



The Rehua building at University of Canterbury, provides a new home in the heart of the Ilam campus, bringing together the University Centre for Entrepreneurship, the Executive Development Programme, and the College of Education, Health & Human Development, including relocation of the College of Education from the Dovedale Campus.

Following significant earthquake damage, the former Commerce Building has been stripped back to its structural frame, extensively repaired, and structurally strengthened as part of the major Rehua reclad and fit-out project.

Rehua features a lofty light-filled central atrium, with open stairs and ramps, and a bold mix of materials, colour and texture. Around the atrium and core sits a range of learning spaces over eight levels of the building to support flexible, interactive learning. Significant investment in technology, remote access and collaborative learning supports emerging teaching pedagogy. Generous and vibrant informal learning and break-out spaces provide support for formal teaching spaces, and welcoming, interactive places for student life.

The interior of the building includes a rich material palette, inserted within the structural fabric of the building, with a fundamental desire to create a familiar sense of belonging for everyone who comes into the building.

Colour, texture and wayfinding references an over-arching narrative of natural materials and images, with colour progression through the levels of the building.

Taking inspiration from nature the colour scheme for Rehua celebrates the robust New Zealand landscape, expressed through a vibrant and textural palette. Honest materials, such as concrete and poutama patterned plywood, are complemented by timber repurposed from the existing building, acknowledging its history and creating a familiar sense of belonging. Natural light and local imagery inform each space with wayfinding aided by a colour scale that moves up through each floor, from 'earth' clay tones to 'sky' blue tones.

"Taking inspiration from nature the colour scheme for Rehua celebrates the robust New Zealand landscape, expressed through a vibrant palette"

The highlight colours for each floor reference the natural surroundings;

- **Resene Pohutukawa** (spicy rich red) – Whenua, Clay/Earth
- **Resene Fire** (brick orange) – Rangitoto, Scoria
- **Resene Seaweed** (bitter brown) – Forest
- **Resene Double Crisp Green** (yellow green) – Grassland
- **Resene Hot Toddy** (whiskey gold) – Kowhai Tree
- **Resene Mai Tai** (red gold amber) – Whitinga o te rā, Sunrise
- **Resene Blue Moon** (dusty blue) – Roto, Lake
- **Resene Avalanche** (deep blue) – Rangī, Sky

This palette creates playful and welcoming spaces and supports wayfinding throughout. Each colour was carefully selected with consideration of the use of the space, especially in learning environments, to avoid distraction but still inject life. Walls have been painted in **Resene Zylone Sheen**, with lower level concrete floors in **Resene Aquapoxy**, all teamed with neutral walls in **Resene Black White** (grey white).

The University of Canterbury has its own set of Interior Design Guidelines. These guidelines stipulate a preferred colour palette for each building in the campus, with each assigned a single highlight colour. While developing the concept for the Rehua building, the idea of using a range of colours throughout the building and to aid in wayfinding was generated. While it steps outside the usual guidelines for the University the vibrant colour scheme was embraced and has been very successful.

This project won the **Resene Total Colour Education Award**. The judges said *"sophisticated and integrated with the architecture of the building, this palette evolves from space to space embracing open areas, while still distinguishing spaces and harnessing canvases, such as the ceiling, to add touches of colour. The power of colour is fully embraced with bolder colours to support wayfinding and quieter colours to allow for contemplation. The perfect lesson in how to use colour."*

Architectural specifier: Athfield Architects [www.athfieldarchitects.co.nz](http://www.athfieldarchitects.co.nz)  
Building contractor: Hawkins [www.hawkins.co.nz](http://www.hawkins.co.nz)  
Client: University of Canterbury [www.canterbury.ac.nz](http://www.canterbury.ac.nz)  
Painting contractor: Spencer Painters [www.spencerpaint.co.nz](http://www.spencerpaint.co.nz)  
Photographer: Simon Devitt



# a colourful triplet



As part of the Ministry of Education's PPP3 Schools Project, ASC Architects were required to produce a primary school design to be built on three separate sites, with the potential for the same design to be provided on even more sites in the future. This required a design response that was flexible enough to be used across a range of individual site contexts and adaptable enough to be able to individually reflect the unique qualities of each school's place, culture and context.

