

# Resene news

1/20



near or far



Created by Authority Creative [www.authoritycreative.com](http://www.authoritycreative.com) with  
Artist: David Lee Pereira [www.davidleepereira.com](http://www.davidleepereira.com)  
Client: Graincorp [www.graincorp.com.au](http://www.graincorp.com.au)  
Other key contributor: Upper Hunter Shire Council  
[www.upperhunter.nsw.gov.au](http://www.upperhunter.nsw.gov.au)  
Photographer: Billy Zammit [www.billyzammit.com](http://www.billyzammit.com)

As large scale art projects tend to go, once you're given the green light it's full steam ahead with tight timeframes. Graincorp have been supporting Australian art in regional communities for many years and provided an opportunity for these silos to become the latest celebration of art.

Authority Creative worked with the Upper Hunter Shire Council and members of the Merriwa community including - and perhaps most importantly - the school children to get a sense of how to create an artwork that was distinctive of the place, unique to the site and represented something the community would be proud of. Many stakeholders were involved in the creation and confirmation of the concept all the way through to the breed of sheep, the type of socks and the colour palette.

The artwork is a symbol of local pride, celebration and enterprise. If you're thinking "Sheep, in regional Australia... what's so unique about that?" you obviously haven't been to Merriwa's Festival of the Fleeces. Since its conception in 1990, this festival has become the town's most iconic tourist and local event run purely as a not-for-profit initiative.

280 litres of paint was painstakingly applied to show the sheep with the red socks in the canola fields using an extensive palette of blues - Resene Fun Blue, Resene Sail, Resene Point Break, Resene Double Resolution Blue, yellows - Resene Grass Hopper, Resene Buddha Gold, Resene Moon Yellow, Resene Golden Sand, greens - Resene Cardin Green, Resene Zucchini, Resene Limeade, Resene Trendy Green, oranges - Resene Whiskey, Resene Ruby Tuesday, Resene Madras, Resene Twine, reds - Resene Havoc, Resene Flame Red, Resene Pirate, Resene Trouble and neutrals - Resene Delta Grey, Resene White, Resene

"280 litres of paint was painstakingly applied to show the sheep with the red socks in the canola fields using an extensive palette of blues"

**Colonial White, Resene Popcorn, Resene Black, Resene Mission Brown and Resene Outpost.**

The colour scheme was pulled directly from the natural environment in Merriwa during canola season bringing in the bright yellow hue of the fields and the cobalt blue skies.

The most interesting thing about this painting is just how well executed it was by David Lee Pereira, the artist. Despite the enormity of the artwork it is still just as mind bending in accuracy up close as it is from a distance.



This painting is a permanent public artwork and the high-quality exterior paint will help ensure the longevity of the work.

This project won the **Resene Total Colour Landscape Award**. The judges said "Art and colour come together to elevate these silos and turn them into a landmark. The blue painted sky reaches out into the sky and clouds beyond. The extensive colour palette is so well chosen for the imagery and the organic shape of the silos. It fits with the landscape, standing out, while still fitting in. A beautiful and breath taking use of colour."





## memories to *treasure*

One Man's Treasures: John Street and the Fosters Collection is an exhibition developed to celebrate John Street – a man with a passion for preserving New Zealand's maritime heritage. The exhibit features objects that were originally part of the historic Foster's Ship Chandlery.

So many who have experienced the original Chandlery over the years describe a kind of labyrinth of nautical curiosities with surprises around every corner. A key objective for the design team was to retain the eclectic character of the collection but also to guide visitors through the stories in the exhibition with a cohesive aesthetic.

"A rich but refined colour palette was devised, then fully integrated with all aspects of the design"

Objects from the collection feature materials such as bronze, copper, rope, leather and wood all of which were tested under exhibition lighting alongside Resene drawdowns to determine which colours would best complement such a variety of textures. From there a rich but refined colour palette was devised, then fully integrated with all aspects of the design from lighting, exhibition graphics, audio visuals, interactive activities and marketing collateral. The whole experience from seeing posters on the street through to interacting with the exhibits is bound together using colour.

