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finely balanced

ASB Cameron Road has exciting corporate offices using industrial colours, steel, containers and rubber to anchor it to its location of Tauranga. A scientific approach was taken to calculate the types and number of work settings required. This calculation was tuned to the types of work undertaken by staff as well as being able to accommodate fluctuating staff numbers.

The client engaged the Dutch workplace strategy firm Veldhoen and Co to undertake detailed and lengthy observations of space use and surveys of staff at the previous premises. This raw data formed the basis of calculations that arrived at the strategy for Cameron Road. The strategy requires all work settings to be completely shared and varied in an Activities Based Working (ABW) environment.

Along with the science, the space has been given an industrial and port theme using steel, containers, rubber and industrial hues. A large industrial steel stair designed around the portside trusses and ship gantries links the two floors together via a top lit atrium space.

Traditional office partitions have been rejected. Transparent screens, high backed lounges, differing surface materials, specific lighting levels and acoustic treatments define spaces. Industrial typeface graphics have been created for the walls

and glazing to reinforce the theming and originality across the differing internal surfaces. The inspiration for the formal language used in the project was the industrial Port of Tauranga.

At ground level using **Resene Wan White** (umber white) on the walls and **Resene Alabaster** (blackened white) on ceilings lightens up the floor plate and surrounds with the steel stair highlighted delicately with **Resene Armourcote** in **Resene Double Kandinsky** (apple mint green) taking you up through the atrium to the start of the colour story playing out above.

On the upper level the palette of colours found in the stacked containers in the Port is only the kick start for the selection. From there the earthy burnt orange **Resene Flashback** (fire orange), the sea like blue **Resene Calypso** (mellow blue) and the misty white cloud **Resene Iron** (cool grey) become the main players.

The combination is easy, the cloudy Resene Iron takes over the biggest 'containers' and Resene Flashback and Resene Calypso decorate the smaller ones. All the surrounds are then reduced to the neutral tones of Resene Wan White and Resene Alabaster for walls, ceilings and doors with a touch of **Resene Quarter Akaroa** (shingle taupe grey).



Everything is a fine balance, giving the spectator enough for them to start imagining it without it becoming a stage set. In the Port it is relatively easy to pile up real containers one on top of each other. It is not so easy to redefine volumes inside of a building to create the 'feel' of a pile of containers.

In this project big plasterboard bulkheads are proportioned and composed and then a painted light skin, made of aluminium extrusions and polycarbonate cladding, dresses them as containers. The complex and extensive steel structure that supports them is hidden away behind impossible cantilevering container shapes. The large sloping ceiling plane is totally independent of the roof structure, supported by a hidden 18 metre long steel truss. The single piece, 8.5 metres long, and the few thousand kilogram staircase made off site was rolled in through the front door and lifted in position with jacks. These elements pay homage to the kind of activities that are closer to the Port than to an interior building fit-out.

Acoustic design: Marshall Day Ltd www.marshallday.com
Architectural specifier: CPRW Fisher Architects www.cprwfisher.co.nz
Base building architect: ADG Ltd
Base building engineer: Redco Ltd www.redco.co.nz

boldly blended



St Thomas of Canterbury is a state integrated Catholic school for boys from Years 7 to 13 located in Upper Riccarton, Christchurch. The new classroom building was designed to be the school's most prominent feature and was created in response to a need to address the growing roll.

Education styles have evolved into today's desire to provide open, light and invigorating spaces that stimulate students. The use of multifunction spaces that can change and adapt to a specific class's needs helps to provide that positive energy, while the ability to provide visibility throughout gives a feeling of space and comfort. This new classroom building achieved those objectives with the combination of nine new classrooms with collaborating breakout spaces, staff work areas and a formal atrium.

The classrooms were allocated over two levels with each floor provided with additional breakout areas and staff facilities. A large full height atrium at the front centre of the building links the floors and classrooms together by allowing inter-storey visibility that spreads colour and the feeling of activity.

A secluded outdoor terrace to a classroom is a rare treat for students and has been provided to two of the first floor classrooms and enhances further the feeling of space. The building was constructed using a steel portal system with combinations of precast concrete panel and lightweight cladding systems. The blends of these required comprehensive detailing and consideration to ensure continuity of design and a smooth aesthetic that belies the size and complexity of the building.

