



together in colour

The Pipitea Campus of Victoria University Wellington comprises The Law School, housed in the old Government Buildings, and the Business School, which has until recently been split between the Rutherford House building and part of the neighbouring Railway Station building.

The Business School is one of the leading Business Schools in New Zealand, and with the Railway Station building lease coming up for review, Victoria took the opportunity to consolidate the Business School under one roof within the Rutherford House site in an enlarged and upgraded facility. As well as provision of improved learning facilities commensurate with the function and profile of the School, another critical part of the project was to establish and strengthen a vital and active student hub for the combined Pipitea Campus in this part of the city. This included improving the quantity and quality of spaces and facilities supporting social informal learning and interaction, as well as the potential for raising the profile of the campus and engagement with the city.

The design response demonstrates strong acknowledgement of this historically and physically significant site, recognising a need to be multi-layered in terms of responsibility, function and identity, both locally and globally. Not just a place of learning and research, the School becomes a focal point for engagement with adjacent business and government communities. To this end the design approach is holistic, integrated and subtle, engaging with place and culture through form and iconography; materials, texture and colour; art, wayfinding, branding. The extended hub space and elevated new annex structure provide improved visual and physical permeability to edges, acknowledging that the most meaningful expression of purpose, identity and values will be through the activities and interactions of people.

The architecture for the Ground and Mezzanine spaces focuses on maintaining an openness between solid objects. Built components draw on the sense of a continuing urban landscape with surfaces, textures, colours. This project establishes a palette of materials, textures and colours that reference land and local flora.

This historical landscape has particular significance to Tangatawhenua in relation to water's edge identity, use and activity. Abstract patterns applied to the Frit Glazing on the Annex façade and the custom carpet tile pattern at Ground and Mezzanine levels are reminiscent of the Pacific, sails, dappled light; reflections of the water are a reminder of the historic context sea edge 'trading post' position in the city.

"This project establishes a palette of materials, textures and colours that reference land and local flora."

Pattern occurs at different scales within the building fit-out in flooring and screening elements, as there is a sense of the 'open' space of the hub traversing from its Parliamentary landscape grounded base through to the historic water's edge elevation.

Colour is used to denote a variety of functions within the interior hub environment. Applied vinyl wall graphics overlaid onto **Resene SpaceCote Low Sheen Fast Lane** (primary red) creates a recognisable Victoria brand to support the Vic Ihonui, self service centre. Similarly, **Resene Karma** (green yellow) on the Library Workplace Pod walls defines the library entrance. **Resene Beatnik** (peacock blue) is a deeper tone that leads students into the Mauri Ora Health Centre.



These colour cues are balanced with the overall landscape palette, an analogous colour scheme traversing deep navy, multiple greens through to earthy and citrus yellows, including **Resene West Coast** (murky mustard green), **Resene Wimbledon** (lawn green), **Resene Area 51** (fresh green), **Resene Como** (soft green) and **Resene Wasabi** (dull lime green).

This project won the **Resene Total Colour Education Award**.

The judges said: *"colour interweaves its way through this project, linked back to a purpose of locale. It's a sensitive use of colour that befits an historical precinct and supports the strong purposeful architecture. The palette invites you in and encourages you to explore and spend time enjoying the spaces. As you move around there are new colour features and areas to discover. It's a sense that you are gently unwrapping the layers of the building as you experience more of the space. A textbook use of colour."*

Architectural specifier: Athfield Architects Ltd www.athfieldarchitects.co.nz
Building contractor: L T McGuinness Ltd www.ltmcguinness.co.nz
Client: Victoria University of Wellington www.victoria.ac.nz
Interior designer: Sophie Vial, Athfield Architects Ltd www.athfieldarchitects.co.nz
Painting contractor: Paul Reddish Painters www.paulreddish.com
Photographer: Jason Mann www.jasonmann.co.nz, Gerry Keating, Victoria University www.victoria.ac.nz
Signage: Scott Cowan, Visual Designer, Maven Consulting www.consultmaven.co.nz



natural choice

The new SGA Studio & Workshop occupies a double-site located on the fringe of commercial and residential activity behind Kingsland Village. The project was conceived not just as a new home for Strachan Group Architects (SGA), but as a multi-disciplinary hub to bring together architects, builders, joiners and landscape architects to encourage collaboration and facilitate a unique approach to how architects work and engage within the construction industry.

