despite the appearance of full opacity, some of the sun's infrared rays do penetrate the topcoat and these are best reflected back by a pure white undercoat in order to protect the substrate and minimise heat build-up."

top tip

Resene Acrylic Undercoat and Resene Enamel Undercoat are available in white and varishades. Resene Acrylic Undercoat is suitable for interior applications and exterior colours. Resene Enamel Undercoat is generally recommended for use under interior paint systems only. Use a white undercoat or primer directly beneath Resene CoolColour topcoats for maximum heat reflectance.

Other factors and forces at play

Of course, your basecoat is important, but your undercoat alone won't give your project a perfectly opaque finish. Opacity and hiding power are important aspects of coverage in terms of how well a product hides the substrate, but in the coatings industry, it also involves the spread rate of the product and how much area it will physically cover. This is affected by different factors, such as whether the product is waterborne or

did you know?

Resene White 

The **opacity** of a paint is its ability to block light from getting through and the **hiding power** of a paint is its ability to adequately hide the surface it is applied to.

solventborne, who is applying it, the application method, the tools used, the number of coats, the ambient temperature and humidity and even the sheen level.

It probably goes without saying that waterborne products and solventborne products are made up of different raw materials, but the same size tin of a waterborne paint with a higher gloss finish will have less pigment in it than one with a flatter or matte finish. When you think about it, it makes sense, because a glossier product has to be manufactured with more ingredients to make it glossy, so there will be less room in the tin for pigment. However, you'll still want that product to give you an opaque finish without having to lay on a bunch of extra coats.

Thanks to the Resene Technical team's vigorous testing and high-quality standards, paints in the Resene Total Colour System generally have the same coverage in terms of hiding power – no matter which formula you choose – so long as the product is applied according to instructions on Resene's data sheets. This includes recommendations for the surface area that the product should cover, but also about the environmental conditions when the paint is applied.







When paint is cold, it has a higher viscosity, so there is a chance that it will be applied at a higher wet film thickness than the conditions it was tested under. Conversely, the paint's viscosity is lower in warm weather and therefore has more tendency to spread further, which can result in poorer hiding if it is spread too far. High humidity slows down the drying time of waterborne paints, which could allow overspreading due to the paint not drying as quickly. While this may not make a huge difference on a smaller project, it's important to consider these factors for larger projects to make sure you achieve the right coverage with the right number of coats.

Tools of the trade

You may have guessed that applying paint with a brush versus a roller will result in a different wet film thickness of paint being applied, but it can also differ between types of brushes and types



above: Resene developed six different grey varishade colours (which are numbered 1-5 and 10 to indicate their greyness, rather than named) which allow for the perfect level of contrast between your undercoat and your topcoat colour. Background in Resene Acrylic Undercoat in Resene White with brushstrokes in (from left to right) Varishade 1, 2, 3, 4, 5 and 10. Choosing the right varishade for your chosen topcoat is easy: it is recommended through the Resene e-tint colour formulation system. Where an undercoat is recommended for a Resene colour, you'll find it noted on the colour card with 'uc'. Simply specify a Resene undercoat, waterborne or enamel, for your project and the Resene ColorShop team will select the appropriate varishade for your topcoat colour.

 Resene Varishade 1  Resene Varishade 2  Resene Varishade 3  Resene Varishade 4  Resene Varishade 5  Resene Varishade 10

right: The Resene Technical team applies layers of each topcoat colour over drawdown swatches in black and white until full coverage is obtained to scientifically determine which varishade is the right choice. Then, the topcoat colour is applied over six new drawdown swatches that have been undercoated in white and the six Resene varishade tones until the coverage is consistent with the original full coverage swatches. The varishade tone that produces the best match with the fewest topcoats applied over it is then chosen as the preferred undercoat. For this test, two topcoats of Resene Key Largo have been applied over drawdowns in Resene Black and Resene White.

of rollers. Just like the other coverage factors we've mentioned, the Resene Technical team has put plenty of thought into this.

When investigating coverage-related complaints, Resene found most occurred because a painter armed with a microfibre roller had spread the paint too thinly, causing the colour underneath to 'grin through'. The act of applying paint with a brush results in the formation of 'valleys and ridges' within the paint film and 'pimples and dimples' (or orange peel effect) in a rolled film. Thinner film in the valleys and dimples would draw the eye, creating the impression of poor coverage. The ridges and the pimples, on the other hand, were excessively thick and afforded more hiding than required.

Before the advent of the many additives available today, which allow paint chemists to 'dial in' precise profiles for paint, everything from how well you controlled your applicator to the bristle types or lengths used in brushes to the nap lengths and fibre types used in rollers were far more critical. "Microfibre rollers do give a very uniform film thickness, but they can make it easy to overspread the paint. This led Resene to design paint with rheology properties to stop this happening in instances where the wet and dry film build was insufficient for complete hiding," says Resene Senior Chemist Greg Percival.

A good test to ensure paint is not overspread is to consider the area you need to cover. One litre of interior paint from Resene is usually enough to cover around 12 square metres of wall space. If your wall is 6 square metres, then you should use around 500 mL per coat. If you find you are using a lot less product, it is being spread too far and you won't get opaque coverage. It is always better to apply two coats of paint at the right spreading rate than applying more coats to add the paint that should have already been on the wall. Not only does this overspreading cost a lot more in terms of time, the product may not perform as intended.

Beware of cheap products that have overly large spreading rates. Premium paint provides better coverage because it contains



more and better-quality pigment and resin. Cheaper products with larger spreading rates usually include more water, which means you are stretching the pigment further and will ultimately mean you will need to apply more coats to get decent coverage. Or the spreading rate may be overstated and you'll find you need more to cover the area than planned.

top tip

Along with using premium paint, it's important to use high-quality application tools if you want a high-quality finish. The brushes, roller sleeves and painter's tape available at Resene ColorShops help you apply the paint correctly so that you don't waste time and paint on reapplication or unnecessary touch-ups.

Resene
Key Largo

Resene
Black

top tip

Always allow the paint to dry before judging the paint finish. Many paint finishes will settle down after the initial drying phase.

Calculating proper coverage

When it comes to calculating the right quantities to get you opaque coverage on the various components of your project, the surface you are applying your coating to is a significant factor. For example, porous surfaces will always absorb more of what gets applied to them, so they can require additional paint in order to achieve full opacity of your topcoat colour. Materials like corrugated steel also require far greater quantities than a simple surface calculation would suggest because you have to take into account that all the vertical components also need to be adequately covered. Extrapolate that over the scale of something like a factory roof, and it's going to need far more than your painter making a quick run to the Resene ColorShop to grab an extra tin. A good rule-of-thumb for calculating the quantity of roof paint required is to add approximately 40% of your project's footprint area to allow for roof pitch, corrugations and soffit overhang. However, be aware that trough section roofing can require significantly more.

For most surfaces though, estimating paint is fairly straightforward math. You simply need the surface area of what will be painted (excluding doors and windows), the spreading rate of the product and the number of coats needed. Divide the surface area by the spreading rate and multiply those results by the number of coats and you will have the adequate quantity of product required for proper coverage over previously painted or undercoated walls that are in good condition. However, it's always smart to round up to accommodate for a small amount of wastage and in case damage occurs as the project proceeds that requires touch-ups. To make things even easier, use the free online Resene Paint Calculator at www.resene.com/paintcalculator.

top tip

When specifying, remember to include the cleaning products required to properly prepare your project prior to coating. For example, a complete roof paint system typically requires surface preparation using Resene Roof and Metal Wash, one coat of primer and two coats of topcoat at the recommended coverage rate.

What about whites?

As we mentioned earlier, white paint colours often provide better coverage than other colours by the very nature of their raw material components – but not all whites provide equal levels of coverage. Pure whites do not hide the substrate as well as undertone whites, which have a touch of another coloured pigment added to them – which is the case with Resene Alabaster, one of Resene's most popular paint colours.



above: One of the most common mistakes made when staining timber is that applying more product is better. Sometimes, it is done to try and save time. Others incorrectly believe that a thicker coat will offer better protection, but that is not how Resene wood stains have been designed. In fact, applying too much product at once can cause the product to fail. In order to provide the timber surface with the advertised level of protection, Resene interior wood stains need to be allowed to properly penetrate the timber – which can only happen by applying it in thin, even coats and wiping off the excess product as directed. Too much wood stain applied in a single coat can also obscure and detract from the beauty of the timber's natural grain. The quarter circles show unfinished pine (right), pine with a single coat of Resene Colorwood Nutmeg applied as directed (middle) and pine with far too much Resene Colorwood Nutmeg incorrectly applied (left). Timber background finished in a single coat of properly applied Resene Colorwood Whitewash.



“The physics of white light scattering means that light has to bounce off the pigment particles and not be absorbed by anything, otherwise the colour would appear grey – even if the light waves only spend nanoseconds bouncing around inside the white paint film before being scattered to the observer,” explains Greg. “Some of those light waves may get absorbed by the substrate and never get back out of the paint. The purest white light scattering is about 98% of the incident light, as 2% of the light will be absorbed and lost due to the physics of light refraction. For a full white paint with no undertone colour, you need at least two coats applied at the specified spreading rate to achieve full hiding coverage. Many cheap paints require three or four coats, as their white paint contains less titanium dioxide than Resene's does. Titanium dioxide is the costliest component of white paint, but it's also one of the most important as it has the highest known refractive index of any colourless material.”

See-through coatings

In most projects, there are some surfaces that need to be completely coated but not completely covered up. “Resene's wood stains and clears are a different case as they are designed to be semi-transparent or completely transparent, so they have almost no coverage on an opacity or hiding basis,” says Greg.

One of the biggest coverage-related issues with these products is over coverage, where too much product is applied. Wood stains are designed to penetrate the timber, but if too much stain is applied, the stain will end up sitting on top of the wood instead of penetrating in. If the product is not able to penetrate the surface of the timber, the product can be tacky or fail – so it's important that it be applied in thin, even coats and to wipe away excess interior stain before leaving it to dry. If more pigment is desired, continue to apply additional thin, even coats until you build up enough depth of colour to get the look you're after or choose a darker colour.

Clear coatings are another product where building up thinner coats is better than trying to apply the product too thickly in less coats. Be sure to follow the application instructions on the data sheet or product container for optimal performance.

Fit for purpose

Another common coverage-related question that gets raised is whether or not Resene's floor finishes can be used on walls. Since these products are designed for easy spreading on flooring,

they're not intended to be used vertically – so getting the correct coverage on walls can be very tricky. While it may take slightly longer to specify a second or third product, it's well worth the effort to ensure the coatings on your project are right for each surface they're being applied to. This way, you and your client can be certain that they'll perform as intended and your design will keep looking great for years to come.

top tip

The quantity of paint product required to cover ceilings versus walls versus trims and doors are all different. Use the free online Resene Paint Calculator at www.resene.com/paintcalculator for recommendations of how much product will be needed for your project.

Troubleshooting tips

With all of this in mind, if you spot a coverage issue on site, your recourse will depend on the surface you're coating and what product you're coating it with.

“With most waterborne paint systems, once the paint is dry, you can put on an extra coat without any issues. But with some solventborne systems, the application time window can be quite tricky,” says Greg. “When the solventborne paint is first touch dry, you can put another coat on, but if it has been left too long the first coat starts to cross-link or cure, but the level is not enough to protect it from the solvent of the second coat. This means you can get wrinkling or other visual defects. If you leave the first coat on long enough to dry (24 to 48 hours), the cross-linking will be much greater and the first coat will be resistant to the solvent from the second coat. However, you may sometimes need to lightly sand between coats to guarantee good adhesion.”

If you find there is a defect between the first coat and the substrate (such as peeling, blistering or delamination) when using a solventborne two-pack product, Greg says that applying a second coat will make the problem worse in most cases. In these instances, it is recommended to remove the first coat and start again. **BV**

For more troubleshooting advice, use the Resene Ask a Paint Expert service, www.resene.com/paintexpert or call 0800 RESENE (737 363) in New Zealand or 1800 738 383 in Australia. For other coverage-related or product queries, ask your Resene Representative or talk to the team at your local Resene ColorShop.



Land and sea

Two award-winning exhibitions reference precious taonga to build captivating Resene colour palettes.



Kuru Taonga: Voices of Kahungunu

MTG Hawke's Bay Tai Ahuriri

MTG Hawke's Bay Tai Ahuriri is home to a stunning collection of the region's taonga and other treasures, which it uses to tell the stories of the Hawke's Bay area and beyond. Locals often refer to it simply by its acronym, which stands for 'Museum, Theatre and Gallery', as the three-building campus houses all three. Over the last five years, MTG has been recognised with three Resene Total Colour Installation Awards for outstanding exhibition designs. The most recent of these awards acknowledged a jubilant presentation of Indigenous culture shared through objects and stories that were backed by a stunning jewel-tone palette of Resene paint colours, Kuru Taonga: Voices of Kahungunu.

"Kuru Taonga: Voices of Kahungunu showed the history of people and places of Ngāti Kahungunu, telling stories of their time and the events that shaped Te Matau-a-Māui – the fish hook of Māui – into the region of Hawke's Bay," says James Price, MTG's Exhibition and Facilities Coordinator. "Ngāti Kahungunu is geographically the second largest tribal rohe (territory) in the country extending from the Wharerātā Ranges in the Wairoa district to the Remutaka Range in South Wairarapa and has the third largest iwi population.

"Kahungunu the man established himself as a great diver and pāua gatherer, braving the waters of Te Māhia, regularly bringing back the bounties of the ocean and sharing it amongst the people of the tribe. In an outward display of his diving abilities, he would often rise to the surface of the water not only with his kete (basket) full of pāua but with extra pāua stuck to his body."

Through the exhibition's design, James and his team aimed to create a uniquely Māori space to display objects and stories in a way that would resonate with the people of Ngāti Kahungunu. "A whareniui (meeting house), pāua and Te Ao Māori were researched and inform the design concept. Carved poupou and woven tukutuku panels found in a whareniui are referenced in the design. Walls are wrapped with triangular columns acting as poupou, alternating with artworks and objects creating intimate spaces, connecting objects and stories told through text and video interviews."

To weave the stories and colours of the taonga (treasures) together, James found inspiration in the hues of the pāua shell. These glittering, pearlescent gifts of the sea are found in carved taonga on display and have been used behind artworks and objects, to create a uniquely Ngāti Kahungunu environment.

James explains, "pāua shell has great significance to the people of Kahungunu, who say 'the pāua shell design and colour acknowledges us as people of the sea.' The book *Tangaroa's Gift* was also referenced

previous page and above, left and right: More than 100 different Resene drawdown paint swatches were narrowed down in the selection of colours for MTG's Kuru Taonga: Voices of Kahungunu exhibition. The hues needed to appropriately complement the objects displayed while also referencing the colours seen in pāua shells. Triangular columns in Resene Zylone Sheen tinted to Resene Black and other columns, bulkheads and doorways in Resene Zylone Sheen tinted to Resene Catwalk. 12 alternating colours were used behind the artworks and objects: Resene FX Metallic Exponent, Resene Deep Sea, Resene Seeker, Resene Keppel, Resene Paua, Resene Tapestry, Resene Blue Lagoon, Resene Butterfly Bush, Resene Freedom, Resene Kumutoto, Resene Deep Koamaru and Resene Lip Service. Pāua-shaped table in Resene Quarter Pearl Lusta with Resene FX Pearl Shimmer waterborne pearlescent glaze applied on top.

	Resene Quarter Pearl Lusta		Resene Kumutoto		Resene Seeker
	Resene Exponent		Resene Keppel		Resene Paua
	Resene Tapestry		Resene Deep Sea		Resene Catwalk
	Resene Lip Service		Resene Freedom		Resene Black

Resene Deep Koamaru

Resene Butterfly Bush

Resene Blue Lagoon

in our research, which tells the story of how Pāua came to have his colours. Pāua wants to be beautiful like other sea creatures, so Tangaroa gifts him with colours from nature: ‘... the coolest blues from the ocean, the freshest greens of the forest, a tinge of violet from the dawn, a blush of pink from the sunset, and over all a shimmer of mother of pearl in the most intricate patterns...’”

