

nights of neon

'Passing Me By' is a performative timber lattice installation that takes the form of a 1.9m high x 8m long wall. The work was shown at the last Wellington Lux Light Festival for ten days for the duration of the festival.

The complex fin pattern was inspired by cloud imagery, where the pattern evokes movement, depth and change. Each timber component is unique and is digitally cut out using CNC fabrication technology. This allows each piece to vary slightly in height, angle and surface treatment.

During the night, this means that from certain angles, the fluoro timber fins alter and shift sightlines so as the observer walks past, the fluorescent fins appear to flutter and move, transitioning from pink to yellow or vice versa; this is an illusion as the structure is fixed in form.

The installation was conceived out of continued/iterative research, originating in 2013 when makers, Chris and Jae, were awarded Victoria University Scholarships in research for Timber CNC jointing technology through the implementation of parametric digital design tools.

'Passing Me By' is their latest collaborative work as part of Makers of Architecture, proving that via digital design and manufacturing tools, complex installations can be manufactured and assembled in a previously thought unattainable way. 'Passing Me By' as a result provides an experience; one that promotes movement interaction through light and colour interpretation, engagement, observation, and imagination.

'Passing Me By' was designed to be a luminous and captivating illusion based experience. The introduction of contrasting colour allowed the fins

to be directional, enabling the shifting fins to be clearly experienced and read through movement when passing by. Fluorescent colour was the most attractive choice due to its ability to glow and become accentuated when illuminated by black light. It still also allowed the installation to look good during the daylight hours as well.

Metro were consulted around the best lighting to allow the colour to glow and be read effectively. When the black light was introduced the glowing fins became transformed and were interpreted with fineness, becoming beautiful and effective.

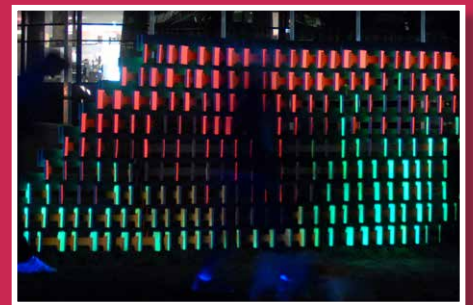
Two prototypes were undertaken to check the plywood timber fins and structural lattice jointing tolerances. This enabled the installation components to be assembled with frictional jointing and glue as opposed to mechanical or screw fixings.

Trial swatches of the **Resene FX Fluoro** colours were applied to the prototypes to test colour effectiveness and the optimal number of coats required.

The timber plywood sheets were painted before being cut on the CNC machine, creating a very crisp edge to each cut fin. Each fin and structural lattice component was code tagged individually (using CNC etching) to identify where it belonged within the greater structure.

The installation's specific location meant it could not be fixed into the ground, so structural engineering was needed to ensure stability, structural timber and weights for bracing were integrated behind the wall to support it.

Resene paints were used on every part of the installation except for the CNC cut fin edges which were left uncoated. Undercoating in Resene Lumbersider white enabled the optimum glow from



the **Resene FX Fluoro Pink** and **FX Fluoro Yellow** topcoats. Resene Lumbersider Black was used as a backdrop colour to the structural lattice, allowing the fluoro finished areas to stand out effectively.

Passing By Me by Makers of Architecture was awarded the **Resene Total Colour Product – Installation – Experiential Exterior** award. The judges said "created for the LUX festival, this project plays to the darkness. Usually paint colours would be lost to the darkness, but using blacklit fluoro paint, this static installation appears to come to life as the night descends. Using just three colours and a cleverly crafted concave design, the installation seems to flutter. Harnessing a 'Mona Lisa' effect curve it gives you the sense you are seeing something different as you move by."

Architectural specifier: Makers of Architecture
www.makersofarchitecture.co.nz

Building contractor: Makers Fabrication www.makersfabrication.co.nz

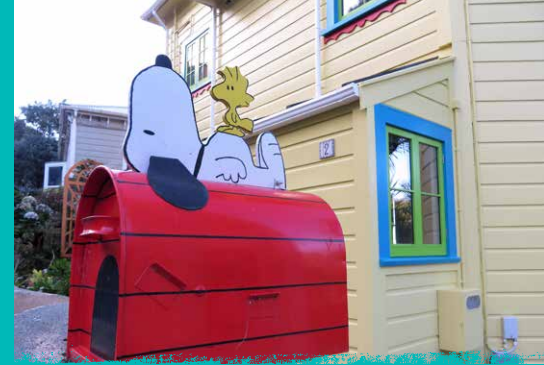
Client: LUX Light Festival www.lux.org.nz