The building exemplifies many of the approaches common to SGA's portfolio, from prefabrication, passive environmental design, and their unique approach to applied assembly and fabrication.

Prefabrication was integrated using precast concrete panels, rib and infill floors and SIP roof panels to form a robust and durable shell and builders' workshop. Plywood timber interiors mixed with intricate built-in wall modules provide for a more tactile and comfortable studio environment.



Passive environmental control techniques have been utilised to encourage natural ventilation, solar control and to take advantage of thermal mass. The staff and kitchen area were modelled around an 'outdoor room' concept with large external sliders that disappear, leaving just a handrail from which the space interacts playfully with the street and public below. Through the colder months this 'climate modifying' room invites the lower winter sun in to warm up the thermal mass floor to regulate the internal environment.

The opportunity to innovate and experiment with new details has been extensively explored with components such as bespoke windows with winders

that were designed, tested and fabricated on-site. The large workshop space and associated (SGA-W) joinery workshop were utilised in the fabrication of custom built-in cabinetry and joinery for the new office, designed and made by SGA staff. Other items such as moveable leaners (to promote working standing up), tables and a kitchen island were also designed and built by SGA to allow flexibility and create adaptive and interactive spaces.

The interior materials and finishes for the new studio were carefully selected and composed to create an inviting and comfortable environment for staff and visitors. They needed to express the form and structure where possible, and use honest, natural materials reflective of SGA's values and ideas.

Plywood was chosen for the interior for its warm aesthetic and robust quality. **Resene Aquaclear** and **Resene Qristal Clear** enhance the natural qualities of the chosen birch plywood used throughout for

"Plywood timber interiors mixed with intricate built-in wall modules provide for a more tactile and comfortable studio environment."

linings and furnishing, with **Resene Aquaclear** a low VOC option for the walls and ceiling and **Resene Qristal Clear** satin over two coats of **Resene Qristal Clear** gloss for a hardwearing finish on birch plywood workstations and furniture.

Low VOCs were also a critical component as the building attempts in various ways to conserve the environment.

Warm tones of the plywood are contrasted with **Resene Uracryl 402 Black** coated structural steel, a colour also repeated on exterior elements using **Resene Lumbersider**, and components of the custom made steel furniture. Greens are brought in with the **Resene Parsley** (country green) boardroom door, soft furnishings and with indoor plants.



Building contractor: Crate Innovation Ltd www.crate.co.nz
Client: SGA www.sgaldtd.co.nz
Painting contractor: DBM Painting Ltd
Photographer: Simon Devitt www.simondevitt.com

Floor coverings are natural black stone pavers for the high wear kitchen, bathroom and entry areas, and subtly patterned carpet tiles for the studio space. The dark grey tones ground the furnishing and dissipate below, lifting your attention to the featured plywood and light ceilings.

The boardroom is a neutral, white space, providing some relief from the natural plywood walls throughout the studio. The door finished in **Resene Parsley** – on-brand with the new SGA logo – painted using **Resene SpaceCote Flat** ensured that this bold colour retains its integrity in any light. Inside the boardroom, the clean finish of **Resene Zylone Sheen Black White** (greyed white) on plasterboard corresponds to the underside of the factory coated insulated panel roofing in the studio. This ceiling has concealed upward lighting, which reflects back and gives a warm glow over the whole studio.

Resene Aquaclear met the fire ratings required for the interior, and had been successfully used on previous projects. The **Resene Uracryl** coating system for the structural steel could be adapted for all interior and exterior, and was suitable for application on site.

