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pedal power

Studio106 provided a professional design service for Auckland Council's Whau Local Board, as part of a long term community development plan. The vision was to reactivate an existing site and turn it into an 'activity hub'. A 'Learn to Ride' zone was the first stage for this community development creating a safe and inclusive family environment that provides the chance to connect and socialise within the Avondale community. The idea was to provide multiple areas and zones for passive and formal learning activities. The Learn to Ride project aimed to encourage active modes of play offering a vibrant landscape to improve bike riding skills.

The design focus generates conceptual forms and colour, which derive from the surrounding landscape of Avondale and West Auckland. Street names and areas have been included such as 'Pt Chevalier' and 'Ash Street'. This provided a cue to generate multiple areas and zones for learning activities. Colours are vibrant with interesting patterns activating children's curiosity.

The space is a safe environment that allows people to learn to ride and develop the skills and confidence needed for biking within the city.

Colour selections are designed to be contrasting and complementary with different tones to mimic the inspiration cues. Warm tones of reds and oranges reflect the colours of the local community represented by **Resene Buttercup** (bold yellow orange) and **Resene Memphis Belle** (fruity red) for vibrancy complemented by **Resene Okey Dokey** (bread beige) and **Resene Sakura** (peach blossom pink).

The Ash Street Island area references the local Waitakere forests, represented with **Resene Chelsea Cucumber** (mint green), **Resene Bay Leaf** (clean green) and **Resene Limeade** (tangy green) and the addition of **Resene Raffia** (biscuit beige) as a nod to the ground of the forest.

Along the Western Motorway, with its reference to Pt Chevalier, **Resene Malibu** (surf blue), is used for its vibrancy to denote water.

This project demonstrates the power of paint and colour, turning a flat surface into endless hours of edutainment. All colours were painted in Environmental Choice approved **Resene Lumbersider** waterborne low sheen paint.

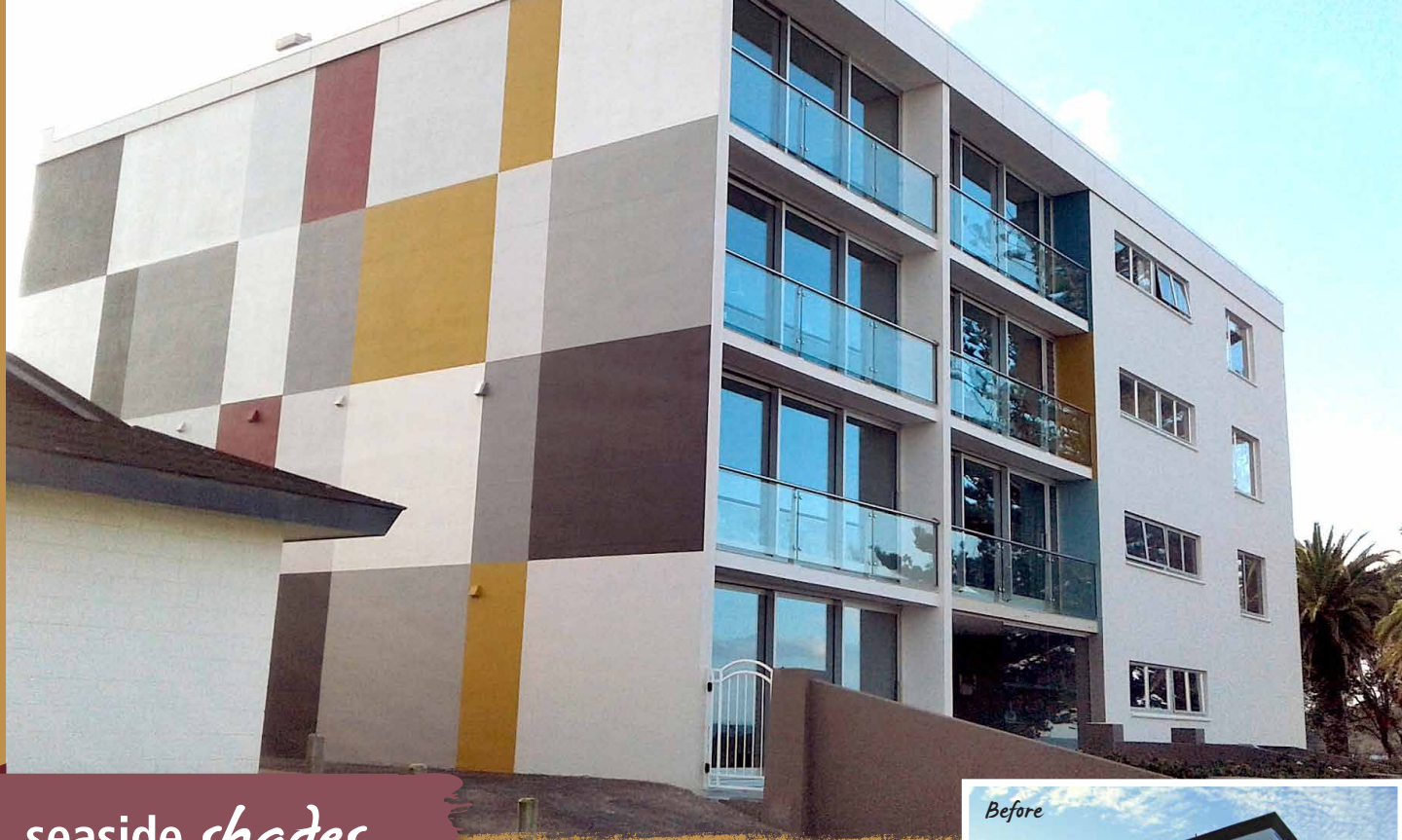
Learn to Ride won the **Resene Total Colour Landscape Award**. The judges commented "This project captures the imagination of all ages, while providing a practical space for riders to learn to ride.