As the school's most prominent building a subtle balance was required to ensure a strong presence without it dominating and being overwhelming. The school colours formed the base for the colour palette with accompanying subtle shades used to define the shape and form of the building. Resene X-200 weathertight membrane and Resene Lumbersider low sheen waterborne in Resene True Blue (violet blue) and Resene Half Malta (warmed beige) are accented with Resene X-200 and Resene Uracryl 402 in Resene Well Read (fruity red) on the canopy surrounds and panel cross. Grey

shades of Resene Rakaia (shale grey), Resene Quarter Stack (pale mortar grey) and Resene Stack (serious grey) complete the exterior.

Key aspects of the building were identified early in the design as requiring specific attention to lift and enhance the prominence of the building from an exterior perspective and that would lead to a relaxing intuitive feel in the interior.

The extensively glazed interior is filled with colour that allows an open feel while still defining individual spaces. The Maori and Polynesian influence in the school was recognised and incorporated into the design while still retaining the history and heritage of the school. Inside greyed hues of Resene Lustacryl tinted to Resene Stack and Resene Half Silver Chalice (sleek silvered grey) provides contrast to Resene SpaceCote Low Sheen in Resene Half House White (antique white) on walls.

Architectural specifier: Ian Krause Architects Ltd
www.ikarchitects.co.nz
Building contractor: Simon Construction
Photographer: Murray Irwin, Mannerling & Associates Ltd
www.mannerlingphoto.co.nz

earth inspired



ARANZ Geo is a local developer of 3D geological modelling software solutions directed toward the mining and hydro markets. The company, formed in 1995, has grown rapidly in recent years with the development of their proprietary software systems marketed in over 30 countries through a network of Local Support Offices sited close to major mining areas. As a result of both their continuing growth and the effect of the Canterbury earthquakes, ARANZ Geo relocated their Christchurch head office to house their 50 plus staff and looked to Element 17 for the interior design of the 1,000 square metre floor plate.

The designer's role was to develop the workplace strategy including workstation layout, and then match the interior setting with furnishings, wall fittings and claddings appropriate to the business model of the company and its people. It follows that being high-tech in product, services and people (a large number of staff having a Phd qualification) developing an 'ordinary' fit-out wasn't going to be enough.

The two over-riding features were the high-tech scientific nature of the business and that the whole business was dealing with geology – in other words, the land and what is under it. These two factors were kept at the forefront of the design

and colour schemes, using large wall murals with natural colours and images (greenery, scenic graphics etc) together with featured geometric decals and futuristic wallpapers, with colours based on natural earth and environmental colours.

The colours selected throughout the fit-out were a backdrop for other finishes. The pendant lights were internally wrapped in green nature images, partitions included large digital prints of scenic forestry. Subtle use was also made of other vinyl decal graphics – a strip round the perimeter walls to match Resene Green Leaf (acidic green) was used on partitions painted in Resene SpaceCote Low Sheen tinted to Resene Black White (grey white).

Green and orange were used throughout the furniture and screens between workstations. These colours continued into the use of the wall paints. Resene Green Leaf reflects the nature theme on the large feature green wall. Resene Ecstasy (tangerine orange) painted over Resene Anaglypta wallpaper 164404 creates a textured wall in the stairway wall, while Resene Green Leaf painted over Resene Anaglypta wallpaper RD80028 creates a textured wall finish in the meeting room.

Architectural specifier: Element 17 www.element17.co.nz
Client: ARANZ Geo www.aranzgeo.com
Painting contractor: Competitive Painters



stand out

Vauxhall Café Milford is the sister café of popular Vauxhall Café Devonport. The client's brief called for a design that would not alter the physical structure of the existing space, but would completely change the aesthetic through the use of colour in a cost effective way. Mall management also wanted to attract a more youthful clientele.

One of the important considerations was to make a statement and stand out from a distance.

A panelled wall was painted in a collection of strong bold colours to attract the eye and to be used as a backdrop for blackboard comments to be written by customers onto the **Resene SpaceCote Flat** black surface. The mural incorporated the name 'Vauxhall' in retro graffiti style imagery, inspired by the original Vauxhall Café in Devonport, and pulled all the paint colours together that were used on the panelled wall.

Wallpaper was also installed onto recessed panels along the front face of the servery counter and the menu board painted to align with the colour theme.

The fabric and wallpaper selection provided a base for the Resene paint colour selection. From there, the paint shades that were specified in this colour palette were chosen specifically for a number of reasons.