The gallery was by default a relatively open plan space however colour allowed the creation of discrete thematic sections in the exhibition. **Resene Seachange** (soft blue) helps to define and recreate a shop counter area. **Resene Tangaroa** (deep blue green) draws together the main gallery space along with graphic treatments in **Resene Dolly** (citrus yellow) which illuminate stories and give clarity to the narrative voice. Other graphic treatments are in **Resene Del Toro** (spirited red). **Resene Bali Hai** (moody blue) brings energy to the kids' activity space where younger visitors can engage with hands on interactive activities and role playing. In the kids' activity featuring

signal flags traditional primary colours are substituted with equivalents from the exhibition palette and all the colours are expressed together using this captivating nautical language.

The original Fosters Chandlery was also described as a hybrid of shop meets museum, so the new exhibition furniture needed to respectfully present collection items, but also to allow them to resonate with some of the patina of the old shop. Plywood plinths and risers provided a warm counterpoint to the cooler paint colours and introduced the language of crates and nail boxes to the overall material language.

Resene Tangaroa was the perfect deep backdrop for the objects and supporting plinths which appear as if illuminated by the glow of hanging ship lanterns - an evocative setting to discover tales of a New Zealander infused with the spirit of the sea.

Resene Tangaroa initiates the visitor experience with typographic treatments in Resene Dolly contrasting and complementing the deep rich wall colour. Resene Seachange defines and outlines the retail space that works much like a set design but with collection objects on display playing the main role. Close attention has been given to the behaviour of Resene colours under exhibition lighting, taking into consideration how the colour relates to its surrounds in light, shade and everything in between. All the Resene colours selected for the exhibition carry their rich pigmented effect through the range of light conditions.

The gallery features hinged walls which have been used at 45- and 90-degree angles to create smaller spaces within the gallery. Transitions between these spaces are clearly defined with a change in wall colour. From the retail space Resene Seachange changes to Resene Tangaroa.



Where the main gallery space is joined by an activity space for children it changes to Resene Bali Hai. This colour provides the right energetic complement to the plywood construction used for interactive elements.

**Resene SpaceCote** has come through as a very effective way to get colours to sing under these specialised lighting conditions. Coloured walls provide a supporting background to the rich objects assembled and it's the flat nature of the Resene SpaceCote finish that fulfils this role particularly well.

The exhibition needed to feel as if it was presenting the collection of someone with their own personality and understanding of the maritime experience; something between an eccentric retail space and a museum. The colours provide the correct sense of nostalgia and create a dream space for visitors. Photographs of the old shipping chandlery provided important reference as to the juxtaposition of objects and feeling of spaces. Due to the partial demolition of the heritage building where the chandlery was housed, this exhibition has played an important commemorative role for many in the maritime community.

This project won the **Resene Total Colour Installation – Experiential – Product Award**. The judges said *"immersive and moody, this complementary colour palette captures attention and draws visitors into the exhibition. The hues work to bring focus and a sense of continuity and storytelling to the collected pieces so they can take centre stage. The colours become part of the exhibition story woven into the theme. Colour brings this collection together."*

Client: NZ Maritime Museum [www.maritimemuseum.co.nz](http://www.maritimemuseum.co.nz)  
 Colour selection: Nick Eagles, The Letter Q [www.theletterq.co.nz](http://www.theletterq.co.nz)  
 Conservator: Rose Evans  
 Painting contractor: Rassmuss Whenuarua  
 Other key contributor – display furniture: Artisan Builders [www.artisanbuilders.co.nz](http://www.artisanbuilders.co.nz)  
 Other key contributor – lighting: Brian Mahoney  
 Other key contributor - mount making: Object Support [www.objectsupport.co.nz](http://www.objectsupport.co.nz)  
 Other key contributor - printing: Big Colour Ltd [www.bigcolour.co.nz](http://www.bigcolour.co.nz)  
 Other key contributor – set design: Jan Ubels  
 Other key contributor – video content: Ormiston Junior College [www.ojc.school.nz](http://www.ojc.school.nz)  
 Photographer: Southern Studios, Nick Eagles [www.theletterq.co.nz](http://www.theletterq.co.nz)