It would have been so easy to simply mark the roads, add patches of green and the job would have been finished. Instead, the colour is implemented with such care that the significant expanse of flat surface has a sense of topography as colours flow together to replicate land contours and water. The placement of colour on this sheer scale makes this project even more challenging with a careful balance needed to ensure that the colour works when viewed up close by riders and at a significant distance as they set their direction.

A powerful statement of how you can enhance a facility with the clever application of paint."



Architectural specifier: Studio106 Architect www.studio106.co.nz
Building contractor: Sarah Cavill, Parks and Maintenance Ltd
Client: Auckland Council Whau Local Board
Photographer: Jo Wickham Photography www.jowickham.co.nz
Other key contributor: Auckland Council Parks and Recreation



seaside shades

The body corporate building owners of the Seafield Apartments, Auckland, took on the challenge of a well overdue refurbishment of exterior walls, balconies, and replacement of the long run tray roof. Headed by a small determined building committee as representatives of the owners, the team sought out a willing architect to help them realise their desire to bring the building back from a state of disrepair.

The clients were aware that the original building was designed by Vladimir Cacala of Cacala & Leu Architects in 1963. However over the intervening years, various alterations were made to the exterior balconies, including closing in over 50% of the balconies in a piecemeal approach using light-weight residential aluminium joinery. The building was given an exterior makeover with a 'Post-modern' approach during the 90s which has dated very quickly, without addressing the failing balcony joinery and roof replacement.

Xsite Architects worked closely and intensely with the building committee on detailed drawings for both resource consent and building consent approvals and on addressing the exterior colour scheme with the driver to refer back to the original clean lines and Mondrian inspired colours of the 1960s Modernist movement.

Initial research for the colour scheme to fit the brief led to the work of modernist artist Milan Mrkusich. His use of colour in abstracted geometry was a great inspiration and quickly won over the building committee.

With further site specific investigation into the existing colours used by the seaside residences and local coastal flora, Pohutukawa, Hibiscus and the like, versions were developed to achieve an acceptable yet exciting colour scheme for the body corporate.

Some of the distinctive colours selected from the Resene charts to reflect the composition

and structure of the Cacala building were: **Resene Madam M** (Pohutukawa, rouge red), **Resene Wishlist** (aquamarine blue) and **Resene Marathon** (beachside house colours, blue teal), **Resene Buttered Rum** (from Milan's yellow and orange colour palette, golden tan), **Resene House White** (for its purity and simplicity and a good colour match with the white of the PBS roof façade cladding, cool off-white), **Resene Truffle** (soft warm beige), **Resene Stonehenge** (stone grey), **Resene Stack** (serious grey) and **Resene Surrender** (seaside beach sands, silver grey), **Resene Bokara Grey** (a softer version of the pure blacks in abstract work that also links back to the basalt rock coastal walls and Rangitoto off shore, charcoal black) and **Resene Scarpa Flow** (steel grey). The work was completed using **Resene X-200** weathertight membrane and **Resene Lumbersider** in **Resene Alabaster** (blackened white on soffits).

The failing exterior plaster system had to be painstakingly removed from the double brick and concrete substrate before a new waterproof plaster system and remedial concrete repairs was applied, as well as dealing with the fire rating requirements and preparation of older exterior wall paint systems.

The end result is a significant improvement to a landmark building for the area, bringing delight and pride for the owners, neighbours and visitors to the adjacent beachfront.

The Seafield Apartments won the **Resene Total Colour Residential Exterior Award**. The judges thought "This elegant colour scheme has turned what could have been a very non-descript white block building into a contemporary and pleasing project.

Situated by the beach, this apartment building has been salvaged with paint adding relief with the architecture. The colourways and colour placement are a pleasant surprise as you wander towards the beach, giving the building a new lease of life.



The rectangular block is characteristic of the area and era. The addition of colour has articulated the building and added depth yet is completely respectful of the original building design.

The colour palette is entirely appropriate and rejuvenated this building in a contemporary style."

Architectural specifier: Xsite Architects Ltd www.xsite.net.nz

Body corporate building committee: Jon Hooper (chair), Barrie Joll, Sonia Simpson

Building contractor: Eagle & Franich Construction www.eaglefranich.co.nz

Client: Seafield Apartments Body Corporate

Colour selection: Malcolm Taylor and Duane Coad of Xsite Architects Ltd.