Firstly, that the palette referenced the retro past, colours such as the **Resene Hawaiian Tan** (pumpkin orange) and **Resene Avocado** (olive green) were often seen in this era. The colours also needed to be bold enough in their chroma to be seen from a distance to attract attention. All the colours chosen had strength and were intense enough to make a statement. Lastly, colours were chosen for their influence on our physical response to them. Orange stimulates the mind and aids conversation, it also aids digestion. Red stimulates the appetite. Given that a café needs to be a place of socialisation with the enjoyment of food, Resene Hawaiian Tan and **Resene Well Read** (hazy fruity red) were important colour selections to have in the palette.

The selection of blues and greens - **Resene Bluegrass** (mid toned green) and **Resene**



Interior designer: Amanda Neill,
Designworx www.designworx.co.nz
Painting contractor: Steven King
Photographer: First Light Photography

Undercover (juniper green) - even though they were from the cooler side of the colour wheel still needed to contain enough warmth, so that they would enhance a welcoming feeling in the space. Ambiguous blues and greens created a peaceful space within the energetic environment.

There were three large wooden tables that harked back to an older era; these were painted in a selection of the colours, and then overpainted in **Resene Alabaster** (blackened white) and rubbed back to allow a distressed chipped look of colour to emerge through. These were finished in **Resene Multishield+** clear glaze to protect the paint effect finish. Bench seats were also painted to fit and a selection of brightly coloured metal chairs and décor items were strategically placed to complete the theme.

With a very short timeframe for design and sourcing materials, the outcome has been a kaleidoscope of colour, pattern and energy that attracts the eye and makes a strong bold statement.



down at the station

When Greater Wellington Regional Council took over Wellington's suburban railway station buildings, they found that some were in urgent need of maintenance. Tawa station was a case in point, with the building having settled 150mm across its width due to ground conditions and the impact of the main trunk line rushing through. The size of the station building also belonged to a former time, when large waiting rooms and luggage areas were required. These had long since been boarded up.

A new shelter and services pod structure was designed, respecting the form and materials of the previous station with rail iron columns and exposed purlins in the soffit, while bringing in a new language of grouped columns referencing the Tawa tree the area is named after. Strip-lights were integrated into the ceiling structure, while uplighters brought into the rail iron column clusters gave a point of difference.

The community got behind the process, participating in consultation sessions. This led to the Tawa

Historical Society working with graphic artist Dan Mills to produce images for the wind screens.

The new building is now open, giving commuters a bright and sheltered space to wait for the train, in a space that is a contemporary and robust interpretation of the historic building that once stood on the site.

With the tight time frame for the project, it was crucial that the systems selected were fit for purpose. Metlink's colour scheme of their signature blue and green unifies their brand from their website and timetables to the station buildings and on to the trains themselves. This consistent and modern use of colour assists with wayfinding for the network's passengers. Bright and identifiable colours have been combined with durable materials and Resene finishes ensuring this building will stand the test of time in the tough conditions of the rail corridor.

Resene Lumbersider tinted to **Resene Alabaster** (blackened white) was used on the exposed grooved soffit and purlins to reflect light from LED uplighters in the tree columns back into the station waiting area. Rich brown Ironbark traction poles from the rail network have been recycled for use as the gable screens at either end of the building. A **Resene Uracryl urethane** finish was required



eager to *exercise*

The WIT Recreation Centre was driven by a need to provide the facilities required by the client at a budget cost, which led to the use of insulated panels to clad the building. This then dictated a basic clean functional aesthetic for the facility, which is reflected in the overall décor and colours.

The colours needed to comply with resource consent requirements externally coupled with a need to accommodate WIT's corporate colours. The gym hall wall was finished in **Resene Aquaclear satin clear urethane**, with timber doors and frames in **Resene Lustacryl semi-gloss waterborne enamel**. Walls are finished in **Resene SpaceCote Low Sheen** with ceilings in **Resene Quarter Tea** (muted beige), connecting them into the light and crisp colour scheme throughout the rest of the interior.

Architectural specifier: APR Architects www.aprarchitects.co.nz
Building contractor: Burton Construction
Client: Waiariki Institute of Technology
Painting contractor: Adlam Painters

to the rail iron columns to maintain the structural integrity of the building and **Resene Lustacryl in Resene Concrete** (frosted grey) was selected to give the pod door a durable finish with a colour that merged with the adjacent precast panels.