Photographer: Jae Warrander

Other key contributor - lighting: Metro Lighting www.metro.co.nz

Other key contributor - plywood: Summit Ply www.summitply.co.nz

Other key contributor – structural engineer: Silvester Clark Consulting Engineers, supplied by LUX Light Festival www.silvesterclark.co.nz



fit for a princess

This old villa, aka The Fairy Tale House, was built in 1906, in Aro Valley, and has been lovingly tidied over the decades by many owners. The current owners bought the house over a decade ago falling in love with its quirky height, the various bits sticking out and the interesting angles.

A traditional looking house in many respects, a former owner added another floor on top. This has turned it into a very tall house on a small footprint. The house is built on a slope, and the back of the house also has a basement, which makes it a four storey house from the back, so it seems even taller from across the valley.

When the current owners decided to paint the house, they realised the last paint job took place in 1995! The Resene paint job had held up well.

The owners adored rich bright colours but were wary about the effects of the sun on the paint. When they last painted the house in 1995, they were advised against using some of the colours selected as they had a low reflectance index and may not last. It was important to avoid selecting a colour that would weather too quickly and require a new paint job too soon. The whole house needed priming and two topcoats.

Aro Valley is renowned for being cold and damp. The house itself isn't. The owners wanted to paint the house in warm, bright colours to cheer people up and bring a smile as they passed by. They wanted kids to pass by and think a princess lives in this house, something that has literally happened when a little girl was heard to tell her dad when they passed by one day that, "This is where the Princess lives, Dad." A successful colour scheme would mean the tall house would glow like sunshine when seen from across the valley in Aro Valley.

Armed with this slightly mad agenda, the first step was to find a sunny golden main colour on the house, something that glowed like butter. **Resene Sonyx 101 semi-gloss in Resene Golden Sand** (buttery yellow) was chosen – it's a happy warm glowing colour that stands out amongst all the pale house colours and trees. The owner adores

colours from nature, like the golden glow of the sun, flowers, trees and the sea, all the colours Wellington is surrounded by.

Many testpots of paint and comments from neighbours and passers-by followed. A selection of colour schemes of a drawing of the house were even posted to Facebook so friends could vote on the best combination.

The next step was the front door. The owners knew they wanted a bright red front door for good feng shui. It needed to be a lovely bright deep flowery red – **Resene Poppy** (bright red) in **Resene Lustacryl** was the perfect contrasting colour to make the colour scheme pop. It proved so popular it was then used on all the house doors – the front, deck and basement doors.

Initially the corbels and heritage detailing were to be painted in the same colour as one of the window colours, but after suggestions from a Resene Colour Expert, Resene Poppy was also extended to these areas.

The previous roof colour was Resene Red Oxide. Various test patches of other grey and green roof colours were tried but nothing beat the tried and true **Resene Red Oxide** (colonial red), so this was painted on using Resene Summit Roof as it complements the rich warm house colours well.

The new house colours also needed to reflect the colours of nature. The house is surrounded by trees and bushes, and the sea is visible in the distance. After experimenting with various combinations of orange and blue, orange and green, blue and green, and green and green, the blue and green combination fitted the blue sea and the luscious green surrounds best using **Resene Allports** (cerulean blue) and **Resene Limerick** (Irish green) in Resene Lustacryl.

Even the letterbox fits the colour theme, primed with Resene Vinyl Etch and topcoated with Resene **Enamacryl Bright Red** (pure red). Snoopy and Woodstock are cut from plywood and painted. Snoopy's ears are made from black leather scraps. The mailbox has had a revamp once in the last

15-20 years it's been up. It's a favourite with the neighbourhood.

The unusual height of the house means that the house needs to be completely scaffolded and certified, and erected on terraces. The owners decided to paint the house in autumn, and worried they had left it too late to paint without going broke renting the scaffolding for weeks on end. However, the painters were marvellous, and made the most of the good days so the painting was completed in a reasonable time even with winter nipping at their heels. In the end, it was the double glazing on the ground floor and the bathrooms that held up the painting completion.

