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## made to learn

**Catholic Ladies College** in Eltham is a school that prides itself on educating young women in contemporary and innovative programs. There was a need to upgrade the learning environment with the latest technology and facilities for the students while also catering for the teaching staff.

The classroom upgrades provided a state of the art Food Technology Room and Theory Room with all new appliances, along with TV and video projection for class tutorials. The teachers' Store Room and Preparation Room provided staff with flexible and sufficient room that exceeded their expectations and ticked all the boxes for a functional working space that they previously did not have. The Science Classrooms were upgraded to provide a more functional floor plan for group learning and setting up for future landscape works whereby external doors were installed so that teaching can eventually take place outside under supervision.

The colour scheme selected for the project was driven by several inspirations. The first being the client, Catholic Ladies College, whose website portrayed a beautiful picture of the school's branding and marketing 'Girls Flourish Here', displaying imagery of bright pinks and a warmer palette of soft ochres and green tones. The landscape in which the school sits helped derive the palette and finishes. Nestled among beautiful trees and earthy rock, the interiors took on part of this natural landscape bringing the outside in.

Because the nature of both teaching environments involves a lot of interaction and group learning, the spaces demanded a bright, interactive and positive feel, where the play of colour could be expressed through joinery and wall treatments to give a sense of an energetic environment for the girls to learn in.

The choice of colours used for Food Technology and Science had to complement the joinery where there were pink drawers and green doors as the theme and charcoal exposed carcasses. Resene Gumbboot (deep grey) matched perfectly to the charcoal joinery and grey vinyl and was used on all skirtings and entry walls.

**Resene Westwood** (green oxide) was used within Food Technology for the main bulkhead that spanned the length of the room. Because the bulkhead ended up having to be quite large to cater for the size of the mechanical ducts, it meant this element could become a main feature in the room.

**Resene Westwood** and **Resene Half Linen** (ash green) are colours that complement each other, themed from the landscape outside and playing on the floral vinyl graphic used as a feature to the prep room, these colours brought freshness to the space.

Light became a really important factor in each of these rooms as projection was very important. Food Technology having cameras and TV screens and Science having short throw projectors meant that there needed to be really good use of light, which was enhanced by using **Resene Thorndon Cream** (understated neutral) for walls and **Resene Half Bianca** (fleecy off-white) for the perforated plasterboard ceilings with **Resene Triple Truffle** (rich taupe) on doors.

**Resene Knock Out** (bold cherry pink) was the ideal colour to highlight the structure of the existing building. While it is feminine and ties in with the joinery in both Science and Food Technology, it is a colour that oozes drama and vibrancy, a colour that gets you excited when you walk into the room, perfect for the desired dynamic and energetic learning environment.



The unexpected colour palette of the Eltham Catholic Ladies College Food Technology and Science Refurbishment by Williams Ross Architects was awarded the **Resene Total Colour Education Senior Award**.

The judges thought: *"so strongly architectural the use of colour is sophisticated, surprising and unexpected, drawing you in. Colour is used to bring the outside in. Brights are used in conjunction with a warmer soft palette to complete perfection. Colour has been applied to create a bright, interactive and positive feel giving a sense of an energetic environment for learning."*

*The clean lines and positioning of colour work well together, for a project that is colourful without being garish and interesting without being overpowering.*

*A well thought out use of colour."*

Architectural specifier: Michelle Jepp and Amanda Meiklejohn  
[www.williamsross.com](http://www.williamsross.com)

Building contractor: Concept Builders [www.conceptbuilders.com.au](http://www.conceptbuilders.com.au)  
Client: Catholic Ladies College, Eltham [www.clc.vic.edu.au](http://www.clc.vic.edu.au)

Interior designer: Amanda Meiklejohn

Painting contractor: GA & JC Jacobs Proprietary Ltd

Photographer: Hyatt & Associates [www.hyatt.net.au](http://www.hyatt.net.au)

Services engineer: BRT Consulting [www.brt.com.au](http://www.brt.com.au)



## home of *heritage*



The new **Art Gallery and Heritage Centre** in West Street, Ashburton brings together the Ashburton Art Gallery, the Ashburton Museum, the Ashburton Family History Group and an extensive archive collection. Combining these cultural organisations into one, means this centre is a central hub for the community. With facilities from temperature controlled spaces, conservation facilities and dedicated education space through to café and retail space, this centre has everything needed to share the art, history and culture with the community young and old.