An enchanting array of blues, greens, violets, pinks and silver Resene paint colours were used to adorn the gallery walls, echoing the swirling beauty that can be found inside a pāua shell, and Te Ao Māori themes were incorporated throughout. “The design included a whareniui that represented Te Ao Mārama (world of light). The roof represented Ranginui (sky) and the floor Papatūānuku (earth). The pou (posts) of the house represented those that Tāne used to separate earth and sky. These concepts and Māori narratives of creation, including the movement from Te Kore (nothingness) to Te Pō (darkness) to Te Ao (light), are intertwined in the design of a central triangular pou. A pou is an element that creates the space between Ranginui and Papatūānuku. It is a central anchor, the heart of the building conceptually, spatially and culturally, creating space around it radiating out from the centre. A triangular metal pou was designed and installed centrally in the space, connecting the floor to the ceiling. Internally lit, multiple triangular eyes with graduated pāua tones glowed and represented a living whakapapa. This central column acted as an anchor, distilling Te Ao Māori concepts through its design,” says James.

“The colours of pāua were central to achieving a uniquely Māori space that resonates with the people of Kahungunu. Many visitors instantly recognised the whareniui design and use of colours from the pāua shell and felt welcomed and at home in the space,” he adds.

James says that one of the key challenges of the design was to ensure the colours selected were paired sympathetically with each object and artwork to create spaces that honoured the stories and objects displayed – without dominating them – yet stayed true to the colours found in pāua. “Over 100 different colours of Resene drawdown paint swatches were tested against pāua shell to get an initial selection, which then required more drawdown paint swatches to be ordered as the colours were refined and distilled down to the final ones we used. Pāua patterns and colours were also designed for the graphic panels, inspired from a Whetū Tirikātene-Sullivan dress echoing woven patterns of tukutuku panels. To achieve the shimmering qualities of pāua, substrates used for reflective traffic signs were experimented with to realise the desired effect.”



right and below: James says the colours of pāua were central to achieving a uniquely Māori space that would resonate with the people of Kahungunu. The dynamically-coloured exhibition featured walls in Resene Zylone Sheen tinted to Resene Deep Sea, Resene Seeker, Resene Keppel, Resene Paua, Resene Tapestry, Resene Blue Lagoon, Resene Butterfly Bush, Resene Freedom, Resene Kumutoto, Resene Deep Koamaru and Resene Lip Service, triangular columns in Resene Zylone Sheen tinted to Resene Black and other columns, bulkheads and doorways in Resene Zylone Sheen tinted to Resene Catwalk. MTG’s efforts didn’t go unnoticed by the judges of the Resene Total Colour Awards, who commended it for its tremendous attention to detail – creating an immersive and luscious colour experience. The project won a Resene Total Colour Installation Award.



“We always specify Resene Zylone Sheen for the walls of our exhibitions, tinted to hues from the Resene Multi-finish range because of the flexibility offered by the extensive colour range. Resene Zylone Sheen’s unobtrusive low sheen finish and the low VOC and no added VOCs nature of its formula are ideal for enclosed spaces and around sensitive artworks and taonga. We also used a metallic finish, Resene FX Metallic Exponent, to create a silver section which provided some iridescent qualities – like that of a pāua shell – and for the pāua shaped table we used Resene FX Pearl Shimmer pearlescent finish, which sparkled under the exhibition lights,” James adds.

MTG is always free, and for the rest of the year, visitors can check out the DINZ Best Design Award-winning exhibition Waka Kōrero Māori, which encourages learning the Māori alphabet by pronouncing the names of the kaharehe (animal treasures) on display. Find out more about this and other exhibitions at www.mtg-hawkesbay.com.

design James Price, MTG Hawke’s Bay Tai Ahuriri
build and painting MTG Hawke’s Bay Tai Ahuriri Exhibitions & Facilities Team
images David Frost





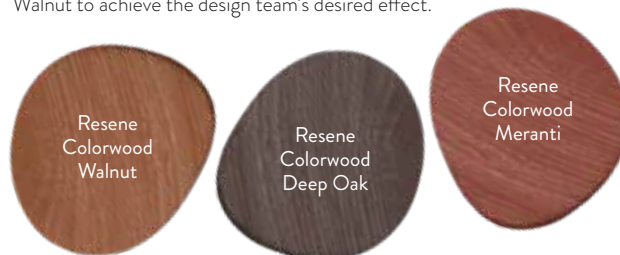
Stardust to Supercontinents Timeline

Eromanga Natural History Museum

If there's one thing visitors to the Eromanga Natural History Museum (ENHM) can't miss, it's Cooper. Cooper is a titanosaur sauropod – the largest known land-dwelling animal to ever walk the Australian continent. After his remains were discovered by 14-year-old Sandy Mackenzie while mustering on his family's station, the Mackenzie family began searching the property and discovered a series of titanosaur fossil sites dated to 95-98 million years old, which represented a new genus and species of titanosaur. Active archaeological work is still conducted throughout the area and fossils are brought to the ENHM for processing, research and presentation.

Thylacine Design worked closely with ENHM's General Manager Robyn Mackenzie to create Stardust to Supercontinents, a deep time geological display that situates Cooper with the

opposite, above and right: A banded tiger iron rock specimen inspired the colours and shapes in the decorative timber surround of the Stardust to Supercontinents Timeline at the Eromanga Natural History Museum in Queensland. The wood on the front of the exhibit is stained in Resene Colorwood Deep Oak, Resene Colorwood Meranti and Resene Colorwood Walnut to achieve the design team's desired effect.



collection of ENHM. Senior Designer Ceci Wilkinson says the exhibit begins with the fiery formation of the earth, the Hadean period (4.6 billion years ago), before continuing through the Archean, Proterozoic and to the Phanerozoic period (541 million years ago), when early multicellular lifeforms first began to appear. Rare and beautiful rock specimens from the ENHM collection record these events and are displayed within the integrated 8.4m long showcase. A children's path along the timeline provides interactive peepholes where younger visitors can catch glimpses of enormous events such as supercontinental drift, minute early multicellular lifeforms and magnified zircon crystals, which are used to date archaeological sites.

"Key specimens were selected to represent different epochs in the development of the earth along with interpretive graphics and interesting data points. The layered wood panelling of the display was inspired by the museum's banded tiger iron specimen from the Ord Ranges in Western Australia. The stone's striking pattern consists of alternating layers of golden tiger eye, silver metallic hematite and red, brown or black jaspilite and is reflected in the banded colours of the layered joinery. Resene Colorwood wood stains gave a distinct but controllable range of colours to the timber without losing the textural quality of the underlying plywood grain," explains Ceci.

"The stained ply colours of the built form are derived from the burnt umbers and iron oxide red found in the banded tiger iron specimen. The colours are descriptors for this period of the formation of the earth dated 3 billion years ago, when the oceans of the earth were iron rich and rusty red. Incredibly, our wonderful fabrication team built the display joinery, object mounts and children's interactive elements and drove a 44-hour round trip from Canberra to install it on site."

The design team selected a trio of Resene Colorwood wood stains to create the striking effect: Resene Colorwood Deep Oak, Resene Colorwood Meranti and Resene Colorwood Walnut. Ceci says she liked the way these hues accentuated the inherent colours of the timber and left the natural wood's grain on display. "Maintaining an organic textured look was particularly important and the colours chosen mimic genuine timber tones. The form, materials and colour palette were inspired by the colour variation of the rock specimens we referenced. Using a stain simplified the specification and Resene Colorwood produced reliable and accurate control of the finished colour."

The exquisitely crafted stained forms of Stardust to Supercontinents caught the eye of the Resene Total Colour

Awards judges, who awarded it a Resene Total Colour Installation Colour Maestro Award. "Timber has an agenda all its own, and this project pays the material homage with layer upon layer presented in a carefully chosen palette of wood stain hues inspired by a key specimen," they said in their comments. "The inspiration is brilliantly realised in the exhibition to draw your eye into the exhibits. It's a rare treat to see timber used so creatively to set the scene."

Located in the heart of Australia, a trip to Eromanga Natural History Museum is a journey worth taking. Visit www.enhm.com.au to find out more about the museum, what's on, how to get there and where you can stay on site. **BW**

design Thylacine Design, www.thylacine.com.au

build Bryan Walsh, Matt Smith, Oscar Senden





No substitute for experience

Why Volantes Decorating Service's exemplary finishes have been turning heads for more than four decades.

As a second-generation painter, John Volante learned early on that there are few things more fulfilling than looking around to see a freshly-painted room which had been made beautiful by his own two hands. Initially, he wasn't entirely sure what type of work he wanted to do after leaving high school – but it didn't take long for him to discover that he shared the same passion as his father. While he was mulling over what career path to pursue, John agreed to lend his dad a hand for a few weeks at the family business, Volantes Decorating Service (VDS). And just like that, he was hooked.

While his father had taught him a lot already, John headed straight to TAFE NSW after year 12 wrapped to complete his Certificate III in Painting and Decorating to make things official. He was welcomed into the fold of the business in 1990, and he and his father have been building and growing VDS together ever since. Today, John manages their team of 16 qualified painters and decorators that complete everything from specialised heritage and restoration projects to painting new residential and commercial builds. Not only does VDS create gorgeous decorative finishes, they also provide design and colour consultation services to their clients.

Through their expert skills, product knowledge, trend awareness and uncompromising commitment to quality, VDS has earned quite the reputation – not just among their repeat clients but also by racking up an impressive number of awards. The company has frequently been recognised at the Master Painters Australia NSW Association's Awards of Excellence, and a number of years, has even taken home the top honour: the Pinnacle Award for Best Overall Project.

Dedication to the craft and attention to detail are clearly qualities that run in the family, but they are also shared by the

tradespeople on the VDS team. As the company closes in on fifty years of doing business, John knows that this has been a key to their company's decades-long success. "I feel our passion and care has created our company ethos and gravitated us to our client base," he says. "Not accepting a substandard finish pushed us into developing and honing our skills to deliver the best service we can."

While every project offers a unique experience, John finds bringing the shine back to old gems the most gratifying. "We

really enjoy the restoration of period homes where we have to remove multiple layers of paint and end up exposing the most beautiful details in timber or plaster work. It is very rewarding restoring these homes back to their original condition in a way that showcases the craftsmanship."

One such project was the restoration of a Federation period home in Cremorne, for which VDS received a Pinnacle Award. John says what made it so outstanding went far beyond just picking the right paint colours to suit; it was also about treating and restoring the finishes. "It is a beautiful building and we wanted to respect the heritage architecture, while at the same time providing the contemporary feel the client was after. We started with the original 90-year-old windows, eaves, rafter ends and soffits – which were sanded back to remove over 20 years of failed paint and coatings systems. Then, we began the work on restoring these details to accentuate their beauty and highlighted them through different gloss levels. The result was a beautifully finished harbourside home, which respects its original period of architecture."

In the same way that John took to painting like a fish to water, VDS has come to love using Resene products in their work. "Our company used another brand for decades until we were asked to use Resene for one particular high-end



left: This private residence in Hunters Hill, which Volantes Decorating Service painted and provided colour consultation for, overflows with stunning French-inspired details. Walls in Resene SpaceCote Flat tinted to Resene Cougar, ceiling in Resene SpaceCote Flat tinted to Resene Quarter Spanish White and trims in Resene Lustacryl tinted to Resene Quarter Spanish White. Mouldings by Bietola Interiors, www.bietolainteriors.com.au. Image by Pablo Veiga, www.pabloveiga.com.

Resene
Quarter
Spanish White

Resene
Cougar



Resene
Smoky Green

Resene
Wan White

left and below: Volantes Decorating Service provided their painting expertise at Sydney's much-anticipated Coogee Pavilion. Will's, a Merivale cocktail bar on the middle level, impresses with its coastal twist on Art Deco-inspired details. Walls and ceiling painted in Resene SpaceCote Flat in Resene Wan White and select window and door trims in Resene Lustacryl tinted to Resene Smoky Green. Design by Merivale in collaboration with ACME, www.acme-co.com.au. Plastering by Mick Williams Plastering, www.mwplastering.com.au. Images by Steven Woodburn, www.stevenwoodburn.com.



project. After completing that project, we flipped our entire company over to Resene. Once you get to know the products, they are truly amazing. It was finally nice to have high-quality paint finishes that were synonymous with the standards our company is known for."

When asked about his favourite project to date, John says there are too many memorable projects to list. "Each has its own story. We enjoy working for repeat clients, we love decorative projects that push detail, we love working alongside talented designers bringing their vision to life and we love seeing the expression on clients' faces when we deliver their dream home."

Looking back on his career so far, John says it has been an incredible journey. "It all started when I took some time to help

my dad for a few weeks while aiming to work out my career path, and here we are 33 years later. I think this was his plan all along!" he laughs. "It's flown by, and I still love every Monday morning! We absolutely love what we do, and this resonates through our work – which focuses on detail and quality finishes with the added bonus of working on some of Sydney's most prestigious properties. Our reputation and 62 industry awards have given me and the team the drive to continue delivering a better project and finish than the last. After all, we are only as good as our last project."

Despite his extensive experience, there are still plenty of years left in John's painting and decorating career – and he doubts he will ever hang up his overalls to retire. "It's too rewarding," he says.

"Completing a project is instantly gratifying. We are involved closely with designers and clients to ensure we achieve what they envisage for their project. We don't accept that something is not achievable, instead pushing the limits and boundaries to separate us from our competition." **BW**

To see more of Volantes Decorating Service's inimitable portfolio and service, visit www.volantesdecoratingservice.com.au.

Taking it to the streets

Thanks to some talented artists, these communities have been made brighter with Resene products.

Bricks Through Time

LCND (Lucinda Penn)

Southcott Walk, Adelaide CBD

Created with Resene Lumbersider Low Sheen in Resene Mako, Resene Glorious, Resene Bullseye, Resene Rapture and Resene White.

After a series of storms bargaged Adelaide, weather had gotten the better of what used to be a wall covered in decorative brick-look veneer on Southcott Walk. A number of the 'bricks' had fallen off and the expansive unkept surface had become an inviting opportunity for taggers. Tired of looking at its state of disrepair, the residents of the adjacent row of townhouses were inspired to find a more attractive and easier to sustain solution: a meaningful mural that would beautify the space. They pooled some money together, put in an application and were delighted when the City of Adelaide provided a Public Arts Grant that matched their donations.

After noticing a mural that she had completed on a nearby street, the resident group decided to reach out to Lucinda Penn, who goes by LCND in the world of street art. Lucinda researched the area in order to design something special for the 10m tall wall that would create pride of place through its connection to local history. She focused in on Southcott Engineering, one of South Australia's longest standing businesses, which was established in 1886.

"Their factories took up a large portion of the area in the south-eastern corner of Adelaide CBD, where this wall now stands," explains Lucinda. "Some original buildings still remain amongst developments in this area."

Her resulting mural, titled *Bricks Through Time*, pays homage to the legacy of Southcott and tells the story of the impact the company has had on the surrounding spatial environment through a design that blends branches with

motors and bricks. The brick texture connects the design with the original infrastructure of the buildings, and the subsequent decorative brick veneers. Gum nut branches tie the composition together, with nature and mechanics balanced in harmony, and a connection to the Kaurna people as the traditional custodians of the land.

To colour her design, Lucinda used custom blends of Resene Mako tinted with different quantities of Resene White to create the effect of three-dimensional depth on the two-dimensional surface. Resene Rapture and Resene Bullseye provide vibrancy and warm contrast to the cooler greys.