Painting contractor: Universal Décor Ltd www.universaldcor.co.nz

Project manager: Ian Green, Martin & Green Ltd

Site foreman: Todd Fenton, Eagle & Franich

Specialist plaster work: Sansom Construction Services Ltd

www.sansom.co.nz

colour showcase



Tarawera High School in Kawerau was formed by amalgamating Kawerau College and Kawerau Intermediate School and was founded on the existing Kawerau College site. It was RTA Studio's role to help facilitate this 'turning of a new page' by improving the existing accommodation and providing a new teaching/learning facility for Kawerau.

The starting point was a dilapidated campus of buildings that made no acknowledgement of the surrounding landscape, nor the cultural importance of the 90% Maori school role. Through a collaborative process that involved extensive school and community engagement, the masterplan focused on a school that puts community and cultural facilities at its heart, that orientates itself to its natural taonga and whakapapa and provides an 'advanced modern learning environment'.

Typically with 90 pupils per classroom in open plan learning spaces, an 'advanced modern learning environment' includes a variety of well connected spaces through the use of new building materials and technologies. It allows for a variety of teaching pedagogical practice, and specialist teaching spaces with technology and equipment suitable for a multitude of subjects and disciplines and provides spaces which can be utilised by both the school and the community alike.

The new buildings are planned and orientated along critical ley lines which are significant to the local community. The Whareniui (the heart) faces directly north to where the Tarawera River meets the coast. Communal facilities include the Whareniui, Performing Arts Centre, and Hospitality Suite along with the School Reception and are placed around an open courtyard which is accessed directly via the school's main entrance. Aligned on this entrance is the ley line from the local culturally significant mountain – Putauaki, which forms a backdrop to the school upon arrival. This axis also aligns to the north west towards Maketu – an important historic landmark – which forms a street between the senior and middle school Learning Houses.

The buildings open onto large veranda areas and spaces that can be used for outdoor learning, performance and sporting activities. The buildings have been designed as a total sustainable solution from their orientation to the northern solar gain to passive ventilation, natural daylighting, rain water harvesting and solar panels.

Four key elements of the area's history, culture and natural environment were identified:

- The Mountain and forest: Putauaki and Mt Edgcombe.
- The River: Tarawera River.
- The Coast: Maketu (first waka landing).
- The Land: Kawerau and the geothermal activity found in the region.

Inspiration for the colour selection at Tarawera High School relates back to these core design concepts and draws directly from the colours found in the local landscape.

The colour scheme was used to enhance and showcase the architecture:

Exterior:

- Balustrades in **Resene Uracryl Gravel**.
- Cladding, trim in **Resene Sonyx 101 in Resene Tree Frog** (tropical green), **Resene Eastern Blue** (sky blue), **Resene Energy Yellow** (bright yellow), **Resene Turbo** (energetic yellow), **Resene Raspberry** (warm berry red), **Resene Porsche** (amber gold) and **Resene Saffron** (orange yellow)
- Soffits in **Resene Hint Of Grey** (warm umber), **Resene Sonyx 101 Black**.
- Steel posts in **Resene Armourzinc 120**, **Resene Armourcote 221**, **Resene Armourcote 510**, **Resene Uracryl 403** in **Resene Corvette** (yellow ochre apricot) and **Resene Raspberry** (warm berry red).
- Timber doors and jambs in **Resene Enamacryl Gravel**.

Interior:

- Doors and jambs in **Resene Lustacryl Gravel**.

