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ready to play



Myers Park was literally carved from the backyards of properties that originally fronted Queen Street and Greys Ave, sharing the historic Waihorotiu Stream as their rear boundary. The park was founded over 100 years ago by Arthur Myers, as a space for children in the city.

However, despite the original good intentions, it lost its mojo as a child centric space over the years. Council saw the opportunity for a destination playground providing a "safe, familiar and nurturing environment for children where they may explore, create and dream". They also saw an opportunity to reclaim for children a place that had become associated with unsavoury behaviour.

A concept of 'play in the backyard' was developed to reference the site's history and help provide inner-city children with a destination that would evoke a feeling of an overgrown garden.

The new playspace features sprawling vines and large leaves for climbing on, swinging, balancing and crawling through. A canopy of abstracted flowers is a riot of colour creating detailed and dappled shadows. Quirky, interactive birds and insects occupy the garden, their carefully highlighted features drawing you in.

A playable 'folded' timber deck provides parents with a platform for observation and conversation. Traditional play items (swings, slides, a giant basket swing

and other more physically demanding equipment) entertain and challenge regular users, their neutral colour scheme letting the bespoke elements punctuate the space. The designers worked closely with sculptors to develop the 'garden elements'. Paint and timber were incorporated to reduce the impact of heat absorption by the steel.

Wherever you stand in this playspace, there is no mistaking you're in a quirky 'garden' of imagination and delight. As you meander through the space following the sinuous red brick, the colourful creatures you encounter on your way, the flowers towering over you and the turf and timber at your feet, all combine together to create this 'backyard' environment of fun.

The new playspace is nostalgic of the traditional kiwi backyard, abstracted and recreated in the central city at distorted scale to appear surreal, colourful and curious.

Myers Park was a particularly challenging site due to its reputation for crime and misuse. The playground upgrade was seen as a catalyst to start the reversal of this, helping the park to once again become a child friendly place. Everything from spatial layout to material and colour selection was carefully considered to ensure it could withstand 'unsavoury behaviour' while providing a playful escape between the 'grit' of K Road and the 'slick' of Aotea Square.

Colour was a key element used to instil an uplifting and cheerful feeling, creating and nurturing a positive social atmosphere. The designers decided that the colours should be bright and quirky to help achieve this.

The typical playground of 'plastic in primary colours' was to be avoided, so the designers chose colours and materials that evoke feelings of overgrown backyard garden plots (lemon, lime and orange, rusted steel (corten), red brick, turf, timber). The giant flowers were conceived as a major 'scene setting' element, providing both context and play value through their extreme scale and dappled shadows. It was vital that the colours for the other site elements matched the flower heads in order to maintain consistency and clarity in the final result.

Resene Grenadier (bold orange red) and **Resene Broom** (bright golden yellow) were selected as the orange and yellow connection, with **Resene Lima** (lime green) selected as the perfect lime green to complete the citrus themed palette.

Continued inside >>

Architectural specifier: Isthmus www.isthmus.co.nz
Artists/fabricators: Philipp Meier and William Jameson, Cicada Workshop
Building and painting contractor: Fulton Hogan www.fultonhogan.com,
Contrax www.contrax.co.nz
Client: Auckland Council, www.aucklandcouncil.govt.nz
Photographer: Michael Craig michaelcraigphoto@gmail.com; Haylea Muir
haylea.muir@isthmus.co.nz