Protecting these treasures is an exterior shell of tilt slab and titan board.

**Resene Resitex** with **Resene Lumbersider** topcoated in **Resene Root Beer** (copper brown) intersects the neutrally finished main building, cleverly highlighting the main entrance through the colour contrast and anchoring the sides. Other exterior tilt slab is finished in **Resene Sandtex Mediterranean** effect in **Resene White Pointer** (stark off-white), applied in a crow's foot criss-cross technique, which adds texture and dimension to the finish. This is complemented by titan board in **Resene Lumbersider** waterborne low sheen paint, also in the colour **Resene White Pointer**. The clever use of application technique and colour placement plays the colours perfectly.

Architectural specifier: CDA Architecture  
 Building contractor: Bradford Building [www.bradfords.co.nz](http://www.bradfords.co.nz)  
 Painting contractor: Bradford Painting [www.bradfords.co.nz](http://www.bradfords.co.nz)

## 100 years young

When you have a NZ Historic Places Category 1 building to look after, as well as planning towards the future, you also have to work with the damage caused by the ravages of time.

This former Bank of New South Wales building stands on the site of Invercargill's first commercial premises, which was opened in 1856. Designed by C.J Brodrick, the site became home to the Bank of New South Wales in 1904. It was one of four key buildings that have stood on the corners of this intersection, though today just three remain. C.J Brodrick was instrumental in the design of many other Invercargill buildings such as the National Bank and the Grand Hotel.

When Westpac left in the 1990s, the building went through two ownerships before being purchased by the **Troopers Memorial Corner Charitable Trust** in a derelict state. After substantial funding efforts the building has been structurally strengthened and restored.

Keeping in mind the age of the surface and scale of the project, **Resene AquaShield** was specified for the main wall surfaces. The dead flat mineral effect finish of Resene AquaShield is very sympathetic to older surfaces and heritage buildings, while its inherent watershedding properties helps keep the surface clean by combining the water repellent properties of silicones with a special surface microstructure so water and dirt are more easily carried away by rain, leaving a dry and attractive facade.

**Resene Craigieburn** (landscape brown) in full, half and quarter strength decorates the main walls and



columns complemented by **Resene Sonyx 101** semi-gloss waterborne paint in **Resene Monarch** (opulent red) on the red band and **Resene Enamacryl Metallic** in **Resene Gold Dust** (gold metallic) for the lettering. **Resene X-200** weathertight membrane was used as an elastomeric coating to bridge all hairline cracks. From ground level to the lower red band, the surface is finished in **Resene Sonyx 101**

with **Resene Uracryl GraffitiShield** gloss to protect it against graffiti attack.

Concerted care and effort has well and truly brought this building back from the brink.

Owner: Troopers Memorial Trust  
 Painting contractor: Hendersons Construction



## nod to the past

The Masterton Courthouse was closed suddenly in December 2011 following a seismic report that the building had the potential to collapse in a significant earthquake. Stephenson&Turner (Architects and Building Service Engineers) were engaged alongside Impact (Project Managers) and Miyamoto (Structural Engineers) to find a cost effective solution to bring the 101 year old building back to a safe working environment.

The solution lay in a reinforced plastic that connects the individual bricks of the external masonry walls together, allowing the walls to move as one mass in the event of an earthquake. The benefit of this system is the unobtrusive finish to the building; there are no visible steel beams, no giant columns and no cross-bracing blocking windows. This meant the original character of the building was able to still be accentuated.