The challenges of working on an island platform station were many for the contractors, with reduced work hours to ensure safety for all with the frequency of passing trains. The project team came up with the idea of constructing the building's roof on an adjacent lot, which allowed full work days working at safer heights on the roof before craning it into place on the waiting structure. The fully assembled and painted roof was bolted to the rail iron columns, with only touch ups required to the final structure after the roof was installed.

Architectural specifier: Novak+Middleton Ltd www.novakmiddleton.co.nz
Building contractor: Buildmaster Ltd www.buildmaster.co.nz
Client: Greater Wellington Regional Council www.gw.govt.nz, Kiwirail www.kiwirail.co.nz
Colour selection: Novak+Middleton, Greater Wellington Regional Council
Contract, civil and structural engineering: Aurecon www.aurecongroup.com
Painting contractor: Surface Works www.surfaceworks.co.nz
Photographer: Jo McWilliam



south seas

The Sargood Centre is the development of the former Exhibition Art Gallery at Logan Park. The NZHP Category 1 Building was the Art Gallery for the 1925-26 NZ South Seas Exhibition and is thought to be the only remaining building of its type on its original site.

The building was designed by Dunedin Architect Edmund Anscombe whose enthusiasm for the 1925 Exhibition encouraged the Council to commit to hosting it.

The Sargood Family purchased the building in 1927 and gifted it to the city as the City Art Gallery in memory of their son Cedric, who was killed in WW1 at Chunuk Bair, Gallipoli.

The building had been occupied by a number of sporting groups since the Dunedin Public Art Gallery moved out in 1996 and was in a very poor state with much of the original gallery detail destroyed or hidden. Lack of maintenance meant water ingress had damaged much of the structure and heritage fabric.

Although the building was 'broken' and had sunken dramatically at one end, it was basically sound. The architect and engineer worked closely to develop innovative solutions to its earthquake prone condition. The project was complex and multifaceted adapting the closed, gloomy compound of former gallery buildings to new commercial use as a modern, Sport Education, teaching facility for Otago Polytechnic.

The interior was inspired by a 'South Seas' sunrise; sunset colours and clear blues and greens were the inspiration for the colours used in the administration offices - **Resene Ayers Rock** (sunset orange), **Resene Limerick** (Irish green), **Resene Free Spirit** (deep blue green) and **Resene True Blue** (violet blue). These colours are in the former small galleries which at one time would have displayed old masters and provide stimulating colours in teaching spaces.



Resene Half Spanish White (complex neutral) walls and ceiling coupled with restored Rimu floor and charcoal upholstery retains the dignified feel of a heritage gallery. Salvaged timber from a Pohutukawa tree removed from the west side of the building was used to decorate doors to a small catering kitchen off the main gallery.

Large teaching space walls and ceilings are finished in **Resene Half Spanish White** and **Resene Cocktail** (blackberry grape). The gymnasium also features **Resene X Factor** (blue red). These colours are relieved by hoop pine ceiling, pine mezzanine floor and stairs, charcoal carpet and charcoal rubber gym floor. The aluminium joinery is **Resene Titania** with timber joinery finished in **Resene Half Spanish White**.

Round tube steel strengthening, steel stair strings and steel tube frames to balustrades are bright white, which relate to the white detail on a sailing ship.

On the exterior, disparate elements are unified through the use of subtle neutrals – **Resene Titania** and **White**, with the gallery roof in **Slate Grey**. **Resene Lumbersider** was used extensively because it is easy to use and durable. A unique Op Art end wall treatment in **Resene Locust** (moss green) and **Resene Permanent Green** (clean timber green) and strips of aluminium differentiates the cut off section from the remaining parts of the heritage structure.

Architectural specifier: Ian Butcher www.lba.co.nz
Building contractor: Steve Mowat Building & Construction Ltd
Client: Dunedin City Council www.dunedin.govt.nz
Client tenant: Otago Polytechnic School of Sport and Adventure.
Painting contractor: Murray Turner Decorators Ltd
Photographer: Michael McQueen



going up

The existing Sky Tower retail store needed an upgrade to incorporate a 'Disneyesque' style fit-out showcasing a flavour of the Sky Tower offering and reflecting its role as the entry point for ascending the Sky Tower to its viewing platform. The site had a huge array of different fixtures and design elements within the space; it lacked direction and did not instil the necessary excitement before going up one of Auckland's iconic scenic experiences.

