

BLACK

issue
04

WHITE

+ everything in between

+ **conceal or reveal**
colour palettes
at one with their
surroundings

+ **new school**
key trends
that are shaping
learning spaces

+ **solid ground**
practical protection
for trafficable
surfaces

+ **fashion first**
the Resene colour
collection you've
been waiting for

+ **show off**
designing spaces
where art and
artefacts shine

+ **beachy keen**
must-have wash
finishes for the
bach and beyond



Resene
the paint the professionals use



Background and rocks in Resene Ultramarine.
Project by Laura Lynn Johnston, image by Bryce Carleton.

Resene
Ultramarine



In a time when the only thing that we can be certain of is change, there have been plenty of moments of frustration. Whether it's because of a shortage in labour, materials, patience or time, this year has already been a tricky one fraught with challenges we've never been faced with before. But it has also underscored how adaptable we truly are. Within this period of upheaval is an opportunity to question the status quo and flex our creative muscles to find new – and perhaps even better – ways of doing things.

When you read this issue of *BlackWhite*, it will be easy to see those sorts of silver linings. The pages that follow are packed with incredibly imaginative folks who have successfully completed projects which, at kick-off, seemed utterly impossible. Others have come up with entirely new methods for addressing age-old problems. And it has been hugely satisfying to hear all your stories of ingenuity and cleverness firsthand.

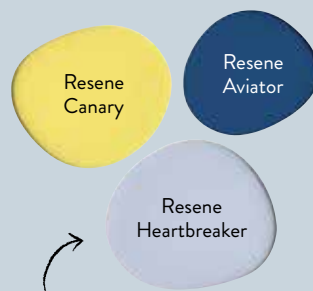
As supply chains from overseas continue to sputter, Resene has been busy developing exciting and innovative new products and colours right in our own backyard and investing in new machinery and warehouse space. So even on the dark days where it seems I can't find a sheet of plywood to save my life, I find great comfort in knowing that the Resene paint and stain I need is being made locally.

I hope, like me, you too will find reassurance reading about other designers, specifiers, builders and painters that have kept pressing on against the odds who clearly aren't going to let a few late ships slow them down. After all, we've shown for many years that we only need a bit of Number 8 wire to hold the paddock together – and, of course, some Resene paint and wood stains to make it look great.

Happy reading,

Laura Lynn

Laura Lynn Johnston
Editor



My top three trending colour picks from the Resene Multi-finish range.



The manufacturing team in each of Resene's production facilities take great pride in producing the widest range of high quality paint available in the local market. Indeed, their handiwork is even being seen in a number of countries overseas on cutting-edge and very challenging projects – some of them literally out of this world.

It has been a challenging time for the team over the last two years, particularly with supply chain difficulties posed by Covid. I'm proud that, barring several lockdown periods, we have been able to continue to produce paint to our usual, market-leading levels of quality. The effort put in across the team was just another example of their craft as artisan paint makers as well as their commitment under constantly changing and challenging conditions to keep the paint flowing to our many customers. This was a group effort that took all of Resene to achieve.

There are exciting times ahead for us. Resene is investing heavily in world-class production equipment, which will allow us to set the bar even higher for what we can supply to our local and international customers. Our technical colleagues will be able to push the bounds of what we make even further, giving us more cutting-edge and market-leading innovation.

We look forward to being able to delight you and the market even more.

Enjoy,

Michael McInnarney
Resene Manufacturing Manager

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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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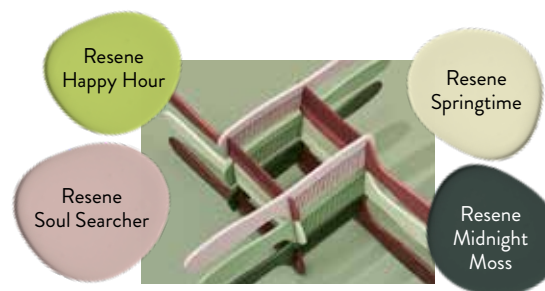
For BlackWhite 04, Resene has donated 250 native trees to Trees That Count to help regenerate native forests. This adds to the thousands of native trees Resene and Resene Eco.Decorators have donated since 2020.

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Brighter days ahead

Muted tones remain in vogue today,
but our colour forecast shows things are
about to get much more vibrant.

After a couple of bumpy years wrought with uncertainty, the world is slowly opening up again – and with that comes the triumphant return of fashion weeks, major design tradeshows, conferences and plenty of exciting new product launches. With so many of these events having been cancelled in recent years, colour and trend forecasting has been tricky.

Though it's become far easier to see what hues are coming down the pipeline, there's a different problem facing designers, specifiers and builders now – we're not able to rely on materials and furnishings ordered from overseas arriving on schedule. Step into any major retailer or supplier where you might have sourced readily-available products before, and you shouldn't be surprised to see the shelves looking sparser and colour options limited. But when it comes to paint colour choices, you can be certain you still have the full rainbow of colours to choose from.

We're over the moon to herald the much-anticipated release of a brand-spanking new Resene The Range fashion collection that's packed with 175 on-trend colours that have been curated to carry you through to 2024 and beyond. The collection features double the new hues that are normally included in a Resene fashion fandeck, with a whopping 125 new colours to fall in love with – designed in line with short and long range forecasting.

So if you've got a client who is keen to push ahead with a project and wants to be on the cutting edge of colour trends, read on to discover the key hues to use now and what colours to watch for in the months ahead.

Green remains on the scene

Simply put, there isn't any other singular colour that has a more prevalent place in design, fashion or culture right now than green – and it's a trend that doesn't show any signs of slowing down. Our renewed respect for nature and strong desire to bring its healing effects to our built forms has made green both popular and useful for reducing stress levels in our designed spaces.

Likely to be the hue that best defines the decade, something that's rather interesting and unique from a colour forecasting perspective is just how many variations of green are trending at once. With other colour families, it's easy to point to two or three particular shades that have pulled ahead in popularity; but with green, virtually every tone has a place at the trend table.

While you're pretty much free to pick any green you please and still be safely on trend, the hues currently leading the pack primarily fall into three main categories: mid-range nettle and olive greens like Resene Seaweed and Resene Off The Grid, darker forest greens like Resene Top Notch, Resene Rolling Hills and Resene Welcome and paler celery and sage greens like Resene Springtime, Resene Transcend and Resene Wabi Sabi. Vivid chartreuse and peridot yellow-greens like Resene Wellywood and Resene Staycation are also getting a foothold as major statement hues, and classic Kelly greens like Resene Aloe Vera aren't far behind on the trend horizon.

As for using them, try a mix of the olive and sage greens together as part of a tonal scheme and take them across every



opposite: Introducing the brand new Resene The Range fashion colours 24 collection, which features 175 on-trend colours designed and curated to coincide with short and long range forecasting to take you through to 2024 and beyond. This 'fashion forward' mural showcases more than 70 of the collection's exciting hues. Background and floor in Resene Black White, vases in (from left to right) Resene Dream Big, Resene Sail Away, Resene Drop Dead Gorgeous, Resene Tropical, Resene Aloe Vera and Resene Smashed Avocado.
 • Chair from Good Form.

Resene Inspire	Resene Athena	Resene Twice As Nice	Resene Island Time	Resene Comfortably Numb	Resene Transcend	Resene Springtime	Resene Fluffy Duck	Resene Black White
Resene Valentine	Resene Tuscany	Resene Showstopper	Resene Skylight	Resene Morning Haze	Resene Green Acres	Resene Wabi Sabi	Resene Sunbeam	Resene Tua Tua
Resene Awaken	Resene Clockwork Orange	Resene Grape Escape	Resene Wet N Wild	Resene Freewheeling	Resene Boundless	Resene Staycation	Resene I Dare You	Resene Foundation
Resene Summer Rose	Resene Adrenalin	Resene Staccato	Resene Aviator	Resene Upside	Resene Rolling Hills	Resene Wellywood	Resene Illuminate	Resene Open Sesame
Resene Soiree	Resene Grenadier	Resene Blackberry	Resene Rulebreaker	Resene Wayfarer	Resene Deep Teal	Resene Wild Side	Resene Funk	Resene Otter
Resene Very Berry	Resene Rudolph	Resene Incarnadine	Resene Lakeside	Resene Infused	Resene Welcome	Resene Good To Go	Resene Tarzan	Resene Domino
Resene Pohutukawa	Resene Yogi	Resene Pandemonium	Resene Boost	Resene Unite	Resene Top Notch	Resene Off The Grid	Resene Green Days	Resene Rocky Point
Resene Aroha	Resene Trek	Resene Carpe Noctem	Resene Epic	Resene Vantage Point	Resene Seaweed	Resene Rewilding	Resene Contour	Resene Kia Kaha



Today's popular greens blend well with one another and are ideal for creating tonal colour schemes. Wall and skirting board in Resene Rice Cake with squares in Resene Springtime, Resene Transcend, Resene Wabi Sabi, Resene Field Day and Resene Seaweed, dresser and plant pot in Resene Paddock, floor in Resene Colorwood Whitewash and vases in (from left to right) Resene Springtime, Resene Wabi Sabi and Resene Seaweed. Chair from Good Form, dresser from Mr and Mrs Ward.

surface of the space. Or balance picks like Resene Transcend and Resene Seaweed with accents in brick reds and petal pinks such as Resene Scoria, Resene Savour and Resene Soul Searcher for a more contemporary look. But for truly fashion-forward clients, look to a combo of Resene Staycation with a periwinkle like Resene Heliotrope as your statement hues supported with warmed whites like Resene Rice Cake and toasted biscuit tones like Resene Tua Tua.














Pastels persist

Visit just about any major retailer right now and you'll probably find their latest releases in a dreamy pastel palette of Resene White Noise, Resene Contented, Resene Infused, Resene Morning Haze, Resene New Day and Resene Dream Big. Despite the overwhelming popularity of pastels we've been seeing over the past two years, these cooler, crystalline variations feel somewhat refreshing by contrast. As we look to break free from the fatigue and stagnation of the pandemic, these updated versions of colours that started as being representations of the past have become the embodiment of futurism. Combine them together and you'll be sure to win over a client who wants to tap into an ethereal, otherworldly vibe for their space.

But for projects where you need to keep the look grounded, today's popular pastels best serve as an accent hue – especially as a way of balancing and offsetting some of the bolder and more dramatic trending colours you're about to learn about. For instance, try a pale mint like Resene Springtime with a rich romantic red like Resene Pohutukawa and a steeped white like Resene Quarter Tea. Or opt for a buttery yellow like Resene Moondance as a counterpoint to an intense teal like Resene Time Traveller.

Citrus hues squeeze through

During periods of social discomfort and economic downturn – especially when people begin getting antsy for things to start looking up again – it's normal for colour trends to take sharper shifts. Instead of seeing the logical progression of a popular hue warming up, cooling down or taking on a new undertone, more drastic changes happen quickly and surprising new hues emerge out of the ether.

-  Resene White Noise
-  Resene Transcend
-  Resene Field Day
-  Resene Paddock
-  Resene Rice Cake
-  Resene Quarter Tea
-  Resene Colorwood Whitewash
-  Resene Contented
-  Resene Tua Tua
-  Resene New Day
-  Resene Morning Haze
-  Resene Infused
-  Resene Dream Big
-  Resene Heliotrope
-  Resene Skylight
-  Resene Wet N Wild
-  Resene Aviator

For instance, we're about to see quite a few citrus-inspired hues as ripe lemon yellows like Resene Light Fantastic and Resene I Dare You and zesty oranges like Resene Liquid Gold and Resene Kombucha have become showstoppers on the runway and are soon to trickle into interior décor. While softer yellows and dusty bitter oranges have made brief appearances as trending colours for a season here and there, it has been a good three to five years since bold yellows and oranges have received as much attention as they're seeing now. So if you have trend-focused clients that want to be ahead of the curve, look to start incorporating a spritz of these colours now. Though it can be a challenge to work large swathes into an interior effectively, they make tremendously effective feature colours for exterior doors and highlighting unique architectural details.

Statement hues stealing the show

Citrus tones aren't the only bold hues we're in for this year. Vibrant Klein blues, rich ultramarines and lighter ceruleans such as Resene Wet N Wild, Resene Aviator, Resene Skylight and Resene Idyllic are also top picks – and these colours already have a foothold in the fashion and décor markets. As these hues demand attention, it's best to support them with more recessive pairings that leave them space to shine such as soft blacks, duck egg blues,

silver greys and lavish reds like Resene Black Sand, Resene Duck Egg Blue, Resene Aoraki and Resene Incarnadine with a touch of red hot Resene Rudolph.

Hot, lipstick pinks like Resene Temptation have also emerged on the runway, so we're likely to see hints of this hue slowly making its way into furniture and décor later in the year. For a brave client, this colour would make a chic combination with stylish scarlets like Resene Amped and a midnight blue like Resene Indian Ink. Or keep it classic by teaming it with Resene Times Square and Resene Black White as part of a high contrast look.

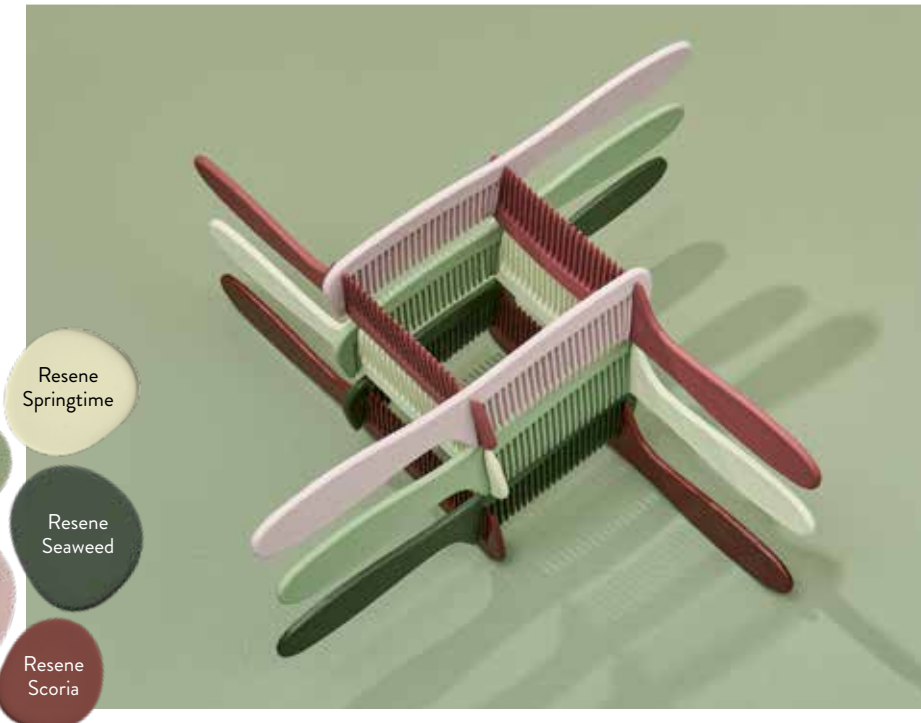
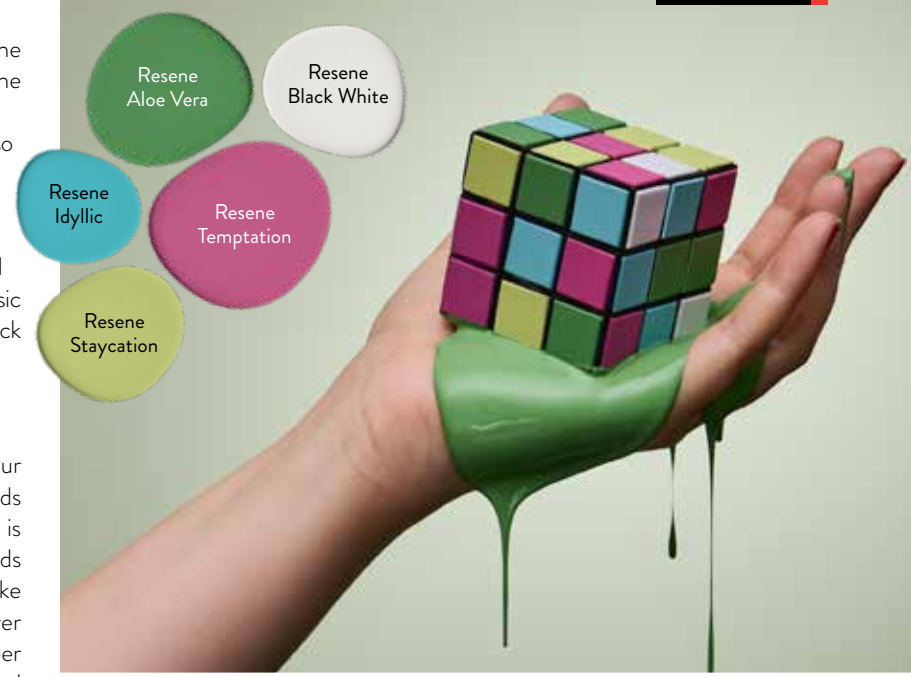
Red heats up

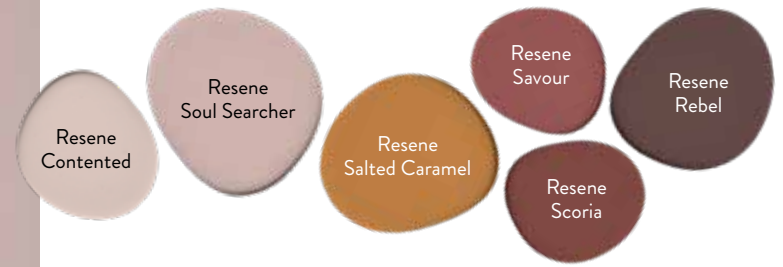
Although red hasn't had a prominent place in our colour trend forecasts for nearly five years – with brick reds and terracotta being the notable exceptions – there is plenty of indication that both vibrant showstopping reds like Resene Roadster and deep purple-tinged reds like Resene Pandemonium will be returning to décor over the next six to twelve months. For now, Resene Pioneer Red, Resene Saviour and Resene Soiree remain the ideal picks that will win big with clients who have already fallen in love with the brick red and terracotta trend. Try layering them together with greens or pinks like Resene Wabi Sabi or Resene Inspire or get a fresh look by using them as an accent to soft sky blues like Resene Comfortably Numb.

	Resene Aoraki		Resene Inspire		Resene Incarnadine
	Resene Duck Egg Blue		Resene Soiree		Resene Pandemonium
	Resene Comfortably Numb		Resene Roadster		Resene Moondance
	Resene Time Traveller		Resene Amped		Resene Light Fantastic
	Resene Times Square		Resene Rudolph		Resene I Dare You
	Resene Black Sand		Resene Pioneer Red		Resene Liquid Gold
	Resene Indian Ink		Resene Pohutukawa		Resene Kombucha

above right: Sage green remains a top trending colour while Kelly green, peridot, hot pink and cerulean blue are gaining traction. Background in Resene Transcend with puzzle cube in Resene Staycation, Resene Idyllic, Resene Temptation, Resene Aloe Vera and Resene Black White.

right: Offsetting popular sage, celery and nettle greens with dusted pinks and brick reds combines a number of popular trends into a single palette. Background in Resene Transcend with combs in Resene Soul Searcher, Resene Saviour, Resene Scoria, Resene Springtime, Resene Wabi Sabi and Resene Seaweed.





Salted caramel drizzles in

With the enthusiasm for nature-inspired looks and colours yanked from the 70s that have played a role in design trends, earthy browns like Resene Otter, Resene Domino and Resene Allspice have been trending throughout the pandemic. These hues originally arose from our returned focus on self-care and nostalgia for the ‘good old days’ and were a welcome shift after two decades of cool greys being the preferred neutral. Though these browns will remain relevant for some time, variations are emerging that are taking on stronger yellow tones.

Rich and gooey Resene Salted Caramel is the key one to watch and is likely to be a popular accent hue among clients that want to stick to a fairly neutral palette as well as those who want to embrace the arrival of the new bright bolds. We love it with brick reds, espresso brown and slipper pinks like Resene Savour, Resene Scoria, Resene Rebel, Resene Soul Searcher and Resene Contented, but Resene Salted Caramel is also an excellent complement to nettle and sage greens or golden yellows like Resene Seaweed and Resene Field Day or Resene Daylight.

Dusted blues are renewed

When discussing colour trends, you can’t deny the perennial popularity of certain hues. Whether dusted, coastal and duck egg blues are recognisably present in the forecast doesn’t mean that they’re not relevant as these classic colours are always going to be client-pleasing choices. However, blues like Resene Duck Egg Blue, Resene Baring Head, Resene Watermark and Resene Carpe Noctem have also found their place among trending fashion hues – and they have brought a few glassier versions like Resene New Day, Resene Morning Haze and Resene Infused along with them.

So whether your blue-loving clients prefer their hues to be cool and greyed, warmer with hints of green and yellow in their undertones or bold and daring, the expanse of on-trend options signals that it’s very possible that we’ll see blues take over as the dominant trending colour family once greens have finally had their day. **BW**

For the latest on evolving colour trends and to get alerted to new trends as they emerge, follow the monthly updates at www.blackwhitemag.com.

above: Salted caramel is a newly emerging trend, and this fashionable hue can make for an eye-catching complement with dusted pinks, brick reds and espresso brown. Wall and skirting board in Resene Soul Searcher with squares in Resene Contented, Resene Swiss Caramel, Resene Savour, Resene Scoria and Resene Rebel, floor in Resene Colorwood Whitewash and vases and plant pots in Resene Soul Searcher, Resene Savour and Resene Rebel. Sofa and nesting tables from Good Form. Projects by Laura Lynn Johnston, images by Bryce Carleton.

 Resene New Day	 Resene White Noise	 Resene Creme De La Creme
 Resene Morning Haze	 Resene Duck Egg Blue	 Resene Colorwood Whitewash
 Resene Infused	 Resene Baring Head	 Resene Otter
 Resene Field Day	 Resene Watermark	 Resene Domino
 Resene Seaweed	 Resene Carpe Noctem	 Resene Allspice



above: Brick reds continue to be among the most popular colours today. Try them with other popular blues, pinks and creams for a refreshed take on the trend. Background and plinth in Resene Savour with ribbons painted in (from left to right) Resene Carpe Noctem, Resene Baring Head, Resene Soul Searcher and Resene Duck Egg Blue and spools in Resene Creme De La Creme.

Resene Daylight

Resene The Range 2024 drawdowns are available for ordering online at www.resene.com/drawdowns. For testpots and paint tinted to this collection, visit your Resene ColorShop. Fandecks will be released in winter. Keep an eye out on *BlackWhite* e-newsletters for the release date. If you're not currently receiving *BlackWhite* e-newsletters, sign up free at www.resene.com/enews.

below: Blue has long been a classic colour choice for clients who want a timeless look for their spaces, but now dusted, duck egg and coastal blues are also trending fashion hues. Wall in Resene Carpe Noctem and floor in Resene Colorwood Whitewash with squares in Resene White Noise, Resene Duck Egg Blue, Resene Baring Head and Resene Watermark and vases in (from left to right) Resene Watermark, Resene Duck Egg Blue and Resene White Noise. Bench, dresser and pendant lamp from Good Form.



Black book

New and notable
announcements from
across the industry.



NZ Post rebrand using Resene

Last year, NZ Post announced they were bringing their entire delivery business together under the NZ Post brand. They've commenced a full rebrand of their business, which includes all NZ Post branded vehicles across its contractor and corporate fleet.

The team at Resene Automotive & Light Industrial worked with NZ Post leading up to the launch of the new livery to create vibrant colours that matched their requirements and colour palette. Coatings were selected for trucks, vans, cars and buildings from Resene's extensive choice of coatings to ensure longevity of colour and performance, including the curtains on short and long-haul trucks. Keep your eyes peeled to catch the fleet sporting their sharp new look.

www.nzpost.co.nz

New folly hatches at Brick Bay

The 2021/22 Brick Bay Folly Sculpture is now open for the public to experience in person as part of the Brick Bay Sculpture trail at the picturesque Snells Beach property. Each year, emerging architects and architectural students are invited to submit concepts for the annual design-build competition that investigates the intersection between sculpture and architecture with temporary structures that intentionally serve no utilitarian purpose.

Supported by Brick Bay, Resene, Naylor Love, Cheshire Architects, Unitec, Structure Design, Sam Hartnett Photography and Architecture NZ/ArchitectureNow, the project provides an opportunity for the winning team to test their ideas on a real life project by managing construction, solving contingencies and participating in the physical construction of the structure. The process is as important as the result, with the winning submission receiving a grant and technical assistance to bring their design to life with their own hands; and once complete, exposure that might not otherwise have been available to them.

The winning design by Nicholas Rowsby, Brandon Carter-Chan and Joseph Trace, titled *The Nest*, demonstrates a strong regard for sustainability and an alluring fragility of design. The structure reuses the timber studs of a former folly, *The Wood Pavilion*, and imagines its next stage of life as a piwakawaka nest. The patterns created by the geometry reflect the tail spread of the bird – one of the predominant species that inhabits the site – and the stacking of the timber distributes weight evenly around the design, providing patterns, voids and light entrance points. The base square seamlessly transitions into a pentagon, allowing the nest to expand outwards, while the top-level studs complete the open enclosure by vertically stacking the last levels for intimacy, safety and privacy within. A simple set of stairs guides visitors into the nest, much as a piwakawaka would enter the nest from the air.

Congratulations to the winning team and all the finalists for continuing to push boundaries through their creative folly concepts.

www.brickbaysculpture.co.nz



above: Resene Waterborne Woodsman in Resene Bleached Riverstone, Resene Banjul and Resene Timberland was used to colour and protect *The Nest* by Nicholas Rowsby, Brandon Carter-Chan and Joseph Trace. Image by Sam Hartnett, www.samhartnett.com

Resene Waterborne Woodsman Bleached Riverstone
Resene Waterborne Woodsman Timberland
Resene Waterborne Woodsman Banjul



Cloud nine

With its painterly appeal and gilded highlights, Resene Wallpaper Collection 99347 makes an artful and dramatic impact. Thanks to its scale and neutral palette, this wallpaper is perfect for spaces where you want to combine a mix of bold statement furniture without the need to worry about the design being overpowered. Try it with stormy greys like Resene Raven and Resene Surrender, fixtures in Resene Nero and a touch of glittering Resene Gold Dust metallic for a sultry look.

- Resene Surrender
- Resene Raven
- Resene Nero
- Resene Gold Dust



Master Painters NZ names Apprentice of the Year

After two postponements last year, the Master Painters NZ Apprentice of the Year competition for 2021 was finally able to go ahead in February. Out of the 16 apprentices who applied to compete, four regional winners were chosen to move on to the finals in Christchurch: Bostyn Parker from NM Paint Co (Auckland), Tuaine Ruatita from GDPD (Manawatu), Anna Julian from Total Decorating Ltd (Nelson) and Dylan Bartlett from Jeff Allan Paint & Paper (Timaru).

The apprentices each had to assemble, prepare and apply paint, wallpaper and special effects to a playhouse over the course of two and a half days. Resene provided the playhouses, paint and tools for the finalists to use during the competition. There was huge pressure to complete their task, as the playhouses were bigger and more detailed than in previous years. But with minutes remaining before tools down, everyone successfully completed the task. The results were tight, and in the end, there was only a one point difference between first and second place and Tuaine Ruatita was named Master Painters NZ Apprentice of the Year for 2021.

“On behalf of Master Painters NZ, I would like to express my gratitude and thanks to all four regional finalists for their commitment and the hard work they produced over the duration of the competition,” says Ash Leatherby, Manager of Membership & Workmanship at Master Painters NZ. “It was an absolute pleasure to see our trade in the great hands of these apprentices.”