"After experimenting with an array of colours during the design process, greys and reds were found to best embody the focus on history and blend in with the residential nature of the area," says Lucinda of her colour palette. "The monochromatic greys create a

sense of black and white footage on a journey back to 1886. The reds emphasise the theme of bricks in the original factory buildings and the veneers that were erected to emulate this. They enthusiastically pop out, whereas the greys unite to allude a look of textured details on a standard grey wall in juxtaposition with the surrounding townhouses."

Much like the project's conception, the painting was also a grassroots endeavour. Lucinda ran workshops with a dozen eager volunteers who pitched in to bring some of the design to life in the early stages of painting. After three weeks of hard work and determination in sweltering working conditions, a humble wall in Southcott Walk has become a marker of identity and engrained itself within the local community.

To see more of Lucinda's work, check out her website at www.lucindapenn.com.



Resene
Rapture

Resene
White

Resene
Mako

Resene
Glorious

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Bullseye



SURFACE: The Miami Street Art Festival

Matt Adnate, Scott Barnard, Michael Black, Aurora Campbell, Luther Cora, CRT Designs, Jarad Danby, Kelly Drake, Jack Fran, iwritesmall, Steen Jones, Sophi Odling, Dion Parker, Richard Scott, Thea Skelsey, Maria-Rosa Szychowska and Kiel Tillman
Miami, Queensland

16 public murals were created during the latest SURFACE Festival using Resene Lumbersider Low Sheen tinted to a wide range of Resene colours, including Resene Charlotte, Resene Shocking, Resene Anakiwa, Resene Misty Lavender, Resene Juicy, Resene High Five, Resene Tuatara, Resene Yarra, Resene Princess, Resene Red Hot, Resene Smitten and more.

For two weeks in July, the Gold Coast suburb of Miami undergoes a powerful reimagining. This past year, more than 20,000 visitors engaged with the work of 200 different artists during SURFACE, The Miami Street Art Festival – programmed by Miami Marketta and the local creative business community. Large scale murals by both highly-profiled and local street artists are the centrepiece of the festival, and the most recent edition saw 16 new public artworks added to Miami's streets on privately-owned walls. Audiences were encouraged to ride, walk and roll their way through the creative precincts to rediscover transformed surfaces as the artists worked. Live music, a 2.4km long fenceline exhibition and an affordable artwork sale were just some of the other events that further activated the community during the festival.



“Street art is an essential part of Miami’s energy,” says SURFACE Creative Director Emma Milikins. “It stands for freedom and creativity. It is through art that we get to communicate our ideas, to express our emotions and to effectively connect with others.”

For Emma, one of the highlights was the collaboration between photographer and local First Nations artist Luther Cora with profiled street artist Matt Adnate. “They worked together to produce a stunning portrait of a young Yugembah woman on Pacific Avenue. It is a highly visual piece and gives our community a daily connection to our First Nations people and culture.”

Emma says that using Resene products for the festival is an important part of ensuring the murals’ longevity. “Resene is one of the most trusted brands of paint that our artists choose to work with. The quality of the exterior paint means that our stunning artworks live on and can compete with the harsh Queensland sun.”

SURFACE will be returning to the streets of Miami for its third year from 2-16 July. For more information and a map of the mural locations, visit www.surfacefestival.com.au.

●	Resene Princess
●	Resene Shocking
●	Resene Smitten
●	Resene Red Hot
●	Resene Juicy
●	Resene High Five
●	Resene Misty Lavender
●	Resene Charlotte
●	Resene Anakiwa
●	Resene Yarra
●	Resene Tuatara





left and far left: Cinzah Merkens has often used his artwork as an avenue to advocate for the health of our oceans. One of his most recent murals in Wellington, which was part of the Defend the Deep initiative, brings sealife from far below the water's surface to eye level on an Egmont Street laneway. The mural was created with Resene Lumbersider Low Sheen and features rich hues like Resene St Kilda, Resene Tarawera, Resene Niagara, Resene Ayers Rock, Resene Vanquish and Resene Red Oxide. Images by Karl Sheridan.

Defend the Deep

Auckland, Wellington and Dunedin

Created with Resene Lumbersider Low Sheen in Resene St Kilda, Resene Tarawera, Resene Niagara, Resene Ayers Rock, Resene Vanquish, Resene Red Oxide and more.

Locals and visitors in three New Zealand cities may have noticed something fishy has been going on – but for a worthy cause. Defend the Deep, spearheaded by the Deep Sea Conservation Coalition (DSCC) alongside production company Monster Valley/Monochrome, has been bringing attention to the future of our seas and the fragile life that dwells within it through a series of impactful murals.

Ocean advocate Karli Thomas says the initiative is a collaboration among eight environmental, oceans and recreational fishing groups that share the aim of getting seamounts fully protected from bottom trawling and implementing a ban on seabed mining in New Zealand's waters. "The murals were a follow up to a petition that

we delivered to the Minister for Oceans and Fisheries at the beginning of this term of government," explains Karli. "At that time, over 50,000 people had signed to call for a ban on bottom trawling seamounts. That number is now over 80,000 and there has meanwhile been an inquiry by the Environment Select Committee into the issue and a forum set up by the Ministry of Primary Industries and Department of Conservation to look into this – which we are really hoping will result in protection for seamounts and their coral and sponge communities this year."

After participating in and helping to organise a number of environmentally-conscious mural festivals, artist Cinzah Merkens says joining in on this project was a natural progression. "It felt like the perfect fit to jump in and get involved! I'm very passionate about ocean conservation, so to be able to use my art as a tool to spread awareness and gain momentum towards banning unsustainable practices was a privilege. I've been involved in numerous mural painting festivals around the world, working with the PangeaSeed Foundation as

a guest artist for Sea Walls: Artists for Oceans, as well as helping run operations."

Cinzah has also painted a number of other significant mural projects around New Zealand, including the country's largest mural to date: an ocean-themed piece which spans the entire length of Auckland's Hobson Street Wharf that brings an exterior interface to the New Zealand Maritime Museum. "In 2021, I also painted two four-storey apartment buildings in central Wellington – which was a huge feat, embracing all the elements while painting through the thick of winter," he says. "Last year, I had my fourth solo exhibition at Monster Valley in Auckland and I am currently learning to tattoo at a great little bespoke rural studio here in Hawke's Bay called El Vardo – so things have been busy!"

So far, there have been three murals completed as part of the Defend the Deep project. "We painted a mural right in the hustle and bustle of Auckland's Ponsonby Road, focusing on the beauty and significance of our deep-sea creatures and habitats currently at risk due to bottom trawling on seamounts and seabed



mining – a highly-experimental industry proposed for our waters. We also painted one in Dunedin as well as another in downtown Wellington off Egmont Street.”

Cinzah says the creatures featured on the murals were chosen based on the sealife and habitats most at risk. “Key heroes to the campaign were the orange roughy and the majestic bubblegum coral. Working with Resene Lumbersider Low Sheen tinted to colours from the Resene Multi-finish range, I was spoilt for hues to reflect this subject matter. For the ocean tones, I used turquoise colours such as Resene St Kilda, Resene Tarawera and Resene Niagara teamed with rich orange and red tones such as Resene Ayers Rock, Resene Vanquish and Resene Red Oxide,” he says.

“I personally loved working on the Wellington mural the most, where we collaborated with artist Sheyne Tuffery. I painted a series of deep-sea fish swimming down the laneway, integrated into the surrounding environment. The scene takes the viewer on a journey as they interact with the laneway and go about their daily business. My favourite sea creature to paint was the alfonsino – a deep-sea fish found in our waters here in New Zealand. I felt its movement and expression were great to interpret through my style.”



left: Artist Sheyne Tuffery (www.sheynetuffery.com) collaborated on the expansive Wellington mural with a style and paint colours that beautifully complement Cinzah's work. Image by Karl Sheridan.

below left and right: Orange roughy and bubblegum coral have joined the streetscape on Auckland's popular Ponsonby Road to bring attention to some of our most at-risk sealife and habitats. It's painted in Resene Lumbersider Low Sheen tinted to Resene St Kilda, Resene Tarawera, Resene Niagara, Resene Ayers Rock, Resene Vanquish, Resene Red Oxide and other vivid colours from the Resene Multi-finish range. Images by Monster Valley/Monochrome, www.monochrome.co.nz.



“We would be keen to do more murals as part of this initiative,” says Karli, “but we ran out of good weather in summer and autumn last year, and – well, you saw how this summer went – so it's something we're looking to continue in the future. There is a big role for art in activism, and we were really inspired by Sea Walls and other 'artivism' projects the PangeaSeed Foundation has run, many of which Cinzah has been involved in.”

The NGOs that partnered with the DSCC on this first trio of murals were Greenpeace Aotearoa (Auckland), Our Seas Our Future (Dunedin) and WWF-NZ (Wellington). Other environmental groups involved include Forest and Bird, LegaSea and Kiwis Against Seabed Mining (KASM). Be sure to keep your eyes peeled for more sealife splashing its way across the country when warmer weather arrives.

To see more of Cinzah's work, visit www.cinzah.com. For more information on the Deep Sea Conservation Coalition, visit www.savethehighseas.org.

Payneham RSL Mural

TaylorJay (Taylor Summers)

Payneham

Created with Resene Lumbersider Low Sheen in Resene Bardot, Resene Harmony, Resene Corvette, Resene Half Melting Moment, Resene Space Cadet, Resene Mariner, Resene Ship Cove, Resene Hopbush, Resene Malibu, Resene Havoc, Resene Carpe Diem, Resene Boogie Wonderland, Resene Grapevine, Resene Lima, Resene Tory Blue, Resene Crusoe, Resene Black, Resene White and Resene FX Blackboard Paint.

As part of a recent outdoor renovation that saw the addition of a children's playground, the Payneham Returned & Services League of Australia (RSL) reached out to Taylor Summers, who goes by the artist handle TaylorJay, to develop a mural to liven up the area. Instead of just a drab concrete wall, the Payneham RSL Committee wanted a scene that depicted the Australian Army, Navy and Air Force that included female representation and Indigenous contribution.

In response, Taylor created a vibrant design that balances the playful character of the location alongside a playground with the solemn, reflective and respectful nature of the mural's subjects – making it equally appropriate for the ceremonies that take place in the shared outdoor space. Rich with meaning, the mural reflects the different military branches while recognising the diversity of those who have served. To add another dimension to the mural, Resene FX Blackboard Paint was applied to a section of the wall that sits directly alongside the playground – enabling children to engage and essentially turning the artwork into a piece of play equipment itself.

"I am humbled to have created this mural honouring those who have served to protect our land and freedoms," says Taylor. "The Payneham RSL Committee wanted this artwork to stand the



test of time, and given the wall is regularly exposed to weather and direct sunlight, Resene products were the perfect medium for this mural."

When selecting her colours, Taylor opted for a vivid colour scheme that balances the solemn, reflective, respectful nature of the subject matter with hope for the future and a playful aesthetic appropriate for the outdoor playground. "Warm and vibrant colours reflect the positive underlying emotional tones of the artwork, highlighting a gratitude for those who have served and their sacrifice. The same colour scheme also reflects a playful character relating to the colours of the playground and the act of play. Using the right colours was pivotal in achieving such a particular emotional and aesthetic balance, and the outcome has received an overwhelmingly positive response," she says. **BW**

To see more of Taylor's work, visit www.taylorjay.com.

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



Lead the way

Why colour is one of the most effective tools in helping users navigate your design.

If you think back to the first time you set foot in a new school, do you remember how you found your way to class? It's a relatively universal experience to draw upon for most New Zealanders and Australians, and it's a great example to broach the topic of wayfinding. Asking for directions is – at best – an embarrassing experience for a young person. In a smaller school, where locating a knowledgeable guide like a teacher, secretary or principal is a simpler task, getting pointed in the right direction might not be so tricky. But on a sprawling university campus, where each building may house an amalgamation of different studies and purposes, ambiguously named after a historical figure or a letter, there is a high chance for confusion and unnecessary stress. Asking a passer-by where to find the 'Q Block' is unlikely to be fruitful as most students only know where to find their own classes. Once you manage to pin down the right building, finding the correct room can be another story.

Wayfinding involves the spatial and environmental cues that help users move from one place to another. In urban and architectural environments, these elements go far beyond signage. Each wayfinding solution depends on the spatial scale and typology of the project and can even include things that span across multiple media and materials. Great wayfinding relies on intuitive designs – both in terms of the building itself, and the design of the other tools within your wayfinding system.

Some types of projects rely heavily on pre-acquired knowledge for wayfinding. For example, think about trying to locate a particular product in a supermarket that you've never visited before. There is often signage to assist in finding the correct aisle, but there is also some degree of pre-acquired knowledge needed. Even if you were in another country, where you didn't understand the language on the signage, chances are it wouldn't be too difficult to find what you were after. We can generally expect to find basics like fresh produce, bread, eggs and dairy along the perimeter of the shop's floorplate, and we might be able to make educated guesses about other products being located in relation to certain ingredients on the inner aisles. In this situation, the prerequisite for knowledge might not be terribly problematic, but there are a whole host of other places and spaces where this would be unacceptable. Projects like hospitals and other medical facilities, shopping centres, libraries, transit developments like train stations, bus terminals and airports should all have sophisticated wayfinding systems in order to function at their best. But many other types of projects could – and should – do wayfinding better.

Dr Zena O'Connor is one of a handful of people whose PhD research investigated responses to colour in the built environment. A designer by training, Zena provides evidence-based independent research through her consulting business, Design Research Associates, where she shares insights, validation and colour strategies for design, the built environment, branding and advertising. Through her important work, Zena has helped to improve environmental visual literacy in healthcare and aged care projects as well as colour interventions in a number of urban and built environments.

Too little, too late

Zena has discovered that many designers generally only take a structured approach to wayfinding on major projects – if at all – and it is frequently addressed too late in the design process. "I've found that wayfinding strategies and outcomes often appear to be less effective and perhaps devised as an afterthought. I feel that designers sometimes miss the mark, especially on large-scale residential and commercial complexes – and, more importantly, healthcare and aged care facilities. In these contexts, wayfinding strategies are often weak and poorly implemented. That is, the focus is often more on aesthetics than practical considerations and therefore there is a lack of visual indicators that attract attention and communicate effectively in a strong visual, non-verbal way



Resene Wild Thing

Resene Good As Gold

above: Different coloured doors, use of high contrast colours and large painted iconography help make wayfinding within Lansdowne Sports Hub easier for visitors. Doors in Resene Left Field, Resene Limerick, Resene Wild Thing and Resene Half Bokara Grey, iconography and numbers in Resene Good As Gold and Resene Half Bokara Grey, painted walls in Resene Half Bokara Grey and Resene Good As Gold and painted ceiling in Resene Half Bokara Grey. Design and images by Arthouse Architects, www.arthousearchitects.co.nz. Build by Robinson Construction, www.robinsonconstruction.co.nz. Painting by Construction Coatings Ltd, www.constructioncoatingsltd.co.nz.

Resene Limerick Resene Left Field Resene Half Bokara Grey



left and far left: Bold colours that are in sharp contrast with their surroundings command attention, so use them to bring attention to areas that are important to building users. At He Puna Taimoana (The Hot Pools at New Brighton), Resene Galliano helps the path to the changerooms and the information desk stand out. For painted cabinetry, such as an information desk, choose single-pack waterborne options like Resene Lustacryl semi-gloss or Resene Enamacryl gloss or opt for two-pack Resene AquaLAQ if an even more robust finish is needed. The exterior wall is painted in Resene Uracryl 402 semi-gloss. Design by AW Architects, www.awarchitects.co.nz. Build by Apollo Projects, www.apolloprojects.co.nz. Images by Baptiste Marconnet, www.baptistemarconnet.com.



top tip

Match printed graphic wayfinding elements like maps and other signage to your Resene paint colours by providing your graphic designer with a link to your chosen hue in the free online Resene Colour Library, where they will find the recommended colour values (RGB, CMYK, Hex, etc.) that are the nearest match. The nearest RGB value for most Resene colours can also be found on the back of its colour card or swatch. Use Resene A4 drawdown paint swatches (order from www.resene.com/drawdowns) to check for colour consistency in the finished product.



above: Different coloured exam rooms make it easier for patients to find their way back to the correct space if they need to leave and return during a check-up, like these rooms at In Good Hands Physio. Left room in Resene Limerick, right room in Resene Red Hot and hallway walls in Resene Black White. Design by Michael Cooper Architects, www.mcooperarchitects.co.nz. Build by Colabb Build Ltd. Image by Mark Scowen, www.intense.co.nz.

