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paint colour led

With staff originally split across two locations, this project for Leading Edge Communications focused on bringing all staff together. Their new space was an open blank canvas, however the budget was very limited and was hugely dependent on the wow factor coming from the colours and finishes.

The concept for this client was based on a series of houses and baches. The main meeting spaces had old detailed style doors with letterboxes outside. Another meeting space was lined with bricks and these same doors. The collaboration spaces were reminiscent of a backyard with grass look carpet and green walls. The reception area follows the same concept with battened walls like the exterior of a bach, painted in a blue that matched the Leading Edge corporate colour.

The open plan areas held a large number of staff so it was important that the concept energised the staff while also making them feel at home. Leading Edge sees the importance of having well-functioning, vibrant and fun spaces so their staff can work more efficiently and enjoy their surroundings.

The main colour anchor of the space is the striped wall. The client had a real fondness of the Paul Smith stripe; this influenced the design for this main anchor wall. Using seven key colours – **Resene Meteorite** (dusky violet), **Resene Golden Dream** (strong yellow), **Resene Cardinal** (lipstick pink), **Resene Ecstasy** (tangerine orange), **Resene Citrus** (acidic green), **Resene Sea Fog** (greyed white) and **Resene Alabaster** (blackened white), this 20 metre stretch of wall is exciting and eye-catching. The colours selected represent the colours of the Leading Edge values.

The other inspiration came from the Kiwi house theme driving the selection of whites and greys – **Resene Jet Stream** (blue green), **Resene Diesel** (dark black red) and **Resene Alabaster** - for the meeting rooms. To make the space more practical part of the interior was finished in **Resene Write-on Wall Paint** providing a whiteboard style wall that keeps consistent to the wall colour scheme.

The blue of **Resene Toto** (soft sky blue) in the reception area is reflective of the Leading Edge corporate colour as well as being a colour often seen on a bach.



This fit-out is a great example that you do not need a big budget to get great results. Spaceworks knew that the walls needed to be painted anyway so spent any money there was on changing colours to stronger hues to create key paint features.

Most of the built spaces throughout Leading Edge are just walls that have paint applied to add character and flair. Painted white this space would be very average. Painted as it is, the space comes alive. This project has spunk and flair purely because of the colour scheme.

Architectural specifier: Spaceworks www.spaceworks.co.nz
Building contractor: Practac
Client: Leading Edge Communications
Client liaison and design contributor: Graeme van der Linde
Colour selection: Spaceworks and Leading Edge Communications
Lead project coordinator: Chantel Dykstra
Photographer: Grant Southam Photography
Project consultant: Lizzi Hines



home from home

Ronald McDonald House is an independent Charitable Trust providing a 'home away from home' environment for families with seriously ill children needing to travel to Wellington Hospital for specialist medical treatment. Families live in the house for as long as their child needs to be treated; for some families it may be one night, for others it may be many months.

The original Ronald McDonald House built in 1991 catered for 10 families. In 2004 a future needs analysis report identified the need for accommodation of 25 to 29 bedrooms. The subsequent development of Wellington hospital and discussions between the Trustees and house management anticipated the need for 34 bedrooms. After a few changes in plans, it was finally agreed the best option was to demolish the existing premises and join two sites to construct a more regular building, which did not require basement carparking. This was approved and forms the basis for the building we see today.

It is relatively easy to lay out appropriate room occupancies, sizes, finishes and other basic criteria that are required for a facility that will accommodate multiple families. However the design of the new Ronald McDonald House required much more than that. The house is not just a place for families to sleep, but provides a safe haven in distressing times. Families staying in the house are undergoing one of the most stressful situations they have ever faced, dealing with fear and anguish of a critically ill child. Each room or space reflects the needs of families for comfort, compassion and convenience. The design requires imagination and ingenuity to provide all that within the scope of the budget, especially with a diverse range of room types and spaces throughout the house.

The four-storey Ronald McDonald House covers 3500 square metres of floor space and includes several lounges, a communal kitchen and dining room, a computer room, gym, theatre, art room, offices and a meeting room as well as two levels of accommodation (mixture of one bed and apartment units), with 34 rooms in total.

One of the non-negotiables in the brief was that the house must not feel like a hotel with long straight corridors. On the accommodation levels, bathrooms were pulled out with bedroom entry door recesses set back, so there was spatial variation along the corridor.