Congratulations to all the finalists for their outstanding work.

www.masterpainters.co.nz

above left: Dylan Barlett, Tuaine Ruatita, Anna Julian and Bostyn Parker were selected as the four regional finalists for Master Painters NZ Apprentice of the Year for 2021.

left: Tuaine Ruatita stands before his winning playhouse in Resene Unicorn, Resene Sunshade, Resene Snap and Resene Wham.



- Resene Sunshade
- Resene Snap
- Resene Wham

RED Awards recognise superb shops

Presented annually by the Retail Interiors Association, the Retail Excellence in Design (RED) Awards promote excellence in retail design and recognise the contribution of designers, shopfitters and suppliers. With emphasis placed on meeting the needs of the target market and on creating a point of difference within today's competitive retail sector, judges selected winners across six key categories: Food & Beverage, Fashion & Accessories, Health & Beauty, Services, Specialty Retail and Big Box. Other special awards were given to recognise temporary, pop-up and innovative collaborations that bridge multiple categories as well as exemplary examples of sustainability.

The 2021 edition saw SoYo Frozen Yogurt by Hierarchy Group recognised with the Resene Colour + Texture Excellence Award. The design features a bold and vibrant palette of Resene Hullabaloo, Resene Alabaster and a custom Resene orange used across the entire space, where every surface – flooring, walls, ceiling, tables, joinery, stools and upholstery – has been wrapped in colour to create some serious 'wow' factor.

Comvita Wellness Lab by Blur the Lines, which features Resene Rice Cake throughout, was the recipient of the Health & Beauty Group Award, the Monstvision Digital Integration Excellence Award and Scotty Doors Shopfront Excellence Award.

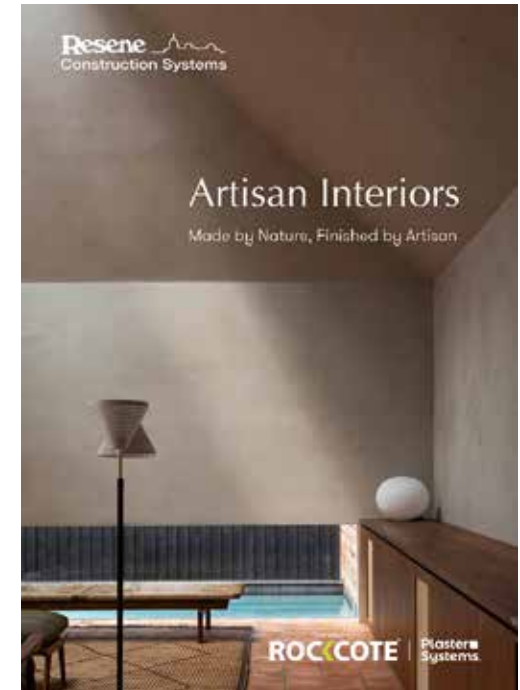
Congratulations to all the entrants for continuing to push the boundaries of retail design in an increasingly challenging market.

www.redawards.co.nz

above right: SoYo Frozen Yogurt makes a splash with Resene Hullabaloo, Resene Alabaster and a custom Resene orange. Design by Hierarchy Group, www.hierarchy.co.nz. Shopfitting by McKay Lang, www.mckaylang.co.nz. Image by Ashley Liu.

right: Comvita Wellness Lab features Resene Rice Cake throughout. Design by Blur the Lines, www.weblurthelines.com. Shopfitting by Complete Construction, www.complete.nz. Image by Kieran E Scott, www.kieranescott.com.

Resene Alabaster Resene Rice Cake Resene Hullabaloo



Enticing textures

Textured surfaces and minimalism really are a match made in heaven. Not only do textured walls and ceilings break up the starkness of a pared down look, but they infuse the space with warmth and natural appeal. Rich with unique subtleties that prove your project truly is one-of-a-kind, there is no denying the allure of a masterfully applied rendered finish. But when you're discussing products that have so many customisable factors like grit, application method and colour, it's always better to show a client than simply tell them. That's why Resene Construction Systems has released a new look book, *Artisan Interiors*, which shows inspiring imagery of their most popular products used in situ, making it easier than ever to identify the texture that'll provide the exact vibe you're after. Contact your Resene Construction Systems representative to get your copy or browse the project library at www.reseneconstruction.co.nz for more ideas.

Posh and polished

There's no denying that wallpaper is currently experiencing a renaissance. Not only is it hugely popular, but there's also a wide range of options available with styles and colours to suit every taste. Although bold and conversational designs are always top sellers, there are also plenty of sophisticated tonal choices like Resene Wallpaper Collection AGA101 that are perfect for more subdued settings. Pair it with an elegant palette of crisp white, stonewashed taupe and eucalyptus green such as Resene Sea Fog, Resene Craigieburn and Resene Spring Rain for a refined look.

Resene Sea Fog Resene Spring Rain Resene Craigieburn



Take a break with *habitat* issue 36

The autumn/winter 2022 issue of *habitat* is available now. Whether you want to learn more about pattern mixing, how to use colour to connect adjacent spaces, find new ways to create calm or get the latest on home decorating colour trends, it's a great excuse to get off your feet. Then, pass it on to your clients to inspire ideas for their next projects.

Copies are available from Resene ColorShops and selected resellers, or find it online.

www.resene.com/habitat



Ultimate seal of approval

Resene is honoured to have been named one of New Zealand's Most Trusted Brands for the 11th year in a row. In the survey run by Reader's Digest magazine, Resene was awarded Most Trusted Paint Brand and placed 8th among the most trusted brands overall in the annual awards, which includes hundreds of brands across 71 categories. As in previous years, survey respondents commented that Resene's colour choices and the paint's durability were among the things they like most.

"We're thankful for your support and your passion for fresh paint, colour and wallpaper ideas. It is your generosity in sharing suggestions and your confidence in us that helps us continually improve our product range and services," says Resene Managing Director Nick Nightingale.

www.trustedbrands.co.nz

Keeping it green

with Trees that Count

- ✓ Resene and Resene Eco.Decorators have donated over 7,000 native trees since 2020 to Trees that Count helping to remove about 1,600 tonnes of carbon dioxide from the atmosphere.

with CarbonClick

- ✓ CarbonClick is now available in the Resene online shop, shop.resene.co.nz.
- ✓ When the CarbonClick Green Button is selected, a carbon offset is added to the purchase. This contribution supports local regeneration projects.
- ✓ CarbonClick is a Kiwi envirotech company helping to restore our planet by supporting certified carbon offsetting projects that can have meaningful long-term impact for future generations.

with Soft Plastics recycling

- ✓ Soft plastics recycling is now available in selected Resene ColorShops (NZ) to enable decorators to return soft plastics for recycling. More locations will be added.



What *dreams* may come

Dean Johnstone makes his mark with technical prowess, masterful brushwork and boundless imagination.

Before we had access to the printing and laser cutting technology we rely on today, signs were made with paintbrushes wielded by the steadiest of hands. At that time, being able to create anything needed, at any scale, in a way that's endlessly repeatable would have seemed unimaginable. Instead, a craftsman could only rely on their own practice, care and skill as they pursued perfection.

Today, there's only around 14 master signwriters left in New Zealand – but they continue to be in high demand. Some are contracted for bespoke painting projects where clients are after their particular kind of artisanal charm, and others are kept busy working on film and TV sets. Dean Johnstone does all of the above.

“Being a signwriter by trade and having been taught the old-fashioned way with a stick and a brush, it's become almost like a circus act; people love to come and watch as they don't see it anymore and there's not too many around that can still do these things with a brush now,” says Dean. “In the old days, when you were an apprentice, you

left: Dean brought the jungle to Corianders restaurant in Christchurch with his impressive tiger mural, which features Resene Juicy, Resene Ayers Rock and Resene Limerick.

 Resene Limerick
 Resene Ayers Rock



far left: Dean Johnstone airbrushes a viper on to a Dodge Viper pickup truck using paint from Resene Automotive & Light Industrial.

left: Key colours used to give an edgy look to this bowser-themed private bar included Resene Reservoir, Resene Momentum and Resene Bullseye.

would drive around and approach shops to signwrite their Christmas windows to get a bit of cash to buy all your gifts.”

Aside from six months in Wellington while working on the set of *King Kong* and a few short stints in Queenstown, Texas, Los Angeles, Melbourne, Brisbane and Sydney, Dean has always called Christchurch home. He started out with an apprenticeship at Pilgrim Displays back in 1984 before starting his own business in 1989.

“Starting my own business was a lesson in life in its own right,” he laughs. “But I’m so glad when I look back now that I did an apprenticeship, because even though I now have access to all the latest tools that you can have in a sign studio, it seems to have come full circle as I’ve gone back to so much hand painting.”

“There was also a small gap where I went through what I think a lot of young people go through – where you think you’ve had about enough of the boss and then you find yourself wanting to break away from what you’ve been taught – and that’s what I did. I went and worked as a contractor for a landscaping company as a concept artist, which I loved, and I would draw what their landscapes would look like in 20 years so that their clients could visualise them. That was a big deal to that company at that time.”

But Dean is glad he came back to the rewarding work of painting. “I’m 55 now, and when I look back, mine has already

been a pretty colourful artist’s life so far – especially when you start talking about opportunities like being flown out to America to signwrite on a superyacht,” he says.

“I’ve also been able to work on a number of major movies, too. *King Kong* was one that I had quite a bit of work on. I was the chief signwriter, which was right up my alley, because I had to study what the period signs, fascias and façades in Times Square would have looked like back in 1932. I appreciated that the production team on that project recognised that hand-rendered art has something more to it than digital does.”

“My team and I also worked on *10,000 BC* for Roland Emmerich, a German director that’s known for doing a lot of disaster movies. That was cool. We built all the woolly mammoth bones up in Wanaka in the snow. And it’s always exciting to take your kids to those kinds of movies and say to them, ‘I built that.’”

For Dean, it’s themed environments that he most looks forward to working on. “For those projects, I get to be the designer, builder and painter. With a lot of big movies, you’re just another number. But with the theming, you design it, create it and build it – and even better when they have the budget to be able to let you do really cool stuff with it. Most of the time, the budget is tight. you’re trying to make it look like a million dollars but you’ve only got \$27.90 to spend.”

One of the biggest challenges Dean faces in his work is not being able to access time-saving products and materials that are available overseas, but he says that it leads to plenty of creative problem solving. “We just simply don’t have the same range of options here, so we have to do it a different way. It takes some creativity and you have to work out how to get the same look with what’s available – which might be only 10% of the options someone else might be able to use in another country. For instance, I have a job in Queenstown where I have to create a filigree wrought-iron sign. I can’t just cast that from one piece of metal, because it would be too heavy, so I need to laser cut it and router the edges to create the same sort of look.

“For movies, you end up making stuff that would be really heavy out of materials that are really light, because they need to be able to move them around. For instance, you’ll make an I-Beam that realistically looks like it weighs about a tonne and a half. But when people see it, they don’t realise it only weighs about eight stone and is made out of polystyrene.”

Dean says that Resene products are one of the most important things he relies on for his work. “When you’re doing outdoor murals, you absolutely can’t beat Resene Lumbersider – and the Resene colour range is fantastic. I have lots of favourite Resene colours that I find myself going back to. But when I go into



far left: To create the aged metal effect on this 'cryo chamber' within The Oasis gaming development in Christchurch's The Palms mall, Dean used Resene Wrangler, Resene Ayers Rock and Resene Mission Brown.



left: Dean relied on favourite Resene colours like Resene Turbo, Resene Curious Blue, Resene Bright Red, Resene Black and Resene White when painting this mind-blowing fresco for the ceiling of Dennis Chapman's 'castle'. Painting and images by Dean Johnston.



	Resene White		Resene Bright Red		Resene Curious Blue
	Resene Turbo		Resene Ayers Rock		Resene Black

our Resene ColorShop, I pick up Resene Turbo, Resene Bright Red and Resene Curious Blue. Those are the ones I go straight to first, because I know I can build just about any colour I need in a pinch by mixing those, and I always have those three with me in my van.”

“There’s a Resene ColorShop we frequent in Christchurch and they’ve just about stopped asking me what I’m planning on doing with what I pick up. I invite the staff from the counter to come down and see what we’re working on because it helps them understand what products are being used and how they’re being used. We built a whole *Blade Runner*-style town scene that they came by to see and they were just blown away by it – which was cool feedback.”

A number of commercial projects that Dean has had a hand in over the years have also won Resene Total Colour Awards, including Waffle Haus in Christchurch and Saigon Kingdom restaurant in Queenstown, but being recognised by the New Zealand Sign and Display Association (NZSDA) as a Master Signmaker in 2018 was a crowning achievement.

“My company, Dream It, has humbly done very well in the NZSDA Sign Display Awards for years, and I’ve always really enjoyed the competition. We’ve done incredibly well with gold medals and we’re really proud to be a part of the NZSDA – and to be recognised by them as a Master Signwriter is a very cool

thing. The people who have been awarded that designation find themselves educating and teaching the younger ones coming through and trying to keep up the calibre, class and ability to lay stuff out and design it without needing a computer or digital aids.”

Dean is also a member of New Zealand’s Letterheads chapter, which is part of an international organisation of letterwriters, pinstripers and mural painters. “The people involved in it are real artists, and they support the resurgence of all these old techniques. For me, right now, that’s something really important to be a part of. Kiwi signwriters and display artists are as good as anywhere else in the world and hold their own, which I’m very proud of.”

For those wanting to follow in Dean’s footsteps and take up the trade, he recommends patience and perseverance. “It’s not going to happen overnight, and it’s not going to happen the way you want it to all the time. But if you keep at it and keep the quality of your artwork high, you’re going to get there. No one ever said it’s going to be easy, but the feeling you get when you get there is off the chart.”

“Don’t think that you can’t become a professional artist in New Zealand, because if I can, you can.” **BW**

To see more of Dean and his team’s incredible work, visit www.dreamit.kiwi.nz.

Conceal or reveal?

Why standing out and blending in don't have to be at odds with one another.

Whether the phenomenon stemmed from fear among clients, developers or councils, or it's simply a case of tall poppy syndrome, if you were to paint a picture of many typical neighbourhoods, you wouldn't need a broad palette to capture their essence. Even in areas where there are no restrictive covenants in place, a sea of white, beige and grey homes punctuated with the odd black-clad contemporary form is by far and wide the norm.

But if you look to the most photographed kerbs in the world, you'll see a far more interesting palette: the Painted Ladies of San Francisco, Paseo del Prado in Havana, Nyhavn in Copenhagen. If you ask someone who hails from South America or Europe, they'll tell you that these buildings capture the colours of nature. Despite our chromatically rich subtropical surroundings, antipodeans don't seem to share the same associations. What constitutes a 'natural' colour here often doesn't get more intense than a stonewashed grey. For some, even a misty blue feels like a risky choice.

Luckily, the way we colour our exteriors has been slowly evolving. It's a change that's only come about because of the designers, builders and painters who have wilfully campaigned to shift the perspective on how our streets could look. And sometimes it only takes a few making steps in the right direction before more thoughtful colour use catches on.




top tip

Before you solidify your specifications, help your clients visualise their Resene colour choices with Resene electronic colours. Resene has a range of colour files available to suit your rendering software. Access the colour data files at www.resene.com/electroniccolour. If the file type you need isn't available, please email update@resene.co.nz with details of the system and software you are using and we will help find a solution.



Resene Vesuvius

above and previous page: Nestled into the tussock grasslands of the Ben Ohau foothills sits the Skylark Cabin. The project won a Resene Total Colour Residential Exterior Colour Maestro Award. Timber cladding stained in Resene Woodsman CoolColour tinted to Resene Pitch Black and accent beams, soffits and trims in Resene Lumbersider tinted to Resene Vesuvius. Images by Dennis Radermacher, www.lightforge.co.nz.

	Resene Unwind		Resene Grass Hopper		Resene Bi Hoki
	Resene Dusted Blue		Resene Aloha		Resene Pitch Black
	Resene Inside Back		Resene Twisted Sister		Resene All Black



Architectural designer Barry Connor says his approach to colour has noticeably matured over the past five to ten years. “I think I used to be quite boring with colour, but I’ve really come around to realise the power of colour and I get really excited about it these days, using it to accentuate things and make a point in a really creative way. I’m not saying that we should make everything really shouty; it’s more about how important and transformational it can be with a building’s design.”

It took Barry by surprise when his Skylark Cabin design started turning the heads of writers, editors and award programme judges and he says his small Christchurch studio has never received so much media attention for a single project before. The project won three awards in 2021, including the Resene Total Colour Residential Exterior Colour Maestro Award – and it’s hard to ignore its brilliant use of burnt orange Resene Vesuvius in highlighting the building’s striking forms. In the case of this project, the choice was driven by the client.

“The client’s favourite colour is, unquestionably, orange. She drives an orange car and even her hair has an orange tone to it. The decision to use Resene Vesuvius was initially guided by that. However, another really awesome part about Twizel is that there

is this bright reddish orange lichen that grows naturally on the rocks down there, so that particular hue really tied into that. That meant it gave the design personality for the client but it also tied in really well to the natural surroundings.”

The experience – and the resoundingly positive feedback about the project – was a eureka moment for Barry. “A lot of people gravitate towards typical natural colours, but I have started taking a different approach,” he says. “I’ve become intrigued with mosses and lichens. They grow pretty much everywhere, and you can find so many different varieties that are unique to specific geographic areas, but they’re such vibrant little tiny things that grow in all these neat different patterns.”

While the organism is more often condemned than celebrated, New Zealand is home to more than 2,000 species of lichen, and Australia is said to have nearly double that – and Barry has found he isn’t the only fan. “I was working on a renovation recently where this spot of lichen on the gate post caught my eye, so I uploaded a photo of it to the online Resene Colour Palette Generator (www.resene.com/palettegenerator) to come up with colours for the project. The client recognised it right away as soon as he saw the photo, and he was just so excited to see that I had used that

for colour inspiration. I had no idea the client loved that lichen because it's a bit of an unusual thing for someone to like when so many view it as troublesome."

Being more comfortable with and excited by colour now, Barry thinks both his confidence and suggestions have changed but it still can take effort to get clients to break out of the habit of doing what everyone else is doing. "A lot of clients tend to be afraid of colour and they are always quick to bring up the topic of resale," he says. "Some don't see anything wrong with having a vibrant letterbox or front door, but they always seem to worry about adding too much colour because they're afraid it'll personalise the building too much and then they won't be able to sell the property later on down the road – which is silly, because if a new owner doesn't like it, they can repaint it. And honestly, from what I've seen, adding a bit of personality and colour can actually add to the desirability and resale value."

Barry believes that technology has been instrumental in convincing clients to make more courageous colour choices. "Computers now make it so much easier to give a reasonable idea of how a colour is going to look when you add it to a building. I've found it makes clients far more comfortable when they can visualise their colours first rather than them crossing their fingers and waiting to see how it turns out when it gets painted. It becomes about how that colour looks on their own home and helping them recognise the impact and versatility that it offers. At the end of the day, they're paying me to tell them what is going to work best.

"We are working with some repeat clients that have been quite safe with neutral colours and timbers in the past, so they weren't expecting me to show them an ochre green house! It's quite a simple building with nice rooflines, but if you tried to do it with white weatherboards, it just wouldn't work; it would feel too much like a 1970s villa. But I showed them what it would look like in Resene Grass Hopper to modernise it and they were over the moon with it. Plus, it ties in so nicely with the naturally-coloured timber stains."

right: The Skylark Cabin entry porch connects to the carport with a series of burnt orange details in Resene Vesuvius, extending down from the cabin roofline and is anchored at the other end to the hidden storage block and bike racks. The colour was a specific client request used to emphasise the main structural elements and frame the doors and windows. Timber cladding stained in Resene Woodsman CoolColour tinted to Resene Pitch Black, accent beams, soffits and trims in Resene Lumbersider tinted to Resene Vesuvius and door in Resene All Black CoolColour.

Colour matching technology has also helped open Barry's eyes to the differences between the colours that are perceived to be in nature and the breadth of hues that are actually present in our surroundings. "I find the effect of light and shadow on colour so interesting, and in and around Skylark, that changes a lot between summer and winter. You get this completely amazing glow from the rising summer sun and the sunsets as well; colours like Resene Aloha, Resene Twisted Sister and Resene Bi Hoki. For me, driving through Lindis Pass when it's not winter, those are the colours you'll find there. People might not pick such bold colours to represent tussock covered hills, but those really are the hues in nature. By contrast, on a crisp, clear winter morning, you'll see Resene Unwind, Resene Inside Back and Resene Dusted Blue."


"Colour also triggers so many memories for people, and that can be a really nice tie in – to use it in ways that will transport them back to a special time or place. Every job we do, we set up a shared Pinterest board and we get our clients to put everything from designed spaces they like to door handles so we know that we're on the same page, and that's often where we find those connections to colour.

"Rather than trying to make their home specifically blend in or stand out, it's really about enhancing it and using colour to balance it and personalise it – so in a way, it achieves both." *BW*

To see more of Barry's work, visit www.barryconnordesign.co.nz.



top tip

Resene
Saratoga 

Turn your inspirational images into Resene colour palettes quickly and easily with the free online Resene Colour Palette Generator. Simply upload your image to get a customised Resene colour palette based on the most common colours that occur. Plus, the tool tells you what proportion each hue has in the palette to help give you an idea of how to balance your colour choices. Once finished, you can click on the colours for more information, download swatches or save or email your palette to clients or project team members. Try it out at www.resene.com/palettegenerator.

Beyond the sea

BlackWhite editor Laura Lynn Johnston shares her top tips for bringing Resene's beautiful new limited-edition blues to your next project.

“Given that vivid blues are currently experiencing something of a renaissance, I can't think of a better time to have even more brave and bold colour options on the table. When Resene asked me to be the first designer to try out the colours from their brand-new limited edition ultramarine palette, it's safe to say I was beyond thrilled.

Ultramarine is an ultra-special pigment. It's made from lapis lazuli, a highly-prized mineral that began being mined in Afghanistan as far back as 7000 BC. For millennia, the stone was used to craft valuable artefacts, including statues, beads and masks for only the richest and most prominent political and religious figures. By the end of the Middle Ages, lapis lazuli began being exported to Europe where it was first ground into powder and made into ultramarine – which is widely considered to be the finest and most expensive of all blue pigments. During the 'real' Renaissance and Baroque periods, ultramarine was used by some of the most prominent artists like Masaccio, Perugino, Titian and Vermeer who often reserved the precious hue for the clothing of the central figures of their paintings – especially important religious ones.

The Resene Beyond the sea palette itself is special, too. The six colours included on it, ranging from a blackened ultramarine blue through to an exuberant lighter blue, are the first instances that this ultramarine pigment has been used to make paint locally. So given that it is such a unique colourway, it also requires a uniquely toned base – which has only been formulated for Resene SpaceCote Low Sheen. That means these incredible colours are reserved for interior settings only. While that may seem like that limits your options for designing with them, we've come up with some clever tricks to stretch their creative uses further.

Firstly, Resene SpaceCote Low Sheen is generally the recommended choice for bringing enamel-style toughness to broadwall areas. And given that the blues in this ultramarine palette are such rich and vivid hues, it's ideal that they're available out of the tin in a low sheen finish that doesn't sacrifice durability. The finish greatly reduces reflected glare from interior spotlighting, accent lighting, task lighting or sunlight streaming in from outside, so your clients get to view these extraordinary

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left: Wall and tabletop in Resene Wild Blue Yonder, circles in Resene Brilliante, sculpture and rocks in Resene Ultramarine and vases in (from left to right) Resene Lapis Lazuli, Resene Artiste, Resene Brilliante and Resene Azur d'Acre.

 Resene Azur d'Acre  Resene Ultramarine  Resene Artiste

top tip

Resene ultramarine blues are available in Resene A4 drawdown paint swatches and tinted in Resene SpaceCote Low Sheen. Order swatches of these hues online at www.resene.com/drawdowns.



right: The new Resene Beyond the sea palette features six brilliant new colours made from authentic ultramarine pigment: (from left to right) Resene Azur d'Acre, Resene Ultramarine, Resene Lapis Lazuli, Resene Brillante, Resene Artiste and Resene Wild Blue Yonder. These hues are only available tinted into Resene SpaceCote Low Sheen, however, you may adjust the sheen by applying a topcoat in Resene Concrete Clear flat, satin or gloss. Backgrounds in Resene SpaceCote Low Sheen, balls clear coated in Resene Concrete Clear gloss.

colours in their full glory. And that also makes these hues epic options for feature walls in living rooms, bedrooms, offices and theatre-type spaces. The surface prep is exactly the same as when you use regular Resene SpaceCote Low Sheen. Once the surface is ready, apply the required Resene Acrylic Undercoat and allow it to dry before painting your topcoats – and three topcoats are recommended.

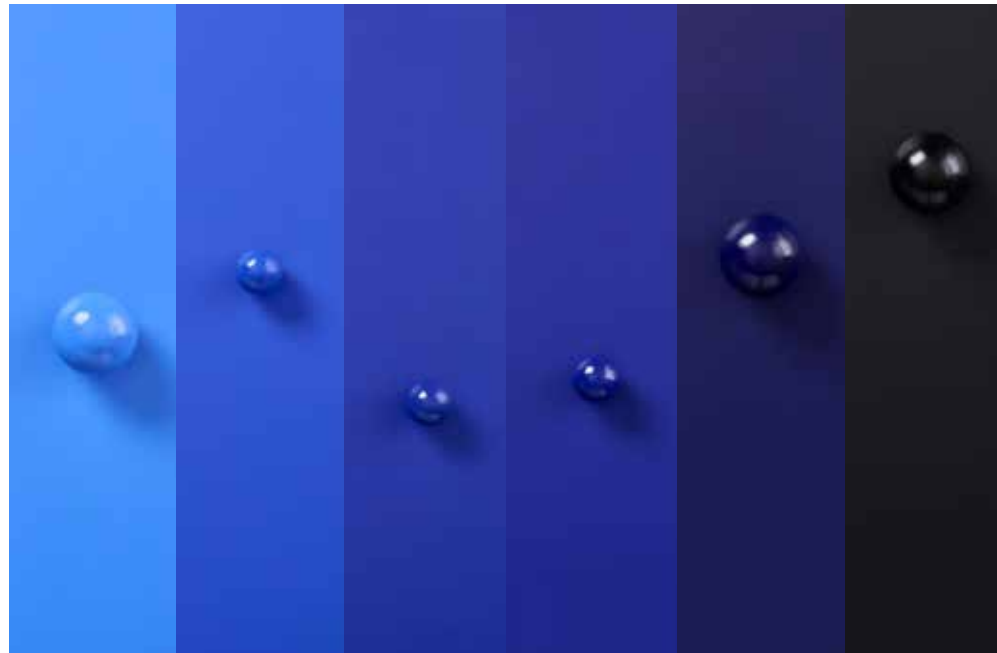
For projects with walls and ceilings where you want or need a higher sheen level, you can overcoat Resene ultramarine blues in Resene Concrete Clear flat, satin or gloss. Since trying the overcoating method myself, my head has been spinning with ideas for how it could be used on projects. For instance, I would leap at a chance to first paint a wall in Resene Lapis Lazuli or Resene Artiste and then overpaint a geometric design using Resene Concrete Clear gloss. Despite the mural being all in the same colour, the contrast in sheen levels would be clearly noticeable and increase the visual texture and interest in the space.