Drawing on the graphical element that is characteristic of Disney stores, the design focuses on other key iconic Auckland landmarks presented as simple silhouette graphics, creating a backdrop to the merchandising below. These graphics tell a story, local to the Auckland landscape; a prelude to the sights they will view when up the tower. The main objective in any retail store is to sell product, the design must be the backdrop to provide ambience and atmosphere to the main objective. Keeping these icons as simple silhouette graphics; hand painted 'old school' style, instead of intricate photographic reproductions creates visual interest to the vast height of the perimeter walls without detracting or drawing too much attention away from the products on display below.

Finishes, colours and design treatments throughout the space were selected to reflect the natural scenery we are famous for and also to complement some of the building's existing features and natural timbers. Varying shades of blues and greens were chosen - **Resene Sorrento** (blue green), **Resene Deep South** (teal blue), **Resene Undercover** (juniper green), **Resene Teal Blue** (cool blue), **Resene Warrior** (deep dusk green), **Resene Envy** (watery green), **Resene Gondwana** (landscape green) and **Resene English Holly** (deep green) all selected as representative colours for our forests and lakes.

Added to this were warm beiges - **Resene Half Sisal** (soft beige), **Resene Pavlova** (strong neutral cream) and **Resene Triple Sisal** (greened ochre) - denoting our golden sand beaches. Hints of rich red inspired by the Pohutukawa tree, our best known coastal native, is achieved through the bold shade of **Resene Dynamite** (blue red), used to demarcate the sales counter zones, creating a strong visual presence from anywhere within the store.

The perimeter walls are treated with the hand painted silhouette graphics of iconic Auckland landmarks to their full height. Previous interior treatments

only reached 2.2 metres. Incorporating the entire expanse of the store, the full height treatment creates maximum visual impact of both colour and graphics within the space.

Lowered branch like ceiling features along the central pathway in **Resene Alabaster** (blackened white) and **Resene English Holly** together with lower light levels emulate walking under a canopy of trees, delineating the path through the store. These features create a break within the space and are instrumental in bringing the ceiling down in scale.

Large scale tree columns detailed in a simplified three dimensional manner signify the start of the journey at the storefront, and internally create a break in the length of retailing along the 'forest' path. Red painted piping, with internal LED lighting dropped between the branches is again suggestive of the Pohutukawa bloom creating additional connections to the use of red within the sales counter zones.

Building and painting contractor: Sky City Developments
Interior designer: Spaceworks Design Group www.spaceworks.co.nz
Photographer: Grant Southam Photography



night and day

The challenge of this house was that it had gone through a major renovation structurally some years ago but the owners had not had a chance to give the interior a new look in terms of colour or fit-out. The brief was open and after spending considerable time visiting the spaces and analysing the light factors and spaces generally, James Peters settled on a colour concept.

The living rooms on the top floor are long and narrow with limited natural light. The division between the kitchen/dining area and the formal lounge required a continuity of colour application. From each end of the living spaces, the aim was to be able to view a selection of the three brighter colours.

As the colour was applied to the walls, the home was visited in the evenings as well as different times during the day to assess that the colour palette was fitting the overall concept.

The house had a fairly cool interior. The colour palette took this into account and also took references from existing rooms of the house, including the timber in the kitchen, the wooden fire surround and the strong wooden floors. The colours needed to have sufficient strength to complement these timbers.

The major inspiration for the colours came from viewing the back garden, which the clients had planned and planted superbly. The **Resene Himalaya** (bronze gold) colour was inspired by the various

green foliage of the garden and **Resene Buttered Rum** (golden tan) was inspired by viewing the setting sun from the front deck during a site visit. **Resene Caffeine** (rich brown) is a very seductive colour and complemented the other colours perfectly. All were finished in a **Resene Zylone Sheen** low sheen waterborne paint for its practicality, durability and density. These strong colours are complemented by **Resene Half Tea** (complex neutral) on skirtings, architraves and bookshelves and **Resene Alabaster** (blackened white) on ceilings.

Colour selection: James Nicholas Peters, James Peters Design Concepts
Painting contractor: Peter Witton
Photographer: Stella Brandon

BrushStrokes



1 look 4 ways... for interiors

Many a client has agonised over colour charts, tried out some testpots and are still stuck as to which colours to choose.

Habitat plus is a taste of Habitat in between the normal magazine issues and is designed to focus on one element of decorating inspiration.

