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singing in colour



The vision for **Te Kura Kaupapa Maori o Ngati Kahungunu o Te Wairoa** was to create a fresh new centre of modern learning that looks to the future, while maintaining strong links with the past and encourages close ties with the community while reflecting Wairoa's unique culture, history and landscape. Kura Kaupapa Maori are Maori-language immersion schools (kura) where the philosophy and practice reflect Maori cultural values with the aim of revitalising Maori language, knowledge and culture.

The new building was planned and orientated along critical ley lines, which are significant to the local community. The central plan which consists of a multipurpose hall (the heart) faces directly north, and to the south is the Wairoa river mouth. The eastern wing houses the senior students, library, and workshop, and is orientated towards the local culturally significant mountain – Whakapunake. The western wing contains the administration and staff area, junior students, and kitchen facilities, this wing is orientated towards the local Marae (Maori meeting house) – Takitimu Whareniui. The central hall and two wings are connected by one roof form which resembles a 'cloak' acting as shelter; under one cloak – under one roof. The building has been designed as a total sustainable solution from its orientation to the northern solar gain to passive ventilation, natural daylighting, rain water harvesting, and solar panels.

Extensive overhangs provide shaded outdoor teaching spaces defined by a perimeter of timber fins referencing the edge of the ancient forest that the Maori respected for shelter, food and building materials. These fins define the edge of the sheltering wings of the building and facilitate teaching and socialising spaces for work and play.

The traditional and aging style of teaching has been replaced with new modern facilities, allowing 50-60 pupils per classroom in open plan learning spaces



with a variety of well-connected learning spaces through the use of new building materials and technologies.

The vertically installed cladding panels are painted in different colours to represent various significant aspects of the Kura and Community. The different shades of purple – **Resene Sonyx 101 semi-gloss waterborne** paint in **Resene Abbey Road** (orchid rose), **Resene High Society** (softened purple), **Resene Grapevine** (blackberry), along with **Resene Black** – are used on the hall which is the 'heart' of the Kura and represent the school colour. Shades of green – **Resene Atlantis** (yellowed green), **Resene Koru** (verde green), **Resene First Light** (lemon sherbet) – are used for the Junior school to reference the forest. Shades of orange – **Resene**

Sidecar (green yellow oxide), **Resene California** (bold orange), **Resene Clockwork Orange** (bold orange), **Resene Porcelain** (delicate white) – are used for the Whare Kura (Senior school) to reference the sunrise. The sun represents accomplishment – rising from darkness to light.

It is always challenging on school projects to create cutting edge architecture with limited budgets, and certain restrictions. On this project the colour scheme was used to make the project sing and there have been numerous comments from visitors and from community members on how striking the colours are.

Te Kura Kaupapa Maori o Ngati Kahungunu o Te Wairoa by RTA Studio won the **Resene Total Colour Education Colour Maestro Award 2016**. The judges thought:

"Colour is used to wonderful effect.

The colour development process engaged the local community. This has brought a sense of belonging, connection and pride that shines through the colour selections. The colours aren't the normal primary colours that you see on many schools, but tend towards dustier and more complex tonal contrasts.

The colours are applied in vertical bands, with palettes of related colours that have a sense of movement and rhythm that wouldn't have been achieved with large blocks of colour. The colours draw you in and give each part of this school its own personality.

A confident use of colour integrated with design."

Architectural specifier: RTA Studio
Building contractor: Stead Construction
Client: Ministry of Education
Painting contractor: Stead Construction
Photographer: Patrick Reynolds
Project management: RDT Pacific



Architectural specifier: Isthmus Group Ltd www.isthmus.co.nz
Building contractor: Hawkins www.hawkins.co.nz
Client: Porirua City Council www.pcc.govt.nz
Photographer: David St George www.dstgeorge.com

Successful city centres are places where people go to work, to shop, to socialise and, if they are to work effectively they are also where people live. Porirua Council's City Centre Revitalisation project aims to make the city a more attractive and inviting place to live, work and enjoy free time, and is leading this change through investment in a high quality public realm.

The newly named 'Cobham Green' replaces what was previously a block of carparks and provides a much stronger pedestrian link into the city centre. This design move is a catalyst for the larger revitalisation project; the first move to bring people, light and life back into the centre. The kiosk, which contains two food outlets as well as public toilet facilities, is strategically located at the intersection of the main shopping street and the Green.