# the perfect *ride*

Architectural specifier: Mackit Architecture [www.mackit.co.nz](http://www.mackit.co.nz)  
 Building contractor: Holmes Construction Wairarapa [www.holmes-construction.co.nz](http://www.holmes-construction.co.nz)  
 Client: Blackwell and Sons [www.blackwellandsons.nz](http://www.blackwellandsons.nz)  
 Engineer: Sullivan Consulting [www.sullivanconsulting.co.nz](http://www.sullivanconsulting.co.nz)  
 Painting contractor: Best Blokes Decorating Limited  
 Photographer: Marshall Pitney Photography [www.marshallpitneyphotography.com](http://www.marshallpitneyphotography.com)

With the need to relocate and expand into a larger space, Blackwell and Sons – Cycling Lifestyle Merchants secured the iconic Greytown Borough Council Building, a Category 2 Historic Place built in 1878.

Blackwell and Sons approached Mackit Architecture with the vision to create a retail space completely and uniquely tailored to their requirements, “emulating the best retail experiences enjoyed in London, New York and San Francisco.” An industrial-style, restored workshop aesthetic was the intent; with relevance and attention paid to the handmade, traditional British bicycles that define the store. The space needed to exceed standard retail build/design quality, with the intention of becoming a sensory retail experience to exhibit a wide range of products in a gallery-style setting, while incorporating functional storage, a flexible display system, effective lighting, accessibility improvements and achieving commercial objectives.

The existing space consisted of a series of small rooms formed over the course of various alterations. Poor remodelling from the 1980s heavily influenced the layout of the space, preventing the desired modern retail experience. This layout clashed with original features, such as the ornate staircase and board and batten ceiling, which were crucial components to retain for heritage purposes. It was initially obvious that the entire lower level of the building had to be reconfigured, alongside an extensive structural renovation, while taking care not to disturb the original features.

From a heritage perspective, the proposed design and the completed alterations needed to achieve a sense of the original 1800s interior. Steel portals subsequently outline where walls once stood creating relevant, defined spaces within the newly functional, open-plan store.

The aesthetic response to the brief, culminating in a dramatic and textural retail environment, was inspired by the original heritage building, the bicycles, and the sentiment of a vintage workshop. Band sawn timber is the dominant material of the space; in the form of plywood and varying width/depth panelling finished in multiple stain tones. Raw copper countertops alongside metallic painted steel portals provide a stark contrast to the rustic atmosphere formed by the timber. London-style brick veneer furthers the textural experience while paying homage to the origin of the bicycles.

"Dark tones and textured surfaces were selected to create a dramatic and atmospheric space that achieves a restored vintage workshop aesthetic."

Heritage New Zealand requested that the original 1870s architectural layout, form, surfaces and materials of the building had to be visible or referenced if the existing unsympathetic alterations were to be removed and the building undergo renovations. The original board and batten ceiling, stairwell and building exterior also had to be retained and unaltered. Colour tones sympathetic to the building and referencing its era were preferred.

Variations in the tone, colour, materiality, lighting and finish of the space help to define areas of function and use. This is of particular importance when highlighting areas uncommonly found in a bicycle store, including the workshop and associated copper-clad bar. Dispersed throughout the store are three portable display units that house featured bicycles. 2.60m tall and constructed from band sawn cedar, they help to divide the space while maintaining its scale and aesthetic. Inbuilt shelving, lighting, replaceable background imagery and concealed storage make them highly functional. The moveable nature of the units and adjustable displays afford simple reconfiguration of the store layout.

The design of the space successfully blends and balances elements of function, retail, exhibition, experience, tactility and atmosphere. Blackwell and Son's 'Emporium of Wonder' isn't limited by what a regular bicycle store 'should be'.

Dark tones and textured surfaces were selected to create a dramatic and atmospheric space that

achieves a restored vintage workshop aesthetic. **Resene metallics** were used to highlight certain features as a reference to the bicycles that define the store.

**Resene Colorwood Bark** (deep brown), applied to a variety of band sawn timbers (cedar, ash and pine), is the dominant colour tone of the space. A warm, dark brown, it is used as a reference to stained and worn timbers that could be found in a vintage workshop. The band sawn texture that forms the majority of surfaces in the store interacts with the lighting to create a deep and shadowy surface, enhancing the moodiness of the dark stain tones. This timber tone contrasts with **Resene Colorwood Dark Rimu** (timber brown), a slightly lighter and warmer tone used to highlight particular areas such as the workshop and bar area. Selected areas were repainted in Resene custom matches to the original wall colour.