The owners found it a "fun experience selecting the colours, watching the paint go on, and now enjoying the finished Fairy Tale House. Everyone who passes by say they love it. Perhaps those that don't keep quiet! Luckily the home is in Aro Valley, a fairly arty bohemian neighbourhood, where a unique colour palette like this is easily accepted."

The judges awarded The Fairy Tale House by Daphne Carvalho the **Resene Total Colour Residential Exterior Award** and said: "this home is a celebration of colour and the fairy tale home young children dream of. With an oddly shaped design to work with, most would simply use paint to camouflage. Not on this home. Situated in Aro Valley, this neighbourhood is perhaps more comfortable with homes having their own distinct personality. With a nod to arty bohemian, homes shouldn't have to toe the line. The palette is brave and whimsical, with a sense of opening a child's paintbox for the first time. Once you've experienced and enjoyed this colour you can never go back to neutral.

Cheerful and fun, this colourful home is guaranteed to bring a smile."

Colour selection: Daphne Carvalho, advice was also provided by Sarah Hawkins
Painting contractor: Tao Painting Limited, Wellington

brighten up



Originally consisting of multiple tenancies, this first floor has undergone renovation and re-division.

During the initial stages, the building owners identified that there was a chance the complete floor would be taken by one tenant, presenting the opportunity to completely rethink the concept. They concentrated efforts on simplifying the visual approach while repairing the underlying building fabric to allow more flexibility in the future. An exposed but low rough concrete ceiling presented itself as an exciting opportunity to use colour for identity and delight while also needing to satisfy important acoustic and lighting needs stipulated by the new tenant.

It was identified that the new tenant, a Call Centre, was looking for a fitout that provided a fresh and fun environment for the staff, with well-lit and acoustically damp working spaces as well as inviting break out and refreshment stations.

Working with the owners locally and the tenant remotely, the concept for a bright ceiling to provide the main colour came once the space was opened up and the main interior dividing walls removed. While not wanting to make the space feel like a warehouse, the colour provided impact,

also unifying the space and downplaying the rough finish left in parts of the original structure.

Refreshment and utility spaces were left to be more subtle with the white providing a fresh, clean looking background finish.

The ceiling, though low, painted a fresh yellow – **Resene Paris Daisy** (clear yellow) - was the key to the renovation.

Returning down the wall helped blur the ceiling to wall junction. Acoustic panels and lighting trays crisscross just under the ceiling defining work areas. The white chosen for the walls – **Resene Double Alabaster** (grey white) – acted as a background for the yellow to launch from, with selected areas in a custom mixed grey and the plain grey carpet providing a solid base. Resene Zylone Sheen was used as from past experience it provided a hard wearing final wall coating with the desired look.

The existing space, after many small and varied tenancies, had multiple floor and ceiling heights and finishes. Once the contractor finished demolition and repair the space opened out immensely and presented itself as an exciting canvas for remodelling.

This Call Centre Fitout by Mary Jowett Architects Ltd was awarded the **Resene Total Colour Commercial Interior Award**. The judges said: *"working with an existing tired space, colour was used as a hero on this project to bring the space to life. A once grungy area has now become a fresh, light and optimistic space with yellow bringing in a sense of sunshine. Life in a call centre can be high stress. Bringing in uplifting warm yellow, gives staff a fresh hit of energy when they look skywards, providing a soothing atmosphere and helping with memory. Rather than stopping the colour at the ceiling edge, the yellow is continued onto the top of the wall, so the sunshine feels like it is warmly embracing the staff and the space.*

It's amazing the difference colour has made to this fitout."

Building contractor: Alpine Group Construction Ltd
www.alpineconstruct.co.nz

Client: Coronet Property Management Ltd
www.coronet-propertymanagement.com

Colour selection: Mary Jowett Architects Ltd
www.mary@jowett.co.nz

Painting contractor: Craig McIlroy Painters and Decorators
Queenstown www.cmacpainters.co.nz

Photographer: Julian Apse www.apse.co.nz





past to present

Tourism Waitaki, the Ministry of Business and Innovation (MBIE) and the Oamaru Whitestone Civic Trust (OWCT) recognised that the history of North Otago is a unique national story and together contributed financially towards the development of the Whitestone City heritage project. Design Federation were engaged as the head designer and project management team to bring together the heritage and stories of North Otago into a live interactive experience based in the Victorian precinct in Oamaru.

