



The client came to Element 17 with the vision to design a restaurant where he could create his secret family recipes. After running a takeaway style outlet, Shanghai Street Dumplings was born as the flagship store for these delightful little parcels of tantalising taste, also known as dumplings. The brief was to create a space that reflected and was directly influenced by the charismatic old neighbourhoods and the deep rich colours of a lively Shanghai alleyway.

The tenancy is split over two levels, which naturally divided the space into casual diners and lunch goes on the ground floor, with a more private, quiet dining space on level one.

It was important to get the right mix of traditional and westernised Chinese as both styles of customers would be frequently coming to the space. This was accomplished by doing such things as using very traditional light fittings, alongside naked bulb fittings, some hard surfaces: a pressed tin panel ceiling, a tiled bar front, and timber panelling to the walls which all feel strangely warm when placed alongside the rich, vibrant paint colours. Every fixture, fitting and texture was thought about in detail with its placement, application and finishing the key to the overall look and feel of this dumpling empire.

The main inspiration behind the colour scheme was to bring the Shanghai influence to a new

hometown. A place where not only the mouth-wateringly succulent menu offerings are inspired by the multicultural influences and traditional flavours, but the surroundings make you feel like you are in the heart of a back street alley of Shanghai.

It was also extremely important that the colours, textures and finishes that were selected for the interior worked cohesively with the branding that was developed.

In the private dining space and around the kitchen, the walls are finished in the rich **Resene Barometer** (deep blue) in **Resene SpaceCote Low Sheen**.

"The main inspiration behind the colour scheme was to bring the Shanghai influence to a new hometown."

The partition connecting over from level one to the shopfront glazing wall has been finished with a clever ombre paint effect fading from **Resene Barometer** to **Resene Reservoir** (pastel aqua green).

The ground floor area around the bar and pressed tin ceiling feature has been finished in **Resene Jalapeno** (spicy red) with a **Resene FX Metallic** gold effect. These walls were perfectly matched with the adjacent stained rustic timber panelling



leading up the staircase and the old Chinese poster wall which is a backdrop to the main seating area.

The kitchen and staffroom are kept neutral with **Resene White**.

Detailed and colourful fabrics were selected to complement the paint colours and the toilets were not forgotten with the partitions finished in **Resene SpaceCote Low Sheen** in **Resene Broadway** (deep mauve) and the doors in **Resene Mesmerise** (rose mist).

Shanghai Street Dumplings was awarded the **Resene Total Colour Retail + Public Space Colour Maestro** award.

The judges said: *"The slightly chaotic design and colours brings a lively taste of Shanghai and a sense of haggling with vendors at the local markets to diners. The colour scheme is clashy but fun, the perfect backdrop to a fun night out with friends and family or to enjoy on your own. The blue ombre effect is cleverly placed to provide a serene zone in amongst the hustle and bustle. Great zones, great vibes for a great night out."*



Architectural specifier: Steve Rosling, Element 17 www.element17.co.nz
Client: Shanghai Street Dumplings www.shanghaistreetdumplings.co.nz
Interior designer: Rachel McPherson, Element 17 www.element17.co.nz
Painting contractor: Competitive Painters
Other key contributor – paint effects: New Signs
Photographer: Dave Richards
Project manager: Jane Allan, Element 17 www.element17.co.nz

community minded



The Kotuku Flats upgrade involved the upgrading of 104 flats including refurbishment of existing bedsit units, the amalgamation of units into 1, 2 and 4 bedroom flats and exterior recladding and landscaping.

The existing x4 blocks of the Kotuku Apartments each consisted of four levels of 30m² studios. These have been increased to 45, 60 and 90m² of 1, 2 and 4 bedroom apartments. The arrangement of two and four bedroom units to the ground floors has been designed to encourage families to live in the apartment blocks and to provide the tenants direct access to the new landscaped site by providing additional access from the living room to private courtyards. Studios and one bedroom apartments have been reconfigured to better utilise the space while still maintaining existing riser locations servicing all floors to levels 1, 2 and 3.