While the building was under construction, they took this opportunity to re-plan the internal layout, creating a more cohesive flow amidst the maze of secure corridors. New ceilings, flooring and painting gave the interior a fresh new look and feel and the upgraded building services provided a much needed comfort boost. To finish it off, a new external colour scheme gives a nod to the historic Oamaru Stone building facade.

The Masterton Courthouse was built in the 1900s using Oamaru Stone as the main external façade material. Oamaru Stone was selected as a prominent building material for grand public buildings of this time and offered stone craftsmen the ability to produce ornate detailing. The finished stonework has a beautiful creamy, sandy colour, however is prone to pollution staining and surface crumbling.

The original stone at Masterton Courthouse was painted at some time unknown, for reasons unknown,

but what is known is once the stone is painted, there is no going back.

The external façade was represented by awkward 'mint green' walls with 'forest green' trim and 'red' detailing; a rather dated colour scheme with very little respect to the ornate beauty of the building's past. However, the external painting/colour scheme was not included in the scope of works of the seismic upgrade of the building and it wasn't until a year later that external colour scheme concepts became a new focus.

Multiple concepts in colour schemes were trialled, with the underlining theme behind all concepts to bring this building back to its past beauty. Sandblasting the paint back to its natural state was considered, until advice that the stone would not survive the process.

Research into the building's construction and materials of old, led the concepts towards replicating the natural Oamaru Stone colourings, while highlighting the ornate detailing of the building. The concept was to play on similar colours with differing tones, a play on shadow and light.

**Resene Akaroa** (pebble grey) was the final selection for the building with its sandy, natural colouring in **Resene AquaShield** a dead flat mineral effect finish sympathetic to the age of the building. The tonal variance selected was **Resene Quarter Akaroa** (shingle taupe grey) for the walls and **Resene Triple Akaroa** (ochre brown) for the trims. The balance of light and shadow was well represented through the tonal selection of the **Resene Akaroa** colour family.

The final challenge was to select a complementary door and window joinery colour that would enhance the natural feel of the building. This decision came quickly with the help of original photographs of the building. A darker joinery colour was selected for the original building; therefore a darker joinery



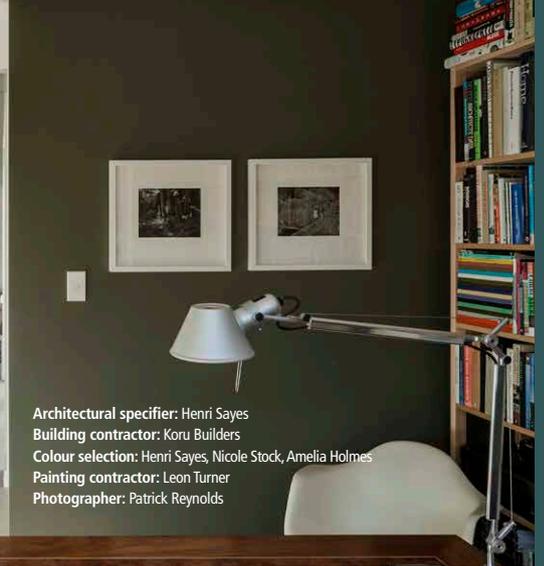
colour was to be selected now. The semi-gloss finish of **Resene Lustacryl** in **Resene Double Gravel** (dark grey neutral) gave a strong contrast in colour to the **Resene Akaroa**, while maintaining earthy natural tones.