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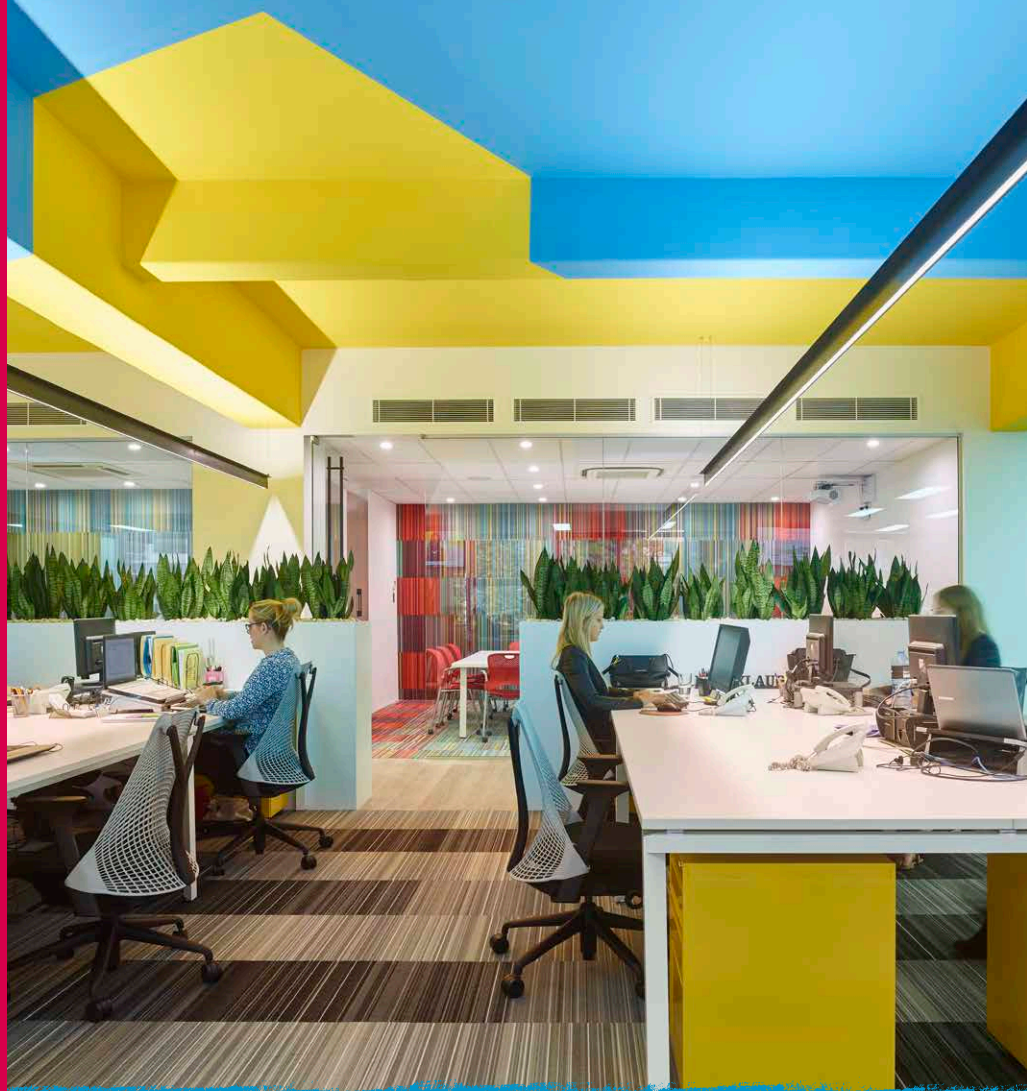
These three colours were then used to accentuate the tunnels and peep holes that feature in the retained edges around the playspace, inviting children to look or crawl through. The creatures had key features highlighted with yellow; colour was applied carefully in context with the timber and stainless steel to help create their character, tie them together as a family and create a playful contrast between them and the surrounding surface finishes. The giant pumpkin leaves feature the same green as the flower stalks, a bright lime colour 'popping' in context with the surrounding natural greenery.

The painted steelwork finished in a Resene high gloss, hard wearing finish offered reflection and shine, and was very smooth to the touch, contributing to the surreal effect of the creatures, leaves and flowers and complementing the stainless steel.

Myers Park Placespace won the **Resene Total Colour Nightingale Award** and the **Resene Total Colour Landscape Award 2015**. The judges described the project as *"fun fun fun! It's Alice in Wonderland meets Dr Seuss, a collection of colourful park play pieces that are brought to life with bold energising colour. Even on the dulllest day, the oversized characters flitting in the park in bright paint colours bring a sense of joy and playfulness, irresistible to children and their parents."*

The colour cleverly contains the area and attracts children to play in one space. In a park that could easily have opted for primary colours, choosing a combination of orange, green and yellow ensures this play space doesn't just fit with nature, it enhances it. Like a bunch of freshly picked flowers, this play space's colour scheme has a real sense of 'pick me up' optimism that can be enjoyed by all ages."

creative in colour



After opening offices in both Sydney and Melbourne, advertising agency, Media Merchants, recently collaborated with Bullock de Barbara Architects to create a new Brisbane office, closely reflecting their young, dynamic and creative culture.

Located in the nightlife hub of Fortitude Valley, the office design takes cues from not only the creative culture of media agencies but also the surrounding neighbourhood, which expresses a relaxed, eclectic scene in contrast to the adjacent, corporate CBD.

The planning strategy for the office space focused on maximising natural light and giving all staff views to the adjacent nature strip greenery and respite from the surrounding urban density.