Organising the locations of one bedroom apartments throughout the x4 blocks has seen the removal of an existing riser connecting each level to create an open living and kitchen area to maximise the 30m² shell to the ground floor containing the kitchen and the living area. Existing components have been salvaged and reused throughout the existing buildings and integrated with the new to follow the Wellington City Council policy of reusing existing components where possible.

The building is connected to the completely redesigned landscape through decks and courtyards to promote interaction of tenants through social and Crime Prevention through Environmental Design (CPTED) principles with passive surveillance, community gardens and community areas.

Feature colours were used to provide an identity to each block and to allow for resident and visitor

wayfinding to entry locations into buildings. These colours were chosen to represent the sea with **Resene Bellbottom Blue** (chalky mid blue), the sand with **Resene Buddha Gold** (dry gold), the land with **Resene Koru** (verde green), and the trees with **Resene Pohutukawa** (spicy rich red).

"Feature colours were used to provide an identity to each block and to allow for resident and visitor wayfinding to entry locations into buildings."

Multiple colours were used to the outer face of the buildings to help reduce the scale of the building along the streetfront as well as creating an individual identity within a community and interest from the street. Stairwells are identified with their own colour and help bookend each block. Internal elevations viewed typically from within the site maintain a simple efficient scheme by creating a weave along the balustrade to show community within the complex.

The Kotuku flats were originally built for studio use only, which had limited diversity. The reconfiguration to include 1, 2, and 4 bedrooms and studios allows for greater diversity now and in the future for families and couples to move into a community orientated apartment complex. Social environments have been created to encourage mingling over laundry, gardening and social occasions to grow the internal community and create a safer place to live.

The apartments are now fully updated to allow for fibre and are warm, safe and comfortable to live

in with every square metre utilised in a functional way including allowance for storage.

General exterior wall areas are finished in **Resene X-200** weathertight membrane in **Resene Double Alabaster** (grey white), a colour repeated on the timber window joinery in **Resene Enamacryl** gloss waterborne enamel, with doors in Resene Enamacryl in **Resene Quarter Oilskin** (grey brown). The breezeway vertical shiplap and balustrades are both **Resene Truffle** (soft warm beige) with stairwells in **Resene Grey Friars** (warm grey). The Resene Grey Friars and Resene Truffle are repeated on the spandrels teamed with **Resene Eighth Masala** (grey) to complete the look. Both the Resene X-200 and the **Resene Sonyx 101** semi-gloss waterborne enamel used were chosen for their durability and suitability for the substrate. Both also had the benefit of being Environmental Choice approved.

The Kotuku Flats Upgrade won the Resene Total Colour Multi-Residential Exterior award. The judges said: *"When you're working with a multi-residential exterior, placement and quantity of colour is often as important as the colours chosen. This project has a restrained use of striking colour, with a Mondrian use of geometric forms that allows bold use of colour to be juxtaposed against a more neutral backdrop. Echoing the colour scheme in the landscape brings the macro scale down to a more tangible micro level for residents to enjoy and connects all parts of the palette into one. Well integrated and welcoming, the colour is placed to perfection."*

Architectural specifier: Opus Architecture
Building contractor: Maycroft
Client: Wellington City Council
Interior designer: Anya Kouzminova
Other key contributor: David Gasson Architect, Joey Moh Architectural Graduate
Photographer: Paul McCredie





heritage *inspired*

This home was last decorated in the 1990s and was in need of an update. Some of the rooms had wallpaper borders at dado level, with different colours top and bottom. The ceiling roses in each room were all one colour, which was repeated in one strip around the cornicing, but it didn't look very sophisticated.

The aim was to create a different colour palette for each room of this 1880s Victorian homestead style house in the Sydney suburb of Strathfield, an area rich with Victorian and Federation houses. The initial focus was on using heritage colours to maintain the integrity of the house and 'bring it back to life', but the strict use of heritage only colours relaxed as each room was tackled.

The Resene Heritage range was used as the starting point for each room. The difficulty faced for the heritage colour in each room was where to place it. Research of Victorian rooms uncovered images where a dark colour had been used across several bands in the wide cornicing, and not just one in the middle as was the current colour placement. Since the dark heritage colour would be against both the wall and the ceiling, the wall colours needed to tone in.