When it comes to the complexities of these colours, I think the best word to describe them is 'otherworldly' – which is what inspired me to channel the deep beyond in my colour and sheen experimentations. While the brilliance of these Resene ultramarine hues is something we've tried our best to capture the essence of in the imagery on these pages, there's just nothing quite like experiencing them in person. Dramatic, moody, exotic, brilliant and striking all at once; I simply can't wait to see all the creative ways you'll put them to use." **BW**

right: Back wall in Resene Wild Blue Yonder, right wall and pencil cup in Resene Ultramarine, pendant lamp, vase, plant pots in Resene Black White and textured artwork created with Resene EzyFill topcoated in Resene Black White. Chair from Bauhaus, desk from Target Furniture, plinth and sculpture from Public Record.

below right: Background in Resene Wild Blue Yonder, plinths and rocks in Resene Ultramarine and vase in Resene Black White. Sculptures and mobile from Public Record. Projects by Laura Lynn Johnston, images by Bryce Carleton.

-  Resene Black White
-  Resene Lapis Lazuli
-  Resene Brillante
-  Resene Wild Blue Yonder



Show off

Curators and designers discuss the Resene colours that allow art and artefacts to shine.





opposite and left: Resene Zylone Sheen tinted to Resene Flax, Resene Cross Country, Resene Mustang and Resene Black Magic were the key colours used in this MTG Hawke's Bay exhibition, along with stripe details in Resene Serenity, Resene Opal, Resene Petite Orchid, Resene Kalgoorie Sands, Resene Caper, Resene Nirvana, Resene Chelsea Cucumber, Resene Origin, Resene Contessa, Resene Rose Of Sharon, Resene Flourish, Resene Bay Leaf, Resene Aqua and Resene Area 51. The exhibition showcases the breadth of woven Taonga in the museum's collection and the materials and techniques used to create these precious works of art. The project was recognised with a Resene Total Colour Nightingale Award and a Resene Total Colour Installation - Experiential - Product Award. Exhibit design and specification by James Price, MTG Hawke's Bay Exhibitions & Facilities Team, www.mtg-hawkesbay.com. Curation by Nigel How. Images by David Frost.

	Resene Aqua		Resene Petite Orchid		Resene Nirvana
	Resene Opal		Resene Contessa		Resene Flourish
	Resene Serenity		Resene Kalgoorie Sands		Resene Flax
	Resene Bay Leaf		Resene Rose Of Sharon		Resene Caper
	Resene Origin		Resene Mustang		Resene Chelsea Cucumber
	Resene Area 51		Resene Black Magic		Resene Cross Country

Of all the places one can seek out inspiration, art galleries and museums are among the most common locales that designers and specifiers go to top up their creative fuel tanks. Though many have begun leveraging the convenience of the internet to make imagery of their collections available far and wide, nothing compares to seeing a masterpiece or precious antique in person. Whether it's a painting's glossy finish or visible brushstrokes, the subtle impression of a maker's fingerprint on the surface of a pottery vessel or the sensation of being dwarfed by a large-scale work, there is a unique and undeniable magic that these objects hold.

The internet can be an overwhelming place, too. When everything is screaming for your attention, it makes it awfully hard to focus on any one thing. While its democratic nature and widespread availability is one of the web's most admirable aspects, which allows us to expose ourselves to work that we would otherwise never know existed, it also makes it difficult to separate the wheat from the chaff. The phenomenon of the

endless scroll of imagery on Google, Instagram and Pinterest has shone light on the valuable work that curators do in identifying what is relevant and important. Their ability to assemble the crème de la crème into experiences that ebb and flow, which can be experienced collectively with friends, family and strangers alike, is a great service to those in creative fields. And part of what makes those experiences so much more enjoyable is the way they are rolled out across physical areas, and the almighty negative space – or 'white space' – that frames each piece and provides the eye with a place to rest.

But somewhere along the line, the term 'white space' was taken a little too literally. White on white interiors became synonymous with a 'gallery look', even though this is rarely the ideal circumstance to experience artworks and artefacts.

"White galleries only became a gallery norm in the 20th Century," explains Charlotte Davy, Head of Art at the Museum of New Zealand Te Papa Tongarewa. "For many centuries, art has been displayed on coloured walls. We know that using certain

colours on the walls improves the viewing experience of paintings, which has more to do with the science of colour rather than taste. In designing exhibitions, we also look to evoke feelings and responses that enhance the experience – and colour plays a big part in that."

"The use of non-white wall colours can be such an incredible tool and can enrich the visitor's experience of the space," explains Nick Eagles of The Letter Q, a design studio which specialises in exhibit design. "It can say something about the artist or creator – it can be biographical or a visual cue to a particular time period or place. We would never position ourselves against the use of white in gallery or exhibition spaces, but it's not a convention we feel restrained by."

More designers and specifiers could do with this release from restraint and convention; not only do coloured walls offer up better opportunities to work with and around clients' artworks and antiques – even if that setting is residential or commercial in nature rather than a true gallery – they create more enjoyable and engaging spaces to be in. While there will always be exceptions where white is

BECOMING NEW ZEALANDERS

Starting anew in a fledgling nation was another challenge for the immigrants. But by nature they were brave and innovative, willing to make sacrifices and toil hard for their future generations.

Meet some of the people who made New Zealand their home.



top tips

+ Spotlights are important for illuminating artworks and artefacts in gallery and museum settings. To reduce glare from these concentrated light sources, look to low sheen and matte formulas such as Resene SpaceCote Low Sheen, Resene Zylone Sheen and Resene SpaceCote Flat for walls, ceilings and plinths.

+ For spaces housing especially sensitive artefacts, use Resene Zylone Sheen Zero – which has no added VOCs.

above and right: The Immigrants, a permanent social history exhibition created for the New Zealand Maritime Museum, features rich, warm colours to create an inviting and enveloping space with strong visual impact. The palette was inspired by old suitcases, leather, wood, book cloth and printer's ink on display and includes Resene Tia Maria, Resene Moroccan Spice, Resene Bootleg, Resene City Limits, Resene Tall Poppy, Resene Dutch White, Resene Reservoir and Resene Green Room. Exhibition design by Pearson & Associates Architects, www.pearsonarchitects.co.nz. Colour selection, art direction, image research and graphic design by The Letter Q. Painting by Savory Construction, www.savory.co.nz. Images by Nick Eagles.

	Resene Dutch White
	Resene Reservoir
	Resene Green Room
	Resene City Limits
	Resene Moroccan Spice
	Resene Tia Maria
	Resene Tall Poppy
	Resene Bootleg



did you know?

Resene
Au Chico

The Oddy test is a method for determining whether or not specific materials – including paints – are appropriate for use in an enclosed space with artwork or other cultural heritage artefacts. The Oddy test is used routinely in many museums, including Te Papa, where a sample of material is enclosed with a coupon of cleaned metal. Corrosion is accelerated by adding water to create high humidity and by elevating temperatures (60°C). After 28 days, the extent of corrosion on the metal coupon is used to evaluate the suitability of the material under test for use in the display or storage of artefacts containing that metal. A number of Resene formulas and colours were applied to glass slides, cured for a fortnight and then tested – all of which passed. For a listing of Oddy tested Resene products and tinters deemed suitable for archival, museum and gallery settings, visit www.resene.com/oddytest.

the right choice to use, if the pandemic has taught us anything, it's that spending day in and day out in stark white spaces isn't energising enough for most of us. Just as more extensive use of colour in our homes and workplaces has begun making our everyday lives more comfortable, the return to colourful gallery and museum spaces has increased the quality of the experiences they're able to offer.







When the chance to showcase a world-class collection arises – which was the case when 180 surrealist artworks from the likes of Salvador Dalí, Max Ernst, Leonora Carrington, René Magritte and Marcel Duchamp visited Wellington – the curation team at Te Papa goes all out. The museum was the only venue in Australasia to host the exhibit, which was titled *Surrealist Art: Masterpieces from Museum Boijmans Van Beuningen*.

“The exhibition was co-designed with Warren and Mahoney and we worked for six months designing each space to correspond to a particular theme,” says Charlotte. “We initially looked at the overall flow through the exhibition, then the feeling or experience we wanted to convey in each space, and the spatial layout of the artworks in the space. Each space was distinct from the one before, and that meant that we could use a wide range of colours throughout the exhibition. One space in the exhibition focused on the theme of love and desire in Surrealism; we wanted this space to feel elicited, a bit naughty, even slightly sweaty, so we choose Resene Au Chico, a beautiful fleshy peach colour. It was a bold choice that made it very clear that we were not talking about romance!”

top tip

In high-touch areas, such as interactive exhibits, Resene SpaceCote Clear can be applied to walls on top of colour coats to provide an extra layer of durability without increasing the sheen level. On items like joinery and furniture, use Resene Lustacryl semi-gloss or Resene Enamacryl gloss waterborne enamel for a surface that's easy to wipe clean.

left: The Letter Q used Resene Tangaroa, Resene Seachange and Resene Bali Hai to set an appropriate tone in the One Man's Treasure exhibition designed for the New Zealand Maritime Museum. The project was recognised with a Resene Total Colour Installation - Experiential - Product Award. Curation by Rose Evans. Painting by Rassmuss Whenuaroa. Image by Southern Studios, www.southernstudios.tv.

	Resene Bali Hai		Resene Kermadec		Resene Sumptuous
	Resene Seachange		Resene Red Berry		Resene Hot Toddy



Charlotte says that it's up to the creative team working on each exhibition to choose the colour palettes. "Colour is an integral part of the overall design and we have wonderfully talented staff who we trust to deliver the impactful, high-quality exhibitions that Te Papa is known for."

"We also partner with all sorts of creatives and creative agencies for our exhibitions. For Surrealist Art, we greatly enjoyed working with Warren and Mahoney. On Terracotta Warriors a few years ago, we worked with Freeman Ryan Design from Sydney. When we work with external designers, this is done in collaboration with our fantastic team of in-house designers. I think working in this way brings new ideas and thinking, it keeps things fresh."

When The Letter Q works on an exhibition with a museum or gallery, Nick and his partner, Hannah Kerr, embed themselves with the in-house project team. "Before any colours are selected, we will work collaboratively as part of the exhibition team and become familiar with subject, time period and the objects that are being selected for display. Depending on the size of the exhibition, this may be a year or more before it opens to the public," says Hannah.

With One Man's Treasure, an exhibition the pair put together for the New Zealand Maritime Museum, Nick says he and Hannah were inspired by the materials the objects were made of. "We really wanted to contrast and complement them. As the colour palette was being developed, Resene drawdown paint swatches were used to visualise how the colours would work in the gallery

space with the objects and were always checked under exhibition lighting before sign-off."

"We have built up a lot of trust with our clients over the years and are known for being confident with using bold colour," says Nick. "Some clients love colour too and enjoy collaborating with us as we hone the palette for a project. Others may feel less confident and are happy for us to lead the selection. We aim to present a colour palette that is informed by the exhibition concept. We think about what stories we are trying to tell and what we want a visitor to feel as they move through an exhibition space. We are inspired by and respond to the subject, objects and the time period the exhibition covers when we make our selection. This conceptual foundation can give the client the confidence to approve creative and bold colour choices."

"For example, with the Raiātea Motuti Resource and Archive Centre in Hokianga, which is set to open this autumn, we went with a dark exhibition interior in Resene Kermadec to create an envelope for showcasing the rich jewel tones inspired by Catholic church vestments: cardinal red, bishop's pink and gold, which we brought in through Resene Red Berry, Resene Sumptuous and Resene Hot Toddy."

Charlotte says she spends a lot of time considering colour in art and in exhibition design. "I am often intrigued by colours that I find hard to define or express in a single word. We use a lot of colour at Te Papa and it is often commented upon by our

The Letter Q's favourite hues

Resene Ashanti

"A serene, shifting pale blue-green-grey depending on the colours that surround it, with just enough pigment to not wash out under lights. We have used it in many exhibitions when needing a lighter element in our palette."

Resene
Ashanti

Resene Tangaroa

"A perfectly deep sea blue-green, which made the brass objects in One Man's Treasure pop."

Resene
Tangaroa

Resene Nightclub

"A luscious deep plum with rich pigmentation. We recently discovered this hue and used it in our Raiātea Motuti Resource and Archive Centre colour palette. It's a beautiful complement to the black and white images and other brighter jewel tones."

Resene
Nightclub

audiences. One of the most loved galleries at Te Papa is the portrait wall on level 5, which is in Resene Pohutukawa. It references salon hangs from the 19th Century and creates real drama in the space. In Terracotta Warriors, we predominately used a very ethereal and dark blue, Resene Blue Night, which gave a sense of mystery and majesty to the extraordinary Qin Dynasty artefacts on display.

“In our Tony Fomison exhibition Out of the Dark, we painted the whole gallery in Resene Double Caffeine. Under exhibition lighting, it seemed to shift from black brown through to blue and purple – which was entirely enveloping and perfect for the moodiness of Fomison’s work. The palette for our upcoming Robin White exhibition is the wonderful Resene Double Drought, Resene Brown Bramble and Resene Bali Hai – an airy blue with earthy browns that support major works by this very special New Zealand artist. Of course, we couldn’t live without our staple black and white, Resene All Black and Resene Black White, when we are keeping it simple.

“The main reason we like Resene is that they are terrific in working with us to find solutions to achieve the finish we want, which can sometimes be very specific. The colour range has everything we need, whether we are trying to reference historic colours or want something sharp and contemporary, and the quality of the products is top notch. We also like to support New Zealand companies who are engaged in innovation.”










Nick shares in Charlotte’s reasoning for specifying Resene. “Resene paints have a great range of strong colour pigments which perform under professional grade lighting. We really appreciate the great service Resene provides to the design industry – especially their A4 drawdown paint swatches and their library of colour specs so we can match our paint colour selections with the exhibition graphics.” **BW**

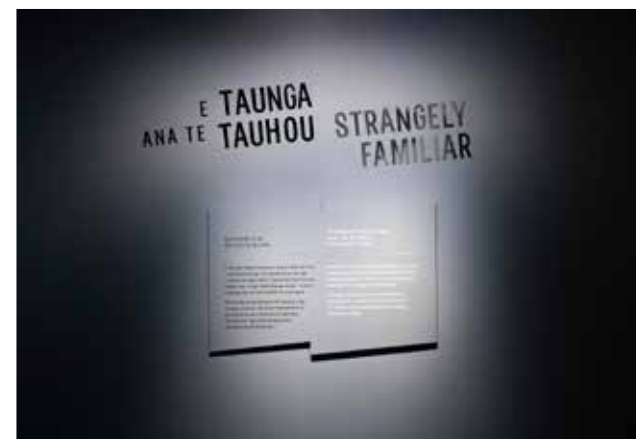
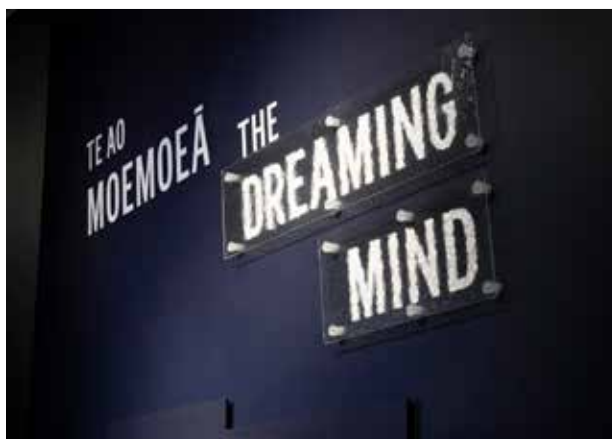
To see more of The Letter Q’s work, check out www.theletterq.co.nz. And to see what exhibitions Te Papa is currently hosting and what’s yet to come, visit www.tepapa.govt.nz.



right: Surrealist Art | He Toi Pohewa gallery view, showing exhibition design. Photos by Dionne Ward, 2021 | Te Papa. Walls in Resene SpaceCote Low Sheen tinted to Resene Nite Life, Resene Au Chico and Resene Gothic.



 Resene Black White	 Resene Double Drought	 Resene Au Chico
 Resene Bali Hai	 Resene Brown Bramble	 Resene Pohutukawa
 Resene Nite Life	 Resene Double Caffeine	 Resene All Black





9 questions with Gerald Parsonson

The NZIA Fellow shares wisdom he's garnered in the first three and a half decades of his career.



When you're coming out of high school, it can be difficult to know what career path to pursue – especially if you feel pulled in multiple directions by different passions. As a young person growing up in Hamilton, nature-loving Gerald Parsonson was interested in becoming either an entomologist, a marine biologist or an architect. But after completing a year of biology and physics at Waikato University, it became clear the first two options weren't the right fit. Gerald applied to both the University of Auckland and Victoria University of Wellington's School of Architecture programmes, and though he was accepted into both, he ultimately decided to go to Wellington at the suggestion of a high school teacher.

"I had no real idea about architecture and didn't know anyone in the industry," Gerald explains. "My father wanted to be a builder but ended up doing accountancy. He was always making things and a lot of that rubbed off."

After graduating, he worked for Craig Craig Moller then registered and spent some time exploring overseas. "I travelled with a fellow architect, who is a good friend of mine, and his sister. We drove through France and Italy in a Citroen 2CV, which is essentially a flying tent, with a sketchbook and a copy of Kenneth Clark's *Civilisation* in hand, staying in campgrounds and small accommodations. As wide-eyed young New Zealanders, we got to see some of the great public spaces, museums, art galleries and buildings from cities to hill town villages."

Though he visited many inspiring spots, Gerald's favourite was Axel Munthe's villa. "It's located in the village Anacapri on the

island of Capri, just off the coast from Naples, and it's built on the ruins of Emperor Tiberius's villa on cliffs 300 or so metres high overlooking the Mediterranean. It's now a national monument."

Gerald put down roots in Wellington and, in 1987, started his own practice as an opportunity to focus on architecture that would respond uniquely to the New Zealand context. Thirty-five years on, he continues to do just that through thoughtful, deliberate design that embraces and celebrates nature and colour. Among the many awards on his shelf is Resene's highest honour: the Resene Total Colour Lifetime Achievement Award.

Gerald shares more about his journey so far, favourite projects, invaluable advice and the Resene colour palette he's curated for a soon-to-be-built home.

What was your impression of the architecture in New Zealand prior to starting your practice?

I graduated not particularly knowing much about design and was finding my way. I had an in-built love of nature and what we had in New Zealand. Alongside this, I saw that much of our architecture was generic and influenced from overseas or from product manuals, so started to look to draw inspiration from building sites and the local and wider environment. For example, our Manly Street Beach House was a reaction against suburbia sprawling over the beautiful rolling dunelands of the Kāpiti Coast. There were many lines of local influence threaded through this. The most obvious one is the referencing to the directness of the fibro baches that were once much more common.

above: This economically-planned 87m² Te Horo bach by Parsonson Architects sits an hour's drive north of Wellington on wild and beautiful dunelands. The coastal subdivision limits the colour palette that can be used for the façade, but Gerald's team cleverly added additional colours to the sides of the exterior battens since they aren't apparent when viewed straight on. The hues were drawn from details in the local environment. Exterior cladding in Resene Canvas and Resene Half Delta with battens in Resene Ecru White, Resene Tussock and Resene Boulevard. Kitchen joinery in Resene Crisp Green, Resene Cararra, Resene Boulevard and Resene Half Delta. Build by Q Build, www.qbuild.co.nz. Painting by JMA Decorators, www.jmadecorators.co.nz. Images by Paul McCredie.

Resene Ecru White

- Resene Cararra
- Resene Half Delta
- Resene Tussock
- Resene Canvas
- Resene Boulevard
- Resene Crisp Green



What are your favourite types of projects to work on and why?

Any project is a favourite project if there is the opportunity to do it well. It is very satisfying completing a well-detailed, bespoke new home that relates well to its setting, but just as satisfying is a building that is very economical and still presents clear, unique and coherent architecture. Our recent Footsteps Preschool in Palmerston North would be an example of this. In these times of housing shortages, where the gap between rich and poor is ever stretching and there is a need to create more sustainable, denser and well-planned cities, I think it is important to work hard and contribute to the multi-unit and mixed-use space. We have a couple of large multi-unit projects in their early stages currently, which is exciting for us. Separate to this, we had a co-housing group set up through our practice, which came close to purchasing a site, but just missed out to a developer a year ago – which was a shame.

Is there a project that stands out as being a particularly rewarding highlight of your career so far, and what made it so special?

The Gibbs House in Eastbourne put my practice on the map. It is set at the bottom of a huge beech forest across the harbour from Wellington and looks out through the trees to the water. It is a long house that sits delicately between the trees, and the owners still live there. It is constructed from steel frames, treated pine boards and Eucalyptus Saligna joinery.

What would you suggest to someone who is feeling stuck in a rut or struggling with their creativity on a project?

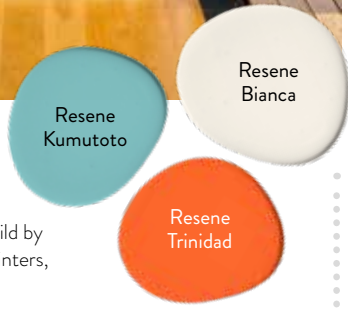
When I was young and didn't have much work, I was hungry and did a lot of research for each project. The older and more comfortable you get, with work coming in the door, the easier it is to get stalled or become complacent churning out the same old stuff – so staying excited is important. I find ways of moving



above: Looking out through the windows of this home designed by Parsonson Architects, it's easy to see the connection of the interior colour palette to the surrounding landscape – complemented with a pop of bold orange for an extra dash of energy and interest. Upper cabinets in Resene Kumutoto, lower cabinets in Resene Trinidad and walls in Resene Bianca. Build by Scotty's Construction, www.scottysconstruction.co.nz. Painting by Flett Painters, www.flettpainters.co.nz. Image by Paul McCredie.

opposite: Playful use of colour hugging the entranceway announces to young visitors that fun awaits at Footsteps Preschool, designed by Parsonson Architects. Fibreboard cladding and battens in Resene Woodstock, Resene Oxley, Resene Rivergum, Resene Dolly, Resene Cheeky and Resene April Sun. Build by Humphries Construction, www.humphries.kiwi. Painting by Team DH, www.teamdh.co.nz. Image by Paul McCredie.

 Resene White Pointer	 Resene Charm	 Resene April Sun	 Resene Woodstock	 Resene Stack
 Resene Dolly	 Resene Cheeky	 Resene Spring Rain	 Resene Oxley	 Resene Rivergum



things sideways or changing the day-to-day pattern helps; things like looking through fresh eyes at a site, lying in the sun for a while, studying the colours of the landscape, the light through the grass, the solidity of a cliff, researching local histories in my own way, picking up a pencil or paints, getting loose, going to art galleries or writing word strings or small poems prior to starting a project helps me.

What is the best piece of advice you've received that's been helpful in your career?

I recall reading a biography on Bob Dylan where he said he liked the use of questions in art, because they are much more interesting than statements. *Blowing in the Wind* is one of his most famous songs that is musically simple but made up of entirely questions – making it intriguing, emotional and political all at the same time. Along similar lines, Welsh musician John Cale said, “the trouble with a classicist is that when he sees a tree, he paints a tree,” which to me, in relation to architecture, meant that it is much more interesting to create more deeply than just mechanically following a client’s brief, recent trends and using cool products. I challenged myself to explore ideas more deeply, trying to think as an artist as well as an architect to see what came up. Like anything in life, at times it has been easier and more successful than others.

Something we hear from many people we interview is that they wish they had more time – often this means time left in their career, but sometimes it's just time to work on passion projects on the side. What would you do if someone could wave a magic wand and grant you more time?

I would like more time to research and paint pictures more. For me, it's really enjoyable and helps me think creatively and I seem to be squeezing it into the gaps a lot of the time. Having said this, I am very happy and content with where things are, as you can have too much

of a good thing and the bumps keep things real. There have been ups and downs, but I have really enjoyed my travels through life as an architect and the people I have met along the way.

If you could have dinner with one design icon – past or present, alive or not – who would it be and what would you talk about?

I would love to talk to Louis Kahn about his ideas and processes, as he managed to create some of the most incredibly architectonic buildings, from the Bangladesh Parliament Buildings to Kimbell Art Museum and houses. His work always connected strongly with its place and the materials forming the architecture. There are many books available on Kahn that give a great picture, but it would be amazing to talk with the man. I was lucky once to offer Glen Murcutt morning tea and had time for a chat with him while he was judging one of our projects for the Home of the Year awards.

What do you love about Resene?

Resene has a fantastic range of colours and time tested and well-researched products. Their responsiveness to architects is fantastic and they are always there to help. On occasions where we are looking for very specific colours that we can't find on any charts, they are happy to mix up samples or match to a colour we have found. There is also a consciousness around sustainability and minimising harmful chemicals that we like.

What are your current favourite Resene colours?

On a home that is currently being built in Riversdale, we have used a combination of five colours that I really like together, which were chosen to reflect surrounding vegetation and dune flowers: Resene White Pointer, Resene Stack, Resene Woodstock, Resene Spring Rain and Resene Charm. **BW**

To see more of Gerald and his team's impressive portfolio, visit www.p-a.nz.

We speak beach

Resene's wash hues for interior timber bring the beauty of the beach indoors.



A growing wave of designers and clients have been seeking out ways to tap into the benefits of biophilic design. This shift back to decorating with honest materials derived from nature, which have been shown to be better for the planet and building users, has made timber an incredibly desirable choice. Not only does wood lend projects longevity and inherent beauty, timber flooring, walls and ceilings marry well with today's popular pared down silhouettes, minimalist furnishings and Japanese and Scandinavian influences.

Many want their project's interior timber to take on a 'natural' look, but even though indoor timber is partially sheltered from direct sunlight, a clear finish alone may not be enough to protect it from damage like fading and discolouration inflicted by UV exposure. This can cause the timber to clash with the other natural materials and colours you've decorated with.

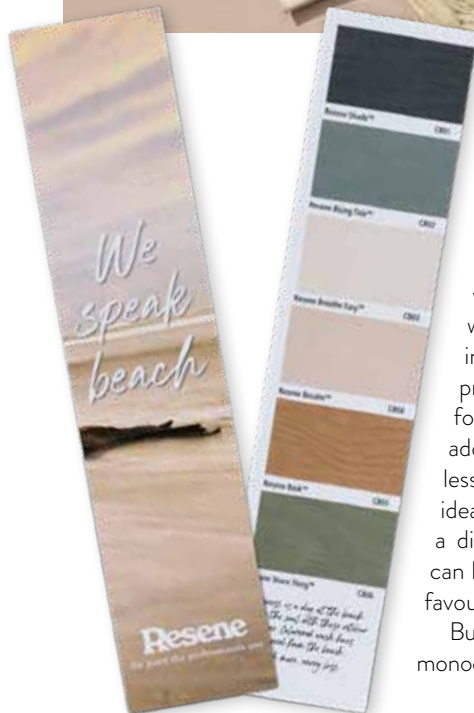
left: Wall in Resene Bone with tongue-and-groove panelling finished in Resene Colorwood Becalm, floor in Resene Colorwood Breathe Easy, sideboard in Resene Colorwood Bask, lamp and low platter in Resene Colorwood Shade, wooden plant pot and vase (on floor) in Resene Colorwood Shore Thing (left) and Resene Rising Tide (right), stool and painted vase (on sideboard) in Resene Paddock, faux coral in Resene Bone, painted book in Resene Brown Sugar and DIY artwork in Resene Rolling Stone, Resene Paddock and Resene Mine Shaft.





left: Background finished in Resene Colorwood Becalm with driftwood in (clockwise from left) Resene Colorwood Breathe Easy, Resene Colorwood Becalm, Resene Colorwood Bask, Resene Colorwood Shore Thing, Resene Colorwood Rising Tide and Resene Colorwood Shade, platter in Resene Colorwood Shade, faux coral in Resene Bone and painted vases in (from top to bottom) Resene Rolling Stone, Resene Mine Shaft and Resene Paddock. Projects by Laura Lynn Johnston, images by Bryce Carleton.