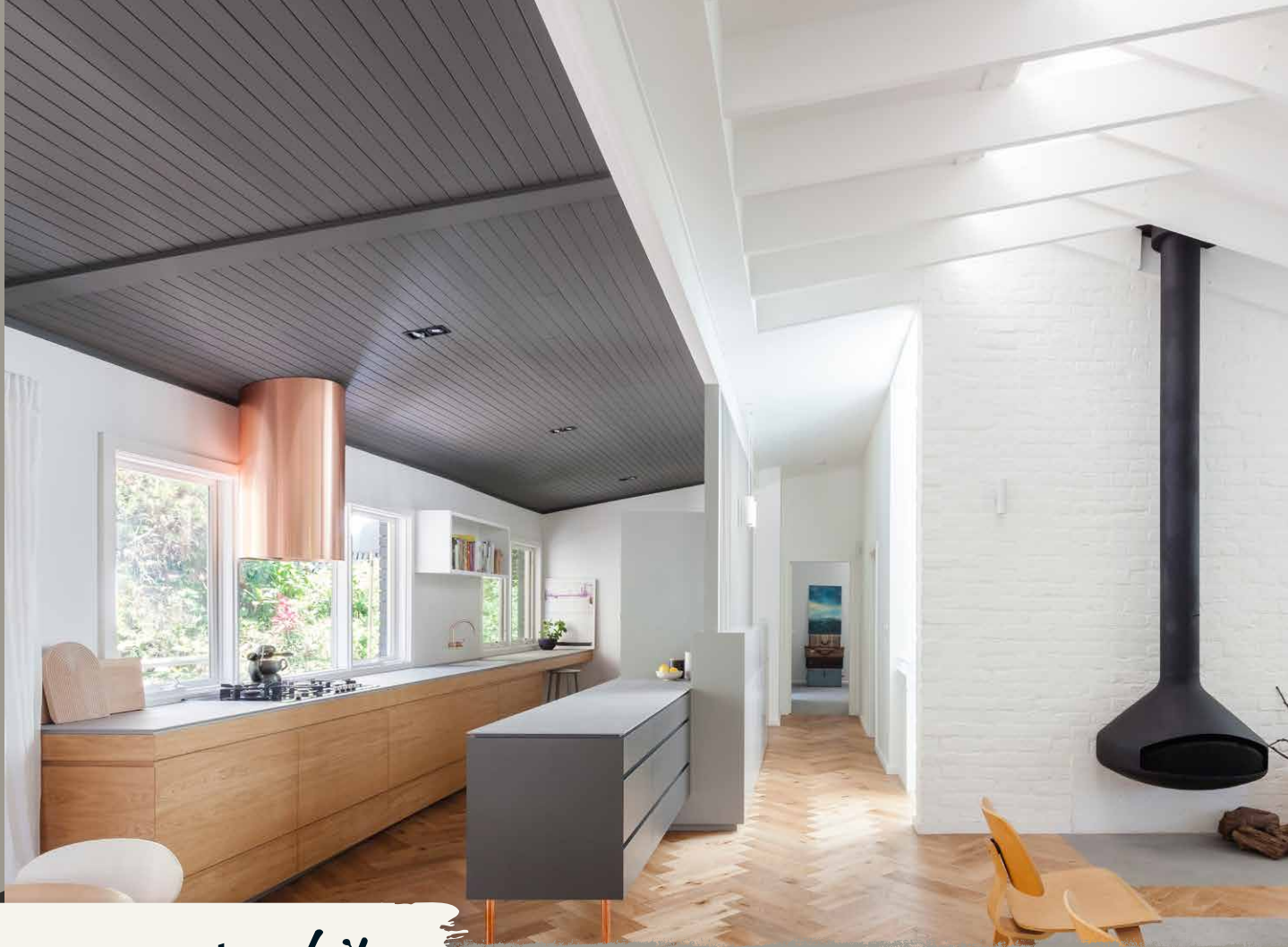
- Plasterboard and MDF walls in **Resene Hint Of Grey**, **Resene Highland** (strong ochre), **Resene Celery** (fresh green yellow), **Resene Horizon** (smoky sky blue), **Resene Eastern Blue**, **Resene Stack** (serious grey), **Resene Energy Yellow** and **Resene Longitude** (pastel grey blue).
- Plasterboard ceilings in **Resene Hint Of Grey**.
- Plywood stage in **Resene Uracryl 402 Gravel**.
- Steel in **Resene Armourcote 221**, **Resene Waterborne Smooth Surface Sealer**, **Resene Enamacryl** in **Gravel**.
- Timber linings in **Resene Qristal Clear Poly-Satin**.
- Wet area plasterboard walls and ceilings in **Resene SpaceCote** in **Resene Hint Of Grey**.

This project won the **Resene Total Colour Nightingale Award** and the **Resene Total Colour Education Award**. The judges commented: "A school is often the heart of the community, and this project exemplifies that, bringing the local environment and community into the school. The colour selections reflect the rich surroundings with the colour used to enhance and create a meaningful engagement between home and school, and community and school."

Playful without being predictable; cheeky pops of colour work in seamlessly with natural materials. The colour of each building has helped create a personality for each, bringing them together to create a complete family as a school. The colour is applied in different ways to each building, so that each truly has its own identity within the whole.

Easily identifiable, sensitively and extremely well put together, this school embraces colour wholeheartedly."

Architectural specifier: RTA Studio www.rtastudio.co.nz
Building contractor: Marra Construction www.marra.co.nz
Client: Ministry of Education www.education.govt.nz/ministry-of-education
Painting contractor: Cantec Services www.cantecservices.co.nz
Photographer: Patrick Reynolds www.patrickreynolds.co.nz
Project manager: RDT Pacific



grey meets white

Architectural specifier: Nobbs Radford Architects www.nobbsradford.com.au
 Building contractor: A. A. Tomkins & Sons Pty Ltd
 Photographer: Katherine Lu www.katherinelu.com

Whites and neutrals are always a popular choice for homes, but picking just the right combination isn't as easy as it might look. This Riverview House in NSW uses a combination of neutrals to create a sanctuary from the city.

This home is nestled into the side of a steep slope. Its previous layout was segmented and many spaces lacked a sense of connection.

New cut-outs and voids were created to introduce a sense of entry and arrival in the home and to clearly demarcate the public living spaces. The new screen to the kitchen delineates this zone from the general circulation space, but also acts as a focal point, which draws you up from the front door to the main living areas.

As the new kitchen is very open to the living and dining spaces, the cabinetry has been designed to appear more as pieces of furniture rather than purely a utilitarian space. The freestanding bench is raised off the floor sitting on bespoke copper leg, almost as a credenza unit.

