rrp $29.95

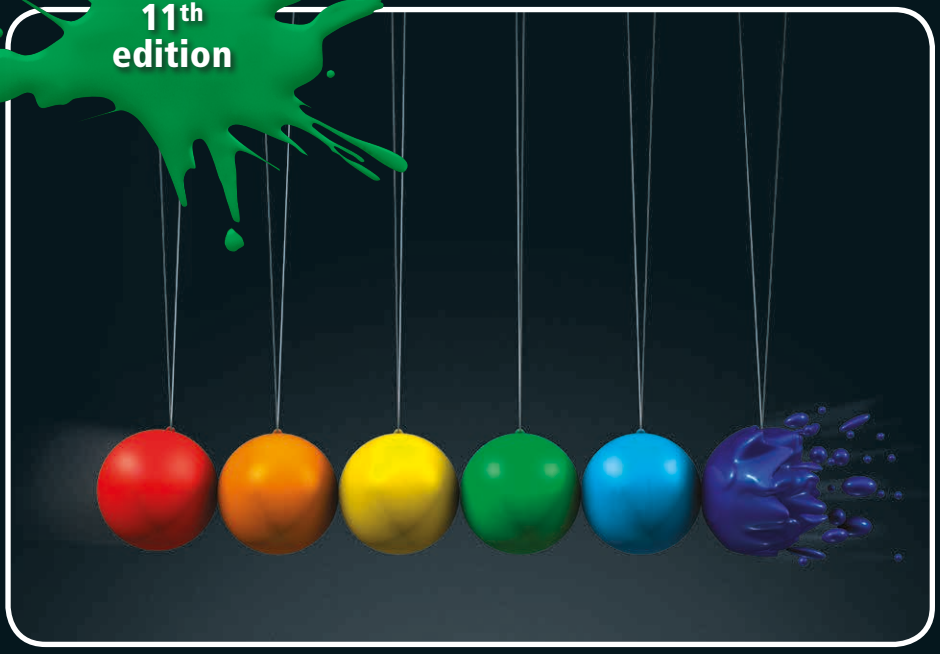
Resene

Professional development programme™

Average rates for painting

allowance included for minimum wage

11th edition



Resene

the paint the professionals use

Introduction

Painting contractors mostly undertake work for their clients by preparing quotes that both describe, or specify, the work and fixes a price.

Experience is a great teacher and some established painters can and do judge their prices instinctively and accurately, and good on them, but carefully measuring and checking will always pay a handsome dividend.

These **Average rates for painting – 11th edition** are maintained as a guide to the painting industry and many painters are finding the information an extremely useful companion when pricing jobs.

Quoting correctly is essential – your price must be sufficient to enable the completion of the works, all expenses and materials paid and enough money left to provide a living.

Seems simple enough, but incorrect quoting doesn't lessen your contractual obligations to complete the job satisfactorily – mostly the money meant for living simply evaporates – your money!

The rates for common painting tasks are the average of many measurements of similar tasks by many painters and will provide a basis to do your very best for clients, using quality materials, pay all the bills and leave enough over for a good living.

Mostly the basis of the rates is that the respective materials and consumables are accounted for and the labour portion reflects approximately the upper average hourly rate for the painting trade.

What customers want from painters:

- A good job done **(performance)**.
- Fair treatment. Be reasonable and tell people what you will do and do it **(reliability)**.
- That the silver will be on the sideboard at the end of the job **(trust)**.
- Something good to tell their friends about **(satisfaction)**.

Make sure then that your budget will do all of the above, and remember to leave a little in the budget for yourself.

Average costs for painting

- These rates are based on careful data analysis from many successful contractors and while every care has been taken please remember they are a guideline to use. Finally, you have to decide how to quote your work – you may be able to perform differently from the price average indicator.
- Review and adjust rates allowing for movements in labour and material costs and CPI index (Consumer Price Index).
- Often the quote today won't happen for some time – think about what you need to allow.
- **All rates are exclusive of GST.**
- The Professional development systems charts are a useful quick reference for many common painting jobs. Remember customers want value from painters and telling them exactly and properly what you propose will pay dividends.
- The basis of costs per square metre measured on flat and windows including glazing are measured flat overall. Items such as fascias, skirtings and trims are given on the basis of lineal metre 0-150mm in girth and 150-300mm.
- To these rates you must allow as needed:
  a) **Scaffolding and access:** These rates include all usual painter's access. Awkward and high access must be considered as required.
  b) **Extraordinary:** You may have to allow for working at night, access permits, travelling and accommodation.
  c) **Extra materials:** Apply the rates sensibly but check if you require really expensive wallcoverings or coating materials.

