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top honours

The clever red palette on the Clark Street Overbridge in Auckland by Architectus won top honours in the Resene Total Colour Awards for its unique use of colour on a very public space.



Resene has a long history of colour with colours like Resene Spanish White and Resene Pearl Lusta created over three decades ago still continuing to be top choices for decorators today. With thousands of colours available, the key is not just choosing the right one but putting it together with complementary colours and accents to bring the colour palette to life. With this in mind, the Resene Total Colour Awards were launched to encourage and celebrate excellent and creative use of colour.

The Resene Total Colour Master Nightingale Award, named after the Nightingale family who founded and still run Resene today, recognises excellence in colour and paint use, and was awarded to Architectus for the Clark Street Overbridge. They also won the Resene Total Colour Commercial Exterior Award.

Opened in 2011, the Clark Street extension overbridge connects Clark Street to Great North Road over the western line rail corridor, providing a bypass route around New Lynn and creating the opportunity for the recently completed 'shared space' on Totara Avenue West to re-establish itself as the pedestrian and commercial focal point of the town centre.

The 300 metre long bridge includes a rhythmic sequence of coloured steel fins, which prevent

access to the electrified rail lines below and provide a visual screen to adjacent residences. More importantly they transform an otherwise utilitarian and familiar roading structure into an energising urban intervention and civic landmark.

Three Resene reds – Resene Roadster (bright red), Resene Monza (clean red) and Resene Livewire (deep ruby red) – were selected as a reference to the site's historical association with clay brick production, Waitakere Ranges sunsets and to celebrate movement... with a cheeky nod to the western suburb's love of speed and fast cars. A durable Resene Engineered Coating System of Resene Armourcote 220 and Resene Uracryl 403 will help to ensure the colours withstand the harsh environment.

The choice of three complementary reds provides visual complexity and a subtle rhythm, which enables the bridge to be experienced at both an urban and personal scale.

The coloured fins provide a bold contrast with the neutral concrete palette of the main bridge structure and the rich and vibrant greens of the adjacent existing and associated landscaping. Plant species were selected to provide a 'green

on green' palette with texture and forms that complement the bridge design.

The judges were excited about the colour use because it was "surprising and unexpected to turn a utilitarian commercial road bridge into such a fantastic urban sculpture. Rhythmical in reds, the continuity in this project is delightful. It is almost like an art installation.

It's a brave decision to choose three reds that are so close together rather than keep them all the same or opt for more contrast. The similarity of the reds provides subtle movement. The light and shadow, it moves you on. It's energising and it is very appropriate. Brilliantly strong, the strength is in the rhythm and subtle changes of colour.

The whole community can embrace it, it's something that reaches out and is shared by many with far reaching appeal and identification."

View images of the Resene Total Colour Award winners on the Resene website, www.resene.com/colourawards.



The Regent Park development is the only 'new build' project in the Wellington City Council Housing Upgrade Project and as such was challenged to provide an 'exemplar' of current social housing development. The existing site had 38 existing bedsit and one-bedroom units housing individuals. The new development comprises units in a mix of housing typologies to accommodate more people from families, couples and singles, and also providing accessible units, all developed using best practice ESD principles.

The variety of housing types achieves a more integrated fit within the local neighbourhood. The retention of public cross site access assists in merging the development into the physical and social patterns of the local community.

The use of colour provided variance within the development individualising the units for the occupants. The concept of the folding white forms interspersed with strips of colour gives a rhythm and scale to the project that relates to the form of the surrounding Victorian villas.

Each building type and block has two complementary colours, which alternate with each unit to reinforce a sense of individuality. Colours were selected to harmonise with the selected landscape, planting and the surrounding community, acknowledging the multi-national nature of the occupants.

The colour palette is extensive and carefully curated unit by unit, featuring **Resene DNA** (yellow green), **Resene White Pointer** (stark off-white), **Resene Clockwork Orange** (bold orange), **Resene Wedgewood** (cornflower blue), **Resene Whizz**

Bang (bright orange), **Resene Wazzup** (loud yellow), **Resene Pulse** (flame red), **Resene Funk** (green yellow), **Resene Koromiko** (bright orange), **Resene Vermont** (citrus green), **Resene April Sun** (gold orange), **Resene Koru** (verde green), **Resene Double Gravel** (dark grey neutral) and **Resene Triple Friar Grey** (brown oxide).