The kiosk is timber clad with a floating steel and glass canopy overhead. The toilets replace a tired and notorious toilet block that was hidden away behind buildings that surround Cobham Court. The combination with food outlets may initially seem at odds but it brings life and energy to the area which fits with the overall intent of the revitalisation plans.

A key aspect of the design intent was to provide a space that the Porirua citizens could be proud of, a small and manageable change to the CBD that would become a signal of the city's future and wider improvements to come.

The palette of colours and materials has a subtle Pasifika theme. The introduction of 'green' vegetation back into asphalt carpark was supplemented by natural materials and colour choices that were bold and warm. The kiosk battens are back dropped by the **Resene Red Hot** (primary red). Diagonal opaque stripes on the overhead glass canopy cast patterned shadows across the panels hinting at weaving patterns. A subtle shift in colour to **Resene Uracryl 403** tinted to **Resene Red Berry** (vivid red) occurs on the solid panels between the sliding doors, and **Resene Imperite** in **Resene Blast Grey** (charcoal metallic) and **Resene Black** complete the kiosk colour palette.

The reds are reused in landscaping elements, together with **Resene Adrenalin** (fluoro orange), **Resene Havoc** (pure red), **Resene Bullseye** (cherry

red), **Resene Buttercup** (bold yellow orange), **Resene Starstruck** (rich gold) and **Resene Foundry** (shadowy charcoal) drawing the activity and community out of the kiosk into the new seating elements and wider landscape. All paint systems were chosen because of their ease of recoating and durability. Whether the kiosk is open or closed bold colour choices give the kiosk a beacon like presence in the Court that is at once inviting and warm.

The choice of using natural timber as a key building component in this location was a very carefully calculated risk. Graffiti and vandalism is very common in our cities and particularly common around public toilets. It is also difficult to remove if applied to the timber battens that are the predominant material of the kiosk. The concept was that by making an environment that the community would be proud of they would respect it and this was the best protection against vandalism. To date that has absolutely proved to be the case. For added protection the battens are also finished in **Resene Uracryl**.



Porirua CBD by Isthmus Group Ltd won the Resene Total Colour Landscape Colour Maestro Award 2016.

The judges thought:

"The practicality and durability of form are enhanced with colour, subtly drawing attention to the detailing.

The integration of the colour palette shows close attention to detail to ensure each use of colour complements all others, while also providing a new curation of the colours depending on the angle they are viewed from.

Cleverly placed pops of bolder colour punctuate what could have easily been a sea of grey concrete, adding a sense of fun, energy and vibrancy welcoming visitors into the CBD."



progressive colour

The theatre at 111-113 Manner Street, Wellington first opened in 1914, despite the 1913 decal adorning the façade. Since then the theatre has undergone several interior and exterior upgrades, resulting in significant aesthetic changes in both style and colour scheme. The most recent, prior to this upgrade, was in the 1990s.

Both clients, Wellington City Council as the building owner and Positively Wellington Venues as the building manager, were insistent in modernising the existing theatre and requested that the final concept not only acknowledge the ornate features of the building where the prior scheme had not, but also enhance these ornate plasterwork features.

With a highly constricted budget for the intended scope of the works, compromises were made across all aspects of the project. Deductions from a priority list of proposed works was conducted; these decisions were made based on which proposed works were envisioned to make the most visual impact. This process dictated the final project scope. The most notable deduction was within the auditorium itself. Considering the scale of works within the space, it was decided that the greatest impact that could be achieved within budget was to focus the upgrade around the proscenium-arch and the arch boxes adjacent, which frame the stage.

The inspiration for the project as a whole was derived from the photographic imagery taken from the building's opening day in 1914. Although the images are depicted in black and white, the emphasis on accentuating the ornate plasterwork by way of colour is evident. Other notable features these images inspired were the ticket booth box fronts, stencil dado and the regal treatment of the auditorium's proscenium-arch.