Using the 'bending the rules' approach to selecting the wall colours, since this would be the bulk of colour in each room, they started by selecting a colour theme for each room – green, pink/salmon, red etc and then looked to the Resene Multi-finish range to provide the contrasting and complementary colours to make up the palette for each room. This worked really well to target colours that were still strong, but were not as deep or intense as their heritage counterparts.

The initial selections for the hallway were muted olives and taupe that were in the hall runner. But after looking at the samples for a week the client decided they were 'too dull' and something with more colour was needed; neutrals on the walls just did not cut it in this house! Following an inspirational image, it was decided to paint a red ceiling, to mirror the hall runner. Even when it was only partially done it looked simply stunning!

After discovering colour on the ceiling made such an impact in the hallway, the client was keen to also try colour on the ceilings in the lounge room and master bedroom. The ceiling roses in these two rooms are the same design, and it made sense for those rooms to have a bit of extra impact. Although different colour palettes were selected for each room the placement of colours in the ceiling roses is the same in the lounge and master bedroom. The feature heritage colour, wall colour, **Resene Quarter Solitaire** (peach cream) and the **Resene Gold Dust** (gold metallic) all followed the same placement in each room, giving a consistent look and feel with the ceiling roses, cornicing and walls.

The only neutral used was the one selected for the ceiling - Resene Quarter Solitaire. This toned well with the colour palettes selected for each room – not too pink, yellow or grey. It was going to be used on all the ceilings, until it was discovered how much the coloured ceiling added to the impact of a space.

The hall ceiling was finished in **Resene Vanquish** (reserved red) to tone beautifully with the hall runner. With such a vibrant ceiling colour Resene Quarter Solitaire cornicing was enough; it didn't need the contrasting bands being used in the other rooms.

For the lounge room the heritage colour selected was **Resene Olive Green** (yellow green oxide). The room has ornate curtains, swags and tails in a green fabric, and the client had always wanted a green room. After trying many A4 drawdown samples in the light, and Resene testpots, **Resene Organic** (flaxen green) complemented this the best; a green strong enough to hold its own against the Resene Olive Green cornicing, but still soft enough to use on the vast expanse of walls. These colours were brought into the ceiling rose teamed with Resene Quarter Solitaire, **Resene Wafer** (pink biscuit) and Resene Gold Dust.

The colours were paired 'blind', which meant holding up the colours against each other, then using a process of elimination to get down to the last few and make the final selection. Applying this process they ended up with a soft nude colour, and



when they turned it over to look at the colour it was... Resene Wafer. This was the same colour selected for the walls in the hallway. It also tied the two spaces together - from the lounge room you look out into the hallway and see the Resene Wafer walls there.

The ceiling colour selection for this room followed the same 'process of elimination' as for the lounge room, starting with a selection of pale greens and light duck egg blues to contrast with the strong pink and red colours. The final choice was **Resene Half Coriander** (herbal celery green). Interestingly this was the first colour selected for the walls in the lounge room, before changing to the slightly stronger Resene Organic. It was another 'sign' it was the right colour choice.

"After discovering colour on the ceiling made such an impact in the hallway, the client was keen to also try colour on the ceilings in the lounge and master bedroom."

The height of the ceilings, around 14 feet high, proved a challenge. A custom height platform was created for each painter to work from to reach the ceiling roses.

Because this client did a lot of the painting themselves, the local Resene ColorShop provided product and painting advice direct to them.

After several visits to the store, the client sent this feedback to the designer:

"I was sharing with my girlfriend about how impressed we are to be working with you and the whole team at Resene. The teamwork I've experienced from the staff at Resene has been exemplary. Usually, you go to a paint store and buy your can of paint and that's it, end of story. We are extremely impressed with the knowledge, level of care and expertise that the staff offers. And to top it off, their interest in the painting of our home. Such a rewarding experience for us."



