



2020

# Nurture

**Colour stories**  
by Taubmans



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We know that colour has the ability to completely alter our living spaces, to bring joy in the easiest way. To quote the Mexican architect Luis Barrágan whose work was so strongly defined by his use of colour, 'My house is my refuge, an emotional piece of architecture, not a cold piece of convenience.' It was in the spirit of these words that we began our discussions on the colours for our first trend collection.



Rachel Lacy  
Colour Category Manager,  
PPG ANZ

In truth we all carry a palette in our retina. The colours implanted there are those of the place in the world in which we live, and from the vast range of colours our experience has given us; colours we enjoy and colours we do not.

We have explored what is happening around the world, what is the zeitgeist, and how will it manifest in the coming year? From this, the theme of 'Nurture,' and all that the word encompasses has emerged as the overarching theme for our 2020 forecast.

With Nurture we bring a real and stable platform for colour dreams to be safely launched. Our four curated colour palettes are designed to make it easier for you to select colours for your environment and to create harmonious colour schemes.

We hope the Taubmans colour collection for 2020 brings you the confidence to create a nurturing space of your very own.

We are living in a time of technological, environmental and social change, and in response, our homes and lifestyles are changing too. As we live longer and move away from the family home later, it is ever more important for living spaces to reflect the needs of our diverse and changing lifestyles.

While our lives have become more fluid, technology ensures that we are always connected. However, we are mindful of the importance of making real connections with others and taking a precious moment to re-connect with ourselves.

Home, and the places we increasingly make ourselves at home are where we can best be ourselves, and there is no more perfect way to express this than through the medium of colour.

Welcome to 2020 with Nurture by Taubmans.

**There is no more perfect way to express ourselves than through the medium of colour.**



## The things that matter: What will inform and inspire us in 2020?

### Nurture

We are informed by the global influences that shape us collectively and inspired by how these are reflected through our tastes, values and passions.

As we look to 2020, in response to global challenges we see a protective and nurturing mood emerging, not only for ourselves and our communities, but for the planet as a whole.



### Environment

Protecting the environment is among the most pressing issues of our time. With the effects of rising temperatures and extreme drought being felt at an individual level, and household plastics blighting once unspoiled beaches, resource and consumption awareness is high. Sustainable approaches to everyday living; doing more with less, have become a thread running through design trends regardless of aesthetic.



### Community

Rapid urbanisation and a shortage of affordable housing is driving an increase in shared living, the rise of the renter and the multi-generational home. Work styles are changing too, with five generations in the workplace, portfolio careers and the digital nomad. The apprehension in adjusting to these social evolutions is balanced by the positive experiences of living together, sharing resources and nurturing new communities.



### Health and wellbeing

We are taking an increasingly holistic approach to our wellbeing, with equal consideration for mind, body and spirit; indeed, yoga is now the preferred exercise in the region in every age group from Boomers to Gen Z. A resurgence of interest in ancient practices is enhanced by connecting to the rhythms of nature and acknowledging the personal comfort to be found in everyday rituals.



### Expression

Disruption, dissent and global protest are again part of the cultural landscape. From worker and climate strikes to the Women's March, we are in a new era of protest. The creativity sparked by this disruption is informing shifts in design trends; homogenisation and filtered perfection are overshadowed by the experimentation, self-expression and challenge that bring about change.



### Protection

Geo-political and climate concerns, increased polarisation and an atmosphere of uncertainty can provoke a protective response. As we become more mindful of our physical space, our personal security and our natural resources, our behaviour changes; consumption becomes more mindful and our choices more considered. There is a drive to retreat, shelter and surround ourselves and our family with that which is precious and sustainable.

**Sustainability, and doing more with less is a unifying theme in design trends.**

# Breathe Architecture

Melbourne architects, **Breathe Architecture** are passionate advocates of sustainable and environmentally positive design. We spoke to Associate **Bettina Robinson** about how she sees colour in practice.

**Q:** Have you seen the use of colour changing in architecture?

**A:** Colour is forever changing in architecture, trends come and go every year, but colour that defines an era is always inspiring. In the last 10 years I feel as though white has dominated the architectural scene, particularly in residential design. Perhaps in this generation where wellbeing is highly valued, we are seeking spaces that provide the calmness which white can achieve. White can create a feeling of cleanliness and peacefulness whilst providing a neutral backdrop to the texture and light of the many other components within a space. White for these reasons is also a very safe design option, so the current re-emergence of colour is very exciting to see. We have more recently been pushing ourselves out of the white comfort zone and are finding that our clients are responding positively.

**Q:** How do you use different colours in spaces?

**A:** We don't approach the use of colour lightly, as we strive to avoid trends that quickly date a space. First and foremost the design strategy at Breathe is 'build less, give more' and so any material specified, even paint, is scrutinised for its purpose and environmental impact. With this approach our material palette is typically natural, honest and raw, so if and when colour is applied, it comes from a strong conceptual approach and must contribute towards making that space special.

We feel very comfortable using green and earthy tones as we are often inspired by nature, which ties effortlessly within a design celebrating the raw materials that make a building: timber, brick, concrete, steel. Sometimes our designs come from a much more

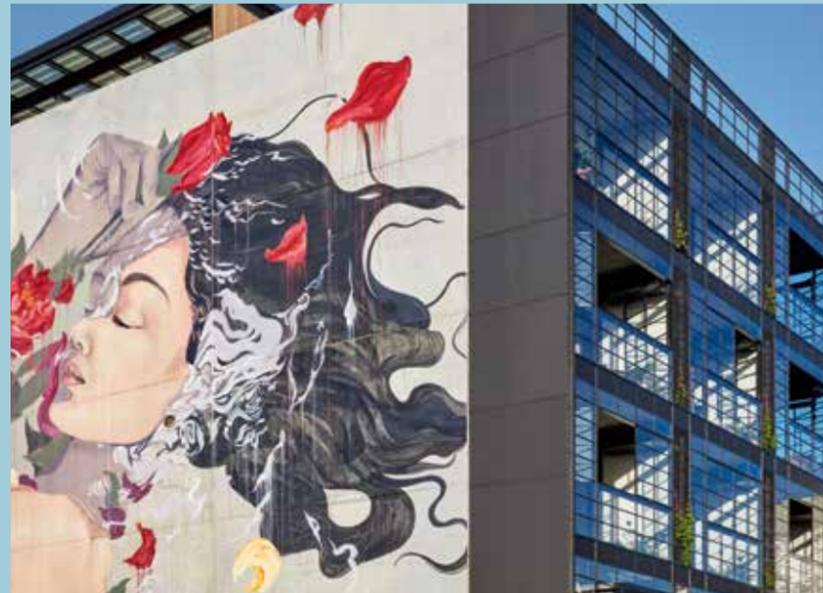


Nightingale 1 | Photo Peter Clarke

**Nature ties effortlessly within a design celebrating the raw materials that make a building.**



Paramount House Hotel | Photo Sharyn Cairns



Nightingale | Photo Peter Clarke

**Regional qualities mean an apartment in Brunswick looks very different to a farm residence in Ballarat.**

colourful source of inspiration, such as Paramount House Hotel which drew its concept from the 'artefact and ornament' of the existing Art Deco building which housed the hotel's foyer. The bones of the existing building were preserved and exposed in their raw finish to celebrate the former life of the building. The fit-out was then treated as the insertion of ornament and so we applied colour by the way of acoustic carpet, Australian made furniture, local artwork, natural linen bedding and plasterboard paint finishes.

**Q:** Do you think there's a regional colour preference here in Australia and New Zealand because of the quality of our light?

**A:** I have never thought of Australia as having a regional colour preference. Maybe because it's not strikingly obvious, or perhaps because contemporary Australia is so geographically and culturally diverse. We aim to respond to the local regional qualities in our designs so this means an apartment in Brunswick looks very different to a farm residence in Ballarat.

**Q:** How do you see using a book of curated colour palettes like this?

**A:** I find seeing images that confidently apply colour can push my thoughts beyond the comfort zone of repeating what's been tried and tested.