-  Resene Colorwood Whitewash
-  Resene Colorwood Light Greywash
-  Resene Colorwood Mid Greywash



Resene Colorwood Whitewash, Resene Colorwood Light Greywash and Resene Colorwood Mid Greywash are excellent choices for bringing a softer look to interior timber. These long-standing favourites allow the beauty of the timber grain to show through while imparting a touch of colour with a weathered finish, softening those harsher inherent tones and providing additional protection from UV light. It's a waterborne formula which can be built up by adding additional layers in circumstances where less transparency and more pigment is ideal. And if clients later decide they want a different look, Resene Colorwood washes can be stripped back and recoated with a new favourite or painted over.

But now, you don't need to be limited to just monochromatic options. Resene has expanded its

range of Resene Colorwood wash options with the launch of the Resene Colorwood 'We speak beach' series. These six fresh colourwash hues – Resene Colorwood Breathe Easy, Resene Colorwood Becalm, Resene Colorwood Bask, Resene Colorwood Shore Thing, Resene Colorwood Rising Tide and Resene Colorwood Shade – are inspired by hazy summer days at the beach and a selection of Resene's most popular weathered colours. The collection is ideal for use on everything from walls and ceilings to flooring, furniture and décor where you want to emulate the soothing, lived-in style of a beloved bach, a haven away from busy everyday life. Choose one hue or combine them together into a palette.

Where Resene Colorwood Whitewash and Greywash are neutral, the 'We speak beach' hues each carry a unique undertone that can be beautifully complemented by favourite Resene paint colours. Try pairing Resene Colorwood Becalm's rosy touch with a pink beige like Resene Bone, team Resene Colorwood Shore Thing's earthy green hue with Resene Paddock,

bring out the sugary brown of Resene Colorwood Bask by using it in tandem with Resene Brown Sugar or play to the hints of blue in Resene Colorwood Rising Tide with Resene Rolling Stone.

These beach inspired washes can be tinted into the Resene Colorwood Whitewash range, available from Resene ColorShops. [BW](#)

Resene 
Paddock

Specify

Resene Colorwood washes on...

Canework, cork, doors, dressed and rough sawn timber, fibre and particle board, furniture, kitset and nursery furniture, plywood panelling, rope, timber (imported and native), timber ceilings and beams, flooring, window and door frames.



Spaces great and small

Gina Berney's contemplative colour use transforms homes and hotels from modest to massive.

When you have a deep understanding and reverence for the power of colour, there are few things more disheartening than looking at real estate listings. When every space looks the same as the next, how does a prospective buyer choose? The strangely pervasive – and perhaps perverse – idea that all walls must be white in order for a property to sell has spooked many owners out of putting their own special stamp on their spaces.

For more than two decades, interior designer, stylist and colour specialist Gina Berney has been busy proving that colour isn't something to be feared in residential and commercial settings – but rather, it's the lynchpin of effective design.

Gina grew up on the northern beaches of Sydney, a time which she recalls being fondly filled with surfing, sunbaking and shell collecting. "I was forever making shell necklaces and little pieces of beach art with dried seaweed and shells. They must have been reasonably good as I remember having a stall at our school fete and selling out. Maybe my mother bought them all to keep my aspirations as a successful artist intact, maybe not," she jokes.



Resene Buttery White

It became clear, even back then, that Gina was destined for an artistic field. "I always knew I wanted a creative career, and although it took me a while to find that my talent lies in colour and design, the search actually created the foundation for success," she says.

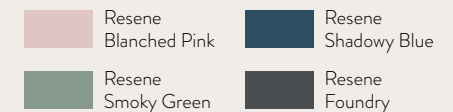
Prior to starting her own design business, Colour7Design, she worked in graphic design and typography. "It was the days before digital design, and that career being very much pencil and paper really appealed to me – typography, in particular, and I explored hand lettering and calligraphy in the process. I was still searching for the right creative fit when I overheard two women in a café discussing this new school where you could just study colour. All the bells started ringing in my mind! I quickly investigated and ended up studying a year of purely colour, followed by a year of styling then topped it off with a degree in design."

The school they were discussing was the International School of Colour and Design (ISCD) in Ultimo, NSW. And up until 2017, Gina ended up instructing on the principles of colour and design there before her own work demanded her full attention and creative vision. "I loved sharing knowledge and ideas with a class of open and enquiring creative minds. Artistic exchange does keep you fresh," she says.

Gina believes that her time working in a different design discipline has also helped her be a better interior designer and stylist. "Being exposed to design in all its forms is essential in being able to understand form, function and aesthetics."

above: Gina's recently completed Briars Inn project boasts a freshly painted façade in Resene AquaShield tinted to Resene Blanched Pink accented with windows in Resene Lustacryl tinted to Resene Buttery White and shutters and a door in a custom Resene black. For a similar look, try Resene Foundry. Renovation carpentry by Steve Cucuruto. Painting by MAB Painting. Image by Fliss Dodd, www.flissdodd.com.

opposite left above and below: Gina approached her local Resene ColorShop to create custom colours for the Briars Inn project, including a deep marine blue, a soft black and a greyed sage green. For similar colours, try Resene Shadowy Blue, Resene Foundry and Resene Smoky Green. Upper wall above batten panelling in Resene Buttery White. Renovation carpentry by Steve Cucuruto. Painting by MAB Painting. Images by Fliss Dodd.





For her, there is no job too big or too small if she knows she can improve a space. “I said yes to every job that came my way when I started out – and I still do. Not everything has to be high-end or luxury to entice me. There’s as much joy in completing a one bedroom apartment as there is in a mansion for me. A happy client is my sole motivation.

“My favourite type of work, if I have to pick a favourite, would be the work I’m doing in the Southern Highlands in NSW. I’m working on a 46-room boutique hotel, the Berida Hotel, and have just finished working on the beautiful, historic Briars Inn. I’ve been very lucky to essentially have been given free rein. The brief was simply to ‘make it gorgeous’, and I think on both those hotels, the brief has been met.”

On her recently completed Briars Inn project, Gina used three custom Resene colours that she hopes to use again in the future, now that they’re on file at her local Resene ColorShop. “I’ve named them ‘Middle of the Night’, which is a stunning black navy; ‘Winter Paddock’, a lovely greyed-off sage green and ‘Blacksmith’, which is the perfect shade of not quite black. On the exterior of the inn, we used Resene Blanched Pink on the main walls, Resene Buttery White on all the window trims and my custom colour, ‘Blacksmith’, on the posts, gazebo structure and new weatherboards.

“Resene has been a wonderful colour partner on my projects. I’ve had unending support and advice from the team and the palettes never fail. I love the greyed-off tones throughout the colour range and the whites and neutrals complement, enhance and complete my schemes perfectly.”

In her career so far, Gina has been able to make her mark on both sides of the Tasman. “I have very lovely and loyal clients, so when they move locally, interstate and even overseas, they call me to set them up with a new interior space. I’ve had two clients move to New Zealand, which has allowed me the privilege to work in Queenstown on a



lodge-style holiday home and in Christchurch on a large family home. I did a few site visits throughout the projects but was able to do the bulk of the work successfully from Sydney.”

When creativity is a struggle, Gina recommends switching gears for a while. “It’s hard to be inspired and ‘on’ all the time. It’s important to leave your desk and do something completely different for a while then come back with fresh eyes and thoughts. You can never predict when inspiration will hit you. I often get a brilliant idea when I’m daydreaming at the traffic lights! Forcing it never works but by creating some empty space in your mind you give inspiration some room to pop in.

“One piece of advice I wish I’d given my earlier ‘design self’ would be ‘believe in yourself’, as self-doubt ruins really great ideas. But if I were to give a piece of advice to someone else getting started in this industry, I would tell them to never say no to a tiny project because you never know where it will lead you.”

For Gina, this approach has brought her some of her most rewarding projects – boutique hotels – where visitors from far and wide are able to experience the magic she wields with colour in creating emotional, atmospheric spaces. **BW**

To see more of her work, check out her portfolio at www.colour7design.com.au.

left: Gina’s design for the Berida Hotel in Bowral, NSW features plenty of deep, moody Resene hues to create a chic and luxurious vibe. Games room walls in Resene Half Merino, ceiling and wainscoting in a custom Resene black (try Resene Foundry for a similar look) with details in Resene Half Merino. Conference room walls in Resene Black Forest and ceiling in Resene Olive Green. Build by Steve Cucuruto. Images by Sue Ferris Photography, www.instagram.com/sueferris_photographer.

Resene Half Merino

Resene Black Forest

Resene Olive Green



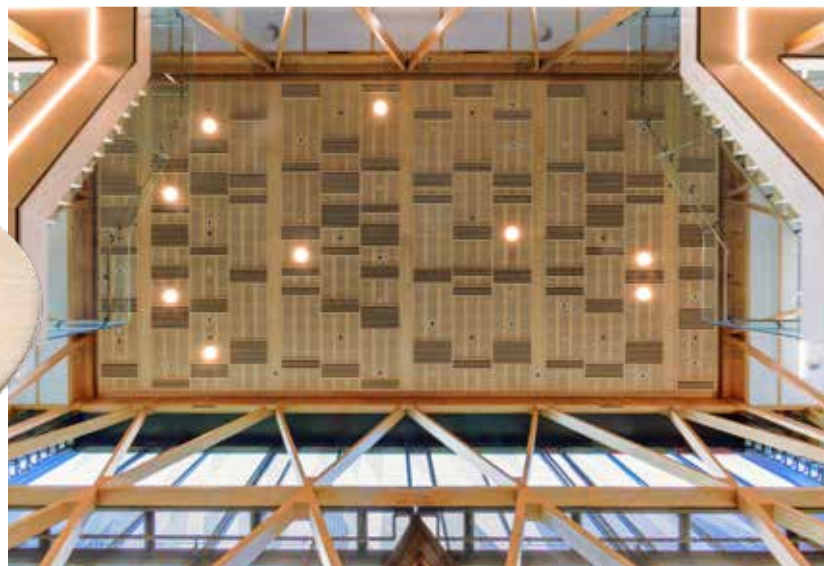
New growth

Cutting edge timber tech inspires and supports innovative research headquarters in Rotorua.

As the saying goes, you are only as good as your last performance. Though it may have originated in Hollywood, it's a sentiment that resonates with other creative sectors, too. Sharing your accomplishments is an exciting way to demonstrate to others how you are evolving and the calibre of work you're capable of – even if your business is, say, a Crown Research Institute specialising in research and technology development for the forestry, wood and other biomaterial sectors.

Scion's new headquarters, named Te Whare Nui o Tuteata, has become an internationally recognised icon of timber innovation, and its structure is a testament to the organisation's industry-leading work. Believed to be the world's first commercial building constructed using a three level, engineered timber diagrid while also being embodied-carbon neutral, the striking and airy structure has rightfully become the crown jewel of the campus. Since its completion last year, the project has been the centre of much buzz and acclaim and, to date, has impressively racked up 15 awards – including a Resene Total Colour Neutrals Award. Not only is it a feat of timber engineering, but it's also positively stunning.

Head to Rotorua and you'll find Scion's campus nestled against the redwood-lined edge of Whakarewarewa Forest Park. Since 1898, the site has held importance for the country's forestry industry. It was once the headquarters for a forest nursery for a large government-run afforestation programme, where more than 60 exotic species were planted



opposite, above and right: Along with 250m³ of FSC and PEFC structural timber, all of the interior finishing timbers in Te Whare Nui o Tuteata are New Zealand grown and FSC certified. Painted ceiling in Resene Ceiling Paint tinted to Resene Rice Cake, bulkheads in Resene SpaceCote Low Sheen tinted to Resene Bokara Grey, decorative interior timber stained in Resene Colorwood Rock Salt and clear coated in Resene Aquaclear satin, structural timber in Resene Aquaclear satin and exposed steel in Resene Uracryl 404 low sheen tinted to Resene Black.



-  Resene Rice Cake
-  Resene Bokara Grey
-  Resene Black

across 5,000 hectares to determine which species grew best in New Zealand conditions. Research started on the campus in 1947 as a government-owned forest experimental station which, in 1949, was officially named Forest Research Institute (FRI). The FRI went on to become the internationally-recognised leader in plantation forestry science now known as Scion.

For two architectural firms, RTA Studio and Irving Smith Architects, it was a dream project to work together with such an incredible client to reimagine both the form and function of Scion's sizeable campus. Their collective design work sought to bring a previously siloed workforce together into a central innovation hub while creating a defined arrival point to strengthen the public interface – something they successfully achieved through a great deal of research and thoughtfulness.

Named after Tuteata, an ancestor of the three local subtribes, Te Whare Nui o Tuteata is a cutting-



left: An exhibition area offers the public a showcase of the exciting research-led timber innovation that occurs within the building. Display stands in Resene Lustacryl tinted to Resene Bokara Grey, decorative interior timber stained in Resene Colorwood Rock Salt and clear coated in Resene Aquaclear satin, structural timber in Resene Aquaclear satin and exposed steel in Resene Uracryl 404 low sheen tinted to Resene Black.

- Resene Rice Cake
- Resene Bokara Grey
- Resene Black

edge showcase for engineered timber – not only in terms of the aesthetic but what it contributes to a carbon-zero future. A trio of glulam timber ‘peaks’, representative of the three hapū in the region, stand proud and tall at the entrance. Visitors pass through this portal to a lofty atrium where a curated exhibition of wood-fibre technology and a café welcomes them. The upper levels above provide a more private, acoustically considered open-plan office and collaboration spaces.

Extensive glazing to the building’s exterior offers an abundance of natural light and warmth and views to Whakarewarewa forest. A fritted pattern was incorporated to evoke a leafy forest canopy draping over the timber structure within. Its colours were inspired by the evergreen natives and deciduous exotics surrounding the building, both of which are used in the scientific studies carried out by Scion in their endeavour to promote forestry-based technology.

While the coloured frit not only adds further decorative beauty to the building, Adam Dwen – who served as the Project Architect on behalf of RTA Studio – says it was also vital to their

thermal strategy. “Used in conjunction with low-e performance glazing, the frit density changes depending on the shade and density of the colours in the pattern. A denser pattern was applied to north and western façades, which alter in gradient up the height of the building to help regulate internal temperatures. Conversely, the colour pattern density is sparser on the eastern and southern elevations.”

Upon entering the building, the structural timber diagrid makes an immediate impact as it rises three storeys to form the skeleton of the facility. “This high-performance laminated veneer lumber structure provides the gravity and lateral framework, with dovetail node joints which slot and glue together in an expression of craftsmanship,” explains Adam. “The diagrid demonstrates that timber structural buildings do not need to be designed like steel and concrete buildings but instead can act more like trees, where strength follows the continuous grain of the wood.

“Irving Smith Architects had a wealth of experience in designing and constructing with engineered timber through their NMIT project and others, which was hugely beneficial to the

project,” he adds. “This experience of designing with engineered timber and other wood products will definitely have an impact on future RTA Studio projects. We have high aspirations for reducing the carbon footprint with our architecture, and using wood as a material of choice will help us accomplish this.”

Though its elegant timber forms might be what draws the most attention, it’s impossible not to credit the colour scheme and the carefully curated selection of paint, stain and clear finishes as an important part the design’s success.

“The sole focus of the colour scheme was to showcase the timber elements of the building in their most favourable and natural light,” says Adam. “This steered the design team toward a selection of Resene clears that met the various technical functions but also made the timbers appear very natural. Wood stains were also selected to assist in controlling the appearance of certain timbers as they age.”

But when you’re using multiple different products to cover off different purposes, getting consistency between them is tricky. Even between one clear formula and another, there can



above and left: Core Building Protection, who completed the decorative painting, intumescent coatings and passive fire protection services for the project, is a proud member of the Resene Eco.Decorator programme (www.ecodecorator.co.nz). Owner Philip Reinecke says that the service he and his team receive is a big part of the reason they enjoy using Resene for their projects. “We like the staff’s helpfulness and product knowledge. We have never encountered a grumpy employee when we’ve gone into our local Resene ColorShop. In fact, leaving the shop, you feel rejuvenated and your spirits lifted.” Decorative timber in Resene Colorwood Rock Salt and Resene Aquaclear satin, structural timber in Resene Aquaclear satin, painted ceiling in Resene Ceiling Paint tinted to Resene Rice Cake, reception bulkhead and walls in Resene SpaceCote Low Sheen tinted to Resene Bokara Grey and exposed steel in Resene Uracryl 404 tinted to Resene Black.

Resene Colorwood
Rock Salt

be perceptible differences in the colour and sheen they impart. Among Resene’s range of products, a satin finish from one formula will appear virtually the same as a satin finish in another. However, there were some surfaces which were to be coated in only Resene Aquaclear and others that also required an intumescent coating. While Resene supplies that coating, it does not manufacture it.

“We had samples of pine wood sent to the office so that we could test both the Resene Colorwood stains and clears and check them for ourselves. For the interior structure, we wanted a finish that was as close to natural as possible so we compared different sheen levels of Resene Aquaclear with the clear intumescent coating that was required for the ground floor ceilings to ensure the two finishes looked the same side by side – and Resene Aquaclear satin was the winner.”

The design team also wanted there to be a distinguished difference between the structural versus decorative timbers, which led them to choose Resene Colorwood Rock Salt, a slightly white-hued timber stain, to colour the non-structural elements. “Resene Colorwood Rock Salt was an easy decision – the tricky part was deciding how to apply it so we got the desired level of stain,” says Adam.

Philip Reinecke, Project Director and owner of Core Building Protection, and his team were charged with decorative painting, intumescent coating and passive fire protection services for the project. To give the timber the look that the design team was after, Philip says they used Resene Colorwood Rock Salt to lighten the timber, leaving the product on for a period of time before wiping off the excess and then clear coated it in Resene Aquaclear, or Fireshield 1FR Clear Intumescent Timber Coating where required. On the exterior, they applied Wood-X Damper mineral wood oil – available from Resene ColorShops – for the glulam entry canopy to try to achieve a natural looking finish while also protecting the substrate and controlling the weathering process.

For the painted surfaces throughout the building, a restrained palette of Resene Rice Cake, Resene Bokara Grey and Resene Black was used across fibreboard ceilings, internal walls, bulkheads and structural steel. “We used Resene A4 drawdown paint swatches in order to make our selections to ensure the colours we chose complemented the timber,” says Adam.



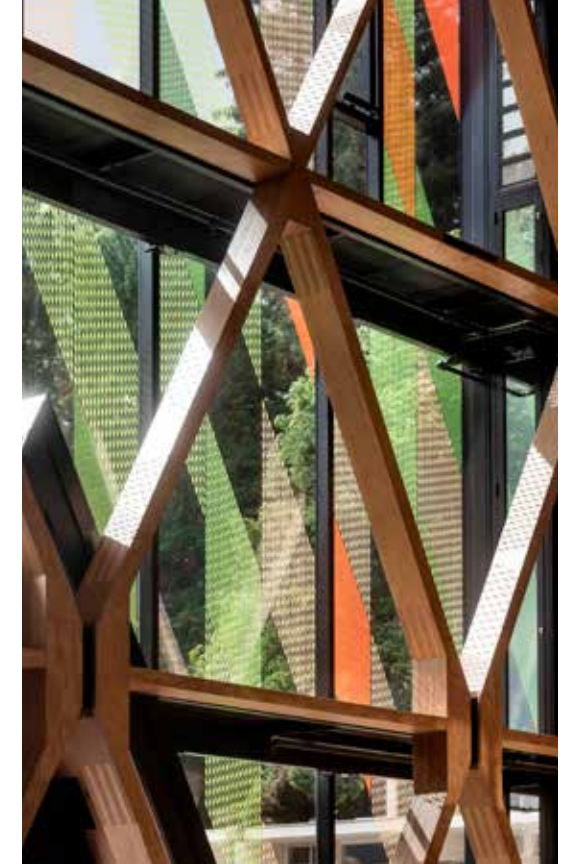
left and right: The project team's favourite details include the carved external entrance canopy finished in Wood-X mineral wood oil in Damper – available from Resene ColorShops – and the inventive three-storey engineered timber diagrid, which is clear coated in Resene Aquaclear satin. Exposed steel in Resene Uracryl 404 tinted to Resene Black and exterior fibre cement in Resene Sonyx 101 tinted to Resene Bokara Grey.

“We use Resene frequently on other projects and are familiar with what products to use to meet the level of quality we need. The paints and coatings we select are always based on the substrate or surface material but also the desired durability and finish for each situation – and they needed to be hard wearing and low maintenance. We prefer paint systems to have a minimum of three coats, be low sheen and resist ultraviolet radiation to the highest level possible. We also prefer the coatings we choose to be waterborne where possible with low volatile organic compounds – and Resene has plenty of options in this regard.”

“After some basic in-house testing carried out by Andrew Irving, we chose to use Resene Lignaguard as a temporary protective coating for the timber. This meant other Resene coatings applied over were compatible. It proved very useful in controlling the exposure of timber structural elements during the construction phase.”

From an applications standpoint, Philip says the detail of where the Resene Bokara Grey painted bulkheads met the timber was among the most challenging parts. “Those areas had near black paint butting up against light timber that had to be cut in freehand. To do that, we used artist brushes and steady hands to complete what felt like miles and miles of detailing.”

Philip says painting during the winter was also tricky. “The timber had a high moisture content due to the building’s proximity to the forest and an increase in humidity from the cooler, wetter weather. At times, it took a few heaters and dehumidifiers to regulate the temperature in order to apply the intumescent coating under the proper conditions. We had to warm the product as well as the lines feeding the coating to ensure we achieved a smooth and consistent finish on the timber.”



But despite these hurdles, Philip is proud to have been a part of the project and how it was finished. “We’re proud of the uniqueness of the building – particularly the openness and the amount of timber it features. By bringing in colours that complemented the look and feel of timber and the wide open spaces, it came out great.”

“This project needed all the trades to work together to achieve the outcome, and it was one of those great projects where it just worked. Watts & Hughes, the main contractor, was organised and supportive of the trades and there was a really good vibe overall.”

Andrea Stocchero, Scion’s Sustainability Architect and Portfolio Leader ‘Trees to High Value Wood Products’, was part of an internal advisory group that was set up by Scion to interact with the design team, outline the requirements and provide feedback on plans and designs. The group supported internal decision-making by giving technical advice. He says working with the design and construction project

teams was a great experience. “We had an open and direct communication approach with RTA Studio and Irving Smith Architects, and regular meetings and catch-ups ensured the design solutions and the final building delivered on our expectations. From a client perspective, we felt very involved in the process, which was fantastic – almost like we were part of the design team. During the construction phase, our internal project manager ensured ongoing communications and alignment with the construction team, which was another great teamwork experience.”

“If you look from the outside, you see a simple building with fascinating colours that match the forest and at the entrance, engaging Māori carvings which tell the story of mana whenua,” says Andrea. “But, architecturally, it is when you walk inside that the magic happens; the contrast between the simple aesthetic outside and the shock of entering a huge void hits. You see striking timber structure, architectural lines and natural materials in harmony with one another – that is what is so impactful.”

“We are really happy with all the architectural choices. The chosen finishes enhance the wood aesthetics while maintaining its natural look and vibe. This ended up being very respectful to our natural material of choice, but also very clever from a visual point of view.”

“We are really proud of our building. Seeing the reactions of wonder and amazement from people when they come in and admire the timber structure and the architecture confirms we achieved our aim of showcasing what timber can do.” **BW**

right: Extensive glazing allows the beauty of the internal timber diagrid structure to be viewed from the outside of the building while the coloured frit that overlays it evokes a leafy tree canopy. Peaked entrance canopy finished in Wood-X mineral wood oil in Damper – from Resene ColorShops – fascia in Resene Sonyx 101 tinted to Resene Black, exposed steel in Resene Uracryl 404 tinted to Resene Black and exterior fibre cement in Resene Sonyx 101 tinted to Resene Bokara Grey.

Resene
Black

Resene
Bokara Grey

design RTA Studio, www.rtastudio.co.nz, and Irving Smith Architects, www.isarchitects.nz

build Watts & Hughes Construction, www.whconstruction.co.nz

painting/coating Core Building Protection, www.corebp.co.nz

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

services engineering eCubed Building Workshop, www.e3bw.co.nz

electrical engineering Professional Consulting Services, www.pcsLtd.co.nz

fire engineering Cross Fire, www.xfire.co.nz

project management RDT Pacific, www.rdtpacific.co.nz

images Patrick Reynolds, www.patrickreynolds.co.nz





Rendering a remedy

Qun Zhang's thesis project reimagines a contaminated site as an oasis of colour.

When architectural graduate Qun Zhang was in the midst of completing his Master of Architecture programme at the University of Melbourne, bushfires were ravaging Australia. But rather than focusing on the horrific environmental destruction, he was inspired by nature's resilience. His aptly named thesis project, *Healing*, responds to the scars on the landscape from land mismanagement leading to sites of contamination too damaged for use and now left neglected.

"The site is a former gunpowder store called Jack's Magazine, a remnant from when Melbourne was an early colonial settlement and gold was discovered further afield. It was later incorporated as part of a larger ammunition factory until the end of the war," Qun explains. "Digging through various environmental audits, it became evident that the soil now contains heavy metals at levels deemed detrimental to health. This led to research into alternative practices in soil remediation, and I landed on the

process of phytoremediation – the extraction of pollutants through hyperaccumulating plants. Current remedial processes are cost-prohibitive. However, this project sees the process as a community-led initiative that brings people together, and a site with a colonial past adapted for present day social needs."

Based on his research, Qun says the carefully selected plants would thrive in the contaminated soil over the 12 year remediation

period. At the end of that period, the plants, which would have absorbed the dangerous levels of contamination, would be harvested and destroyed before a new phase of replanting. During the remediation, the former gunpowder storage buildings would be adaptively reused and designed to function as new spaces for the local community to adopt while other buildings would be retrofitted to continually manage groundwater and become research and education centres.

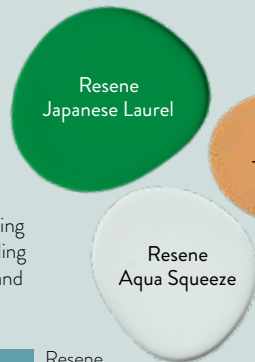
"Colour is intrinsically tied to the project, including the planting. Species of brassica would be alternated with other plants, with their vivid yellow flowers blooming into a sea of gold. By contrast, the powerful red orange catwalk in Resene Daredevil is designed to grant visitors access to this temporary phenomenon and bring awareness to the issue. Strategically lit, the catwalk would become a landmark amid the landscape and signal the site's renewal," says Qun.

"New buildings on the site are drenched in bold Resene colours such as Resene Pioneer Red, Resene Rock Spray, Resene Tussock, Resene Japanese Laurel, Resene Horizon, Resene Half Aubergine, Resene Wild Thing and Resene Feijoa to welcome visitors well after the sun sets. The joyful colours become a reef for community activation where opportunities emerge for performances, markets, events and meetings. Drawing upon the local flora, the buildings borrow colours from the landscape to establish a uniquely local sense of place. While the site is vulnerable to fire and flood, the project builds resilience through the healing of the physical and mental landscape.

Qun's Resene colours were inspired by the hues of the Australian bushfires as well as those that can be found in the following spring contrasted against a burnt landscape, imparting a sense of resilience and rebirth. "When studying Australian plants, it's impossible not to notice the seemingly unconventional colour coordination and juxtapositions: deep greens bleeding into reds, dark velvety purples with bright oranges and golds ablaze. The colours used in this project draw from that energy. Resene Pumice, Resene Aqua Squeeze, Resene Envy and Resene Spanish Green embody the renewal of the contaminated landscape and evoke gum leaves. Resene Daredevil and Resene Wild Thing resemble deep red banksias and yellow myrtle blooms, imparting a vivid vitality that burns with life. These colours were important in establishing a strong identity."