The ceilings, cornicing and ceiling roses are now undoubtedly the stars of the show and continue to mesmerise the owner every time she walks into one of the rooms.

This home's interior won a Resene Total Colour Residential Interior Colour Maestro award.

The judges said: "A classic heritage project, this home has been intricately handled with precise attention to detail. In true Victorian style everything is picked out, but not in the colours you may expect. Forgoing the common neutral or very deep palette you might expect to see, this home embraces contrasting warm colours, with stronger hues to accent. The stronger ceiling colours help to bring the very high ceilings down and better connects each room space. Appropriate for its era, this home's colour palette is full of personality yet respectful of tradition."



Colour selection: Fiona Saville www.flowcolour.com.au
 Painting contractor: Homeowners; Ashley Hill, DNA Decorators
www.dnadesignators.com.au

colour starter



An old dairy and integrated house were damaged beyond repair in the Christchurch earthquakes and subsequently demolished.

The planning concept for their replacement was taken from the earthquakes themselves, with ideas of 'slippage', 'separation' and 'slicing'. Conceptually, a 'fault line' separates the shop from the house, with the slippage allowing for the boundary line that curves around the corner. The 'separation' allows for a separate entrance to the house and a link between the two buildings.

The roof 'slice' was a result of the need to reduce costs by removing internal gutters.

The canopy 'slipped' southwards away from the northern boundary in order to acknowledge the corner and provide more cover to the entry from the southerly rain.

The building was also raised from the original ground level because it is in a floodplain.

The façade concept had two sources of inspiration:

1. The original dairy/house was covered in colourful advertising. Dalman Architects decided to make the building itself the advertisement so it would stand out and be noticed along the busy street.
2. The colours were taken directly from the lollies on display in the dairy that the owners own and manage on Ferry Road. Using these colours the dairy would become a 'bag of lollies on Hills Road'.

In this area of town, graffiti is unfortunately common. It was thought that if the building looked like it was already tagged it would be less likely to be tagged by others. If tagging did occur, only a small panel would need to be repaired.

The budget was extremely low as the insurance pay-out did not meet the building costs. The cost-effective use of colour and straightforward materials enabled an interesting building rather than 'expensive'

detailing. The colour palette is bright with **Resene Belladonna** (fuchsia pink), **Resene Wham** (yellow based green), **Resene Turbo** (energetic yellow), **Resene Roadster** (bright red) and **Resene Tango** (feverish orange) with neutral **Resene Black White** (grey white).

This project required a resource consent. Council planners were concerned about the multi-colour scheme with the potential for neighbours to paint their houses bright colours. The design team's response was "what an excellent thing if they did!" The resource consent was granted.

Hills Road Dairy won a Resene Total Colour Commercial Exterior Colour Maestro award.

The judges said: "Who would think a dairy could look like this? It takes a brave team to ignore the norm and create something unique. Moving away from the sombre colours and wall to wall advertising usually seen on dairies, this project is inspired from the inside out. Bright, bold and irrepressively cheerful jellybean colours are introduced in a blocked Mondrian way. Immediately appealing, and cleverly wrapped around the building, this dairy advertises its presence with optimism. It's a colourful welcome for all ages. We hope it inspires a new look for dairies."

Architectural specifier: Dalman Architects www.dalman.co.nz
 Building contractor: Horncastle Homes www.horncastle.co.nz
 Client: Nagin and Indira Patel
 Photographer: Stephen Goodenough
www.stephengoodenough.co.nz





Client: North Sydney Council www.northsydney.nsw.gov.au
 Colour selection: Zena O'Connor www.zenaconnor.com.au www.masterpainters.com.au
 Photographer: Zena O'Connor www.zenaconnor.com.au
 Other key contributor: Sydney Harbour Trust manages Platypus, one of their key sites on Sydney Harbour (which is planned to connect with Kesterton Park) and supported the project www.harbourtrust.gov.au

playful for picnics

Initiated by Zena O'Connor, the aim of this community project was to use vivid, saturated colour to revitalise two picnic huts in Kesterton Park and in doing so, highlight the role that colour can play in transforming and revitalising the urban environment. Research indicates that colour encourages interaction and engagement, and a playful, saturated colour scheme was used for this specific purpose.