The brief was to utilise a variety of new media and traditional exhibition displays to produce an experience where the visitor was completely immersed in the experience. High participation and original, innovative experiences were paramount.

Based in an old grain store the key interior design consideration was working within a challenging built environment with over 120 year old Oamaru stone walls, a 10 metre high stud and a mix of rough concrete flooring.

Research and development of this project was immense, working closely with the North Otago Museum and Archives to ensure the project spoke of clear storylines of the region. Once planning was complete, implementation took just over nine months to achieve.

Visitors arrive at Whitestone City to character hosts at an immigration counter where they receive their passport to the experience. Past the Oamaru stone façade, they enter a full streetscape of a General Store, Barber, Chemist and Architect's office. There is a paper boy hologram that welcomes visitors to the experience spoken in Victorian language. A model of the Criterion hotel created by a local craftsman, includes a layered multimedia projection that shows a day in the life with Victorians moving within the building and outside.

Following the streetscape, visitors enter the dressing experience area where a theatre was built to show how to dress like a Victorian from the drawers up. The theatre is surrounded by catwalks of original Victorian and Edwardian garments and hats and over 100 portraits from the Early Settlers Association of North Otago.

Visitors then enter the games and pastimes area which includes a world first – a penny farthing carousel. The carousel was designed and built in liaison with local engineers and artists and provides the centrepiece of the experience. Other games include croquet, skittles, marbles, quoits, and a historic children's mock farmyard table.

Working with a local collector, there is a broad agricultural display that includes a faux farm shed with projections on a 3D map of the different maps throughout the decades.

Oamaru was famed for its bars, banks and brothels so the visitor is then taken into a space behind red velvet curtains that has a mock bar clouded in a smoke effect with historic bar games including bagatelle and a movie screening of the history of the area.

The next area is a school room where visitors are taught like they would have been in Victorian times including dunce cap, cane and a strict lesson from the character hosts.

Finally the visitor is able to don Victorian clothes and walk into a parlour for high tea and etiquette lessons.

When developing the colour palette the first consideration was the historical knowledge of the time, the colours that were used during the Victorian and Edwardian periods specifically in the North Otago region. Historic homesteads and buildings throughout the region were visited where original paint colours were still shown, spaces were discussed with local historians and the OWCT liaison.

Alongside the research it was determined that the overall colour palette would be strong, bold, moody and all encompassing. Ensuring that every space had its own character to take the visitor on a journey, from the more working class scenes right through to the upper class parlour space, colour was a defining design element.





A key objective of Design Federation was to work within a New Vintage space, taking colours and design cues from the past and then interpreting them in a modern, fresh way. A majority of the colours chosen came from the latest **Resene The Range fashion collection**, colours that while fashionable also spoke of times past.

New entry and exit vestibules were designed and made, undercoated in Resene Quick Dry waterborne primer undercoat then painted **Resene Lustacryl Half Spanish White** (complex neutral) to complement the Oamaru stone exterior and original exterior mid tone green store doors.

At the immigration counter, an original boat was displayed as if docked. The seascape in the harbour in Oamaru prompted the choice of **Resene Walk-on flooring paint in Resene Barometer** (deep blue) as the paint colour beneath the boat.

The streetscape gave the opportunity to be more creative with the colour palette; each shop had an original look but needed to complement the rest of the buildings. The shop exteriors were finished in **Resene Mission Brown** (rich traditional brown), **Resene Dark Side** (midnight blue), **Resene Seaweed** (bitter brown) and **Resene Quarter Bokara Grey** (warm ashen grey) all painted in **Resene SpaceCote Low Sheen** as they were still housed inside.

The original floor was over 100 year old concrete. A local artist was engaged to paint cobblestones directly onto the concrete using **Resene Foundry** (shadowy charcoal) and **Resene Triple Rakaia** (stony grey beige) to produce a realistic effect.

Each shop provides a unique colour experience. The General Store floor was painted in **Resene Walk-on Wolverine** (browned taupe), with walls in Resene SpaceCote Low Sheen **Triple Canterbury Clay** (clay ochre). These complemented the vast range of historical store items and timber shelving.

The architect's office that has a projection was painted in Resene SpaceCote Low Sheen **Dark Side** inside and out to ensure the visitors focus on the multimedia display. Resene **Dark Side** also complemented the dark timber desk and display elements.