"Remediating the site only accomplishes one part of the design," he continues. "An equally important goal is to heal the wound in the surrounding area which lacks spaces for the

right: A rainbow of nature-inspired Resene hues colour the sunshade that wraps around the multi-storey building that Qun proposes in his thesis project, including Resene Pioneer Red, Resene Rock Spray, Resene Tussock, Resene Japanese Laurel, Resene Horizon and Resene Half Aubergine. The lower adjacent building houses creative spaces with interior walls and ceiling in Resene SpaceCote tinted to Resene Pumice and Resene Aqua Squeeze.



	Resene Timeless		Resene Pioneer Red		Resene Horizon
	Resene Pumice		Resene Rock Spray		Resene Half Aubergine



left Light, shape, colour and a natural vista bring ambiance to the music room in Qun's thesis project. The ceiling and walls are painted in Resene SpaceCote Low Sheen tinted to Resene Pumice, Resene Aqua Squeeze, Resene Envy and Resene Spanish Green to create an ombre effect.

right: Not only does Qun's thesis project challenge the idea of repurposing a contaminated space for community benefit, it also beautifully reimagines what the interior spaces could be and examines the effect colour has on their energy. Walls and ceiling in Resene SpaceCote tinted to Resene Half Smalt Blue with columns in Resene Daredevil.

Resene Half Smalt Blue

Resene Daredevil Resene Envy Resene Spanish Green



above: Roof in Resene Wild Thing (top) and Resene Feijoa (underside), pillars in Resene Lustacryl tinted to Resene Pioneer Red and interior wall in Resene SpaceCote tinted to Resene Tango.

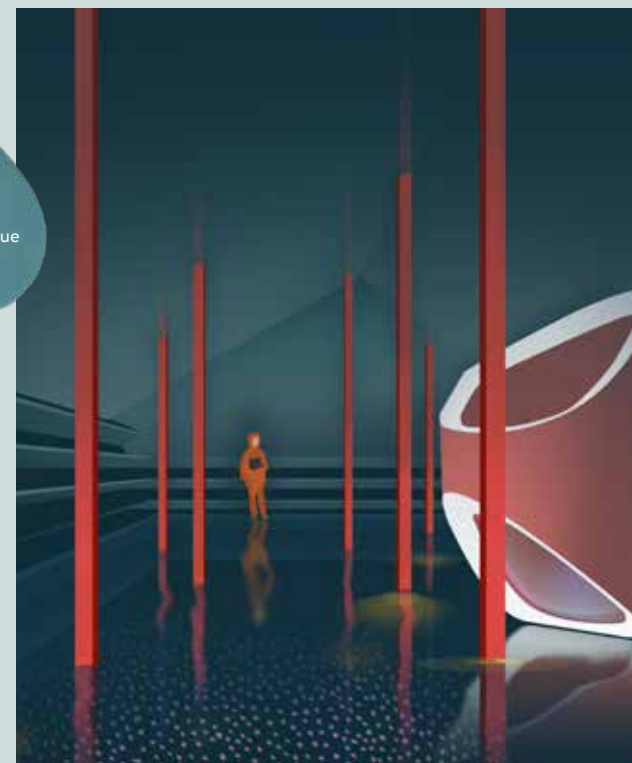
Resene Feijoa Resene Wild Thing Resene Tango

community to come together. The catwalk towering above the site becomes a colourful screen that loudly proclaims its existence. It draws in curious onlookers and teases at the potential renewal. In this project, colour is used unabashedly to generate visual fields that seek to impart a meaningful and transcendent experience for visitors. Subversively tugging on the senses, primary colours used against more complex schemes entice the curiosity of visitors in order to bring awareness.”

Fittingly, the research topic ties into what drew Qun to architecture in the first place: the ability to shape our environment and the places we inhabit. “Growing up, my parents were researchers at an agricultural university. I managed to spend a lot of time roaming – with plenty of unsupervised climbing and exploring of agricultural structures. These were landscapes to me with their own world inside. Woven irrigation in the floor resembled rivers feeding into forests while light, shadow and humidity imbued each space with an elemental rawness. Now, I am drawn to the ability to create structures that stimulate the imagination and extend the everyday experience.”

Going forward, Qun hopes to work on more projects that can be experienced by the wider community – especially those that bring people together in a shared space. “Truly social infrastructure projects, such as libraries, schools, hospitals or social housing are often the interface for a lot of the public and I believe are typologies in which architects can offer the most and highlight alternative ways of living.”

Because a large part of his project was in the rejuvenation of the public space currently hidden away, Qun says it was exciting to see how much energy and vibrancy can be borrowed by the choices in colours. “I am much more attuned now to observing the use versus lack of colour on the street, and the potential that colour offers.”



He says that Resene's extensive range of paint colours allowed him to easily pick tones that worked well with one another across his scheme. “In drawing inspiration from nature, I explored the recommended complementary colours on the Resene website to find soft and subtle tones to balance the stronger hues. I also like the ease in which I can find recommended colours on the website, which are often hues that I didn't even know existed.”

“I find the Karen Walker Paints collection is a great starting point to launch the hunt for a perfect colour, even if you do arrive at a different choice from another range. I just love Resene Half Smalt Blue; it's gorgeously rich in depth and reacts so differently when you play with light and shadow. It's a great colour to use for interiors where the colour melts away at the edges of perception to generate a velvety atmosphere.”

We can't wait to see what other exciting projects Qun's future holds. [BW](#)

To see more of Qun's creative work, check out his portfolio on Instagram [@qunsworld](#).

Bowled over

Solid teamwork and considered colours hit a six and revive a historic stand.

Rugby, lacrosse, hockey, football, cycling, wrestling, baseball, softball, boxing, swimming, basketball, athletics and Aussie Rules – over the decades, Wellington’s historic Basin Reserve has hosted an Olympic-like breadth of activities enjoyed by players and fans from all walks of life. But in sport, it is perhaps most well-known as the site of New Zealand’s oldest test cricket ground.

The New Zealand Cricket Museum Stand’s story stretches back to 1855, when an 8.2 magnitude earthquake struck. The quake had a profound effect on Wellington’s landscape, creating a new shoreline which increased the city’s footprint and made the Hutt Valley more accessible. It also saw the land through Te Aro rise a metre and a half while the basin turned into a swamp.

Three years later, English settlers petitioned the Provincial Council for a site to create a permanent cricket ground. With the city growing rapidly, cricket fields were being built upon almost as quickly as they were developed – but passion for the game would not subside. The Council approved the petition and provided a site in the basin, likely because it wouldn’t be the most attractive piece of real estate for a developer. Turning the swampy land into a ground suitable for cricket and recreation was a sticky wicket until a source of free labour was found. In February 1863, prisoners at the nearby Mt Cook barracks took to the task of flattening and draining the new Basin Reserve, and on 11 January 1868, the very first game of cricket was played there.

But over the past couple of decades, the stand had fallen into severe disrepair and was at risk of collapsing if another powerful earthquake were to tear through the area. Rather than simply restrengthening it, Wellington City Council saw the project as an opportunity to restore it to its full glory in time for an important match: the ICC World Test Championship, where the Black Caps would be facing off against India.

The project brief was primarily to restrengthen the existing Cricket Museum Stand’s roof structure to New Building Standard (NBS) 100% and the concrete super structure to NBS 50% at IL3 – but given that they were readying for such an important event, there was far more to it than that. Other requirements included maximising the stand’s seating capacity, upgrading



opposite and left: The carefully considered Resene colours chosen to restore the stand garnered the project a Resene Total Colour Commercial Exterior Award. Plastered walls in Resene X-200 tinted to Resene Double Blanc (high), Resene Woodsmoke and Resene Taupe Grey (low) with ornamentation in Resene Double Blanc, timber ornamentation in Resene Taupe Grey, Resene Woodsmoke and Resene Hinau, timber fascia and trims in Resene Sonyx 101 semi-gloss waterborne paint tinted to Resene Hinau, fibre cement cladding in Resene Woodsmoke, timber soffit linings in Resene Double Blanc, exposed steel structure in Resene Uracryl 403 tinted to Resene Latitude, steel windows in Resene Imperite tinted to Resene Barista and clear coated in Resene Uracryl 404 clear and timber doors in Resene Lustacryl tinted to Resene Hukanui.

	Resene Double Blanc
	Resene Taupe Grey
	Resene Latitude
	Resene Hukanui
	Resene Barista
	Resene Hinau
	Resene Woodsmoke

top tip

Resene FX Paint Effects medium is a tintable acrylic medium that can be used to create a wide range of unique paint effects, including faux marble. Apply Resene Concrete Clear to the finished paint effect to alter the gloss level and for added durability. Over bare and stained timber walls, use Resene Aquaclear. For timber flooring, use Resene Qristal ClearFloor or for concrete flooring, use Resene Concrete Wax.

the New Zealand Cricket Museum, relocating Cricket Wellington's offices to the interior and providing the necessary amenities for public use during match days.

Like the settlers and prisoners who emptied and flattened the Basin Reserve 150 years before, the architectural consultants at Shand Shelton had a big job ahead of them. The heritage elements of the building fabric as well as the history of the stand and its surrounding grounds were to be considered, retained and celebrated through any and all design decisions surrounding the Category 2 historic place. The design solution needed to include a full refurbishment to all interfaces affected by the restrengthening, the complete reseating of the stand tiers and considerable replanning of the interior to accommodate both existing and future tenants while addressing a range of requirements that were coming in from an array of stakeholders.

Director Tony Doile of Armstrong Downes, the lead contractor on the project, says there was no margin for error as the timeframe was extremely tight to ready the facility in time for the test match.

"Working on any 94-year-old heritage-listed building is a challenge at the best of times, but throw in the fact that it was an earthquake-prone structure that had been shut for a number of years and left for the pigeons to look after, that the building is such a focal point of Wellington's history, the project was sitting on State Highway 1, we had a looming cricket test against India, trying to ensure that all domestic cricket could continue while construction continued, not knowing exactly what we would uncover as the project



progressed and, of course, a very tight budget made the project incredibly challenging – though much more rewarding upon completion," he explains.

"The Cricket Museum Stand restrengthening project was a crucial component of the overall Basin Reserve Master Plan, one that enabled new life for an important heritage building, provided key amenities to the greater Basin Reserve grounds and reengaged with the public," says Roger Shand, who was the Lead Design Consultant and Project Architect. "It was paramount throughout the project that the preservation and reinstatement of heritage features previously lost on the building were achieved. The extent of features

above and opposite: At the main entrance, patrons are welcomed by faux marble columns which were restored by artist Tina Rae Carter using an array of colours tinted into Resene Lumbersider, Resene FX Paint Effects medium and Resene FX Pearl Shimmer then sealed with Resene Uracryl GraffitiShield semi-gloss. Plastered walls in Resene SpaceCote Low Sheen tinted to Resene Double Blanc with ornamentation in Resene Half Joss, column skirting in Resene Lustacryl tinted to Resene Nocturnal, ceiling in Resene Half Blanc, fibrous plaster cornices in Resene Half Joss, Resene Bedrock metallic and a custom made Resene colour. Painted doors in Resene Hinau, timber doors sealed in Resene Aquaclear satin and steel windows in Resene FX Metallic tinted to Resene Echo.

Resene
Hinau

- Resene Half Blanc
- Resene Half Joss
- Resene Bedrock
- Resene Double Blanc
- Resene Echo
- Resene Nocturnal



was vast, however, this drive to give new life to a run-down heritage site also presented vast opportunities to exploit the original ornamentation by incorporating a multi-layered colour scheme; emphasising the many heritage details the building had to offer.”

The colour scheme on the building’s exterior had to be strategic so as not to overwhelm the façade but also provide enough movement across the variety of ornamentation to convey the building’s scale and detail. Shand Shelton’s Mitchell Burrows was the Architectural Specifier and Finishes Lead for the project and responsible for the colour scheme.

“The palette had to consider several site-specific constraints which included not only the heritage nature of the building but also responded to the practical requirements of the site. High contrast colours and high light reflectance values had to be limited so as to

not impact the cricket matches, whether they were taking place day or night,” notes Mitchell.

The newly installed stadia seating colours were another important consideration. They used a continuation of the same seats installed in the adjacent RA Vance Stand refurbishment – a previous Shand Shelton project – which provided a subtle link between the two stands. But it also impacted the exterior colour scheme and toning, given that the seats were a mix of grey, white and tan hues. “The benefit of the mixed seating is that it helps to provide the illusion of a fuller stand when patron numbers are limited,” Mitchell explains.

“The process was iterative as the scheme was refined and we provided coloured elevations, perspective renders and physical sample boards to facilitate consultation between Wellington City Council and Cricket Wellington. While a large portion of the general

top tip
For authentic heritage and traditional Māori hues, check out the Resene Heritage colour chart. www.resene.com/mahi-ngatahi.

site requirements and framework had been covered off previously during the work on the RA Vance Stand, some of the finer detailing was also resolved on-site during coordination sessions alongside both the trade and artist painting subcontractors.”

“The restrengthening method for the concrete super structure included sprayed concrete thickening to walls, beams and columns,” says Roger. “The strengthening interfaces varied and were designed to preserve the existing heritage fabric – the most prominent being the strengthening of the Sussex St façade, as the sprayed concrete strengthening was achieved on the interior face. The approach minimised the impact on the existing external form and largely enabled the detailed ornamentation to remain intact.”

The overall construction methodology and coatings also needed to address the Stand’s proximity to State



left and opposite: Mitchell says the Resene Half Blanc, Resene Double Blanc and Resene Half Joss colour scheme complemented with clear Resene Aquaclear semi-gloss on the heritage timber dado panelling provides a warm interior which considers the multi-tenanted and multi-functional environment. Plasterboard walls (above dado) in Resene SpaceCote Low Sheen tinted to Resene Double Blanc, ceiling in Resene Half Blanc, cornice in Resene Half Joss, exposed steel ductwork in Resene FX Metallic tinted to Resene Bedrock, timber doors and skirting in Resene Aquaclear satin and steel windows in Resene FX Metallic tinted to Resene Echo.



of the interior concrete ceiling and walls respectively to give a sense of identity and connection to the building. These bulk concrete walls were divided by new plasterboard dado walls finished in Resene Eighth Joss and existing heritage timber dado panelling, which was refurbished, stained and clear coated in Resene Aquaclear semi-gloss. The introduction of Resene metallics applied to the steel windows and portions of the ornate cornice work provided a textural relief to the adjacent finishes, and their sheen was a fitting complement to timber in Resene Aquaclear.”

Mitchell believes the restoration of the main entrance foyer was the most successful outcome of the project, which included the refurbishment of the patterned tiled flooring and highly-detailed and hand-crafted replica joinery to the original ticket booths. The original faux marble columns which flank the entrance and welcome patrons were also reinstated by artist Tina Rae Carter using an array of colours tinted into Resene Lumbersider, Resene FX Paint Effects medium and Resene FX Pearl Shimmer then sealed with Resene Uracryl GraffitiShield semi-gloss. Through Tina Rae’s artistic techniques and application methods, the refreshed coatings once again mimic Carrara marble but with warmer umber tones which are sympathetic to the new interior colour scheme.

Warwick Hayes, Project Manager with Wellington City Council, says his experience working with Shand Shelton and Armstrong Downes on the project was a

- Resene Eighth Joss
- Resene Half Blanc
- Resene Double Blanc
- Resene Taupe Grey
- Resene Hukanui
- Resene Hinau
- Resene Woodsmoke

Highway 1. “The sheer volume of traffic which passes the building and the airborne oils and grime that come with that made Resene the right choice for this project,” says Mitchell. “Resene products were applied to the exterior of the adjacent RA Vance Stand during its 2017 refurbishment, which provided both a highly relevant case study and the confidence that what we specified would meet the demands of the site.”

The base of the exterior colour palette was chosen to lend a grounding effect to the structure; Resene Taupe Grey was applied to the foundation works, followed by a mix of Resene Woodsmoke, Resene Half Blanc and Resene Double Blanc to accentuate feature plaster ornamentation and natural divisions of the façade.

Finally, key timber trim work and main entrance points were accented with Resene Hinau and Resene Hukanui from the Resene traditional Māori palette.

Inside, the existing environment was in a brutalist style, with the concrete structure exposed in most spaces. Much of it originally served as the cricket players’ changing facilities while the public spaces were broken up with ornate timber dados and fibrous plaster cornice work framing the coffered ceilings. Mitchell says the same colour philosophy of the exterior was translated to the internal spaces to help alleviate the otherwise heavy environment.

“The main exterior wall colours, Resene Half Blanc and Resene Double Blanc, were applied to the bulk



top tip

Resene metallic paints are ideal for everything from exterior and interior walls to steelwork, furniture and cabinetry and are useful and cost-effective for bringing sparkle and shine back to gilded heritage ornamentation.



positive one. “We achieved a very good result and the teams needed to work well together to deliver a high-quality project on time. The colour palette works very well for this building in this setting. Its complexities are subtle, but very effective and the end result speaks for itself – and the widespread appreciation for the end result is very pleasing. The building is a jewel in the crown of the Basin Reserve, which is an internationally-recognised asset, and it’s great to see it sitting quite proudly in the ground once again after being neglected for many years. This success is a function of the collaboration and commitment to succeed shared among the entire project team.”

For Mitchell, the project demonstrated how a holistic and collaborative approach between the architectural

team, head contractor and sub-contractors can achieve time and cost savings benefits as well as deliver a superior result for everyone involved – and it’s a learning he knows will help him in future work. “For example, we were able to work very closely alongside the painters to deliver a high-quality restoration of the heritage timber panelling that satisfied all parties.”

“As a company, we were very pleased to have been able to deliver this project for Wellington Cricket, Wellington City Council and Wellingtonians alike,” says Tony. “It looks sensational! It would be one of the best projects we’ve done, from a team approach. The client, Wellington Cricket Basin Reserve Trust, the consultant team, our team and a fantastic group of subbies all pulled

together to successfully deliver an iconic Wellington landmark under very challenging conditions. We wouldn’t have succeeded without this strong team approach.”

We know that cricket fans are glad they did, too, as there has been resounding appreciation to see this taonga have a good innings once again. **BW**

architectural specifier Shand Shelton, www.shandshelton.co.nz

build Armstrong Downes

painting JMA Decorators, www.jmadecorators.co.nz

artistic effects Tina Rae Carter, www.tinaraecarter.com

images Woolf Photography, www.woolf.co.nz,

Mike Haydon, www.jetproductions.co.nz

- **above:** Though modernised, the public facilities feel authentic to the heritage character that exists throughout the project. Walls in Resene SpaceCote Low Sheen tinted to Resene Double Blanc, ceiling in Resene Half Blanc, ductwork in Resene Imperite tinted to Resene Bedrock and steel windows in Resene Imperite tinted to Resene Echo.

Bold is beautiful




Make a statement with these colourful new releases from the Resene Wallpaper Collection.



Resene Wallpaper Collection AGA505


About face

Décor and accessories that feature continuous line drawings have been having more than a moment over the past few years. Resene Wallpaper Collection AGA505 will be an easy sell for clients who are fans of the trend and also have a penchant for equally trendy greens and golden details. Try it with flooring and skirting boards in Resene Nero, furniture stained in Resene Colorwood Natural and artwork and accessories in Resene Wax Flower to let this statement wallpaper hog the limelight.

-  Resene Wax Flower
-  Resene Nero
-  Resene Colorwood Natural

Peace of mind

From a distance, Resene Wallpaper Collection AGA603 resembles a mass of delicate swirls. But look closer, and you'll see it actually resembles teeny tiny mosaic tiles or ornate ethnic beadwork. The complexity of the design makes an effective statement, while the earthy colour palette balances its intricacy and keeps the pattern from overwhelming – making this selection suitable for a wide range of purposes from chill yoga studios to decadent public bathrooms. Opt for flooring in Resene Rebel, skirting boards in Resene All Black and add a few minor accents in Resene Apple Blossom to play up this wallpaper's nature-inspired palette.

-  Resene Apple Blossom
-  Resene All Black
-  Resene Rebel






Resene Wallpaper Collection AGA603



Resene Wallpaper Collection AGA302


Not your average wallflower

Whether it's a home or a hospitality venue, there's no question Resene Wallpaper Collection AGA302 would make for a striking base for a moody fitout. The design features an easy-to-fall-in-love-with floral motif in a truly up-to-the-minute colour palette that'll please anyone looking for an exciting take on a classic theme. Pair this periwinkle and gold gem with warm neutrals like Resene Pendragon, Resene Redwood, Resene Blackjack and brass accents and prepare for your space to become the talk of the town.

-  Resene Pendragon
-  Resene Redwood
-  Resene Blackjack

Silver linings

Although it has simpler shapes and a more succinct colour palette than some of the other bold new releases, Resene Wallpaper Collection FOL202 still makes a statement in its own right thanks to its eye-catching silver linework set over a terracotta red background. Combine it with rich materials, textures and colours such as accents in leather, rimu and travertine, timber furniture stained in Resene Colorwood Meranti, flooring and ceiling in Resene Biscotti and adjacent walls in Resene Wild West for a swanky commercial office space or residential interior.

-  Resene Biscotti
-  Resene Wild West
-  Resene Colorwood Meranti



Resene Wallpaper Collection FOL202

Work the angles

You don't need large swathes of wall to put this densely packed geometric design to work, as even just a little of Resene Wallpaper Collection FOL501 will go a long way in making a big impact. While the optical effect reads primarily as black and white, we like the hints of emerald green and ochre yellow as inspiration for a rich accent palette. Use this design in an energising space such as a retail environment rather than one that demands concentration, like an office. Pair it with lower walls and a dado rail in Resene Indian Ink, timber flooring stained in Resene Colorwood Crowshead and accessorise with Resene Home Run.



Resene Wallpaper Collection FOL501

Resene Home Run Resene Indian Ink Resene Colorwood Crowshead

A hint of Klimt

The artwork of Austrian painter Gustav Klimt continues to be coveted more than a century after his death. Resene Wallpaper Collection AGA402 captures some of his signature flourishes like simplified florals, curvaceous linework and, of course, gilded details. Backed with a dramatic indigo, this jawdropping wallpaper design has glamour to spare. Whether you're using it in a high-end hotel or restaurant, go all in with elegant finishes teamed with paint colours like Resene Cinder, Resene Ironsand and Resene Duck Egg Blue to make this design the star of the show.

Resene Duck Egg Blue Resene Ironsand Resene Cinder



Resene Wallpaper Collection AGA402



Resene Wallpaper Collection FOL704

Deco decadence

Channelling an era that was known for opulence, Resene Wallpaper Collection FOL704 is just the right mix of grandiose with its geometric and floral fusion design. The large-scale pattern is ideal for spacious walls and high ceilings, but its neutral-based colour palette makes it a superb pairing for marble, brass and glossy black details. Try it with a ceiling in Resene Bison Hide, adjacent walls in Resene Quarter Bison Hide and window trims in Resene Foundry. Or dial up the drama with even bolder options such Resene Wallpaper Collection FOL701 or Resene Wallpaper Collection FOL702, which feature the same design in green/gold/black and blue/orange/purple colourways.

Resene Quarter Bison Hide Resene Bison Hide Resene Foundry



Resene Wallpaper Collection FOL701



Resene Wallpaper Collection FOL702



For more wallpaper designs, tips and tricks, pick up a copy of *habitat plus - wallpaper* from your local Resene ColorShop or reseller or view it online at www.resene.com/wallpaper. It's packed full of ideas on how to incorporate popular wallpaper trends into your project.

View the full wallpaper collection at your local Resene ColorShop and keep an eye out for new releases at www.resene.com/wallpaper.

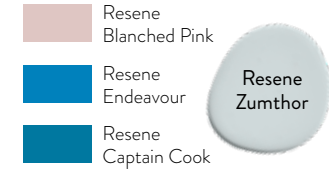


Piece of mind

Becca Lewis's spritely, modular thesis concept reimagines Porirua as a creative playground.

While it's tempting to think of play as something frivolous and unproductive, that couldn't be further from the truth. No matter whether you consider yourself young or old, play provides all kinds of benefits: from expanding our emotional responsiveness, to helping us regulate stress, to providing inspiration in the creative process.

It was play that inspired the thesis project Becca Lewis created for her Masters of Architecture (Prof) at Victoria University of



left: Becca's thesis reimagines an industrial Porirua streetscape, transforming it with a composition of imaginative shapes and 25 different cheerful Resene colours.

Wellington, where she drew on memories of toys that could be assembled and taken apart to evolve or change shape.

"I've wanted to design architecture for as long as I can remember but I'm not really sure why. I really like big pieces of art, and I think architecture is the biggest piece of art there is, so that's probably what drew me to it. But from an early age, I also thought that the world resembled a puzzle. I was naturally drawn to jigsaws and the Rubik's Cube, then later to cities; and the city is arguably the greatest puzzle of them all," says Becca.

Through a series of compositions with virtually limitless permutations, her thesis merges her deep love of art and architecture with fun use of colour to transform the city of Porirua – a setting which carries a significant personal connection.

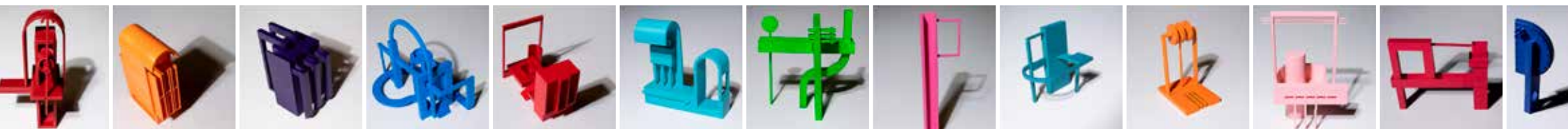
"My family moved around a lot when I was growing up, but we lived in Porirua while I was twelve to sixteen years old. This wasn't the initial reason for choosing Porirua, but my memories of living there gave me inspiration and a solid source of reflection throughout the project," she explains. "The thesis reconceives the city as a playful assembly of cultural wealth and promotes it as a mecca of creativity, one that puts strong emphasis on creation over consumption. But it was also a personal search for my own creative voice.

"I started this project during the first lockdown when I was staying at my mum's house. Returning to my family home brought

my child-like tendencies to the forefront of my daily life. Playing video games with my brother, doing puzzles and creating art during this time is perhaps where the playful element of my work was born, but I think it was always there. It was also my final year of university and I was given unlimited creative freedom – and access to the workshop – so it was in my nature to do something fun and enjoy my year."

In a time when so much design happens digitally, Becca created a range of physical explorations which led her to conceptual architectural compositions of the different modules. "Through this tangible making process, I was able to take an elemental approach to design that, when pieced together, became an almost Willy Wonka-esque creative factory that would inject vibrancy into what's currently a grey industrial area."

Becca sees the people of Porirua as their own pieces of the puzzle and believes the assemblage of all their unique experiences and perspectives makes the city stronger as a whole. "The wealth of culture in Porirua comes from its depth of diversity; in Māori, Pasifika, Pakeha and others coming together. While these specific cultures aren't emphasised in the design, importance lies within this diversity. Through my playful process, I hope to promote and encourage more creative production and self-expression in Porirua."



right: Becca says she was trying to find a balance between sophistication and channelling Willy Wonka's whimsy through her project. She gave a nod to the popular Roald Dahl character in this render, which shows the interior gallery looking towards the exterior performance space. The colour palette features Resene Style Pasifika Coconut Crab, Resene Canary, Resene Glamour Puss, Resene Viking and Resene Texas Rose.