A large component of the design focused on the open and shared communication style between leaders and staff of both creative and media teams. The open format planning suited the agency's inclusive way of working with staff and provided a boost to morale where previously workers has been segregated into isolated groups, separated by full height partitioning.

The vibrancy and creative workings of the agency are enhanced through a number of design features, most notably the removal of

the suspended grid ceiling and insertion of a colourful painted ceiling pattern to the concrete soffit and expressed beams. This painted feature is further enhanced by three custom designed suspended light fittings, which both uplift the ceiling pattern and provide task lighting to the workstation clusters.

Bright yellow battening, marble benchtops, Edison light bulb fittings and clustered planting combine in the reception area to create a dynamic first impression, giving clients and visitors a glimpse into the agency's culture and energy.

The existing three storey entry foyer was redesigned to provide a stronger visual link with the new office fit-out. Dynamic **Resene Spotlight** (graphic yellow) was applied to the underside of the three storey staircase to create a 'ribbon' of yellow winding up to the first floor office and beyond to the rooftop space.

The colour palette was inspired by the young and dynamic culture with Resene Spotlight used throughout the new fit-out as a linking device, bringing together the entry foyer, reception and main open plan office space. **Resene Black White** (grey white) was used throughout, a neutral finish that allows the ceiling to take centre stage. **Resene Freefall** (light cerulean blue) was used to create a blue sky backdrop to the higher concrete soffit ceiling over the



main office area. The painted ceiling pattern was deliberately designed to intersect with the exposed structural beams creating different visual effects as the viewer moves through the office space. Resene Freefall has been repeated on the doors to link the colour palette together.

This project won the **Resene Total Colour Public + Retail Award** and the judges thought *"Colour has been placed ever so carefully on this project, creating backdrops, intersections with materials and different visual effects as the viewer moves throughout the office space."*

Colour is uplifting anchoring what is going on at the ground floor. It's such a clever manipulation of colour highlighted by clever lighting. The palette is used to reflect the energetic and creative workplace perfectly.

With limited wall space available, the design team has cleverly used the ceiling as the main feature for maximum impact when you are moving around the space, but minimal disruption when seated and concentration is required."

Architectural specifier: Dianne de Barbera www.bdachitects.net
 Building contractor: Lyons Projects
 Client: Media Merchants www.mediamerchants.com.au
 Painting contractor: Eamonn Gallagher
 Photographer: Scott Burrows www.scottburrows.com.au



connected learning

The Waiariki Institute of Technology Health + Science Building is the culmination of 12 months of research, workshops and design to create a teaching and learning environment that will be flexible and change easily to be relevant in 20, 30 or 40 years.

Darryl Church Architecture (DCA) was the lead consultant and teamed up with MOAA Architects to deliver the project. Workshops with a Maori cultural advisor, teaching, administration, facilities management and senior management along with a couple of field research trips were instigated by the consultant team. WIT also led a team on a field research trip to Australia to visit recent relevant examples.

The trend is for learning to move away from a didactic and static classroom cell delivery to

an interactive, student centric, self-tailored model of learning. All teaching spaces are transparent. Learners are visually connected to other learners. Teaching and learning are witnessed and live.

DCA-MOAA witnessed a distinct lack of space within the existing campus for shared and social learning to take place. It was an important aspect of the build to have WIT consider adding space to the initial brief to allow for these types of spaces. Experimental and social learning commons make up 35% of the floor plate areas.

The brief required specialist spaces, such as science laboratory and clinical wards with simulation rooms in addition to general teaching and 200 seat theatre space. Through analysis and research of emerging



feast for the eyes



Architectural specifier:
Darryl Church Architecture, MOAA Architects
Building contractor: Hawkins Construction
Client: Waikari Institute of Technology
Painting contractor: Holmac
Photographer: Graeme Murray



trends, specialist space may not be relevant in the future, therefore the design of these spaces focused on adaptability and flexibility to be multi-purpose. Clinical wards and science laboratory can double as general teaching spaces, and the lecture theatre is flat floor allowing multiple uses over traditional auditorium design.

The central North Island boasts the largest plantation forests in the southern hemisphere, and WIT, as a primary industry training institute for forestry, has a policy to use and reflect timber in their learning environments. DCA-MOAA set about creating an environment of soothing local timbers and green hued flooring, walls and acoustic linings. The association of timber with green hues mimics the harmony in nature. Researchers on colour psychology believe green hues improve the ability to read, have a calming effect, and the power to relieve stress. With a focus

on a student centric facility the colours and interior materials were an intuitive choice.