My Redfern terrace house was a big gaunt dowager of a thing. Inside, she was light-filled and brilliant, one wall a sea green, another in Yves Klein blue. But outside she was dour. I started to paint her: a candy-stripe veranda roof, a zebra front door, a rear-lane desert mural, tangled in bright bougainvillea. It was my small gift to Redfern, helping furnish the street as our shared civic habitat. It was a gift of colour.



Colin Walton

Elizabeth Farrelly is a Sydney-based author, architecture critic, essayist, columnist and speaker.

Mexican architect Luis Barrágan (1902-1988) was the all-time master of colour. "I believe in an emotional architecture," he said. "It is very important for humankind that architecture should move by its beauty." He did it with colour. Faded pink on a flawless Mexican sky, gridded yolk-yellow concrete brimming with sunlight, flat French ultramarine shadowed by towering grey eucalyptus.

Mystery, serenity, wistfulness, pathos, seduction, love; Barrágan used colour to infuse the intense abstractions of form with the smoky poetics of human experience.

This set him apart from his contemporaries, wedded as they were to the white world of Ripolin.



Age fotostock

Le Corbusier might talk colour, deploy the odd panel or mural, but the urban world he bequeathed us was modern, monochrome and ultra-masculine, its palette as cruel as his plan to replace central Paris with tower blocks.

Our cities still tiptoe around colour. The mammoth building boom we've just seen across Australian cities squeezed thousands of cookie-cutter buildings into the corset of architectural taste; white, black, brown and grey. Where colour does appear, it is crude and superficial.

There's the stuck-on tat, a grass-green laser-cut balustrade, a row of yellow metal fins, a structural matrix of orange steel, designed to flossy up an otherwise lacklustre façade.

There's the ghastly roof-red, clotted cream and British racing green of so-called heritage regimes. Worst of all, there's the idea that colour can substitute for authenticity, that sandstone coloured paint or concrete is an acceptable stand-in for the real thing. That's not colour. That's kitsch.

Barrágan understood that colour is deep. It is from, and for, the heart. Barrágan took the colours of the street into the enclaves of the rich, but colour itself is available to us all.

Contemporary Chilean architect, **Alexandro Araveña**, who won the Pritzker 36 years after Barrágan, invented a brilliant scheme to retain social housing in the expensive city centre. Building just half of each house, he left a gap for people to infill themselves, as and when. The authority-built armature was grey, gappy and uniform. But when the people arrived, and began having babies and building bedrooms, the street flowered with colour and eccentric charm.

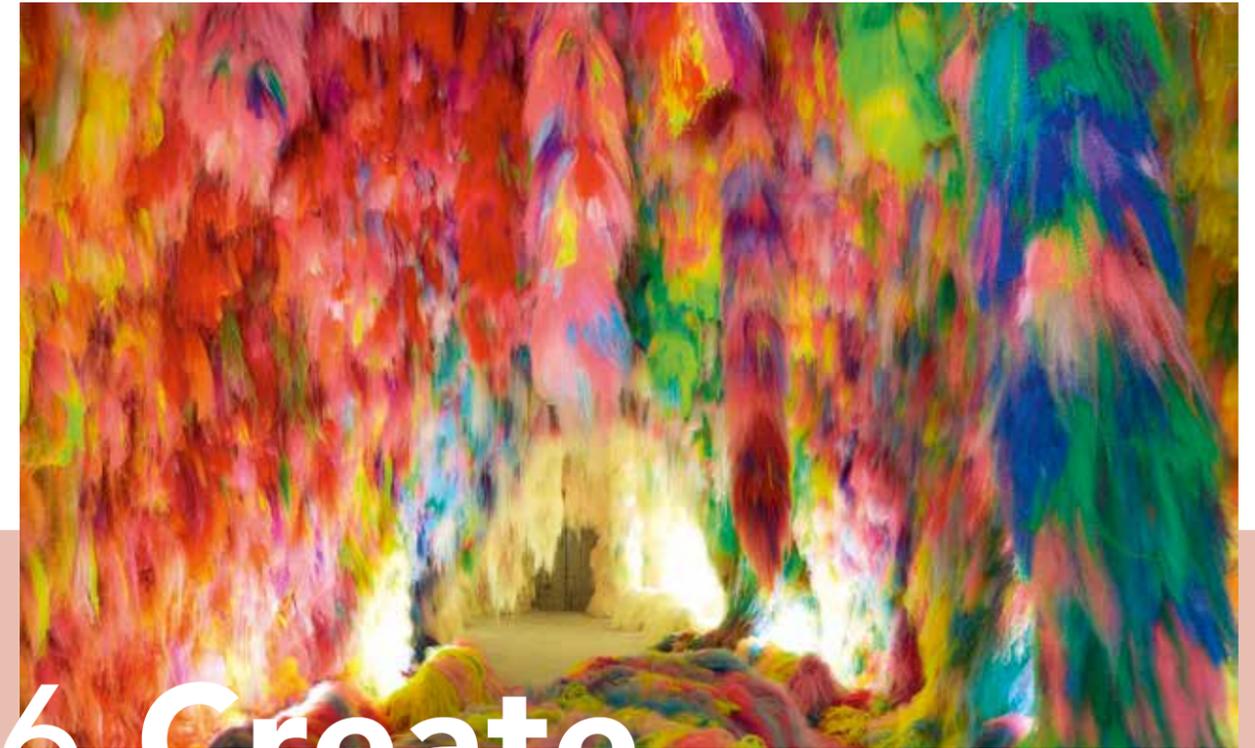
**My mural and zebra door are gone now, painted over. But be warned, the next chance I get, I'll be at it again.**



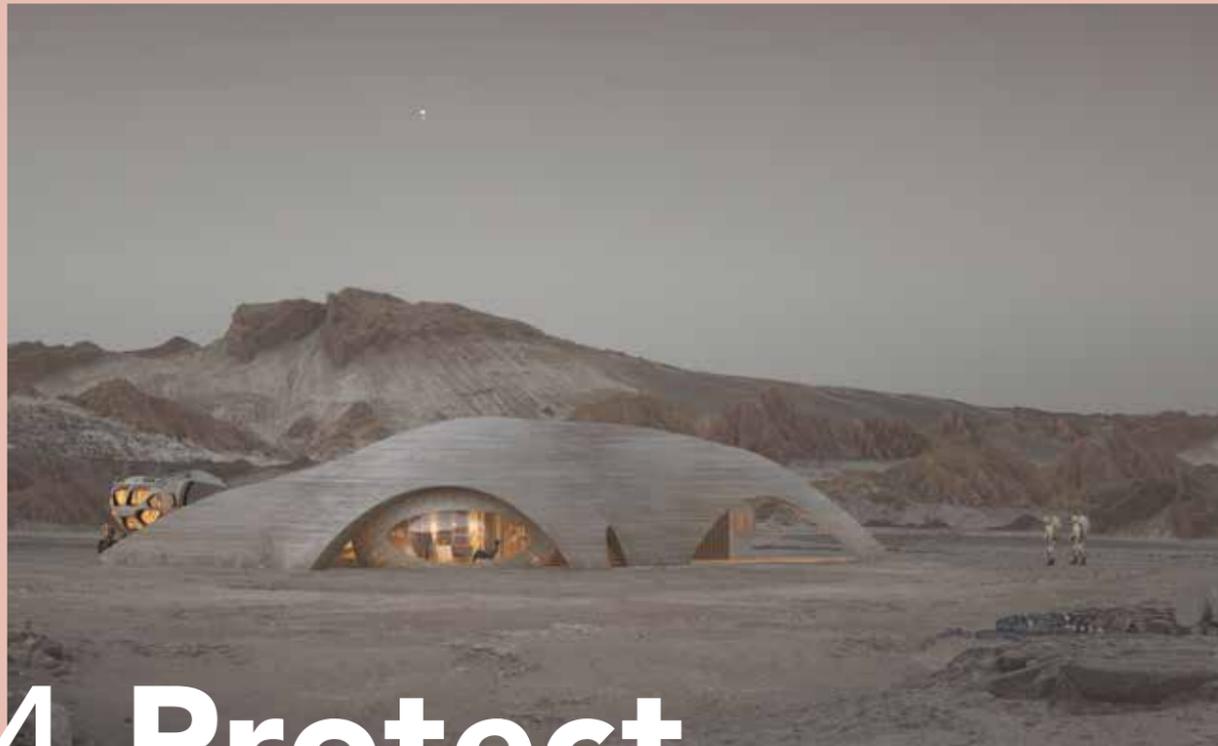
**Take the time  
to nurture the  
planet, the  
community and  
yourself.**