The exterior of the Barber's shop was painted in Resene SpaceCote Low Sheen **Seaweed**. A combination of complementary colours in Resene **Barometer**, Resene **Triple Canterbury Clay** and **Resene Chalk Dust** (limestone white) highlight the barber's implements and accessories. Tongue and groove is finished in Resene **Barometer**, with **Resene Quarter Truffle** (taupe) on the wall and Resene **Triple Canterbury Clay** decorating the rail.

On entering the dressing experience a large hat display is painted in hardwearing **Resene Lustacryl Ringo** (earthy beetroot) to keep it looking good, as this is a key feature leading to the next stage. The fashion catwalks are painted in Resene **Lustacryl Chalk Dust** to enhance the garments on them.

A local artist painted the wall mural showing the variety of Victorian dress through the years, using Resene **Barometer** as the backdrop colour, framed in **Resene Harvest Gold** (yellow orange) and a variety of Resene colours in the mural.

The centrepiece of the attraction, the penny farthing carousel, was designed with local artist Donna Demente who provided the graphics around the top. Resene **Walk-on Foundry** was used for the floor colour and **Resene Lustacryl Reflection** (pastel blue) as the carousel skirt colour to complement the artwork above.

Within the agriculture section a faux farm shed was built to house a projection of the variety of historical maps of the greater region. The timber within the shed was stained with **Resene Colorwood Bark** and finished in clear Resene **Aquaclear** to ensure it resonated with the look of the time.

To bring darkness and intrigue to the bar and brothel space painted wall hung pressed tin was prepped with Resene **Vinyl Etch** before topcoating in **Resene Lusta-Glo Nero** (blue black), the colour repeated on the bar.

The school room interior featured a rough concrete floor, painted by a local artist to look like floorboards. This paint feature was done with Resene **Walk-on** in Resene **Wolverine**, **Resene Castaway** and Resene **Triple Canterbury Clay**. It is a stand out feature in the space; the artistry and paint colours blend well together to create a realistic floor. Walls were painted in complementary **Resene SpaceCote Low Sheen Rivergum** (grey green).

A key aspect of the facility design was creating realistic looking traditional Victorian bathrooms for the visitors. The bathroom exterior is **Resene Scoria** (copper red brown) and the lobby Resene **Half Spanish White**. The intention was to utilise daring, deep tones to relate directly to the Victorian brief as well as provide a bold impact. For the female bathrooms deep purple **Resene SpaceCote Low Sheen Sumptuous** (deep purple) is used on both walls and tongue and groove panelling. In the male bathrooms **Resene SpaceCote Low Sheen Atlas** (hazy forest green) sets the scene. Combined with gold gilt mirrors, leather and velvet furniture and traditional artworks the bathrooms certainly make a bold colourful impact.

In the parlour a second hand mantelpiece was attached to the wall rejuvenated with **Resene**

Timber and Furniture Gel in Resene Jarrah Tree (warm red brown) to bring it back to life.

The retail space was painted in **Resene SpaceCote Low Sheen Green Meets Blue** (soft grey green) and features a range of wooden display units that work seamlessly with the colour chosen.

The complete colour palette includes 25 different Resene colours to create a coordinated, bold scheme that enhances the overall experience.

This project was designed within a very challenging built environment. All internal displays, entrance and exit doors, bathrooms and stages had to be built from scratch.

The most positive aspect of the project was the community focus, liaising and working with a variety of groups and individuals throughout the region with items, displays and artworks. This project became North Otago's; the buy in from the community ensured its success.

Whitestone City by Design Federation was awarded the **Resene Total Colour Commercial Interior Public + Retail Award**. The judges said: "an extensive palette of colours is carefully wrapped into this project to celebrate antiquity and support the story telling of history. Visitors are led on a journey of experiences, meandering through a look back in time with something to discover around each corner and interactive activities to enjoy. The colour palette brings a richness to the exhibition that couldn't have been achieved with duller antique shades.

With such a wide colour range, it would be easy for the elements to compete, but instead they all come together supporting each other, gently evolving as you move through.

Moody, intriguing and a perfect melding of history and colour."