The existing imagery, along with the density of detail found in the retained ornate ceiling



Architectural specifier: Shand Shelton www.shandshelton.co.nz
Artist: Tina Rae-Carter www.tinaraecarter.com
Client: Wellington City Council www.wellington.govt.nz,
 Positively Wellington Venues www.pvw.co.nz
Painting contractor: Pauls Decorators Wgtn, Ltd
Photographer: Woolf Photography www.woolf.co.nz

plasterwork suggests an intentional progression of detail as the patron transitions from lower foyer, upstairs to the mid-landing, which resides underneath the barrel vault ceiling and finally the main upper foyer entry.

The final colour scheme would reflect this notion by graduating from high definition but minimal colour within the lower entry foyer ceiling to greater colour within the barrel vault ceiling and finally to full colour on the main upper foyer ceiling. The stencil dado would also transition from **Resene Bokara Grey** (charcoal black), representing the original ornate door frames, fading to **Resene Aquaclear** gloss over a low sheen **Resene Eighth Rice Cake** (noodle white) wall colour. This would then be tinted gradually with **Resene Alter Ego** (cinnabar red) as the stencil dado moves up the main stairwell.

The only evidence of the original colour scheme was found in the retained stained glass windows located above the balcony doors of the upper foyer. These colours were used in the ceiling's final scheme, most prominently on the garlands, 'shell' decals and moulded bas-relief pictorial. The Resene colours that best matched the stained glass were **Resene Alter Ego**, **Resene Rain Forest** (spicy yellow green) and **Resene Tiber** (deep teal). All ornate features not coloured would be defined by way of a patina effect made up of **Resene Paint Effects Medium** tinted with **Resene Punga** (dark ochre) to various ratios to achieve greater depth and definition in the plasterwork.

One of the greatest challenges to overcome on the project was to create a modern interpretation of the building's original design intent one hundred years ago. The response was vigorous in-situ testing of colour combinations and artistic layering techniques, which in itself aggravated the challenge of meeting a strict project timeframe for wet works. The decision making on the colour scheme was dynamic throughout the project.

Another consideration that was given to the colour scheme was the necessity for the colour scheme to complement the existing upper foyer carpet as well as the existing auditorium colour scheme and house

curtain adjacent to the proscenium-arch, all retained due the budget constraints.

The interior foyers themselves presented a challenge of dimensional proportion where the ceiling height in conjunction with the overall space width and depth disallowed for a sense of grandness. The sense of space was visually increased by the vast use of **Resene Eighth Rice Cake** on the walls and **Resene Rice**

adorned these spaces while also complementing the new asymmetrical crushed velvet drapes.

To complicate the project further, all wet works had to be completed within a three-week time period over the New Year break that separates the Opera House's final and first booked show of the respective seasons, with all works to be completed around the building's 100th anniversary.



Cake (sharp yellow white) on the joinery as well as the ceiling base colour.

The use of **Resene Pearl Shimmer** tinted with **Resene Alter Ego** to various ratios and applied by way of a plaster brush was to simulate movement to the less detailed and 'blank' sections of the ceiling. The use of **Resene Aquaclear** tinted with either **Resene Sensual Red** (pink red) or **Resene Citrus** (acidic green) being applied as a glaze to complete many colour layered artistic details, in both the foyers and auditorium, was to enhance the basecoat colours, reflect against the new foyer uplighting and further strive for authenticity. The auditorium colour scheme's base colour, **Resene Aubergine** (deep wine red), was driven by the desire to achieve a royal and rich appearance under house lighting, while also generating a 'black-box' effect during a performance. The sponge applied **Resene Blast Yellow** (copper brass) metallic effect within the arch boxes enabled a sense of the hierarchy that once

The Opera House, Wellington; Centenary Upgrade by Shand Shelton won the Resene Total Colour Heritage Colour Award 2016.

The judges thought:

"Breathtakingly beautiful; a monochromatic delicate colour palette has been applied with such care and attention. The subtlety of the colours lures you in; the longer you look, the more you can appreciate the exquisite detailing and the colours as they gently complement each other.

The project has a beautiful delicacy fitting with its history. Elegance is created in circulation areas with a quiet careful restraint. This elegance is the opening act setting the stage for the theatre with its rich related palette of orange, red and burgundy.