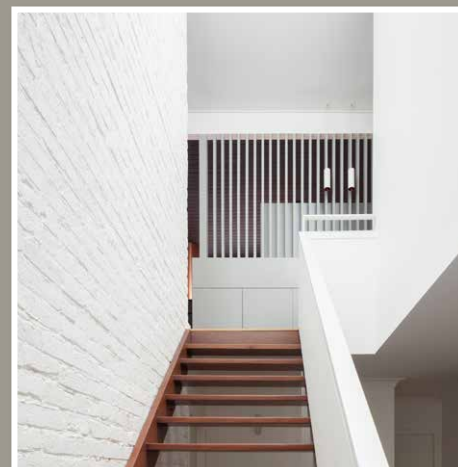
The main living room has very high vaulted ceilings, so it was important to create a contrast to this area and provide a more focused setting. The ceiling of the kitchen and dining were painted a very dark grey – **Resene Armadillo** (armour grey) – which links these two areas together and differentiates them from the vast volume of the living space. This is joined by **Resene Half Tapa** (urban grey) on joinery and the entry screen and **Resene Quarter Rice Cake** (greened neutral) as the backdrop white throughout.

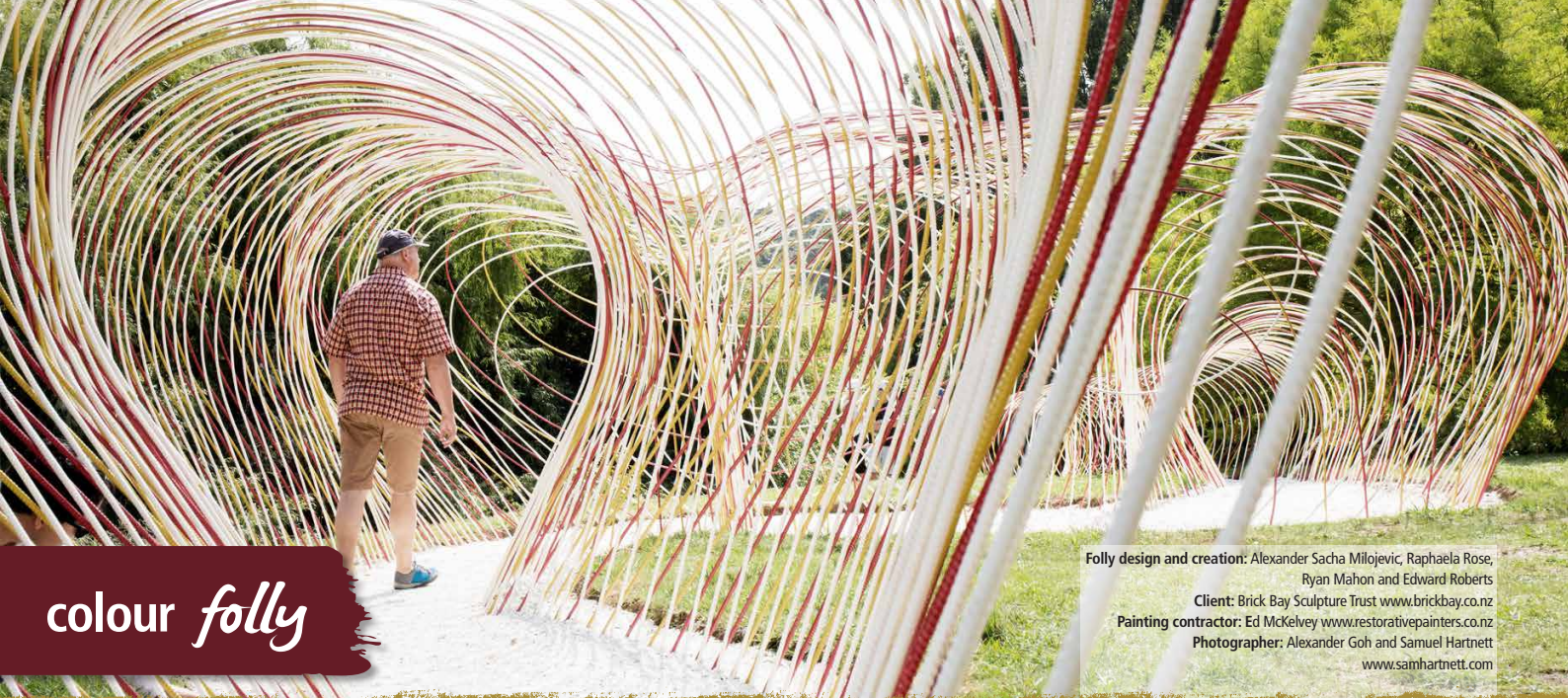
Riverview House won the **Resene Total Colour Neutral Award**. The judges thought "While neutrals are often seen as a default option, it takes skill and careful consideration to really harness the power of neutrals.

This home carefully plays off dark and light with a well-constructed neutral palette that allows feature lines to show. There is a playful use of textures and detailing to enhance the subtle colour flow, casting light and shadow.

The juxtaposition of the ceiling colour delineates the space with elegance and solidarity. The wooden floor adds warmth and pattern to complete the colour palette.