The project was designed and completed as a combined effort between SGA, Crate and SGLA – each of whom contributed to the inception, design, construction and ongoing occupation of the site, now housing all of these businesses in a unique, collaborative hub which combines architects, builders, and landscape architects under one roof.

This project won the **Resene Total Colour Commercial Interior Office Award**.

The judges said: *"colours and coatings are paired together on this project in a highly crafted and robust way. The look is understated, the perfect backdrop to a creative team brimming with creative ideas. By letting the timber show through in a clear finish, the timber acts as part of the colour. The beautiful detailing and uncomplicated colour palette is warm and welcoming, with a sense of space that invites you to think deeper. Eschewing the clutter of many offices, this project provides built in breathing space."*



colour of travel

The Jucy Snooze backpacker hotel is the next concept in high quality, funky, affordable accommodation, with an emphasis on innovative technology and premium quality communal spaces.

A fundamental idea of the facility builds on the common rituals of travel – checking in, exploration and excitement, meeting new people – and looks to build them into the accommodation experience.

To this end 'check-in' kiosks and free high-speed Wi-Fi are utilised, capsule-style dorms have been designed, and a large communal lounge area complete with 'hammock farm' and communal kitchen are included. As well as the 128 Japanese-style capsule pods within 16 dorm rooms, there are 55 more conventional single, double and family rooms with ensuites.

While the base build portion of the project was design build with Arrow International taking the lead, the fit-out design was undertaken directly between Archaus Ltd and Jucy. Four concept designs were generated initially for the central common area, with the final scheme decided on being reminiscent of an urban café that shifts to the feeling of an outdoors playland. Floor coverings refer to the Canterbury Plains from the air, while the hammock forest provides a unique place to relax, plug in, communicate, chill out.

The colour scheme for this project was largely based upon the existing corporate branding of Jucy Group, using the green, **Resene Lima** (lime green), and purple, **Resene Belladonna** (fuchsia pink), to define feature areas and zones in **Resene Lumbersider low sheen waterborne** paint. Green and purple are used to differentiate between elements on the elevations, and bold usage of green was used to the exterior and the interior of the main common area and dormitory wings.

The remainder of the palette was reasonably muted, with greys and off-whites of **Resene Zylone Sheen** in **Resene Quarter Black White** (greyed white) on plasterboard, **Resene SpaceCote Low Sheen** in **Resene Half Concrete** (silver grey) on interior precast panels and **Resene Gravel** (dark grey) on plasterboard in wet areas and on exposed steelwork in **Resene Lusta-Glo semi-gloss enamel**. These were chosen to accentuate the punch of the

greens and purples. Steelwork was finished in an intumescent system of **Resene Armourcote 220** and **Firetex 2002**.

The green exterior cladding initially was intended to be factory applied, however given that it was a special colour mix, there was a minimum supply run which far exceeded the volume required for the project. Resene provided a colour match as a site applied finish using **Resene Armourcote 220** and **Resene Uracryl 403**, which provided a huge saving.

This project won the **Resene Total Colour Commercial Interior Retail + Public Colour Maestro Award**.

The judges said: *"Crisp, fresh and clean, like a crunchy apple, this project has used colours with zesty appeal. Incorporating the Jucy brand colours, there is no mistaking where the colours hail from for instant brand recognition. Their use is reinvented to perfectly respond to the market of young travellers. One colour excites the other. The neutrality of space highlights the brand colour and provides space and a sense of anticipation for things to happen. Colour is used to full advantage, while still allowing plenty of scope for travellers to bring in their own colourful attire and personalities without overwhelming the space."*



"A fundamental idea of the facility builds on the common rituals of travel – checking in, exploration and excitement, meeting new people..."