New **Habitat plus – 1 look 4 ways for interiors** shows how different styles of interiors look in various colour schemes. We've taken an existing room, then virtually painted it with alternative schemes to show you the difference that paint colours can make. There's a good mix of contemporary and traditional

schemes... as well as some more challenging combinations. It's the ideal way to see how you can change a space through colour choices and help your clients narrow down the look that's right for them.

So before your clients give up in frustration, give them a free copy of Habitat plus – 1 look 4 ways for interiors to help them see how colour can transform their home. Copies of the new **Resene Habitat plus** are available free at Resene ColorShops and resellers or email us at advice@resene.co.nz with your name, business name and postal address and we'll post you a copy.

keeping concrete looking good



Concrete benchtops and floors look superb when first installed. But often after some wear and tear, dust and dirt starts getting entrained into the surface and it can be near impossible getting the surface truly clean again.

Protect your concrete benchtop or floor with **Resene Concrete Wax**, a tough waterborne satin glaze that is quick and easy to apply. Scratches are easily repairable making it easy to keep the surface maintained.

Resene Concrete Wax is non-yellowing, resistant to chipping, peeling and oil and fat splashes. Apply it on your concrete floor and benchtop and let Resene Concrete Wax bear the brunt of the wear and tear rather than your concrete.

Available from Resene ColorShops and resellers. See Data Sheet D508 for further technical information.



Concrete Wax TDS

clearly for concrete



While concrete walls and surfaces are durable, they can be very tricky to keep clean. Small contaminants tend to get entrained into the surface of the concrete and can be difficult, if not impossible, to clean.

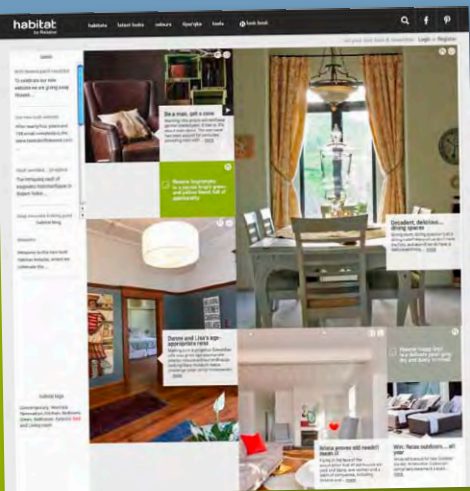
Resene Concrete Clear is a tough waterborne glaze for use on concrete and brick surfaces. It enhances the colour and natural beauty of concrete, brick and stone and provides a thin protective layer that can be much more easily cleaned than the bare surface. Resene Concrete Clear is non-yellowing, resistant to alkaline cleansers, chipping, peeling, oil and fat splashes. It's waterbased so it's low odour and easy to wash up in water.

You can achieve a natural looking finish with concrete finished in Resene Concrete Clear. So when you're choosing concrete don't choose bare and unprotected, choose natural look and well protected.

Available in three gloss levels - flat, satin and gloss from Resene ColorShops and resellers. See Data Sheet D54a for further technical information.



Concrete Clear TDS



the home of inspiration

by room type and colour and a personalised Look Book option so you can set up your own look book and file any photographs, colours and info from the site in your own personal folder for quick reference. It's a handy way for your clients to build a collection of their favourite looks, which you can use to help guide colour choices.

For a more regular dose of Resene colour, our Habitat email newsletter is sent out each Thursday. If you're not already receiving it, you can sign up for it free at www.habitatbyresene.com.

And if you have residential projects with unique and clever use of Resene colour that you'd like to share with others you can email them to editor@habitatoftheweek.co.nz so they can be considered as a future feature.

Nearly four years and 180+ email newsletters on, the Habitat website is the largest collection of local home projects with details on their paintwork so you can recreate the look.

And now we have a new look Habitat website to help inspire home colour choices. The new look website, www.habitatbyresene.com, includes a handy search feature so you can look for photos



most trusted once more

When Readers Digest announced its Most Trusted Brands survey results, Resene was proud to be named **Most Trusted Paint** for the third year running. Thanks for your ongoing feedback that helps us to continually improve. And remember we always welcome your feedback – simply email us at update@resene.co.nz or fill out the contact form on our website.



one to walk on

Giving steps and porches a fresh coat of paint can do wonders for the overall look of your entranceway.

Simply wash down the existing coating, remove any loose flaking material, prime or seal if needed and recoat using two coats of **Resene Walk-on**.