It's simply beautiful."





colour folly

Folly design and creation: Alexander Sacha Milojevic, Raphaela Rose, Ryan Mahon and Edward Roberts
Client: Brick Bay Sculpture Trust www.brickbay.co.nz
Painting contractor: Ed McKelvey www.restorativepainters.co.nz
Photographer: Alexander Goh and Samuel Hartnett www.samhartnett.com

Brick Bay Sculpture Trust's brief was for a project that would offer a contemporary interpretation of the architectural folly, a building type that was popular among the Romantics and Picturesque thinkers of the 18th and 19th centuries. The brief called for an exploration of the intersections between architecture and sculpture and an investigation of how the two disciplines could relate to the landscape of Brick Bay.

As a folly is a structure without discernible purpose, there was no functional program to follow. The team looked to the site's context for inspiration on what the folly might be. The grassy slope beside a quiet pool of water led to considering myths of eels and hinaki which led to Maui, who legend has it was the first to catch the long eel, and his wife Hina, the daughter of the swamp. Inspired by these stories the folly became an enormous eel pot, marooned on the shore.

The folly is constructed from steel reinforcing bar which has been laboriously painted in **Resene Armourcote 221** to prevent corrosion and **Resene Enamacryl** gloss waterborne enamel and is held in place with hundreds of subtle, welded connections. The steel, with its heavy associations of industrial progress and the modern age is put to an unexpected use in its emulation of a soft, traditional object. By carefully bending the straight sections, large gently curving arches are formed, revealing the material's unrealised artistic potential. By overlapping and repeating these forms an effect like that of the delicately woven eel traps is achieved.

As well as its innovative use of an overlooked material, the folly's creativity lies in its highly contextual response to its site. Its dynamic form undulates with the slope and snakes between the trees establishing a deliberate relationship with its surroundings. Its entrance is carefully positioned so that visitors catch a tantalising glimpse of it as they approach. Once inside, the folly's form creates an interface between the viewer and their surroundings. It offers a space to pause and observe the landscape before walking the trail. Children (and eager adults) have completed the experience by crawling out through its tail. The folly is an experiment in how design can be informed by place.

The chosen colours, **Resene Pohutukawa** (spicy rich red), **Resene Hacienda** (rich ochre) and **Resene Double Barely There** (pale bone white), reinforce the folly's concept as they have simultaneous associations with the modern and the traditional and with both the natural or the man-made. Playing off contemporary reinterpretations of the hinaki basket they recall the colour palettes of Gordon Walters' seminal prints while also having an inherent relationship to the tones of the landscape.

The folly's very carefully selected palette of Resene colours have been planned to complement not only each other but every season. In autumn the chosen colours blend softly with their autumnal backdrop. In winter they contrast dramatically against the greys and browns of the surrounding winter trees. In summer they accentuate the bright, playfulness of the environment.

As both the designers and fabricators of Daughter of the Swamp its construction posed a particular challenge given its detailing was entirely non-standard. As fabricators, the sheer amount of painting that was required to cover the six kilometres of steel reinforcing bar used in the folly was a considerable task completed, with many helpers, in a four-week timeframe. The amount of painting equated (if the reinforcing bar had been laid out flat) to walking both up and down the length of Queen Street in Auckland twice.

Daughter of the Swamp won the **Resene Total Colour Maestro Nightingale Award** and the **Resene Total Colour Installation - Experiential - Product Award**. The judges commented "A spectacular installation, the form and colour is completely welcoming and draws you in. Irresistible to young and old, it entices you to traverse through for a moving colour experience as the palette of three colours appears to dance when viewed on different angles.

The colour is thoroughly integrated, rippling through, just as the land does beneath it.

The installation creates standalone excitement; it's stunning, whimsical, but yet retains a sense of fragility. With each new viewing angle, the colours play off each other and the installation's form in a new way.

Just stunning, a stand out use of colour."



BrushStrokes

new range new colours

The latest on-trend paint colours are showcased in the new **The Range 2018 fashion fandeck** from Resene, with 95 new colours to choose from.

The Resene Top 12 has been added to the back of the fandeck to make it easier for you to select a complete colour scheme without needing to find another colour chart. As well as all the new colours and the top whites and neutrals, there is a selection of perennial Resene favourites and new Resene colour variants for extra choice.

The new **The Range fashion colours collection 18** is available from Resene ColorShops and resellers or order online from the Resene website, www.resene.com/specifierorder. The Range colours are also available in handy testpots, A4 drawdown swatches (order online at www.resene.com/drawdowns) and electronic colour files (www.resene.com/electroniccolour).



paint colour trends for 2017 and beyond

It's time to make a colour connection.

While it may seem like only yesterday we were celebrating the New Year, colour experts are already predicting our palettes for years to come. Here's a taste of some of the new trends...

Nuance

Not so many years ago, there were just a handful of paint colours to choose from. We were used to seeing life in just a few shades of colour, each quite distinctive.

As tinting technology has developed we have been blessed with a growing rainbow of choice. Our eyes have learnt to appreciate subtle nuances that we would once have simply glossed over. What once was off-white may now be beige, greige, cream or chalk. Colours are deeper and complex, layered with subtle undertones. Dusky tones develop as multiple colourways and weathered undertones merge. As our knowledge of colour grows, so too does our confidence to use and experiment with the subtleties and power of colour.

Look to the blended tones of: **Resene Balance**, **Resene Outpost**, **Resene Quarter Truffle**, **Resene Fifty Shades** and **Resene Fugitive**.

