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Building Blocks was a temporary urban experiment and mobile public art sculpture, animating streetscapes around Circular Quay, Sydney, between 7 and 11 April 2014. The mobile public art sculpture was constructed, dismantled, moved and re-formed each day between 7am to 2pm, inviting workers, residents and visitors to stop, take a seat, play a game and start a conversation around the Quay Quarter Sydney precinct bounded by Bridge, Alfred, Loftus and Philip Streets. The event offered a taste of how under-used public spaces will soon be revitalised into a vibrant urban neighbourhood, to be known as Quay Quarter Sydney.

While Circular Quay is home to thousands of workers and plays host to many visitors and tourists every day, its street life is less than active - there are few places for people to linger, to connect, to enjoy the city and claim the streets as their own.

Commissioned by AMP Capital, the collaborative work brought together one of Australia's most distinctive street artists, Jumbo, colour masters Lymesmith and local architecture firm Fearn Studio. The team delivered a fresh new structure each day, enhancing the original streetscape and bringing life to the streets through design, colour and amenity. The boxes have since been reused by AMP Capital to enliven some of their commercial office spaces.

AMP Capital is currently working with the City of Sydney to transform its holdings in Circular Quay into a new vibrant mixed use destination at the gateway to Sydney and on the city's cultural ribbon, to be known as Quay Quarter Sydney.

Building Blocks was the first in a series of public art events planned by AMP Capital, as 'gifts' to the residents and workers of Sydney, to publicise

and develop dialogue around the vision for Quay Quarter Sydney.

The artistic director Jess Scully was conscious of the need for high impact colour to draw people to interact with Building Blocks. She invited Lymesmith to develop a colour strategy and the rest of the team, architect Matt Fearn and street artist Andy (Jumbo) were enthusiastic collaborators. Due to budget and time constraints, the box forms were kept extremely simple and adaptable and the colour palette created the visual excitement on the street. The large number of boxes allowed the display to change and adapt to each installation location and the colour system gave a cohesive identity to the event.

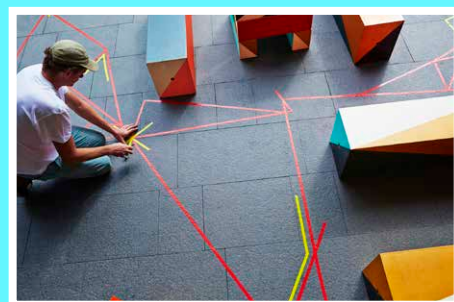
The colour palette sought to demonstrate a strong relationship between the iconic AMP tower on Alfred St and the Building Blocks themselves.

Colour theorist Joseph Albers spoke about parent and child colour relationships - two or more 'Parent' colours which, when mixed in various proportions, would form a number of 'Children' colours - all unique, but visibly related.

In order that the Building Blocks could demonstrate their 'parentage', four colours were chosen to represent the 1950s AMP tower - **Resene Gold Dust metallic** (spandrel panels), **Resene Half Spanish White** (white marble), **Resene Emerald Green** (green marble) and **Resene Crowshead** (steel glazing frames and window reflections).

The rich materiality of this building led to the decision to use three finishes in the blocks - wood stain, metallic paint and waterborne enamel.

The second group of colours were chosen more intuitively. The aim was to make the 'old parent' colours of AMP break into a smile, as if a bright and cheeky grandchild had climbed onto its lap and



created a bit of chaos. In order to explain the palette to the client the two colour groups were described as 'serious' and 'engaging'. In combination, it was hoped they would become 'seriously engaging' and draw the public to interact with them.