Resene Style Pasifika Coconut Crab



Resene Glamour Puss Resene Viking

While she was only able to capture her singular view of how a creative space can promote diversity, Becca believes the project would be better served by a diverse range of people's views and designs in order for her thesis to reach its full potential. "It would have been a great collaborative project to do with a group of people exploring their individual creative voices within the context of Porirua as a creative city. Then, when those designs came together, it would become apparent how diversity can be an instigator of creativity and create complementary spaces that are unique to people's desires, emotions, cultures and backgrounds."

Her focus on diversity made Becca's colour selections an important element in giving the project the right energy. She ended up selecting 25 different Resene colours to get the look and feel she was after, which gave each of her components its own distinct hue. "My colour scheme needed to reflect my natural playful process and the fun, fictional nature of this work. It also needed to show a range of colours, tones, vibrancy and saturation in order to exhibit the importance of diversity. The hues had to be fun, playful and toy-like, yet also sophisticated.

"Going through that process taught me that I rely on colour immensely," Becca continues. "Many of the colour choices ended up being tied to the final composition and balance but it was important that they all had a level of saturation to give them a common trait. I

just kept trying colours until I found the ones that felt right; intuition is a great thing. And Resene's unique names never fail to amuse me."

When asked if the project helped her discover any new favourite Resene colours, Becca said she found Resene Blanched Pink and Resene Endeavour to be an appealing combination. "I'm into pale pink and bright blue at the moment, and they have just the right balance to offset one another. But as much as I love seeing colour in the world, I also recognise there is beauty and simplicity in black and white."

Since completing her schooling, Becca has already become immersed in her career. "I briefly worked on a concept for Kebbeldash Architects while finishing my thesis. Since Sam Kebbeldash was my thesis supervisor, it was a nice stepping stone into the profession."






















Now, Becca works with John Mills Architects and hopes to be able to design art galleries and museums in the future. "Since I have such a strong passion for both art and architecture, being able to design the spaces which creatively marry the two are what I'm most interested in. They also tend to be big spaces, and given how I feel about big artwork, I find that really appealing." *BW*

Check out Becca's Instagram @b.l.a.a.a to see more of her personal and professional work.

blue sky



above: Becca sees a parallel between her childhood hobby of assembling jigsaw puzzles and her present career, where she 'assembles' architecture. Exterior courtyard and cafe area in Resene Seagull, Resene Happy, Resene Elvis, Resene Golden Tainoi, Resene Deep Blush, Resene De York, Resene Fugitive and Resene Knock Out.

-  Resene Canary
-  Resene Happy
-  Resene Golden Tainoi
-  Resene Texas Rose
-  Resene Touche
-  Resene Shirley Temple
-  Resene Pink Lace
-  Resene Deep Blush
-  Resene Pursuit
-  Resene Knock Out
-  Resene Fugitive
-  Resene Smashing
-  Resene Seagull
-  Resene Toto
-  Resene Elvis
-  Resene Wistful
-  Resene Daisy Bush
-  Resene De York
-  Resene Howzat
-  Resene Left Field
-  Resene Goblin

below: Becca created physical models of the 25 components that made up her design, with each painted in its own playful Resene hue: Resene Canary, Resene Captain Cook, Resene Daisy Bush, Resene De York, Resene Deep Blush, Resene Elvis, Resene Fugitive, Resene Glamour Puss, Resene Goblin, Resene Golden Tainoi, Resene Happy, Resene Howzat, Resene Knock Out, Resene Left Field, Resene Pink Lace, Resene Pursuit, Resene Seagull, Resene Shirley Temple, Resene Smashing, Resene Style Pasifika Coconut Crab, Resene Texas Rose, Resene Toto, Resene Touche, Resene Viking and Resene Wistful.





The art of play

A creative couple pioneers an innovative museum where kids and colour rule.



left and opposite: The Museum of Play and Art (MoPA) in Geelong, Victoria is the first children's museum of its kind. Billie Georgieff and Tom Mahon searched the world for a similar concept before realising it was up to them to make it happen. In mid-2022, a second museum in Melbourne is poised to open, with more locations to follow. Billie and Tom painted the entire museum and all of its colourful exhibits themselves with Resene Adrenalin, Resene Torea Bay, Resene Scrumptious, Resene Roadster, Resene Biloba Flower, Resene Broom, Resene Sandy Beach, Resene Belladonna, Resene Ballerina, Resene Guggenheim, Resene Curious Blue, Resene Paper Doll, Resene Decadence, Resene White and Resene Black. Opposite image by Mandy Couzens, www.mammaknowswest.com.au.

	Resene White		Resene Broom
	Resene Sandy Beach		Resene Adrenalin
	Resene Paper Doll		Resene Roadster
	Resene Ballerina		Resene Torea Bay
	Resene Biloba Flower		Resene Decadence
	Resene Belladonna		Resene Black

It was four years ago when Billie Georgieff and Tom Mahon were welcoming their second son that they realised something was missing: a place where their children could be boundlessly immersed in art and creativity.

“Having children gave us a new perspective,” says Billie. “Tom and I are both very creative people and sought as much creative exposure for our boys, Eddie and Raff, as we could. But nothing really captured us the way we wanted. We ended up travelling to Rome, Dubai, Hong Kong and the USA to seek out creative experiences for the kids.”

As with any brilliant invention, when you notice that there is a gap in the market where your needs aren't being met, that same gap exists for others, too. “During one trip in 2018, in particular, it all of a sudden became clear that it was us that needed to build the ultimate children's museum we were seeking,” she says.

In August 2019, the couple signed the lease for a space in Geelong's Wintergardens. Built in 1854, the building has housed everything from church congregations to army operations. Over the last 30 years, it has become a cultural hub,

featuring local and international art exhibitions, art and craft retail, a cafe and a nursery. Now, it is home to MoPA, the Museum of Play and Art.

Before the launch of MoPA, Billie had spent much of her 20-year career in advertising and racked up substantial creative direction credits both for agencies and in-house retail powerhouses. “I've always loved working on brands, evolving and growing them through all aspects of creative and advertising in particular.”

“It's interesting that for two decades I worked on client brands – including some of the

most incredible brands in Australia – but never my own brand. MoPA has been so rewarding, for so many reasons, but it's also been creatively fulfilling because, for the first time, I am the client to my own work. I'm sure many creatives will relate to this, but when you know your brand intimately and you just know something is right, it can then take so much energy to 'sell' the idea. But if you didn't have to convince anyone it was right, things would just flow, wouldn't they? This is what I'm so lucky to have with MoPA. Tom and I know our organisation and



above: MoPA's colourful cityscape is a favourite creation in the Geelong museum and features Resene Roadster, Resene Adrenalin, Resene Paper Doll, Resene Broom, Resene Sandy Beach and Resene Black.

- Resene Sandy Beach
- Resene Broom
- Resene Paper Doll
- Resene Adrenalin
- Resene Roadster
- Resene Black

our customer so, so well, and I know what is right for MoPA so instinctively that my energy just builds with every idea, which compounds quite quickly. It really is incredibly rewarding to work on your own brand and see it all come to life.”

Tom's skills and background were also hugely complementary to the endeavour. “I studied advertising then worked in marketing and media on both the client and agency sides for the first 15 years of my career. Some amazing business leaders encouraged me to move into more general and business management roles towards the latter end of that, and that was where I got the opportunity to start a new division within a big business. This was my first foray into entrepreneurship, and I ended up building quite a big team, doing \$20m revenue within three years of operation. After that, I joined a startup to try and get some skin in that game and see what all the fuss was about. After three years in the tech startup landscape, I left that business feeling very tired but better educated in achieving product-market fit with new products, designing for scale and financing and managing rapid growth.”

“It was then that Billie and I went on a holiday with the kids and reflected on our careers. We wrote a massive list of all the key lessons we'd learned in our careers so far, documented what we wanted – and didn't want – in the next chapter of our life, and also what we thought the perfect recipe for a great business looked like. From that list, MoPA was born!”

“We wanted to build a museum that helped foster the specific skills in our children that are now broadly acknowledged to be abilities that aren't going to be automated and replaced by machines. For the most part, these skills are about community, human connectivity, problem solving and philosophy and, most importantly, creativity! And we were overflowing with ideas for how we'd do it.”

From inception to opening, Tom says it took two years to pull it all together. About three to six months were spent fleshing out MoPA's overarching concept followed by more months to plan the museum in detail, including all the brand elements, the cultural principles, the educational backbone of the exhibits and customer experience. When he and Billie finally found the real estate they were looking for in August 2019, it took another nine months to complete the fitout and finally open the museum.

“Geelong was the perfect place for our first museum for so many reasons. Firstly, it's the most amazing place to raise a family – with a community and lifestyle that's hard to find anywhere else in the world, really. Young families are flocking to the area, making it a fantastic growth corridor. It's also a wonderfully creative city that's home to a world-class gallery and an ever-present schedule of arts and cultural events. Plus, Geelong is still affordable. With real estate prices and the cost of living in more metropolitan areas skyrocketing, the cost of operating organisations like ours is also climbing. Geelong offers such a great lifestyle and place to operate a facility like MoPA, without the premiums of the 'big smoke'. We felt we could take a risk here without being completely silly and it allowed us to iterate it into a great model that we could scale.

“We went into Geelong knowing full well that MoPA had the potential to grow; we had plans to expand right from the get-go. But it really wasn't until we had



above: Billie says her favourite colour that she's used so far is Resene Biloba Flower. “We used it on a door in the museum alongside a deep grey with a touch of blue, and I still dream about that colour! It is as delicious as it gets.” Image by Joyce Watts, www.tothotornot.com.



right: A range of creative activities and discoveries await visitors at MoPA. Not only were Resene products used across the entire facility, but children can also try their hand at using them to decorate a donated vehicle – which has been given new life as a constantly evolving art project. Interior walls in Resene Black White, Resene Half New Denim Blue and Resene Tuna and ceiling in Resene Tuna.

Resene
Half New
Denim Blue

Resene Black White Resene Tuna

learned the lessons of the first year of operation that we felt confident we'd ironed out all the creases we needed to before setting off on the path to scale."

But of course, the project wasn't without its trials and tribulations. "Name a challenge and we've hit it," laughs Billie. "All I can say is that several very experienced museum directors with many years of experience told us that we were 100% crazy; that there was no way we could do it ourselves, and certainly no way we could make a children's museum privately viable."

"Billie is an incredibly experienced designer but she hadn't designed anything like a children's museum before," says Tom. "Similarly, I had plenty of experience starting and operating new organisations as well as basic construction knowledge, but nothing quite like MoPA. But one thing about Billie and I is that we both run at a challenge and revel in the learning process. And so, very proudly, MoPA is entirely our creation – every single inch of the place has been painstakingly conceived, refined, drawn, scrapped and redesigned over and over until we just knew it was ready to build."

Through the process, Billie learned to design exhibits and honed new spatial design skills while Tom learned to draw in CAD and render 3D buildings and intricate technical drawings. "After we had everything planned out to the millimetre, through sheer necessity, we recruited help from family, friends and some local craftspeople to physically assemble and finish the museum. But, proudly, there isn't an inch we didn't paint ourselves."

"The core ingredient we have in our partnership which gave us the confidence that we could prove them wrong is tenacity," adds Billie. "We have always been ridiculously hard working people, but we have



both worked longer and harder than ever before in our lives to make MoPA a success. In that process, we have overcome physical, financial, cultural and family challenges, and this just makes us even more proud of what we have created and what we're now scaling up."

When it comes to their favourite features, Tom says their Play and Art Based Learning Outcomes (PABLO) top the list. "PABLO is the name we've given to our rotating schedule of activations. These are always super fun and creative, they change seasonally and they are always linked to early learning outcomes that fall within the kinder curriculum. Some weeks, we partner with the local gallery to extend an exhibition into a children's craft activity. On other weeks, we bring books to life through multimedia presentation or



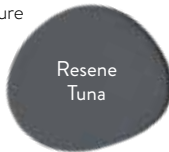
do African drumming sessions or yoga for toddlers - it's always new, always educational and always heaps of fun."

Billie says the MoPA logo was designed from bold, graphic shapes cut from paper and that fed into the overall look and inspiration for the design of the physical space. "We wanted a quirky, strong and playful brand element that could be used alongside lots of colour. During this process, the murals and colour palette were also developed then applied across all of the exhibits and interior design."

"It was important to us that the space felt sophisticated and interesting as well as bright and colourful. We needed flexibility within the colour palette as the applications went from pipes on walls to an entire hand-built city that measures 10 metres long! The suite of colours we chose reflected that brief and was divided quite simply into brights, pastels, primary and secondary colours. From here we added a highlight colour where needed and mixed the palette in interesting ways. I never felt like I needed more options and the result was a harmonious space that felt alive and welcoming.

"Rather than print colours on vinyl - like many would have in our circumstances - we really wanted to paint everything." Billie continues. "It just gives it a different feel. Firstly, we wanted our

left and opposite: Imaginative and quirky creatures are signature figures across MoPA's facility and brand and boast a bright and energetic paint palette that features Resene Adrenalin, Resene Torea Bay, Resene Scrumptious, Resene Roadster, Resene Biloba Flower, Resene Broom, Resene Sandy Beach, Resene Belladonna, Resene Ballerina, Resene Guggenheim, Resene Curious Blue, Resene Paper Doll, Resene Decadence, Resene White and Resene Black. Outdoor duck pond in Resene Ballerina. Interior walls and ceiling in Resene Black White and Resene Tuna. Opposite right image by Joyce Watts.



	Resene White		Resene Scrumptious		Resene Roadster
	Resene Sandy Beach		Resene Belladonna		Resene Curious Blue
	Resene Paper Doll		Resene Broom		Resene Torea Bay
	Resene Ballerina		Resene Guggenheim		Resene Decadence
	Resene Biloba Flower		Resene Adrenalin		Resene Black



colours to be the richest, deepest paint colours we could find. Our local paint shop suggested we look into Resene, and our world really changed from that moment on.”

Throughout the museum, murals, walls and displays light up the space in an array of bold and engaging paint colours: Resene Adrenalin, Resene Torea Bay, Resene Scrumptious, Resene Roadster, Resene Biloba Flower, Resene Broom, Resene Sandy Beach, Resene Belladonna, Resene Ballerina, Resene Guggenheim, Resene Curious Blue, Resene Paper Doll, Resene Decadence, Resene White and Resene Black. The walls were first prepped with Resene Quick Day waterborne primer undercoat before the colour coats were painted in Resene Lumbersider then sealed with Resene Aquaclear satin.

“It wasn’t just the colour that led us to exclusively use – and continue to use – Resene,” says Billie. “One thing we’ve learned about children’s museums is that they need to be bulletproof. If a hammer can break it, a three-year-old can too!”

“When it came time to build our second museum, we applied all our learnings from creating Geelong and built things a lot differently. The paintwork at MoPA Geelong is, remarkably, as bright, sharp and clean as the day it was painted. We keep a

fastidious cleaning regime, and so everything is wiped several times a day, yet nothing has faded or marked permanently. We actually think it’s incredible, really, how well the paint has held up in these conditions. And so it was an absolute no brainer that we’d use only Resene for the new museum in Melbourne, too.

“It’s the quality of Resene’s products and the service that we appreciate. Lots of children’s facilities we have seen use plastics to achieve a long-lasting exhibit – but the colour is often pretty average, and so we took a punt and decided to paint everything rather than seek artificial finishes. The result? Well, we’ve had professional painters comment on how flat (smooth, not dull!), bright and vibrant the finish is, in all the paintings at MoPA. And there’s no doubt in our minds that this is the result of incredible products, applied with passion and care.

“While we are not professional painters ourselves, we couldn’t have been more passionate and careful with this project. We continuously seek advice from the Resene team and there isn’t a single time they’ve not had valuable expertise to share. From colour consultation to treating timber to undercoating, topcoating and clear coating – which helps give the museum its vibrancy and tenure – the staff’s knowledge really is pretty incredible.”

Tom says MoPA Melbourne is set to open in mid-2022, which is an exciting marker of their concept’s success. “It’s three times bigger than the Geelong museum, which actually makes it one of the biggest children’s museums in the world. We have applied a mountain of learnings from Geelong to the design and build in Melbourne. And this time – with the help of funding from the Australian Arts Council – we were able to engage a builder and a host of other experts to help with the build.

“We think MoPA Geelong is pretty incredible, but having more resources this time means that not only is the Melbourne museum far bigger, it’s also far more refined and even more impressive. It really is something to behold; we can’t wait to throw the doors open and see all the smiling little faces run through the door.

“We already have plans in the works for more museums, and not all of them will be in Australia,” adds Tom. “We can’t give too much away, but it’s safe to say we’re going to be busy little beavers for the next few years and will have the privilege of providing rich and creative experiences to children and their families for a long time to come in Australia and far beyond!” **BW**

To find out more about MoPA, visit www.museumofplayandart.com.au.

Capture

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




An attempt to ground ourselves during uncertain times has us pining for simplicity and nature. Decorating with natural earthy tones, artisanal objects and tactile textures reflects our desire to protect and preserve what is becoming increasingly important to us – the environment we live in. Back wall in Resene China Ivory, right wall in Resene Cape Palliser and painted floor in Resene Teak, Resene Cape Palliser, Resene Mercury, Resene Tulip Tree and Resene Porsche. Chair from Domo, cushion from Città, trolley from Matisse, glasses and decanter from Faradays.



Colours, textures and materials that were popular in the 1970s are major design trends that reflect a collective sense of nostalgia, but today's preference for minimalism puts them to use in more pared back ways. Back wall in Resene China Ivory, right wall in Resene Cape Palliser and painted floor in Resene Teak. Sofa and short lamp from Matisse, painting and tall lamp from Bradfords Interiors, coffee table and rug from Città, mug, cup, saucer and tealight from Michael Joyce, cushion, candle and vases from Faradays.

Happy hues like yellow, peach and orange are known mood enhancers and have become popular tools to cheer up interiors during difficult times. Coffee table in Resene Thorndon Cream. Rug from Father Rabbit, sofa from Danske Møbler, cushion, tray, vase, teapot and cups from Città.

-  Resene Lemon Twist
-  Resene Tulip Tree
-  Resene Teak
-  Resene Cape Palliser
-  Resene Porsche
-  Resene China Ivory
-  Resene Seaweed
-  Resene Mercury
-  Resene Thorndon Cream



Earthy greens, browns and terracotta tones meet optimistic hues like peach and yellow in a colour palette that feels both relaxing and mood-lifting. Resene testpots and A4 drawdown paint swatches in (clockwise from top left) Resene Tulip Tree, Resene Lemon Twist, Resene Cape Palliser, Resene China Ivory, Resene Mercury, Resene Seaweed, Resene Porsche and Resene Teak.

-  Resene Half Nomad
-  Resene Colorwood Dark Oak
-  Resene Pitch Black
-  Resene Scrub
-  Resene Eternity
-  Resene Cinder



Deeper, saturated earth hues like olive green and charcoal blue in combination with warm, steeped whites bring reassurance. A4 drawdown paint swatches in (clockwise from top left) Resene Thorndon Cream, Resene Scrub, Resene Cinder and Resene Half Nomad, Resene testpots in (from top) Resene Thorndon Cream, Resene Eternity and Resene Cinder and bud vase in Resene Cinder. Linen from Textilia with Resene Pitch Black wood stain sample (on top). Verde Ming tile from Italian Stone, Galet carpet in Indigo from Bremworth.



Spaces that support notions of self-care and provide solace from the busyness and complexities of everyday life – especially those that bring a human touch and embrace imperfection – are appealing for those looking for room to recover during overwhelming times. Wall in Resene Thorndon Cream with paint effect in Resene FX Paint Effects medium mixed with Resene Half Nomad, floor and vase in Resene Cinder, painting in Resene Eternity with Resene FX Crackle effect and topcoat in Resene Thorndon Cream and chair in Resene Scrub. Duvet, pillowcases, velvet cushion and quilt from Città, patterned cushion from Penney + Bennett, scarf and striped linen sheets from Father Rabbit.

With more people working from home or splitting their work time between their home and office, workplaces are taking cues from domestic settings in an effort to make them more 'homey' spaces to spend time. Back walls and floor in Resene In The Mauve, left wall in Resene Dust Storm, ceiling in Resene Rice Paper and timber steps stained in Resene Colorwood Dark Oak. Sideboard and ottoman from Good Form, chair and large pink vase from Danske Møbler.



Strong citrus tones are beginning to break through and are set to become a major colour trend in the coming months. Walls in (from left to right) Resene Canary, Resene Rice Paper and Resene Half Reservoir, floor in Resene Rice Paper and painted vases in Resene Groovy (on chair), Resene Half Reservoir (floor, centre) and Resene Timber Green (floor, right). Chair from Good Form, pink vase from Città.

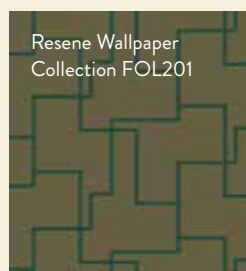
- Resene Unicorn
- Resene In The Mauve
- Resene Dust Storm
- Resene Rice Paper
- Resene Canary
- Resene Groovy



Cool and crystalline pastels are quickly replacing warmer ones and are sought after by clients who are focused on looking ahead rather than back. Resene testpots and A4 drawdown paint swatches in (clockwise from top left) Resene Unicorn, Resene In The Mauve, Resene Half Reservoir, Resene Rice Paper, Resene Canary, Resene Groovy, Resene Timber Green and Resene Dust Storm. Projects by Amber Armitage, images by Wendy Fenwick. **BW**



Textured paint effects have never been more popular and are being used to create both interest and an air of authenticity. Wall basecoat in Resene Eternity with Resene FX Crackle effect and topcoat in Resene Thorndon Cream, plinth basecoat in Resene Thorndon Cream with Resene FX Crackle effect and topcoat in Resene Eternity and vase in Resene Cinder.



The dark side of dark colours

Learn how colour and contrast affect both the look and integrity of your exterior materials.

When you have a specific look in mind for the exterior of your project, it can be extremely beneficial to research the products you're planning to specify before you or your client get too attached to the idea – especially if you've envisaged it to come to life in a very dark hue. Simply put, not every type of exterior material can accommodate mid to dark coating colours. If too deep of a hue gets used, your selection may cause irreparable damage to the substrate, such as warping, checking and premature failure.

While you should always check with your cladding supplier as early on in your project as possible to ensure your colour choices fit within their guidelines, it can also help to understand the science behind a key colour metric and the heat reflective Resene paint products that have been designed specifically to expand your options.

The lowdown on LRV

On the back of your Resene colour chart or fandeck and on the Resene online swatch library, www.resene.com/colour, you'll find each hue's approximate light reflectance value (LRV). Resene keeps master standards of every paint colour in temperature controlled storage so that their quality isn't degraded by

temperature or UV light, and these serve as Resene's master colour standards. To determine the LRV of each colour standard, Resene uses a spectrophotometer. The measurement it relays is the CIE Tristimulus Y value, which is a fancy way of referring to the brightness of the colour. This, in turn, is used to calculate the LRV.

The LRV of a colour indicates the amount of visible light that the colour will reflect, which is expressed as a percentage. True black body absorber has a light reflectance value of 0%, as it absorbs all light as well as the rest of the electromagnetic spectrum. Consequently, such black surfaces are very dark and can get very hot, because at the same time those surfaces are absorbing that light, they are also absorbing the rest of the sun's energy. Pure white, on the other hand, has a light reflectance value of 100% and keeps a building light and cool. All other colours fall somewhere between these two extremes.

Given that it's one of the four key basic design principles, ensuring your project has enough visual contrast is important to its overall impact, and the colours you choose for it play an important role in getting the right effect. Dark colours are popular choices for buildings given that they will often contrast sharply with the surroundings and are also a desirable colour choice for those who want



their buildings to look cutting edge. So, what's a trend-loving specifier to do?

Though you'll still need to do your research into your specific exterior materials, you may also be able to leverage heat reflective coating technology Resene has pioneered to increase the Total Solar Reflectance (TSR) properties of popular mid to dark colour choices.

Digging into the science

Sunlight energy (also known as the electromagnetic spectrum) is made up of 44% visible light, 5% ultraviolet light and 51% infrared light – and each has a different effect on coatings. Visible light is only part of the story.

Traditionally, LRV has been used to estimate what colours are suitable for heat prone substrates, however visible light reflectance values only measure a proportion of the energy and ignore the effects of ultraviolet and infrared light. TSR values take into account all three forms of light

above: Timber cladding in Resene Waterborne Woodsman CoolColour tinted to Resene Pitch Black with spiral staircase alcove in Resene Lumbersider tinted to Resene Happy. Design by Daniel Marshall Architects, www.dma.nz. Build by Hargraves Homes, www.hargraveshomes.co.nz. Painting by Kingdom Decorators, www.kingdomcorp.co.nz. Image by Sam Hartnett, www.samhartnett.com.

Resene Waterborne Woodsman Pitch Black

did you know?

LRV measures only what a colour physically looks like, so a CoolColour and a standard colour will have the same LRV as they both look the same. What changes is the TSR. The TSR gives you insight into how the colour combats the sun – a CoolColour will have a higher TSR (reflect more of the sun) than a standard colour.

to give a better measure of the reflectance of the colour. A Resene CoolColour uses pigments that reflect more of the sun's energy, resulting in the same visible LRV as the standard colour but a considerably higher TSR value.

Over many decades, the ceramics industry has led the charge in developing inorganic pigments which can withstand the ferocious firing cycles of their colours. They developed expertise in creating mixed metal oxides for their purposes. Not only did these pigments perform exceptionally well under UV light but some of them also showed IR reflectivity. These findings

were refined to maximise their properties for use in commercial coating applications.

Resene chemists looked initially at Resene Karaka, a popular roofing colour. They incorporated these infrared reflecting pigments and compared the new blend against standard coatings. Over a five minute standard test, the new formula showed a 12°C lower temperature than the standard colour – which can make a tremendous difference to the stresses exerted on the substrate and has a telling effect on its stability and heat gain.

A similar effect to that which Resene CoolColour technology relies on can also be observed in plants. Most plants have leaves of a very high chroma green. If those leaves reached the same temperature when exposed to solar radiation as a similarly colour paint, they would shrivel and die. The fact that they don't is partly because their pigment, chlorophyll, absorbs what it needs from the visible range in order to photosynthesise but reflects the infrared range, keeping the plant cool.

Cool designers choose CoolColours

When you don't want to choose between style and the integrity of your substrate, there are



left: Cladding in Resene Sonyx 101 CoolColour tinted to Resene All Black. Accent in Resene Ayers Rock. Design by Tohu Workshop of Architecture, www.tohuarchitecture.co.nz. Build and painting by Mustard Builders, www.mustardbuilders.co.nz. Image by Sharni Dysart, www.instagram.com/sharni_dysart_photographer.

- Resene Ayers Rock
- Resene Karaka
- Resene Double Tapa
- Resene All Black

the manufacturer's guidelines for your exterior substrate and the best formulas for your specific job so that your coatings and building materials continue to look great and perform properly. **BW**

top tip

An easy way to find Resene colours that will work within a manufacturer's specified LRV range is to use the Resene online swatch library at www.resene.com/colour. Simply use the dropdown menu to search the colour list to suit your Light Reflectance Value (LRV) requirements.