Resene Walk-on is a new satin general purpose flooring and paving paint, based on tough acrylic resins to give maximum durability and abrasion resistance in a single pack finish. Ideal for use on steps, decking,

concrete, porches, suitably primed timber, composite boards and interior floors.

Resene Walk-on colours are also available in Resene Uracryl where a high performance two pack system is preferred.

Consider using a Resene CoolColour™ version of the colour if you are applying a dark colour outside as it will help to reflect more heat than the normal version of the same colour.

See Data Sheet D322 for more technical information. Resene Walk-on replaces Resene Waterborne Sidewalk.



roof refurb

Greys and earthy tones are perennial favourites for roofing colour finishes. Reflecting this trend, the newly updated **Resene Summit Roof chart** includes previous favourites and new hues with a selection of colours matched to popular COLORBOND® and COLORSTEEL® colours.

Resene Summit Roof waterborne satin roof paint combines a durable and desirable low sheen finish with direct to substrate technology suitable for use on a variety of surfaces. It is also available with Resene CoolColour™ technology, ideal for those seeking darker colour roofs without the heat buildup of standard colours.

Colour chips are finished in Environmental Choice approved Resene paint. The new Resene Summit Roof colour chart is available from Resene ColorShops and resellers or you can order your copy online from www.resene.com/specifierorder.



walking on colour

The Resene Decks, Paths, Driveways and Recreational Areas colour chart has been updated to include the new **Resene Walk-on** product range as well as the existing **Resene Non-Skid Deck & Path**, **Resene Concrete Stain** and other trafficable area options.

The collection has a taste of the colours available in Resene Walk-on and over 1,000 more can be tinted from the Resene Total Colour System from white, pastel, light, mid and ultra deep tone.

Colour chips are finished in Environmental Choice approved Resene paint. The Resene Decks, Paths, Driveways and Recreational Areas colour chart is available from Resene ColorShops and resellers or order from the Resene website, www.resene.com/specifierorder.

colour underfoot



Resene Non-Skid Deck & Path is a popular option where a non-slip finish is required inside or out. The finish has a comfortable grit texture to give feet and shoes something to grip onto, reducing the risk of accident no matter what the weather.

And to make it easier to make your colour choice, Resene Non-Skid Deck & Path now comes in handy Resene 55ml testpots so you can try out the colours for yourself.

Combinations of contrasting colours may be used to create decorative effects in courtyards and pathed areas, either as part of a new landscaping plan or to rejuvenate

weathered surfaces. Light colours are perfect for stair edges to highlight the edge and reduce the likelihood of accident.

Resene Non-Skid Deck & Path has been slip resistance tested with a result of 0.74–0.78, which means it meets slip resistance requirements for slopes up to 34 degrees. An extremely tough finish, Resene Non-Skid Deck & Path may be used in residential, commercial or industrial light wear applications.

See Data Sheet D303 for more technical information.



top of the pots



Customers are often looking for a quick colour option so knowing the most popular colours means you can suggest colours you know will stand the test of time.

It seems **whites and neutrals** always fill our top 20 list, but even within those hues there are still constant movements. We've seen green edged creams grow in popularity, with three variations of **Resene Thorndon Cream** now in the top 20. Blackened whites also leap up the list.

Previous favourite **Resene Tea** is still there with three variants but is knocked off its top perch. **Resene Spanish White** and **Resene Pearl Lusta** are perennial favourites, with three variants of each in the top 20. First launched over 40 years ago in the full strength variant they have been a favourite for many decorators since – an impressive feat when you consider only a few hundred colours were available then and now there are thousands.

1. Resene Alabaster
2. Resene Black White
3. Resene Half Tea
4. Resene Half Spanish White
5. Resene Quarter Tea
6. Resene Quarter Spanish White
7. Resene Double Alabaster
8. Resene Sea Fog
9. Resene Spanish White
10. Resene Tea
11. Resene Pearl Lusta
12. Resene Rice Cake
13. Resene Quarter Thorndon Cream
14. Resene Half Black White
15. Resene White Pointer
16. Resene Half Thorndon Cream
17. Resene Half Pearl Lusta
18. Resene Quarter Pearl Lusta
19. Resene Merino
20. Resene Thorndon Cream

bee happy

Ever wondered why beehives are painted in so many different colours? Surely it would be simpler to paint hive boxes all the same colour? Some beekeepers do this, but there is logic behind the odd collection of colours. Bees see colours well. They see a higher spectrum than we do, from yellow through to ultra-violet, though they interpret them quite differently – for example, it is said that bees see red as black. Ultra-violet, which is invisible to humans, is handy for the bees as it penetrates the clouds allowing the bees to orient their flight paths to where the sun is in the sky even on a cloudy day.