**22 Share**



**46 Create**



**34 Protect**



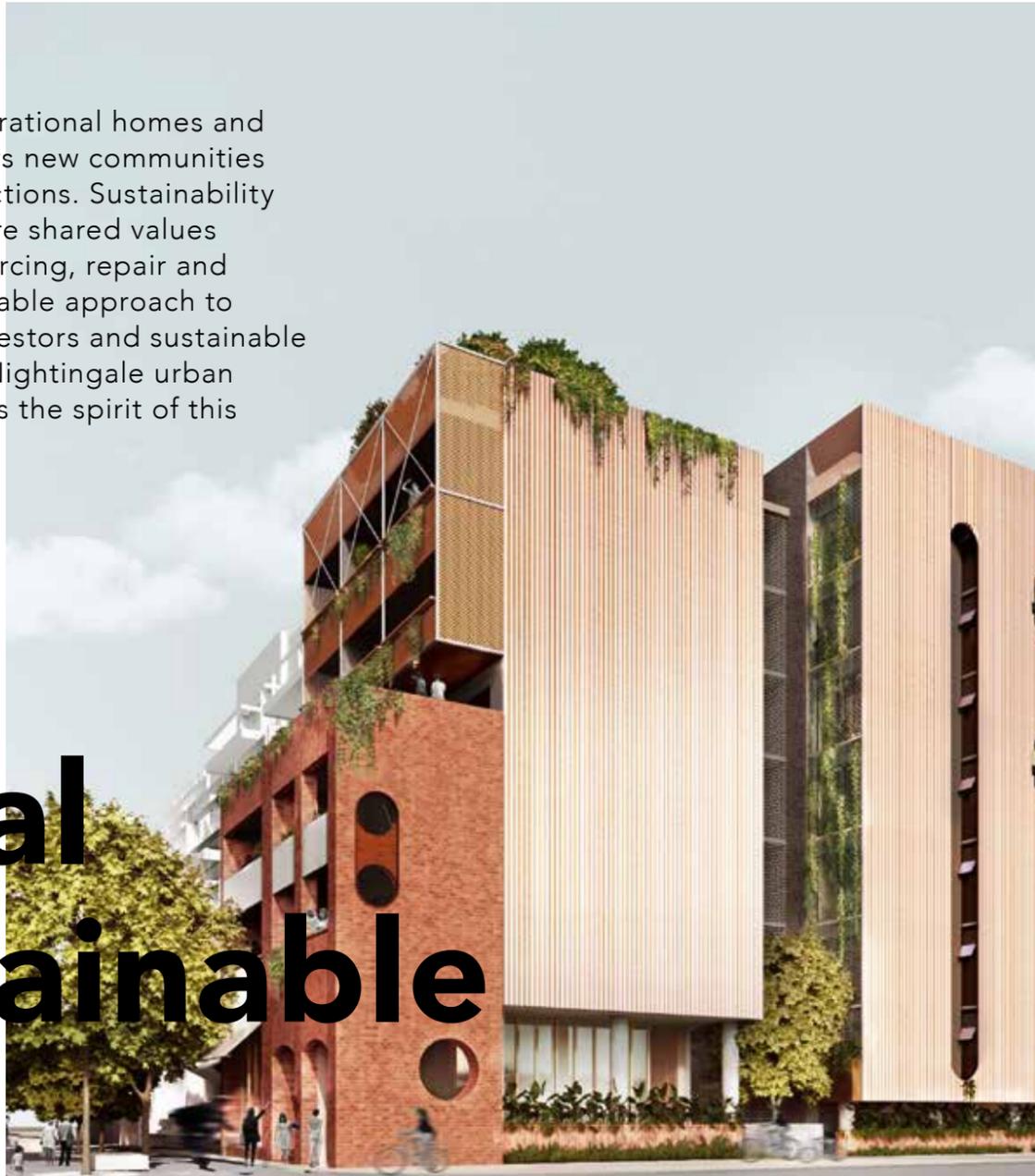
**58 Breathe**



About the people  
and for the  
people, reflecting  
on the changing  
shape of our lives.

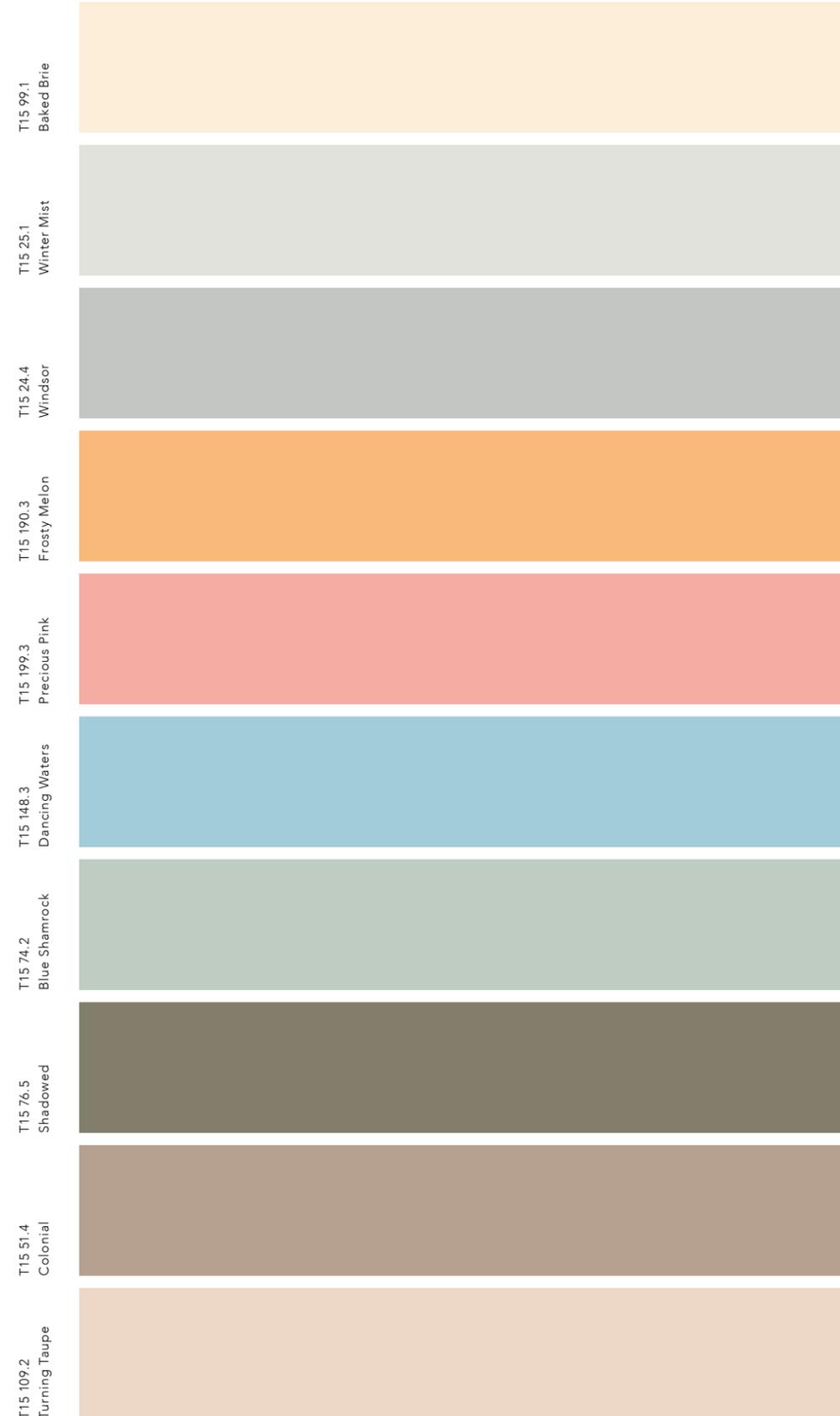
**Share**

The rise of multi-generational homes and co-living spaces fosters new communities and new social connections. Sustainability and resourcefulness are shared values expressed in local sourcing, repair and re-use and a lo-fi portable approach to living. With ethical investors and sustainable design, Melbourne's Nightingale urban housing model reflects the spirit of this new way of living.