**Resene Colorwood Pitch Black** (tar black) is used as a background tone behind wall shelving, helping the feature Resene Colorwood Bark toned adjustable shelves, bicycles and products stand out.

**Resene Armadillo** (armour grey) is used as the primary paint colour. Used in **Resene Lumbersider low sheen waterborne paint** in the main store area on the ceiling and walls, it further contributes to the moody and atmospheric tone of



the space. Resene Armadillo is a striking deep and inky grey; it was chosen as a darker progression of **Resene Stack** (serious grey) and also for its warm undertones which complement the timber. It functions in a similar way to the Resene Colorwood Pitch Black plywood, helping the feature surfaces, products and colours to stand out. Resene Armadillo is also continued onto the rear floor in **Resene Walk-on**.

Keeping with the same heritage-derived colour family, **Resene Double Stack** (armour grey) is used in darker and more enclosed areas such as the toilet and overflow store space. When compared to Resene Armadillo, Resene Double Stack significantly lightens these smaller functional areas while maintaining the overall aesthetic.

**Resene Copperhead** (copper metallic) over **Resene Black Magic** (warm dark brown) is the feature colour tone, alongside raw copper surfaces. The metallic paint references the bicycles as well as highlighting the steel portals that outline where original 19th-century walls once stood. After significant testing, the Resene Copperhead and Resene Black Magic combination was chosen as it struck the correct balance between brightness, tone and 'aged' look. Applying one thin coat of metallic over the base paint achieved the desired distressing without having to hand paint the surfaces, which would have impacted upon the tight construction timeline.

The concrete room to the rear of the building was added in the 1980s as a fireproof archive room. It wasn't suitable as a retail space as it was cold, dark and uninviting; only accessible via a heavy metal vault-style door. To improve the space and make it suitable for retail use, two large steel-reinforced openings were cut through the concrete block walls. After some transition remediation work on the Matai and concrete floors, this space was seamlessly integrated to form an important part of the overall store. It now houses a test ride area, workshop, accessible toilet, accessible rear entrance, overflow store space and garage access.

The redesigned store needed to comply with modern accessibility requirements. As the original building didn't lend itself to being 'accessible' much work was put into achieving this. Colours, textures and surfaces were a major accessibility consideration.

This project won the **Resene Total Colour Commercial Interior – Public + Retail Award**. The judges said *"a deceptively wide range of layered paint and stain colours seamlessly meld together different eras of building elements. The backdrop of dark colour thrusts the product forward but also speaks to its grunty industrial vibe and mechanic nature. Like entering a new world, the palette and product range is immersive from top to toe encouraging you to take your time and explore. An instant winner."*



Whangaia Nga Pa Harakeke (WNPH) is a shared space between police, local iwi and other organisations. It is designed to be inclusive, open and collaborative to reflect how the organisations will be working together to change the community.

The space has been reimaged to be warm and welcoming while achieving the flexibility and functions required by the WNPH team. Bright splashes of colour alongside timber screens, acoustic treatments, feature lighting and flexible workstations instil the concept of agile workspaces allowing staff to work in an open plan environment while giving them the freedom to choose their type of workspace and be more mobile within the team.

The refurbishment of the staff café was designed to reinvigorate and add colour and delight to the 'hub' of the station. A key was enlarging and opening up the space to bring in lots of natural light and allow for future growth. It's designed to be an informal meeting space and cafe as well as a celebration and relaxation space for all staff to enjoy.

A variety of soft furniture and booths provide comfortable areas for informal meetings and team lunches alongside bar leaners, pod seating, café style tables and armchairs in a colourful palette to enliven the space. The café spills out onto a refreshed outdoor staff terrace creating a better indoor outdoor flow. The space will become the 'heart' of the Henderson Police Station, an area for staff to meet, learn and connect.

Working with an existing tired space, colour was used as a hero on this project to bring the space to life. A once grunty area has now become a fresh, light and vibrant space.

The staff café was designed to reinvigorate and add colour and delight to the 'hub' of the station. Colour was used to clearly distinguish this space from the rest of the building's interior.