Architectural specifier: Lymesmith www.lymesmith.com.au
Building contractor: Matt Watson, Winchester Interiors www.winchesterinteriors.com.au
Client: AMP Capital www.ampcapital.com.au, www.quayquarter.com.au
Design and conceptual collaboration: Matt Fearn www.fearnstudio.com.au
Photographer: Stuart Miller, Sonia van de Haar www.lymesmith.com.au
Project manager: Jess Scully www.jessscully.com
Quay Quarter web design, marketing: Frost www.frostcollective.com.au
Tape graphics, assistant box painter: Andrew Boddam Whetham aka Jumbo



Continued from front >>



As Lymesmith had agreed to oversee the painting of the boxes and paint at least half of them, there were no conversations with professional painters about the fact that each box required six or seven colours in three different finishes. In addition, sanding, undercoats and sealers meant that each of the 56 boxes needed at least 21 steps to complete. Some colours needed undercoat, some didn't and the order of which colour to paint first had to be carefully worked out. Keeping track of which face was to be painted with which colours was also challenging and a good lesson for future projects. Each box was first undercoated in **Resene Quick Dry** waterborne primer undercoat except for the sections that required a wood stain finish before finishing in solid colours of **Resene SpaceCote Low Sheen** in **Resene Half Spanish White** (complex neutral), **Resene Downy** (clear aquamarine), **Resene Mona Lisa** (orange red) and **Resene Enamacryl Metallic** in **Resene Gold Dust** (gold metallic). The stained areas were coloured using

Resene Colorwood stains of **Resene Evergreen** (forest green), **Resene Crowshead** (wood tar brown), **Resene Candlelight** (warm yellow) and **Resene Clementine** (clean orange) finished in **Resene Aquaclear** waterborne urethane.

Despite the challenges, the complex colouring created a vibrant and eye-catching display, which attracted a great deal of attention and enabled AMP to promote its development proposal for Quay Quarter to a broad range of people.

A frequent comment from passersby to the promotions team was "I have no idea what this is or why you are here, but I love these colours!" The team then filled in the blanks and disseminated the information required. It was like catching fish with a shimmering lure.

This project won the Resene Total Colour Display + Product Award. The judges commented "With an activation that invites you to come and play, the colours on these building blocks are a key part of the attraction, inviting attention and involvement."

Interactive and social, this unique yet related palette, is subdued, a fresh direction in using colour to attract attention without just opting for the boldest colours. The colour takes the project forms up a notch, adding another level of interest.

The colour palette demonstrates a strong relationship between the tower and the building blocks themselves with colour combinations cleverly positioned across all faces.

A stand out winner."



coloured for customers

Matter architects were invited to take the lease on the top level of bespoke three level commercial premises, on which they had been the architects. They took the plunge and inherited an open plan shell with a small set down floor area, referred to as 'the pit'.

They wanted the offices to reflect the energy and imagination they like investing in all their clients and projects, provide defined/self explaining areas within the open plan, and articulate the method by which the building was constructed creating a legible aesthetic, the structural elements vs. wall planes. And they thought it would be nice for colleagues to personalise the office, associating ownership and hopefully a sense of pride with their work area.

They combined the use of colour and natural materials to provide the solution.

The purposely exposed steel structure within the space was defined with **Resene Black Sheep** (dark coffee). These sleek black steel elements were

Architectural specifier: matter
Building contractor: Keenan Interiors
Photographer: Simon Devitt



Wellington sites like this one are a delight to discover and work with. The clients had lived in an ex state house here for many years before deciding their future home needed to be warmer, lighter and more inspiring. With a brief that required natural materials and strong energy efficiency, they added the desire to make their home a sculptural element suspended in the bushscape, to embrace and frame the outstanding views - and a killer kitchen.

John Mills Architects were chosen from a short list of architects, for having a warm, contemporary, colourful aesthetic, with subtle detailing, generous use of timbers and a relaxed but evolved feel.

The concept design that they embraced was inspired by the aerial dance of the tui that abound on the site perched on the edge of the town belt.

The ceiling, with its expressionistic composition of six different colour stained ply panels using **Resene Colorwood** in custom mixed colours, represents the blurred flash of deep incandescent colour one experiences as a tui dives past you in full flight. This sense of colours was framed by the subtle use of colour on the walls. A deepest off white of **Resene**

SpaceCote Low Sheen in Resene Black White (grey white) absorbs some of the vast amount of light flowing in from the floor to ceiling windows. This combined with some cool soft blues and green of **Resene Gulf Stream** (watery blue), **Resene Fountain Blue** (water blue) and **Resene Green Smoke** (yellow green), balances the strong ceiling palette and the extensive use of timber finishes that were desired by the owners.