Interior walls and ceilings are finished in **Resene SpaceCote** in **Resene Tint Of Black** (blackened white) providing a neutral backdrop for doors, frames and steelwork in **Resene Blackout** (carbon brown), office ceilings in **Resene Flourish** (pesto lime), feature timber batten walls in **Resene Impromptu** (yellow green) and clear **Resene Aquaclear waterborne urethane**. Back painted glass in the toilets is finished in **Resene Covert** (warm violet).

Retaining the theme of forest, the exterior developed as a metaphor of a forest canopy, with the veranda and shading devices allowing a filtering of light and shelter akin to a stand of trees. Exterior plaster is finished in **Resene AquaShield mineral effect** in **Resene Concrete** (frosted grey) and exterior steelwork in **Resene Black**.

This project won the **Resene Total Colour Education Senior Award** and the judges commented: *"Walking through this building feels like you have gone back to nature. The association of timber with green hues mimics the harmony in nature with the colour cleverly peeking out of the timber. Colour detailing is particularly appealing.*

It captures the sense of a forest canopy, with elements allowing a filtering of light and shelter to play with the colour. Colour creates a dynamic and animated exterior, constantly changing in shadow and movement around the building.

Colours and interior materials are used in harmony and result in a building that is harmonious and easy to learn and work in."

Keen to open a flagship restaurant and bar, Corianders' owner Amar Singh found the perfect location in a north facing new build in a growing hospitality area in Christchurch City. The influence behind the design was the early 1900s during the British Empire of India. The merging of the Indian influence mixed with elements of a traditional British domestic interior laid the foundations of the design.

The colours were chosen to create a vivacious interior that reflected the magnetic Indian culture. With a clear definition between dining spaces it was decided that two colour palettes were to be used.

In the bar and casual dining area, a bold **Resene Limerick** (Irish green) and **Resene Haystack** (bleached ochre) were used to colour the walls. **Resene Gold** (gold metallic) was overlaid onto the panelling using a paint effects technique to allude to the gilded artefacts of the past, while Resene Limerick was used again on the ceiling to tie together the other finishes, which included pressed tin panels, timber and large painted artworks.

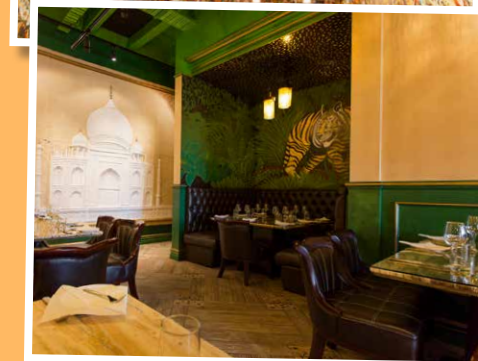
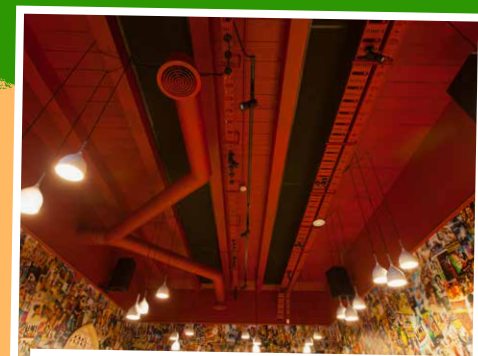
Vibrant, Indian spices were the inspiration for the colours used in the adjacent restaurant area predominately used as a private dining room. **Resene**

Red Berry (vivid red) was carried onto the ceiling and was perfectly complemented by the wallpaper below the paint effect. The wallpaper added a sense of youth and fun to the private dining area and colourful hand painting lined the walls in the booth areas.

Even the toilets got their serving of colour with a sense of India brought in with **Resene Astronaut** (deep blue) complemented with wall mirrors and patterned tiles.

The entire scheme was brought together with additional textures and patterns to complement the colour scheme. Arched decorative screens helped to separate the dining spaces.

Corianders won the **Resene Total Colour Public + Retail Space Award** and the judges thought *"A courageous use of colour, this project meets the brief so well. It's filled with jewelled sari colours that define different areas and create a vivacious interior that showcases the magnetism of Indian culture. Colour is powerfully used but is not over the top. It's classic British Empire India meets Bollywood. Vibrant Indian spice colours are perfectly complemented by the furnishings. It's a chance to enjoy the taste of India through the use of colour. A feast for the eyes."*



Architectural specifier: Element 17 Ltd www.element17.co.nz
Client: Amar Singh www.corlanders.co.nz
Interior designer: Steve Rosling and Nancy Train, Element 17 Ltd www.element17.co.nz
Painting contractor: Gerrard Diver
Photographer: Dave Richards www.daverichards.co.nz



Library links

The redevelopment of Massey University's Wellington Library aims to reinforce the library's role as the centre of the campus community. The design acknowledges the need to make the library more accessible and open to a wide range of uses and users.