The picnic huts hadn't been painted since the 1980s and were in need of an upgrade: they looked neglected and uninviting. The appearance of the huts discouraged community engagement and detracted from the park's magnificent location on Sydney Harbour.

The park's eastern edge is directly adjacent to the North Sydney commuter ferry wharf and the park has extensive harbour views to Neutral Bay, Vacluse, Rose Bay, Darling Point, Double Bay and Woolloomooloo. The park's north-western edge will eventually connect with Sydney Harbour Trust's Platypus site via a proposed walkway.

The popularity of Vivid Sydney, an annual Light, Music and Ideas festival, provided the impetus for this community project. The colour scheme for the huts reflects the colours of Sydney Harbour and acts as a visual link with the Vivid Sydney Festival, held annually in May-June.

The Supergraphics design for the picnic huts was based on the International maritime flag signal code system used since the 1850s. Each picnic hut panel was painted in the maritime signal for 'O' (Oscar) and this design motif was used to reflect both the popularity of sailing on Sydney Harbour and acknowledge the activities of a working harbour.

Two colour schemes were designed, one for each picnic hut. The colours were inspired by yacht spinnakers, Jacaranda blossoms and the surrounding natural landscape environment. Resene colours selected for this community project were **Resene Adrenalin** (fluoro orange), **Resene Havoc** (pure red), **Resene Smitten** (fuchsia pink), **Resene Happy** (bold yellow), **Resene Left Field** (emerald green), **Resene Point Break** (clear blue)

"The colour scheme for the huts reflects the colours of Sydney Harbour and acts as a visual link with the Vivid Sydney Festival, held annually in May-June."

and **Resene Fuchsia** (red violet), all in Resene Lumbersider. Resene Lumbersider was chosen as it provided maximum durability in all exposed conditions, a prerequisite for the harbourside location of this project. As well as its durability, this waterborne paint also reflected the need for an environmentally responsible, low VOC paint.

A key issue for this community project was securing approval from North Sydney Council and support from the Sydney Harbour Trust. Some municipal councils in Sydney have been reluctant in the past to approve vivid, saturated colours in urban areas, and a detailed evidence-based rationale was submitted to North Sydney Council. Approval was granted and the project also received the support

of the Sydney Harbour Trust, which plans to use the park as an access point for their extensive neighbouring Platypus site in the future.

The Kesterton Park Community Project won a Resene Total Colour Landscape Colour Maestro award. The judges said: *"Taking inspiration from the environment, this project embraces the colours of international maritime flags to connect the park to the harbour that laps gently at the shore. Like follies in a garden, the bright colours draw you in to picnic and enjoy the spaces. For those passing through they are an uplifting shot of colour to brighten the day. So often these spaces are left grey and uninspiring, but this project shows they can be so much more with the help of colour."*



BrushStrokes

Resene
Total Colour
Awards 2018

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 2018**.

Categories include: Residential - Interior, Residential - Exterior, Commercial - Exterior, Commercial - Interior, Public/Retail, Commercial - Interior Office, Landscape, Education, 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 your images and information electronically or send them in on a flashdrive or disk if you prefer - whichever suits you.

There is 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 2018**. You can enter multiple times but each entry must be on a separate entry form. Get your entry form online from www.resene.com/colourawards or email colourawards@resene.co.nz and we'll send you one.

hall of fame



Ted Nightingale

Resene has been family owned since it started in 1946. **Ted Nightingale** started Resene in his garage, later passing the reigns onto his son Tony, who passed the reins on many years later to his son, Nick. Tony's hard work and dedication has been acknowledged with his acceptance into the Business Hall of Fame.

Tony Nightingale (1939-2003) was an innovator, taking Resene multinational, introducing new products, processes and colour systems. Tony was passionate about paint and colour, with a knack for developing technologies and ideas that had never been seen before in the paint market.