The three schools designed were Matua Ngaru School in Kumeu, Auckland, Te Uho O Te Nīkau Primary School in Flatbush, Auckland and Te Ao Mārama School in Sylvester, Hamilton. Each school would cater for a roll capacity of 560 students ranging from years 1-6 and include a fully integrated Special Needs Unit.

The spatial framework for the overall design was the establishment of a central courtyard at the heart of each school, a community axis linking key activity nodes, and a strong civic presence to the main street frontage, created by the position of the administration/library building. The street frontages for each school were adapted for each individual site to integrate with the local environment and community - ensuring planning and design responses to site context with strong visual and physical links to the surroundings. A separate cultural narrative for each school was also developed to inform planning and the design of colours, signage, building graphics and the landscaping for each central courtyard.

Several different Resene paint systems and colours were specified throughout each school, both externally and internally. The flexibility of Resene paint systems allowed different colour selections to be provided for each individual school based on consultation with each school and responding to each school's individual culture and context.

Innovative learning environments over two levels were designed to provide multiple educational methods to encourage and foster openness, collaboration and connectivity in all aspects of school life. The open plan learning spaces were also designed to maximise

"The use of different interior and exterior colour schemes, specifically developed in consultation with the individual schools, provided opportunities for each school to personalise their own school environment"



connection to exterior learning spaces and the central courtyards at the heart of each school.

The project brief for the PPP3 Primary Schools specifically required the design of all three schools to be developed utilising environmentally sustainable design (ESD) principles. The project team considered ESD as an integrated design process, taking into account the specific sites and whole of building design, initial design and ongoing operation of the buildings, as well as design outcomes that improve occupant experience and comfort.

Achieving ESD outcomes included detailed daylight and energy modelling which determined overall building form and size options and informed building orientation and site planning to suit all sites. All schools were designed to provide natural ventilation and included passive environmental control. All schools also included extensive energy conservation features and environmentally considered material selections, including the specification of Resene Environmental Choice approved paints.

The challenge of producing a primary school design to be built on a number of separate sites

required a design response that was flexible enough to be used across a range of individual site contexts and adaptable enough to be able to individually reflect the unique qualities of each school's place, culture and context.

The use of different interior and exterior colour schemes specifically developed in consultation with the individual schools provided opportunities for each school to personalise their own school environment and co-ordinate this with their own distinctive school branding, building graphics and signage designs that specifically responded to each school's individual culture and context.

The interior palette for Te Ao Mārama is varied ranging from neutrals of **Resene Black White** (grey white) and **Resene Grey Friars** (warm grey) punctuated with bold hues of **Resene Spotlight** (graphic yellow), **Resene Wild Thing** (bright yellow gold), **Resene Hyperactive** (frenetic orange), **Resene Touche** (persimmon orange), **Resene Endeavour** (clear blue) and **Resene Malibu** (surf blue). Resene Spotlight, Resene Hyperactive and Resene Wild Thing are also used on glass splashbacks.



Outside, **Resene Lumbersider** low sheen waterborne is painted on fibre cement and soffits in a palette of **Resene CoolColour Cod Grey** (deep dark grey), **Resene Black White** and highlights of **Resene Daredevil** (fluoro orange) and **Resene Spotlight**. Exterior concrete is finished in **Resene X-200** and timber is stained in **Resene Waterborne Woodsman**.

Following the success of these three schools several other new schools are now being developed based on the same design. For these new schools different colour schemes will once again be developed in consultation with each individual school.

The interior palette for Te Uho O Te Nikau School is varied ranging from neutrals of **Resene Black White**, **Resene Grey Friars** and quarter strength **Resene Astra** (gentle ochre glow) punctuated with bold hues of **Resene Ce Soir** (sweet lilac), **Resene Kakapo** (provocative green), **Resene Atlantis** (yellowed green), **Resene Touche** and **Resene Hyperactive**. **Resene Blackcurrant** (heady violet), **Resene Hyperactive** and **Resene Atlantis** are also used on glass splashbacks.