A number of Resene preparation and finishing products were used throughout the Regent Park complex including **Environmental Choice** approved **Resene Sonyx 101** waterborne semi-gloss, **Resene Lumbersider** low sheen waterborne enamel, **Resene X-200** waterproofing membrane and **Resene SpaceCote Low Sheen**. **Resene Sun Defier** was applied to the coloured panels to assist with the longevity of these elements.



the sound of colour

Siren is a painted sculpture using **Resene Lumbersider** that incorporates the ideas of colour related to sound that the artist, Michael Smither, has been investigating since his art school days. Nestled in an Auckland urban garden surrounded by trees, in keeping with its name, it calls out to you for attention.

The Siren uses the 12 colours of the colour spectrum arranged to reveal, as the spectrums ascend in a spiral, their formerly hidden pulse. The 12 colours of the visual spectrum are related to the 12 notes of a musical octave. This arrangement of colours is the key to the sculpture's success and makes full use of the artist's understanding of colour and its connection to sound and colour. It utilises the harmonic components that enrich all sound.

Resene Bright Red (pure red), **Resene Grenadier** (bold orange red), **Resene Pizazz** (dynamic orange), **Resene Yellow Sea** (orange yellow), **Resene Broom** (bright golden yellow), **Resene Bahia** (lime green), **Resene Wham** (yellow based green), **Resene Observatory** (bright peacock green), **Resene Lochmara** (chromatic blue), **Resene Jacksons Purple** (ultramarine blue), **Resene Kingfisher Daisy** (clean violet) and **Resene Geronimo** (pink red) come together as the Siren colour scheme.

When Michael was working in his Karangahape Road studio, Auckland, in the 1990s the studio was a close neighbour to the fire station. The sound/colour models he was making had a startling response when the fire siren sounded. These little sculptures, which were based on the harmonic relations of sound, had a strobing response when the fire siren sounded. And so he has called this harmonic tower 'Siren', a tower of balanced spiralling rainbows.

The Siren was awarded the **Resene Total Colour Display + Product Award**. The judges found that *"the Siren is just mouthwatering. Its form and colour is delicious, it's exciting and pure. With the perfect proportions it could still be amazing without colour, but the colour adds so much intrigue. The colour gives it a sense of spiral and movement that adds a new form to it, over and beyond the structure. Incredibly beautiful the judges were in awe of it."*

Architectural Specifier: Ron Sang & Company Ltd
www.sangarchitects.co.nz
Building Contractor: Moir Park Developments Ltd
Colour Selection: Michael Smither
Painting Contractor: Michael Smither and Otama helpers
Resene Representative: Russell Davidson
Photographer: Alian Jan



The clever colour selection and placement on the WCC Regent Park Development by Designgroup Stapleton Elliott won the **Resene Total Colour Residential Exterior Award**. This project also won the **Resene Total Colour Maestro Nightingale Award**.

The judges wholeheartedly agreed that *"this project positively contributes to the local community and greater built environment. It stands out without being garish, using colour well with a degree of sophistication not seen in other projects."*

The WCC Regent Park Development demonstrates such a great use of colour to individualise what could just be seen as a collection of similar houses providing individuality without being overpowering.

The colour gives each home a greater sense of ownership and helps strengthen the elevations with the colour adding to the architectural experience.

The setting and colours differentiate the buildings, allowing them to take on the moods of the day, in shadow and sun, generating a sense of movement with colour. The putting together of a palette like this creates intense movement, individuality and it is quite simply clever."

Architectural Specifier: Designgroup Stapleton Elliott
www.designgroupstapletonelliott.co.nz
 Building Contractor: Hawkins Construction Ltd www.hawkins.co.nz
 Client: Wellington City Council – City Housing Assets
 Painting Contractor: JMA Decorators



wood work

As a teaching facility for Forestry and Horticulture Industry, Waiariki Institute of Technology's brief for the Waipa Woodprocessing Workshop in Rotorua was for a building to showcase the use of timber in every aspect and link the ESD qualities of timber with other initiatives such as solar water, rainwater harvesting and advanced septic treatment system. While timber has been used for almost every conceivable component, and mindful of a saying 'couldn't see the trees for the wood', colour has also been used as the primary device to define the architectural language and inject a liveliness, without lessening the amount of timber used.