Colour leads the way bringing out this building's beauty."

coming together with colour



Prior to 1985 there were only a few Tamil families living in Queensland. By 1983 some of the Hindu families felt the need for community worship so monthly congregational prayer meetings were first conducted at homes and then at the SWARA hall.

As the congregational worship continued to expand, the building of a traditional Hindu temple in Brisbane became a necessity. A convening committee was formed in April 1986. The major task for the Management Committee from 1987-1990 was to raise sufficient funds to purchase a suitable block of land to build the temple. In 1990 they succeeded in purchasing 4.5 acres of elevated bushland, similar to the locations of Hindu temples in India, at South Maclean. Construction started in 1994.

Selva Vinayakar temple is built according to traditional Indian style in conformity with ancient Sitpa Sastra and Agamas. A beautiful tower (Gopuram) and ornamental icons were also constructed by temple builders and sculptors invited from South India. Sri Selva Vinayakar Temple was rebuilt in the same location and the new temple was opened to devotees.

The temple also serves as a centre for various cultural and educational activities. Religious classes are conducted for children, there are music and dance programmes, and scholars and religious leaders are invited to address the devotees on special occasions.

All statues were handmade and carved on site finished in a colour palette of **Resene Space Cadet** (ultramarine blue), **Resene Malibu** (surf blue), **Resene Apache** (ochre yellow), **Resene Sassy** (bold magenta), **Resene Chocolate** (red brown), **Resene Guardsman Red** (bold red), **Resene Flamingo** (hot pink), **Resene Red Berry** (vivid red), **Resene Pirate Gold** (ochre), **Resene Lima** (lime green), **Resene Lilac Bush** (violet red), **Resene Japanese Laurel** (bright green), **Resene Supernova** (bold yellow), **Resene Black**, **Resene Gull Grey** (pastel grey), **Resene Gold Dust** (gold metallic), **Resene Bullion** (copper gold) and **Resene Merino** (green off-white). The painters from India wanted to use solventborne enamels such as **Resene Super Gloss**, but were encouraged to use **Resene Hi-Glo** gloss acrylic instead with **Resene Enamacryl Metallic** for the metallic colours. They were amazed with the results. All statues were painted with squirrel paint brushes, which are less than 20mm in width.

Resene Limelock was used throughout the interior and exterior. The exterior was then topcoated in **Resene Lumbersider** low sheen in **Resene Golden Glow** (red based yellow) and **Resene Regent Grey** (friar grey) with the exterior border artwork in **Resene Enamacryl Metallic** tinted to **Resene Gold Dust**.

The Hindu Temple Building Project – South Maclean by N. Ketheeswaran, AKVA Chem Consultant won the **Resene Total Colour Commercial Interior – Public + Retail Award 2016**.

The judges thought:

"This project is iconic, memorable and will continue to draw attention for many years to come. It's a truly unique project with an historical application of paint. Modern paint and colour technology meets traditional artisans who have worked their magic carefully combining a multitude of colours for a striking effect.

The attention to detail and the dedication to ensuring each colour is in its rightful place is both fascinating and inspiring. The colour brings all the elements to life and celebrates and showcases a culture bursting with pride."



Architectural specifier: Sri Selva Vinayakar
Management committee: Sri Selva Vinayakar Koyil
Painting contractor: Artists/painters from India
Technical & project manager: N Ketheeswaran, AKVA Chem Consultant

building to bed



Earthquake damage reduced backpacker rooms in Christchurch by over 40% putting the pressure on those remaining. Keen to build quickly, XLam CLT was chosen for the Bealey Lodge Backpackers Hostel in Christchurch as it was fast, lightweight and safe.

The new two-storey, 300 bed, Bealey Lodge Backpackers Hostel has a mix of rooms from ensembles to bunkrooms, with kitchen and lounge facilities, car and bus parking, and a swimming pool. It replaces a three storey lodge that was damaged by the earthquakes, though 20 surviving units have been brought into the new complex. Rapid assembly of CLT panels kept the build ahead of schedule and gave early access for the finishing trades.

Fire design and Fireshield has allowed much of the CLT to be exposed. The honesty of natural wood gives occupants a sense of warmth and hospitality. A straight charring rate couldn't be relied on, as eventually the outer laminate of timber would fail, exposing fresh uncharred timber to a now ferocious fire. Full scale testing was undertaken to clarify the performance of CLT as a fire separation, and testing of fire collars for timber was expedited.