# Social Sustainable Lo-fi Community Urban





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Pastel brights are softened with a suggestion of gentle wear and recycling, and complement soft natural greens and blues. Neutrals have a humble natural feel, reminiscent of brown paper and string.

**Designed with sustainability in mind, and to bring a touch of happiness to shared spaces.**

# Harmony & optimism



### Naturally soft

The cool blue greens of Winter Mist and Blue Shamrock are a neutral canvas for the soothing blue Dancing Waters and a grounding accent of Shadowed.



### Soft complements

A warm duo of Baked Brie and Turning Taupe with an accent of orange Frosty Melon finds a complementary harmony with the cool grey of Windsor.



### Pink & blue moods

The complementary combination of neutral Winter Mist and Colonial brings a grown-up aspect to blue Dancing Waters and Precious Pink.



### Directional warmth

Soft Precious Pink and layered oranges Baked Brie and Frosty Melon are cut through with the dark neutrality of Shadowed in a directional combination.

### Wood finishes

The simple and natural mood of Share calls for a light touch with wood stains in barely-there finishes.



Natural Exterior Deck Oil on Spotted Gum 02



Exterior Clear Tinted Driftwood on Merbau 01



Natural Exterior Deck Oil on Pine 01



● T15 24.4 Windsor ● T15 74.2 Blue Shamrock ● T15 25.1 Winter Mist ● T15 190.3 Frosty Melon

Imagine a tranquil sleep space in grey Windsor or a cosy corner in layers of warm Frosty Melon and Precious Pink. Winter Mist is a cool partner to Turning Taupe and Colonial in a contemporary neutral scheme.



● T15 190.3 Frosty Melon ● T15 199.3 Precious Pink



● T15 109.2 Turning Taupe ● T15 51.4 Colonial ● T15 25.1 Winter Mist

**Create cosy corners and explore the versatility of neutrals with a relaxed palette.**



● T15 76.5 Shadowed ● T15 51.4 Colonial ● T15 24.4 Windsor

**Discover light and shade, or subtle cool and warm combinations in the Share palette.**



● T15 148.3 Dancing Waters ● T15 99.1 Baked Brie ● T15 24.4 Windsor



● T15 109.2 Turning Taupe ● T15 148.3 Dancing Waters ● T15 74.2 Blue Shamrock

The natural warmth of Baked Brie and Turning Taupe pair beautifully with the cooler accents of fresh Dancing Waters or soft Blue Shamrock in welcoming kitchens or relaxed living rooms. A combination of perfectly named Shadowed with lighter Colonial and Windsor is a sophisticated take on a neutral scheme.

A retrofuturistic  
dream of home  
finds shelter  
in a utopian  
dreamscape.

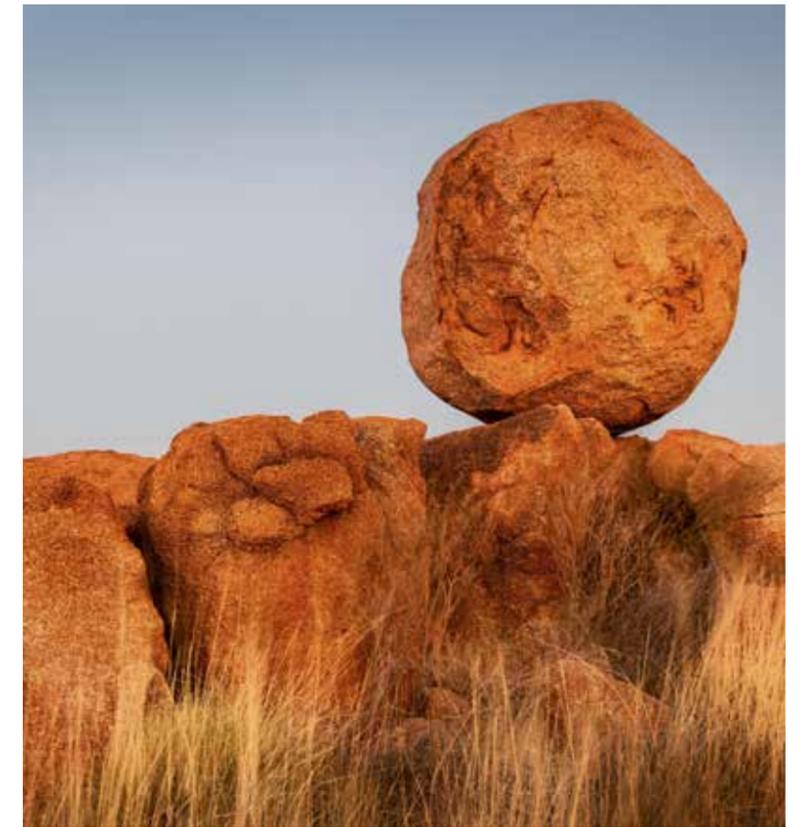


NASA 3D Printed Habitat Challenge | Hassell Studio and Eckerley O'Callaghan

**Protect**

Imagine a perfect new world. Our vision of the future sees the dusty reds of the Northern Territory merge with dreams of colonising Mars; a concept explored by design studio, HASSELL as part of NASA's 3D Printed Habitat Challenge. Reflecting this more human element of space design inspires us to create a cocooning shelter for ourselves and those we love.

**Protective**  
**Utopian**  
**Polished**  
**Retrofuturistic**  
**Luxurious**





T15 62.3 Lilac Brook	
T15 136.7 Blue Appeal	
T15 128.6 Quirky	
T15 95.7 Temple Tan	
T15 102.3 Brown Sugar	
T15 112.6 Really Russet	
T15 196.7 Rum Punch	
T15 120.4 Taylor Rose	
T15 37.4 Osprey Egg	
T15 106.3 Sandlight	

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**Layer upon layer of comforting hues create a mood of protective warmth.**

Blending the colours of the outback with retrofuturistic dreams of life on Mars inspires a series of familiar reds and neutrals. Cool pink and lilac with an elegant purple and navy balance and ground the palette.



# Warmth & reassurance



**Balanced intensity** Soften an intense pairing of Rum Punch and Quirky with an equal proportion of yellowed Sandlight and an accent of soft Taylor Rose.



**Complement & elevate** A rich complement of Blue Appeal with Brown Sugar and Temple Tan is lifted with a touch of delicate Sandlight.



**Find the balance** Cool Lilac Brook transitions into the warmth of pink Taylor Rose and Osprey Egg. Blue Appeal adds depth and definition in a balanced scheme.



**Warm cocoon** The warm analogous trio of Rum Punch, Really Russet and Brown Sugar is showcased against a soft backdrop of Temple Tan.

### Wood finishes

The luxurious and protective aesthetic of the palette is perfectly complemented by wood stains with warm red undertones.