Existing saw-tooth buildings and stacked timber packs are referenced and give local context to the form. A circulation route slices and divides the workshop and teaching spaces in plan, and in section/elevation, the pointed roofline is the blade separating the forms. External claddings are linked to the two types of stacked pallets on site, the routed plywood panels (whole wood end grain) and slatted Verda battens (drying). The screens were extended

on the north to provide maintenance access, sun-shading and concealment to services and plant.

Colours for the exterior were chosen to maintain the timber, where they can age gracefully into this gritty and harsh environment. Verda battens are laid over plywood stained **Resene Grey Green** (deep green), to provide contrast. The entry canopy glulam structure has been coated in a **Resene Japanese Maple** (nature red) stain to lift and define it.

The interiors were an integral part of the structure from concept design to express the timber structure and articulate the connections. While timber features predominantly, areas are broken with splashes of colour (**Resene Planter** (green olive)) in doors and built-in joinery and acoustic wall linings. **Resene Colorwood** tinted to **Resene Fern Frond** (yellow green), **Resene Japanese Maple** and **Resene Grey Green** brings the exterior colour indoors with a fresh fern accent. In the teaching areas the flooring,

acoustic panels and stained plywood linings are linked to provide an interesting colour graphic. Colours are a complementary play on greens, which work well with the timber and controlled injections of rusty reds, linking the Waiariki corporate red.

The clever use of timber with colour won this project the **Resene Total Colour Education Award**. The judges admired *"such a clever use of colour to highlight the main attraction; this project highlights sustainability with the broad use of natural materials while intricately using colour in highlighting. It has used a fantastic combination of the natural screen over the stained timber to amplify both materials. This dark stain behind exterior screen makes the screen more powerful and gives an amazing play of light on the colour behind. It gives nuance of colour, creating dimension and a liveliness."*

The strength of green matched with the timber is reminiscent of fresh foliage and the greater environment. The stains draw attention to the key timber elements so appropriate for this educational facility. Wood is the star of the show and yet the colour has underscored this and excites it and draws your eye to the star."

Architectural Specifier: Darryl Church www.darrylchurch.co.nz
 Building Contractor: Ronanye Construction
 Painting Contractor: Holmac Ltd www.holmac.co.nz
 Photographer: Graeme Murray





working waterfront



A collaborative effort between Australian and New Zealand architectural firms, the redevelopment of the harbour side Wynyard Quarter (also known as the Tank Farm), provides Auckland with a multi-faceted world-class waterfront within which a broad spectrum of activities and experiences are on offer. This project encompasses the development of the public domain associated with North Wharf, Jellicoe Street and Silo Park. These spaces promote an alternative design approach to the typical erasure of waterfront memory. Here, friction is encouraged, smelly fish are the attraction, rust, grit and patina are embraced and derelict artefacts are reprogrammed. And in response Aucklanders and visitors to Auckland have descended on Wynyard Quarter in droves soaking up all the elements.

The gritty industrial rawness of North Wharf provides a foil to the intensely urban environments of Jellicoe Street and Silo Park. The authenticity of this waterfront experience is embodied in the retention of the existing fishing fleet and fishmarket activity within the general vicinity. The daily fishmarket related bustle maintains the site's commercial sea-faring heritage, providing a colourful, vibrant and intriguing montage of activity for visitors to the harbour's edge.

Silo Park is primarily a field of green open space between the new gantry and wetlands. Intentionally bereft of over-ornamentation the park reflects the simplicity of the industrial port environment within which it sits. The Gantry is offset by a series of brightly coloured, jauntily marooned marine buoys on one side and a vibrantly coloured boundary fence on the other that recalls off loaded cargo containers.

The crate seats that punctuate North Wharf are an overt homage to the site's resident fishing fleet and

mongering activities. Referencing upturned fishing crates, stacked and awaiting their next sea voyage, these multi-coloured seats painted in Resene colours offer engaging moments for hesitation and rest along the wharf's length. Varied configurations of the module unit create flexible seating, gathering and interaction opportunities.