Architectural specifier: Archaus www.archaus.co.nz
 Building contractor: Arrow International Ltd
 Building owner: Christchurch International Airport Ltd
 Client: Jucy www.jucy.co.nz

all about trees



The clients were attracted to the existing brick veneer home, on a large shady block, that looks out at the intriguing twisted branches of mature silver-leaf stringybarks that line the street. It was only when they began working with Light House Architecture and Science that all realised the challenge presented by a large mature (healthy) gum tree located centrally behind the home.

Extensive concept exploration and planning hurdles came to pass, finally resulting in the removal of this gum, and the resulting extension steps around, and the framed views, of the remaining acacia. All of this was achieved while working with clients posted overseas, with not much more than a delayed phone line.

However, these clients who were clued on to opportunities and beauty, delivered an equally lovely brief. They requested a home that was 'warm (physically and emotionally)', hoped for something 'interesting and surprising' that would be 'juxtaposed' against the existing home, and requested 'light filled' spaces while remaining 'as energy efficient as is reasonably possible.'

The existing house underwent significant reconfiguration, with the addition of two pop-outs to accommodate a space efficient result. Importantly, the front living room and window was kept to retain the strong connection to the street trees.

The rear extension is modern, textural, warm and bright. Raked ceilings and clerestory windows fill the space with light while cosy study nooks and bench seats maintain intimacy and social family living. The area features materials such as various timbers, and burnished concrete with modern gloss black tiles and joinery. The rich red and charcoal stained cladding, in **Resene Waterborne Woodsman** tinted to **Resene Totem Pole** (bright red) and **Resene Sheer Black** (modern black), references colours from the Australian gum tree bark.

The collaborative architect + scientist design approach allowed the team to optimise the energy efficiency of the home from early exploratory concepts to the final construction documentation. Including the renovation of the existing home (originally 2.3 stars), the new overall house achieves an EER of 7.1 stars, meaning that it

will use almost 30% less energy than a standard 6 star home. Conscious design and involvement during construction also afforded this home an air leakage rating of 9.5 air changes per hour at 50 Pascals (the average Canberra home is very leaky, at a typical rating of 20+ ACH @ 50Pa.)

"Undertaking this project while living overseas was daunting, but Light House were responsive to our needs and tastes and let us be an integral part of the design process. They helped us through a challenging planning process and delivered on-time and on-budget. We now have a house that is not only stylish and energy efficient, but also suits our lifestyle and, more importantly, feels like home." – the clients.

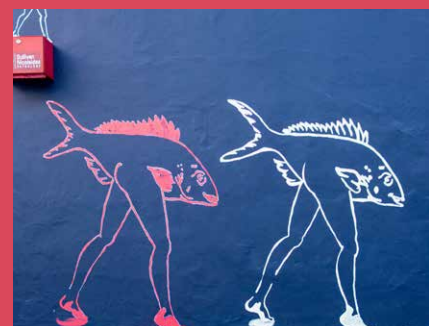
The Black Mountain House respects its street and community, responds to its climate and site, and captures the essence of a modern Australian culture.

This project was heavily influenced by trees – both from the perspective of planning regulations, streetscape and carefully planned views, and the colours.



Architectural specifier: Light House Architecture and Science
www.lighthouse.team.com.au
Building contractor: 35 Degrees Pty Ltd www.35d.com.au
Photographer: Rod Vargas www.rodrigovargas.com

bold in the bay





"Over 40 businesses and individuals supported the project, providing financial and in-kind contributions with \$70,000 of funds raised paid to local suppliers..."



Lateen Lane is an important thoroughfare for the flow of services and back of house operations for numerous businesses in the heart of Byron Bay. In addition, it is a public thoroughfare. Pedestrians, drive-through customers, and tourists use the lane to access the bottle shops, supermarket, shops, cafes and accommodation. Parking, garbage bins and loading docks all contribute to the character and importance of the lane as a hardworking service spine in the town centre.