Reds, oranges and greens were used to delineate different seating zones of the café, and as you move around the space there are new colour features and areas

to discover. The colour selections were also designed to complement the existing 'maroon red' aluminium joinery that features heavily in the space.

The café is painted in **Resene Sea Green** (clear blue green), **Resene Periglacial Blue** (icy blue), **Resene Fuscous Grey** (charcoal grey) and **Resene Stromboli** (soft deep green), with **Resene Alabaster** (blackened white) and **Resene Ayers Rock** (sunset orange) being used across both the café and the Whangaia. The rest of the Whangaia uses a flow of coastal tones with **Resene Port Phillip** (lichen grey green), **Resene Streetwise** (slate blue), **Resene St Kilda** (mineral blue) and **Resene Quarter Mako** (mid grey).

Where the ceiling is lowered to compress the space, warm wall and ceiling colours were selected to enhance the sense of enclosure and warmth, with different furniture types selected to suit the mood of each zone.

This project won the **Resene Total Colour Commercial Interior Shared Space Colour Maestro Award**. The judges said *"this project cleverly breaks down the barriers with colour, bringing the police and the community together in a positive environment where all are welcome. The palette deviates from the austerity and formality you might normally expect, using a careful mix of bold and softer hues. United by colour, this colour palette brings togetherness."*



Architectural specifier: GHDWoodhead Creativespaces  
Building contractor: Cape Interiors  
Client: NZ Police  
Photographer: Michelle Weir



## consensus on colour

"Colour choices required a sensitive approach to be tasteful and uncontroversial but that would also evoke interest by being on trend with a bold statement. "

Glo Apartments are situated in the funky and gentrified inner city Sydney suburb of Erskineville, a rapidly growing area with close proximity to the Sydney CBD that provides a vibrant village atmosphere. A tree lined street scape and lush surrounding gardens are a drawcard for residents known for its eclectic, alternative and creative community.

The original drab and underwhelming colour palette of Glo Apartments had faded and dated; a revamp and makeover was needed to bring it into the new millennium. Original colours of faded milk chocolates and varying shades of murky browns had deteriorated to a tired and crack ridden structure that was crying out for an injection of colour and life.

The strong lines of the architectural foundation included large blade and boundary walls, which were a perfect canvas to carry bold statements of feature colours paired with a soft clean white.

There were many challenges on a project of this size that encompassed 91 individual units set over an expanse of communal garden areas. An initial challenge was investigating and understanding the play of light and light refraction on the large and overwhelming blade dividing walls throughout the day. These large walls encompass the resident's balconies and outdoor living spaces. Whichever colour choice was made would also become part of their internal living scheme especially on the balcony areas.

Colour choices required a sensitive approach to be tasteful and uncontroversial but that would also evoke interest by being on trend with a bold statement.

Colours of the surrounding luscious green landscaped gardens that embrace Glo Apartments

were a key inspiration for the colour scheme. The colour scheme needed to allow the buildings to sit comfortably within the landscape yet stand out in areas with pops of bold strong accents harmonious to the established gardens and foliage.

The greatest challenge came from a very determined executive committee member who had a passion and love of bright yellows. The brief was to facilitate a youthful and energetic scheme and work with the old fashioned opinion that only yellow colours would produce this outcome.

Working with this challenge, yellows were trialled on the exterior facades but proved far too bright and obvious and soon got voted out of the short list. The yellows were substituted with a rich intense green and dark charcoal to provide energy that would sit well next to the landscaped gardens.

There are also a number of varying architectural features, which made it difficult to work out the most effective and coherent colour placement for the external façade, and a number of varying light conditions, depending on where the various parts of the building were situated.

The Resene palette was chosen for its beautiful rich intensity and **Resene CoolColour technology** for the darker colours to reduce stress on the paint film and substrate and provide less heat absorption. This enabled darker colour choices to be approved. The final palette included **Resene White Pointer** (stark off-white), **Resene Fuscous Grey** (charcoal grey), **Resene Viktor** (grey green) on feature entry walls and **Resene Half Sandstone** (dense beige) on garden beds and the water feature.