Sourced from a store of decommissioned maritime paraphernalia, the buoys have been successfully refurbished from their original rusty, worn and less than vibrant condition. The newly re-purposed buoys are placed in a dynamic formation, seemingly bobbing in their sea of green lawn, inviting play and physical contact. The colour palette for the buoys is purposely restricted to three basic colours - **Resene Havoc** (pure red), **Resene Observatory** (bright peacock green) and **Resene Whiteout** (warm calcite white), in a concerted effort to retain the buoys' distinctively unique maritime character, while affording an eye-catching moment within the park's tilting green planes. The paint system specified (**Resene ArmourZinc 120**, **Resene Armourcote 220**, **Resene Uracryl 403** and **Resene Uracryl 404**) is designed to provide protection and adherence to the buoys' cleaned mild steel substrate while ensuring a high quality colourfast finish.

Reminiscent of an active port wharf filled with cargo containers, the multi-coloured industrial scale boundary fence forms the interface between the working tank farm and Silo Park. The fence is conspicuously vivid; the layered fence paint system of **Resene Armourcote 220**, **Resene Uracryl 403** and **Resene Uracryl U.V. Stabilised 402** achieves rich deep colour with minimum reflectivity, while providing protection to the galvanised steel substrate. It is painted in hues of **Resene Chicago** (masculine grey),



Resene Silver Chalice (pewter grey), **Resene Bondi Blue** (fast paced blue), **Resene West Side** (sunny orange) and **Resene Daredevil** (fluoro orange). Site wide timber work is finished in **Resene Furniture and Decking Oil**.

This project was awarded the **Resene Total Colour Landscape Award**. The judges appreciated that *"the colour scheme throws itself out to the general public arena and draws attention and interest to key elements within a broad landscape. A beautifully rich colour palette, it is selectively used to create areas of interest to complement the silo backdrop. Colour ensures that you see the highlights as you move around the space and there is a wonderful sense of discovery as you spot something new. The palette comes together into a nice nautical feel without resorting to a cliché."*



Landscape Architects: Taylor Cullity Lethlean www.tcl.net.au and Wraight + Associates www.waal.co.nz
 WSUD: Design Flow
 Civil Engineers: Beca
 Structural Engineers – Gantry: Felicetti, BGT Auckland
 Structural Engineers – General: Beca
 Lighting Design: Electrolight, Ecubed
 Architecture North Wharf Buildings: Fearon Hay
 Services Engineers: Hyder Consulting
 Contractors: Dominion – Jellicoe Street, City Parks
 (Auckland City Council) – planting, Total Spaces Silo Park
 Client Group: Sea + City (now Waterfront Auckland),
 MPM Projects – Project Manager, Tangata Whenua Consultative Committee,
 Technical Advisory Group, Auckland City Council,
 Auckland Regional Council, Urban Design Review Team
 Photography: Simon Devitt



on brand

When Spaceworks were contacted to put forward a pitch for the Google New Zealand fitout, they knew immediately that this space would need to have a strong local influence and have real flair. The Google brand also demanded the use of strong colours so paint selection was important.

The concept was based on a kiwi bach. The meeting rooms were built with weatherboards and painted in the corporate Google colours. Each meeting room was coloured differently and had a unique theme inside.

The larger meeting room was named after the iconic 'All Blacks'. Everything is black, the walls, the flooring, and the chairs with accents of white to accentuate the contrast. The walls were painted in **Resene All Black** (deep black) with **Resene Write-on Wall Paint** over the top. Wall graphics with pictures of All Blacks sourced from friends and family are overlaid on the **Resene Zylone Sheen**. The exterior of the bach was painted **Resene Red Hot** (primary red).

The green, **Resene Howzat** (bold spearmint green), meeting room was called the 'Phushing Lodge'. The name was a play on the kiwi accent and the computer related word 'phishing'. **Resene Double Truffle** (oyster taupe) is the main accent colour used to complement the wallpapers and give the space a lodge feel.

The final meeting room, painted yellow, **Resene Bite Me** (intense yellow), is called 'The Bach'. This space was modelled on the interior of a typical kiwi bach, with **Resene Half Truffle** (beige) to complement the other finishes.