While the lane was clearly ripe for a makeover, the realisation of the Elysium vision required approvals and signoff from multiple business owners, for artworks and interventions on their buildings that were largely unsolicited! Added to that, the negotiations around traffic management during the two-week installation period were especially difficult. A significant cost to the project was in traffic management and night works.

Elysium was planned over 12 months and was delivered by local art design professionals, Jane Fullerton and Rebecca Townsend. Both volunteered their time to this large scale project and raised \$80,000 through local business and philanthropists to cover supplier and material costs.

Over 40 businesses and individuals supported the project, providing financial and in-kind contributions with \$70,000 of funds raised paid to local suppliers. Curators, project managers, engineers, builders, electricians and artists and artist volunteers donated an estimated \$125,000 of in-kind support.

The Elysium concept is successful not just because of the quality and cohesion of the overall artistic vision, but because it demonstrates that it is both possible and desirable for urban infrastructure and service lanes to contribute positively to a town centre. It demonstrates that you don't need an ocean view to get a great view of Byron Bay.

Lymessmith designed the Elysium colour palette to:

- Harmonise with the existing buildings throughout the lane.
- Create a light, bright and joyful atmosphere.
- Be user friendly for a diverse group of artists.

A palette of neutral colours – **Resene White**, **Resene Waikawa Grey** (chalky grey blue), **Resene Indian Ink**

(blackened blue) and **Resene Black** was chosen for backgrounds and broad wall areas to create cohesion and harmony between the 10 different buildings along the lane.

These were joined by complementary contrasts; a mouth-watering collection of gorgeous saturated colours, **Resene Tory Blue** (cheeky blue), **Resene Pelorous** (porpoise blue), **Resene Riptide** (aqua blue), **Resene Niagara** (peacock green), **Resene Howzat** (bold spearmint green), **Resene Half Turbo** (sunshine yellow), **Resene Buttercup** (bold yellow orange), **Resene Flamingo** (hot pink), **Resene Mona Lisa** (orange red), **Resene Drop Dead Gorgeous** (bold pink), **Resene Bombshell** (striking red) and **Resene Burgundy** (rust red blend), allowing for eye catching contrasts and harmonies to be created by individual artists.

Each artist had to use the colours provided, meaning that they were to minimise colour mixing and keep the Resene colours as pure as possible while remaining true to their individual styles of painting. They did not have to use all the colours; each artist made their own selections and was also involved in refining the colour palette through workshops held during the design process.

Creating harmony between all the disparate parts of the lane was a key goal for Elysium. This is quite a different approach to most street art, where the various artworks often compete with each other, and with the buildings themselves. The Elysium project colour palette, while used uniquely by each artist, gives a harmonious and collective feel to the whole project.

For example, the roadway artwork 'The Runnel' uses only three colours from the Elysium colour palette: white (**Resene White**), yellow (**Resene Buttercup**) and hot pink (**Resene Drop Dead Gorgeous**). Most important are the safety yellow and white markings, which form a bold, eye-catching graphic. The colour choice works both overtly and subliminally. The use of universally known road markings and colours for the road painting is a deliberate and serious choice for this artwork, which harnesses the innate ability of colour to send powerful messages, to draw connections, and to alert us to danger.

Resene Lumbersider was chosen for its lightfastness, vibrant colour range and exterior durability.

Colour selection: Lymessmith www.lymessmith.com.au
 Landscape designer: Fullerton Creative
 Project curators: Creative Road + Fullerton Creative www.creativeroad.com.au
 Project manager: Marisa Snow
 Photographers: Callie Marshall www.calliemarshall.com, Selina Miles www.selinamiles.com, Tao Jones www.taojonesphotographer.com
 Artists: Lymessmith www.lymessmith.com.au, Kellie O'Dempsey www.kellieo.com, Danny Gretscher www.dannygretscher.com, Andrew Dennis, Christina Waterson www.christinawaterson.com, Colleen Da Rosa www.colleendarosa.com, Harley Graham and Max Bear www.hga.com



Architectural specifier: Dalman Architects www.dalman.co.nz
 Building contractor: Simon Construction www.simonconstruction.co.nz
 Client: Christchurch Girls' High School Board of Trustees
 Painting contractor: Spencer Painters & Decorators www.spencerpaint.co.nz
 Photographer: Stephen Goodenough www.stephengoodenough.co.nz

beautifully blended

Acland House is a complex of boarding facilities for Christchurch Girls' High School. The centrepiece is the 'Old House' – a heritage listed home built in 1893.