Resene Black White Resene Limerick Resene Red Hot

so that they are useful for all age cohorts, cultural groups, etc. Wayfinding strategies need to be implemented so that they attract attention in a clear, unambiguous way, and designed so as to be quickly and easily perceived and understandable irrespective of age, visual capacity, cognitive capacity and language.”

Sometimes, designers make choices under the belief that they can and should design anything and everything to do with their project; that the knowledge of basic design principles and the ability to use graphic design software will get the job of wayfinding done. There is also a pervasive idea that if a building has been designed well, wayfinding simply takes care of itself. Others have the idea that when wayfinding works properly, users won't even realise it – but this is much, much harder to accomplish than it might seem.

“Effective wayfinding strategies need to move beyond aesthetics and be formulated using evidence-based information which is underpinned by research into human visual perception and human-environment interaction studies. What may seem to be clever design can actually translate into ineffective design when implemented,” Zena says.

Other people's shoes

While every situation is different, engaging one or more experienced wayfinding consultants that bring an analytical understanding of human psychology and behaviour, colour psychology, the ability to anticipate user needs and goals, as well as evidence-based knowledge of best practices can be very helpful for many project typologies – but especially in healthcare, where poor wayfinding can impact people's safety and wellbeing. It can be easy to overlook the diverse and differing needs of others when you are a healthy, able-bodied person, but no one's health holds up forever. Our population is aging, and with cognitive diseases like dementia increasing at an alarming rate, designers need to pay close attention to ways projects can better accommodate these needs.

“One of the best approaches to effective wayfinding that I observed occurred at Auckland Hospital, where a team-based approach involved evaluation and assessment of wayfinding strategies by a range of different people with visual and physical challenges, dementia, varying age groups and other experiential differentiators,” says Zena. “Effective colour design is imperative

in healthcare, aged care and dementia care for reasons beyond aesthetics. Colour design can be used to improve engagement and environmental visual literacy, which enhances orientation, wayfinding and the safe operation of daily activities.

“Older people also tend to experience declining visual capacity and this impacts their experience of the built environment, as the human visual system naturally undergoes changes as we age. Specifically, luminance (light-dark) contrast and colour sensitivity decline from middle age onwards. This is compounded by issues like macular degeneration and cataracts, which are often experienced by older people.

“Effective colour contrast plays an integral role in allowing people to easily differentiate contours, depth, shape and objects. In the context of built environments, it can make it possible to differentiate doors, fixtures, fittings and important design details – which is particularly important for those with visual and cognitive impairments. Where the tonal value and saturation level of different surfaces in a space are too similar, it can make it challenging to navigate the space as it will be difficult to distinguish where the floor meets the wall, pick out columns or obstructions and locate doors. And cognitive overload – such as too many competing patterns and fussy details within the field of vision – can result in the misinterpretation of design details and features.”

Cueing the basics

If a space is open to the public, no matter how large or small the project, you can pretty much bank on a base level of wayfinding being required: to help visitors find bathrooms and emergency exit routes. In buildings that have multiple dwellings, businesses or functions, you can count on a few others, too, such as signage on doors to number or mark what's beyond them and in lobbies – particularly where there are lifts – to help guide people to the correct floor and suite.

As Zena explains, environmental visual literacy is defined as the ability to read and make sense of design cues that are embedded in the built environment in a meaningful way – which is dependent on functional visual perception and cognitive processing. These cues can be active, passive or a combination of the two. While they can sometimes be achieved through the design of the built form itself, things like sensory cues and signage are often much more effective.

“I have seen some great examples in airports overseas where effective visual wayfinding devices including coloured pathways/signage and coloured landmarks are imperative to enable people



left, top and centre: Te Aka Mauri not only houses the Rotorua Library but also a children's health hub. To help children with wayfinding who may not be old enough to read signage, different paint colours are used to characterise each level of the building and different areas within the floorplate. Orange walls in Resene Daredevil, yellow walls in Resene Wild Thing and other walls and ceilings in Resene Quarter Rice Cake. Design by GHDWoodhead creativespaces, www.creativespaces.co.nz. Build and painting by Fletcher Construction, www.fletcherconstruction.co.nz. Images by Adrian Hodge, www.adrianhodge.photography.

Resene Quarter Rice Cake
 Resene Wild Thing
 Resene Daredevil

top tip

For visual cues on flooring, such as painted guide lines, directions or pathways, the right product to use depends on what your substrate is made of and where it is located. Always use Resene's recommended floor coatings to maintain the safety of your floor, as using products only intended for vertical surfaces on horizontal surfaces can become slippery when wet and require more maintenance. Resene Non-Skid Deck & Path is designed for both interior and exterior walking surfaces for a non-grit slip resistant finish. Resene Walk-on is suitable for interior and exterior flooring also, with a less grit texture which can be enhanced with the addition of Resene SRG Grit. It's recommended for light to medium-duty settings. For higher traffic areas inside, use Resene Uracryl.

left: Painting graphic typographic labels on doors representative of their class or programme can help students find their way to the right room in a university building without worrying about disturbing others by accidentally opening the wrong door. At the Victoria University of Wellington's Computational Media Innovation Centre, these labels are painted in Resene Plum to coordinate with other eye-catching features in Resene Plum. Guide lines painted on to the floor and walls help students navigate their way between different labs within the same programme. Timber slat wall stained in Resene Colorwood Rock Salt, walls, doors and ceiling in Resene Black White with select accent walls, bulkheads and guide lines in Resene Black. Design by Designgroup Stapleton Elliott, www.dgse.co.nz. Build by McKee Fehl Constructions Ltd, www.mckee Fehl.co.nz. Image by Mark Scowen.

Resene Colorwood Rock Salt
 Resene Plum
 Resene Black



above: When visitors are navigating a place like the Museum of Transportation of Technology (MOTAT), which is a complex comprised of separate buildings, painting each of their exteriors in a different unique colour makes it much easier to find your way and agree on an easily recognised meeting place when visiting in a group. Building 6 is painted in Resene Irresistible with mechanical ducting in Resene Hero. Refurbishment design by Athfield Architects, www.athfieldarchitects.co.nz. Refurbishment build by C3 Construction, www.c3construction.co.nz. Image by Mark Scowen.



did you know?

Resene has products that can be used to provide wayfinding and safety benefits at the same time, such as using Resene Non-Skid Deck & Path, or Resene Walk-on or Resene Uracryl 403 with a slip-resistant additive. These products can be used when incorporating directions, patterns and designs as part of your wayfinding solution for walking surfaces where there may be a higher risk of slipping on glossy, sloped or wet areas. Find out what product options will work best for your project by contacting your Resene Representative or ask a Resene Paint Expert at www.resene.com/paintexpert.

to quickly and easily find their way. In such contexts, colour-coded pathways and coloured interior landmarks unambiguously distinguish pathways and delineate spaces, and this is mirrored in the use of colour in signage.”

Why colour is key

Ideally, wayfinding should support all types of users, regardless of their different needs and goals within a given environment. “Colour is an ideal tool in wayfinding because humans are hard-wired to notice certain colours – such as red – as well as strong contrast (light-dark contrast, colour contrast, saturation contrast),” says Zena. “In addition, we tend to look for and ‘find’ patterns in our environment so the use of colour-coded pathways and similar strategies harnesses that tendency and can be used to guide people to specific destinations. Painted surfaces, wallpaper, coloured textured surfaces or cladding can also be easily and cost-effectively installed and changed, if needed. In this context, paint is probably the most cost-effective method of implementing wayfinding strategies.”

Colour contrast plays an important role in visual perception, Zena adds. “When there is too much contrast, the visual information can be distracting – and this can become problematic depending on the situation and individual. Weak contrast, on the other hand,

also impairs perception of the built environment as it can make it difficult for individuals to identify key design elements and cues. Bright or poor lighting and the reflectance of glare exacerbate these problems. Careful allocation of paint colours with low light reflectance values (LRV) can help mitigate glare reflectance issues.”

You may recall from past issues of *BlackWhite* magazine that LRV is expressed as a percentage, which can be found on the back of your Resene swatches and colour cards and in the online Resene Colour Library, www.resene.com/colour. Generally, whites and very light colours have a high LRV (close to 100%) while blacks and very dark colours have low LRV (close to 0%). Some project typologies have guidelines to help you determine how much of a difference in LRV percentage will result in adequate contrast. Paying attention to LRV contrast is also critical for signage visibility. For example, the Americans with Disabilities Act Accessibility Guidelines (ADAAG) recommend a contrast in LRV values between a sign’s text and background colours to be a difference of 70% or above.

Zena says that when she is devising colour schemes for her projects, she generally focuses more on the range and contrast of tonal values of paint colours (their lightness-darkness) than specific hues – which are often tied to existing material selections. However, she offered up a number of colour-related ideas that can be helpful.

Warm colours: Research indicates that red and warm colours attract attention and draw people in. Referred to as the ‘hearth effect’, this colour strategy can be used to create landmarks and different interior zones. Adding a mural in warm Resene colours changes the impact of a bland hallway by attracting attention and drawing people towards it. A yellow wall can be welcoming and enticing, an orange door beckons people towards it and a red wall at the end of a hallway can attract attention and encourage people to approach it.

Warm/cool combinations: Use warm/cool Resene colour schemes to offset the impact of local climate. In cold climates, use warm colours in an entry area to counteract the impact of the external environment. Use cool colours throughout public spaces in buildings located in hot climates. This will make users of the built environment feel cooler and more comfortable.

Colour contrast, murals and feature walls: These support orientation and wayfinding strategies beyond regular signage. Pathways, districts, zones and landmarks can be created using variations in colour contrast as well as visual cues like murals.

Colour zoning/coding: Colour zoning is an ideal non-verbal way to create and identify different zones. Colour coding different levels



in multi-level facilities provides relatively easy visual cues for users. Installing colour coding and large-scale signage at every key intersection throughout a building assists with orientation and wayfinding. Where possible, avoid using more than four distinct colour schemes because multiple colour schemes may become confusing and difficult to remember.

Putting colour to work

Thanks to the versatility and affordability of Resene paints, virtually every surface in your project can be leveraged to improve your wayfinding and add visual environmental cues.

Iconography – which are the graphic symbols that appear on signage that we collectively associate with many aspects of life – can be painted on walls, doors, floors, ceilings and more both inside and outside by choosing the right Resene paint for each surface. The use of these symbols instead of relying on words alone can help improve navigation for those who can't read the same language and those who haven't yet learned to read at all, such as young children. Painted lettering can also offer a cost-effective and easy-to-change solution to create signage that can be painted over or corrected, if needed. Painted guide lines or pathways added to walls or flooring can provide visual cues that are simple to follow when navigating confusing or expansive floorplans to keep foot traffic flowing. Colour coding is key to helping users make sense of getting around in some types of projects, and by choosing paint colours from the Resene Multi-finish range, you can be positive that your hues will be consistent across your entire design – even when different formulas have been applied to a wide variety of different substrates. And as well as providing much needed navigational cues, colour can also add to the enjoyment of the space.

When subtle cues will meet the needs of your project, even painting guide lines, numbers or other designs in the same Resene colour but in a contrasting sheen level may be all you need. This same tactic can also be achieved by overcoating areas in a clear product such as Resene Concrete Clear gloss over walls that have been painted in Resene SpaceCote Flat, Resene SpaceCote Low Sheen or Resene Zylone Sheen, for example. This strategy has the added benefit of making the surface extra durable, which can be necessary for wayfinding components that might be regularly touched or rubbed up against. **BW**

To learn more about Zena's work through Design Research Associates, visit www.zenaconnor.com.au.

	Resene Sea Fog		Resene Tango		Resene Quarter Fuscous Grey
	Resene Turbo		Resene Hyperactive		Resene Double Foundry

far left, top and centre: Pronounced typographic painted signage and bold colours help students navigate their way through the Wellington Girls' College campus. Gym signage in a custom made Resene green with lettering in Resene Sea Fog, library in a custom made Resene pink with lettering in Resene Sea Fog, brook signage in Resene Hyperactive with lettering in Resene Sea Fog and various painted cladding elements in Resene CoolColour Double Foundry, Resene Quarter Fuscous Grey and Resene Sea Fog. Project and images by McKenzie Higham Architects, www.mckenziehigham.co.nz. Painting by Switched On Property Maintenance Ltd, www.switchedon.net.nz. Wayfinding design by Neil Pardington Design, www.neilpardington.com.

far left bottom: You can't miss the quirky painted iconography that marks the gendered bathrooms in Te Puke ō Tara Community Centre, which also include English and te reo labels. Red walls painted in Resene Red Berry, yellow walls in Resene Turbo and iconography and typographic labels in Resene Tango. Design and images by Pacific Environments NZ Ltd, www.pacificenvironments.co.nz. Build by Practec, www.practec.co.nz.

Wayfinding tips

Resene Red Berry

- Create clearly defined paths. Depending on the project, this can sometimes be accomplished with painted guide lines on walls or flooring.
- Create regions of differing visual character, so different locations have unique identities.
- Sometimes too much signage can be a bad thing. Don't overwhelm with too many navigational choices. Communicate the right message at the right time, and never block the flow of traffic or important landmarks and destinations.
- Incorporate painted murals to act as landmarks and provide orientation cues.
- Use strong colour contrast between key design elements.
- Minimise unnecessary visual clutter. Too many visual distractions, patterns and colour/contrasts hijack attention and add to cognitive load, thereby diminishing your design's effectiveness.
- Consider the use of iconography to help those who can't read or are unfamiliar with the local language.



Buoyed up

The ship comes in for a popular Canberra attraction, thanks to an artistic project team and marine paint.

When Jacinta Fintan was out on the water in one of Lake Burley Griffin’s iconic paddleboats as a child, she never could have imagined that she would be involved in transforming the look of those same vessels decades later. Until recently, the age of the nearly 40-year-old paddleboats had been starting to show despite concerted efforts to maintain and conserve them. But last year, while Jacinta was producing SURFACE Festival (an annual large-scale street art festival that has seen 35 different artists take to 31 walls in the Canberra region), a unique opportunity arose.

“SURFACE Festival was sponsored by the Australian Capital Territory Government and one of our festival partners was the National Capital Authority (NCA),” explains Jacinta. “Some of our SURFACE Festival artists painted two of the NCA’s pedestrian underpasses at the National Triangle as part of the programming, and during our discussions, the NCA raised the idea of organising street artists to repaint the Lake Burley Griffin paddleboats.”

Over the course of three months, the attraction’s 14 paddleboats were brought back to life – with the first 12 designs each representing iconic cultural institutions in the National Triangle, including the National Museum of Australia, the National Library of Australia, the National Film & Sound Archive, the National Archives of Australia, Visit Canberra, Questacon, the Museum



of Australian Democracy at Old Parliament House, the Royal Australian Mint, the Australian Parliament House and the National Capital Authority. “The final two boats featured designs created by local Indigenous artists Paul Girrawah House and Richie Allan. Paul’s artwork draws from the work he does with tree carvings, and there are examples of his work at the Australian National University and Parliament House. And Richie is great at sharing Ngunnawal culture and stories through his designs,” says Jacinta.