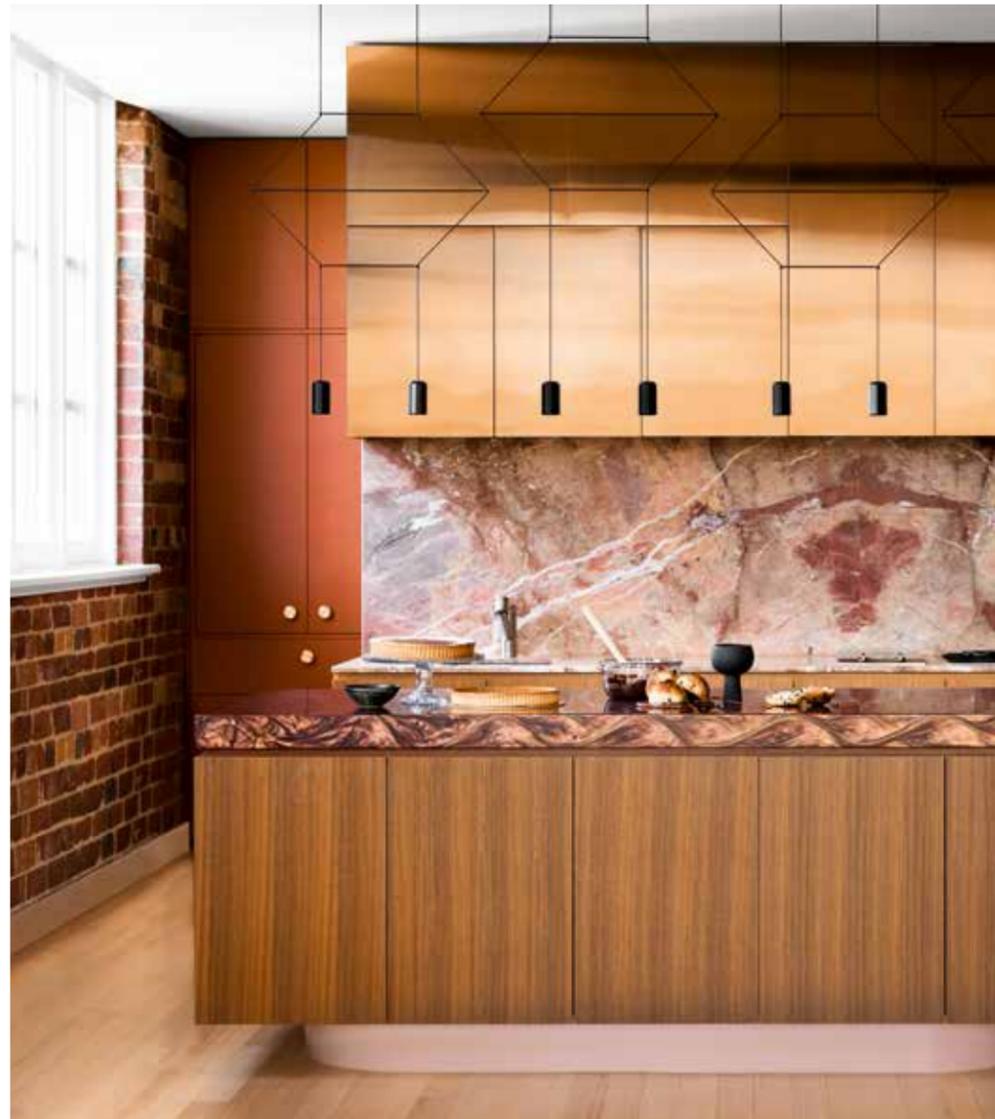
Exterior Clear Tinted Iced Coffee on Merbau



Exterior Clear Tinted Caboa on Merant



Jarrah Exterior Deck Oil on Pine 01



● T15 112.6 Really Russet ● T15 102.3 Brown Sugar ● T15 95.7 Temple Tan ● T15 120.4 Taylor Rose

**Find luxury and reassurance where the rich warmth of the Protect palette meets natural wood, stone and clay.**



● T15 128.6 Quirky ● T15 95.7 Temple Tan ● T15 102.3 Brown Sugar



● T15 196.7 Rum Punch ● T15 112.6 Really Russet ○ T15 120.4 Taylor Rose

Complement deep purple Quirky with the tans of the palette or design an elegant home office with treasured mementoes in a gradation of Rum Punch and Really Russet with a soft pink highlight of Taylor Rose. Really Russet and Brown Sugar cabinets harmonise with red woods and pink marble in a luxurious kitchen.



● T15 37.4 Osprey Egg ● T15 106.3 Sandlight ● T15 128.6 Quirky



● T15 136.7 Blue Appeal ● T15 62.3 Lilac Brook ● T15 95.7 Temple Tan

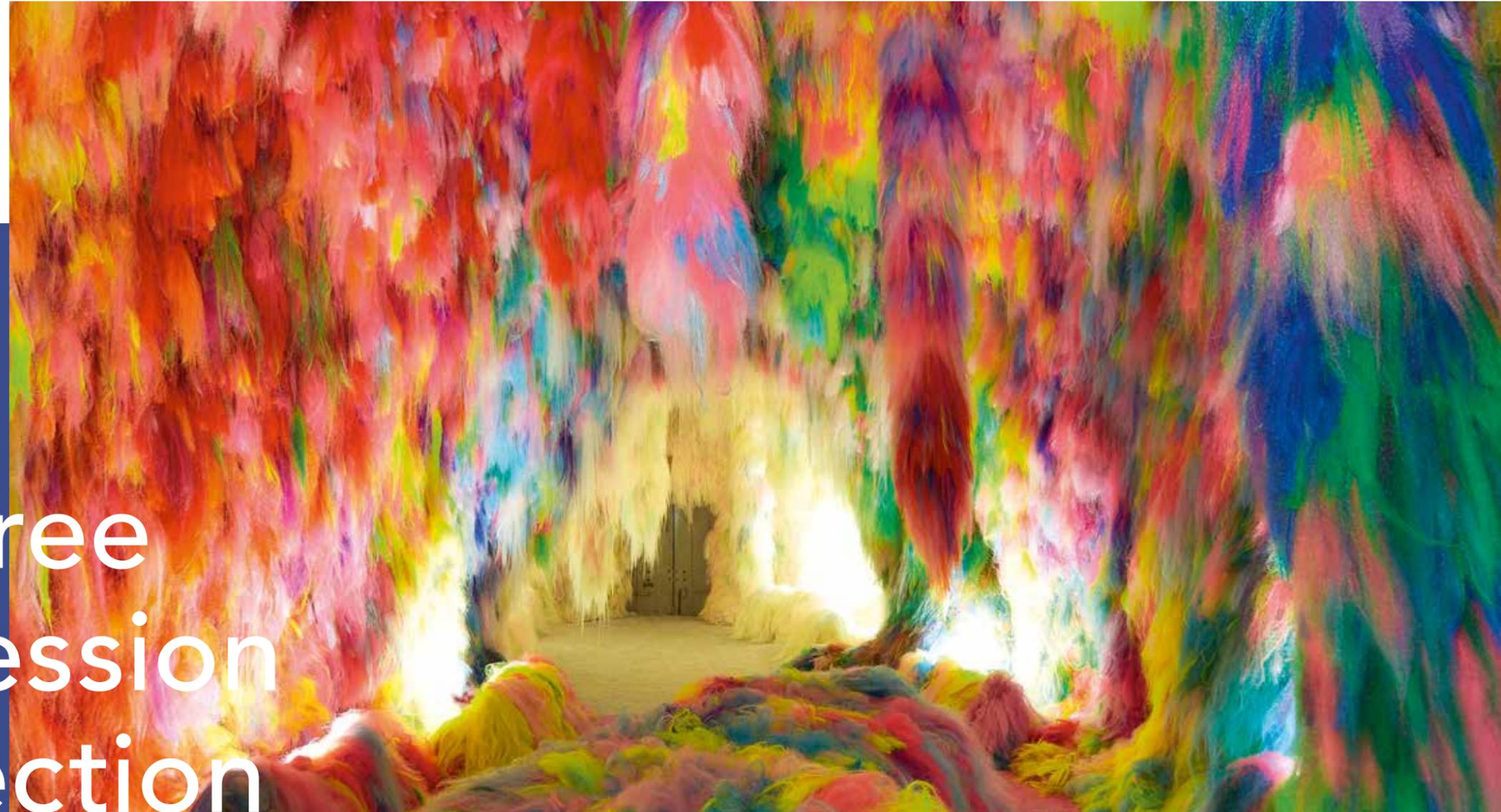
**Gradient techniques, or tones that subtly transition from room to room create a dreamlike space.**



● T15 120.4 Taylor Rose ● T15 196.7 Rum Punch ● T15 102.3 Brown Sugar ● T15 37.4 Osprey Egg ● T15 106.3 Sandlight

The tonal shades of the palette come to the fore in gradients or connecting spaces; a transition of Osprey Egg into Sandlight, or a gradient of Taylor Rose into Rum Punch. In contrast try a complementary combination of Blue Appeal and Lilac Brook with the orange tone of Temple Tan.