After the Old House sustained severe damage in the February 2011 earthquakes the CGHS Board of Trustees took the opportunity to strength the building and alter the internal layout to better suit their needs.

The east elevation was remodelled and extended to create the new entrance porch to emphasise the main entry. This was designed to complete the existing house. The reception and manager's office was relocated to this area.

The original ground floor was redesigned to create a large dining hall, which could accommodate all 150 boarders at once. In addition, the commercial kitchen and back-of-house facilities were reconfigured and now include a large servery. The first floor was completely renovated to house dormitories for twenty-five Year 9 students, bathroom facilities and a small flat.

A Resource Consent was required due to the heritage classification and Dalman Architects worked in consultation with Council planners and heritage architect, Dave Pearson, to ensure historic elements were carefully salvaged and reused, including moving a staircase to the opposite side of the building. New elements were designed to be sympathetic to the historic fabric. Moulds were taken of the existing ornate plaster cornices and replicas were made. All existing timber doors and mouldings were salvaged and reused and new fire doors were made to replicate the heritage doors.

A series of steel portal frames on the ground floor were installed to replace walls that were removed and provide additional seismic strength. All existing lathe and plaster linings (which were severely damaged) were removed and replaced with plywood bracing and plasterboard bracing linings. The foundations were also significantly strengthened.

The clients wanted a sophisticated colour scheme for the exterior and it needed to complement other buildings on site. **Resene Lumbersider low sheen waterborne** paint in **Resene Cararra** (off-white cream) is used for the weatherboards partnered with **Resene Lustacryl semi-gloss waterborne enamel** in **Resene Pravda** (sober beige) and **Resene Half Pravda** (grey brown) on trim and joinery. The red front door was custom made for this project finished in Resene Lustacryl semi-gloss waterborne enamel in a tailor-made red, and marks the entry and ties in with the brick buildings on site. Other doors are in **Resene Diesel** (dark black red). The deck is finished in **Resene Non-Skid Deck & Path Beaten Track** (mid tone neutral) to reduce the risk of slipping as students move around the building.

On the interior, **Resene Drought** (dusty beige), homely **Resene Half Parchment** (stony beige) and **Resene Quarter Parchment** (pearly grey) are warm neutrals creating an inviting blend with the kauri floor, existing leadlight windows and rich dark curtains used on the ground floor. These are joined by **Resene Half Wheatfield** (bone white) and **Resene Quarter Wheatfield** (sharp cream white) to continue the warm wrap of neutrals. General interior wall areas are finished in **Resene Zylone Sheen** for its low sheen finish and low VOC. **Resene**

SpaceCote Low Sheen Alabaster (blackened white) is used for added durability in service areas, and **Resene SpaceCote Kitchen & Bathroom** in **Resene Cararra** (walls) and **Resene Half Cararra** (gauzy off-white on ceilings) with anti-bacterial silver and MoulDefender for extra protection in wet areas. All are teamed with Resene Lustacryl semi-gloss waterborne enamel on trim and joinery. The products and colours provide a soft backdrop to showcase the heritage features.

In the dormitories Resene HalfWheatfield and Resene Quarter Wheatfield provide a warm backdrop, which allows students to personalise their spaces with bedding and possessions.