Technology plays a key role through access to the digital collection via WIFI technology, and a focus on info commons as an interactive, flexible, informal learning environment that acts as a transition between the wider campus environment and the library proper, aiming to encourage a wider use of the library facilities.

The technology focused spaces are balanced by a range of formal reading and individual and group study spaces with good accessibility to natural light and proximity to the physical collection. The focus of the customer service interface has been to break down the barrier between librarians and students to allow more personalised and specific service to customers.

The structure and character of the existing 1950s building and subsequent additions has been revealed and celebrated in combination with new building elements that act as key way-showing devices to make navigating the library as intuitive as possible without the use of physical signage. This is achieved through the selection of a consistent material palette, a bold colour palette and use of structural elements to order the different spaces within the project.

The library is well located to maximise the exposure to key campus entries and open spaces. Future stages of the project aim to push this further by 'relaxing' the boundary of the library and the campus spaces by bringing more parts of the library (info commons, for example) outside of the 'secure' line. The design language of the project is developing with strong links to the recently completed Te Ara Hihiko Building, integrating components of extended exhibitions and changing displays within library.

The design concept seeks to extend and challenge the traditional notion of the library as a pataka or storehouse of information and knowledge. This is

primarily evidenced in the re-presenting of the library programme to provide a more interactive 'shopfront' for the library and is supported by the selection of materials and detailing.

The structure and character of the existing 1950s building has been revealed and celebrated to communicate the story of the existing building. The majority of existing ceilings were removed creating a more generous sense of space, revealing the concrete building structure and layers of previous inhabitation.

The existing structural elements are treated in a consistent neutral finish of **Resene Half Foggy Grey** (stone grey) and act as the primary spatial ordering elements. This is supported by the layout and treatment of services, which are expressed throughout the building as a further layer of information with primary service runs defining the primary circulation routes. **Resene SpaceCote Low Sheen waterborne enamel** has been used throughout the project for a durable wall finish.

New elements and finishes serve to contrast the existing 'raw' treatment of the building shell. Wall, ceiling and floor finishes are colour-coded to subtly denote more active, collaborative spaces from the more individual and passive spaces without the need for applied behavioural signage. Colours convey an indication of expected activity - stronger colours (**Resene Daredevil** (fluoro orange), **Resene Impromptu** (yellow green), **Resene Bokara Grey** (charcoal black)) relate to more active, noisier areas; cooler more muted colours (**Resene Half Foggy Grey**, **Resene Wan White** (umber white), **Resene Alabaster** (blackened white)) signify less active, quieter areas. The use of **Resene Switched On** (bright yellow) is used to indicate areas near to where Library or Centre for Teaching & Learning staff are available to respond to your needs. Points of transition to other levels (stairs, lift) are highly visible with their **Resene Daredevil** walls.

In addition to the use of coding through colour and pattern, consistent minimal way-showing and

navigational signage supports the existing and new architecture to make navigating the library as intuitive as possible. Macro and micro levels of way-showing in **Resene Bokara Grey** allow users to navigate the collection in a flexible manner with subject areas on the range ends and Dewey numbers sitting within the shelves. Four walls have been treated with full height 'super graphics'. The large graphically shattered letters, realised in **Resene Foggy Grey** (watery grey), over a background of **Resene Bokara Grey** and **Resene Daredevil**, spell out the words 'LIBRARY', 'DISCIPLINE', 'ORDER' and 'QUIET' offering a few provocations on the nature of the Library and the pursuit of knowledge. They signal a disruption of the traditional concept of a library as a very quiet and ordered space, one where disciplines of knowledge were neatly stored.

The Massey University Wellington Library Redevelopment won the **Resene Total Colour Education Senior Colour Maestro Award**. The judges thought "This building is revealed and celebrated with the use of colour, layout and treatment. Colour is used to give the eye a grip on shape and provides a navigational coding device. Touches of colour are used with care to energise but not overpower the learning environment.

The palette conveys an indication of expected activity and makes points of transition to other levels highly visible. It's fresh, modern and motivating."