Rescue

Forget recycling, think rescuing and upcycling.

Look at old treasures through a new lens and see the endless possibilities. Today's interiors are not about perfection. They're about seeking the handmade, seeing the beauty in uniqueness and that 'flaws' can



be memorable, beautiful and the ultimate definition of character.

Washed blues and dusky nudes are nostalgic and easy to live with: **Resene Dawn Chorus**, **Resene Dusted Blue** and **Resene Whirlwind**.

Inscape

Time to escape... indoors. Nature has always had a strong influence on choices, and never more so than now. With many addicted to technology and more time spent indoors, the great outdoors is coming in... in our surfaces, finishes, colours and accessorising.

Clear finishes and natural wood stains protect against modern life and allow the natural beauty to be seen.



We are also taking our indoor spaces outdoors with 'outdoor rooms' with all the luxury of the interior but protected from the harshness of Mother Nature; enjoying the great outdoors without being exposed.

The new colour collection has an abundance of greens from sharp and clean to muddied and botanic: **Resene Fresh**, **Resene Good Life**, **Resene Left Field** and **Resene Vitality**.

Green is not the only colour of nature. Think of the splendour of sunsets and sunrises, the bright blooms of a spring garden. Uplifting colours that fill us with hope: **Resene Turkish Delight**, **Resene Ruby Tuesday** and **Resene Celebrate**.

Blend

Neutrals are dusky and earthy too, with grey and beige co-mingling and blackened white, such as **Resene Black White**, popular as a backdrop. If you love the feel of grey but need a touch more colour,



look to the dusted tones of grey blended with blue, such as **Resene Half Dusted Blue**, for a timeless look that can be easily accessorised to suit each season.

Our love of greyed browns has been put to one side as truer greys emerge, from silvery shades to slaty charcoals: **Resene Half Grey Chateau** and **Resene Steam Roller**.

Pop

Whether it's a feature wall, ceiling or area in a single striking colour, a colourblocked effect or a freehand painted design, bold saturated colour is becoming the artwork, taking centre stage on walls, floors, ceilings and furniture. The colour doesn't stop where the wall starts or finishes – the colour sets the space. Whether it's bold table legs, a vertical stripe of colour from ceiling to floor or a block of colour peeking out of a cupboard, pops of colour are becoming more creatively placed.



Look to **Resene Energise**, **Resene Happy**, **Resene Hashtag**, **Resene Drop Dead Gorgeous** and **Resene Zinzan**.

Clash

The world continues to shrink. Not only are people nomadic, ideas also flow freely across borders and space. Exposure to new cultures encourages mixing and matching of colours in unexpected combinations. Colours that would once have never been seen together are now happy partners; it's colour clash with a purpose.

When you break the old colour rules, there is no going back: **Resene Discover**, **Resene Aloha**, **Resene Freelance**, **Resene ASAP** and **Resene Passport**.

See more of the new colour trends online, www.resene.com/range18 or in the new **Habitat plus** - decorating and colour trends.

Walk-on goes clear



While concrete is often seen as an easy care surface, dirt, moss and mould can become engrained into the surface turning a fresh clean surface into very weathered looking concrete. Now you can protect exterior concrete surfaces with the new **Resene Walk-on Concrete Clear** product range.

Resene Walk-on Concrete Clear is based on tough waterborne resins to give maximum abrasion resistance in a single pack satin finish on concrete surfaces subject to foot traffic. For a higher gloss 'wet-look', **Resene Walk-on Concrete Clear Wet Look** is a solventborne gloss clear designed for concrete used for pedestrian and light vehicular traffic. It penetrates into the concrete to highlight the colour patina of concrete.

And to help clean off stains, **Resene Heavy Duty Prep Paint and Oil Remover** is now available - a biodegradable, phosphate free powerful cleaner for removal of dirt and grease prior to painting.

Available from Resene ColorShops and selected resellers.



need fresh inspiration?

If you or your clients need inspiration the new **Habitat plus** – decorating and colour trends is here to help. It's packed full of new on-trend colours, decorating suggestions and handy tips to help.

While it's focused on decorating homes inside and out, many of the ideas could easily be adapted to commercial use.

The **Habitat plus** series of books, including this latest issue, are available free at your Resene ColorShop or view online at www.resene.com/habitatplus.

1-S Solution for all timbers



When you need an intumescent coating for timber, Fireshield has clear and pigmented systems to suit your project. Choose from **Fireshield 1FR** (clear) or **Fireshield 2FR** (pigmented) system, both best spray applied in a single coat. Fireshield 1FR must be topcoated with 1FR TOPcoat to protect it from moisture and wear, while Fireshield 2FR may be topcoated with **Resene SpaceCote** in your choice of Resene colours.

Fireshield was first imported into New Zealand for South Island projects where a clear finish was required on an accommodation project designed using prefabricated building systems to shorten the build and reduce construction costs.

The goal was a steel-less, plaster-less timber building that performed well. This needed resolution of many issues surrounding fire resistance ratings of Cross Laminated Timber (CLT) from XLam in Nelson and compliant collars for penetrations in solid timber etc. 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 m2 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.