Colours change as you navigate along the corridor. This helps families identify their assigned rooms.

The inspiration for the colour palette was an image of sunlight filtering through a canopy of leaves. Using the **new Resene Colour Palette Generator** tool (www.resene.com/picturepalette) on the Resene website, Honour Creative imported photos taken of sunlit leaves and flowers – cabbage trees, pohutukawa, flax flowers, puka puka, leucadendron, kowhai and grasses – and extracted their key colours. These were edited to create a palette that offered enough depth to cover the variety of spaces, producing a family of hues and tones.

The design considers all the dimensions of the interior spaces, drawing on colour, light, graphics, form and layering to provide a hopeful, contemplative, comforting and all-enveloping ambiance. Colour can be uplifting and restorative, both visually and emotionally, especially in an environment where families seek retreat from the hospital.

The ground level open plan office has a **Resene Write-on Wall Paint** finish on selected staff and office walls so that staff can use those walls as a whiteboard. The gym is finished in **Resene Kombi** (gold green). Moving up to level 1, the computer room is finished in **Resene Rock Spray** (bold deep orange), the family lounge in **Resene Wasabi** (dull lime green) and **Resene Barely There** (grey white).

Level 2 corridor walls are warm in hues of red, orange and yellow with **Resene Fahrenheit** (raisin red), **Resene Erica** (orange red), **Resene Ayers Rock** (sunset orange), **Resene Fuel Yellow** (orange yellow), Bloomsbury House wallpaper and Wildlife Savage wallpaper. Level 3 corridor walls are finished in tones of blues and greens with **Resene Zylone Sheen** tinted to **Resene Saratoga** (burnt lime green), **Resene Topspin** (spicy yellow green), **Resene Casal** (grey green blue), **Resene Bismark** (greyed blue) and Bloomsbury House wallpaper. Striking brush and heart images extend from floor to wall using **Resene Curious Blue** (sky blue) and **Resene Guardsman Red** (bold red).

Neutral colours are used throughout the project for other areas with **Resene Alabaster** (blackened white) on ceilings, **Resene Barely There** on skirtings and door frames, **Resene Eighth Mondo** (greyed brown) on ground level doors, **Resene**



Double Masala (grey) on first, second and third level doors and **Resene Cloud** (grey neutral) on general wall areas.

Since opening the first Ronald McDonald House in Philadelphia in 1974, Ronald McDonald House Charities has grown. There are now over 322 Ronald McDonald Houses in 32 countries and regions around the world. Since the first Ronald McDonald House was opened in Wellington in 1991 thousands of families have been cared for. Resene is a proud supporter of Ronald McDonald House and donated all paints used in this project.

This project won a Resene Total Colour Commercial Interior – Public + Retail Colour Maestro Award. The judges said *"An environment like this becomes a home. The eye is drawn to the colour. The colour palette evokes a sense of security and friendliness. Strong lines create a comforting feel and the colours have a veil of grey, burnt and dirty. It's a very sensitive use of colour, both in application and use."*

Architectural specifier: Archaus Architects Ltd www.archaus.co.nz
Client: Ronald McDonald House Wellington Trust www.rmhw.org.nz
Interior designer and colour selection: Honour Creative www.honourcreative.com
Painting contractor: Kensington Painting
Photographer: Paul McCredie



wildly pop up

As the Wild Pair Queen Street store neared its 20th anniversary the store owners wanted to update and refurbish it to keep it in line with their current fit-out model. They also wanted to give it a slightly 'rawer' edge than their typical mall shop as well as combine it with their Lippy brand. The two-storey shop, located in a 100 year old building, had to be refitted in a very short time-frame on a very tight budget with only a one week shutdown.

Studio Gascoigne took aspects of the latest Wild Pair/Lippy model, such as the use of various 'found' objects and memorabilia but adapted a more pop-up aesthetic. Old furniture was sourced and re-purposed to the point that most of the fit-out is recycled or from Trade me. Ceiling panels were covered in old 'girlie' magazines while old photos, various religious icons and risqué images were scattered around. The idea was to create an interior that would feel genuine to customers

rather than just another shop full of taken 'old stuff'.

The ottoman was re-upholstered in op-shop jeans. All new joinery units were made on site from boxing-grade timber and positioned semi-randomly. The fabulous plaster ceiling was painted and up-lit. Old rough-sawn rimu tongue and groove covers old counters.