The final hurdle was surface finish. The passion to expose the timber structure was threatened by the cost of coating it to achieve a group 1-S rating. Estimates were coming in at a similar square metre rate to CLT panel itself! The fire engineer working on the project had helped develop a timber intumescent product back in Sweden some twenty years ago. Suddenly with the new MBIE guidance, they had a compliant, cost effective product that would work. Pallets of Fireshield were flown in and used to coat almost every surface in the lodge to achieve a sustainable 'prefab' 60 minute, group 1-S construction system.

contemporary meets traditional



Architectural specifier: RM Designs www.rmdesigns.co.nz
Building contractor: Falcon Construction
Fire engineer: Olsson Fire and Risk
Structural engineer: EngCo



Architectural specifier: hungerford + edmunds architects
www.hungerfordedmunds.com
Building contractor: Mattah Constructions www.mattah.com.au
Photographer: Tom Ferguson Photography
www.tomferguson.com.au

Plasterboard ceilings throughout are finished in **Resene Quarter Black White** (greyed white). Colour highlights on both floors include **Resene Eighth Stonehenge** (muted grey), **Resene Quarter Sandstone** (stone sand), **Resene Powder Blue** (antiqued steel blue), **Resene Awash** (mid blue), **Resene Rice Paper** (sherbet green) and **Resene Bouquet** (lilac rose) teamed with **Resene Black White** (grey white).

With the efficient build process, this new hostel was able to quickly satisfy much of the shortfall for backpacker beds.



The renovation of this corner terrace in Paddington includes the addition of an entire storey to the front terrace form, new balconies, roof terrace, mud room and bike store. All three levels were re-planned to provide comfortable accommodation for a family of four. The new third level comprises an additional bedroom with a second living room opening onto the roof terrace and BBQ area.

By increasing the height of the terrace, employing traditional materials and detail to match the neighbours, the traditional building form has become the dominant element in the streetscape, consistent with the objectives of the Paddington DCP.

The rear building has contemporary detail; steel cowls with sliding timber screens provide privacy and shade. A vertical timber screen over the awning to the main entry extends between the two buildings.

The external colour scheme was selected to further distinguish the contemporary and the traditional building. The traditional uses lighter hues with accent colour, with a focus on **Resene Half Taupe Grey** (light grey), and the contemporary uses darker hues with a neutral palette, with a focus on **Resene Half Masala** (greyed brown). **Resene X-200** weathertight membrane was used for all external masonry combining protection with a low sheen finish. **Resene Fuscous Grey** (charcoal grey) is used across both buildings for the window trim and timber screens. External timber was finished in **Resene Lustacryl CoolColour** semi-gloss waterborne enamel to enable the dark colour to reflect more heat.

The internal colour scheme was white. **Resene Double Alabaster** (grey white) was

chosen for all walls, ceilings, trim and joinery, with the use of a single deep blue, **Resene Avalanche** (deep blue), feature colour for the front door, the study walls, ceiling and trim and a large scale sliding door between the walk in robe and the ensuite.

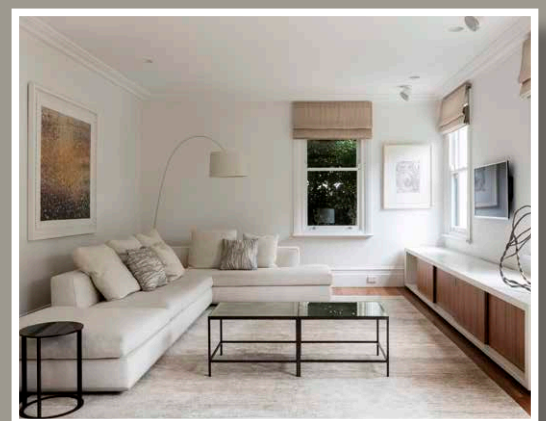
The Paddington Corner Terrace – hungerford + edmunds architects won the Resene Total Colour Neutral Colour Maestro Award 2016.

The judges thought:

"Inside and out this home is a very sophisticated project that is well thought through. Warm neutrals outside transfer to a softer cleaner interior aesthetic. It's a lovely transference of colour where both the public face and the private face of the home complement each other.