The Fireshield coated solution was next used on The Papanui, a 3000 square metre glulam club with timber veneered acoustic ceiling panels throughout, saving both labour and product costs. The Fireshield-coated solution was 30% cheaper than the next best option and avoided fire rated MDF's and the high VOC's that come with it.

As interest grew in the product, Fireshield was born. Fireshield products are now available exclusively through Resene providing a nationwide network of technical support to assist with projects throughout the country where a premium timber intumescent finish is required.

See www.resene.com/fireshield.

going grey

Is that whitewash too pale, but the black stain too dark? Now there's a happy medium with the new on-trend **Resene Colorwood Greywash**.

Resene Colorwood Greywash can be used on everything from interior wooden flooring, to walls, furniture and more. It's based on **Resene Colorwood Whitewash** but with extra black tint, that scandi whitewash look becomes a softer greywashed look. It's available in two standard finishes or you can create your own greywash intensity by applying tinted **Resene Colorwood** stain first, then overcoating with **Resene Colorwood Greywash**.

View the colour options in the **Resene Colorwood** colour range brochure or online, www.resene.com/colorwood. **Resene Colorwood Greywash** is available from Resene ColorShops and selected resellers.

Also available in Greywash



the funny side of paint

"We were down to the last two litres of product completing structural steelworks when there was a layer (about an inch) of air between the paint and the piston pump. "What shall we do now?" asks the apprentice to the master.

Master fills the bottom of the paint can with a handful of big clean stones causing the paint level to cover the pump and we finish the job with no dramas saving time and money. Simple yet clever!"

Thanks to Paul Perez.

Cheeky pops of colour working seamlessly with natural materials have won **Tarawera High School** top honours in the **Resene Total Colour Awards**, with a colour palette that brings the community into the school, and the school into the heart of the community.

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 70 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, Installation - Experiential - Product, Education, Neutrals, Heritage, Rising Star and Lifetime Achievement, with the Colour Master Nightingale Award for the best overall colour use.



Resene Total Colour Award winners for 2016 are:



Colour Master Nightingale Award winner: Tarawera High School by Richard Naish, RTA Studio (featured in this issue). Also winner of the Resene Total Colour Education Award.



Resene Total Colour Master Nightingale Colour Maestro Award: Daughter of the Swamp (featured in this issue). Also winner of the Resene Total Colour Installation - Experiential - Product Award.



Resene Total Colour Commercial Exterior Award: The Wedge, Rawene, Northland by David Truscott and Gaynor Revill.



Resene Total Colour Commercial Exterior Colour Maestro Award: Oceans Resort – Tutukaka by Richard Cranenburgh, On the edge design.



Resene Commercial Interior Office Award: Plant & Food Research by Charnay Mouldley, Creative Spaces Limited.



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



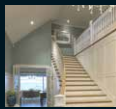
Resene Total Colour Commercial Interior Retail+Public Colour Maestro Award: Bar Machiavelli by Jason Mowen.



Resene Total Colour Residential Exterior Award: Seafeld Apartments Exterior Refurbishment by Malcolm Taylor, Xsite Architects Ltd (featured in this issue).



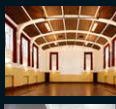
Resene Total Colour Residential Interior Award: Saddle Hill House, Tawa by Aonui Architecture.



Resene Total Colour Residential Interior Colour Maestro Award: Huntly Road House by Mark Wilson, Masonry Design Solutions.



Resene Total Colour Heritage Award: The Opera House, Wellington; Centenary Upgrade by Mitchell Burrows, Shand Shelton.



Resene Total Colour Heritage Colour Maestro Award: Sir Geoffrey Peren Building by Studio Pacific Architecture.



Resene Total Colour Neutrals Award: Riverview House by Nobbs Radford Architects (featured in this issue).



Resene Total Colour Neutrals Colour Maestro Award: Paddington Corner Terrace - hungerford+edmunds architects.



Resene Total Colour Education Colour Maestro Award: Te Kura Kaupapa Maori o Ngati Kahungunu o Te Wairoa by Richard Naish, RTA Studio.



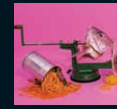
Resene Total Colour Landscape Award: Learn to Ride/Avondale Racecourse by Studio106 Architect (featured in this issue).



Resene Total Colour Landscape Colour Maestro Award: Meet the Locals He Tuku Aroha by Isthmus Group Ltd.



Resene Total Colour Landscape Colour Maestro Award: Porirua CBD by Isthmus Group Ltd.



Resene Total Colour Rising Star Student Award: Don't Play with your Food! by Harriet Beex and Matthew Torr, Harry + Matt.



Lifetime Achievement Award winner: John Mills. "There is one thing that John Mills' projects share - a love of colour." John's projects are recognisable by their distinctive, clever and considered colour use.

With a considerable portfolio of colourful projects to his name, while no two are the same, each has a confidence of colour use, weaving multiple colours together for a memorable and unique finished effect. While introducing bold colour gives projects additional strength, for John the colour is also part of the composition. As a previous winner of multiple Resene Total Colour Awards for his projects, it is only fitting that this time it is John himself who is recognised for his commitment to using the power of colour to help develop the whole story and to create memorable projects that his clients can enjoy long into the future.

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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