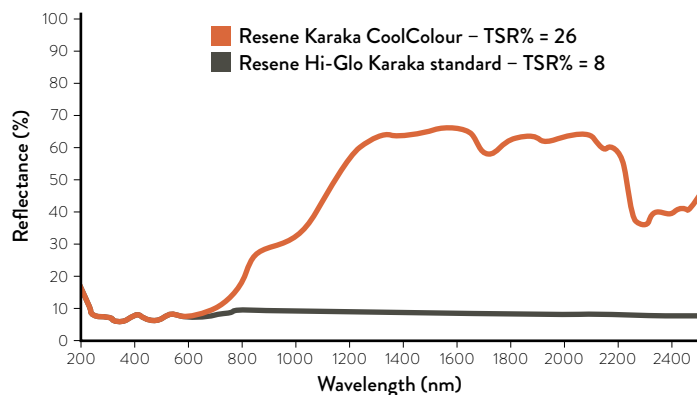
did you know?

Understanding LRV can help you to choose more visually effective colour pairings, too. If you're not sure if two colour choices have enough contrast between them, check their LRV values. While there are outliers to this rule, a general guideline is to ensure there is at least a 30% difference between the two values for there to be obvious contrast. For example, Resene Eighth Tapa has an LRV of 54% and Resene Double Tapa has an LRV of 21%; therefore, the contrast between the two hues will be clearly visible under a range of lighting conditions both inside and out. It's worth noting that LRV values are only available for solid colours. Semi-transparent stains like Resene Woodsman don't have LRV values because the surface is visible through the coating. A LRV value can be determined on a specific sample but it won't be representative of what the LRV would be when different timbers are coated.

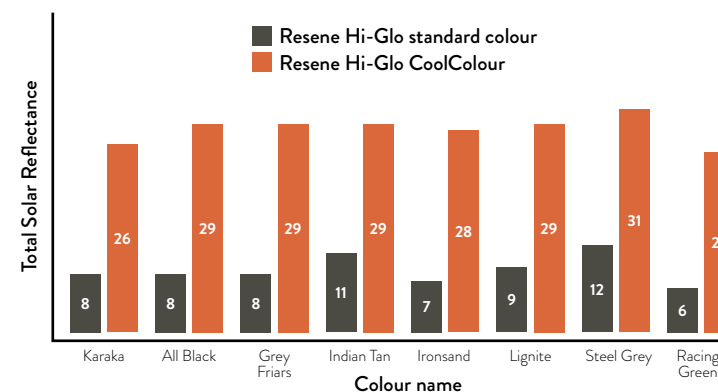
Resene Eighth Tapa

Resene Volcano

Resene Total Solar Reflectance for Resene Hi-Glo Karaka CoolColour versus standard colour



Total Solar Reflectance for Resene Hi-Glo CoolColour versus standard colours



A new school approach

Three designers discuss the colour and design trends shaping the way we support growing minds.

While no project typology is static, the speed and manner in which shifts occur can vary greatly, with some transforming far faster than others. When you look back at what was happening even just twenty years ago, school design has changed drastically – arguably more than any other singular category of project.

For starters, as technology has evolved, so too have the ways it has been incorporated into classrooms. “Technology has had a profound impact over the past few decades on the nature of education and the way teachers teach. The role of educators is

left: An engaging exterior design complete with a variety of amenity spaces won Shirley Boys’ and Avonside Girls’ High School in Christchurch a Resene Total Colour Education Colour Maestro Award. It features Resene Lumbersider tinted to Resene Jalapeno, Resene Endeavour, Resene Cod Grey, Resene Concrete and Resene Concrete Clear gloss. Design by ASC Architects, www.ascarchitects.co.nz. Build by CPB, www.cpbcon.com.au, and Southbase, www.southbase.co.nz. Image by Olivia Spencer-Bower, www.projectstory.co.nz.

Resene
Concrete

Resene
Jalapeno

Resene
Endeavour

Resene
Cod Grey



now less about telling students what they need to know and now much more about facilitating enquiry and helping learners to find out what they need to know themselves. It's meant that the design of learning environments has had to change dramatically in response to these changes in teaching and learning," says Matt Every of ASC Architects.

But there has also been a strong shift in the way we think about the relationship between developing minds and design in general. An outdated and incorrect way of thinking assumed young people didn't value or appreciate beautiful design from an aesthetic perspective. However, if you consider yourself a visual or creative person and think back to when you were younger, chances are you can probably picture the schools you attended in your mind's eye – including the things that were left to be desired. You also likely appreciated beautiful buildings and spaces when you came across them, especially ones that you were able to use and interact with. As more have realised that aesthetically-pleasing spaces are not just for adults, schools have taken on more attractive and less utilitarian forms.

And then, of course, there are the most recent changes we've been faced with. While physical distancing within classrooms may or may not continue to be deemed necessary in the months and

years to come, ensuring schools are designed or retrofitted with the best ventilation possible will continue to be a consideration for reducing the spread of airborne infections.

"The Covid-19 pandemic and lockdown requirements forced schools, educators and learners to dramatically adapt to new ways of teaching and learning from home," says Matt. "The experience of this and the lessons learnt have started to influence new innovations being incorporated into current learning environment designs. It will be exciting to watch how these new ideas are further developed by architects and designers in the next few years."

We spoke more with Matt and two other designers about other factors that are affecting the way schools are designed and built now, and considerations for the years ahead.

Home sweet homeroom

Much like with commercial office design, some designers have noted a move towards increasing the 'residential' feel of classrooms and common areas. Michael O'Sullivan of Bull O'Sullivan Architecture is one of them. "This approach is particularly suited for education facilities catering for young children where safe and nurturing home-like spaces should be encouraged," he says.

● **above and left:** Neutral tones with muted versions of the Christchurch Boys' High School's colours were used as the primary colour scheme throughout the design of the Caddick & Caldwell Block buildings, which helps build upon the sense of community and provides unique spaces which are identifiable as CBHS. Walls in Resene SpaceCote Low Sheen tinted to Resene Triple Sea Fog, Resene Stack, Resene Half Stack, Resene Licorice and Resene April Sun, ceiling in Resene Ceiling Paint tinted to Resene Sea Fog, interior plywood sealed in Resene Aquaclear satin and balustrades and exposed steel columns in Resene Uracryl 403 in a custom Resene colour. Design by Athfield Architects. Build by Southbase. Painting by Jeff Dermott, www.jeffdermotts.co.nz. Images by Dennis Radermacher, www.lightforge.co.nz.

●	Resene Sea Fog	●	Resene Half Stack	●	Resene Licorice
●	Resene Triple Sea Fog	●	Resene Stack	●	Resene April Sun

top tip

Resene FilmPro
Digital Green

Resene FilmPro Digital Green is a professional quality set paint in a tough 100% acrylic flat finish that is perfect for creating a 'green screen' in school maker spaces.

While Matt agrees that creating a more residential feel within schools can be appropriate for new learning environments, he believes this needs to be done in such a way that the materials and finishes specified can withstand the harsh rigours of a school setting.

“Whether or not there’s a trend to design commercial office or educational spaces to be more home-like, the core subjective is to create spaces to cater for all types of personalities and encourage individuals to thrive,” adds Rachel Xu of Pacific Environments NZ.

This evolution goes hand-in-hand with the increase in societal awareness that different learning needs and sensitivities exist. Rather than taking a one-size-fits-all approach that used to be the norm, there is a better understanding that ASD, ADHD, sound, sight and movement sensitivities, dyslexia and other needs require specialised environments and strategies for learning. Thanks to the fierce advocacy by parents, educators and students themselves, far more headway has been made in the educational design sphere than any other project typology.

“Providing good Universal Design so that all educational facilities can be accessed, understood and used to the greatest extent possible by all people regardless of their age, size, ability or disability is a key requirement of successful contemporary learning,” says Matt. “The most important element to get right when designing any learning environment is the focus on learners’ needs and the acknowledgement



that learners learn in different ways. Learning environments need to be flexible enough to respond to this diversity and future-focused so that they can be adapted as technology and other changes take place in society.”

Rachel agrees that the places students learn need to be adaptable environments that meet the specific needs of their users, rather than expecting learners to fit into a specific box. She recalls when she was a student and the effect old ways of thinking had on her education. “We sat in rows and we never moved around in the classroom. All 30-40 kids looked at one teacher and tried to absorb whatever the teachers ‘fed’ us all day. But nowadays, educational space design broadly supports creating an open and flexible learning environment, which provides

a valuable platform for groups, collaboration and stimulation. But these types of spaces are only where extroverts thrive. For the kids who prefer to go off by themselves or just want to work alone, they may be seen as outliers or, even worse, as problem cases. This is when carefully designed nook-and-cranny spaces with different colours and textures come in, which empower these introverts and provide shelter for those who might be sensitive to noise and anxiety from the constant gaze of others.

“I sincerely believe both our working and learning environments should encourage casual, chatty café-style types of interactions. They are great for introverts and extroverts alike. But students need much more privacy, more freedom and more autonomy. Schools need to be teaching

above: Semi-private breakout rooms where students can work independently or in small groups while being enveloped in mood-enhancing hues is one idea for offering spaces tailored to different learning needs. Thorndon School in Wellington features walls in Resene SpaceCote Low Sheen tinted to Resene Lochmara, Resene Roadster and Resene House White, ceiling in Resene Ceiling Paint in Resene White and plywood walls sealed in Resene Aquaclear satin. Design by McKenzie Higham Architects, www.mckenzie-higham.co.nz. Build by Hawkins Construction, www.hawkins.co.nz. Painting by Metropolitan Painters, and Freear Philip, www.freearphilip.co.nz. Image by Paul McCredie.

Resene White	Resene Lochmara
Resene House White	Resene Roadster

kids to work together, for sure, but we also need to be teaching them how to work on their own because that is where deep thoughts come from, in part.”

Rachel believes that designers and builders of schools should endeavour to learn more about human behaviour when imagining how people will be using educational spaces. “We should really try to put ourselves in the occupants’ shoes. Not simply architects and interior designers, but even engineers should be involved in finding ways to provide extra allowances that would support teachers and students. For example, mechanical services might have additional acoustic control in the withdrawal space to cater to sound-sensitive kids. Extra structural members could be incorporated in a spot where it would be great to hang a hammock for autistic kids who need to constantly move. Space height and width proportions could be better calculated for kids seeking more enclosed zones, or the lighting lux levels in certain areas could be controlled for sight sensitive users. The list goes on, and it really is a massive team effort to create spaces that can effectively adapt to

different learning needs; but investing that time to know the end-users during the early design stages always helps create better spaces.

“Providing a culturally-inclusive learning and working environment is something else I think we’ll see more of going forward. Societally, we may still be getting used to flexible and collaborative learning and being inclusive of differently abled populations. But as a proud immigrant countries, there is still much room to improve to create environments to celebrate diverse cultures and provide a safe space for practising customs across New Zealand and Australia,” she says.

In a perfect world

School projects often have many stakeholders to please and funding can be notoriously tight, which makes it challenging to design and build in a way that ticks every box. But in a dream scenario where there were no time or money constraints, we asked Matt, Michael and Rachel what they would prioritise or do differently.

below: Resene SpaceCote Low Sheen tinted to Resene Mother Nature and Resene Alabaster was used for the walls and ceiling in the new staffroom design of the Huapai District School Block 2 Refurbishment to create a restful, zen-like space for teachers to relax. Resene Unwind in Resene SpaceCote Low Sheen and Resene Enamacryl waterborne enamel highlight the doors to the staff toilets, breaking up the rest of the Resene Alabaster walls and ceiling. The project won a Resene Total Colour Education Colour Maestro Award in 2021. Design by Pacific Environments, www.pacificenvironments.co.nz. Build by Accent Construction, www.accentconstruction.co.nz. Images by Barry Tobin.

Resene Alabaster

Resene Dusted Blue

Resene Unwind

Resene Mother Nature





did you know?

Unlike normal whiteboards, Resene Write-on Wall Paint is designed to work with your project's colour scheme and décor by allowing your chosen Resene wall colour to show through its clear finish. You can specify whatever Resene colour suits your project best; however, light colours work best for standard dry erase markers and dark colours work best for neon markers. Once dry and cured, whiteboard markers can be used to write all over the wall without damaging the surface and can be removed with a soft cloth or whiteboard eraser.

left: Walls in Resene Lumbersider tinted to Resene Turkish Delight, rafters in Resene Hi-Glo waterborne gloss tinted to Resene Pohutukawa, posts in Resene Hi-Glo tinted to Resene Turbo and battens in Resene Hi-Glo tinted to Resene Poppy, Resene Turbo and Resene Endeavour set a friendly and welcoming tone on the exterior of Te Kōhanga Reo o Ngā Pihī o Te Purapura Pai in Birkdale, Auckland. Inside, Resene Enamacryl tinted to Resene Tangerine and Resene Turbo bring cheerful energy. The project was rewarded with a Resene Total Colour Education Award. Design by Bull O'Sullivan Architecture, www.bosarchitecture.co.nz. Build and painting by Reid Builders. Images by Patrick Reynolds.

 Resene Turkish Delight	 Resene Tangerine	 Resene Turbo
 Resene Scrumptious	 Resene Daredevil	 Resene Opal
 Resene Poppy	 Resene Pohutukawa	 Resene Endeavour



“An unlimited budget would offer opportunities for larger spaces, more expensive finishes and enable a lot more technology to be incorporated into designs, but I don't believe the fundamentals of the learning environments that we would provide would change. We would still aim to provide learning environments that focus on the diverse needs of the learners and that are flexible and adaptable to changing needs,” says Matt.

Michael believes what he would do in this dream scenario would depend on the type of school and ages of the learners, as well as what the site offers, but that there are plenty of creative opportunities that could be explored. “For example, for a preschool facility, integrating built-in exploratory spaces such as roof gardens, elevated netted landscapes, bridges and slides into the overall design would be great fun.”

right and below: The Auckland University of Technology (AUT) Student Commons feature Resene SpaceCote Low Sheen tinted to Resene Dingley, Resene Sushi, Resene Green Meets Blue, Resene Artemis and Resene Bi Hoki across a mix of lounge, study and recreation areas. Design by Marchese Partners, www.marchesepartners.com, and Wingate Architects, www.wingatearchitects.com. Build and painting by ICON, www.icon.co. Images by Sam Hartnett.

- Resene Bi Hoki
- Resene Sushi
- Resene Dingley
- Resene Artemis
- Resene Green Meets Blue

For Rachel, her goal would be to create a self-sufficient type of architecture that could give back to the community – literally. “Apart from fulfilling internal space criteria, it would ideally also generate enough power to cover daily use and any surplus energy would be distributed to surrounding households. The building would collect and utilise stormwater for its toilet and laundry facilities, and any surplus supply would be treated for consumption. It would have a communal garden that students would look after, and the resulting food supply would be distributed among the community. A high-end STEM lab would be a must, with all the tools imaginable to expose learners young and old to infinite possibilities.”

Supporting students through colour

No matter what site or footprint you’re working with, the limitations of what can be spent, how large the student population or how small the town, creative use of colour is something that always fits within budget.

“The best learning environments are creative and stimulating environments, and colour can be such a powerful tool in these spaces as a way of creating a strong sense of place,” says Matt. “Bold use of colour can be a great way to add vibrancy and strength to any design at little to no additional cost.”

Michael echoed the power that colour carries and says using the right colours can be beneficial to young children in promoting moods, providing stimulation and inspiration for growing minds. “We definitely think it will be used more in the future of schools.”

When asked what colours he expects to dominate this project typology in the coming years, Michael says he expects to see a mixture of rich bold hues such as Resene Daredevil and Resene Scrumptious paired with calmer neutral tones such as Resene Opal.

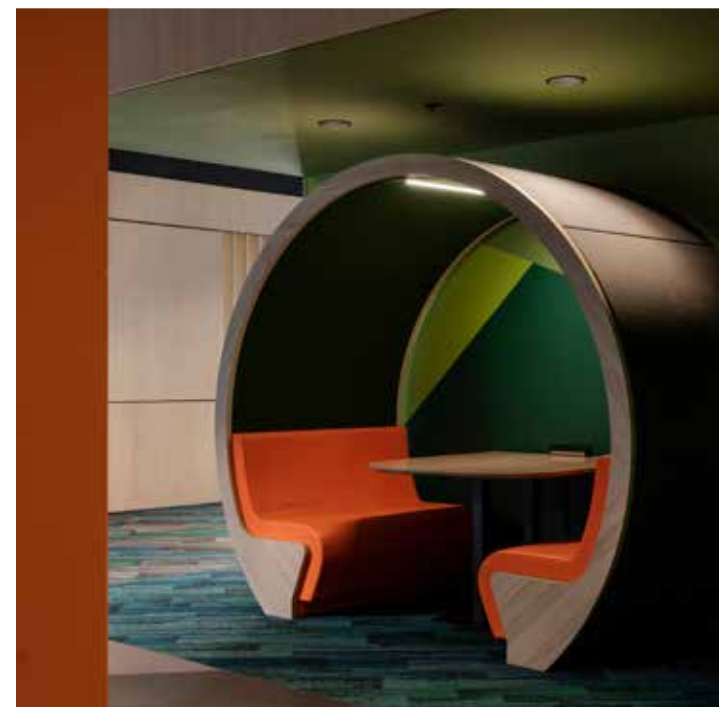
On her recent Huapai District School Block 2 Refurbishment project, Rachel found colour to be a hugely important tool in the



design but that it was vital to select her hues carefully. “Colours affect us psychologically and emotionally. Sure, educational spaces might be colourful, but we should be mindful of how colour could impact the occupants. Before diving into selecting the colours that might look great on the renders, I typically study how I want to enhance the user experience in each zone. For this project, I picked a rather deep yet vibrant red, Resene Pohutukawa, in places where the school doesn’t want students to dwell too long. I selected a rich earthy tone, Resene Mother Earth, where I wanted the teachers to relax and feel they have been transported into a completely different space in their staffroom. In places designed to spark creativity, endure messiness and fun, a loud expressive colour – in this case, Resene Spotlight – was on top of the list.”

“As we’ve entered a third year of the pandemic, more of us have returned to shared learning and workplaces, so we might see even more use of contrast with the aim of refreshing image and allowing us to differentiate home/school life again. I predict more will fancy deep yet vibrant tones going forward.” **BW**

For more on the latest colour trends, check out the Red Alert section on page 4. Or get regular updates direct to your inbox by subscribing to our *BlackWhite* newsletter. Sign up at www.resene.com/specifierregister.



Rolling with the punches

Passionate family and staff pull wallcovering supplier and manufacturer through its darkest hour and into a brighter future.



It was 7 May 2020 when staff at Pacific Wallcoverings received the devastating call. The whole of New Zealand had been stuck in its first Level 4 lockdown for six weeks and the standstill was enough to put the nearly 60-year-old company into liquidation. Neil Macdonald, who had dedicated four decades of his life to the business, rang up the liquidator to ask what they should do.

“The liquidator was locked down in Auckland at the time and couldn’t get down here to Porirua, so I told him we could either look after getting the place all locked up or we could keep it running and then he could see what he wanted to do,” recalls Neil. “He said that if I could get the team together to do that, then do it. So, I made some phone calls.”

One of the calls he made was to his wife, Tanya. She had worked at Pacific Wallcoverings from 1991 to 1997, starting as a receptionist then moved into an accounts role before working as a personal assistant for the management team. It was where she and Neil met. Like the current staff, she was shocked by the news and shared in her husband’s resolution that something must be done.

“I thought, if that door’s going to close, then another door is going to open – and there’s going to be something really cool behind there,” says Tanya.

.....

left: Neil Macdonald, General Manager (left), and Terry Isaako, Marketing & Design Manager, in the Aspiring Walls showroom. Behind are current designs included in the Resene Wallpaper Collection (from left to right): 36498-4, E386541 and E386503.

top tip

Remember most wallpapers are only available for sale for 2-3 years, so if you are planning to use the same wallpaper in multiple places or on multiple projects, always make sure you have enough when you start the project. It often pays to buy an extra roll or two in case you or your client need a little more later.

In the subsequent months, Neil, Tanya and their tenacious team flipped the tragic narrative on its head. They re-founded as Aspiring Walls in September 2020 and turned it into a family business that was able to retain much of the talent and expertise from Pacific Wallcoverings.

“It may not have originally been my dream to run a wallpaper company, but I’m very passionate about this business and very passionate about the people who helped pull our way through,” says Neil, who now serves as the company’s General Manager.

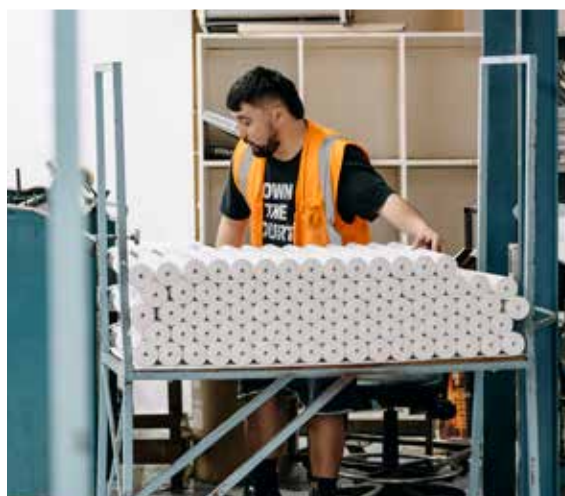
“Between the 29 people who work here, there is more than 225 years of experience. The credibility of being an expert in the field is what makes us special. Our mission is to inspire and support customers on their journey to creating beautiful walls that they can be proud of, and we can only deliver that mission with people that care.”

“It’s a family business, but actually, we’re all in the ‘family’ – even if we’re not related by blood,” says Sales Manager Anthea Dove. “Neil’s got a real heart for people and he took the business on because he wanted to look after the people. He wants to grow this business with that same level of integrity.”

Originally, Neil started his career as an electrician, but his path evolved when he began rising through the ranks at Ashley Wallcoverings – the precursor to Pacific Wallcoverings. “I was only ever interested in being an electrician,” he says, “but when the opportunity came about to move up, I took it. At Ashley Wallcoverings, I was an Electrician, then Chargehand Electrician, then Electrical Technician, Plant Engineer, Production Manager and finally Manufacturing Manager. When



above and right: Ian Warton and Joshua Whiu survey production on the factory floor. Neil says Aspiring Walls manufactured over 340,000 square metres of wallcoverings in 2021 with an international-specialised team, against all the odds of Covid-related material shortages and freight delays. While their aim is to continue growing the manufacturing team in a sustainable way, the potential of their manufacturing equipment exceeds 50,000 square metres per week.





above: Aspiring Walls offers upwards of 4,500 different designs for customers to choose from, which can be ordered directly through Resene ColorShops. Resene Wallpaper Collection 800715 features a black, grey and metallic geometric design. Images by Ryan McCauley, www.ryanmccauley.co.nz.

the company became Pacific Wallcoverings, I was the Manufacturing/Warehouse/IT Manager for both the Porirua and Auckland sites.”

“When we took over in September 2020,” says Tanya, “I worked until the end of 2020 in the Aspiring Walls accounts area. At the same time, I was carrying out my other role as Executive Officer at Tawa Intermediate. They were kind enough to give me two terms of leave to manage the accounts support for Aspiring Walls and build the business back up. Our two daughters, Hine and Stacey, also work for the company, so it definitely is a family business.”

Marketing & Design Manager Terry Isaako says he also very much feels like a part of the Aspiring Walls family. He began working for Pacific Wallcoverings more than a decade ago and his background in both marketing and interior design has culminated in a unique hybrid role.

“From a marketing perspective, I love that I’ve been involved from the beginning of the new chapter and how our existing and new products are perceived and received in the market,” he says. “From an interior design perspective, wallpaper has the ‘design trifecta’ for elevating a space – colour, texture and pattern – all rolled into one. It can also be the starting point of inspiration to a colour or style schematic. I love that wallpaper expresses your personal tastes, makes an impact – whether it’s subtle, sophisticated texture or loud ‘look at me’ patterns – it really can be transformative to creating a dynamic space.”

As the revived business grows, Terry is looking forward to increasing their design offerings. “We’ve recently met with and looked at opportunities with the local iwi around their long-term housing and building initiatives where custom Māori-designed wallpaper could be a possibility. There is a gap in the market for New Zealand-styled papers, which is something that we’re already working on with some local artists.

“Over the last couple of years, we did see a steady increase in demand for imported product. However, our manufacturing has gone from strength to strength and sits around 70% of our total offering to the market. Our top selling ranges are those we manufacture, which I believe is attributed to shorter lead times over imported products, the conservative market that we’re in which is obsessed with neutral colours and natural fibre textures and last – but certainly not least – the consumers and trade customers committed to supporting local New Zealand businesses.

“Overseas art houses have continued to push the boundaries of wallpaper design in ways that are both exciting and bold. The visuals make for the great inspiration that we see in media, and I predict that demand for imports will continue to grow as we see built environments become more expressive and bolder,” adds Terry.

As one of the only wallpaper manufacturers in the Southern Hemisphere, Neil says there are advantages that locally-made products can offer to New Zealand and Australian projects. “The harsh sunlight in our part of the world means that we use inks with the best lightfastness and our New Zealand-made wallpapers have the very best components to give stability and durability.”

With the business now thriving, one of the most positive outcomes he has seen since taking the helm is being able to support staff, customers and suppliers during a very stressful period. “Meeting people more than halfway has resulted in some very cool stories where these positive outcomes have taken place. I have received feedback from all over the globe about how we have influenced people and businesses in honesty and transparency. A number of these people and businesses have said that they would not have survived; their success is down to them, we just want to do what is right.”

“When I met Resene’s Managing Director Nick Nightingale to ask for his company’s support, I didn’t know him. I had only met him once before. It was very encouraging to have him being so positive about the market and business in general. Resene is a family; yes, they are also a big company, but the family foundation is firmly in place. When I speak to any of the staff at Resene, I am always impressed by the positivity of their people. I believe that this is driven by Resene’s culture of being caring, supportive, professional and trustworthy.”

While no one knows exactly what the future holds, Neil predicts challenges ahead but is optimistic about their ability to continue to support specifiers. “We are all living in a different world since the pandemic started,” he says. “We all want to live in surroundings that create an atmosphere of peace, and our business exists to inspire and support our customers in their wallpaper journey to creating beautiful walls. Our team is able to produce the best quality wallcoverings and do it here in New Zealand, which is going to be key as freight becomes even more of an issue over the next few years.” **BW**

To learn more about Aspiring Walls, visit www.aspiringwalls.co.nz.

Walk tall

When it comes to trafficable surfaces, these Resene products will have your project covered.



left: Originally white, these paving bricks have been transformed with Resene Concrete Stain. The pairs, from left to right, have been stained in Resene Autumn Leaves, Resene Red Terracotta and Resene Sandy. The back three bricks have two coats of product applied – which is the standard recommended number of coats – whereas the front three bricks have three coats of product applied, giving them a slightly darker appearance. Resene Concrete Stain is also available in four additional neutral hues: Resene Bleached Sand, Resene Bleached Grey, Resene Deep Grey and Resene Black. Background in Resene Savour and Resene Salted Caramel. Project by Laura Lynn Johnston, image by Bryce Carleton.

Stain gains

Stained timber floors and decks are among the most popular trafficable flooring choices for domestic buildings – and with good reason. They inject a project with incomparable warmth, increase its tie to nature and add texture thanks to the inherent beauty of the wood's grain.

Indoors, Resene Colorwood natural wood stains overcoated with Resene Aquaclear, Resene Qristal ClearFloor, Resene Qristal Polyurethanes or Resene Polythane are an excellent selection to help protect timber floors from UV light and maximise their longevity. But even among the most robust coatings around, fine scratching is almost ubiquitous as trafficable surfaces age. Colin encourages specifiers to consider a satin finish for interior floor coatings where possible, which can help mask scratches and make them less obvious.