The sympathetic colour tones of the Masterton Courthouse by Stephenson&Turner NZ Ltd won the **Resene Total Colour Heritage Award**. The judges thought *"so gently handled and beautiful, this colour palette is subtle but shows great care to ensure details of the building are highlighted with relief details noted with colour."*

*It's an enormous improvement from the dated scheme it has replaced. The new hues reflect the ornate beauty of the building's past bringing it back to a colour combination more in keeping with its original colourway.*

*Thorough research and colour application has brought this building back to its past beauty using modern day finishes."*

Architectural specifier: Stephenson&Turner NZ Ltd [www.stephensonturner.com](http://www.stephensonturner.com)  
 Building and painting contractor: Holmes Construction Group - Wairarapa [www.holmes-construction.co.nz](http://www.holmes-construction.co.nz)  
 Client: Ministry of Justice [www.justice.govt.nz](http://www.justice.govt.nz)  
 Photographer - external: Malcolm Gardiner, Stephenson&Turner NZ Ltd [www.stephensonturner.com](http://www.stephensonturner.com)  
 Photographer - internal: Paul McCredie  
 Project manager: Impact Group [www.impactgroup.co.nz](http://www.impactgroup.co.nz)



Architectural specifier: Henri Sayes  
 Building contractor: Koru Builders  
 Colour selection: Henri Sayes, Nicole Stock, Amelia Holmes  
 Painting contractor: Leon Turner  
 Photographer: Patrick Reynolds

## specifier as client

The designer owner team asked themselves if we were our own clients - and footing the bill - what sort of architecture could we create? What would be abandoned, what would we prioritise? And is good architecture even possible in bland, hemmed-in suburbia with a first-home buyer budget?

This 115 square metre home aimed to be small but perfectly formed. Rich, complex space was the priority but with the budget and site limitations it needed to be forged from a simple, rectilinear form. A barn-like structure with inverted trusses that hang into the double-height, open plan space demarcates rooms within - soaring over the dining area and levelling off over the living room. The trusses are expressed on the exterior in the cedar-clad triangular forms.

Moreover, they wanted to create a house that was playful but seriously designed, that was considered and considerate, and that didn't use budget as an excuse but as a springboard. What has resulted is a light-filled home that responds to and challenges its suburban environment. Colour was a huge part of the success of this project. With a limited budget, the priority was to create complex space within a simple form rather than spend a lot of budget on rich and textured interior materials or finishes. Colour then became essential in helping to delineate and define spaces as well as to make the space feel playful and considered. Colour has been used to amplify and draw attention to architectural elements so there is synergy between the design and the paint.

They spent a great deal of time finding the right colour palette, which didn't feel bright or garish, but still added personality and colour to the space. The colours chosen all have a muted, muddy feel so that they work well together. The main feature of the house is the lofty double height space with inverted trusses. All spaces connect with this central area including the upstairs bedroom. The view into the bedroom from below is up at the ceiling providing an opportunity to use colour in an unusual and distinctive way, which would add to the layering in the living spaces and highlight the view up through the trusses without overwhelming the bedroom.

The choice of a dusty, rich pink **Resene Bonanza** (fresh pink) in **Resene SpaceCote Flat waterborne enamel** added some fun and whimsy to the space but kept it within a sophisticated, subdued palette. This same colour was used in the laundry/bathroom to highlight the floor to ceiling pegboard custom doors that shut seamlessly to hide the laundry.

In the main living space, the living room was defined by the low back wall painted in **Resene Friar Grey** (stone grey). The white trusses are brought into relief with this back wall in grey. This carries on and wraps into the window seat nook. This idea of articulating nooks through colour carries throughout the house so that a dressing table nook in the bedroom, the pantry and built-in shelves in the bathroom are all painted in **Resene Friar Grey**.

Downstairs the aim was to separate the downstairs study from the main living spaces even if the wide

pivot door was open. Colour was used to make this feel dark and cosy. **Resene SpaceCote Flat** in **Resene Raptor** (murky green) felt particularly appropriate as an elegant backdrop to the library.

**Resene Black White** (grey white) is used throughout because it is a clean, fresh white with that same grey base as the other colours in the palette.

The front door was painted with **Resene Dixie Chick** (fun yellow). The brightness works well against the soft grey of the exterior cedar and helps to identify the front door as well as setting a fun and playful tone for the house.