The apartments were coated in **Resene X-200** weathertight membrane coating chosen for its low sheen finish and high build film thickness.



This aided in encapsulating a tired and deteriorated render to improve its longevity and durability in an inner city area prone to high amounts of street pollution.

This project won the **Resene Total Colour Residential Exterior Colour Maestro Award**. The judges said *"from bland to beautiful, a palette of neutrals and softened hues has brought a sense of home to this project. The new palette adds personality and freshness with colours carefully juxtaposed to bring out the best in each and add interest to the design. With lush establishing planting, this palette works with the landscape, not competes with it. Colour makes this home complete."*

Client: Wellman Strata [www.wellmanstrata.com.au](http://www.wellmanstrata.com.au)  
Colour selection: Nadine Donazzan [www.dnadesign.com.au](http://www.dnadesign.com.au)  
Painting contractor: Robertson's Painting and Decorating [www.rpd.net.au](http://www.rpd.net.au)  
Photographer: Jorge Tacconelli



This Symonds Street building, originally built in 1947 and designed by internationally recognised Viennese Architect Frederick Newman is a Category A Heritage Building of national significance as one of the country's earliest and most pure examples of modernist architecture.

The existing complex is two separate apartment buildings connected by a common stairway. The design responds to a brief to refurbish and undertake conservation works to transform the rundown and neglected existing building back to its original condition, for use as postgraduate accommodation for the University of Auckland, with the addition of a new level to cater for a growing student population with families.

New interventions into the building came in the way of services ducting to bring the building up to current standards and the new apartment level to the rear building. New materials were considered for their reflective value so surrounding elements would appear more invisible. The proportions of the new level takes cues from the rhythm of the existing facades. All new elements were considered carefully to ensure that there was a clear and legible distinction between them and the original buildings.

Although there was no heritage requirement to maintain the internal layouts or building elements, it was paramount that the interiors should remain original where possible.

The building's heritage assessment to have considerable contextual, social, historical and knowledge ratings is exceeded further by the exceptional aesthetic rating. The colour scheme was chosen to complement and respect the modernist style of the existing building. The intention was to breathe new life into the building while acknowledging the architect's original intentions.

RTA in collaboration with Archifact elected to follow a Le Corbusier Colour Keyboard for colour selections. The selected palette offered a complementary assortment of monochromatic blues, which are used throughout the interior and exterior spaces for consistency. These colours are offset by natural materials such as timber and terrazzo. The burnt orange/red of **Resene Countdown** (brick red) was chosen for the walkways, stairs and balcony floor finishes to contrast the monochromatic blue tones. A splash of kowhai glow is chosen for the kitchens to inject

"The colour scheme was chosen to complement and respect the modernist style of the existing building."

colour into the interior spaces, this also helps provide identity between old and new.

The Resene colour range was chosen as it best matched the Le Corbusier Colour Keyboard. More importantly one of the main reasons that the building façade was in such poor condition was due to the previous paint specification. A thorough investigation was undertaken to select an appropriate new paint specification for the restoration.

**Resene AquaShield mineral effect in Resene Duck Egg Blue** (pale shell blue) and **Resene Half Dusted Blue** (pale cobweb grey) decorate the exterior with feature planter boxes in **Resene AquaShield in Resene Dark Side** (midnight blue). Resene Dark Side is continued onto exterior doors using **Resene Lustacryl semi-gloss waterborne enamel** with windows inside and out in **Resene Black White** (grey white).

These colours are continued inside with interior walls in **Resene SpaceCote in Resene Black White**, a colour continued onto the ceilings. Interior doors, trims and pelmets are finished in Resene Lustacryl semi-gloss waterborne enamel in Resene Half Dusted Blue. Main lobby walls and trim are in **Resene Half Duck Egg Blue** (palest wisp blue), a colour repeated on interior joinery. Lobby doors are finished in Resene Lustacryl in Resene Dark Side, a deep statement against the lighter blues and neutrals.

This project was extremely challenging for all involved. The complexities of this project being carried out on one of Auckland's busiest thoroughfares meant site management and logistics were crucial. A staged approach enabled the demand for accommodation to be realised faster but raised issues regarding access, construction-noise, hoarding and contamination.