Average rates for painting is an ongoing resource for the painting trade and your suggestions for improvements or better solutions are welcomed – it's easy, just email update@resene.co.nz or drop us a line.

Many painters already do so because they have found that sharing information actually provides a better resource for everyone.

The tables

The **Measure** tells us whether the particular item is a flat measure in square metres, or a lineal measure (length running by small widths, either up to 150mm or up to 300mm) or as described objects, such as, for convenience a door and frame or windows described as a number thereof.

The **$Rate** is the built up total of materials, and labour including allowances for overheads, holiday entitlements etc and some profit included, but excluding GST.

Learn your costs

Remember these rates are the average of painter's costs and you must decide for yourself as to their usefulness – the very term **average** (of rates) indicates some painters are both more and others less expensive than the average figure.

The best results are achieved by learning all about your particular costs of painting and developing the confidence to provide your clients with prices that work for you – **when you give a price this is the only opportunity to get it right.**

Price sensitivity

Have you ever noticed you can classify potential customers into three groups based on their sensitivity to price?

Customers spending their own money
When you have to pay for things out of your tax-paid income, you are usually quite careful with your decisions, particularly if the amount is large. These customers can be expected to be the most price and quality sensitive of the three groups.

Customers who own their own businesses
Payments are tax-deductible, so business owners spend the Government's money as well as their own. Their purchases are subsidised. They are also less price-sensitive than the first group because:

- Businesspeople have less time to fuss over prices;
- They want reliability and good service, which saves them administrative time.

Customers spending other people's money
These are the bigger organisations. Their staff will happily pay to avoid making mistakes. This is why so many of them call in consultants. Sell them on the idea you can keep them out of trouble and charge accordingly.

Painting by overall floor plan area

Rapid Measuring Guide for the average home

Because the essential elements of a house are all pretty simple the idea of a rate for each square metre of the floorplan became common with housing developments, particularly in Australia, and the idea spread into the painting trade, producing some very unfortunate consequences for painters because the rate tends to decrease with time and competition rather than increase.

There are surprising regional differences in the rates when comparing similar average houses (for example) and for those engaged in work on this basis a simple analysis is:

(FPA) x (Rate) = amount of money
take away the cost of paint and materials

what's left is the **gross earning** and this **total divided by the time** (as in number of hours) taken to paint the job gives you your **earning rate**. If it's less than around $64 for each hour spent on the job then the return is less than the average waged painter in full time employment!

Many new houses are painted and decorated on the basis of an inclusive rate per square metre of the floor plan.

For typical new houses with three coat painting systems, a **FPA** rate for interiors only from upwards of **$60 per m²** of floor area for average three coat painting systems will mostly achieve this result for good tradespeople. Lesser amounts quickly have you earning peanuts – working longer and longer hours to make a living, and of course complete immersion in this market. Working all sorts of hours also makes it nearly impossible to look for alternative and (hopefully) better painting opportunities.

This amount for each square metre of the floorplan gives the cost of interior decoration and the outside painting such as soffits, feature walls etc should be added as additional items.

By using the same basic floor plan area some other information can be rapidly assembled.

Using the Floor Plan Area (FPA)

Interior painting

- **Ceilings:** FPA x rate per m²
- **Walls:** (a) 2400 – FPA x 2.5 x rate m²
  (b) 3000 – FPA x 3 x rate m²
- **Doors and frames:** total number x rate each
- **Trims/window liners:** FPA x 3 = cost in dollars

Exterior painting

- **Roof:** FPA x 1.40 (average slope) x rate m²
  FPA x 2 (steep or tray) x rate m²
- **Soffit:** FPA x .14 (500 wide) x rate m²
- **Walls:** FPA x .80 x rate m²
- **Base:** FPA x .15 x rate m²

Be careful of unit rate prices per m² of floor plan – check all details!

Many home builders, property developers and project managers offer fixed prices and/or rates for painting work – often at amounts less than reasonable to enable painters to make a decent living.

1 To paint anything you need some paint, some tools to prepare and apply the material. This part of painting remains a constant cost and you need money to pay for this portion.

2 The time spent applying the materials and the amount you earn is the variable part of painting.

3 Is the total costings of the business of painting and includes insurances, vehicles, telephones, stationery, fees and licences, bank charges, rent etc and is often, for small businesses as much as the total of materials used.