“As an arts producer and project manager, the paddleboats have been a unique and exciting project for me. They have a really special place in many people’s hearts, thrilling new visitors with their retro shapes and evoking childhood memories for others. I have memories of paddling on them as a kid in Canberra when I would visit my grandmother,” she adds.

Jacinta says each cultural institution provided their own unique digital design which was then translated onto a paddleboat by a creative team led by Sydney artist Kailin Hegel. The majority of the boats were meticulously hand-painted using Resene Uracryl 403, a urethane-acrylic gloss finish, over basecoats of marine paint and primer from Altex Coatings. Altex Coatings (www.altexcoatings.com) is part of the Resene

left and below: The freshly repainted paddleboats are out on the water again at Lake Burley Griffin in Canberra. 12 of the boats represent iconic cultural institutions in the National Triangle and two display culturally significant designs by Indigenous artists. After careful cleaning, prepping and priming, basecoats of marine paint from Altex Coatings were applied before the final designs were hand-painted in Resene Uracryl 403.

-  Resene White
-  Resene Happy
-  Resene Big Bang
-  Resene Sorbus
-  Resene Deco
-  Resene Serenity
-  Resene Half Grey Chateau
-  Resene Wind Talker



Group and supplies a wide range of high-performance protective, fireproofing, flooring and marine paints and coatings – so the team was confident that they had the right products to get the job done from start to finish.

“The team at Syrus Works undertook the initial prep work on the boats, which included removal of the rubber bumper bars, sanding, cleaning and priming. They also assisted with the handling of the boats – each weighs over 100 kilograms – which needed to be rotated in and out of the warehouse during painting. They were fantastic to work with.

“Once the primer was on, it was over to Kailin to begin undercoating. The paint pigments were beautiful, and the boat colours absolutely ‘pop’ on Lake Burley Griffin. Our creative design production artist, Paul Shanta, worked very closely with the NCA and some of their clients to ensure the colours were spot on. Local artist Sophie Maguire – or Flinkbag, as she’s known as a street artist – also joined the team when it became apparent that we needed extra help.”

Jacinta says she’s worked with Resene on a number of public art commissions and mural festivals, so it was natural to contact them for advice on how best to prep and repaint the paddleboats. “The depth of colour that Resene products provide is next level, which is so important for outdoor murals in built-up urban environments. I’d heard that Resene had a marine product line and knew that they were the right brand for the job. The Resene ColorShop staff were exceptionally

helpful during the process, and the team at Altex Coatings was incredible. Our artists hadn’t worked with these engineered coatings before and they were able to work closely with us to provide answers to our many questions so that we were able to really push the parameters of how the paint can be used. They helped us with everything, right down to the right measuring cups for the two-pack paint and our many questions around drying times.

“One of the key lessons that we learnt was that Canberra’s temperature fluctuations in September really impact drying times. We had a cold spell with unusually cold nights that slowed down drying times, which we hadn’t expected. Our artists adapted to the product on the fly, which is a testament to the depth and strength of their brush skills.”

With the boats back in the water again, Jacinta says the team is really happy with how the finished artwork turned out. “Everyone involved in this project – from the guys moving the boats to the paint suppliers to the artists – were absolutely critical to its success. While the paddleboats had been conserved, they were in a humble state when we received them. They were never designed to accommodate complicated paintwork, particularly with the non-slip fibreglass treads built into the floor sections that we had to work around. However, the paddleboats are so bright and colourful now, and they make people smile. From the looks of social media, the makeovers are getting a lot of love.”





“We have received such positive feedback from customers and the general public walking past,” says Amy Weatherby, Manager at Capital Paddle, the private operator that runs the historic paddleboats. “We constantly overhear, ‘oh, look at that one’ and ‘which one is your favourite?’ We also enjoy seeing Canberra’s cultural institutions represented in a way that they imagined and designed that is both a benefit to us as a small business and gives them the recognition within the community.”

Those who have their eye on taking a specific boat out for a spin are in luck, as Amy says that visitors who come down for a paddle get to pick which one they want to captain. “Each boat has its own characteristics and story behind the design, and there doesn’t seem to be one that is favoured more than any other.”

As for Jacinta’s favourite? She says, “the rainbow Questacon boat, without a doubt. All the colours, all the love.” **BW**

For hours, rates and to make a plan for a paddle, visit www.capitalpaddle.com.au. For more on SURFACE Festival, turn to page 51 or visit www.surfacefestival.com.au.

artistic painters Kailin Hegel, Flinkbag (Sophie Maguire)
creative design production artist Paul Shanta
painting assistant Dai Cameron
production Jacinta Fintan
preparation and priming Syrus Works ACT
images Michael Gardiner

	Resene Seagull
	Resene Malibu
	Resene Fountain Blue
	Resene Tomorrow
	Resene Curious Blue
	Resene Point Break
	Resene Captain Cook
	Resene Double Resolution Blue
	Resene Daisy Bush
	Resene Hip Hop
	Resene All Black

left, centre and right:

Artists Kailin Hegel and Flinkbag (Sophie Maguire) hand-painted the new designs for the paddleboats using Resene Uracryl 403. The vibrant repaints feature Resene Gorse, Resene Smitten, Resene Tomorrow, Resene Hip Hop, Resene Fountain Blue, Resene Malibu, Resene Captain Cook, Resene Sorbus, Resene Daisy Bush, Resene Seagull, Resene Deco, Resene Wind Talker, Resene Outrageous, Resene Happy, Resene Apple, Resene Curious Blue, Resene Point Break, Resene Big Bang, Resene Double Resolution Blue, Resene Serenity, Resene Carisma, Resene Half Grey Chateau, Resene All Black and Resene White.





Resene
Golden Glow

Resene
Blackout

Resene
Calypso

Tag team

This combo of Resene products keeps unsolicited graffiti tagging from detracting from your project.

Have you ever noticed that areas that get tagged with unwanted graffiti are often vandalised again and again, either by the same tagger or a host of others? The best explanation is what's known as the 'Broken Windows Theory', which hypothesises that the appearance of disorder and disarray attracts further vandalism or other crimes. The idea is that graffiti tagging left on a surface serves as visual proof that someone could get away with committing a crime in this location without anyone stopping them. In criminology, it's said that a trifecta of things needs to be simultaneously present in order for a crime occur: a lack of guardianship, a victim and a willing assailant. Tagging that hasn't been removed silently signals to other would-be assailants that guardianship isn't present – that the spot isn't watched by eyes or security cameras at least some of the time.

For those that own or maintain properties, trying to keep on top of graffiti tagging through cleaning or repainting can be a laborious nightmare. Not only are the materials commonly used by taggers notoriously difficult to remove completely without leaving at least some level of ghosting behind,

Resene
Hemisphere

opposite and right: Artist Melinda Butt (MIN Design) has been a long-time user of Resene products to paint her graphic-style murals around New Zealand. Ever since she was specifically asked to topcoat one of her murals in Resene Uracryl GraffitiShield, it has been her anti-graffiti product of choice. These two toilet blocks in Ruakākā were created with Resene Lumbersider Low Sheen tinted to Resene Gondwana, Resene Blackout, Resene Golden Glow, Resene Half Melting Moment, Resene Hemisphere, Resene Lone Ranger, Resene Dutch White, Resene Calypso and Resene Manhattan and then topcoated with Resene Uracryl GraffitiShield semi-gloss waterborne anti-graffiti finish. To see more of Melinda's work, visit www.melindabutt.com.

Resene Dutch White
Resene Half Melting Moment
Resene Manhattan
Resene Lone Ranger



continuously having to treat problematic areas is costly and time consuming. Often, it's best to treat this problem at its root to try and keep graffiti from occurring in the first place.

If the design of the structure doesn't allow for some surfaces to be viewed by passing foot traffic or through adjacent windows, one solution is to add security cameras and outdoor lights that can illuminate at-risk areas after dark – but these aren't always reasonable or feasible remedies. Planting shrubs, trees, hedges and climbing vines against walls and fences exposed to tagging can be helpful deterrents in some areas, too. But even with a thorough approach to stopping graffiti before it happens, there will always be blind spots and taggers may still strike despite your best efforts. Plus, not all tagging occurs at ground level, either, which can cause additional headaches and costs when special equipment like scaffolding or lifts need to be hired to remedy damage done at heights.

While these tactics can help, the best solution is to use a holistic approach and pre-treat any surfaces that could be at risk with a coating that will make graffiti removal a far easier endeavour. Resene Uracryl GraffitiShield is a two pack,

clear anti-graffiti coating that can be used on a variety of substrates to develop early resistance to tagging with spray paint, marker pens, lipstick, crayons, inks and more. A key thing that sets Resene Uracryl GraffitiShield apart from most other protective coatings is that it's waterborne, which means that it can be used on more surfaces both indoors and outside, as it's not full of solvents typically found in these types of products. It also comes in three different sheen levels – flat, semi-gloss and gloss – to help you support the look you're after without adding undesired shininess. On cementitious and fibre cement panels, the product is also self-priming – which is helpful in circumstances where you don't want to add an opaque coating. After 48 hours of curing, if tagging does occur, substrates protected with Resene Uracryl GraffitiShield can be cleaned using Resene Graffiti Cleaner.

Resene Uracryl GraffitiShield and Resene Graffiti Cleaner are not only helpful for surfaces that are uniform in colour or material, but also in circumstances where street art has been legally commissioned and applied. There are few things more disheartening to a mural artist after putting in days or weeks

Removal tips

- It's recommended to deal with graffiti tagging as soon as possible, preferably within 24 hours. If left for longer, the marking material may cure – making it much more challenging to remove. Fast removal of graffiti also deters future graffiti. Taggers will tend to focus on areas where their tag can be seen over a long time. The lighter the surface colour the more likely that taggers will find the surface an attractive 'canvas'.
- If you are removing graffiti for the first time, try different methods on a small area first to ensure your efforts to clean things up are not causing further damage. Try a detergent first, such as dishwashing liquid. If this doesn't remove the tagging, move to a solvent such as Resene Graffiti Cleaner. However, note that a dedicated anti-graffiti coating such as Resene Uracryl GraffitiShield must have already been applied to ensure graffiti removal does not damage or remove your paint.
- Chemical removal can be a particularly effective method of removing permanent markers or removing graffiti from steel surfaces which do not have a dedicated anti-graffiti system.
- Keep in mind that the chemicals in graffiti removal products can be hazardous, so always wear protective clothing – including a mask – and store them out of the reach of children and pets. Check the label of the graffiti remover for information on safe use.
- Rid an unpainted wall or fence of graffiti through sanding or water-blasting. Water-blasting is very effective on unpainted surfaces, and the smoother the surface, the more easily it can be cleaned. On unsealed porous surfaces such as brick, concrete and unpolished stone, even complete removal of graffiti on the surface still leaves behind its indelible message known as 'ghosting'. Painted walls are generally easier to keep graffiti-free because any further tags can simply be painted over in the same colour as the original. Choose standard Resene colours to ensure you'll get a match if you do need to order more for touch-ups later on.
- Protect driveways and footpaths from paint drips and spills when painting out tagging.
- If graffiti has been painted over trees, rub the damaged areas with baking soda and rinse off thoroughly with water.
- Painting walls or fences in darker colours which cover well in one coat, such as brown and green, are most effective but may not be suitable for some surfaces. When specifying dark colours outdoors, ask for a Resene CoolColour formula to protect your substrate from UV damage.

Set between the coastal road, iWay cycle path and the sea, the Haumoana Public Toilets service coastal walkers, cyclists and overnight campers that park in the Cape Kidnappers-adjacent reserve. One of the most important considerations in designing public toilets is to detract vandalism, and if it does happen, ensuring that graffiti can be removed without damage. The exterior concrete panels are painted in Resene Uracryl tinted to Resene Hot Chile and protected with a finishing coat of clear Resene Uracryl GraffitiShield. The recesses are coated in clear Resene Uracryl GraffitiShield, the timber battens are stained in Resene Waterborne Woodsman Shadow Match and the timber soffits are in Resene Ironbark. This project received a Resene Total Commercial Exterior Colour Maestro Award. Design by Citrus Studio, www.citrusstudio.co.nz. Build and painting by Gemco Construction, www.gemcogroup.co.nz.



did you know?

Resene donates 100% recycled paint collected through the Resene PaintWise service to not-for-profit organisations and schools. This paint is ideal for covering tagging on areas like fences. Find out more and register online at www.resene.com/paintwise.





left: Bridges, underpasses, transit stations and play spaces are other places where graffiti tagging frequently occurs. Barrier walls running the length of the SH1 bypass near Hamilton are comprised of precast tilt slab concrete finished in a Resene anti-graffiti system of two coats of Resene Uracryl 403 in Resene Scarpa Flow (steel grey) and Resene Mountain Mist (soft grey). Applied in a wave effect to suit the barrier mouldings, the two-tone grey provides visual relief while protecting against graffiti. Project by Brian Perry Civil and Waka Kotahi NZ Transport Agency, painting by GMR Holmac.

Resene
Scarpa Flow

Resene
Mountain Mist

Product tips

- During application until the product is touch dry, temperatures cannot drop below 10°C and the relative humidity must be below 85%.
- In the early stages of curing, protect the film from mechanical damage until it's been allowed to dry fully to keep the surface looking good and help it perform as intended.
- Resene Uracryl GraffitiShield is not recommended for protecting exterior timbers or as an anti-graffiti clear over epoxy, alkyd or chlorinated rubber-based paints subject to exterior exposure. The same applies to factory-coated roofing. Appropriately primed and painted or galvanised steel can be upgraded to give control against graffiti. Check with your Resene Representative for suitable recommendations for these substrates.
- To prevent ghosting when removing marker pen, your Resene Uracryl GraffitiShield coating must have cured for a minimum of four weeks. Where possible, it's smart to keep other protections in place for areas at risk of marker pen tagging until enough time has elapsed.
- Apply Resene Uracryl GraffitiShield where surfaces are at the highest risk, such as the first one or two storeys of a multi-storey building.

of work out in the elements in order to beautify a surface only to have it ruined by tagging. Even if there is budget and availability to have an artist return to fix a damaged mural, those mixing their own paint colours as they work might find it difficult or impossible to replicate the colours or effects beneath the tagging in a uniform manner.

Artist Melinda Butt uses Resene products to create her distinctly graphic murals, including some notable large works and others which are easily recognisable in Auckland, Northland and other parts of New Zealand. Under the moniker MIN Design, her signature style is part pop art, part Art Deco, part Bauhaus, mixed in variable amounts and knitted together with nods to architecture, retro Japanese poster art and Egyptian motifs. She discovered Resene Uracryl GraffitiShield a little over a year ago, when a project manager who commissioned her work specifically required it be used. "I was impressed with its durability and that I could get an all over semi-gloss look. Since then, I have only been using Resene Uracryl GraffitiShield as my graffiti guard of choice," she says.

Many of the murals that Melinda has been commissioned for over the years are on toilet blocks, which can be in somewhat remote locations, or at least off the beaten path. By nature, these structures are intended to keep certain activities hidden from view – which is

why toilet stalls are among the most graffiti-prone surfaces in the world. Compound this with a far-flung and unstaffed setting that doesn't allow for constant guardianship, and it's easy to see why toilet blocks become easy targets for taggers.

Melinda previously tested other products to try and protect her artwork, but she found she wasn't as satisfied with their performance as she has been with Resene Uracryl GraffitiShield. "I prefer it because it's lower in VOCs and I feel it's effective. I think it's fairly easy to apply, but first and foremost, it's a good deterrent for potential graffiti taggers. Because I primarily paint murals in Resene Lumbersider Low Sheen, I use the semi-gloss formula because it has a similar sheen but I also think its gloss level lets you know it has been coated with some sort of guard – so then people might not even bother trying to tag it," she says.