Early works involved clearing traces of methamphetamine use (80% of the units), removal of asbestos and black mould spores. An extensive

restoration of the existing concrete façade had to be undertaken.

Six Resource Consents plus four BC applications were made to ensure the fast-track construction was not hindered by consent processing and the back-and-forth design exercise involved in gaining approval for the new addition and associated material selections.

The post-graduate students and their families have been provided with up-to-date living accommodation, which belies the age of the building. Viewed from Symonds St, the subtly curved façade of Block A appears now little different to the way it did 72 years ago. The development has ensured this building's historic, aesthetic and social legacy is maintained for posterity and future learning.

This project won the **Resene Heritage Colour Maestro Award**. The judges said *"this serene and calm colour palette draws your eye to the architecture of the building, celebrating it with respect. A classic example of New Zealand modernism, it has been carefully restored and colour researched. It's a textbook example of how a tonal colour palette can bring out the best in a project and offers a fresh welcome to all."*

Architectural specifier: RTA Studio  
Building contractor: Naylor Love Construction Ltd  
Client: University of Auckland  
Colour selection: RTA Studio in collaboration with Archifact  
Conservation architect: Archifact  
Painting contractor: Rainbow Brush Ltd  
Photographer: Patrick Reynolds  
Project manager: Squareone Group  
Quantity surveyor: Rider Levitt Bucknall Ltd  
Structural and mechanical engineer: BECA Ltd



# brushstrokes



## eco-friendly clean

Creating a cleaner that works well – both to clean effectively and to meet environmental standards – requires a careful balancing act.

New **Resene Bio-Cleaner** is a quick and easy way to clean surfaces ready for painting or use it annually for regular maintenance cleaning to give homes and buildings a fresh look by washing away dirt and contaminants that may be

present. It's formulated with eugenol, the active ingredient in clove oil, which helps to inhibit mould and fungal regrowth. And it has Environmental Choice approval so you and your customers can be assured it meets those eco standards too.

Resene Bio-Cleaner will be available in 1L and 4L packs from your Resene ColorShop and selected resellers. Keep an eye out for it in store soon.

## here's to hybrid

With **Resene Room Velvet** moved to a new hybrid waterborne alkyd technology complete with the benefits of toughness and durability, lower VOCs and easy clean up in water, the Technical team have turned their attention to a hybrid version of **Resene Lusta-Glo**.



**Resene Lusta-Glo semi-gloss solventborne enamel** has been a popular product for anything from trims and joinery to bathrooms and wet areas for many years. As a solventborne finish it is slower to dry, ideal for those who need a little longer to apply the paint.

Bringing together the benefits of waterborne with the benefits of Resene Lusta-Glo, new Resene Waterborne Lusta-Glo is tough and durable, with lower VOCs and easy clean up in water. Initially the new product will be available in white and colours off white, with more tones to be released in the future.

Keep an eye out for new Resene Waterborne Lusta-Glo coming soon to Resene ColorShops and resellers. Remember, all new products have their own nuances and tips and tricks to using them and this is especially the case when moving from one technology to another. When switching to a new product, allow a little extra time to read all the information and get used to the new product, and in next to no time its specification and use will become second nature.

## webinar wherever

To help make a range of innovative thinking available to you wherever you are, Resene has created a new webinar series. Starting late last year with an insight into paint innovations with **Resene Technical Director, Colin Gooch**, we look forward to bringing you a range of experts and expertise in 2020.

And as well as convenient learning wherever you happen to be, you can also earn NZRAB or ADNZ CPD points while you learn.