Outside, **Resene Lumbersider** low sheen waterborne is painted on fibre cement and soffits in a palette of **Resene CoolColour Cod Grey**, **Resene Black**

White and highlights of **Resene Daredevil** and **Resene Kakapo**. Exterior concrete is finished in **Resene X-200** and timber is stained in **Resene Waterborne Woodsman**.

The interior palette for Matua Ngaru School is varied ranging from neutrals of **Resene Black White** and **Resene Grey Friars** and punctuated with bold hues of **Resene Endeavour** (clear blue), **Resene Malibu** (surf blue), **Resene Kakapo**, **Resene Atlantis**, **Resene Touche** and **Resene Hyperactive**. **Resene Malibu**, **Resene Hyperactive** and **Resene Endeavour** are also used on glass splashbacks.



Outside, **Resene Lumbersider** low sheen waterborne is painted on fibre cement and soffits in a palette of **Resene CoolColour Cod Grey**, **Resene Black White** and highlights of **Resene Reef** (sharp sprout green), **Resene Tory Blue** (cheeky blue) and **Resene Bilbao** (sharp green). Exterior concrete is finished in **Resene X-200** and timber is stained in **Resene Waterborne Woodsman**.

Through all the schools in wet areas **Resene SpaceCote Low Sheen Kitchen & Bathroom** is used on walls with ceilings in **Resene SpaceCote Flat Kitchen & Bathroom**. Joinery and trims are finished in **Resene Lustacryl** semi-gloss waterborne enamel. Interior timber walls are finished in **Resene Aquaclear Satin** and timber ceilings in a clear finish from Resene.

Matua Ngaru School won the **Resene Total Colour Education Colour Maestro Award**. The judges said *"strong, bold and fun, this project uses colour blocking in a rhythmical way to draw attention. Fresh and inviting, the colour palette softens the scale to welcome in children and teachers alike. Blocks of colour play off each other and the neutral backdrop to add a sense of play, inspiring children to get creative with their own ideas and never be afraid to paint outside the lines."*

Architectural specifier: **ASC Architects** [www.ascarchitects.co.nz](http://www.ascarchitects.co.nz)  
 Building contractor: **CPB** [www.cpbcon.com.au](http://www.cpbcon.com.au);  
 Southbase [www.southbase.co.nz](http://www.southbase.co.nz)  
 Client: Ministry of Education [www.education.govt.nz](http://www.education.govt.nz)  
 Project financier: **Morrison & Co** [www.hrlmorrison.com](http://www.hrlmorrison.com)  
 Photographer: **Olivia Spencer-Bower, Project Story NZ**  
[www.projectstory.co.nz](http://www.projectstory.co.nz)





## glorious again

The Studio of Saint Philomena was approached by the parish priest, Father John O'Conner to assist with the restoration of the Church of the Holy Passion, Amberley. The church was coming up to its 150th anniversary and the parish had decided that it was the perfect time to restore it back to its former glory.

The building had been first commissioned by Sir Frederick Weld, the 6th Prime Minister of New Zealand. The church was built in England and then sent out to New Zealand as a flat pack. It had originally stood in Brackenbridge North Canterbury for many years but was later relocated to the township of Amberley in the early 1950s with the assistance of two traction engines!

After accepting the commission, in association with a historian and experts in that period of building from England, a collection of reference images, drawings and initial colour boards were created for how the church building should look.

The project was done in four stages: first the crucifix was installed in the centre of the church. Then the entire interior of the church was painted. Next all statues were refurbished and painted. Stage four involved the mammoth task of gilding the interior facade, the arch and the architectural detailing. This process used over 1000 sheets of 23.5k Florentine gold imported directly from Italy.

"A Resene colour palette was chosen to match as closely as possible to the original colourings of similar style churches in England"

A Resene colour palette was chosen to match as closely as possible to the original colourings of similar style churches in England. The front façade was painted in warm **Resene Prussian Blue** (deep blue) with **Resene Holly** (winter green) and **Resene Gold metallic** on the crossing beams to enhance the detailing. The ceiling is finished in **Resene Madam M** (rouge red) to draw the eye in, a colour repeated on the fine red strip that runs through the gold on the arch. The nave of the church was painted in quarter strength **Resene Vanilla** (soothing neutral) to freshen up and bring light into the building.