"I have also noticed that it ages well. Other guards can get a tad flaky over time, and from my experience, Resene Uracryl GraffitiShield doesn't do this. I would recommend this product to public artists, designers, architects and anyone else who is looking to protect their surfaces from damage," she adds. **BW**

For more practical tips to protect your project from unwanted tagging, check out www.graffitifree.co.nz.



Lights, camera, action

Dan Minnear's budding career in film is off with a bang.



Not many screen production students have the chance to create a broadcast television commercial, but a unique partnership with Resene saw Whitireia Community Polytechnic students do just that. As part of an in-house film competition, students were required to generate a unique concept for a commercial, pitch it and then work in teams to generate 30-second long ads. The students were given complete creative freedom, as long as the commercial met the client brief and used paint colours from the latest Resene The Range fashion colours collection – allowing them an invaluable opportunity to gain industry experience with a real-life client and extend their technical and creative skills.

Together, the 11 students enrolled in New Zealand Diploma in Screen Production Level 6 pooled their ideas and talents together to create five commercials under the guidance of their lead tutor, Corey Le Vaillant. Corey's Upper Hutt-based film and television company, Ingot Films (www.ingotfilms.com), has been promoting positive, safe production experiences for their clients, talent and crew for more than a decade. His 12 years in the industry has involved work on eight feature films, two tv series and more than a dozen short films, and combined with his previous experience as a professional theatre manager, Corey has plenty of real-life problem solving to draw from for a mentorship role.

The winner, Dan Minnear, created a dynamic ad which showed Corey energetically drumming on Resene paint tins and buckets to a catchy rhythm. His actions cause colourful droplets of Resene paints to splash over his white painter's overalls and cap. The filming cuts when paint is flung from a brush on to the camera lens, covering it completely.

"We were impressed by the creative concepts that the students were able to come up with and had quite some debate trying to narrow it down to the five that would be made. Choosing the winner was unanimous – the

paint, colour, intensity and sheer fun of Dan's commercial made it a stand out," says Resene CEO Nick Nightingale.

"From the beginning, Dan's original concept was strong and playful," says Corey. "He always wanted the talent (me) to let loose and have fun. Dan and I discussed the characterisation of the piece often, so that he could feel confident in making clear and precise directions.

"As a producer, I love to see when a crew makes a creative breakthrough. In this case, as a tutor and supervisor, I got to see the 'light bulb' moment in students' eyes. That's my favourite part: knowing that even when the students are under time pressures they can find fantastic ways to get the shots and story they are after."

Dan says that he was drawn to the magic of movies from an early age. "My family moved from the Coromandel to Taranaki when I was quite young, from the beautiful Whangamatā beach to a farming town where – at the time – there wasn't a lot to do. My brother, my friends and I would re-enact movie scenes and create little stories that we would play the roles in, which I think was an early indicator that I wanted to make films. You kind of had to be creative to have any kind of fun in Inglewood."

"*Star Wars* and *The Lord of The Rings* definitely had an impact on me growing up, but as my tastes matured, I fell in love with films like *Fight Club*, *GoodFellas* and anything by Edgar Wright – which have had the most influence on what I want to make."

Despite the challenges of the pandemic, Dan was able to complete two screen production programmes (Level 5 and Level 6) at Whitireia. With his education wrapped, Dan hopes to work his way up in the industry – preferably in lighting or camerawork, to start – so that he can learn how to work as efficiently as possible in a crew setting. "As an aspiring writer and director, the projects I would most love to work on are very absurd and outlandish concepts that utilise the art form as creatively as possible. Like, crazy



cosmic horror movies that border on comedy and just get whacky with it. Those are the stories I want to tell.”

When asked what actor or director he wishes he could make a film with, Dan’s top pick was a New Zealander. “I would love to throw Antony Starr in an over-the-top horror movie as the villain. He’s come a long way since *Outrageous Fortune* and is someone I would love to work with.”

During the planning stage of his commercial, it was Resene’s bold primary hues that Dan was most drawn to using. “I chose three colours that I thought would work the best for what we wanted to do: Resene Now Or Never, a very saturated blue that felt quite powerful, the burning hot Resene Amped red and then we wanted to use Resene Light Fantastic for a very fast-paced and energetic segment of the commercial. I really wanted to have a very bright and vibrant yellow, but it was so bright that it didn’t pick up on camera well. We ended up replacing it with Resene Aloe Vera, which worked surprisingly well for a substitute.”

Dan says that the colour swap ended up being one of the biggest learnings he took away.

“Resene Light Fantastic was what fit my vision, but we worked around it by testing what else would work and we got the green. I also wanted to completely paint Corey’s head and hands, but it would have been too time-consuming on the shoot day, so we worked around it by splashing his overalls and caps with the colour he was drumming with, which was equally effective.”

“My favourite colour we used was Resene Now Or Never, which is in the shot we pulled off where the paint explodes out of the bucket while Corey bangs away. It looked amazing.”

It was Corey’s background in theatre and his wholehearted commitment to the students’ projects that inspired Dan to cast him as the talent in the commercial. “I had known and worked with Corey for over a year at that point and I thought it would be wasted potential to not use him as my drummer, as I had him in mind when conceptualising the commercial.”

“Resene was a pleasure to work with and the team supported the students the whole way through,” says Corey. “Knowing that this was a student competition, they made sure that they assisted learning where they could from a client’s perspective. This project was the funniest and

messiest to work on for the students, and at the end of the shoot day, everyone had smiles and photos of a paint-covered tutor.”

For Dan, the learning opportunities he and his crew received were the best part of the project. “I am still amazed that we filmed five commercial concepts in under two weeks, and I am extremely proud of the final result. I learned so much about the process of making a commercial and working with clients, meeting briefs and taking on suggestions. I’d like to thank Resene and our tutors, Corey, Mark and David, who helped us develop our ideas and grow as a crew – and to Corey, in particular, for standing in a pool of paint for eight hours straight.”

But for Corey, being given the freedom to let loose and smash around in the paint was his highlight. “The child-like glee of slapping the paint was hugely satisfying,” he says. **BW**

Keep your eyes peeled for the Resene Colour in Frame commercials that were created during this competition running online or check them out at www.resene.com/colour-in-frame. To learn more about Whitireia’s programmes, visit www.whitireiaweltec.ac.nz.

Congratulations

to all the screen production students who participated:

Ruben Braddock

Jayne Corbett

Brady Findlater

Dahntay Gorowski

Eva-Marie Hartmann

Trey Holcroft-Lewer

Kade Martin

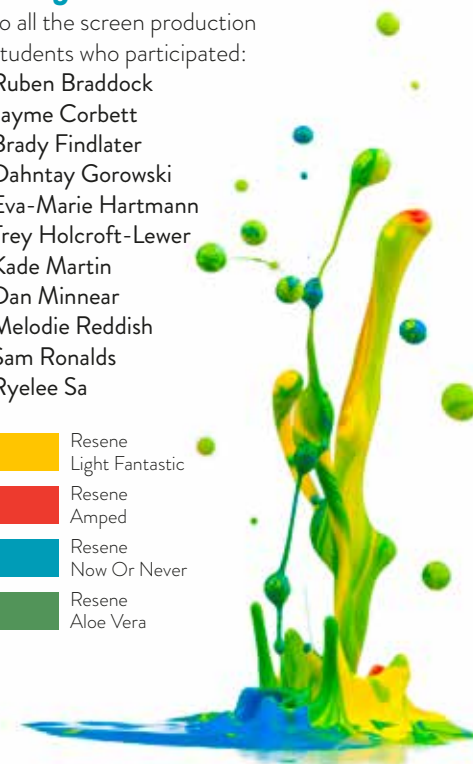
Dan Minnear

Melodie Reddish

Sam Ronalds

Ryelee Sa

-  Resene Light Fantastic
-  Resene Amped
-  Resene Now Or Never
-  Resene Aloe Vera



A stroke of inspiration



Alice Berry

www.aliceberrydesign.com

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

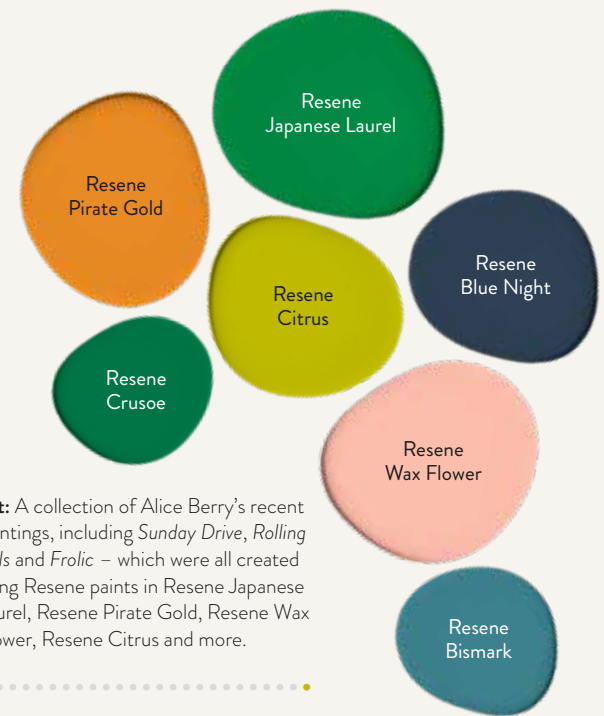
I love Resene Wax Flower – it's always my fave. It's a nice, gentle dusty pink and I use it a lot. I'm also loving Resene Japanese Laurel, Resene Crusoe, Resene Citrus and Resene Blue Night. They're the perfect combo for my hills series of paintings.

What has been your favourite painting, wallpapering or staining project that you have completed to date and what did you like about it?

One of my fave artworks I made with Resene paints is called *Calm of the Sea/Laolao*. I worked with Resene Blue Night, Resene Wax Flower, Resene Bismark and Resene Quarter Rice Cake for that piece. The artwork was bold and abstract and was featured on a magazine cover.

Resene Quarter
Rice Cake

Six artists reflect on favourite projects, what inspires their work and where they predict colour trends will take them.



left: A collection of Alice Berry's recent paintings, including *Sunday Drive*, *Rolling Hills* and *Frolic* – which were all created using Resene paints in Resene Japanese Laurel, Resene Pirate Gold, Resene Wax Flower, Resene Citrus and more.



Are you a DIY perfectionist or do you leave it to the professionals?
I definitely DIY but I am definitely not a DIY perfectionist!

What's your favourite place to find artistic inspiration?

Nature and travel are my biggest inspirations. I love Spanish, Moroccan, Peruvian and Asian cultures. They have so much colour and texture in everything they do and create.

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

Do what feels right to you and trust your gut. Also, comparison is a killer to creativity so learn to just be yourself.

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

New couches! I'd love some super cosy, comfy couches but my cat Larry is a little ratbag and scratches them up, so for now it can wait. I also have some DIY mini side tables in the works, so time will tell on those ones!

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

David Attenborough! I could listen to his soothing voice and words of wisdom all day and night. Robyn Kahukiwa is another fave of mine, and if I could sit and listen to her tell her story, that'd be so great.

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

To control the weather! Then we could have lovely summer days but also the perfect amount of rain so we could try and counteract some of the climate change we're experiencing.

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

Pink, pink, pink! All shades of pink.



Arnie Arnold

www.arniearnold.com.au

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

When talking about colour, I usually speak to visual locations, landscapes, cultures or time periods to describe the presence of a particular hue. I might refer back to a place, memory or period film that could justify describing it. A current favourite colour would have to be Resene Kalgoorie Sands for its vibrant yet smooth sand-like colour. It has a lot of subtle warmth reminiscent of a north African desert climate, and it works well with burnt pinks and tans to give that coastal tribal vibe which seems so prominent right now.

As an artist, I also like to experiment with different products and how they're used, such as putting contrasting sheens and textures next to one another. I like using Resene Non-Skid Deck & Path on feature brick walls, as the texture of the product absorbs light and you tend to want to touch its grainy surface. My favourite colour in that range would have to be Resene Abel Tasman – a deep olive that works with so many varied neutrals. I also really like Resene Robin Egg Blue from the Karen Walker Paints range, which is a subtle cactus tone, and Resene Urbane, which was a lovely colour that featured heavily in my series of paintings commissioned for Totem Road. Resene Blue Chalk is a soft lilac that is heavenly mixed with the earthy greys and washed-out seashore sand tones that were featured in this abstract painting series, which I created with Resene paints.



left: Arnie Arnold used Resene Alabaster, Resene Double Alabaster, Resene Rockbottom, Resene Half Mondo, Resene Sandy Beach, Resene Karry, Resene Double Spanish White, Resene Double Biscotti, Resene Ebb, Resene Romantic, Resene Urbane and Resene Double White Pointer to create a commissioned collection of works for Australian furniture brand, Totem Road.

	Resene Alabaster		Resene Ebb
	Resene Double Alabaster		Resene Robin Egg Blue
	Resene Urbane		Resene Karry
	Resene Double White Pointer		Resene Sandy Beach
	Resene Rockbottom		Resene Romantic
	Resene Abel Tasman		Resene Double Spanish White
	Resene Half Mondo		Resene Double Biscotti
	Resene Blue Chalk		Resene Kalgoorie Sands

What has been your favourite painting, wallpapering or staining project that you have completed to date and what did you like about it?

Years ago, I created an abstract feature mural for a restaurant that was reminiscent of a French bistro from the 1960s. It was splashed with vibrant abstract shapes and the tones added so much warmth and energy to the space.

I'm currently working on another restaurant mural for Kimusabi, a vegan sushi train and bar that will be opening soon in Enmore, Sydney. The mural consumes the space's walls and ceilings with a back-lane street art vibe. There is always a variety of surfaces that need to be painted on these types of job sites, including brick walls, plaster walls, concrete and timber. The majority of my work is commissioned artworks or murals, so creating scenic displays across so many different substrates always calls for high-quality speciality paints – which is why I like using Resene.

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

Both, in a sense. I tend to always have assistants – even if it's just someone to run ideas off of or tell me I'm crazy so I can get

perspective on where I'm going with a project or idea. Sharing art studios is always rewarding as it allows you to see what people are motivated by. I do like to work within boundaries, as it tends to get to the result in a much quicker manner. I'm very hands-on, and on a job site, I am always proclaiming the importance of lighting placement as this ultimately is the mood switch to the space – even though it's generally others doing that part of the work.

What's your favourite place to find artistic inspiration?

In Sydney, it would be this amazing imported magazine store called Journals in Paddington. The top level of Berkelouw Paddington also carries second-hand books and is a great avenue for rare finds about creative expression.

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

Fearlessly approach industry leaders with organised ideas and present them well, reach out and collaborate with other creatives to produce and release them, move on to the next thing and repeat. Use the knowledge of other individuals and harness their

strengths where yours are undeveloped. Use this as an avenue for the accumulation of skills that can be used at a later period.

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

It's not for myself, but it's something I'm inspired to do. I'd love to work on the exterior surfaces of a private home that made its way to the interior. I have a dream to empty a swimming pool of water and create an abstract painted mural that would cover the pool's surfaces, which would optically transcend from the water's surface to a rear feature wall. Almost like octopus tentacles abstractly consuming the domestic space.

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

It would have to be counter-culture leader from the 1960s, Timothy Leary. We would talk about how to motivate a generation. I'm quite interested in revolutionaries. I feel our generation is lost and consumed by the synthetic and controlled and bound by over-reaching powers.

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

A smell barrier, or something that works on a frequency level that could be turned on and off, which would stop smells penetrating your desired energy field.

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

It's not so much a superpower but I would love a digital friend; a personal AI that would be present to help achieve my ultimate life desires that could make decisions on most (or all) the mundane things that cramp life for me – similar to the film *Her* by Spike Jonze.

What colours do you predict will be key trends over the coming months and will they affect the colours you use in your artwork?