Architectural specifier: Athfield Architects Ltd www.athfieldarchitects.co.nz
 Building contractor: Arrow International www.arrowinternational.co.nz
 Client: Massey University Wellington www.massey.ac.nz
 Photographer: Simon Devitt, Oliver Ward
 Wayfinding and Environmental Graphics: SV Associates www.svberlin.com

i see red



Set between the coastal road, iWay cycle path and the sea, these new Haumoana Public Toilets service coastal walkers and cyclists together with the overnight freedom campers that park in the reserve. Designed for the Hastings District Council it replaces an old and dark public toilet facility that originally serviced the reserve.

Robustness and practicality dictated the choice of precast concrete panels for the walls with a roof floated above with gapped timber battens between these elements. This allows air and light to freely enter the building so that the sounds and smell of the coast can be experienced inside and to avoid the need for mechanical ventilation and to reduce the requirement for artificial lighting.

The site is both coastal and rural with the kiwi rural red shed referenced in both form and colour. The toilet 'cubicles' are split with a covered area between, to break the visual bulk, to provide shelter and to frame a view of Cape Kidnappers.

While the concrete walls address durability they do not solve maintenance issues with regard to graffiti. Being a public toilet probably the most important consideration in design is robustness and an ability to detract vandalism but when the inevitable happens, that graffiti can be removed without damage. Concrete panels were painted with two coats of pigmented Resene Uracryl with a finishing coat of clear Resene Uracryl GraffitiShield. The recesses were simply coated in the clear Resene Uracryl GraffitiShield.

Above the solid colour of the concrete walls is natural timber. Stained Tonka hardwood battens sitting between the walls and plywood soffit provide a delicate lattice of contrasting light and shade. The plywood soffit is stained too, with Resene Colorwood stain overcoated in clear Resene Uracryl GraffitiShield, allowing the pattern of the grain to be seen. The exposed timber battens and posts supporting the roof are Tonka timber, which is extremely dense. This was stained with Resene Waterborne Woodsman Shadow Match (brown black), which ends up a rich brown with the density of the timber and of similar intensity to the Resene Ironbark (brown) stain on the ply soffit.

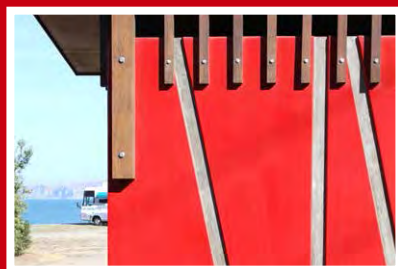
This is 'big' landscape, experienced accelerating up to 100 kms per hour after leaving the township

or approaching it head down on a bike aiming for the end of the straight. To be seen in this context the colour needed to be big too, to be in sharp contrast to the dull greens of the trees and the expansive blue sky. It was no place for delicate multi-hued schemes. It needed to be bold and graphic. Resene Hot Chile (burgundy red) achieved this. The graphic nature of Resene Hot Chile is reinforced with the introduction of the clear coated recesses; themselves a slight abstraction of the letters WC. The intense red acts as a route sign, inviting a stop for a comfort break, a drink and a chance to lift your head and admire the view. The intensity of the red makes the blue sky appear more intense too.

This project won the Resene Total Colour Maestro Commercial Exterior Award and the judges commented "as if dug into the sand like a sandcastle, this red explosion of colour on a beachfront is unique; there simply wouldn't be another colour like it around."

The colour is used to be seen as big, to be in sharp contrast to the dull greens of the trees and the expansive blue sky. The intense red acts as a route sign, inviting a stop for a comfort break, a drink and a chance to lift your head and admire the view. Colour is used to make the blue sky appear even more intense and to highlight the natural environment surrounding.

When so many public facilities are dressed in camouflage, it is wonderful to see this one stand bold and proud."



Architectural specifier: Brent Scott, Citrus Studio Architecture
Building contractor: Gemco Construction
Client: Hastings District Council
Painting contractor: Gemco Trades, Painting and Coatings
Structural engineers: Guy Lethbridge, Stratagroup

BrushStrokes



shower saver

Weather and paint tend to have a love hate relationship. Settled weather, not too hot and not too cold and no rain is usually perfect for painting. Resene has over the years helped to combat the effects of too hot and too cold, with products such as Resene Hot Weather Additive to improve the wet edge in hot conditions and Resene Wintergrade products to improve the paint's performance in very cold conditions. But the 'wet conditions' have been a little more elusive, until now.