As the church was so old and due to many layers of overpainting, and hardly one straight line in the building, **Resene SpaceCote** was used as a finish that would be sympathetic and help resurface and smooth out the variety of surfaces.

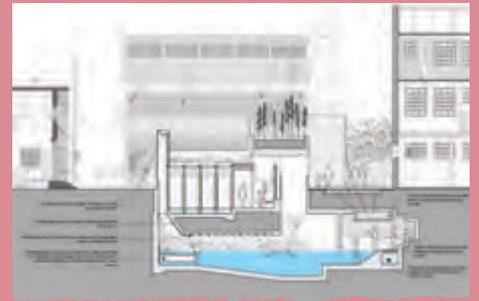
The Studio of Saint Philomena specialises in the restoration and creation of Sacred Art. Born out of the rubble of the 2011 Christchurch Earthquake they have worked extensively post disaster in Canterbury parishes, to help restore

and replace statues damaged in the tragedy. From these early beginnings The Studio of Saint Philomena has grown exponentially to now include the creation and restoration of statues, painting, professional gilding and the interior design of sanctuaries and churches throughout New Zealand.

This project won the **Resene Total Colour Heritage Award**. The judges said *"this project is clearly dear to the hearts of many. The colour palette has been ever so carefully researched and delightfully celebrates the building's history. In sympathy with the tradition of ecclesiastical ornamentation, the bold colour palette is immediately inviting and uplifting not austere as you might expect. The colour focus captures your attention and holds it; a passionate use of colour."*

Architectural specifier: Damien Walker, The Studio of Saint Philomena  
Colour consultation: Jo Gainsford  
Photographer: Sarah Blair [www.sarahblair.nz](http://www.sarahblair.nz)





Naked Salad is an exercise to create an architecture of empathy, one that evokes tolerance and empowerment while eroding existing social stigmas. It's set in a parallel world from ours, where human experiences have been dulled and muted by eras of social pressure to conform. The narrative follows a group of individuals and reveals the potential for architecture to 'strip away' our preconditioning and to unlock forgotten senses. In doing so, our primordial self becomes open to the world and the pleasures to be found.

In the decay of the post-industrial urban landscape, the bath confronts the public by thrusting itself into a busy crossroad. Steam from the subterranean thermal bath billows out flirting with the sun. Lush vegetation spills from the pleasure garden in defiance to the drab world around it. The steam rolls down the street announcing itself to the public, offering the opportunity to wash away the accumulated pollution on their skin and in their mind.

The project under the guise of bathing, is a sanctuary for nudists, offering a place to establish their community. Meanwhile, the amenity of bathing draws in those who are curious, giving them an excuse to discover their own sensory awakening. A series of subterranean baths uses the play of colour and light to offer levels of anonymity, teasing the uninitiated out of their comfort zones.

"A series of subterranean baths use the play of colour and light to offer levels of anonymity, teasing the uninitiated out of their comfort zones"

The architecture facilitates existence in a physically and mentally liberated state, to inspire understanding and acceptance. It is a stage to celebrate our diversity in its bareness.

The garden and baths draw inspiration from Susan Sontag's manifesto on 'Camp', embodying ideas of humour and parody while celebrating the excess and extravagance to be enjoyed in the everyday. Visitors in their naked state becomes physically and mentally liberated, giving space in their mind to receive their surroundings anew.

Designed to enhance the sensory experience, the bath, burgeoning with colour induces a state of synaesthesia, no longer consumed by just our eyes but transformed into palpable sensations.