From the untreated flooring, other timber and decking, to the solar water heating and wool insulation, the clients embraced the chance to make an enduring and evocative home. They were keen to explore how open their living level could be. Contrasting with this notion are the cosy window boxes to perch in while reading in the afternoon sun. Downstairs provides accommodation for the frequent guests that come for a few days and end up staying for weeks captured by the peaceful, inspiring and sunny location.

Without the obligatory garage, this beautifully finished home is at one with the bush. Warm, light and expressive, part nature, part colour spaceship, flying over the bush.

Recreating the flight of the tui in colour blocked ceiling panels, this 'Tui Home' by John Mills Architects was awarded the Resene Total Colour Residential Colour Maestro Interior Award.

The judges thought that *"inspired by the tuis that inhabit the surrounding bushscape, the commitment to capturing the colour of nature and bringing it indoors in such a unique way has created an awe-inspiring project. Combining the various colours shows very close attention to detail to ensure each complements all others. Ceilings are often neglected yet this sense of colour is spectacular on the ceiling and simply framed by the subtle use of colour on the walls. Without the colour you would never give the ceiling a second glance. With it, the ceiling is an art form on its own."*

An incredibly interesting result on a challenging project."

Architectural specifier: John Mills Architects www.johnmillsarchitects.co.nz
Building contractor: Planit Construction www.planitconstruction.co.nz
Painting contractor: Precision Decorators
Photographer: Paul McCredie
Kitchen: John Calvert www.johncalvert.co.nz
Supplier - ceiling panels: Intercoat

highlighted by a **Resene White** background. This monochromatic palette provided the perfect canvas to employ bright colour highlights and natural timbers to define specific areas within the open plan.

Matter created a meeting/chill out space for clients and staff encouraging a relaxed and private feel while maintaining the personality and passive cooling and heating of the office. A painted mural and taking advantage of the existing change in floor level (the pit) added to the informal nature and intimacy of this space, while a timber partition and library provided privacy and acoustic absorption.

The partition screen included small display boxes randomly set within the vertical timber slats. These boxes provided platforms for both green wall anchoring and selected artefacts important to office users. The vertical timber slats form the skeleton framework for the jewel like boxes, this composition loosely taking inspiration from Mondrian, interpreted into a three dimensional structure.

Each member of the team was asked to choose a colour to be used within the office space, applied to the boxes, details within the mural and furniture. The reasons for these selections ranged from nostalgia to colour psychology within an office environment.

This design process also led matter to include one or two of the selected box colours in their practice logo, adding additional murals in and around the office space, and colour matching the more formal meeting area chairs.

The boxes feature the colours **Resene Big Bang** (fluoro orange), **Resene Jalapeno** (spicy red), **Resene Knock Out** (bold cherry pink), **Resene Southern Cross** (canary yellow), **Resene Kereru** (bush green), **Resene Cavern Pink** (fleshy pink), **Resene Pacifika** (spicy yellow green), **Resene Blackjack** (carbon black), **Resene Windfall** (blue green), **Resene Sahara** (green gold), **Resene Holiday** (sharp yellow) and **Resene Quarter Evolution** (pale olive) complemented with **Resene Enamacryl Metallic** and **Resene White**.

Both **Resene Lumbersider** and **Resene X-200** paint were used on the boxes, due to the maintenance and watering requirements of the plants in some boxes. The Resene X-200 provided them with peace of mind for preventing water damage, while the Resene Lumbersider provided the full colour range required.

Resene Blackboard Paint was used over an entire wall mirroring the timber screen and setting up a relationship between static screen artefacts and dynamic individual blackboard sketches.

There were many in-house debates over which artefact would be selected for the screen; Star Wars figurines vs Masters of the Universe... big decisions!

It was hard to know when to stop colouring in the chill out space mural. It was agreed that this should be an ever evolving piece reflecting the character of the office and its users over time.

The Inside Out Office shows that a small space doesn't need to limit colour choices. With a backdrop of black and white, the clever injection of pops of colour on this project by matter won the Resene Total Colour Commercial Interior Office Colour Maestro Award.