Every detail was carefully considered to make this a genuine collection of 'stuff' that would resonate with the customer and had meaning for the client, as well as being low cost. Second hand angle-poise lamps act as cheap directional spotlights and along with joinery secured by G-clamps allows the client to constantly remake the store.

While it is tempting in this 'pop-up' type of fit-out to opt for neutral finishes and very raw surfaces, the aim was add some fun to the interior with minimum cost. Paint colour was the best way to achieve this so a variety of bright Resene



colours – **Resene Hive** (golden yellow), **Resene Smitten** (fuchsia pink), **Resene Reservoir** (pastel aqua green), **Resene Zephyr** (breezy blue) and **Resene Pursuit** (racy orange) - that clashed and complemented the memorabilia were chosen. These were focused on clearly defined spaces so as not to overpower the merchandise. The use of colour is quite random and unexpected to enhance the eclectic mix of merchandise, memorabilia and the store's original features.

Wild Pair had a beautiful 100 year old ceiling which was uncovered, in a very poor state, during the original fit-out. As the budget didn't allow for restoration, it was simply painted white, up-lit and the texture speaks for itself. To complete the look, the patched floor was stained white.

Building contractor: Irmac Builders

Client: Wild Pair www.wildpair.co.nz

Interior designer: Mark Gascoigne, Anau Milton, Sarah Paul, Studio Gascoigne Ltd www.studiogascoigne.co.nz



all together

The Western District Employment Access project is a new build located in Warrnambool, South West Victoria. The two-storey building housing the head office of Western District Employment Access (WDEA) was two years in the making.

WDEA provides a wide range of community services to South West Victoria including employment services and the provision of job skill programs and assistance to those with disabilities. The new build has resulted in a fresh and inspiring environment, allowing all the Warrnambool based staff to be located under the same roof. The new building provides a welcoming environment for WDEA's visitors, featuring polished concrete in the reception area and exposed concrete tilt slabs throughout, giving a soft industrial feel.

The interior layout is a combination of open plan and offices, a boardroom and training rooms along with a suite of private interview rooms. Staff have been



hub of learning

The Auckland Girls' Grammar School Information Centre and Entry (i-Centre) project was an alteration to C Block, an existing classroom block dating from the 1960s. It involved converting eight classrooms from a linear arrangement with a long 'L' shaped corridor into one open plan 'L' shaped space. The i-Centre includes a library, reading room, career centre, ICT helpdesk and meeting/breakout/project room for students.

Forming a new entry was integral to the success of the project. The entry replaced an existing bridge between C Block and the adjacent heritage listed A Block. The entry also provides new access from a ground level courtyard up one floor to the new i-Centre and is now a major thoroughfare through the steeply sloping school site.

Due to the construction of the original building, what remained once stripped out were two long walls of mostly windows, an exposed pitched ceiling and an empty floor plate. Few partitions existed where colour could be added in a balanced and compelling way to what was effectively a long narrow space.

Early on it was decided to use a striking circular patterned carpet tile to identify areas and add colour.

Highlights and co-ordinates were picked out of these carpet tiles from the Resene Multifinish collection.

The issues and returns functions are located adjacent to the curved wall, which encloses the reading room. This curvilinear form breaks up the otherwise open plan space. The curve is also reflected in the pattern of the carpet tiles and the layout of the walkways which are outlined by colour changes in the floor treatment.

The curved wall was treated as a shell with **Resene Sushi** (bright lime green) on the outside and **Resene Orient** on the inside. The amoeba shaped whiteboard adjacent to the workspace is **Resene Hypnotic** (celery green) with **Resene Write-on Wall Paint** on the curved wall with a **Resene Sushi** base.

To deal with wear and tear to the mild steel lintels over the large, top hung, sliding doors in the curved wall, the specification was upgraded from a waterborne enamel to an epoxy, **Resene Armourcote** with a **Resene Uracryl 402** topcoat in **Resene Half Fuscous Grey** (smoke grey). Exterior steel posts, columns and balustrades are also finished in **Resene Armourcote 220** and **Resene Uracryl 403** with **Resene Sonyx 101** in **Resene Botticelli** (icy blue) on the entry canopy



soffit. Most other interior areas are finished in **Resene Zylone Sheen** or **Resene SpaceCote Low Sheen and Flat**.