We are heading into a more colourful period that will be a clash of different style periods and hues. I think we'll see bright, primary-influenced tones that have been muted in a subdued way, where people will use strong tones to form a maximalist outcome with a definite late 70s/early 80s direction – like warm earthy browns and desert reds meeting neon yellow and blue-speckled concrete.

Resene
Clover



Bastian Allfrey

www.basallfrey.com

Resene
Midnight Moss

Resene
California

Resene
Volcano

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

Resene Volcano, which I use in every painting I do to create 'glow', Resene Midnight Moss, which creates a depth I love in my floral paintings and Resene Clover, my favourite warm green.

What has been your favourite painting, wallpapering or staining project that you have completed to date and what did you like about it?

My first floral painting was called *Aged Bouquet*, which was the start of my entire floral series. It ended up being purchased by a famous Brisbane comedian and really drove me to where I am today.

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

DIY perfectionist.

What's your favourite place to find artistic inspiration?

Being outdoors in my local Queensland hinterland, in my favourite plant nurseries or in my local florist.

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

Persist more and reinvest more back into your work.

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

Definitely my kitchen, or some kind of large exotic rug.

below: Since many of Bastian Allfrey's artworks feature large-scale flowers, he relies on his favourite nature-inspired hues – Resene Midnight Moss and Resene Clover – to paint greenery. This painting of proteas also features Resene Volcano, Resene Vegas, Resene California, Resene Tangerine, Resene Fire, Resene Azalea and Resene Jalapeno.

- Resene Azalea
- Resene Vegas
- Resene Tangerine
- Resene Fire
- Resene Jalapeno



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

Definitely David Choe, a contemporary artist from Los Angeles. He is a wild character and a huge idol in my art world.

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

Something handheld that can both shake up and also close the lids down on my hundreds and hundreds of tins of paint.

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

Pausing time and space.

What colours do you predict will be key trends over the coming months and will they affect the colours you use in your artwork?

I think there will be more warm tones around. I'd love to incorporate these in my artwork, as I get inspired by the colours of earthy stone and wood.



Hikurangi Edwards

www.instagram.com/katahi_ka_toi

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

Resene Pohutukawa, Resene Forest Green, Resene Magma and Resene Timeless are some of my current favourites. Contrasting colours and the play on negative imaging is a big part of my work. For the most part, I choose a colour and then contrast it with one that'll make it pop. Resene Alabaster is a staple and works with most other colours. When I can't decide, I flick to the Red Alert colour trend section of *BlackWhite* magazine for inspiration.

What has been your favourite painting, wallpapering or staining project that you have completed to date and what did you like about it?

My favourite project changes as fast as I create my next artwork, so it's often the latest thing I'm working on.

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

When it comes to painting, I prefer to do it myself. Last year, we re-carpeted our home and took the opportunity to repaint it throughout in Resene Black White. We have young children so we used Resene SpaceCote Low Sheen to make it easier to wipe the walls. I enjoy the painting process, especially getting to the end.

What's your favourite place to find artistic inspiration?

I find a lot of inspiration in books and podcasts, and I love a good thesis focusing on my culture. Also, any opportunity to listen to kaumātua or experts willing to share their knowledge is inspirational gold.

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

Spend more time outside.

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

Repaint the exterior of our house and roof. We have a bungalow style home that has been extended which is white with a green roof and green trim everywhere. I would love to repaint it all white on white, possibly with a black roof and door.

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

I would love the opportunity to sit and hear from the wife of Te Whiti o Rongomai, who is my namesake. Te Whiti is a prominent figure for us, but I'd like to know how she felt about his actions and those around her at that time.

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

A desk that's portable, height adjustable, fully-rotatable, would lean like an architectural drafting table and would hold up to 15kg.

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

The ability to pause time.

What colours do you predict will be key trends over the coming months and will they affect the colours you use in your artwork?

In the coming months, I think autumnal greens will be popular. I'm currently completing a six-piece set of the mountains in the Wellington area for an upcoming NZ Art Show which features Resene Bush, Resene Half Forest Green, Resene Celtic, Resene Harp and Resene Alabaster.



Resene Bush

above: Hikurangi Edwards' latest carved paint artwork, created with Resene Bush and Resene Alabaster.



right: Hikurangi created this artwork by applying 40 coats of Resene Infused followed by four coats of Resene Harp before carving the intricate design to expose the layers beneath.



Resene Infused

	Resene Alabaster		Resene Harp		Resene Celtic
	Resene Black White		Resene Half Forest Green		Resene Magma
	Resene Timeless		Resene Forest Green		Resene Pohutukawa



Stephen Burke

www.stephenburkedesigns.com

Which are your current favourite Resene colours?

Resene Happy, Resene Staccato, Resene Pandemonium, Resene Coconut Ice and Resene Now Or Never.

What has been your favourite painting, wallpapering or staining project that you have completed to date and what did you like about it?

My favourite sculpture to date is *Hope (Why Does It Hurt So Much?)* simply because it reflects my love of colour and is also the piece that presented me with the greatest challenge in terms of blending the tones on each panel. I'm delighted with the outcome.

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

It really depends on the scale of the work required. I am happy to give things a go and I am very practical and good with a hammer. However, there is always that job where you know that it'll be so much better to get someone in who knows what they are doing. When it comes to my sculptures, I certainly don't have the equipment or expertise to build these pieces. Though they are my design, I engage professionals to fabricate them.

What's your favourite place to find artistic inspiration?

I find Europe incredibly inspiring: the art galleries, the museums and the incredible architecture. It never ceases to feed my soul.



left: *Hope (Why Does it Hurt So Much)* by Stephen Burke, created with Resene Mamba, Resene Siesta, Resene Golden Tainoi, Resene Wax Flower, Resene Tuft Bush, Resene Cutty Sark, Resene Summer Green, Resene Wishlist, Resene Half Kumutoto, Resene Roxy and Resene Tacao.

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

This too will pass.

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

I am really enjoying the wallpaper renaissance we are experiencing right now. I would love to wallpaper the entire bedroom – not just a feature wall, but all of it.

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

The 18th Dynasty architect Senenmut who designed the Mortuary Temple of Hatshepsut at Deir el-Bahari, Egypt. It is an incredible building to behold in real life. Senenmut's vision, his use of space and form, his use of the square column, the majestic ramp with its sense of arriving – every aspect of his design and layout appeals to me.

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












Acrylic mirror that does not scratch so easily. I would love to use acrylic mirror much more, particularly on the external elements of my sculptures, yet it is just too susceptible to obvious scratching.

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

I don't even have to think about this one. I've always wanted to have wings and fly. I love adventure and I love the sky.

What colours do you predict will be key trends over the coming months and will they affect the colours you use in your artwork?

I see a move to more sumptuous, luxurious colours – sophisticated and rich tones that leave a feeling of being cocooned. As a juxtaposition to these, there are the very clear and bold primary and secondary colours that are dominating the fashion world. I'm particularly inspired by Tom Ford's most recent collection on both counts.

-  Resene Happy
-  Resene Tacao
-  Resene Tuft Bush
-  Resene Wax Flower
-  Resene Coconut Ice
-  Resene Now Or Never
-  Resene Wishlist
-  Resene Cutty Sark
-  Resene Mamba
-  Resene Staccato
-  Resene Pandemonium



Tim Christie

www.timchristie.co.nz

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

The colours I use for my art are quite different from the colours I would choose for decorating. With my paintings, I need very bright, poppy hues to offset the Resene Black backdrops that feature in most of my works. These include colours like Resene Pukeko, Resene Curious Blue, Resene Niagara, Resene Studio, Resene Spritzer and Resene Adrenalin. I've also started using Resene FX Metallic paint and have enjoyed incorporating Resene Gold Dust into a number of recent pieces, including painting a life-sized dog coin collection box as part of the Paws for Purpose art trail fundraising event for Blind Low Vision NZ.

What has been your favourite painting, wallpapering or staining project that you have completed to date and what did you like about it?

I've recently embarked on a new series of works that combine an elaborate spiral design with figurative forms. The images are revealed by dots of varying diameters and are formed by loading a small brush with paint and 'blobbing' the paint on with varying degrees of pressure. My first attempt, *Golden Kereru*, combines Resene Gold Dust metallic paint with Resene Adrenalin and was a massive success.

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

Whenever I can, I will DIY. One of my main passions outside of art is landscaping and gardening. Over the years, across different properties, I've built several retaining walls, fences and decks – one even in the shape of a Gordon Walter's inspired Koru that took an entire year.

What's your favourite place to find artistic inspiration?

From my experience, inspiration can come from literally anywhere, so I don't specifically seek out places to find inspiration. Strong ideas usually emerge from a combination of influences that percolate in the subconscious and then find their way into the prefrontal cortex. Inspiration also comes from doing and iterating. Sometimes you need to work to think, rather than the other way around.

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

Life generally gets better the older you get – at least that's been my experience – so, I would say to my younger self, "hey, Tim, you will have tough times. It's part of life. It's normal. Welcome them and embrace them as they are experiences that grow you and make you more resilient, empathetic and wise."

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

Funnily enough, we're working with architects right now to extend our house and create a new master bedroom and ensuite, plus an art studio. It will open up some expansive views over Zealandia – Wellington's bird sanctuary – so I am very excited.

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

It'd be fascinating to meet with Damian Hirst and understand what it's like to be so sought after that you could sell the snot from your nose. Aside from that, he seems like a deep thinking and interesting character who has navigated the art world extraordinarily well.

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

A giant, super-fast, multi-material 3D printer. You could open up your 3D architectural model, press print, pull out a deck chair and sit in the garden watching your vision come to life in

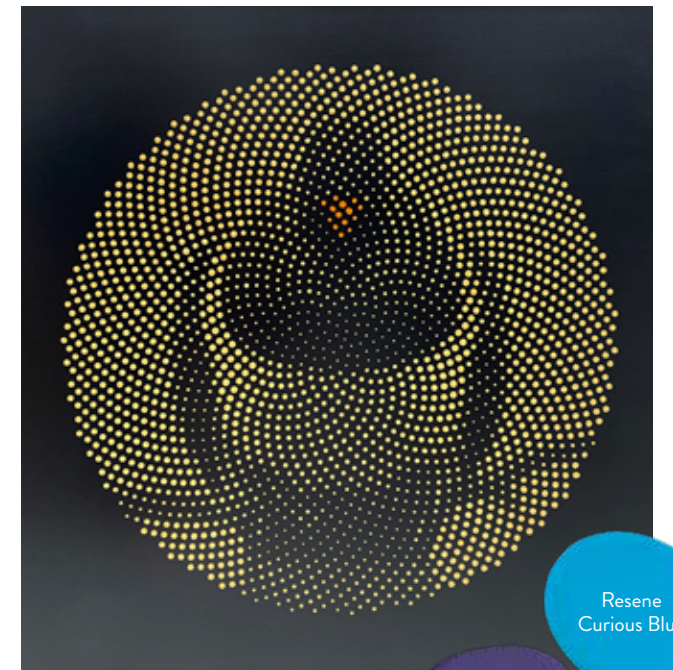
a matter of hours. Actually, I have seen this done already, but it took several days and created a very specific aesthetic akin to a rammed earth wall.

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

Aside from the obvious, which would be 'Mr Cool' where I can suck in copious amounts of CO₂, burp it out to space and reduce the planet's temperature to pre-industrial levels?

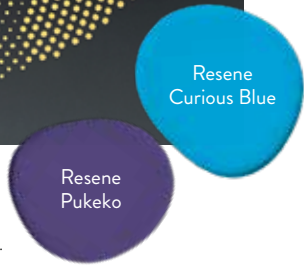
What colours do you predict will be key trends over the coming months and will they affect the colours you use in your artwork?

I'm incorporating a lot of metallics at the moment, so perhaps they are something that might find their way into homes more – but probably as highlights and touches rather than big statements. **BW**



above: *Golden Kereru* by Tim Christie, created with Resene Black, Resene Gold Dust metallic paint and Resene Adrenalin.

- Resene Spritzer
- Resene Gold Dust
- Resene Studio
- Resene Niagara
- Resene Adrenalin
- Resene Black



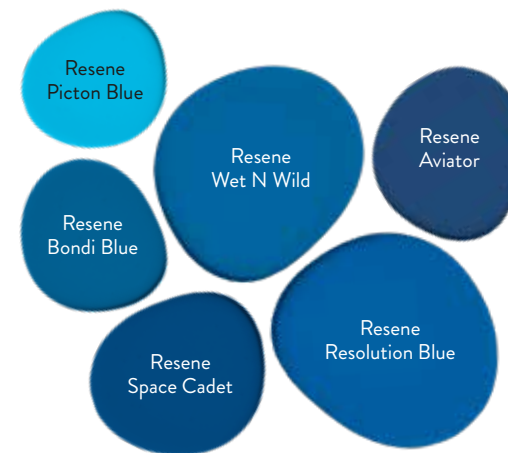
Moody blues

Bold mercurial blues are the must-have accent colour of the moment.

Particular tones of blue are named after things they look like, such as Periwinkle blue (named after a flower of the same hue), Uranian blue (for its similarity to the planet) and Sapphire blue (which bears a strong resemblance to the gemstone). There are also many blues named after places, often because they match the flag (like Argentinian blue) or are evocative of an element of the local culture (such as Delft blue, for its similarity to the colour used in the Dutch pottery known as Delftware). But there is perhaps only one specific blue that is named after an individual person: Klein blue.

Born in 1928 in Nice, France, artist Yves Klein had a lifelong obsession with colour. The pieces he is best known for were monochromatic paintings. At first, these works were created in an array of hues. However, he eventually took to a singular spectacular blue hue for creating his most iconic works.

Klein's obsession with blue stemmed from a deep love for the cerulean skies of the French Mediterranean – which he famously declared to be his first artwork. As early as 1956, Klein experimented with a polymer binder to preserve the luminescence and powdery texture of raw yet unstable ultramarine pigment. He suspended it in a synthetic resin called 'rhodopas' that he came across with the help of Edouard Adam, a Parisian paint dealer. This optical effect retained the vivid brilliance of the pigment which had the tendency to become dull when suspended in other popular painting mediums, like linseed oil. In 1960, he patented his formula as International Klein Blue (IKB).



above left: Since orange sits opposite blue on the colour wheel, using the two hues together is known as a complementary colour scheme. A high-octane orange like Resene Daredevil has similar power and vibrancy to an ultramarine like Resene Resolution Blue, which can make for an interesting high-contrast combination on the right type of project. To balance out this punchy duo, try rounding out your palette with Resene Black, Resene Alabaster and Resene Colorwood Whitewash. Wall, table and sculpture in Resene Resolution Blue and orange circle in Resene Daredevil. Project by Amber Armitage. Image by Wendy Fenwick.

	Resene Half Alabaster		Resene Daredevil
	Resene Alabaster		Resene Deep Koamaru
	Resene Colorwood Whitewash		Resene Black



centre: A little goes a long way with bold blues. A single wall covered in a large-scale wallpaper mural from the Resene Wallpaper Collection lends an edgy, industrial flair to this otherwise neutral space. Right wall in Resene Wallpaper Collection PRH-0245.

left: In this museum exhibit, bold blue paint colours sit with sea greens and strong purples to connect the space with history and echo hues seen in culturally significant symbols like pāua. Back walls in Resene Deep Koamaru (left) and Resene Kumutoto (right), triangular columns in Resene Black and table in Resene Quarter Pearl Lusta. Design, build and painting by MTG Hawke's Bay, www.mtghawkesbay.com. Image by David Frost. To learn more about this project, turn to page 43.