New Resene Umbrella Additive is an additive for exterior waterborne coatings providing rapid protection from light showers even before the coating has dried. Once applied, a coating containing Resene Umbrella Additive quickly starts to build a protective shell that then extends throughout the whole coating. Water is able to evaporate from the coating allowing it to dry but light showers simply roll off leaving the still-drying coating firmly attached to the substrate.

It's easy to use – the painter simply adds and mixes it into the Resene paint before they start applying it. The addition of Umbrella Additive does not alter the application recommendations for temperature or humidity limitations for a given product.

Resene Umbrella Additive is suitable for use in a range of Resene exterior paints and coatings and is available from Resene ColorShops and selected resellers.

Find out more about Resene Umbrella Additive online at www.resene.com/umbrellaadditive.



speed sealing

When you're on the job site, the fiddly jobs can be annoying, such as making sure the ends of timber are properly sealed before the timber is erected.

New Resene Quick Dry End Seal is a handy new product to speed up end sealing of timber. It is a modified version of Resene Quick Dry in a unique bottle with built in brush applicator, which can be used to quickly and easily coat the ends of timber without the hassle of getting out a can of primer and a paintbrush and then having to wash it up afterwards.

It's quick and easy to use; simply open the lid and brush the Resene Quick Dry End Seal onto the surface of the timber using the applicator.



fresh colours

Three Resene colour charts have recently enjoyed tweaks:

The Karen Walker colour collection has four new colours - Resene Quarter Heathered Grey, Resene Quarter Robin Egg Blue, Resene Shadowy Blue and Resene Weathered Orange - joining existing favourites.

The Resene KidzColour chart has a new colour Resene Cotton Wool, ideal for trim and joinery to complement other pastel and bold hues from this colour chart.

The Resene Exterior Timber Stains colour range has had an update with new Resene Bleached Riverstone joining the collection.

You can order a new copy of all these colour charts free online, www.resene.com/specifierorder.



fresh inspiration

The latest Habitat magazine from Resene has been released with a whole host of fresh ideas and inspiration. It's coloured by Resene, but it's not just about painting. It covers the full spectrum of design, renovation and refurbishment - from the smallest to the largest projects.

If you haven't received your copy of Habitat, copies are available from Resene ColorShops and Resene representatives or email update@resene.co.nz and Resene will send you a free copy while stocks last. Remember to include your full name and postal address when you email. Back issues of Resene Habitat are available for viewing on the Resene website - www.resene.com/habitat.

For more decorating inspiration delivered weekly to your inbox sign up to the free Habitat of the Week newsletter at www.habitatbyresene.com.

gloss levels

Whether you're freshening up a kitchen or painting a whole building, there are many factors to consider when selecting which paint to use. It might be easy enough to assume that picking paint is restricted to choosing the right colour. Settling on the right hue is important, but it's not the only factor to bear in mind.

Choosing the right gloss level is important for both appearance and wearability. Here are some handy tips to ensure you don't gloss over the important aspects of paint selection.

1. Understand gloss levels

Gloss levels are represented by a type - each type fits into a percentage spectrum. For instance, at the low end of the spectrum, a paint's gloss level is flat if it's between 0 and 2% - this will give a smooth matte finish. Next is low sheen (3 to 19%), followed by satin (20 to 30%), semi-gloss (31 to 59%). At the higher end of the spectrum you have gloss (60 to 84%) and full gloss (85 to 100%).

2. Consider the use

It's wise to carefully consider where you're using the paint. In some instances, a gloss finish will be appropriate, while in other instances a low sheen is a better option. If you want a slight sheen, but may clean a wall frequently (such as in living areas or children's areas), a low sheen paint, such as Resene SpaceCote Low Sheen, is a wise choice.

In rooms where grime or grease build-up is likely, such as a bathroom, higher gloss paints are popular. Glossier products tend to be more durable than low or no sheen paints.

But what about outside? You're hardly going to get dirty fingers over the roof, so surely a flat paint is a good idea. Surprisingly, some level of glossiness is recommended, given that flat paints can be harder to clean and glossier paints will tend to let the rain and surface contaminants wash over them easier, which means they tend to keep naturally cleaner on a roof. A satin paint is recommended for your roof or opt for a full gloss finish.



3. Consider the look

It's not just wearability that's important - the overall look is important too.

The glossier a paint, the more it will reflect light and the colour will seem cleaner and brighter. By contrast, flat paints diffuse light and the colour will seem darker and earthier. Consider how light enters a room if you're picking interior paints and be sure to select the right gloss level for painting accordingly. Generally low sheen on the walls, semi-gloss on doors and trim and flat on the ceiling is a popular choice. For a cosier feel try flat on the walls and continue it onto the ceiling for a cocooning effect.