Blocks of 'closed' spaces, the Careers space, storage cupboards and a group of meeting rooms were treated as abstract compositions. The main wall colour to these blocks, **Resene Lemon Twist** (fresh yellow), was composed with the other highlights picked out of the carpet tiles; **Resene Orient** (light turquoise blue), **Resene Thunderbird** (racy deep orange) and **Resene Wicked** (deep indigo) on feature walls, feature doors and details. This and tonal accents to the remaining doors of **Resene Gingko** (earthy yellow) and **Resene Iko Iko** (mustard green) give visual depth of the elevations.

Architectural specifier: Peter Davidson, Danielle Foulkes, Brewer Davidson Architects Ltd, www.brewerdavidson.co.nz
 Building contractor: Aspec Construction Ltd Interior Division, www.aspecconstruction.co.nz
 Client: Auckland Girls' Grammar School Board of Trustees, www.aggs.school.nz
 Colour selection: Danielle Foulkes, Brewer Davidson Architects Ltd, www.brewerdavidson.co.nz
 Lighting design and electrical engineering: Kin Leung and Andrew Hogg, Lumin8
 Painting contractor: DFS Construction Ltd
 Photographer: Dean Thompson, Danielle Foulkes

provided with a light bright, fully equipped kitchen/staff area complete with mobile bar unit and outdoor balcony. Incorporating a number of ESD features to ensure energy and water efficiency, the interior of the building features the use of products low in VOCs and other harmful toxins wherever possible.

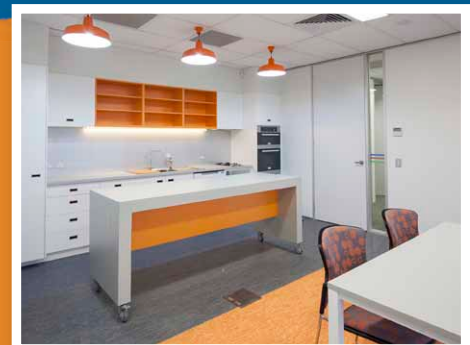
The colour scheme of the interior reflects the colours of WDEA's logo and corporate branding. A fresh green and slightly burnt orange were added to the blue and grey of the original WDEA branding and represent the various arms of the WDEA business - Employment, Enterprise and Community.

The palette of Resene colours is based on a range of subtle greys, **Resene Sea Fog** (greyed white), **Resene Concrete** (frosted grey) and **Resene Triple Concrete** (urban grey) punctuated by the use of **Resene Lure** (oceanic blue), **Resene Chameleon** (retro lime green) and **Resene Hazard** (chestnut orange) as feature walls and white ceilings.

The feature colours are also represented throughout the building in joinery, upholstery, glazing film and screen fabrics. The boardroom uses a more subdued

Resene Triple Concrete feature wall allowing the custom made timber boardroom table to be the feature of the space.

A variety of Resene products have been used across this project: **Resene SpaceCote Low Sheen**, **Resene Lustacryl** and **Resene Ceiling Paint** depending on the substrate and use of each area. It was important to the designer and client that the products used were low in VOC with certified green credentials, so **Resene Environmental Choice** approved paints were an obvious choice.



Architectural specifier: Designers By Nature Dean Picken Designs www.deanpickendesigns.com.au
 Building contractor: Fairbrother Pty Ltd Warrnambool Office www.fairbrother.com.au
 Client: Western District Employment Access (WDEA) www.wdea.org.au
 Electrical, hydraulic, mechanical fit-out design: Greenleaf Engineers www.greenleafengineers.com.au
 Furniture supply and interior partitioning: Aspect Commercial Interiors Stawell
 Graphic designers - design of film images: O2 Media www.o2media.com.au
 Interior designer: Annmaree Kane
 Joinery: SW Kitchens www.southwestkitchens.com.au
 Painting contractor: Dorian Painting Contractors Pty Ltd
 Photographer: Trevor Pendock
 Structural engineering: Be Collective www.becollective.net





history in layers

Highwic, Auckland, is one of New Zealand's finest timber Gothic houses. The house was first built in 1862 by substantial local land owner, Alfred Buckland, near the stockyards he owned in Newmarket. The 'Carpenter Gothic' style of the original plan was almost a direct replica of a plan in *The Architecture of Country Houses* by American landscape designer and writer, Andrew Jackson Downing.