This home by Henri Sayes won the **Resene Total Colour Residential Interior Award**. The judges thought this home "has a lovely integration of colour that delineates and defines spaces and transitions. Subdued and considered, the integration of colour adds an element of surprise. It's not bright or garish yet it still adds personality to the space.

*The colour palette provides rhythm and flows effortlessly from one colour to the next. The warmth of the ceiling colour adds a sense of playfulness to the home.*

*It's a very easy to live in colour palette, lively and interesting, modern and fresh."*



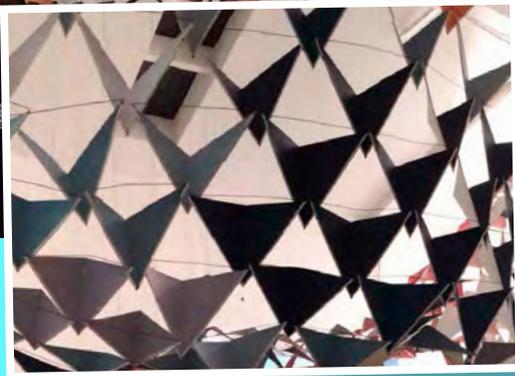
Painting contractor: Programmed Property Services

## winter wise

When the **Ground Training Wing** at **Base Woodbourne** in Blenheim needed a roof repaint, the go to product was **Resene Summit Roof...** except that this wasn't a spring or summer job, it needed to be done over the colder months when most roof paints would struggle to cure. The only solution was to use **Resene Galvo One** followed by over 800 litres of a new wintergrade version - **Resene Wintergrade Summit Roof paint**. Designed to cure at lower temperatures, Resene Wintergrade Summit Roof paint enabled the extensive roof to be recoated successfully.



Another handy product coming into the winter months is **Resene Non-Skid Deck & Path**. Many surfaces that are non-slip when dry can become very slippery and hazardous when wet. A Blenheim motel found they had issues with guests slipping outside their rooms. All it took was 80 litres of **Resene Non-Skid Deck & Path** in **Resene Landscape Grey** (deep charcoal) to create a network of paths around all rooms and through to the carpark area to ensure guests safely travel between all areas of the complex. And to complete the look the driveway was refurbished in **Resene Blacktop** for a smart and fresh looking finish.



## head in the clouds

The outdoors came in at Designday this year with a collaboration between four/two/one and Resene aptly known as 'Head in the Clouds', which took Designday visitors on a journey through a veil composed of hundreds of sky coloured triangulated modules floating in a rainstorm of colourful pencils.

From dawn to daylight and through to dusk, the colour palette reflected the time of day. Dawn was represented by **Resene Memphis Belle** (fruity red), **Resene Glorious** (clear pink orange), **Resene Sakura**, (peach blossom pink), **Resene Gin Fizz** (warm cream) and **Resene Abbey Road** (orchid rose). Daylight moved to clearer, bluer hues of **Resene Bellbottom Blue** (chalky mid blue), **Resene Blue Moon** (dusty blue), **Resene Frozen** (cool grey blue), **Resene Half Carefree** (watery grey green) and **Resene Solitude** (tint of blue).

Dusk embraced the glowing and husky hues of **Resene Shirley Temple** (spirited orange), **Resene Touche** (persimmon orange), **Resene Oscar** (ochre cream), **Resene Chapt And Verse** (mushroom risotto) and **Resene True Blue** (violet blue). Using the **Resene The Range Fashion Colours** to transform what was essentially just basic materials of cardboard and pencils, reveals the potency of colour and its potential to revolutionise our everyday spaces.

**Resene SpaceCote Flat** was screenprinted by the Resene Drawdowns team onto sheets of card, before being carefully formed by the four/two/one team. Pencils were sprayed then hung, and as Designday progressed the pencils dissipated into visitor hands so that by dusk most of the rain had 'fallen'.



## egg-ceptional

Following the success of last year's inaugural hunt, 100 giant eggs created by leading and emerging New Zealand artists, designers and celebrities were hidden in Auckland, Wellington and Christchurch for nearly a month.