Relaxing, restful, yet still stylish with a subtle neutral colour palette. From the paint colours to the furnishings and accessorising, all elements come together for a relaxing and peaceful home that's easy to live in and easy to visit.

A perfect sanctuary from the busy city."



heritage at *heart*



Studio Pacific was commissioned to oversee the upgrade, seismic strengthening and interior refurbishment of the Sir Geoffrey Peren Building, situated on Massey University's Turitea campus in Palmerston North.

Designed by the renowned American architect Roy Alston Lippincott, the Sir Geoffrey Peren building was completed in 1931 and is recognised as a Category 1 historic place by the Historic Places Trust. Originally known as 'Old Main Building', it was renamed in 2010 to honour Sir Geoffrey Peren, the founding principal of Massey Agricultural College.

The overall architectural approach to the project was to restore and respect the areas of the building with key heritage values and material. These include the entries, main corridors, the stairs, the auditorium, and the heritage toilets. The rooms leading off these, which had already seen much change, were the places selected for more modern interventions.

The heart of the Sir Geoffrey Peren Building is the auditorium. This impressive, double height hall, with balcony, retained much of its original detailing, and the decision was made to reinterpret the original colour scheme with **Resene Putty** (strong cream) on the lower walls, which is a close match to the original. **Resene Half Rice Cake** (starchy white), the standard neutral on the project, was chosen as a white to complement the **Resene Putty** and the natural wood finishes throughout the building. The dark ceiling colour, **Resene Double Felix** (grape red brown), is not original, but was chosen to add drama and warmth to the space along with the traditional dark red seating and curtains.

Moving out from the auditorium, the next heritage spaces are the main corridors, and the four identical stairwells, one at each internal corner of the hollow square layout of the building. This layout, while providing easy access between the floors, had no differentiating features, and as the windows look inwards across the light wells and auditorium, the result was a building in which it was very hard to orientate yourself. To resolve this, the design team looked to the colour wheel, and selected four tones equidistance apart. The two warm tones (red and gold) were used for the two northern stairs, and the two cool tones (blue and green) were used for the two southern stairs.

In the corridors the colours are seen mainly in the carpet, where a bright version of the colour is in the stair, and in the corridor corner. Carpet tiles in more muted versions trail off into base grey carpet along the corridors. This means that each corner and stair is identified, and identifiable. It also means that a person standing at a corner can see both their own colour, and the colours at the other ends of the two corridors.

Resene paints were used to further reinforce this colour identification, with rooms in each corner having an internal wall painted in the hue of the corner – **Resene Well Read** (hazy fruity red) in the north east, **Resene Noosa** (warm gold) in the north west, **Resene Norwegian Blue** (slate blue) in the south east and **Resene Breaker Bay** (blue green) in the south west. This was designed to aid in memory to help find the lecture room, meeting room or office that you were in last week.

This colour strategy has worked well. Occupants now identify their offices by shorthand reference, i.e. 'L3 red'. Sub-corridors were created off the main circulation routes to serve a group of staff offices. These corridors were treated as new, and the colours are simple; white walls, black doors and skirtings in **Resene Chimney Sweep** (inky black). The end walls of each corridor are painted in the corner's colour, and the noticeboards at each door also continue the theme. Stair tread surrounds and rails are also in **Resene Chimney Sweep**. Entry woodwork is finished in **Resene Aquaclear** to provide protection while allowing the natural beauty of the timber to be seen.

Most of the paint used was **Resene SpaceCote Low Sheen**, which has been particularly good in distracting attention from the irregularities of the original finishes. In contrast to this, the **Resene Lustacryl** semi-gloss waterborne enamel used on the high curved plaster skirtings, door frames and stairs harked back to the time of enamels and gloss finishes that would have been used originally.

The exterior of the building was repainted in the original colours using **Resene X-200** weathertight membrane with steel windows in **Resene Armourcote 221** and **Resene Uracryl 802** tinted to **Resene Double Felix**.

The painting contractor had to factor in the extreme cold of a Manawatu winter in an uninsulated,

unoccupied masonry building. This led to extreme condensation and difficult painting conditions.