It is now operated by the New Zealand Historic Places Trust as an historic house museum, open to the public and used as a function venue. It holds a Historic Places Trust Category 1 listing and is scheduled as a Category A Heritage Place [interior and surrounds] with Auckland Council, distinguishing it as a valued and distinctive property worthy of the highest protection.

With the 150th anniversary of Highwic looming, it was recognised that deferred maintenance, including redecoration of the buildings, would need to be undertaken.

The North American term 'Carpenter Gothic' describes timber houses built in the Gothic Revival style. Such houses replicate, in timber, details found in stone gothic buildings and are known for their charm, quaintness, picturesque massing and ornamentation. They are typified by details such as decorative filigree, diamond-pane windows and pointed-arch detailing on the doors. Highwic features many of these elements in abundance. The emphasis of these decorative elements had been suppressed in an overall grey and white scheme adopted in the 1980s; the need to redecorate presented an opportunity to explore the paint formulations and colours which might have been used by the Bucklands originally, as a means to achieve a more appropriate representation of the house to the visiting public.

It was essential that any redecoration be carried out strictly in accordance with best conservation practice, as befitting a flagship New Zealand Historic Places Trust property. This called for detailed analysis of the history of the house and its appearance through a series of historic images and documents.

A four-day intensive study of the historic paint layers present in Highwic, was carried out in liaison with Dr Donald Ellsmore, a leading Australian heritage consultant and conservation specialist. Dr Ellsmore also demonstrated the paint sampling process involving the casting of paint flakes in resin in order to examine the individual layers under a microscope.

The microscopic images are presented as multi-layered cross-sections of colour and texture. Colour matching for redecoration of heritage buildings in the colour schemes identified during microscopic analysis requires experience in the 'reading of historic colours', and is a principal analytical tool alongside an understanding of early colour charts and reference to early photographs or paintings.

The stylistic origin of the house was a clue to its likely original colours since in his *The Architecture of Country Houses*, Downing not only provides house plans, but also emphatic opinion and advice on the use of colour. The method of cross-section analysis recommended by Dr Ellsmore provides a very accurate means of deciphering the number of layers of paint on a building - and therefore how long a building was painted a particular scheme - information which is invaluable when deciding on an appropriate colour scheme.

This project presented a particular challenge because it involved not just the selection of new colours but a requirement to consider the use of traditional paint formulations and products appropriate to the age and heritage values of the property. Ideally the conservators would have preferred to use traditional linseed-oil based paints and lead pigments (as used originally). However, for health and safety reasons such products are not now manufactured locally so they sought assistance from Resene to select alternative products which would be suitable. On the exterior **Resene Lumbersider** waterborne low sheen was used for the walls with **Resene Super Gloss** solventborne enamel on the windows and doors.

It was clear from the paint analysis that a variety of colours had been used to emphasise the hierarchy of decorative detailing peculiar to the gothic style. Historic colours were matched to existing Resene



colours and custom colour matches were created where there wasn't a suitable existing match.

On the exterior a light ochre shade **Resene Bowman** (cream brown) was used on the walls. This was offset against a darker shade AS-2700 X45 Cinnamon. Finer timber details, such as the bargeboard fretwork, the window casements and sashes, the balustrade fretwork, the porch trellis and the roof finials, were matched to AS-2700 Y35 Off White, while a darker colour on the doors of **Resene Sepia** (deep brown) completed the exterior scheme.

The house is used not only by museum visitors and frequent school groups but also functions as a social venue and the interior colours and finishes needed to provide a level of durability suited to these uses.

Resene Half Solitaire (pale cream) was used on the battened ceilings while **Resene Doeskin** (lightened leather) was selected for skirtings and board and batten walls in some areas.

At times, in order to match against existing finishes in some areas, it was necessary to experiment with variations in shade and **Resene Double Doeskin** (soft leather) and **Resene Sandal** (leather brown) were also used to create the desired effect where Doeskin itself was not quite the right shade. Kitchen corridor doors and architraves were finished in a Resene match to AS 2700 X54 Brown, while a match to AS-27 Y35 Off-White was used for much of the window trim.

The completed effect gives a very accurate impression of how the house would have appeared during the original Buckland occupation, transporting visitors to the house back in time and thus adding immeasurably to the authenticity of their museum experience.