Architectural specifier: Bruce Parker and Ian Perry
 Building contractor: Breen Construction www.breen.co.nz
 Client: Tourism Waitaki www.waitakinz.com
 Client – Operations Manager: Wendy Simpson, Tourism Waitaki www.waitakinz.com
 Interior designer: Annabel Berry, Design Federation www.designfederation.co.nz
 Painting contractor: Colourpalace, Century Painting
 Other key contributor - stylist: Meghan Nockels, Design Federation www.designfederation.co.nz
 Other key contributor – graphic designer: Kate O'Connell, Design Federation www.designfederation.co.nz
 Photographer: Rachel Wybrow Photography www.rachelwybrowphotography.co.nz

pattern a la paua

PAUA



PAUA architects was previously Antanas Procuta Architects. The company name change followed in the footsteps of the Hamilton City Council's decision to rename the road the company building is located on; Bridge Street became ANZAC Parade in honour of the 100 year commemoration of the ANZacs at Gallipoli.

This was the perfect time to rebrand the company and this included a repaint of the building exterior to reflect this new direction. PAUA is an acronym for Procuta Associates Urban + Architects. Paua is the Maori name given to a species of abalone and when the shells are highly polished it emphasises their striking blue, green and purple iridescent colour.

The paua shell is seen as an iconic New Zealand symbol and the colours define this. The base colour was selected to modernise the building and to act as a background ground to enhance the paua mural colours.

Working with mural artist Paul Bradley the paua colours and form were developed into an inspiring artwork that wraps the building and the associated retaining walls of the carpark.

The aim of the project was for the repaint to act not only as signage but also as a piece of art to enhance the surrounding environment.

Paul Bradley is an artist based in Hamilton and is part of Creative Waikato. Paul Bradley and PAUA architects have worked together on other public buildings and spaces making Paul an obvious choice when looking for an artist to develop an artwork to reflect the new name and re-branding.

The design for the mural was based on the typographic maps that architects use to understand a site they are designing for. Paul took inspiration from this and also from the lines of pattern in the paua shell. The colours chosen – Resene Lumbersider in **Resene Cristalle** (strong purple), **Resene Havelock Blue** (summer blue), **Resene Java** (intense turquoise), **Resene Mantis** (bright green) - all reflect the amazing range of colours and vibrancy of the polished shell. These blues, greens and purples really pop against the neutral dark grey background and the mid-grey outlines. Paul aimed for restraint

in the colours, so that each highlight of colour has presence and impact.

The big challenge of painting this building was access. The boom lift had to be positioned in just the right spots to reach all of the parts of the building that needed to be painted.

The base colour **Resene Double Cod Grey** (black charcoal) uses **Resene Lumbersider CoolColour** to reflect more heat than a standard version of the colour would, with the roof in **Resene Summit Roof CoolColour Half Delta** (stone grey) due to its location and exposure. This Resene Half Delta is continued onto the fascia and barge board in Resene Lumbersider CoolColour, and repeated on the exterior timber joinery. The soffits are light in colour and hue using Resene Lumbersider in **Resene Quarter Villa White** (yellow white).

Fiery **Resene Ayers Rock** (sunset orange) frames the door and welcomes you in teamed with Resene Double Cod Grey.

PAUA Re-branding by PAUA Architects was awarded a **Resene Total Colour Commercial Exterior Colour Maestro Award**. The judges said: *"Telling the brand story in imagery and colour makes this project ever the more memorable. The brand is not just placed on the building, but is wholeheartedly wrapped around it. The colours are reminiscent of the flow of a river as it meanders along and a clever interpretation of the interior of a paua. The design and colour palette works on both a practical and aesthetic level. The paua contours act as a wayfinding device directing you towards the carpark and into the office. Embracing the brand, it's lovely, whimsical and a perfect reflection of the creativity that lies within."*

Client: PAUA Architects (previously Antanas Procuta) www.pauaarchitects.co.nz
Colour selection: Jess Clarkin, PAUA Architects www.pauaarchitects.co.nz and Paul Bradley, www.paulbradley.co.nz
Mural artist: Paul Bradley, www.paulbradley.co.nz
Painting contractor: Nigel Kovacevic
Photographer: Andrea O'Connor www.pauaarchitects.co.nz



hello yellow





After building their own house 30 years ago and watching the family grow and change, the clients (an historian and an artist) were keen on fresh beginnings. A love of craft and an appreciation of the practical, compact plans of certain state houses were some of the things that formed part of initial design conversations with Lovell & O'Connell Architects.

Spitaki House is the outcome and perches just above where they first built, replacing one of the small workingman's cottages that face Island Bay beach. The house has a sculptural form and roof that stealthily hugs against the hill. A rippled ply ceiling cradles the jewel box spaces below. Pared back with simple lines and cedar cladding, the house orientates to the sun with split level living spaces that frame views to the north and east.