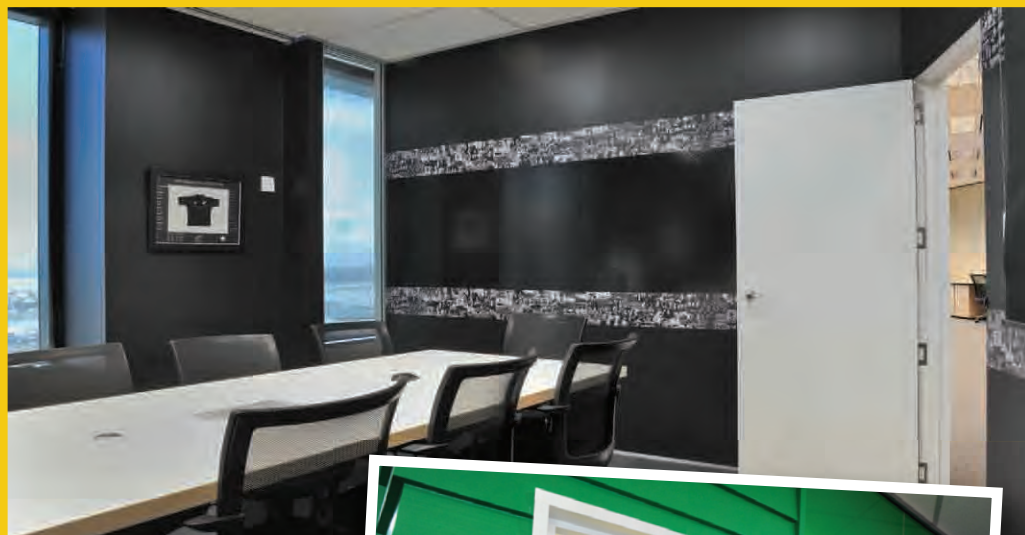
In both of the smaller meeting rooms, the main walls have floor to ceiling areas finished in **Resene Write-on Wall Paint**. All window trims, traditional architraves and ornate doors were painted **Resene Alabaster** (blackened white) to reflect what traditional kiwi baches often look like.

The main open plan area of the office was designed to reflect a beach and the subtle sandy colours that appear in this type of environment and is finished in **Resene Half Tea** (complex neutral) and **Resene Drought** (dusty beige). The desks are a soft timber and the screens between the desks reflect a typical deck chair. To complete the colour palette the entrance area is finished in **Resene Bondi Blue**

(fast paced blue) and the kitchen/storage area in **Resene Deep South** (teal blue).

Google has such strong corporate colours that required depth aesthetically but also needed to cover and perform well.

This Google Office fit-out was awarded a **Resene Total Colour Commercial Office Colour Maestro Award**. The judges found *"This office space reflects a truly on brand message with quirky and fun colour. Unforgivingly powerful, the use of the brand colours to tie in with the story has been expertly done. The local cultural influence helps it to identify with its environment. The scheme comes together well with strong corporate colours transferred into the environment. Subtle colours have also been used in working spaces where more time is spent. This 50s bach like feel is just irresistibly clever and makes you want to get up and go to work."*



Architectural Specifier: Spaceworks Design Group
www.spaceworks.co.nz
 Building Contractor: SteelCo
 Colour Selection: Spaceworks Design Group
 Photographer: Grant Southam

BrushStrokes

sheen to suit

The solventborne enamel range at Resene has traditionally been focused on gloss and semi-gloss finishes.

With the popularity of low sheen finishes inside, the solventborne enamels have tended to be limited to trim and joinery work as even the semi-gloss finish has been too shiny for many wall applications and customers.

New **Resene Room Velvet** is a low sheen solventborne enamel that dries to a beautiful, even, silky low sheen finish. It's based on a tough flexible alkyd resin for durability in wear and tear areas. **Resene Room Velvet** is designed for walls and ceilings, architraves and skirting boards especially in wet areas, such as bathrooms, kitchens and laundries.

Manufactured with less than 1% aromatic hydrocarbon content, the lower odour formulation is easy to apply and dries without the unwanted and strong solvent odours associated with traditional solventborne products.

And to help keep the product lower odour, Resene is launching **Resene Thinner No.2** lower odour for thinning and clean up.