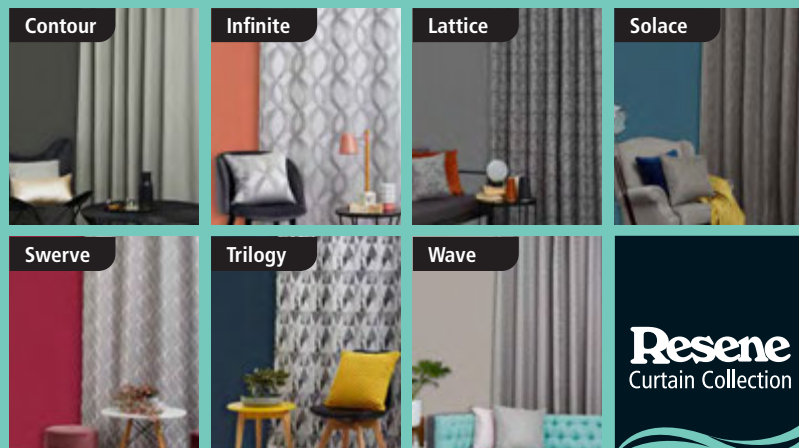
Keep an eye on [www.resene.com/webinars](http://www.resene.com/webinars) for new topics and dates as we release them through the year. And if you have a special request for a webinar topic or an expert you'd be keen to hear in a webinar, please send your suggestions to us at [webinar@resene.co.nz](mailto:webinar@resene.co.nz).



## curtains meet colour

The **Resene Curtain Collection** was released to help simplify co-ordinating curtains and paint colours. Each Resene Curtain Collection fabric is inspired by, and designed to complement, Resene paint colours.

The collection is regularly updated. The latest releases include:



See Resene Curtain Collection swatches at your local ColorShop or selected curtain specialists and keep an eye out for new fabric releases in the future.



## top quality times four

Resene ColorShops have received the **Reader's Digest Gold Quality Service Award** for paint and decorating stores recognising exceptional customer service, winning each year since these awards started in 2016. Winners were identified in a survey conducted by Catalyst Marketing and Research. Commissioned by Reader's Digest, the survey canvassed a representative sample of 1,500 New Zealand adults.

## the funny side of paint

*"My dad was a master at putting masking tape absolutely everywhere and then used to try and roller the paint on up to the corners and everything. He went into your shop in Palmerston North and they told him about using a paint brush first around the edges!! He thought they were magic. I had been trying to tell him but he thought it wasn't a good idea!!"*

Thanks to Tracey!



## top of the colour pops

Resene Black White continues to reign supreme as Resene's most popular colour, with four strengths taking out top 20 spots.

Chances are you have seen many of these colours already adorning walls. These colours share a common trait – they are very versatile and work beautifully on their own or teamed with a huge range of other colours.

These colours are in the **Resene whites and neutrals A4 colour chart**. If your clients are asking you for neutral colour options the Resene whites and neutrals A4 colour chart is the best place to start so they have a good range of the most popular options without being overwhelmed with too many choices.

If they decide they like a colour but would like to see other variants, you can use the individual whites and neutrals palettes or **The Range Whites & Neutrals** fandeck to view more options. All of these colours are also available in Resene A4 drawdown swatches, which can be ordered online [www.resene.com/drawdowns](http://www.resene.com/drawdowns) or via your Resene ColorShop or representative.

## paint the town and be in to win

## Mural Masterpieces

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**Resene**

the paint the professionals use

The **Resene Mural Masterpieces 2020** is open for entry. Entry is easy - register online at [www.resene.com/murals](http://www.resene.com/murals) or drop into your local Resene ColorShop and pick up a copy of the Mural Masterpieces Competition registration form.

Send your completed registration to Resene and you'll receive an entry pack containing all the information you'll need to get started.

There are four classes of entry:

- **Best Professional Mural**
- **Best Community Mural**
- **Best School Mural** (split into tertiary and primary sections)
- **Best Mural Design**

Gather together your favourite community group, school children or tackle a mural yourself.

Entry is open to all ages and all mural types, so get your creative juices and paintbrushes fired up. **Entries close 6 November 2020.**

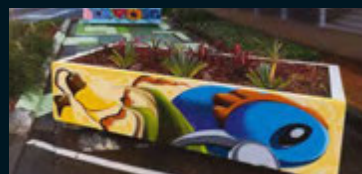
Open to murals in Australia, New Zealand and the Pacific Islands.



2019 Best School Year 1-6 Winner:  
Manuvera School



2019 Best School Year 7+ Winner:  
Hamilton Christian School



2019 Best Community Mural Winner:  
Aidan Walbaekken, Jayden Thomas and  
MenzShed Naena for Hutt City Council parklet



2019 Best Professional Mural Winner:  
Gordon Wilson for Café 109 mural

View more winning entries online, [www.resene.com/murals](http://www.resene.com/murals).



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