The Sir Geoffrey Peren Building by Studio Pacific Architecture won the Resene Total Colour Heritage Colour Maestro Award 2016. The judges thought:

"This building was originally designed by the renowned American architect Roy Alston Lippincott whose work is punctuated throughout New Zealand. The influences and colour application is respectful of the restrained work of Lippincott.

Careful research into this building's past was used to guide the current colour choices. Line and form are clearly defined acknowledging the building's history and heritage.

Key architectural features are highlighted with appropriate colour use. The colour palette is sympathetic to the building's style, drawing attention to details without being overpowering. It's a very fitting and respectful restoration to its original elegant form and the Spanish Mission architectural style."

Architectural specifier: Studio Pacific Architecture
www.studiopacific.co.nz

Building contractor: MacMillan and Lockwood www.mlconstruction.nz

Client: Massey University www.massey.ac.nz

Painting contractor: DML www.dmlpainters.co.nz

Photographer: Jason Mann www.jasonmann.co.nz

Other key contributor: Chris Cochran, Heritage Architect, who contributed to the colour schemes for heritage areas

BrushStrokes

Resene
Total Colour
Awards 2017

win a
colourful award

We're on the hunt for creative and colourful projects finished in Resene paints and colours in Australia, New Zealand and the Pacific Islands. Have you completed a project with creative and excellent use of Resene colours and paint? Then make sure you enter it into the Resene Total Colour Awards 2017.

Categories include: Residential – Interior and Exterior, Commercial – Exterior and Interior, Public/Retail, Commercial – Interior Office, Landscape, Education, Conceptual, Installation-Display-Product, Neutrals, Heritage, Rising star – Student, Lifetime achievement. Commercial includes commercial, corporate rebranding, industrial, government sector.

It's free to enter. And to make it easy you can enter by email or send them in on a disk or USB flashdrive if you prefer - whatever suits you.

There are over \$15,000 in prizes to be won. We showcase a wide range of entries each year on the Resene website in the Resene Total Colour Awards gallery and include many projects in Resene media throughout the year. For the colourful winners, each category winner will win NZ\$1,000 and a coveted Resene Total Colour Award sculpture and the overall Nightingale winner will win NZ\$2,500 and an exclusive Resene Total Colour – Nightingale Award sculpture.

Entries are now open. Make sure yours is in by 30 June 2017. You can enter multiple times but each entry must be on a separate entry form. Visit www.resene.com/colourawards or email colourawards@resene.co.nz for an entry form.

old
coins
help
kids



The Heads Up for Kids programme run by the Lions Club collects in old coins and foreign coins as a fundraiser to help kiwi kids. To date nearly five million coins have been collected providing nearly \$500,000 of funds. These are used to provide opportunities for experiences such as Outward Bound, Discovery for Teens and Spirit of Adventure.

Old coins and foreign coins can be donated at your local Resene owned ColorShop.

colour goes 360



You've probably tried virtual painting on a computer, but have you tried virtual painting in a virtual reality experience? Now you can with new Resene ColourVision, a VR headset and Android smartphone.

The Resene ColourVision experience lets you change the colours on a virtual reality house. Move from room to room and redecorate the walls and ceiling, and stain the floor with your favourite colours from the Resene colour range. And once you've finished decorating you can relax and watch the paint fly with the 'fun with paint' feature.

It's an easy and fun way to experiment with paint colours and see what a difference colour can make.

Keep an eye out for Resene ColourVision headsets at selected events and in selected Resene ColorShops. Or if you have a VR headset with smartphone already, the Resene ColourVision virtual reality experience is available for you to download and use yourself. See www.resene.com/colourvision.

smoothing the way

Waterborne enamels have largely replaced solventborne enamels for most uses. Waterborne enamels are lower odour, faster drying and easy to clean up in water, making them a popular choice. However on small areas such as trim and joinery, it can be tricky to get the smooth finish of a solventborne enamel using a waterborne version.

New Resene Brushing Additive is specially formulated for addition to Resene waterborne enamel paints to reduce brush marking and produce a smoother finish on trim and joinery. It's ideal for use year round extending the wet edge and improving the flow and levelling for these projects. All you need is an addition of 2-5% of Resene Brushing Additive into Resene Enamacryl (gloss) or Resene Lustacryl (semi-gloss) for a smoother finish on trim and joinery.



very very hungry for colour... again

The Resene Hunger for Colour fundraiser has been back for its third year helping struggling Kiwis put food on the table while bringing colour to Kiwi homes. It was easy for customers to help – all they needed to do was bring in a can of food and swap it for a free Resene testpot.