The judges thought this project showed *"a disciplined and effective use of colour against a well resolved backdrop, this office makes the most of colour in a very limited space. Colour is used to such telling effect."*

The monochromatic palette on all surfaces provided the perfect canvas to employ bright colour highlights and natural timbers centrally to define specific areas within the open plan office. The positional play of the colours is delightful, just a touch of each colour is enough to achieve the overall effect.

Colour does matter."



Building contractor: Human Dynamo Workshop www.humandynamo.co.nz
Client: Graeme Moore, Moore Wilson's www.moorewilsons.co.nz
CNC router operations and fabricator: Andrew den Haan
Colour selection: Sue Dorrington www.humandynamo.co.nz
Fabricator and model maker: Carl Hobman
Installation designer: Dominic Taylor
Interior designer: Dominic Taylor www.humandynamo.co.nz
Out source fibreglassing: Fibreglass Developments Ltd www.composites.co.nz
Project manager: Rob Uivell www.humandynamo.co.nz
Supervised design installation of kitchen fitting and display cabinets:
 Below Zero www.belowzero.co.nz

The brief from the client was to create a vending station in the concourse of a Wellington cash and carry multi store; a cottage façade wrapped around two sides of the central lift shaft.

The cottage's architectural styling and design was to refer to little workers' cottages that once proliferated around the Te Aro store site. A study of old photographs of these cottages was undertaken, which aided the design process. The design also needed to be functional as a small food shop, one that was appealing and themed, where customers could easily help themselves to sushi from cabinets.

The installation was designed, pre-fabricated and painted in the workshop. It was installed over three nights for least disruption and an element of surprise for customers. Although the cottage looks like wood it is mainly fibreglass, even for the window framing. The roof is iron.

Designed in AutoCAD, the CNC router machines used 3D files to mill the moulds for fibreglassing. The designers also used AutoCAD, Resene colour books and lots of Resene testpots to design the colour scheme. While developing the colour scheme the team constantly referred to the Resene website to find colours and information.

The coloured glass in the end windows of the veranda were carefully chosen to work well with the Resene paint colour scheme and further portray the Japanese meets Colonial Heritage story.

The starting point for the colour scheme was looking at and photographing the environment the cottage installation was to live in. Centrally placed in the Moore Wilson's complex, it was very grey. The feel was industrial and prone to a chilly breeze. Three concept colour schemes were first presented:

1. Colours inspired from Sushi food. This complex design featured Resene Rice Cake weatherboards and Nori coloured roof with touches of a wide range of foodie colours.

2. Colours inspired from Colonial Red cottages, using a period limited palette, to create a little red house. The Resene Heritage colour chart was the guide for this design.

3. Colours used in the 'Chook Wagon', which is placed close to the cottage. This scheme offered themed continuity and consistency.

The Sushi inspired colour scheme was chosen as the favourite. Developing the concept further, a collaboration of Colonial and Japanese was created.

To bring the look together, a mood board was filled with Japanese ceramics, interiors and Kimonos. One red Kimono started to lead the design direction. It helped focus and retain an overall Japanese feel. Adjusting some of the colour choices due to tonal value, the aim was for tonal couples: **Resene Monza** (clean red) with **Resene Japanese Laurel** (bright green) and **Resene Lonestar** (dark red) with **Resene Midnight Moss** (deep green). Most colours were applied in a high gloss finish for an easy clean and eye-catching surface.

The roof colour **Resene Marshland** (green black) in **Resene Summit Roof** was inspired by Nori, the seaweed wrap around sushi. Resene Japanese Laurel was also inspired by seaweed but this time the bright shredded variety. Vermont referred to **Resene Avocado** (olive green). To simplify the scheme, colours like **Resene Koromiko** (bright orange) and **Resene Clementine Orange** (persimmon orange) were removed. The **Resene**

Double Pearl Lusta (warm cream) in the interior was a nice rice inspired colour that matched the scheme. The reds and all these colours were also seen in the Kimono design.

The chimney on the cottage is a paint effect finish to look like sooty bricks. The grey blockwork of the lift shaft that was above the cottage was to be painted a sky colour. Using the Resene Colour Match Online tool, the best match to the envisaged sky blue was **Resene Splat** (clear blue) in **Resene Lumbersider**.