The kitchen ceiling is finished in **Resene Aquapoxy** for hygiene and washability. **Resene Polythane** is used on the timber floor throughout for durability in these high traffic areas. Existing wooden skirtings, architraves and doors were carefully stored and reused. New timber was stained using a custom blend of **Resene Colorwood** to match the existing, before all were finished in **Resene Qristal Clear satin polyurethane**.

Dalman Architects researched the likely original colours using historic records. Based on the Resene heritage palette it was likely to be dark tan/ochre with chocolate brown trim. The clients didn't think these colours would be well received by the students, so a new combination was chosen to respect the age and architecture of the building but acknowledge that time moves on and fashions change. The new colour palette beautifully dresses this building, while still appealing to the tastes of the current student population.

This project won the **Resene Total Colour Heritage Award**.

The judges said: "This project is a grand building handled with confidence and beauty. The colours are empathetic to the architecture, yet still appealing to the students that use the space in the modern day so that they too appreciate that heritage is worth saving and has a place in today's world. The colour palette is thoughtful and respectful of the building, which deserves survival. With a restrained colour palette, the architecture isn't just highlighted, it is enhanced."



brushstrokes



Resene
PaintWISE

rolling out recycling

12 years and over 3 million recycled packs later, the Resene PaintWISE programme has been expanded to include the Resene Automotive and Light Industrial network of stores and products. Customers can return their Resene Automotive and Light Industrial products to their local Resene Automotive and Light Industrial store, or to the existing Resene ColorShop PaintWISE network. See www.resene.com/paintwise for more information.

In Australia, unwanted paint can be returned to the Paintback service. This service started in 2016, supported by Resene.

quick view

Ever had clients opening testpots because they want to see which colour is inside? Or perhaps you've been painting with testpots yourself and found you need to open each one to find the colour you want.

The Resene testpot is changing to a new format lid... with a clear viewing panel so you and your customers can see what colour is inside, without having to open the testpot.

The overall size, fill level, labelling and pricing is the same, just with a new lid and a flatter finish, which provides a little extra grip when opening the lid.

The new testpot lids are coming through as the old lids run out.

Always remember: Wet paint does not look identical to dry paint so the colour through the viewing hole is just a guideline of the colour. Once dry the colour may look a little different so always use the Resene colour charts or the colour library folders to view the colour when dry.



most trusted again!

When Readers Digest announced its Most Trusted Brands survey results, Resene was proud to be named Most Trusted Paint for the seventh year running. Thanks for your ongoing feedback that helps us to continually improve. And remember we always welcome constructive and helpful feedback - simply email us at update@resene.co.nz or fill out the contact form on our website.

clearly tough

New Resene SpaceCote Clear is a low sheen clear finish, designed to bring enamel style toughness to broadwall areas, allowing you to get a low sheen finish without sacrificing durability. It's ideal to protect interior wall paints (in wet and dry areas) and Mason wallpaper.

Resene SpaceCote Clear is a durable low odour finish with scuff, scrub and burnish resistance.

See Data Sheet D513.