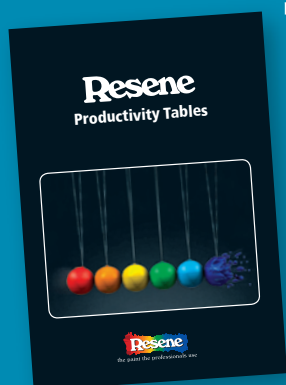
Resene Room Velvet will be available in white and a huge range of colours off white from Resene ColorShops and Resellers in the coming months. See Data Sheet D320 for technical information, available from the Resene website www.resene.com/datasheets or from Resene ColorShops or representatives.



Room Velvet SDS

productivity is key

Pricing a decorating project can be a complicated process with many job, system and substrate variations to take into account. To help make it easier to quickly work out productivity rates, Resene has created a new **Productivity Tables** booklet designed for professional painters as a quick reference when quoting and planning work. View the free copy of the guide on the Resene website, www.resene.com/pdf/Productivity_Tables.pdf or email us at update@resene.co.nz, with your name and address and subject line *Productivity Tables* and we'll post a free guide to you.



Productivity Tables

bring out the best in timber

Interior timber left unprotected tends to attract marks and stains that are impossible to remove. You can prevent this by using protective clear coats, such as **Resene Aquaclear** or **Resene Qristal ClearFloor** on floors, so the timber will keep looking good long into the future.

Or if the timber is looking a little washed out or the worse for wear, restore its wood colour or enhance it with stained finishes like the **Resene Colorwood** range or **Resene Colorwood Whitewash**.

Staining a natural wood surface accents and enhances the wood grain. **Resene Colorwood** is a waterborne interior penetrating wood stain ideal for rejuvenating and enhancing timber and composite boards including Strandboard, plywood, MDF as well as most flooring.

The timber's natural colour will affect the final finish and different varieties and grades of wood will absorb the stain differently, so it is important that you consider this when selecting your colour. Higher density timber and hardwoods will not absorb liquids as readily as softer less dense timber, so you may need to select a darker stain or apply two coats to get your desired colour.

Stains applied to light timber will appear much stronger and brighter in colour than stains applied to dark wood. Strong primary colours are best applied to light timbers such as pine or plywood.

relief for the nose

Resene Sureseal has always been an excellent choice for binding up and sealing surfaces but like most traditional solventborne products, it has had a strong solvent odour. But not any more. The Resene technical team has developed a lower odour formulation using low aromatic hydrocarbons to make it more pleasant to use and more pleasant after it has been applied. The new formula has all the performance characteristics of the existing product, but without the strong smell.

As the new lower odour formulation **Resene Sureseal** rolls out to Resene ColorShops and Resellers, other popular Resene premium solventborne products will also start to move to lower odour versions.



Sureseal SDS



Colorwood colours



Exterior timber colours



Order charts

You can intermix colours or add **Resene Colorwood Reducing Base**, which will soften the colour without losing the character and body of the undiluted stain. **Resene Colorwood Reducing Base** is also perfect on dark timbers to enhance the grain and appearance of the timber, without making the timber appear even darker.

For a stained look outside, use **Resene Waterborne Woodsman** on weatherboards and fences, **Resene Woodsman Decking Stain** or **Resene Woodsman Wood Oil Stain** on decks or **Resene Kwila Timber Stain** on decks or outdoor furniture.

View the **Resene Colorwood** range online, www.resene.com/colorwood.htm. Or for exterior timber, view the **Resene Woodsman** range online, www.resene.com/woodsman.htm. Order a **Resene Colorwood** brochure or **Resene Exterior** timber stains colour chart from the Resene website or pick up a copy from your Resene representative, ColorShop or Reseller.

vintage inspiration

The latest **Habitat** magazine from Resene has been released. **Habitat** looks at all the elements of our homes, both inside and out, and this issue has a vintage flavour. It's coloured by Resene, but it's not just about painting. It covers the full spectrum of design, renovation and refurbishment – from the smallest to the largest projects.

If you haven't received a copy, more copies are available from Resene ColorShops and representatives or email update@resene.co.nz and Resene will send you a free copy while stocks last. Remember to include your full name and postal address when you email. Or view the latest issue on the Resene website.



Habitat issue 17 ebook

coloured up

The Colourways colour forecasts feature Resene colours in both the Australian and New Zealand palettes.