Architectural specifier: Tracey Hartley, Salmond Reed
www.salmondreed.co.nz

Client: The NZ Historic Places Trust

Painting contractor: Ben Hoskin, B & H Decorating

Photographer: Lloyd Macomber and Tracey Hartley,

Salmond Reed www.salmondreed.co.nz

Historic paint analysis expertise: Donald Ellsmore

Heritage Destinations project supervisor - Auckland: Blair Hastings,

NZ Heritage Places Trust

BrushStrokes

Resene
Total Colour
Awards 2014

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 2014.

Categories include: Residential - Interior, Residential - Exterior, Commercial - Exterior, Commercial - Interior, Public/Retail, Commercial - Interior Office, Landscape, Education, Product/Display, 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 30 June 2014. 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.



undercoats to suit

For a consistent undercoat solution from solventborne to waterborne, Resene undercoats, Resene Enamel Undercoat and Resene Acrylic Undercoat, are

see more with BigColour

Colour perception is affected by many factors, including the size of the sample viewed. Generally the bigger the sample, the easier it is to distinguish the colour. That's why we recommend using all of a Resene testpot on an A2 card to view the true colour.

To make this even easier, for the most popular Resene colours, we have created **Resene BigColour**, a large A2 sized paint swatch... just like a drawdown except it's around four times larger.

The Resene BigColour swatch can be moved around the space to be painted and folded into the corners to see how it will look on adjacent walls. To imagine how a colour would look on all four walls, turn the large colour sample so the colour is innermost and join the ends so it becomes a cylinder shape. Then look down into the cylinder for the full colour effect.

Resene BigColour swatches are available for ordering from Resene ColorShops, RRP \$8 per swatch. Resene paint colours are also available in A4 swatches/drawdowns, Resene 55ml testpots and a selection of colours are available in repositionable self-adhesive Resene Testpatches so you can place the colour on the wall to view it then move it around to suit.



wintergrade wins over weather

Everyday paints aren't designed for use in very cold conditions. 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.

To help you keep painting through winter, Resene will again have its wintergrade range of paint available. They are the same price as the normal versions, so painters can choose between the normal or wintergrade versions to suit the local weather conditions. Finishes of wintergrade products can differ slightly from the standard products so we recommend using the same product consistently for a project.

The Resene Wintergrade range has something to suit a wide range of projects including: Resene Wintergrade Hi-Glo, Resene Wintergrade Sonyx 101, Resene Wintergrade Lumbersider, Resene Wintergrade Quick Dry, Resene Wintergrade X-200 and Resene Wintergrade Roof Primer, which we can make to order for you. New for 2014 is Resene Wintergrade Summit Roof, which can also be made to order in batches of 200 litres of more.

Wintergrade stocks will be available from Resene ColorShops and selected resellers through the cooler winter period from April – August inclusive.

moving to a new varishade colour system to provide the right basecoat for any shade. This helps provide the chosen topcoat with enhanced obliteration. Resene Enamel Undercoat and Resene Acrylic Undercoat are both moving to a white and varishade tone. These two tones are used to create five varishades, which provides six options including white which grow steadily darker or higher in value moving from 1 to 5. White is tinted to the three palest shades while the varishade tone is tinted to reach the two deepest shades.

Resene Enamel Undercoat is generally recommended for use under interior paint systems only. Resene Acrylic

Undercoat is suitable for interior and exterior projects not requiring CoolColour technology topcoats. For optimum effect, CoolColour topcoats should use a white Resene Acrylic Undercoat or white primer only. Choosing which varishade to use will either be recommended through the Resene e-tint colour formulation system or can be chosen by linking the LRV (light reflectance value) to the correct varishade using the list of varishades provided. Bright accent colours such as bright reds, yellows and oranges tend to use a slightly lighter varishade than their LRV suggests.

The new undercoats will be available from Resene ColorShops and selected resellers.



paint the town and be in to win

The Resene Mural Masterpieces 2014 is open for entry. Entry is easy – simply register your entry details online at www.resene.com/murals or drop into your local Resene ColorShop and pick up a 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 12 November 2014. Open to murals in Australia, New Zealand and the Pacific Islands.



paint past

A new exhibition at the Auckland Art Gallery, **Modern Paints Aotearoa**, examines the relationship between artistic innovation and painting materials during a lively period in New Zealand art history. From the late 1950s to the early 1970s, artists adopted a change in approach to painting which was linked to

an exploration of synthetic paints and their unexpected manipulation in the hands of artists. The research that formed the basis of the concept for this exhibition began 14 years ago. Tom Learner, then conservation scientist at Tate in London, conducted analysis of samples from paintings by New Zealand artist Colin McCahon in 1999 for Sarah Hillary, Head of Conservation at the Auckland Art Gallery Toi o Tāmaki. Since then, the project has grown to include research on several other New Zealand artists active between the late 1950s and early 1970s.