Tony Nightingale



chalk it up

When it comes to blackboard paint, most people think of black, black and black. However who said a blackboard had to be black? Resene is releasing tintable **Resene Chalkboard Paint** that can be made in a range of deep and bold colours. For other colours **Resene SpaceCote Low Sheen** can be used as a chalkboard finish.

Resene Chalkboard Paint will be in Resene ColorShops soon.

paint beats the pressure



Hydrostatic pressure can cause moisture to rise through the pores in concrete, damaging an impermeable film sitting on the surface, usually through blistering or pressure sufficient to blow sections of the coating off.

New **Resene HydraBlock** is a transparent two pack low VOC waterborne epoxy barrier coating for application to interior cementitious surfaces, such as masonry - walls; in-situ concrete - walls/floors and plastered walls, subject to hydrostatic pressure.

Resene HydraBlock controls rising damp and efflorescence. It has excellent adhesion and is tolerant of application over damp surfaces.

Available from Resene ColorShops, see **Data Sheet D412** for more information.



M A D for Design

Christina Clarke wanted to set the tone for **M A D Maori Art Design** to debut product collections into market - effectively waving the creative, colourful and bold hand to everyone announcing M A D's place in the world of New Zealand design. When designing the debut collections, the design needed to be vibrant, colourful and meaningful. Christina naturally gravitated to Resene paint fan decks for colour inspiration. With previous experience

working for an interior furnishings company where Christina saw customers would choose their paint colours first before their fabrics, then realising they had to choose their fabrics before paints with the end result not always aligning to their desires. This was the light bulb moment as Christina knew she could design to meet that change, and to align colourways more easily than what trends and industry had allowed for.

Christina designs her surface design prints for products based on popular Resene paint colours, making it easier for people to align or contrast their design choices. **Resene Knock Out, Resene Daredevil, Resene Centre Stage, Resene Bowie, Resene Limerick** and **Resene Switched On** were the chosen colourways used to create the debut Whanau and Puhoro product collections (lampshades + cushions).

www.maoriartdesign.co.nz

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 of 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.



hungry for colour... again!

The **Resene Hunger for Colour fundraiser** has been back for its fourth 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, over 37,000 cans of food were swapped for testpots during February, with over 150,000 cans of food swapped since Hunger for Colour began.

The cans gave a timely boost to Salvation Army foodbanks, restocking shelves after a busy holiday and back-to-school period and helping prepare for winter when many families struggle.



fresh inspiration

The latest **habitat magazine, issue 28** - 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. It's a handy guide for you to keep up with the latest decorating trends and to help your clients with their choices.

If you haven't received your copy of **habitat**, copies are available from Resene ColorShops and representatives or email update@resene.co.nz and we'll 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** and the **habitat plus** collection are available for viewing on the Resene website, www.resene.com/habitat.



what a hoot



If you have been wandering around Auckland recently, chances are you will have crossed paths with many owls.

Over 100 owls have landed in parks, public spaces, malls and libraries, turning Auckland into a virtual aviary. It's all for charity, with 47 giant owls, each a bespoke work of art, being auctioned off to fundraise for the Child Cancer Foundation. The Child Cancer Foundation provides practical, emotional and financial support to children with cancer and their families.

Many litres of Resene paints and an impressive number of testpots were used to add colourful personalities and characters to the once white owls.



Mural Masterpieces

proudly supported by

Resene
the paint the professionals use

paint the town and be in to win

The Resene Mural Masterpieces 2018 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 (split into tertiary and primary sections)
- Best Mural Design

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 **6 November 2018**. Open to murals in Australia, New Zealand and the Pacific Islands.

the funny side of paint

"A friend of ours went to buy a house - a lovely house that looked as though it had been recently decorated. They liked it, put in an offer and brought the place. Then the surprise came when they went to move in. The last people had presumably been in a hurry to paint or couldn't be bothered. Instead of removing the furniture they just went around it, so as you can imagine even with the furniture removed, in some ways the furniture was still there. There were shapes left on the wall depicting where a tallboy was, a chest of drawers, bookshelves and so on. How frustrating!"

Thanks to Judy.



Resene, Licensed products since 1996



the paint the professionals use



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.