All colours may be ordered as drawdowns via the Resene drawdown order service. View the Resene colours in the Colourways collection online at www.resene.com/colourways.htm.



recreate the magic of Disney at your place

You can bring the magic that is Disney into decorating projects with the new Disney collection.

You'll find all the well-loved Disney characters such as Cinderella, Lightning McQueen, Rapunzel and Buzz Lightyear in this range designed to delight and inspire the imagination of children. Classics like Mickey Mouse and Winnie the Pooh are guaranteed to bring a smile to young faces.

The collection includes wallpaper, murals and peel and stick wall decals so you can mix and match to suit the space. Everything you need for the young, and the young at heart.

The Disney collection is available for viewing and ordering at Resene ColorShops (NZ only).



labels at your fingertips

Resene has had a full collection of Resene specification sheets, product data sheets and safety data sheets online for a number of years, but there's one thing that's always been trickier to access, and that's a label. Apart from finding a physical can of paint in your garage, van or popping into your local Resene ColorShop or Reseller and picking up a can of paint to check out the back, the labels weren't readily accessible. Plus for many, paint dripped on the can during decorating made the instructions impossible to read.

To make it quicker and easier to access labels, electronic copies of Resene labels have been added to the Resene website. This means you can check out the Resene label for a product on your computer or smartphone wherever you are whenever it suits.

The labels are loaded in pdf format and are linked from the Data Sheet quickfind table so you can find them quickly and easily. Simply click on the label link next to the product you wish to view and you'll be able to see a pdf copy of the artwork that appears on the container.

See www.resene.com/labels to view Resene product labels.

it's a match

Prime Panels have launched new laminates matched to favourite Resene colours as part of their **PrimeMelamine** collection.

So now you can get **Double Tea**, **Quarter Napa** and **Half Pavlova** plus many other Resene colours and a whole host of Prime Panels hues on your laminates to co-ordinate with your Resene paint colours for a complete room look.

PrimeMelamine is a low pressure laminate suitable for everything from kitchen cupboards and shelves, laundry and vanity units to home office furniture and storage units.

See the collection on the Prime Panels website, www.primepanels.co.nz.

the app for that



Seen a colour you'd love to use on a project? Maybe it was at the beach, on a fabric or on a building, but you don't know what that colour is or how to describe it? The new upgraded **Resene ColourMatch** can help.

This colour-matching App allows you to simply take a picture from your smartphone and it will instantly match your chosen colour in the image to the nearest Resene paint colour. Resene's **ColourMatch** application gives you instant access to thousands of Resene colours enabling you to colour match from any image taken on your iPhone™ or Android.

Or use the colour spectrum to select a colour and find the nearest Resene paint colour. Anytime, anywhere, you can put the **Resene ColourMatch** system to work.

Once you've matched your colour to a Resene colour, use **Resene ColourMatch** to find complementary colours simply by touching the screen.

Plus the new built in **Resene Colour Palette Generator** feature means you can use the app to build a personal colour palette of Resene paint colours from a single image. Perfect for bringing your favourite places or images to life. You can also search directly for colours, and save and email favourites.

Apps now available free for iPhone and Android. See www.resene.com/colourmatch.htm.





Paint colour trends for 2013 and beyond

as **Resene Treasure Chest**. What's on the outside is being reflected indoors with a key colour theme being used to connect the palette inside to out for a more seamless connection between the two. The flash of bright on the outside front door reinvented as a pop of colour indoors.

Red continues to make a strong statement and brings with it new deep maroons, such as **Resene Red Earth** and **Resene Madam M**. Reds are warm and cool, with blue based reds like **Resene Pohutukawa** being an enduring favourite. Makeup inspired pinks, such as **Resene Glamour Puss** and **Resene Material Girl**, are unashamedly extrovert and teamed with yellow they are a fresh and uplifting combination. Purples head toward eye-catching fuchsia, such as **Resene Centre Stage**, set against deep aubergine, such as **Resene Chocolate Fish**, as an anchor.

Oranges look forward and back with antiqued oranges reminiscent of times gone by, such as **Resene Ayers Rock**, sitting alongside freshened warm oranges, such as **Resene Big Bang**. Yellows turn sandy and towards mustard tonings, such as **Resene Bittersweet**, **Resene Sandbar** and **Resene Zion**, and influence the green palette with many greens having a distinct yellow undertone. These are colours from our past finding a place in our future.