One of the aims of the cottage concept was to intrigue, add a bit of fun and entertain Moore Wilson's customers. This was also a consideration in the design of the colour scheme. Feedback from the client has been that the Sushi chefs are very busy and it feels as if the cottage has always been there. It adds a warm heart to the store complex.

When the outdoors comes indoors the results can be spectacular. The striking colours and presence of the Moore Wilson's Sushi House by Human Dynamo Workshop Ltd won the Resene Total Colour Commercial Interior Public + Retail Award.

The judges thought this project was *"fun, lively and innovative. The colours tell a story drawn on history presented in a modern day way in a new twist on the store in store concept. A cold and bustling interior is highlighted with the use of colour, fitting into the building as a new hub feature. A welcoming icon and beacon has been created. It's intriguing, fun and adds new entertainment, new shopping opportunities and a warm heart to the store."*

A fabulous job."



Underlying the development of the scheme is the notion that the Kelburn Cable Car Terminus is a transport hub and an important node in the network of the Cable Car/Botanic Garden visitor precinct. The arrival, discovery and departure pathways and view shafts are explored and given an architectural form. The scheme also addresses the experience of movement and connections at this node, together with the existing platform layout planning and the precinct landform.

The scheme articulates the ideas of movement and shelter with the development and structural system of laminated timber portal frames supported by round steel columns. Portal frames are progressively rotated as they descend the site. This enhances the concept of movement that is experienced through both arrival and departure. A simply constructed roof layer over the portals describes the resulting elegant twist roof form.

The primary structural element, the laminated timber portal, allows for a clear architectural language and form; off-site prefabrication and a cost-effective structural system of laminated timber is integrated with supporting steel, cross bracing and the glazing system.

The laminated timber portals were selected as a structural material to support the roof and with the glazing system they are the key conceptual idea. The timber portals are held by a secondary support system of steel columns.

The circulation areas all required barriers and these were formed in steel painted in the **Resene Blast Grey** range with steel balustrade rails in **Resene Blast Grey 1** (charcoal metallic), steel fascia in **Resene Blast Grey 2** (charcoal metallic)

and steel columns in **Resene Blast Grey 3** (silver grey metallic). The combination of raw steel and timber reinforced the mechanical nature of pulling the cable car up and down the hill. The original specified spray finish in a windy and dense construction site provided some challenges. Eventually this was changed to rolled on **Resene Enamacryl Metallic** and a **Resene Uracryl** coat over the top.

The construction of an enclosure with a series of timber ribs echoes the construction methods of the early cable car carriages and is also seen in boat building methodology.

The judges awarded this project the Resene Total Colour Neutrals Award and felt *"the images belie the impact."*

The cable car is left the hero and complemented perfectly with the appropriate and interesting use of a colour. The colour range reflects the industrial and mechanical nature of the building.

When you have a striking hero, such as the cable car, it would be very easy to detract attention by adding more and more colour. By using complementary hues in an ascending colour strength the palette becomes an interesting backdrop that frames the cable car, while still providing visual interest for those waiting when the cable car is enroute.

A totally appropriate backdrop to that encased within."

Architectural specifier: Bevin Slessor www.bevinslessor.co.nz
 Building contractor: Fletcher Construction www.fletcherconstruction.co.nz
 Client: Wellington Cable Car Ltd
 Photographer: Paul McCredie



bold choices

Winning the first New Zealand PPP project was a key highlight of this project. The ASC Architects/Hawkins Construction team were commissioned to design, construct and manage for 25 years, two schools with a combined student population of 1600 students. This project was won in competition against local and international consortia, which puts into perspective the magnitude of this achievement.

Both schools are significantly different to any other New Zealand school in terms of construction quality, building performance and also in terms of their effectiveness as twenty first century learning environments. The schools have achieved a five Green Star Built rating however the quality of the building skin and internal environment of these schools is far above the standard of any school previously built in New Zealand. The total value of these two projects is in the vicinity of \$100 million. This is perhaps the most significant single Ministry of Education project ever.