**Resene Glorious** (clear pink orange), **Resene We Peep** (young pink), **Resene Freefall** (light cerulean blue) and **Resene Pattens Blue** (baby boy blue) form the hues of red, yellow and blue artwork on the façade, the primary hues strip the colour spectrum down to its bareness. The use of glittering **Resene**

**Goldmine** (gold aluminium) on walls and parapets throws away traditional sensibilities, exclaiming 'I'm here! Acknowledge me!' Extroverted yellow **Resene La Luna** (soft yellow) celebrates the often-ignored glazing frames. **Resene Eighth Black White** (cool white) over patterned brick work appears as an intricate lace while portals in the wall in **Resene Shirley Temple** (spirited orange) and **Resene Captain Cook** (maritime blue) teases a glimpse down into the bath below. The colours quickly establish a spirit of camp sensibility, liberating and cheerfully present.

Once inside, shifting and contrasting volumes becomes a tender embrace. **Resene Cupid** (pink) arabesque tiles dance down the hallway while soothing light settles the timid. The strategic use of vertical fluted rose copper basks the skin in decadence and luxury and imbuing those shy with confidence. An explosion of hues pops shamelessly for our enjoyment, defying judgement and skirting the line between what is asserted good and bad taste.

Sources of inspiration for colour came from the history behind the rainbow flag and other various design played in the history of LGBT rights movement in empowerment. Inspiration also came from the hippie movement of the 70s and 80s in creating a vivid and powerful wave of social change, unified under hues of instantaneously recognisable colours and unique identity.

This project won the **Resene Total Colour Rising Star (Student) Colour Maestro Award**. The judges said "deeply considered and provocative, this project takes you on a journey through colour to self-discovery. Delightful and intellectual, the colours underpin the transformation. Nurturing colours are combined in a myriad of ways to free both the mind and soul. It's a fresh take on how to harness colour to help us free ourselves."

Project: Qun Zhang





## just like a jewel

In purchasing this house in 1981, the intention was preservation from developers and restoration as an early 20th century (circa. 1905) cottage. Originally it was one of seven cottages in a row. Over time, the house had been maintained structurally but lack of finances meant the house was not completed decoratively. Recent earthquake repairs gave the opportunity to continue and complete improvements.

The house was vertically lifted 3.5 metres by King House Removals to install new TC3 foundations. The veranda has new macrocarpa timber and a new roof has been installed. Wooden handrails were added to all steps at the front, to one side of the veranda and at the back door in a simple style in keeping with the unpretentiousness of the house.

The intention was to have a house that glowed like a jewel, surrounded by the various greens of trees and shrubs, and the bright splashes of wildflowers. Owner Lizzie searched for a blue like the audio-visual blue that was commonplace on monitors and television screens and found the perfect hue in **Resene Mariner** (nautical blue). It is a blue against which green plants and trees look vibrant.

Lizzie was keen to pick out wood features in the construction of the house so chose colours that contrasted with the blue. **Resene Drover** (pastel yellow) fit the bill as a sunny yellow and a search for an earth-related orange resulted in **Resene Gold Drop** (bold orange).

The finished home is a jewel box of colours with weatherboards in Resene Mariner, trims and joinery in Resene Drover, window sashes and veranda details in Resene Gold Drop, a welcoming front door in **Resene Guardsman Red** (bold red), a front doorstep in **Resene Forest Green** (ochre green), a deliberately surprising back door in **Resene Kingfisher Daisy** (clean violet) and a back doorstep in **Resene Hot Chile** (burgundy red). All wall areas were painted in **Resene Lumbersider** low sheen waterborne paint with **Resene Lustacryl** semi-gloss waterborne enamel on trim and joinery.

An old garage that had become a workshop was damaged in the February 2011 earthquake,

"The intention was to have a house that glowed like a jewel, surrounded by the various greens of trees and shrubs, and the bright splashes of wildflowers"

requiring propping, so that it did not fall over. The concrete floor was completely broken up by liquefaction. It was demolished and rebuilt as a studio - strong, perky and warm as part of the earthquake repair of the house, a place full of light to potter, ruminant, paint and construct. No storage allowed!

The studio looks out onto the potager garden and pond behind the house, a place full of specific native trees and shrubs appropriate to the area, and exotic wildflowers that attract bees, butterflies, birds and other insects.

The plan is to open the garden to the public once the soil and plantings settle back in after the shock of the overflow of effects from the house repair. The garden is an example of wildflowers especially for bees, butterflies and other insects, vegetables and herbs for the kitchen, and native species that encourage related native flora and fauna communities.