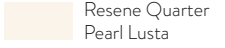

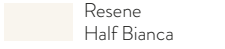

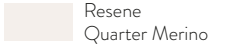



During the same mid-century period, the colour became popular in decorating and is recognised as one of the defining hues of the era. Klein blue came back into vogue in the 1990s, and recently, it has become a must-have accent colour once again. What is it about this hue and similarly bold blues that we find so captivating? Yves Klein had some insights on that, too. “Blue is the invisible becoming visible. Blue has no dimensions, it is beyond the dimensions of which other colours partake,” he concluded. Klein adopted his signature hue as a means of evoking the immateriality and boundlessness of his own particular utopian vision of the world. For him, this blue held significant meaning, representing his spirituality and religious upbringing, the essence of natural elements like the water and sky, as well as the near infinite expanse of the universe.

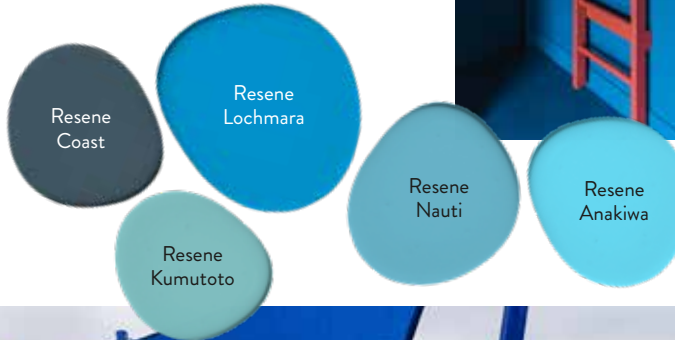
While blues that bear a strong resemblance to Klein blue, such as Resene Resolution Blue, Resene Space Cadet, Resene Wet N Wild and Resene Aviator, have seen a sharp rise in popularity over recent months, other equally moody and mercurial bold blues have been trending such as Resene St Kilda, Resene Bondi Blue, Resene Picton Blue, Resene Allports and Resene Blumine. These hues feel both modern yet timeless in a way that keeps designers coming back to them again and again, using them in new and interesting ways that never cease to inspire. **BW**

Have you used a bold Resene blue in a recent project? Share it with us at editor@blackwhitemag.com.



right: Brick reds like Resene Pioneer Red are a classic pairing to contrast with dusted moody blues like Resene Coast if you're after a mid-century vibe. Lower wall and floor in Resene Coast, ladder and dado rail in Resene Pioneer Red and upper timber walls sealed in Resene Aquaclear semi-gloss. Design by Pac Studio, www.pacstudio.nz. Build by Lindsey Construction, www.lindseyconstruction.co.nz. Image by David St George, www.dstgeorge.com.

	Resene Quarter Pearl Lusta		Resene Allports
	Resene Half Bianca		Resene Blumine
	Resene Quarter Merino		Resene St Kilda
	Resene Half Merino		Resene Pioneer Red



above right: Boldly coloured kitchens are a hot trend, and it's easy to see what an eye-catching impact a blue like Resene Allports makes amidst blonde timber tones and warm white walls. Kitchen in Resene Allports, walls in Resene Half Merino, ceiling in Resene Quarter Merino and plywood shelving in Resene Colorwood Whitewash. Design by Bonnifait + Giesen Architects, www.atelierworkshop.com. Build by Duncan Construction Ltd. Image by Russell Kleyn, www.russellkleyn.com.

far left: It's easy to create a contemporary monochromatic colour scheme in bold blues, but colours like Resene Nauti can also work well as a backdrop to more traditional style spaces and furnishings when balanced with plenty of warm white details in hues like Resene Half Bianca. Walls and ceiling in Resene Nauti and mouldings and windows in Resene Half Bianca. Design by Coote & Co, www.cooteandco.com.au. Painting by The Lady Painters and Gray's Painting and Maintenance. Image by Lisa Cohen, www.lisacohenphotography.com.

left: In this Auckland splash park, different values of bold Resene blues create an undulating effect on the perimeter fence. Not only do these hues used in this way evoke the rise and fall of waves, the sharp contrast with the green surroundings is both fun and appealing. Fence slats in Resene Wet N Wild, Resene Lochmara, Resene Picton Blue, Resene Anakiwa and Resene Half Alabaster. Design and image by Auckland Council. Build by Heb Construction, www.heb.co.nz.



Blurring the lines

Atlas Architects reshapes a 1980s farmhouse to better suit its spectacular surroundings.





Less than an hour's drive from Melbourne is Mornington Peninsula, an area that's become a favourite seaside holiday destination for many thanks to its swimming and surf beaches, hot springs and countless wineries and cellar doors. With some of the most majestic views in Victoria, the region boasts cascading emerald hills that divide Port Philip from the Bass Strait. Until recently, you could find a 1980s brown brick farmhouse with a pitched roof amongst these striking vistas which tragically had its back turned to the best views. But today, the property is unrecognisable.

The breathtaking transformation of the home now known as 'The Seat' is the work of Atlas Architects, who helped devise a modern yet seamlessly integrated new dimension to the home. Their design is not only centred around making the most of the view, but also connecting the structure to its surroundings. But building new, contemporary areas and structures that seamlessly integrated with an old farmhouse was not an easy feat.

"Working with an existing structure is always a challenge," explains Atlas Architects' Aaron Neighbour. "The existing roofline of the original home was bitsy and messy. We had to figure out a way to modify and evolve it without disturbing the building's form. Our key driver was to blur the lines between old and new, inside and outside, simplicity and complexity; and our solution was to create a steel fascia pergola structure that enveloped the existing building

so it still reads as one solid line. While effectively encaging the house, the pergola allowed for the extension of the roofline and provides privacy where it shelters the open space at the entrance, creating a northern courtyard."

Atlas Architects has honoured the iconic landscape in every aspect of the project, from the folding origami roofline that echoes the undulating hills and valleys of the site to inserting and rotating the new volume so it faces the panoramic view and directly frames the horizon. "The pergola frame really is one of the most remarkable elements of the exterior," says Aaron. "It's both complex and understated, a skeletal abstraction of the roof form, integrating new with old by encaging rather than plugging in. The frame covers and envelops the existing structure so that the space outside is framed like an artwork and exterior spaces are defined by the pergola's strong lines."

In tandem with the pergola, the project's dark tonal Resene colour palette also helps to simplify the home's appearance – where different elements are disguised and can visually merge into the new contemporary silhouette, which recedes and makes space for the green and purple tones of the landscape to come forward. Atlas Architects selected a Resene formula that would suit the different materials that make up the exterior, which includes steel, fibre cement sheet, bricks and timber – Resene Sonyx 101 semi-gloss waterborne paint, which was tinted to Resene CoolColour Bokara Grey and Resene

opposite, above left and right: The locals refer to the area of the Mornington Peninsula where this project is located as 'The Seat'. Aaron says that their clients loved this nickname so much that they decided to adopt it for their home. It won a Resene Total Colour Landscape Award for its beautiful integration with its surroundings. Exterior walls painted in Resene Sonyx 101 CoolColour tinted to Resene Bokara Grey and fascia and pergola in Resene Sonyx 101 CoolColour tinted to Resene Black. Design by Atlas Architects. Images by Tess Kelly, www.tesskelly.net.

Resene
Black

Resene
Bokara Grey



left and below: Mornington Peninsula is said to have some of the best views in Victoria, and the new design makes the most of them. The home sits seamlessly within its natural and landscaped surroundings, with a colour palette to complement it. Exterior walls painted in Resene Sonyx 101 CoolColour tinted to Resene Bokara Grey and fascia and pergola in Resene Sonyx 101 CoolColour tinted to Resene Black.

top tip

When choosing dark paint and wood stain colours outdoors, 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 reflect more infrared waves to keep your substrate and coating cooler. Find out more at www.resene.com/coolcolour.

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living areas have been prioritised above all else in a way that welcomes family in and encourages connection, reunion and shared experiences – something the renovation does with grace and elegance.

Inside, the colour palette is a dark, cosy and calm collection of Resene greys and charcoals – Resene Ironsand, Resene Quarter Ironsand, Resene Half Bokara Grey and Resene Colorwood Crowshead wood stain – paired with bluestone flooring. The hues and finishes Atlas Architects chose don't only connect with the exterior palette, they also help to limit light reflection, creating less strain on the eyes and elevating the expansive windows, views and natural light to centre stage.

“The interior creates seclusion where desired, such as the more private living spaces, and feels expansive in other moments, as when the foyer opens up into the home's dramatic cathedral ceilings,” Aaron explains. “The kitchen and pantry are practical and service-oriented, but they are also part of the social and entertaining hub. Designed as a full-sized bar, this functional zone has the aesthetic of a private club, accommodating family gatherings and social events.

“The colour scheme strikes a clever balance with the full-length and full-height windows and doors, achieving a cosy, grounded feeling,” he continues. “The main living, dining and kitchen used Resene Half Bokara Grey to



CoolColour Black. “Resene Bokara Grey is a dark charcoal that can look almost black under certain conditions, but in the sunlight, the colour's grey heart comes through clearly. Deeper Resene Black was used for trimming elements such as the fascia and door and window frames to subtly highlight the outline of the building,” says Aaron.

While Resene CoolColours look the same as normal Resene colours, they help to better protect the substrate by reflecting back more of the sun's harsh UV waves – and Resene CoolColours are recommended when painting or staining dark colours outdoors. “We hadn't used a Resene CoolColour formula on a project before, however, we are excited to specify it next time we have a dark building exterior,” Aaron says.

In addition to the exterior changes, the owners – a semi-retired couple with many children and grandchildren – were also after a home that was unapologetically intended for enjoying quality time with loved ones; where



Resene Quarter Ironsand

Resene Colorwood Crowshead

- Resene Half Bokara Grey
- Resene Ironsand
- Resene Bokara Grey
- Resene Black

above left and right: As you make your way between the different interior and exterior areas of the home, the deep and moody Resene colour palette blends seamlessly throughout – championing the views. But rather than rely on a single paint colour, Atlas Architects closely considered the light and angles of each space and selected a handful of different smouldering charcoal hues, formulas and finishes to achieve the right effect. Low ceiling painted in Resene SpaceCote Flat tinted to Resene Half Bokara Grey, entrance, living room and kitchen walls in Resene SpaceCote Low Sheen tinted to Resene Ironsand, rumpus room walls in Resene SpaceCote Low Sheen tinted to Resene Quarter Ironsand, rumpus room raked ceiling in Resene SpaceCote Flat tinted to Resene Quarter Ironsand and timber beams and screen stained in Resene Colorwood Crowshead.

create a dark expansive folding plane. The half strength was chosen so that the texture of the lining board could be brought out clearly. The walls feature Resene Ironsand to create a softer tone and differentiate from the ceiling. This way, the raked ceiling could appear as if it is a floating plane. The existing part of the home has the same colours applied, but with less strength. The intention was to differentiate the existing spaces from the new and to create a transition from the more public area of the house to the more private areas. The interior timber beams and screen were stained with Resene Colorwood Crowshead wood stain to enable the timber grain to show through.”

To ensure the design intention was achieved within the constricted timeframe and budget, Atlas Architects

implemented some creative solutions for reducing waste. “We worked with the steel fabricator to achieve a precise 3D model of the steel frame for the building and the pergola which enabled precision fabrication and fast installation; the interior cabinetry was designed for swift installation and waste was minimised. The roof cladding offcuts were used to clad the existing fireplace. The new extension also leveraged the existing building infrastructure for mechanical heating and cooling,” says Aaron.

Choosing Resene products was another important component of ensuring the outcome they were after. “We like using Resene for their wide selection of paint colours and timber stains, as well as their excellent customer service. Furthermore, we find their colour range to be distinctive – especially when it comes to their neutral shades and tones.”

For Aaron and his team, the design of the project also offered an opportunity to learn a different way to approach renovations. “This project was really about how we could allow the architecture to truly integrate with the landscape; people forget how important this is. The landscape flows fluidly into and through the building and becomes the focal point, the nucleus connecting all elements; the dark interior creates a dramatic yet unpretentious stage for nature. It forced us to consider not just how a building sits in its landscape, but how it can evolve over time, with new dimensions and additions, and how the different elements can all work in concert to create a calm, considered, unified space rather than a building that feels iterated, divided or over-engineered.”

While many of the new plantings are still small at this point, it’s easy to imagine how the structure will become even more engrained within its surroundings as the landscaping fills in. “We plan to visit the site in a few years once the creepers have matured,” Aaron says. “The pergola structure effectively encages the house. Over time, the plants at its base will grow, creeping up to the roofline and enhancing the home’s privacy with flora so it feels contained but never confined. We believe this will dramatically change the appearance of the home, and we are excited to see the outcome.” **BW**

To see more of Atlas Architects’ work, visit www.atlasarchitects.com.au.

Colour coordination

Shaun Connelly shares some interesting history about the manufacturing of Resene colour cards.

To the best of my knowledge, the first colour cards manufactured in New Zealand were by a company called Martin Print. They operated what is known as the paint deposit process, whereby paint is deposited directly onto a colour card using a lacquer-based paint. Peter North, the founder of Color Communications Inc (Australasia) Limited (CCI/A), had seen this process while working for Clark and Matheson – a well-known Auckland printing company. Clark and Matheson was sold during the lead up to the 1987 Black Monday market crash, and in the wake of the fallout, Peter took it upon himself to explore the opportunity to manufacture colour cards in New Zealand. He had trained in the London Printers Guild in London before emigrating to New Zealand.

From a fledgling idea, Peter set about producing colour cards in New Zealand. He reached out to Color Communications Inc (CCI) based in Chicago and secured a license agreement to manufacture colour cards in

New Zealand using their technology. This differed from the deposit process in that CCI's technology produced a colour card by placing individual colour chips onto a colour card in what's known as the chip mounting process.

Basic equipment was shipped from Chicago to CCI/A's small factory in East Tamaki, and in the early days, CCI Chicago also sent colour matched and coated sheets to New Zealand which CCI/A cut into chips and mounted onto colour cards. The very first job for CCI/A was the Resene Total Colour colour chart. Resene's Colour Controller travelled to Chicago to approve the colours and the coated sheets were then sent to CCI/A to be converted into the Resene Total Colour colour chart in the Auckland plant. As is the case in all new ventures, there was no shortage of challenges – all of which were overcome with a combination of Peter North's tenacity and innovative spirit combined with the early



support that Resene offered by placing the first colour card order.

The next significant development was a world first. CCI/A and Resene discussed the possibility of CCI/A using Resene's own waterborne paint to make Resene's colour cards. This made sense from many angles but most importantly it eliminated metamerism from the colour matching process. Metamerism is a phenomenon that occurs when two colours appear to match under one lighting condition, but not when the light changes.

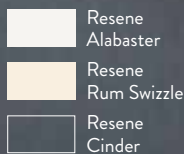
It was decided to 'give it a go'. Once again, the spirit of innovation and culture of continuous improvement shared by CCI/A and Resene set both companies on another journey into uncharted waters. As is often the case, talking about a new innovative development is the easy part. Both companies remained ambitious in their desire for this new, 'world first' development to succeed, and it did... eventually, after much trial and error, persistence and patience to get the manufacturing process just right.

Since that time, Resene's colour cards have been produced using Resene Environmental Choice approved waterborne paints, straight out of the can so what you see on the chart is what you get on the wall. **BW**

ITEM	QTY	UNIT PRICE	TOT. PRICE	TAX	TOTAL
1. 20 RESENE	60000	3.31	198600	179	
2. 20 RESENE	1000	119.50	119500	316	
3. 20 RESENE	30000	2.36	70800	388	
4. 20 RESENE	5000	2.16	10800	291	
5. 20 RESENE	20000	1.69	33800	41	
6. 20 RESENE	5000	1.95	9750	44	

above: The log book showing the first CCI/A order in New Zealand – which was from Resene.

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Background in Resene Alabaster with A4 drawdown paint swatches and Resene testpots in Resene Cinder (left) and Resene Rum Swizzle (right).



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Wall and shelf in Resene Epic, shapes (from large to small) in Resene Island Time, Resene Epic and Resene Timeless and painted accessories (from left to right) in Resene Island Time, Resene Timeless and Resene Salted Caramel.