For most outdoor timber decks, look to Resene Woodsman Decking Oil Stain – a hybrid waterborne alkyd stain developed especially for both new and weathered decking. Not only is it useful for enhancing or changing the look of your deck's timber, it will help keep water out and mould and fungus at bay. But for decking made of Kwila – a popular hardwood choice known for its durability and gold to reddy-brown colour – Resene Kwila Timber Stain is recommended.

While it can be a popular notion to keep timber looking 'natural', exterior timber should never be left unstained or unpainted – and a clear coat alone won't offer enough protection. "Our relentless UV light causes timber to lose its colour and grey," explains Colin. "With cedar, for instance, 3-5 months down the road, parts of that beautiful orange will go grey. If you put a clear finish on, it will add a certain amount of protection, but it won't be enough to stop UV from passing through on to the timber, degrading the surface causing the timber to start breaking down. It needs at least some amount of pigment in order to block our UV light."

While the vertical surfaces on your projects are often the ones that get fanned with the most praise, it's your horizontal surfaces that get traversed by feet, paws and wheels – which means they're likely the hardest working element in your entire design.

Resene Technical Director Colin Gooch says one of the primary considerations when he and his team are developing new products for trafficable surfaces is that the finishes need to be really, really tough. "These products get walked on, played on and have things dragged over them; they get furniture, gumboots and pot plants

stood on them, have water ponding on them, dirt and leaves accumulating on them, animal droppings landing on them – the list goes on. And by toughness, we don't just mean hardness, but rather resilience – which is a difficult thing to build into coatings."

But over the past 76 years, the technical team at Resene have made significant technological strides in creating a wide range of fit-for-purpose paints, stains and clear coats for customising and protecting these hardwearing surfaces. We look at the most popular options on offer and where you can put them to work on your next project.



above: Resene Concrete Stain in Resene Black was used to create the sharply contrasting swirling motif on this paving in Resene Concrete Stain Red Terracotta.

-  Resene Bleached Sand
-  Resene Sandy
-  Resene Autumn Leaves
-  Resene Salted Caramel
-  Resene Red Terracotta
-  Resene Savour
-  Resene Bleached Grey
-  Resene Deep Grey
-  Resene Black

Instead, choose a colour that's most similar to your timber's inherent hue to get the most natural look. Or, opt for a lighter or darker colour if you want to change the colour of the timber. And if you choose a deeper coloured wood stain, be sure to ask for it in a Resene CoolColour formula to help reduce the incidence of cupping and warping.

The tricky yet beautiful thing about timber stains are that they're semi-transparent; therefore, the final finish colour will depend on the nature of the timber being stained and how many coats are applied. Stains applied to light woods will appear much stronger and brighter in colour than stains applied to darker woods, so be sure to always test a stain on a representative piece of timber first to ensure it gives the desired result on the actual timber being coating.

top tips

+ New timber should always be treated before assembly, paying special attention to end grains and the underside of decks, as they will be difficult to coat after the deck has been assembled.

+ Resene Colorwood Enhance is designed to add more depth to your timber stain colours indoors. Choose from five Resene Colorwood Enhance shades, which can be added to your choice of Resene Aquaclear or Resene Qristal ClearFloor 1K.

Pigment your paving

As global shipping complications are primed to get worse, with building products becoming even harder to come by, Resene Concrete Stain can be a smart place to turn when your preferred colour of paver is on back order. "Just like with timber stains, Resene Concrete Stain needs to penetrate so it requires absorbent substrates on which to work," explains Colin

Resene Concrete Stain comes in a range of colours that can subtly or dramatically transform the look of run-of-the-mill pavers or poured concrete.

"For non-absorbent surfaces, stain-like appearances can also be achieved through 'faux' finishes using Resene FX Paint Effects medium followed by a wearable clear," he adds.

Opt for opaque

For general purposes inside and out where you want to apply opaque colour to flooring or paving with a satin finish, Resene Walk-on is among Resene's most popular options. The product is available in more than 1,000 different Resene colours, making it the obvious choice for projects where the finished hue is important to the overall effect. It's available in a single pack, but you can also consider Resene Uracryl for applications where a high performance two pack system is preferable, such as in commercial showroom settings.

If you'll be using Resene Walk-on outside – especially if tinted in dark colours – it's strongly recommended that you opt for a Resene CoolColour formula, which will reflect more heat away from the surface and substrate than the standard version of the same colour (learn more about how Resene CoolColours work and why they're a smart choice on page 60).

"Horizontal surfaces, along with angled surfaces like roofs, get an enhanced level of radiation falling on them so it's important to be mindful of the colours you choose for exterior use. There are typically few restrictions on interior colours, but when it comes to exteriors, one should be aware of the heat absorption of the colour chosen – as this affects both the finish itself and the substrate. Some dark coloured decks, for example, can get you hopping! And some pigments are more durable under UV radiation than others," says Colin.

top tip

To reduce the appearance of dust or marking, choose mid-range Resene Walk-on colours for flooring and paving as colours that are very light or very dark can show more debris than medium tones.

In the clear

If you want to keep polished concrete floors protected without changing their colour, Resene Concrete Wax clear waterborne satin is the way to go. It can also be used as a protective finish over interior flooring painted in Resene Walk-on.



above: Resene Walk-on in Resene Dell and Resene Padua was used to colour the surface of this basketball court in the yard of a Brisbane residential home. Design by Duncan Gibbs and Cloud Dwellers, www.cloud-dwellers.com.au. Build by D Pearce Constructions, www.dpearceconstructions.com.au. Image by Andy Macpherson, www.andymacpherson.studio.

Resene
Dell

Resene
Padua

Resene Walk-on is also available in two clear finishes: Resene Walk-on Concrete Clear, a waterborne satin finish that's suitable for residential, commercial or light industrial foot traffic, and Resene Walk-on Concrete Clear Wet Look, a solventborne gloss finish that emulates the look of wet surfaces which are subject to pedestrian or light vehicular traffic. The latter can be a particularly striking choice for concrete aggregate driveways, which catch more light than flat paved surfaces, but it also works a treat for brick, cobblestones, concrete, light industrial floors, paths, patios, steps, swimming pool surrounds and unglazed tiles.

top tip

Specifying Resene Walk-on Concrete Clear Wet Look on driveways can provide an extra layer of protection from dripping vehicle fluids to prevent the risk of staining and help keep your project looking it's best.

Get a grip

Remember that even if a Resene coating is appropriate for use outdoors, not every product is appropriate for using on a trafficable surface – and specifying or applying the wrong formula can create a dangerous hazard for your project's users.

"Slip resistance is important and not too difficult to build into a paint – until that paint gets wet," says Colin. "Once a film of water forms, it then becomes the water that dominates the slip resistance."

Resene Non-Skid Deck & Path is designed for both interior and exterior walking surfaces, which can be tinted to an array of colours – including some hues that were uniquely developed especially for the range. Combinations of contrasting colours can be used in courtyards or pathed areas to create decorative designs or effects, and lighter colours can be applied to the edges of steps to help reduce the likelihood of accidents. Resene SRG Grit can also be added to improve slip resistance and traction on coloured surfaces painted in Resene Walk-on, which some may choose for its expanded range of colours.

"The technology behind these products is relatively simple: we embedded within the paint matrix a relatively large, hard, sharply faceted particle that protrudes above the binder surface. The finish becomes not unlike sandpaper, but is applied by a brush or a roller," Colin says.

These products are handy options for steps and stairwells where pooling water is a potential risk. Remember, even if your

steps aren't located outside or near a swimming pool, there can still be scenarios where these surfaces get wet. Restaurants and kitchens can be notorious for spills, and steps in commercial offices and retail settings are frequently mopped as part of regularly scheduled cleaning.

Make maintenance a habit

While great effort has been put into increasing the longevity of Resene coatings, it's important to make sure your clients are aware of the maintenance that's required to keep their trafficable surfaces looking good and performing well. Check the data sheets for the products you specify or ask your Resene representative for maintenance advice so that recommendations for how to care for these coatings and when to recoat can be added to your client's maintenance schedule.

For wood stained decking, most finishes will typically require maintenance after two summers. Their performance is related to the depth of colour applied, so light applications and dressed surfaces may require maintenance sooner while projects with more coats of stain can last longer.

Surfaces coated in Resene Non-Skid Deck & Path and Resene Walk-on with Resene SRG Grit added must be kept clean so that the gripping particles remain effective. Overcoating the surface with a further topcoat of Resene Walk-on can improve the cleanability of the surface, however, its slip-resistance properties will be reduced.

"Remember that horizontal surfaces are gravity's final receptacle and everything ends up there," says Colin. "Perfect cleaning of porous surfaces such as weathered concrete, plaster and timber is a significant challenge and requires lots of energy, helpful Resene cleaning products and plenty of rinsing – which should not end up down the drainage system." *BW*

did you know?

Resene has a number of products that can be used to colour and protect public recreational areas and industrial settings, including Resene Tennis Court Coating, Resene Squash Court Coating, Resene Blacktop, Resene Swimming Pool Paint, Resene Aquapoxy and Resene Cemseal.



- **above:** Resene Uracryl in Resene Paris Daisy (top) and Resene Blanched Pink (bottom) was used to colour the floors of the displays at Plumbing World's Mount Wellington showroom in Auckland. It extends the same colours used on the walls, which are painted in Resene Lustacryl, but with an even more durable and walkable finish. Design by Outline Design, www.outlinedesign.co.nz. Build by Cubicon Interiors, www.cubicon.co.nz. Painting by South Pacific Wallcoverings, www.spw.co.nz. Images by Mark Scowen, www.intense.co.nz.

Resene
Paris Daisy

Resene
Blanched Pink

Picture perfect

Resene Eighth Pearl Lusta

Eight talented architectural and interior photographers dish about DIYs, colour predictions and dream designer dinner dates.



Resene Celestial Blue

Amanda Aitkin

Mount Maunganui, New Zealand
www.aaphotography.co.nz

Which is your current favourite Resene colour and why do you like it?

Resene Celestial Blue by Karen Walker. I've done small feature walls in my studio and bathroom and never tire of the way its deep blue colour contrasts against my gold framed round mirror.

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

I bought a huge, custom, off-cream cabinet second-hand. Even broken down into three parts and without the drawers and shelves, it took three 'muscle men' to move the outer shell.

Once I painted it white and added leather pull handles, it came up beautifully. It's become both a statement and an elephant in the room, that's for sure.

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

My husband and I have renovated three homes now, doing most of the work ourselves, so I'd say we're pretty DIY savvy. But these days, I prefer to call in the experts and keep my weekends free. We've done our hard yards – although my husband thinks differently (but he's a DIYer for life).

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

Have more courage.

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

Repaint our exterior brick (it's cream!). We've had the sample patches on our fence post for years but it's still on the list.

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

Can I pick two? I love street art! Owen Dippie and Mr G Hoete are both local artists here in Tauranga and recognised internationally. They each create the most incredible lifelike pieces that uplift so many cities and communities. At dinner, I would want to know more about their stories and their connections to the people they paint – but I'd also ask for lessons for my 13-year-old daughter who is crazy about painting and becoming an artist.



above: Waikato Trust features walls and ceilings in Resene Eighth Pearl Lusta. Design by Chow:Hill Architects, www.chowhill.co.nz. Build by Form Construction, www.formnz.co.nz. Painting by GMR Holmac, www.gmrholmac.co.nz. Image by Amanda Aitkin.

If you could magically invent something that doesn't exist, what would it be and why?

I would invent a small appliance that keeps your butter at the right temperature. Or bring back butter conditioners to fridges. That would be even better.

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

My superpower would be to breathe underwater. The underwater world is such a magical place to be in.

Based on what you've seen while out photographing projects, what are your key colour and design predictions?

Things have definitely moved from the light and bright to earthy pastels and moodier tones. Arches are everywhere now, which I love! Perhaps the next couple of years could take that further, where we'll see lots of bright colours and a new take on Art Deco – but without the animal print.



Simon Devitt

Auckland, New Zealand
www.instagram.com/simon_devitt

Which is your current favourite Resene colour and why do you like it?

I really like Resene Wan White. I've used it before for an interior and love the luminosity it casts over interior spaces.

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

I renovated my modernist Titirangi house with Bureaux Architects back in 2016. The paint colour we used really transformed the interior and created the perfect atmosphere for the rest of the design.

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

I've come to appreciate and rely on professionals doing the best job for a fair price every time. Never regretted it!

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

Take risks, be happy to make mistakes, learn heaps and be generous with your knowledge.

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

We've just bought a new house and it really needs new paint inside and out, so I'm looking forward to some Resene colour suggestions from the *BlackWhite* team.



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

I'd invite Swiss architect Peter Zumthor. His buildings are magical and playful, and I'd ask him about how he created the incredible atmospheres inside them.

If you could magically invent something that doesn't exist, what would it be and why?

A machine that slows time down. Time seems to speed up as you get older.

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




Invisibility. All photographers would wish for this, I suspect. I teach photography students techniques on how to feel like they are invisible.

Based on what you've seen while out photographing projects, what are your key colour and design predictions?

I've seen some great examples with bold use of colour, particularly in interiors lately. I suspect we'll see this trend continue and used more widely.



above and left: This private Auckland home features timber cladding stained in Resene Waterborne Woodsman Equilibrium and interior walls in Resene Black White with a statement wall in Resene Hero. Design by Daniel Marshall Architects, www.dma.nz. Build by Stehr Brothers Construction, www.stehrbuild.co.nz. Painting by Smyth Painters. Images by Simon Devitt.

-  Resene Black White
-  Resene Hero
-  Resene Waterborne Woodsman Equilibrium



Resene Jurassic

Jessica Chloe Gernat

Auckland, New Zealand
www.jessicachloe.com

Which is your current favourite Resene colour and why do you like it?

Resene Jurassic. It's a really deep, elegant green that doesn't seem to overpower a space, with a nice subtle splash of personality.

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

A fun project on the go is two wine barrels I'm looking to sand and weatherproof. They'll get a light wood stain and I'll make a nice top so the rain doesn't pool and we'll use them as outdoor bar leaners.

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

Both. If it makes sense to me and I have most of the tools on hand, I'll do small things. But anything that feels like it'll cost more if I get it wrong, then I'll be on the phone to the pros!

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

Watch closer when family are doing little

fixups/renovations and have a go if you can. Everything from cars to construction helps make a handy problem-solving mind.

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

A very sleek and sturdy outdoor cantilever umbrella. We would have enjoyed the outdoor space much more each day if there was an easy way to control that gorgeous beaming sun!

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

Marina Abramović. What an incredibly courageous and focused performance artist. I would listen to any story that she wants to share, maybe ask where the state of creativity and artistic expression may be headed, and the pros and cons of such a connected yet isolated world.

If you could magically invent something that doesn't exist, what would it be and why?

A pair of wings! Something comfortable and quiet. There's still a child in me that wants to fly where it doesn't involve running off a mountain or jumping from a plane.

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

Flying. I seem a little obsessed with seeing the clouds in person.

Based on what you've seen while out photographing projects, what are your key colour and design predictions?

I think we will see more use of bright colour and fun combinations. Maybe all the lockdowns and lack of travel will have us emerge with a desire for exciting expressions through the spaces we occupy and clothes we wear.



• above: Resene Quarter Ecru White was used to colour the walls of this waterfront living room while Resene Double Alabaster was used for the ceiling. Design by Donnell Day, www.donnellday.co.nz. Build by Faulkner Construction, www.faulknerconstruction.co.nz. Image by Jessica Chloe Gernat.



Resene Crisp Green

Stephen Goodenough

Christchurch, New Zealand
www.instagram.com/stephengoodenoughphotographer

Which is your current favourite Resene colour and why do you like it?

Resene Crisp Green from the Karen Walker Paints range. It goes really well with our original built-in dark stained joinery.

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

We've done some major renovations and redecorating in the last few years. I decided to hang wallpaper in our entry myself. Our home is late 1970s with cathedral timber lined ceilings. We want to modernise it but also retain those features that are of that period. I chose a geometric patterned paintable wallpaper that gives it a subtle 70s feel.

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

I always like to do what I feel I'm capable of. Decorating, designing and building small pieces of furniture, I love doing – and while I'm told I'm a perfectionist, I'm not so sure. When it comes to gutting rooms and rebuilding walls, I definitely leave that to the experts.

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

Start investing in your future early in life, be that buying your first home or investing in yourself by following your dream career. There will always be things you look back on and think you could have done that differently, but I've got no regrets.

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

Probably a new lounge suite or recovering ours. It's nearing 20 years old, and although it still has a classic contemporary style, it's starting to look a little tired.

If you could have dinner with any artist or designer from the past or present, who would it be and why?

That's a tough one as there are lots of photographers from the past and artists of the last century I would love to meet, but it would probably be Leonardo da Vinci. He imagined so many technological advances, like aircraft, 500 years before their invention!

If you could magically invent something that doesn't exist, what would it be and why?

I don't know what I would invent, but if I could un-invent something, it would be social media. I think the world would be a better place without it.

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

To hear people's thoughts. I mean, you could have so much fun with that, couldn't you?

Based on what you've seen while out photographing projects, what are your key colour and design predictions?

I've definitely seen a resurgence in mid-century design over the past two decades and, like fashion, that often goes in circles. So I could see that coming back around again.



above: This Christchurch home features a Rockcote INTEGRA Lightweight Concrete Facade in Classico acrylic texture finished with Resene X-200 tinted to Resene Half Black White. Design by O'Neil Architecture, www.oneil.co.nz. Build by JTM Construction Ltd. Render cladding by Properly Plastered, www.properlyplastered.co.nz. Image by Stephen Goodenough.

Resene Half Black White



Resene New York Pink

Holly Hawkins

Melbourne, Australia
www.hollyhawkins.com

Which is your current favourite Resene colour and why do you like it?

Resene New York Pink because of its versatility. It can be matched with earthy colours, pastel greens or dusty blues. I'm loving the darker pastels at the moment.

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

I often have to paint backgrounds and props for my images. I recently painted my Adirondack chair in Resene Sea Fog. It's a versatile white with a hint of grey.

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

I would have to admit to absolutely being a perfectionist. It's important to try and paint the most evenly you can because everything shows up on camera!

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

Just get out there and do it. More lessons are learnt in the process of trying. There's

no need to be so tentative and cautious. Fortune favours the brave.

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

I desperately need new couches, but I'd probably end up buying an Akari lamp that I've had my eye on for a while. Much less practical but so, so beautiful. I'm a huge fan of soft, ambient light around the home.

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

Too many to choose. Perhaps one of my favourite photographers, Robert

Mapplethorpe. We'd chat about New York in the 70s and 80s and large format black and white film photography.

If you could magically invent something that doesn't exist, what would it be and why?

Some kind of dream reader or dream interpreter. I'd love to be able to remember my dreams and watch them back like a film.

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

I'd love a photographic memory. To recall everything would be fabulous!

Based on what you've seen while out photographing projects, what are your key colour and design predictions?

There is a lot of lavender and lilac around at the moment. I think those pastel hues will stay popular for a while longer.

left: *No Bed of Roses* by mural artist George Rose (www.instagram.com/george_rose) features Resene Lumbersider in Resene Black, Resene California, Resene Canary, Resene Chetwode Blue, Resene Governor Bay, Resene Grenadier, Resene Malibu, Resene Paua, Resene Riptide, Resene Smitten, Resene Spritzer and Resene Switched On. Image by Holly Hawkins.

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|--|--------------------|--|----------------------|
| | Resene Canary | | Resene Riptide |
| | Resene Spritzer | | Resene Malibu |
| | Resene Switched On | | Resene Chetwode Blue |
| | Resene California | | Resene Governor Bay |
| | Resene Smitten | | Resene Paua |
| | Resene Grenadier | | Resene Black |





Resene Rivergum

Ryan McCauley

Porirua, New Zealand
www.instagram.com/ryanmccauleyphoto

Which is your current favourite Resene colour and why do you like it?

Resene Rivergum. I love getting out into the mountains as that's where I'm most relaxed, and Resene Rivergum reminds me of the beechwood forests I enjoy so much.

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

My favourite project is one that I'm just about to start. I am stripping and re-staining my great uncle's writing desk to bring it back to its former glory and keep the history alive.

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

I love to DIY and I certainly strive for perfection. If I can make a solution out of timber, I'll give it a crack every time. But when it comes to electrical and plumbing, I'm more than happy to pay someone to do it for me.



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

Be more confident and believe that your skills are worth people investing in.

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

I'd love to get a full set of plates, bowls, mugs and a jug custom made by a ceramicist, just for us. I love to support local artisans and artists and there is great joy in art that is a vessel for food!

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

I would love to have dinner with my favourite New Zealand painter, Peter McIntyre. I'd ask about his experience of capturing war through his sketches and paintings.

If you could magically invent something that doesn't exist, what would it be and why?

As cliché as it is, teleportation. The ability to live in the middle of nature with the convenience of nipping to the supermarket when you forgot to get that one thing you actually needed would be ideal.

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

I would stop time to enjoy those moments that are all too fleeting.

Based on what you've seen while out photographing projects, what are your key colour and design predictions?

I have noticed a move towards having small intimate spaces to sit and just 'be'. Whether it is a window seat with some comfy cushions to watch the world go by or a return to spaces like libraries and dens, I feel like people are looking for those small sanctuaries within their homes now that the couch, study and home office have all become designated work-from-home spaces.



left: Rolls of blank wallpaper stacked up in the Aspiring Wall warehouse ready to be printed with designs from the Resene Wallpaper Collection. Image by Ryan McCauley.



Resene Clockwork Orange

Resene Twizel

Resene Moroccan Spice

Nicole Reed

Melbourne, Australia
www.nicolereed.photography

Which is your current favourite Resene colour and why do you like it?

I am a huge fan of burnt oranges and mustards, so I love all of Resene's oranges from Resene Clockwork Orange to Resene Moroccan Spice to Resene Twizel!

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

While I'm not much of a DIYer or painter, I have done a few 'wallpapering' projects where I've covered whole rooms with my photography for art projects. It was actually a lot of fun doing the pasting up myself.

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

When it comes to finding ways to DIY things on photography sets that are a little out of the ordinary, I'm all in. I can paint a mean cyclorama or backdrop, or hack a cabinet into a greenhouse. But when it comes to anything else, I'd most definitely leave it to the professionals!

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

It would be to take more notice, believe in and heed the advice that older people gave me – how ironic! I wonder if I would listen to myself. Like, "hey Nicole, even though you are young and fit, you should be much more ergonomic in the way you shoot because it will catch up with you."

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

I am obsessed with the B&B Italia Camaleonda Sofa – in orange or brown, of course! It has just the right amount of 1970s aesthetic that I love.

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

I think about this all time! Well, more that I think about who I would have to a dinner party. But if I was to choose one person, it would be Kenzō Tange. He was one of the first architects that made me fall in love with architecture and then photographing architecture. I would ask him his opinion on the preservation of important works and what makes them important enough to preserve. Although he did not design it, it would be a poignant question considering the commencement of the demolition of the Nakagin Capsule Tower.

If you could magically invent something that doesn't exist, what would it be and why?

Oh boy, I'm going to be righteous and say a cure for cancer. For obvious reasons, the world would be a better place without it, but personally because I have had a few family members and friends affected by it.

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

I'm going to be totally unrighteous here and say the ability to teleport myself and other people to other parts of the world, purely to skip all those queues at the airport and the costs of travel!

Based on what you've seen while out photographing projects, what are your key colour and design predictions?

I think after enduring lockdown, people are putting a bit more effort into making their spaces an enjoyable and pleasing place to be, so I think we'll see a bit more colour and warmth both in homes and corporate settings. I've even seen more pops of orange (great news for me), mustards and lime greens around. There definitely seems to be 70s influences coming through and I'm hoping that takes off even more.



left: A portrait of artist George Rose by Nicole Reed featuring Resene Scrumptious and Resene Adrenalin.

- Resene Scrumptious
- Resene Adrenalin



Resene Half Washed Green

Mark Scowen

Auckland, New Zealand
www.markscowen.co.nz

Which is your current favourite Resene colour and why do you like it?

Resene Half Washed Green. It's the colour our interior designer, Nicola Manning, chose for our master bedroom and it manages to be warm or cool, depending on the time of day, but it's always relaxing.

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

Last year we stripped wallpaper from the entire house



and had the interior skim coated and painted, which has completely transformed our home.

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

A bit of both, but when it comes to painting, I definitely leave it to the professionals.

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

Buy a bach somewhere. They used to be cheaper.

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

An original Eames lounge chair. They still look amazing even after 60+ years.

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

I would want to have dinner with New Zealand landscape painter Jonathan White, who sadly passed away last year and whose work I have admired for more than 30 years. I would like to have talked about the patience that goes into painting such incredible images as his.

If you could magically invent something that doesn't exist, what would it be and why?

Well-behaved children who always do what you ask the first time.

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

As a photographer, I think the most useful superpower would be to control the weather so I had perfect light for every situation. It would also be very handy when tramping or kayaking.

left: This residential kitchen features walls and cabinetry in Resene Half Bianca and an island in Resene Cinder. Design by Michael Cooper Architects, www.mcooperarchitects.co.nz. Image by Mark Scowen.

- Resene Half Bianca
- Resene Carefree
- Resene Cinder

When it sprays, it pours

Despite a successful kitchen renovation, a cat flap mishap put *habitat* editor Emma Rawson in deep water.

“**Y**ou know your renovation disaster is particularly unfortunate when the insurance company says, “wow, we should use this in one of our adverts.”

After four weeks of washing dishes in the bathroom sink and cooking on the barbecue, my partner and I were pretty stoked about our new kitchen. We decided to paint the space immediately, opting for Resene Clockwork Orange on the walls and Resene Black White on the exposed beam ceiling for a look designed to shock our parents and inspired by *2001 A Space Odyssey* (we are film nerds, after all). We loved the sci-fi theme but what happened next was more akin to something the malfunctioning HAL 9000 computer might do in that movie.

One morning before work, I decided to wash out a paint bucket. But for some reason, I decided to use the garden hose for my clean-up job. I turned the hose off and went on my merry way to work. Except I hadn't turned the hose off, I had instead put the hose on a

timer. Later that day, the hose leapt to life like a charmed snake and slithered its way through the air before locking lips with the cat flap opening. The hose then sprayed water through the cat flap into the new kitchen for 10 minutes every hour for most of the day. My partner was first to arrive home to find the sodden kitchen and our very confused little dog hind deep in water. I called the insurance company and an inspector came around and that's when I heard “wow” for the second time. The particle board subfloor now resembled soggy Weetbix, and after trying to dry the space with industrial heaters, the experts declared the new kitchen and flooring had to be ripped out and replaced only a week after they had been installed. The Resene Clockwork Orange walls were thankfully spared from the disaster and the dog eventually forgave us.

I'm not sure if there's a moral to this story, but the sight of hoses still makes me recoil to this day.” *BW*

Resene
Black White

Resene
Clockwork
Orange



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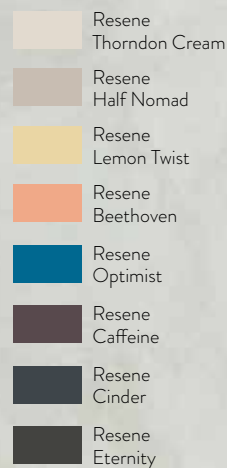
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Wall in Resene Thorndon Cream with limewashed paint effect in Resene FX Paint Effects medium mixed with Resene Half Nomad, vase in Resene Cinder, large artwork in Resene Eternity, Resene FX Crackle effect and Resene Thorndon Cream and small painting in Resene Cinder, Resene Optimist, Resene Eternity, Resene Thorndon Cream, Resene Half Nomad, Resene Caffeine, Resene Lemon Twist and Resene Beethoven. Table from Danske Møbler. Project by Amber Armitage, image by Wendy Fenwick.





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