The studio mimics the house but with the battens on the boards emphasised. The two pergolas take the same decorative forms as on the main house and in the same colours. The pergolas were built to add a magical touch to the idea of entrances, going under and through something. Pragmatically, the driveway pergola also prevents heavy trucks on the brick driveway.

The fence idea came from surfing the web and seeing a cottage garden with a similar blue, widely-spaced, batten fence. This fence was made three quarters high to create a sense of separation from the street, but open and low enough, to say hello to passers-by, and to watch the world go by from the veranda.

The pergolas are bold in Resene Drover and Resene Gold Drop, a striking welcoming entrance to the studio with Resene Mariner on the boards, Resene Drover on the trim, **Resene**

**Havelock Blue** (summer blue) on the battens, Resene Gold Drop on the window frames, Resene Guardsman Red on the door, Resene Kingfisher Daisy on the side door and Resene Hot Chile on the door step. Resene Mariner is continued onto the fence and letterbox, combined with **Resene French Pass** (sky blue) on the posts. Resene Lumbersider low sheen waterborne paint is used throughout with Resene Lustacryl semi-gloss waterborne enamel on trim and joinery. The fence has been finished with the extra protection of **Resene Uracryl GraffitiShield** to protect against graffiti.

The place name, *Te Iti Kahurangi* is in an Edwardian handwriting to suit the Victorian era when Te Reo Māori became a written language, and also the age of the house, circa 1905. *Kahurangi* is a Māori word for blue. *Te Iti Kahurangi* means little treasure, but also has the implication that although small, the subject is of immense value, just as this studio is of immense value as a place to contemplate and create.

Recent earthquake repairs gave the opportunity to complete renovations that started much earlier. This time the focus was the kitchen and laundry areas. The owner engaged Nicki Bell as a design advisor for the kitchen and laundry spaces using her 3D Design programme. The aim was to keep most things in existing positions, while maximising functionality with regard to storage and activities.

All the internal features of the house were removed and reinstated after completing full insulation in the ceiling, floor and walls. The windows in the lounge room, bathroom and two of the three bedrooms have honeycomb Weathermaster blinds that sit inside the window frame. The third bedroom has Resene Lyrical Charcoal curtains.



The interior is equally as colourful as the exterior. When the house was stripped for insulation purposes, a previous extensive fire in the roof was revealed. Luckily the house had been rebuilt over the kitchen and minimal strengthening was required over the laundry.

A shower was integrated into the laundry area as the bathroom was a small perfect bathroom with a huge claw foot bath. A film coating was put over the glass shower door for privacy – a joy to look at and also to enjoy while showering with the luminescence of the image. The laundry is finished in Resene Lustacryl semi-gloss waterborne enamel in **Resene Delta Blue** (feminine blue) with **Resene Scotty Silver** (warm metallic).

The Glass Room collaborated with the owner adapting glass designs found online, an Edwardian beauty for the toilet and glass panels for two cupboard doors in the kitchen and appropriate glass for the era of the parlour door. All joinery in the kitchen and laundry was pine, painted in the kitchen and clear finished in the laundry to reveal the wood grain.

Each room needed to have its own personality through colour without resorting to white.

**Resene Blue Chalk** (delicate lilac) was chosen for the hallway walls with **Resene Perfume** (sensuous violet) on the ceiling. The changes of colour are amazing depending on the light angles and time of day. Visitors are convinced it is the same colour on the ceiling and walls.

The kitchen is bold with **Resene Havoc** (pure red), **Resene Hypnotic** (celery green) and **Resene Ship Cove** (quiet blue) as a

counterbalance to the Rimu tongue-and-groove walls and ceiling.

The lounge room and bathroom retained their colours from their first Resene spruce up. The lounge is warm with **Resene Pizza** (rust gold), **Resene Rob Roy** (ochre gold) and window detailing in **Resene Shiraz** (blue berry red) and **Resene Vault** (green gold metallic). The bathroom is finished in **Resene Norway** (mid green) on the walls, with **Resene Red Red Red** (bright red) and **Resene Zodiac** (red violet metallic) on the window joinery. The exterior of the bath is warm in **Resene Coral Tree** (coral red) with balls of the feet in **Resene Gold Dust** (gold metallic).