The stained cedar cladding matches coastal weathered timber. Colour is injected into the design via the walls and soffit of the two enclosed deck areas, using **Resene Lumbersider** tinted to **Resene Wild Thing** (bright yellow gold). Colour matched by Resene to the local kowhai flower, the walls and soffit of the decks create a lively contrast to the subdued cedar cladding. Blurring the boundaries of architecture and art, the dining room deck has a large scale painted

artwork based on a Michael Smither's artwork with permission from the artist.

The entry door is welcoming in Resene Lustacryl tinted to **Resene Bright Red** (pure red).

Internally the wall paint colour, **Resene SpaceCote Low Sheen** in **Resene Double Alabaster** (grey white), is neutral to let the owner's collection of sculpture and art and the rippled ply ceiling sing.

Spitaki House by Lovell & O'Connell Architects won the **Resene Total Colour Residential Exterior Maestro** award. The judges said: *"this colour palette is inspired by the Michael Smithers' artwork, which uses colours as musical notation. Wrapped into a more neutral exterior, it's like a bold jewel box that is enjoyed by its owners, a welcoming torch light inviting warmth into the heart of the home. The hue on this home's exterior provides a gentle halo glow of yellow to the interior, bringing a sense of sunshine indoors regardless of the weather."*

It's a warm and inspired use of colour."

Architectural specifier: Lovell & O'Connell Architects
 Building contractor: Peter Camp Builders
 Other key contributor – artist for feature:
 Michael Smither www.michaelsmither.co.nz



neutral know-how

As part of a modest renovation to the rear of a 1900s villa in Remuera, the aim was to create a modern kitchen sitting harmoniously within the historical villa, and to showcase the client's collection of art and objects.

A few simple design elements bring light and space to the kitchen, living and dining. The kitchen wall was slightly extended to allow a larger kitchen in which the husband-and-wife clients can comfortably cook side by side. The kitchen opens to the living area across a breakfast bar to easily entertain large family groups. A wall was removed to relocate the dining into a more

formal setting enclosed on three sides. The deck was extended to give views out to the Waitemata, and a new stair from the deck connects the living areas to the garden, which slopes down into a green verdant valley.

The husband is a scientist, the wife is an artist and lawyer, and together they brought a wonderfully rigorous attention to detail, especially regarding the efficiency of the kitchen and storage elements.

There was a clear vision to use a strong colour for a feature wall on which to display the client's artwork. Colours were tested on a 3D digital model of the villa, prior to specifying the final colours.

The inspiration for the feature wall came from the deep, dark colour choices used in galleries such as the National Gallery and John Soane Museum in London, which allows the colours of the art to glow brilliantly against the sombre background.

The main art wall is painted in **Resene SpaceCote Low Sheen** in **Resene Timekeeper** (blue green), a striking dark colour along an internal wall which faces south. The artwork is protected from direct sunlight, and lit by adjustable artificial lighting in the evening. The remaining walls are **Resene Tasman**, a calming blue green which beautifully complements the natural stone benchtop and restored Kauri flooring. Resene Tasman (soft aqua grey) also works with the various blue objects and glass artworks which are displayed on white shelves painted in **Resene Half Rice Cake** (starchy white), and in a painted alcove with glass shelves.

The height of the ceilings is accentuated by Resene SpaceCote Flat in **Resene Eighth Rice Cake** (noodle white), a white also used on the window trims and cabinetry to reflect the light around the space. Together

the palette contributes to a warm and comfortable home which encompasses art and family life.

The project went smoothly due to a wonderful builder, Mark Conway, and the clients write that they wouldn't change a thing.

This Bassett Road Renovation by Emma Morris Architecture won the **Resene Total Colour Neutrals Award**. The judges said:

"Most see neutrals as the easy option, but choosing the right neutral colours can really make a home sing. Interesting shadowing and light in this home play with the neutral palette, adding an extra layer of interest. Your eyes wander comfortably through the space, the perfect backdrop to showcase favourite possessions. Different colours on the horizontal and vertical planes provide a soft contrast."

This home is simply beautiful in neutral – with a soothing and calming ambience that many homeowners would love to have in their own home."