The secondary school was opened at the commencement of the 2014 school year.

Hobsonville Point Secondary School is a long, linear building with several large studios and ancillary spaces. Extensive additional facilities include a state of the art gymnasium and sports centre, sophisticated ablution amenities and a cafeteria. The expansive studios encourage students of different areas to work together and are designed to hold around 90 students at a time - the optimum number for effective interaction with others without losing focus.

A sophisticated palette of materials was used, which is visually stimulating and refined to suit young adults. This is achieved through the use of

recessive colours from Resene's neutral selections including **Resene Black White** (grey white) and **Resene Black**, along with bold feature colour accents - **Resene Red Hot** (primary red), **Resene Outrageous** (bright orange), **Resene Chameleon** (retro lime green), **Resene Aquarius** (airy blue), **Resene Limerick** (Irish green), **Resene Spray** (aqua blue) and **Resene Wild Thing** (bright yellow gold) - to give character to the space. These feature colours both act as a relief and also function to help define different learning areas, studios and social spaces within the school.

Feature colours are used in the same manner for the exterior to animate the long form and provide important visual anchors to address and highlight entrances and core facilities, such as the staff room and gymnasium.

Hobsonville Point Secondary School by ASC Architects won the Resene Total Colour Maestro Education Senior Award. The judges thought this project was "*bold, confident and sophisticated. This colour palette has such a beautiful integration with architecture that elevates schooling to a whole new level.*"

Colour adds to a welcoming place for student and teachers providing the perfect backdrop to an enjoyable learning environment.

Recessive natural colours along with bold feature colour accents give character to spaces. Colour acts as a relief, is functional and defines spaces, animates and provides visual anchors.

A confident use of colour and design."



Architectural specifier: ASC Architects www.ascarchitects.co.nz
 Building contractor: Hawkins Construction www.hawkinsconstruction.co.nz
 Client: Ministry of Education www.minedu.govt.nz
 Photographer: Michael Ng www.ngfoto.com

BrushStrokes



best together

The new **The Range Whites & Neutrals fandeck** has been released with everything you need for white or neutral colour schemes. It includes favourites from the last fandeck together with new on trend neutrals and extra variations of popular Resene neutrals; the best of the best of Resene whites and neutrals. We've also gathered in popular wood stain and non-skid colours so you have everything you need in one handy fandeck.

While there is a trend to some creams, such as **Resene Clotted Cream** in The Range fashion colours, we're still seeing a strong trend towards neutrals with a hint of green

in them, such as **Resene Thorndon Cream** and 'greige' on the upswing as beige hues move to greyed off versions. Beige is still big, but greige offers a new sleeker alternative for those looking for something new.

Those specifying Resene products and colours, can order The Range Whites & Neutrals fandeck on the Resene website along with a host of other Resene colour tools, www.resene.com/specifierorder or contact your Resene representative.

The individual loose palettes of whites and neutrals are also being updated to match the updated fandeck selection.

consumer trusted

Resene ColorShops have achieved 'Consumer Trusted' accreditation, one of a very small number of retailers to have this accreditation.

Consumer NZ has reviewed Resene ColorShops and the way we serve our customers covering everything from pricing to training, complaints to warranties, to ensure it meets their stringent standards. What this means is that Resene ColorShops go above and beyond most retail stores to ensure customers enjoy excellent service.

Our Resene ColorShops are staffed by knowledgeable trained and friendly staff who can give advice on anything from product and colour choice through to application and clean up after the decorating is done.

Remember we also offer online and phone advice services - try our free ask a technical expert www.resene.com/techexpert and ask a colour expert services www.resene.com/colourexpert online or give us a call **0800 RESENE (737 363)** in New Zealand or **1800 738 383** in Australia.

discover your style

Many clients struggle to decide what decorating style they like and want to live with. It's the reason home and renovation magazines are so popular as we pore over the photographs, searching for a look that resonates, trying to find a like-minded homeowner who has already achieved the look we desire.

But with a bit of confidence and good advice, it's fairly easy for someone to discover their own style, even if it's not the look that's populating the pages of the magazines. It's easy to get swept up in the fashion of the moment but there's no use embracing what's trendy if it fundamentally doesn't suit. Few of us are chameleons who change our tastes with the wind. Rather, we're more likely to add fashionable accessories that complement our interiors, to keep things fresh and to feel we are up to date.