The toilet has **Resene Ipanema** (clear yellow) on the inside of the door and window surrounds to complement the exquisite stained-glass window and timber floor and walls.

In one bedroom **Resene Eskimo** (cool blue) was teamed with **Resene Obelisk** (sea green) and **Resene Gravity** (blue charcoal metallic). **Resene Corn Field** (pastel yellow) was chosen for a second south side bedroom lifting the atmosphere with its lean-to sloping ceiling. This was teamed with **Resene First Light** (lemon sherbet) and **Resene Stun** (citrine gold metallic). The overall effect is mellifluous.

The middle bedroom is narrow and small. The nine foot stud was visually lowered with **Resene Billy T** (mustard gold) down to the picture rails teamed with **Resene Astra** (rich cream). Details are picked out in **Resene Shiraz** and **Resene Vault** (green gold metallic).

Walls throughout are in **Resene SpaceCote Low Sheen**, with ceilings in **Resene SpaceCote Flat** and **Resene Lustacryl** semi-gloss waterborne enamel in wet areas.

This home is a treasure trove of colours, inside and out, carefully chosen to celebrate each space.

This home's interior won the **Resene Total Colour Residential Interior Colour Maestro Award**. The judges said *"this interior lives up to the colourful and quirky promise of the exterior. A confident and passionate application of colour, even the smallest details in this cottage are touched with colour. The extensive retro colour palette brings warmth and imbues each space with a colour personality of its own. A true labour of colour love, this project gleams with colour inside and out."*

Brick-laying: Tropicana Outdoor Construction [www.tropicanaoc.co.nz](http://www.tropicanaoc.co.nz)

Building contractor: Feutz & Goldsmith [www.feutzandgoldsmith.co.nz](http://www.feutzandgoldsmith.co.nz)

Building contractor – fence and pergolas: Mark Pearson

Ceiling roses: Plastercraft Southern Ltd [www.plastercraft.co.nz](http://www.plastercraft.co.nz)

Designer: Lizzie Cook [www.lizziecook.co.nz](http://www.lizziecook.co.nz)

Fabrication of metal gates: Authentic Gates [www.authenticgates.co.nz](http://www.authenticgates.co.nz)

Ferns: Fern Factor [www.fernfactor.co.nz](http://www.fernfactor.co.nz)

Foundations: Solid Bearing Ltd [www.solidbearing.co.nz](http://www.solidbearing.co.nz)

Glass co-design: The Glass Room [www.theglassroom.co.nz](http://www.theglassroom.co.nz)

House lifting: King House Removals (lifted the house 3.5 metres for TC3 foundation work) [www.kinghouseremovals.co.nz](http://www.kinghouseremovals.co.nz)

Joinery design: Nikki Bell

Painting contractor: Feutz & Goldsmith [www.feutzandgoldsmith.co.nz](http://www.feutzandgoldsmith.co.nz)

Photographer: Nicki Bell, Anjie Connon

Planting guides for Christchurch: Lucas Associates [www.lucas-associates.co.nz](http://www.lucas-associates.co.nz)