A story for free  
spirits; expression  
before perfection  
reveals the artist  
in us all.



**Create**

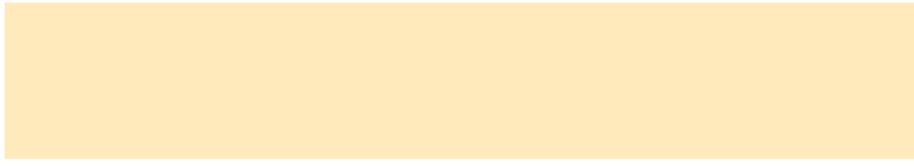
# Expressive Challenging Playful Energetic Free



Self-expression takes us on an experimental journey. Australian artist Ash Keating created this traffic-stopping mural on the side of a Melbourne warehouse with his signature house paint filled fire-extinguishers. In Create, we search for the artist within us all.





T15 202.1	Pigtail Pink	
T15 168.5	Acid Rock	
T15 182.6	Flashy	
T15 186.3	Sawdust	
T15 136.5	Royal Cloak	
T15 211.2	Lightly Lilac	
T15 187.6	Fireside	
T15 191.7	Olga Sands	
T15 206.6	Florentine Pink	
T15 207.7	Wine Crush	

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The dynamic first impression of this colourful palette gives way to multiple pleasing harmonies and intriguing interplays. Bold contrasts complement each other, while light and shade duos allow for a softer expression.

**Rich depths, punchy brights and carefully balanced pales designed for experimentation.**

# Freedom & expression



## Vivid expression

The vivid expression of Fireside is perfectly balanced by a harmonious and complementary group of Lightly Lilac, Florentine Pink and deep Wine Crush.



## Fresh intrigue

Lightly Lilac brings a touch of intrigue to the fresh partnership of Acid Rock and Royal Cloak. Flashy is an uplifting and bold accent.



## Complement & harmonise

An analogous trio of Olga Sands, Pigtail Pink and Florentine Pink is cut through with the complementary green of Acid Rock.



## Contemporary split

The tonal warm yellows of Sawdust and Flashy with red-blue Royal Cloak and Wine Crush create a split complementary.

## Wood finishes

While painted wood is a natural choice for this story, key colours call for saturated stains or the calm of the simple contrast of white Arctic Fox.



Jarrah Exterior Deck Oil on Pine 01



Natural Exterior Deck Oil on Pine 01



Exterior Clear Tinted Arctic Fox on Meranti



● T15 206.6 Florentine Pink ● T15 136.5 Royal Cloak ● T15 187.6 Fireside

A feature wall of saturated Royal Cloak or Florentine Pink accented with Wine Crush is perfect for a bold contemporary living space. For a cooler mood, experiment with a triadic combination of Acid Rock and Lightly Lilac with furnishing in yellow Flashy and Wine Crush.



● T15 136.5 Royal Cloak ● T15 207.7 Wine Crush ● T15 191.7 Olga Sands

Add to your creativity with crafted pieces from Koskela such as this handwoven Kapu Minaral (Beautiful Colours) pendant light shade by Moa Arts; a Torres Strait islander-owned and operated art centre on Moa Island.



● T15 168.5 Acid Rock ● T15 211.2 Lightly Lilac ● T15 182.6 Flashy ● T15 207.7 Wine Crush

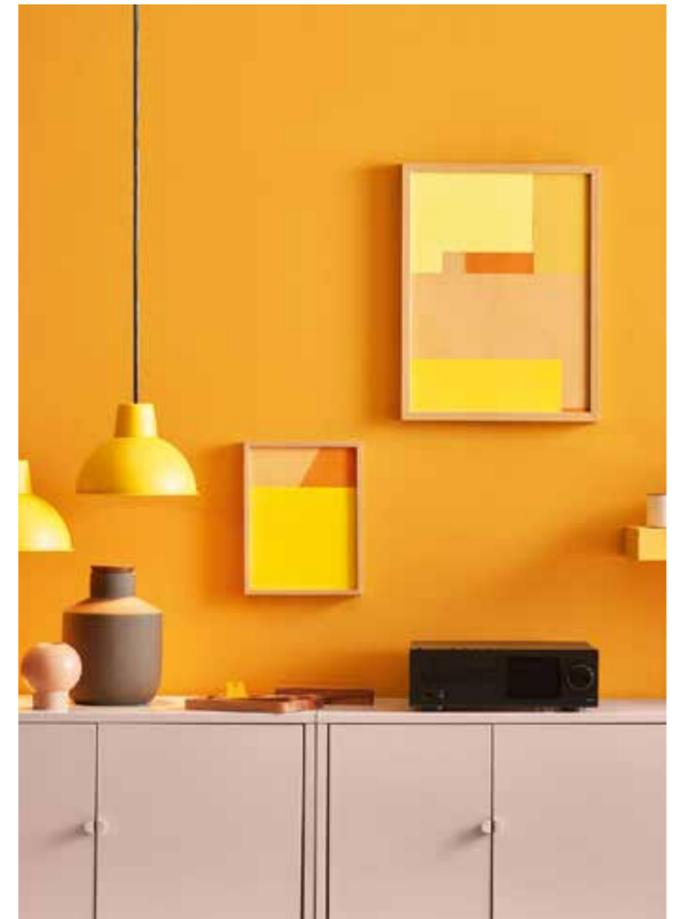
**Start with a single outstanding colour, and then add another, and perhaps one more.**



T15 186.3 Sawdust T15 182.6 Flashy T15 168.5 Acid Rock T15 206.6 Florentine Pink

**Go where the colours  
take you and nurture the  
creative within.**

Release your inner child in the playroom with contrasts of Flashy yellow, Acid Rock and Florentine Pink, or for effortless colour style, explore the intriguing pairing of Fireside walls and Pigtail Pink cabinets. A neutral space and natural wood are elevated with furniture and ceiling accents of red Olga Sands and yellow lamplight.



T15 187.6 Fireside T15 182.6 Flashy T15 202.1 Pigtail Pink



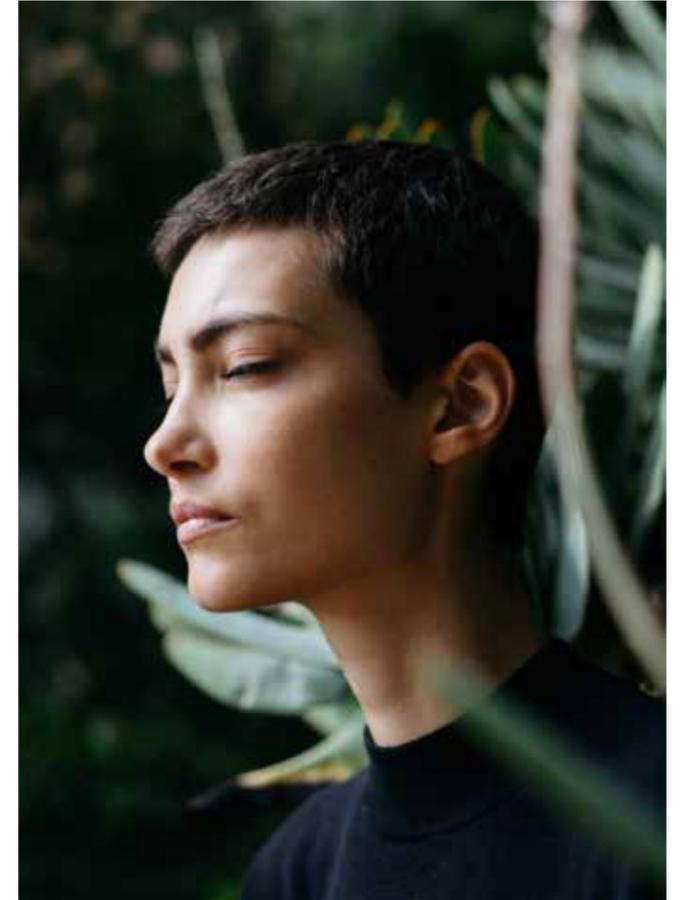
T15 186.3 Sawdust T15 191.7 Olga Sands T15 182.6 Flashy

Take a moment;  
rediscover the  
restorative  
power of nature  
and ritual.