the funny side of paint

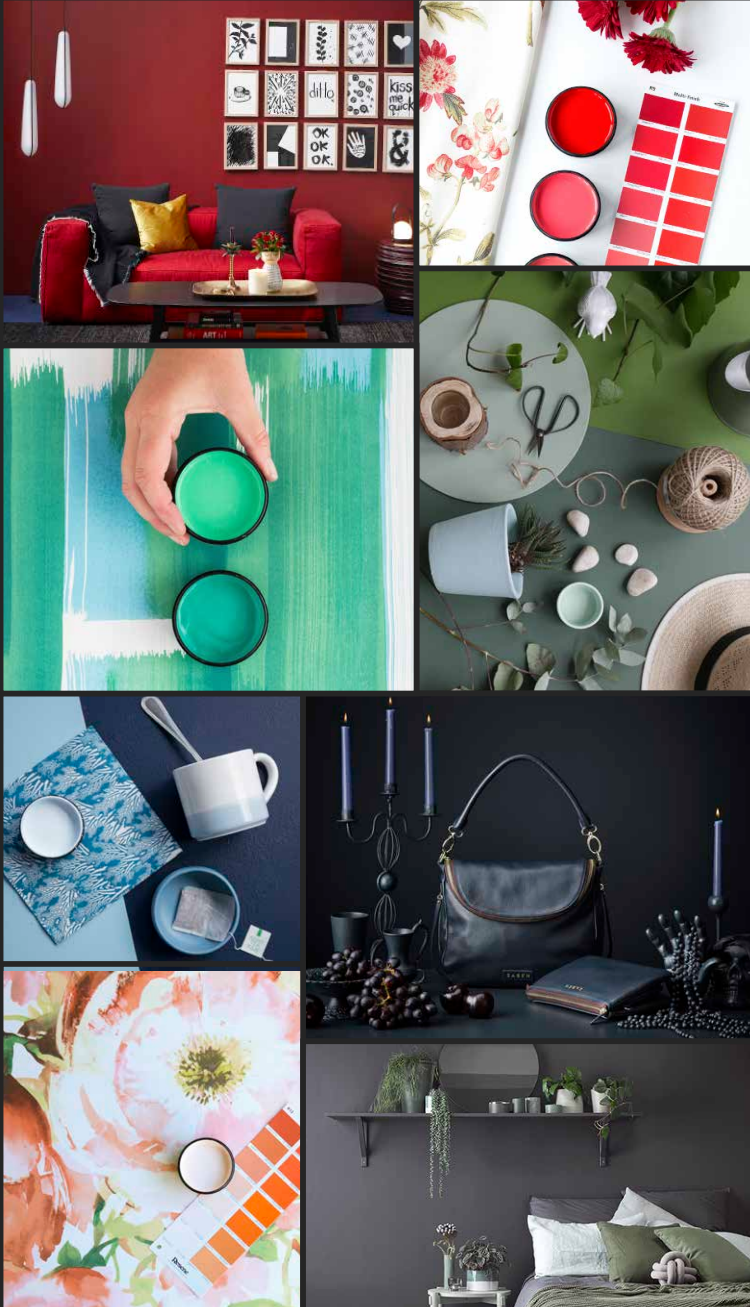
"I have been in the painting decorating trade for 48 years as was my father for 60 years before me. While doing my apprenticeship a paint traveller arrived with a new way of putting paint on - a roller! As we always used brushes then this was a new invention which impressed us all. My father was not on the job that day and so when we were having tea that night I told him about this new paint roller. To which he replied "Don't be so silly how could you roll paint on?" His imagination could not cope with this until later he saw it. And yet here we are half a century on and most painters couldn't imagine tackling many paint jobs without their trusty roller!"

Thanks to Lea.

insta-inspiration

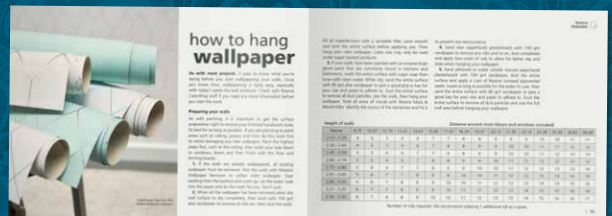
If you're needing a colour boost and some ideas to get you going on your next colour palette, check out the @resenecolour Instagram page. It features styled photos of the latest Resene colours and wallpapers in various flatlays, mood boards and room settings to inspire you to combine colours and wallpapers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

For an extra dose of habitat inspiration, see the @habitatbyresene Instagram page.



wow wallpaper!

Patterns, plains, bolds, neutrals or textures, when it comes to wallpaper there is a huge range of designs and styles to choose from. There's something to suit all tastes. We've put together a **habitat plus – wallpaper** to help you and your clients incorporate wallpaper into your design plans. Visit your Resene ColorShop to pick up a free copy or order by emailing update@resene.co.nz with your postal details. Or visit www.resene.com/habitatplus to view online.



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