New **Habitat plus - discover your style** is designed to help decorators find the style that best suits them and then use that to



inspire their choices. Copies of the new Habitat plus books are available free at Resene ColorShops and resellers, online at www.resene.com/habitatplus or email us at advice@resene.co.nz with your name, business name and postal address and we'll post you a copy.

If your clients need more colour inspiration suggest they view the Habitat plus - 'colour connection' book and the '1 look 4 ways' for exterior and interior books, also available free in store or view online www.resene.com/habitatplus and Habitat magazine back copies, available for viewing online www.resene.com/habitat.



where muka meets uhi



Resene has for many years supported the Marae DIY series, which focuses on collaborative effort to protect and rejuvenate Marae buildings. Through those many projects, the **Resene Heritage** colour range has been a constantly referred to reference. In many cases early colours were similar for European and Maori buildings, purely because that was the limits of the colour technology and palette available.

Traditional Maori colours do have their own unique nuances though, and thanks to Wiremu Puke, Maori ethnographer, seven key hues have now been reproduced in Resene colour in the updated Resene Heritage colour collection with the Traditional Maori Colour Palette.

Order your free copy of the updated Resene heritage chart online at www.resene.com/specifierorder or pick up a copy at your local Resene ColorShop or reseller.

taking care of metal

Resene GP Metal Primer, a new addition to the Resene product range in late 2014 is a general purpose (GP) primer for exterior and interior metals - steel, galvanised steel and Zinalume. It is ideal over sound metal surfaces and mild to moderately rusted surfaces - both red rust and zinc oxide - or white rust, which occurs on galvanised steel and zinc.



It's thick, which means you can get a lot of primer protection in just one coat, yet still easy to apply and use.

As with any metal finishing product, before you start priming, all salt and loose corrosion must be removed.

We also have a range of galvanised iron primers - **Resene Galvo One** and **Resene Galvo-Prime**, especially ideal for those planning roof painting projects to ensure the surface is properly primed before topcoating in **Resene Summit Roof** for a durable finish.

For more technical information see the Resene GP Metal Primer data sheet D411 on the Resene website, www.resene.com/datasheets. For your convenience you can also view the product label for most Resene products online at www.resene.com/labels or click on the links from the data sheet index page.

popular vote

Resene has won the Kids Décor Silver Award following a nationwide vote involving thousands of votes cast in the recent OHBaby Awards to find the best children's products and services. For creative children's room decorating ideas see the Resene OHBaby projects on the Resene website www.resene.com/ohbaby.



the funny side of paint

"Some years ago my father painted the kitchen. At the end of the day he began cleaning up. With a fairly full tin of paint in his hand he made his way to the washhouse, tripped on the groundsheet covering the floor and literally threw the tin of paint at the fly screen door!! What landed in the porchway could be cleaned up eventually, but it took weeks to pick all the paint out of the little holes in the fly screen! We had to use a needle and it would take nearly an hour to do a 15cm square! Dad declared then and there that he was not cut out to be a painter and we kids behaved perfectly for weeks as the punishment for misdemeanours was two or three hours on 'the door!'"

Thanks to Maryn.

lending a hand

If you are working with local community groups or communities who are struggling with graffiti on their premises, Resene can provide 100% recycled waterborne grey paint from our **PaintWise recycling programme** in 10 litre pails free. We also have a small quantity of off white, green, brown and cream available. It's ideal for community group fences, skateboard parks, backs of shops, tunnels and so on where the colour will blend in well.

To order, you or the community group simply need to email update@resene.co.nz with the subject **PaintWise Paint** with your name, community group name, delivery address and a contact phone number, the quantity required, the colour/s required and information on what it will be used for.

We normally supply 50L-500L per order but can supply more or less if needed (available in NZ only).



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the paint the professionals use

Mr. N.O. Whereman
1 Don't Know Road
Nowheresville



SENDER: Resene Paints Ltd, PO Box 38242 Lower Hutt 5045

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