The Resene Gloss Levels fandeck gives examples of colours in varying gloss levels. Order free online, www.resene.com/specifierorder or view sheen level panels at your local Resene ColorShop.

joys of paint

"After 5 years painting in Sydney it was time to return to NZ. The last chore of the departure was to rid myself of a small mountain of surplus paint residing in my rented apartment laundry. The obvious solution had to be my expat kiwi painting mate Mike.

After settling on a suitable amount of locally brewed lager for parting with my assorted range of oil and waterbased paints we loaded Mike's ute for the short trip to his place. Not sure if it was Mike showing off his new ute's cornering capabilities or the summer heat but the first turn saw us with tail gate down depositing a total load of multicoloured product over several parked vehicles belonging to the local police station.

I have to confess that afternoon proved to be one of the biggest learning curves in the removal of splattered paint off motor vehicles of my career. All under the watchful eye of New South Wales' finest I might add. Oh for a Resene paint recycle centre!"

Thanks to All!

The fun colour combination on the Myers Park Playspace has been awarded top honours in **The Resene Total Colour Awards** for its bold colour choices that have transformed this inner-city reserve.

Resene has a long history of colour and today's colour range of thousands of hues is a far cry from the handful that was available when Resene started 69 years ago. The Resene Total Colour Awards were launched to encourage and celebrate excellent and creative use of colour; to showcase striking colour palettes and combinations and provide fresh inspiration.

Awards have been given for the best colour use in: Residential Exterior, Residential Interior, Commercial Exterior, Commercial Interior Office, Commercial Interior Public + Retail Space, Experiential - Installation - Product, Education Junior, Education Senior, Neutrals, Heritage, Rising Star and Lifetime Achievement, with the Colour Master Nightingale Award for the best overall colour use.



Resene
Total Colour
Awards 2015

Winner

Resene Total Colour Award winners for 2015 are:



Colour Master Nightingale Award winner: Myers Park Playspace by Isthmus Group (featured on the cover of this issue). Also winner of the **Resene Total Colour Landscape Award**.



Residential Exterior Award winner: Quest Apartments Toowoomba by FKG Group.



Residential Interior Award winner: Paparua House by Donnell & Day Architecture.



Neutrals Award winner: Cronulla House by Lymesmith.



Residential Interior Colour Maestro Award winner: MDS Albany Show Home by Masonry Design Solutions.



Education Junior Award winner: Ormiston Primary School by ASC Architects.



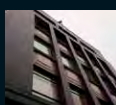
Education Junior Colour Maestro Award winner: Makespace and Learning Centre by Brown Graham.



Education Senior Award winner: Waiariki Institute of Technology Health & Science Building by Darryl Church Architecture + MOAA Architects (featured in this issue).



Education Senior Colour Maestro Award winner: Massey University Library Redevelopment by Athfield Architects Limited (featured in this issue).



Heritage Award winner: Mobico Building by Xsite Architects Ltd.



Commercial Interior Office Award winner: Media Merchants Office Fit-out by Bullock de Barbera Architects (featured in this issue).



Commercial Interior Public + Retail Award winner: Corianders by Element 17 Ltd (featured in this issue).



Experiential - Installation - Product Award winner: 'Higher Ground' by Maser, a Sydney Festival commission



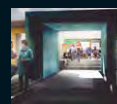
Commercial Interior Public + Retail Colour Maestro Award winner: Insight Eyecare by Ignite Architects - Interiors.



Commercial Exterior Award winner: Nambour Christian College Trade Skills Centre by Conwell Architects.



Commercial Exterior Colour Maestro Award winner: Haumoana Public Toilets by Citrus Studio Architecture (featured in this issue).



Rising Star (student) Award winner: Alasdair Mott.



Lifetime Achievement Award winner: Sylvia Sandford. Designer, paint finisher, writer, tutor, public speaker, decorator and more captures the 30+ year career of Sylvia Sandford. Her passion for house and home and making the most of space has inspired many a student and been enjoyed by many a client. Sylvia has made colour and design study accessible to students all over New Zealand with her long running Open Polytechnic colour and decorating course. Sylvia was also the Resene Colour Ambassador for many years encouraging decorators to embrace colour in their projects.

See www.resene.com/awardwinners to view photos of all winning projects.

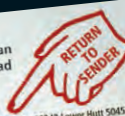
Congratulations to all winners and thank you to everyone who took part. We will be showcasing a range of entries in upcoming issues of the Resene News and on our website.



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