Resene itself started selling paint in 1946 when Ted Nightingale started making cement based paint in his garage. In those days the colour palette available could be easily counted on both hands. A few short years later, Resene launched the first waterborne paints in Australasia while also selling a solventborne paint range. Today the colour range available numbers in the many thousands.

The Modern Paints Aotearoa exhibition is proudly supported by Resene and runs at the Auckland Art Gallery until March 2015.

egg-cellent

The Whittaker's Big Egg Hunt – the first event of its kind in the southern hemisphere – invited the public to find 100 giant eggs hidden across a number of cities created by local artists and designers, including Dick Frizzell, John Pule, Max Gimblett, Greg O'Brien, Karl Maughan, David Trubridge, Nigel Brown, Seraphine Pick, John Reynolds, Dame Trelise Cooper, Denise L'Estrange-Corbet, Askew and many others.

Many eggs were finished in Resene paints, a vivid reminder that all you need is imagination and courage to create something remarkable with paint. With daily clues, some of the eggs found themselves 'in hiding' in Resene ColorShops.



All 100 eggs, each a unique masterpiece, were auctioned off for the Starship Foundation, a charity supporting the national children's hospital to provide world-leading care for almost 120,000 patient visits each year.

The Big Egg Hunt concept first came about in London in 2012 to engage the public in a fun and interactive way while fundraising for charity. And now the Easter Bunny has travelled to the other side of the world for the latest hunt.



colourful Canstruction® creatures

The Crusaders and the humble garden gnome joined forces to assist with the Christchurch City Mission's new can collection initiative, 'Canstruction® Christchurch'. The Crusaders squad recently swapped rugby balls for paint brushes and Resene paint to create some gnome masterpieces that were auctioned off as part of the Canstruction® Christchurch event.

Canstruction® is an international non-profit organisation that has introduced fun can collection events in over 215 cities worldwide. Christchurch's inaugural Canstruction® design and build competition saw teams create massive 3D structures at this year's Ellerslie International Flower Show out of canned food, which were then be donated to the Christchurch City Mission. The theme for this year's event was "In Our Backyard", which is where the garden gnome comes in.

The vibrant and unique gnomes were displayed at the Ellerslie Flower Show alongside the Canstruction® structures and then auctioned off to raise money for the Christchurch City Mission.

The Christchurch City Mission Foodbank provides over 26,000 food packages per year to members of the local community; and donations of canned food are essential to the operation of this service. The Canstruction® Christchurch event aims to help to generate increased awareness and result in more donations than ever before so that they can continue to lend a supporting hand to those in our community who most need it.

running colour

Inspired by paint parties and the Holi Festival, The Color Run sees runners looking like they've been struck by a rainbow after having been doused with a different brightly coloured powder at every kilometre mark.

Resene was the official Colour of The Color Run NZ and made the most of the events to splash some colour around.

With runners already guaranteed to end up doused in colour, what better occasion to add some colourful paint to their look? Runners were invited to paint using a 'Color Run' inspired palette of colours and take part in a unique shoe pour and watch colour really run run run. And for an added twist, there was the chance to play a paint inspired giant version of twister using Resene paint.

on trend for curtains

Old meets new, minimalism meets drama and handmade meets technology. Large-scale florals, bold prints, metallics and eco-friendly fabrics are the hottest trends in curtaining for 2014.

Bold florals cater to traditional tastes while stylised patterns offer youthful energy. Fabrics glow with a subtle sheen, and earthy natural textiles combine with metallic elements to provide a contemporary feel. Alongside the metallic look we are also seeing iridescent and pearlised finishes to fabrics.

While decorative hardware has been dominated by stainless steel for some time, there's a move towards gold and copper. We're already seeing it in hard furnishings – copper stools, gilded mirrors and gold products – now it's merging into our home fabrics.

Fashion feeds textiles and home furnishing, and home furnishing feeds back into fashion. It's push and pull between what's happening in fashion and then what happens in the home textile market.