Greens continue to abound moving towards yellow greens, such as **Resene Spring Fever**, and with a strong ochre influence, such as **Resene Hibernata**. Limes, chartreuses and landscape greens, such as **Resene Impromptu** and **Resene Forest Green**, round out the green palette. The perennial favourite, blue, continues in two directions – calming, tranquil and revitalising on the one hand with colours such as **Resene Escape** and **Resene Breeze**, and optimistic and bold on the other, such as **Resene Captain Cook** and **Resene Whale Tail**. The calm almost transparent blues are feather light on the senses. Teals have made way for jewelled greens, such as **Resene Windfall**, as the blue and green palette move to more separate identities. The cooled hues of blue, green and yellow soften the palette.

Neutrals are a broad assortment tending more mid tone. Creamy neutrals have moved towards green edged neutrals such as **Resene Half Secrets**. Stony greys, such as **Resene Half Cobblestone**, are joined by dark hues with hints of complex undertones, such as **Resene Silhouette**. **Resene Barely There** and mid tone neutrals, such as **Resene White Thunder**, hint of subtle undertones.

Darker neutrals have greater colour depth and intensity. Black becomes more nuanced black with an underlying personality that is more than just straight black. Natural materials of concrete and timber, clear finished for protection, are rugged and call out for earthy tones to accompany them.

Colour trends are now evolving and growing more organically; the old blurs into the new, which means that colour schemes are often still on trend well after they have been applied.

Layering colours is becoming increasingly popular as a new way to add interest to a space. Rather than one paint colour in an area, imagine painted stripes decorating walls, kitchen drawers each painted a different but complementary hue and brightly painted internal doors, each an infusion of unexpected uplifting colour. Or harness the uplifting power of the hideaway colour where you can indulge in your client's wildest colour fantasies. Think of a bold hue painted on a wardrobe or the jewel red brightness of the inside of a jewellery box. It's a colour pop that can be enjoyed one on one without the need to please an audience.

Colour, texture and form are inseparable. A red applied in high gloss will punch out brighter than the same hue in a textured low sheen finish. Carefully selecting your finishes you can create subtle interest by keeping to the same colour palette and varying the materials and sheen levels.

You'll find all these colours and more in the new **The Range fashion colours** fandeck, available from Resene ColorShops, Resellers and representatives. The Range hues are available in your favourite colour tools including A4 drawdowns, self-adhesives and testpots available for ordering online or from your Resene representative.

And to make it easy for you to use these colours electronically, they are all available in electronic colour files from the Resene website (www.resene.com/electroniccolour) or you can download jpegs or access the RGB values online from www.resene.com/colourlibrary.



Once upon a time our colour choices seemed to be bound by endless unwritten rules of which colours could be used where and with what, a minefield for the uninitiated. As our communities have become more global, we can draw inspiration from all over the world from the comfort of our own home or office. This has broadened our outlook on colour palettes and colour combinations, banishing those restrictive colour rules to the history books.

This global inspiration comes together in the **Resene The Range fashion colours** collection, with an eclectic mix of key colour trends. It's a fusion of colour that you can make your own.

The hues head in three directions; the dusty timeless hues that provide a soft cocoon and remind of us of our heritage, the clean cool light hues that provide soothing relief and tranquillity in a fast world and the pops of bright colour that bring fun, excitement and energy.

Today's world is a blurring mix of tangibility and intangibility. As we are more immersed in the online and the high tech, the yearning for offline interaction with real people, real places and real colour grows. We're looking for the human touch and the nostalgia of memories from the past. Trends from earlier decades are returning as we reach for memories from our childhood to share with children of our own. Colours seem weathered and washed as if they have been worn down over the years, making spaces feel lived in and comfortable.

The influence of nature has seen many hues take on a muddier undertone and has also translated to fresh airy blues and greens that are almost transparent in mood. Light on the senses and with a sense of wellbeing.

The great outdoors comes indoors – not just the landscape greens but the flora and fauna brights mixed with the warmth of timber inspired hues. Nature continues to influence with a palette that's infused with earthy, neutral tones – showing our growing appreciation for the earth and its resources. Wood tones come in beiges and browns, such as **Resene Toorak** and **Resene Irish Coffee**, offset by a soft golden metallic shimmer, such



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