Architectural specifier: Emma Morris Architecture Ltd www.emmamorris.studio
 Building contractor: Mark Conway
 Colour selection: Lucy McGillivray and Nikki Morris
 Photographer: Sam Hartnett www.samhartnett.com

BrushStrokes

the right *white*

While we all see the colour trends go from red, orange, to pink, blue to green and back to teal, what is less obvious is how much the whites and neutrals move too. We know colour choices are always evolving and changing, which is why we regularly update our The Range whites and neutrals fandeck.

The latest fandeck includes a few new colours and introduces favourites from other colour ranges to give you the best of the best in one handy fandeck. With the popularity of grey, the range of options has been expanded also.

The new fandeck is available from your Resene representative or Resene ColorShop or specifiers can order online at www.resene.com/specifierorder.



The individual whites and neutrals palettes will also be updated this year to bring the new colours and favourites into those handy takeaway palettes.

Remember we also have the **Habitat plus – whites and neutrals booklet**, which covers off tips and tricks to think about when choosing whites and neutrals. It's ideal for use with clients who are keen on whites and neutrals but are finding it tricky to settle on an option that suits. Available free from Resene ColorShops or reseller, or view online, www.resene.com/habitatplus.

top of the *colour pops*

If you think you know the most popular Resene colour you might be surprised to find out it's not Resene Alabaster. While Resene Alabaster is a very close second, Resene Black White has snuck in front to be crowned Resene's top colour.

Chances are you have seen many of these colours already adorning walls. These colours share a common trait – they are very versatile and easy to dress up, or dress down in a colour scheme by the addition of other features.

- | | |
|--|--|
|  1 Resene Black White |  11 Resene Half Alabaster |
|  2 Resene Alabaster |  12 Resene Half Sea Fog |
|  3 Resene Sea Fog |  13 Resene Half White Pointer |
|  4 Resene Double Alabaster |  14 Resene Pitch Black (wood stain) |
|  5 Resene Half Black White |  15 Resene Merino |
|  6 Resene White Pointer |  16 Resene Quarter Spanish White |
|  7 Resene Quarter Tea |  17 Resene Half Spanish White |
|  8 Resene Half Tea |  18 Resene Black |
|  9 Resene Rice Cake |  19 Resene Half Rice Cake |
|  10 Resene Quarter Black White |  20 Resene Eighth Thorndon Cream |

These colours are in the Resene whites and neutrals A4 colour chart, and Resene Pitch Black is from the Resene Exterior wood stains 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, they can use the individual whites and neutrals palettes or The Range Whites & Neutrals fandeck for more options.

All of these options are also available in Resene A4 drawdown swatches, which can be ordered online www.resene.com/drawdowns or via your Resene ColorShop.

better and better

The Resene technical team are always on the lookout for ways to improve Resene products. Two of the products to enjoy recent updates are Resene Lustacryl and Resene Woodsman Decking Oil Stain.



Updated Resene Lustacryl semi-gloss waterborne enamel, has been designed to be faster to dry and easier to apply. This will speed up application time and also give a better quality finish. It's available in a huge range of Resene colours, including Resene CoolColours for exterior projects.

Resene Woodsman Decking Oil Stain has moved to a waterborne alkyd version, with improved foot traffic durability and weathering durability. It penetrates better reducing the risk of tracking, to help keep it looking good for longer. It's available in a wide range of exterior stain colours, including Resene CoolColour options.

tip spray top

New Resene Summit Roof Commercial Spray Satin



is designed specifically for airless spray application. By focusing the product just on spray application, the technical team have been able to optimise the application process. The new product will be available in 4L and 10L packs in the most popular tones, and many CoolColour options too.

Resene Summit Roof Commercial Spray Satin joins Resene Summit Roof Semi-Gloss, which is designed for brush and roller application, and MIOX and Aluminium finishes available for those who prefer a metallic finish. This gives you and your clients more choice for their roof finishes, and allows painters to choose the product that best suits the application method.

the funny side of paint

"A number of years ago I was working for a painting firm which was owned by a Dutch gentleman. My workmate and I were discussing paint finishes while our Dutch boss was nearby. We talked about a certain roller sleeve which would leave an 'orange peel' texture on the wall. Sometime later we heard our boss tell our other workmate who had just returned from an errand not to use this certain roller sleeve as we had discussed as it would leave a 'banana skin' texture!"

Thanks to Adrian.



Resene, Licensed products since 1996



the paint the professionals use



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