The washed floral designs that have been big in fashion recently are now coming through in furnishing and drapery fabrics. So, too, are large-scale prints, the scale of the print getting larger and larger. As society increases its obsession with must-have technological gadgets, we are seeing a desire to counterbalance that with nature. Native and exotic flowers, leaves and trees and organic objects are big trends.

Crafts and handmade techniques are a growing trend in fabrics and home décor. New wallpapers have hand-drawn elements, as do many textiles. New prints from the Resene Curtain Collection are no exception. **Resene Artiste** is based on a hand-painted pohutukawa-inspired large-scale print.

Due to our love affair with Scandinavian design, we're increasingly seeing a range of earthy natural colours complemented with blues, greens and greys. We're

also seeing an increasing demand for more products with a gentle environmental footprint – natural fabrics like hemp, linen and cotton. **Resene Garden Party**, with its large-scale leaf design, is one that stands out. It's 100% hemp, and prewashed.

Texture is big in fashion fabrics and wallpapers and it's something that's coming through in curtaining too. The fabrics need not be bright yellows or oranges to be bold – an understated bold suits our relaxed lifestyles. Textures with slight variations stand out on their own.

Resene Haven, for example, comes in earthy colours and features a textural stripe. It has a two-tone speckle to the yarn, which gives it a nice natural look. A simple backdrop of earthy fabrics can set the scene for other contemporary touches, like brightly coloured accessories and up-to-date hues.

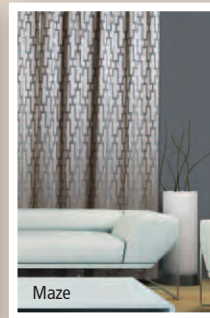
Luxury fabrics are always part of the curtaining trend – opulent, ornate fabrics with bold patterns and sumptuous textures. The trend remains popular, but this year's trends also include sheers – luxury with a twist. Sparkle and glamour cash in on subtlety, playing an understated role in contemporary design.

Resene Meander sheer curtains introduce a fine metallic stripe while **Resene Pause** is notable for its slubs, a natural knobby texture similar to raw silk and linen. Resene Pause is the perfect match to **Resene Waltz**, which is a sumptuous and richly designed graphic floral with all the depth and drama of a European-inspired jacquard fabric.

Eclectic, personal interiors will keep gaining popularity, though equilibrium will shine through with paints that match fabrics. Each curtain in the Resene Curtain Collection is designed to complement popular Resene colours and comes with suggested colour co-ordinates to help bring the look together.



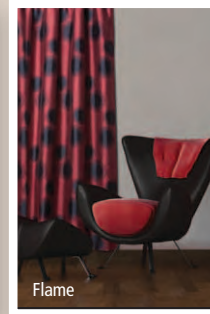
Frequency



Maze



Artiste



Flame

See the Resene Curtain Collection at Resene ColorShops and selected curtain specialists (NZ only) or view online at www.resene.com/curtains.

patchwork meets black & white

The latest Habitat magazine from Resene has been released with a whole host of fresh ideas and inspiration. Issue 20 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 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 Habitatplus collection are available for viewing on the Resene website, www.resene.com/habitat.



knot what?

"Whilst working back home (UK), the gaffer took on an apprentice. After about a month of doing nothing but sanding for the lads, the apprentice asks the gaffer if he can progress in his apprenticeship and learn to paint. The timber back home is full of knots, and so has to be 'knotted', prior to being primed using 'Knotting' (which is a shellac based sealer) in order to prevent weeping of the sap from the knots.

So the gaffer points out a pile of architraves on the floor (about 50 x 3 metre lengths) and says to the 'lad', "ok son see all that timber, prime that lot and Knot the knots". After doing his rounds the gaffer is about to leave and on the way out reminds the lad, "Don't forget knot the knots when you prime."

The following day the gaffer shows up and sees all the timber nicely laid out on the floor all primed with exception to all the knots in the wood. Off goes the gaffer at the lad. To which the lad says, "you said don't forget when I prime not the knots." Ten o'clock break was always a riot after that day.

Thanks to Pete for sharing this colourful decorating moment. If you have a colourful paint or decorating story of your own to share, we'd love you to email it to us at update@resene.co.nz.



Resene, Licensed products since 1996



the paint the professionals use



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