**The Whittaker's Big Egg Hunt** raises funds for the Starship Foundation, an organisation which supports the national children's hospital to provide world-leading care for more than 120,000 patient visits each year.

Each egg was lovingly decorated by a different artist, some of whom returned from last year and others who were new to the fundraising campaign. Artists included Askew One, BMD, Dean Proudfoot, Dick Frizzell, Flox, Hannah Jensen, Ingrid Boot, Keven Mealamu, Mervyn Williams, Misery, Reuben Paterson, Rod Emmerson, Taika Waititi, WORLD and Zambesi.

Dozens of eggs featured a Resene paint finish, yet each egg was distinctively different. It's amazing what a couple of coats of paint and a creative imagination can do to transform a surface into a masterpiece of its own. Some of the eggs nested in Resene ColorShops, including the elusive Wally egg that moved around throughout the Hunt.



## folly in the bay

There's a beast that lives on the slopes of Brick Bay vineyard, and you are all invited to meet it.

Belly of the Beast is the Brick Bay Folly Architectural Award winner; an impressive 12-metre structure clothed in a pelt of recycled tyre tread shingles. It forms part of the Brick Bay Sculpture Trail, overlooking the vineyard, showing an ever-changing exhibition of outdoor art.

The design of the winning sculpture by Declan Burn and Matt Ritani has many influences, including Kahu toi (Maori Flax Cloaks), a furry beast, the existing Brick Bay tower and Eva Hesse's Accession series.

And beneath the rubbery pelt is a fiery red interior painted entirely in **Resene Havoc** (pure red). A cosy setting awaits, with low seating and a burning brazier, permeating gentle wood smoke.

Taking advantage of the generous expertise of the Unitec workshop, the façade panels were prefabricated into five modular components, before being trucked up onto site and assembled with a crane.

The sculpture can be viewed as part of the Brick Bay trail, which is open daily from 10am-5pm. For details and to find out more about visiting Belly of the Beast, see [www.brickbaysculpture.co.nz](http://www.brickbaysculpture.co.nz).



# BrushStrokes

Resene  
Total Colour  
Awards 2015

## 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 colour? Then make sure you enter it into the **Resene Total Colour Awards 2015**.

We've also introduced a new category - Conceptual - for those colour designs that have been started but not realised. It's a chance to show off creative colour ideas that may not have made it to the final project or may be waiting to be implemented.

Categories include: Residential - Interior, Residential - Exterior, Commercial - Exterior, Commercial - 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 your images and information electronically or send them in on a disk if you prefer - whichever suits you.

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\$1000 and a coveted Resene Total Colour Award sculpture and the overall Nightingale winner will win NZ\$2500 and an exclusive Resene Total Colour - Nightingale Award sculpture.

Entries are now open. Make sure yours is in by 26 June 2015. 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](http://www.resene.com/colourawards).



## dress up



The ability to print, colour, emboss and add texture and elements to wallpapers lends itself to endless possibilities about what can be delivered through a wallpaper. The latest wallpaper collections are no exception with quality designs that are a far cry from the humble wallpapers our grandparents might have used in their homes.

Pip Studio from Eijffinger is inspired by a wild rose in full bloom. With an eye for detail, that one moment of inspiration has spawned themes of roses originating from all over the world captured in this collection.

Moulding and the three-dimensional look are two of the hottest things in design right now and the latest in printing technologies mean that a flat wall surface can become three dimensional with the dimension built into the wallpaper. The Sky Lounge 2016 collection reflects this trend with its fascinating surfaces and a metallic look. Combine this with



traditional patterns and motifs that appear as they are on real natural materials.

Or perhaps keep it simple is more your style. Simple Space II is a collection of chic geometrics, mod florals and revitalised classic designs. With prolific special screen effects, including suede and gel inks and vibrant colours, these contemporary prints energise décor without overwhelming it.