Beekeepers try to keep the populations of their hives consistent in number. If all the hives are painted the same colour and lined up in a straight row, it's easy for the bees to enter the 'hive next door' by mistake when returning home with a stomach full of nectar or pollen baskets on their legs filled with pollen. The hive bees will accept the stranger and they will become part of the colony. This bee phenomenon is known as 'drifting'.

This mistake keeps happening until, at the end hive, there's no hive next door so it's obvious

to the bee that they are at the right place. The effect of this is that gradually the centre hives' populations become depleted and the end hives have high numbers of bees.

When this happens the end hives will produce a large crop during the honey flow but the middle hives will not because there are not enough field bees in the colony.

There are ways the beekeeper can help the bees find their way back to the correct hive. If the hive entrances are oriented at different angles to the sun the bees know they are heading for the right hive because the sun's angle is right (remember the ultra-violet penetrating the clouds). If rocks or other objects are placed near some of the hives the bees use them as reference points to find the right hive.

If the hives are not all painted the same then the returning bee can discern the shades of colour their hive has and is unlikely to make a mistake.

Mistint paints are popular with beekeepers. If they have many boxes to paint they can start with some Resene paint in a bucket, paint a few boxes then

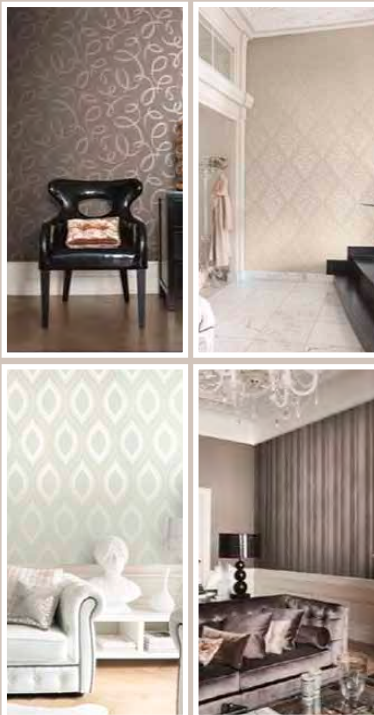


tip a little of another Resene mistint colour into the bucket resulting in a different shade, paint some more, then add in another colour.

As the Aoteabeeman says "It's quite fun seeing what results. At the end I'll finish with twenty five or so different shades, making it very easy to mix up my colours in the field."

Supplied courtesy of the Aoteabeeman.
Photos by Nick Mouat.

timeless design



As life seems to move faster and faster and the weeks and months seem to roll, amidst this whirlwind, these demands begin to clash against our desires to keep up with fashion trends, express our own individual style and find time to relax and to create a sanctuary.

In this modern fast-paced era, longevity of style is the key to a low maintenance yet trendy interior look. A style that will not date for years to come despite evolving trends provides a sense of assurance that the design will still fit in years to come.

The Hidden Richness Collection reflects the trend in modern wallcoverings for different worlds of style and spirit. Soft translucent reflections of light are echoed in the soft pastel pearl combinations. Dreams of mogul palace interiors bathed in cool dawn light create a combination that seduces the senses of a wide audience.

Add style to your walls while maintaining a subtle balance so as not to overpower your space and maintain a look that that will withstand the test of time.

View the Elegance Collection at Resene ColorShops (NZ only).



keeping bright colours bright

Bright colours used outside are prone to fading in the harsh sun. Protect these more vulnerable colours with Resene Clearcoat UVS, a gloss clear finish based on a unique waterborne emulsion for ease of application and maximum life over pre-painted surfaces.

It has been formulated with U.V. absorbers to filter out harmful U.V. light, protecting the paint system beneath. Resene Clearcoat UVS is ideally suited for direct application to freshly painted exterior bright organic tinted colours, such as reds, oranges, yellows and purples, to help aid colour retention.

While Resene Clearcoat UVS is not designed for use on working joinery, such as windows and doors, as it is a waterborne finish, its outstanding flexibility over timber makes it suitable for use on weatherboards. It has excellent adhesion to Resene topcoats and can be easily overcoated at a later date with other Resene waterborne paints.

See Data Sheet D502 for further technical information.



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the paint the professionals use



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