**Breathe**

# Calm Restorative Mindful Natural Quiet



Nature and the comfort of both spiritual and everyday rituals help ground and reassure us in a world that sometimes feels out of control. Rites of passage and the changing seasons make sense of the passing of time, and in times of uncertainty, we turn to what we know.





T15 27.6	Knight Grey	
T15 128.2	Premonition	
T15 150.1	Mermaid Beach	
T15 9.1	Cradle White	
T15 181.2	Buttermint	
T15 179.6	Limoges	
T15 86.7	Freya	
T15 79.7	Royal Hunter Green	
T15 70.7	Blue Ink	
T15 66.6	Chinese Porcelain	

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**Inspired by the interplay of natural light and nature for a restful experience.**

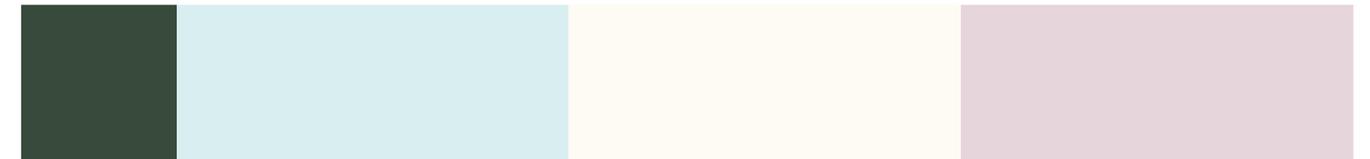
Sunlit natural blues and botanical greens come together in a restful palette. Ethereal tinted whites roll into calming mid-tones and immersive and grounding darks for a collection rich with tonal possibilities.

# Balance & connection



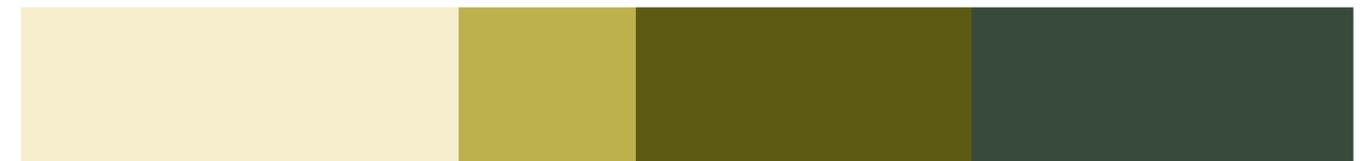
## Graphic contrast

A bold pairing of Blue Ink and yellow green Limoges is accented with a simple graphic duo of Knight Grey and Cradle White.



## Forest dawn

The ethereal trio of Mermaid Beach, Cradle White and Premonition is perfectly grounded with Royal Hunter Green.



## Great greens

Luminous Buttermint and deep Royal Hunter Green frame an earthy green duo of Freya and Limoges.



## Blue mood

Cool Knight Grey anchors an elegant blue trio of Chinese Porcelain, Blue Ink and Mermaid Beach.

## Wood finishes

Connected to nature, the Breathe palette calls for cool, barely there finishes and the deep immersive darks of Midnight Blue Meranti and Charcoal Merbau.



Exterior Clear Tinted Artic Fox on Merbau 01



Exterior Clear Tinted Midnight Blue on Meranti 01



Exterior Clear Tinted Charcoal on Merbau 01



T15 150.1 Mermaid Beach T15 66.6 Chinese Porcelain T15 128.2 Premonition T15 27.6 Knight Grey

Uplift and soothe simultaneously with clean pales Cradle White, Mermaid Beach, Buttermint and pink Premonition in harmony with the rich dark aspect of Chinese Porcelain and Blue Ink. Knight Grey delivers a neutral graphic accent while warm woods balance the cooler tones.



T15 9.1 Cradle White T15 70.7 Blue Ink T15 66.6 Chinese Porcelain

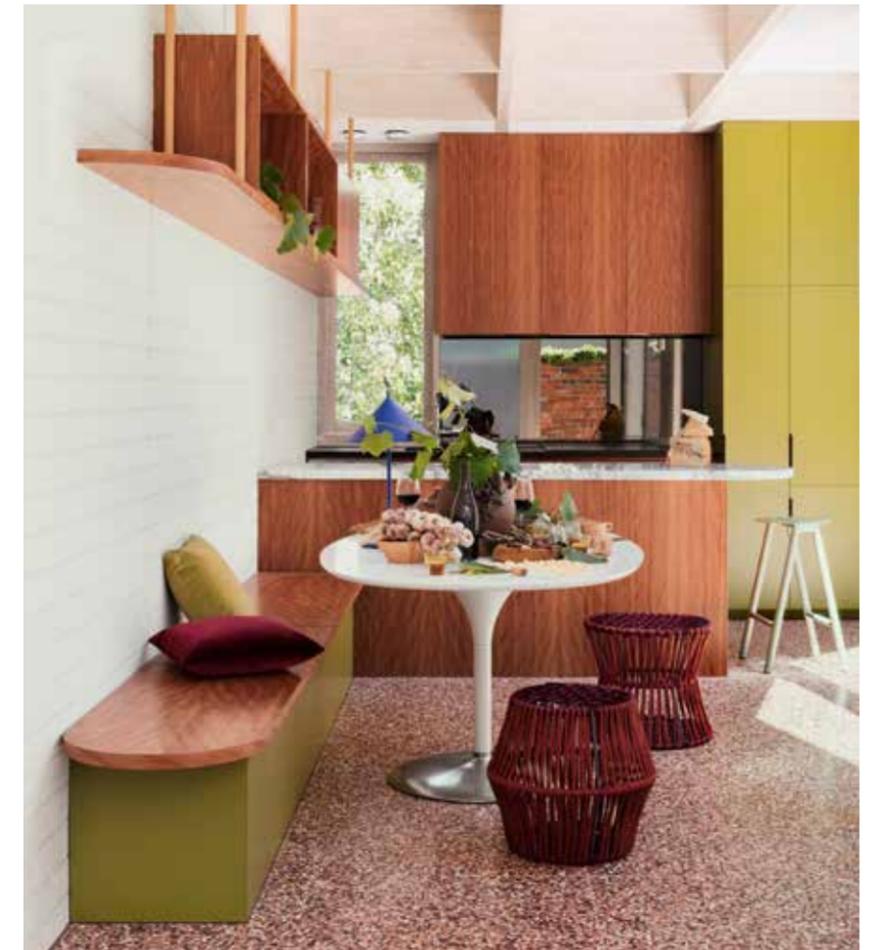


T15 70.7 Blue Ink T15 150.1 Mermaid Beach T15 181.2 Buttermint

**From the deep sea to the dawn sky, let nature inspire your mood.**



T15 179.6 Limoges ● T15 86.7 Freya ● T15 27.6 Knight Grey ● T15 9.1 Cradle White



T15 9.1 Cradle White ● T15 179.6 Limoges ● T15 128.2 Premonition

**Build your colour scheme around botanicals and the natural shades of wood.**



● T15 79.7 Royal Hunter Green ● T15 181.2 Buttermint ● T15 128.2 Premonition ● T15 27.6 Knight Grey

Inspired by the natural light and shadow of a single natural green, Limoges and Freya are a perfect complement to natural woods and rattans. The immersive depth of Royal Hunter Green is lifted with light zesty Buttermint and accessories in soft Premonition to create a nuanced and relaxing bedroom scheme.