See thousands of wallpapers in the Resene wallpaper collection at your Resene ColorShop or online at [www.resene.com/wallpaper](http://www.resene.com/wallpaper). Selection available may differ in some stores.



## make it a membrane

When you have a high rise concrete building to coat, you want to do it once and do it right.

**Resene X-300E** is an elastomeric high build coating and is part of the Resene High Performance Coatings range, which includes **Resene X-200** and **X-400**. It's based on a tough acrylic elastomer that has an excellent 'memory' of its original shape when distorted. The coating, when specified at the correct dry film thickness, has unique crack bridging properties and any movement of cracks beneath the coating layer does not result in film fracture, which means it's ideally suited for structures that will flex and develop minor cracks. **Resene X-300E** protects flexing structures from concrete carbonisation by maintaining a seal over the micro cracks that develop. **Resene X-300E** replaces Resene Flexicover. See Data Sheet D64.

For a higher build finish, **Resene X-400** is a thixotropic ultra high build weathertight membrane. It's designed as a weathertight and an anti-carbonisation membrane. **Resene X-400** can be textured using a

texturing roller sleeve to give a light to medium rolled texture where surface imperfections in the concrete are to be disguised. **Resene X-400** replaces Resene Thixalon. See Data Sheet D63.

Rounding out the new 'X' developments, **Resene XC-700** is a clear high build finish designed to seal concrete and masonry walls for a lightly textured 'natural look' finish. It contains graded glass that performs a similar function to aggregate in concrete - reinforcing and strengthening and helping fill voids and cracks in the surface. **Resene XC-700** improves the fungal resistance of the coated surface and has zero permeability when tested to AS/NZS 4456.16. Getting the right amount applied is critical to the optimum surface finish so Resene will work with the painting contractor to ensure the quantity required per project is calculated before any product is supplied. See Data Sheet D509.

in style



It seems no matter how many inspirational homes and projects we feature, there is always demand for more inspiration and more tips and tricks so that homeowners can transform their own home. The new Resene Style Guide series created with designer **LeeAnn Yare** and photographer **Larnie Nicolson** shows how to achieve popular decorating looks with inspirational photos, great advice and paint colour suggestions. Each guide is themed so it's a quick and easy way to get ideas on recreating a look.

The series is ongoing and more guides will be added in the coming months.

View at [www.resene.com/styleguide](http://www.resene.com/styleguide). Copies of the Style Guide are also available at Resene ColorShops and resellers when they are released, while stocks last.



## cozy up with colour

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

Issue 22 focuses on bold colours to see us through winter, plus lots of home decorating tips and ideas. Handy for you to keep up with the latest decorating trends and as inspiration for your clients.

If you haven't received your copy of Habitat, copies are available from Resene ColorShops and representatives or email [update@resene.co.nz](mailto:update@resene.co.nz) and Resene will send you a free copy while stocks last. Remember to include your full name and postal address when you email.

Back issues of Resene Habitat and the Habitat plus collection are available for viewing on the Resene website, [www.resene.com/habitat](http://www.resene.com/habitat).

## clean up... in bulk!



New to the Resene bulk cleaners range is Resene Timber and Deck Wash 10L. It's identical to the existing product, but in a handy 10L size for those doing a lot of timber related projects. Resene Timber and Deck Wash is a quick and easy way to clean surfaces, such as weatherboards and decks, prior to staining or painting.

The new Resene Timber and Deck Wash 10L joins the rest of the Resene bulk pack cleaning range –

- Resene Roof and Metal Wash is designed for washing down roofs and other metal surfaces prior to repainting.
- Resene Paint Prep and Housewash is ideal to wash down homes and buildings as part of a regular maintenance plan and also prior to repainting to provide a fresher

surface for the new paint finish. For an instant fresh appearance, wash the surface with Resene Paint Prep and Housewash diluted as recommended with water, then wash off with water.