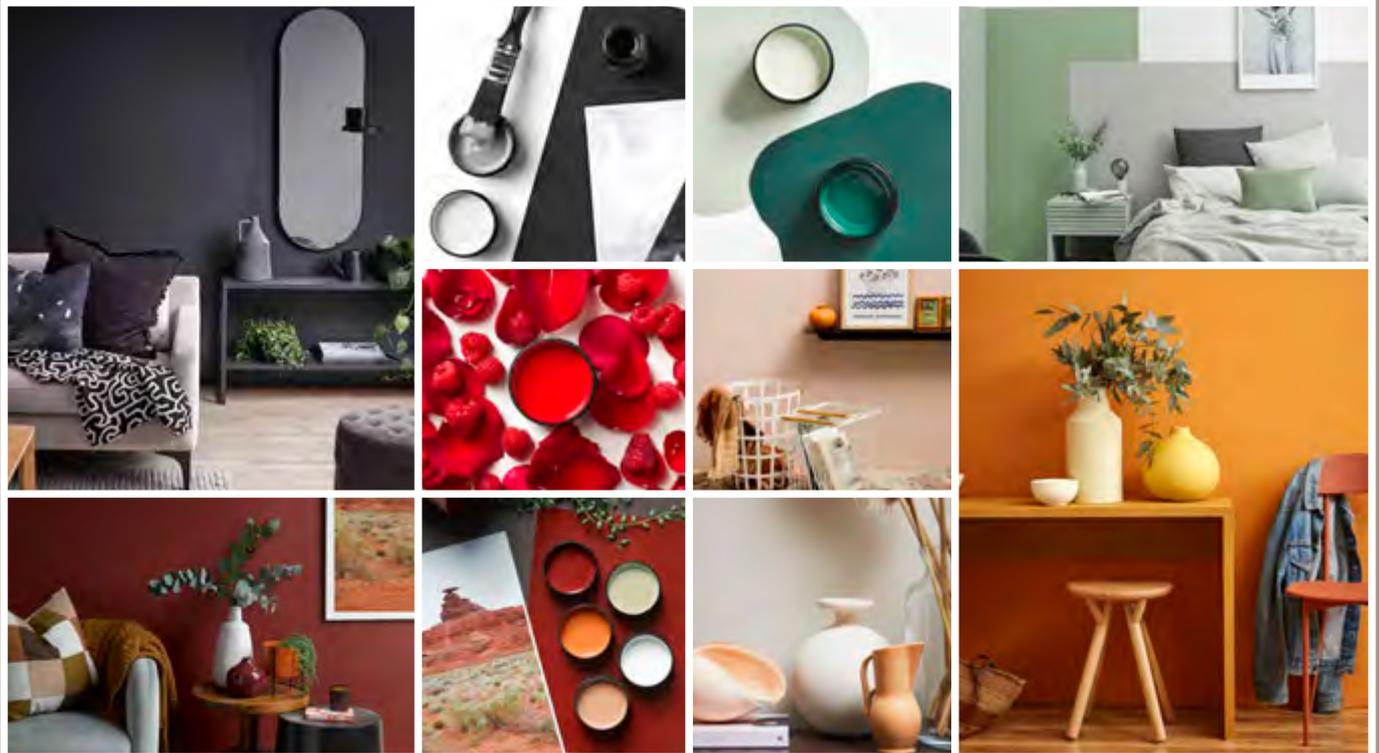
Plants: Trees for Canterbury [www.treesforcanterbury.org.nz](http://www.treesforcanterbury.org.nz)

Plastering: Christian Jordan Plasterers [www.cjplaster.co.nz](http://www.cjplaster.co.nz)



## insta-inspiration

If you're needing a colour boost and some ideas to get you going on your next colour palette, check out the @resenecolour Instagram page. It features styled photos of the latest Resene colours and wallpapers in various flatlays, mood boards and room settings to inspire you to combine colours and wallpapers in new ways. Fresh photos are loaded throughout each week. For an extra dose of habitat inspiration, see the @habitatbyresene Instagram page.



## promote your projects

We're always on the lookout for interesting residential, commercial, government and landscape projects to share through Resene media, such as the habitat and Resene websites, social media and the other media we work with.

If you have a project finished in Resene paints, wood stains or coatings, whether it is strikingly colourful, beautifully tonally coloured, a haven of natural stained and clear finishes, wonderfully

unique or anything in between, we'd love to see it and have the opportunity to showcase it.

Please complete the submission form on our website. You're welcome to submit as many projects as you would like whenever suits you. We look forward to seeing your projects.

Submit your projects at [www.resene.com/submit-project](http://www.resene.com/submit-project)

## the funny side of paint

*"Dad bought some paint. It needed thinning down so I was sent to Resene to purchase a litre of turps and brought it home. He put it in the paint can but it didn't do the job so I was sent back, in fact three times, it still didn't work - so I read the instructions. Turns out it was waterbased paint! "*

Thanks to Maria!



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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](mailto:update@resene.co.nz).