# Colours evolve for 2020 with a palette of enhanced clarity and layered comfort.

The key developments for 2020 are a return to clarity as the greyed-off, shaded hues that have dominated trends in recent seasons make way for cleaner, more uplifting tones in both stronger colours and neutrals. Tonal gradients, especially through the warm earth tones bring a comforting aspect to combinations, while blues and greens are more notable for their breadth and diversity.

- T15 186.3 Sawdust
- T15 182.6 Flashy
- T15 95.7 Temple Tan
- T15 187.6 Fireside
- T15 102.3 Brown Sugar
- T15 190.3 Frosty Melon
- T15 112.6 Really Russet
- T15 191.7 Olga Sands
- T15 196.7 Rum Punch
- T15 199.3 Precious Pink
- T15 202.1 Pigtail Pink
- T15 120.4 Taylor Rose
- T15 206.6 Florentine Pink
- T15 207.7 Wine Crush
- T15 128.6 Quirky
- T15 128.2 Premonition
- T15 211.2 Lightly Lilac
- T15 62.3 Lilac Brook
- T15 136.7 Blue Appeal
- T15 136.5 Royal Cloak
- T15 66.6 Chinese Porcelain
- T15 70.7 Blue Ink
- T15 148.3 Dancing Waters
- T15 150.1 Mermaid Beach
- T15 74.2 Blue Shamrock
- T15 168.5 Acid Rock
- T15 79.7 Royal Hunter Green
- T15 76.5 Shadowed
- T15 86.7 Freya
- T15 179.6 Limoges
- T15 181.2 Buttermint
- T15 9.1 Cradle White
- T15 25.1 Winter Mist
- T15 24.4 Windsor
- T15 27.6 Knight Grey
- T15 37.4 Osprey Egg
- T15 51.4 Colonial
- T15 109.2 Turning Taupe
- T15 106.3 Sandlight
- T15 99.1 Baked Brie

Colours shown are as close as possible to actual paint colours. Due to limitations of the printing process colours may not represent the true colour. Please obtain a Taubmans® Sample Pot for colour accuracy. Taubmans.com.au

The language of colour is based upon human perceptions of the visible spectrum. Colour is not the property of objects, spaces or surfaces; it is the sensation caused by certain qualities of light that the eye recognises and the brain interprets. Light and colour are therefore inseparable. Think of the rainbow. We can easily believe it is possible to reach up and grasp it, but we cannot, it is an intangible refraction of light.



Bluestone wall - Melbourne | Photo by Robyn Mackenzie

For most of us however, the wavelength and the spectral curve are not the final arbiters of colour, an experience, which like music takes a shortcut to our senses. A sense of colour may be a culture's least recognised but most direct, visual signature. Ancient, vernacular villages are at one with their landscape through use of local materials. Think of Sydney, although now dominated by dense, dark skyscrapers, at eye level are early buildings of honey coloured Pyrmont sandstone. Where Sydney is a warm buff coloured city, Melbourne is hewn from the dark blue-grey Footscray bluestone or basalt. Climates aside, the characteristics of the two cities are seen differently through the colour of their original buildings.

Rachel Lacy



Sydney architecture | Photo by Tero Hakala

Most of us return at some stage to the natural colours of our place.

Most of us are familiar with the sensation of returning home from the Northern Hemisphere to be struck by the brightness of the light, a quality uncommon in Europe and North America. This is why we at Taubmans believe our paint colours should respond to the clarity, drama and changes in our southern light and landscape. And nature too is generous with her hues; no leaf is just green no stone is just grey, no clay is just yellow. These observations became our starting point in developing our first 2020 colour forecast; always mindful that colour is light and light is colour.

My experience of working with people and colour has proved to me that most of us return at some

stage to the natural colours of our place, for where else can a genuine sense of taste be formed? The colours that work together in harmony, colours that endure, colours that are not dictated by this year or last, but a combination of colours that take their place in the natural world. I always say that colour is of the eye and heart, but I think Manlio Brusatin is far more erudite, 'I believe that colours express altogether vital functions of human existence, but do not belong in general to the pompous mechanics of the human heart. They belong rather to something like breathing or the softer organs which sustain life in a way nearly invisible...'



Ingo Oeland



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Markus Spiske



Antigravity yoga  
Let Geo Create



Design: Wowowa  
Architecture: Wowowa  
Styling: Ruth Welsby  
Photo: Martina Gemmola



Katarzyna Bialasiewicz



PPG  
Photo: Benito Martin  
Koskela.com.au  
Studio Jumanji-Vessel 2



Rubinacci Napoli  
Photo: Thomas Pagani  
Styling: Elisabetta  
Bongiorni – Terzo Piano  
Art Direction: Salvatore  
Cozzolino, Daniele della  
Porta and Anna Laneve



PPG  
Photo: Benito Martin  
Koskela.com.au  
Helmi stool  
Studio Jumanji-Vessel 2



Chelsea Cavanaugh



WPixz



Will Perrett



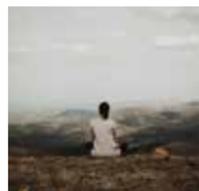
Shane Rounce



NASA 3D Printed  
Habitat Challenge |  
Hassell Studio and  
Eckersley O'Callaghan



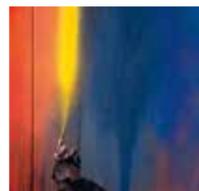
Chromo Sapiens  
Icelandic Pavilion  
Biennale di Venezia  
2019 | Photo: Elisabet  
Davidsdottir ©  
Hrafnhildur Arnardóttir  
/ Shoplifter



Milan Popovic



Stone Stacks  
Ok Kim



Mural: Ash Keating  
Photo: Dan Preston



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Eat Darling Eat  
NC Design &  
Architecture Ltd (NCDA)  
Photo: Nic Gaunt



Cake Vases  
Erika Emerén  
Photo: Ronald Smits



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Kennedy Nolan  
Nightingale  
Image: Jeremy Cheang



Mori Pali  
Coloured Porcelain  
Alice Walton



PPG  
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Takeawei Knot mug



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Monkey Business



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Jake Bench  
Seljak Colour Recycled  
Blanket



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Big Bit Margate  
Photo: Ollie Harrop



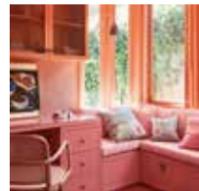
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Marti Sans



Furniture design:  
Plyroom  
Styling: Stefanie Ingram  
Photo: Martina Gemmola



Interior Design: Chelsea  
Hing Studio  
Photo: Eve Wilson  
Styling: Andrea Moore



PPG  
Photo: Benito Martin  
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Takeawei Knot mug



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Whitworth Locke  
Photo: Nicholas Worley



Photo: Agnese Sanvito  
Architect: Nicholas Kirk  
Concept:  
CarverHaggard  
Detail and construction:  
Constructive and Co.



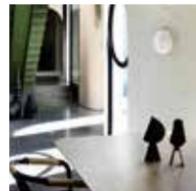
Barbara Dudzinska



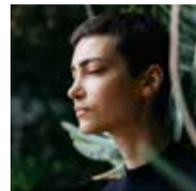
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Darren Tierney



Kennedy Nolan  
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Motoki Tonn



Mamchur Natalia



Adrià Goula



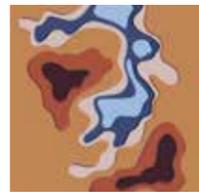
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Carl Hansen & Søn



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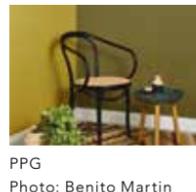
Aleksandar Novoselski



Architecture: Andrea  
Serboli & Matteo Colombo  
in collaboration with  
Margherita Serboli  
Arquitectura  
Photo: Roberto Ruiz



Aleksandar Novoselski



PPG  
Photo: Benito Martin  
Thonet  
No B9 Le Corbusier  
Tureen coffee table  
Koskela Anatolian  
Vintage Kilim



Photographee.eu



Design: Wowowa  
Architecture  
Styling: Ruth Welsby  
Photo: Martina Gemmola

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