- Resene Moss & Mould Killer, which is designed to kill mould ready for repainting. Don't be tempted to paint over mould – it will grow through the new paint finish and you'll end up worse off than you started.
- Resene Deep Clean, a slow release cleaning agent which is applied to the surface and then left to weather. Over time it works with the weather to clean off the surface.

All these products come in a handy 1L, 4L and a bulk 10L size so if you have a lot of cleaning to do you can grab the larger size and use it on multiple jobs.



## hunger for colour

When Resene started the Hunger for Colour programme earlier this year, no-one quite knew how hungry for colour people might be. It turns out they were very hungry and Resene ColorShops were overwhelmed with a flood of canned food.

The Hunger for Colour fundraiser saw over 24,000 cans of food swapped for 55–80ml testpots of Resene paint. The cans were then donated to local Salvation Army food banks.

Resene first collected cans for The Salvation Army after the Canterbury earthquakes. We learnt then that people liked donating food knowing it was going directly to help someone in need and the testpots are a popular, versatile product which encouraged people to come in and donate their food items.

Hunger for Colour was run in February because that's when families struggle the most with the combined effects of Christmas, holidays and back-to-school costs. Last year The Salvation Army provided more than 55,000 food parcels to those in need as a hand up, not a hand out. That's a lot of people who need help. By receiving this food relief, families are able to redirect the money they would normally budget for food on targeting debt and one-off costs.



Te Ope Whakaora



## winter work with wintergrade

When the weather cools, standard paints take longer to dry. When the weather turns even chillier, they can stop drying altogether. This is because standard waterborne paint can't form a proper film at low cold temperatures as the acrylic base needs some warmth to make the particles soft enough to stick together. Unless the paint is based on wintergrade technology, a paint film dried in the cold can crack and even just dry to a powder. 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 more of a challenge for normal paints.

The Resene wintergrade paint range is available throughout winter to help overcome the challenges of painting in cold weather. You can choose from Resene Wintergrade Hi-Glo, Resene Wintergrade Sonyx 101, Resene Wintergrade Lumbersider, Resene Wintergrade Quick Dry, Resene Wintergrade X-200 and Resene Wintergrade Roof Primer and Resene Wintergrade Summit Roof, which we can make to order for you in batches of 200 litres of more.

Wintergrade products are the same price as the standard versions, so painters can pick and choose between the products depending on the prevailing weather conditions expected during the project. Finishes of wintergrade products can differ slightly from the standard products so we recommend using the same product consistently for a project.

The wintergrade range is available for ordering from Resene ColorShops and selected resellers through the cooler winter period from April – August inclusive.



## tv time

We've gathered together a series of handy videos at habitat TV. These videos go behind the scenes of Habitat magazine shoots and show how to use Resene paints and colours creatively in a home. From styling to how to projects, the videos provide quick and easy inspiration. See them online at [www.habitatbyresene.com/habitat-tv/](http://www.habitatbyresene.com/habitat-tv/).

## paint the town and be in to win

## Mural Masterpieces

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The Resene Mural Masterpieces 2015 is open for entry. Entry is easy – simply register online at [www.resene.com/murals](http://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 13 November 2015. Open to murals in Australia, New Zealand and the Pacific Islands.



## fresh inspiration for windows

The Resene Curtain Collection has been refreshed with new on trend designs and colours and new colourways of existing favourites. The making options have also expanded from the original pencil pleat into additional dutch pleat, inverted pleat and roman blind options, or you can arrange custom making through a curtain specialist store, who can buy in the fabric and then finish it to suit your requirements. [www.resene.com/curtains](http://www.resene.com/curtains) (NZ only).



Coral Flame



Chevron Steel



Paradise Blonde



Watercolour Hydra

## 20:20 vision

*"While renovating our home my wife said that my painting left a lot to be desired, saying that I missed that bit and this bit, you get the story. I said to stop being picky, that I did a wonderful job, and it all looked great - that was until I got contact lenses. I was more shocked than my wife. Result = Apologised to wife, ate humble pie and repainted the lot."*

Thanks to Todd.



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the paint the professionals use



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