This year, around 60,000 cans of food were swapped for testpots during February. Over 110,000 cans of food have been collected through Hunger for Colour since it started in 2015.

Last year the Salvation Army provided more than 56,000 food parcels and these cans provide extra support early in the year as many families are struggling with the combined



effects of Christmas, holidays and back to school costs. Food parcels provide real relief, allowing some of the household budget to be redirected to target debt and one-off essential costs, including back to school expenses.

paint the town and be in to win

The Resene Mural Masterpieces 2017 is open for entry. Entry is easy - register online at www.resene.com/murals or drop into your local Resene ColorShop and pick up a copy of the Mural Masterpieces competition registration form.

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

There are four classes of entry:

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

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



Entry is open to all ages and all mural types, so get your creative juices and paintbrushes fired up. Entries close 11 November 2017. Open to murals in Australia, New Zealand and the Pacific Islands.

rocking colour



What started as a local community initiative in Palmerston North - Palmy Rocks - rock painting and hunting has spread to many more areas. The idea is simple - paint a rock and then hide in a public area for others to find. Once a rock is found, take a photo and then rehide it for others to find. It's ongoing treasure hunt with colourfully painted rocks the treasure. Some take part as treasure hunters, some take part as rock painters and some do both by painting and hiding their own rocks and then finding other rocks too. It's an inclusive initiative with young and old all being able to take part, enjoying the great outdoors while hunting out the latest rock treasures.

Resene testpots are a popular choice for painting rocks - with the myriad of colours and the handy pot size, it's easy to create many mini masterpieces.



quality service awarded



Resene ColorShops received the Reader's Digest Gold Quality Service Award for paint and decorating stores recognising exceptional customer service.

Winners were identified in a survey conducted by Catalyst Marketing and Research. Commissioned by Reader's Digest, the survey canvassed a representative sample of 1,500 New Zealand adults.



fresh inspiration

The latest **Habitat** magazine is packed full of fresh ideas and inspiration showing you how to use paint, colour and design ideas to transform spaces. It's coloured by Resene, but it's not just about painting.

Habitat issue 26 is available from Resene ColorShops and resellers or view online at www.resene.com/habitat.

winter works with wintergrade



A paint film dried in the cold can crack and even just dry to a powder. This is because the acrylic base needs some warmth to make the particles soft enough to stick together. There's an intermediate set of temperatures between 5°C to 10°C where the film appears normal but looks can be deceptive as the coating is likely to have much poorer than normal durability. The surface temperature of the substrate may be considerably colder than the ambient air temperature, which creates even more of a challenge for normal paints. The specially developed Resene **wintergrade paint range** is available during the cooler months to help overcome the challenges of painting in cold weather.

You can choose from Resene Wintergrade Hi-Glo (gloss), Resene Wintergrade Sonyx 101 (semi-gloss), Resene Wintergrade Lumbersider (low sheen), Resene Wintergrade Quick Dry and Resene Wintergrade X-200 (low sheen).

And for larger projects, we can make Resene Wintergrade Roof Primer and Resene Wintergrade Summit Roof in batches of 200 litres or more for you.

Wintergrade products are the same price as the standard versions, so can be substituted for standard products without affecting the contract price for the project. Finishes of wintergrade products can differ slightly from the standard products so we recommend using the same product consistently for a project.

Wintergrade products are available for ordering from Resene ColorShops and selected resellers from April – August inclusive.

the funny side of paint

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

Thanks to Tracey.



Resene, Licensed products since 1996



the paint the professionals use

Mr. N.O. Whereman
1 Don't Know Road
Nowheresville



SENDER: Resene Paints Ltd, PO Box 38242 Lower Hutt 5045

Incorrect mailing: If you are receiving multiple mailings or you would like us to change your mailing details, please call: In Australia phone 1800 738 383, in New Zealand phone 0800 RESENE (737 363) or email update@resene.co.nz.