4 Is the specific cost of each project and includes such items as scaffolding, outwork, travelling accommodation etc and is particular to each job.

5 Profit – this amount can be increased or decreased to meet market conditions and workloads etc.

Material costs

The paint manufacturing industry shares data regarding market share, material trends and overall yields among other bits and bobs – some for their own interests and for others such as Government Trade and Commerce data.

From this database the painting trade pays approximately $17 per litre for materials, and this amount includes all products i.e. 'top shelf', trade lines, strong colours, textures etc etc that painters use within their trade.

Painting the same wall using the trade 'average' the maths are (on a 10 litre basis)

170 = $1.41 per metre for sealer
120
and
170 x 2 = $3.09 per metre for topcoats
110

totalling $4.50, the difference less than the retail cost of paint at $7.10 per square metre.

Painters need to decide whether this difference belongs to them or their customers – we suspect many painters pass on their discounts to make their prices 'more competitive'.

Much is made by painters about the cost of paint – paint is the essential material costing but the profits in painting are with labour management. The prime cost of painting in this exercise is at average trade pricing 76% labour and 24% materials.

There is an opinion that some bigger painting contractors receive buying terms for material that provides a competitive advantage when quoting for work packages. These people already are included in the average price for trade anyway but would need enormous percentage margins to appreciably alter the balances – a 10% price reduction, equivalent to another 30% discount on paint prices reduces the cost on the wall from $4.50 to $3.98 per square metre but even with this massive reduction 78% remains labour and 22% materials.

Paints that increase labour productivity have the potential to make huge gains as opposed to price reductions per litre. Any materials that are easier to apply or cover better/go further when applied will, within the average grouping of architectural coatings painters mostly use, make you more money.

That painters should continue to hassle their suppliers for better buying terms remains a decent pastime, because price is an important consideration for painters and their customers but, once a reasonable commercial agreement is made, better material performance is more critical to your bottom line.

On flat wall surfaces painters mostly average 120m^2 per coat per day – this is each day and includes all the mucking about contingent with the process – masking, talking, texting, dit dit and ditto! and this results in $17 per m^2 for painting plasterboard in three coats. This returns around $65 for each hour painting and therefore covers the overheads and leaves a little profit.

Labour calculation

Ordinary time 45 hours x $29.00 = ...$1,305.00

Add Holiday and sick leave (+16%) 208.00

ACC and First Week Liability (+6%) 78.30

Subtotal $1,591.30

Divide by Productive Hours

$1591.30 ÷ 43.33 = ...36.72

(Deduct paid break time each day)

Plus Brushware/rollers/consumables

Supplied by employer 10.00

Direct cost (@ $29.00 per hour).....$46.72

Add overheads ($12 per hour) $12.00

.....**$58.72**

Add profit @10% $5.87

.....**$64.59**

KiwiSaver

If you 'top up' an employee's savings plan remember to add the amount onto your costings – you will only be able to recover the contributions from your earnings from customers.

Overheads

These are the costs used to run your business that are separated from the costs of the function of painting (paint and accessories) and are recovered (hopefully) by including an average for the overheads in prices you give customers for work.

In some regards overheads can be included, for example – a painter's hourly rate for charging up will include overheads which are in the order of one third of the total cost of labour.

Similarly, the build-up dollar rates for painting 'Average rates for painting' also include an overhead allowance, and a modest profit.

Quite often the total of overheads, particularly with smaller businesses, is rather more than the total costs of materials used by the business, and in fact the overheads, as a percentage of productivity tends to be highest when the firm is smallest and of course the percentage decreases as the productivity base widens – a self-employed painter running a business painting needs all the items listed and economies of scale would suggest that mostly they will need for example a van and a phone, so too could another painter employing four people – and the same cost would be spread over the earning efforts of five people.

It is a commonly expressed statement that painting is so much more fun working away by oneself, but these people need to be right at the high end with their prices to properly pay for everything.

Very often painters can judge the time and materials needed for a job well enough and tend therefore to produce quotes that cover the 'time and materials' but overlook the standing overhead costs.

Pretty well in every town there are two broad groups of painters with their average prices and the lower group consistently undervalues the costs of painting as a business while the others get it right. This despite the assertion from both groups that our industry is ultra price sensitive.

A typical set of overheads would be:

1. Accountancy fees – usually more than expected.
2. Advertising – word of mouth is best, but chances are you may need to supplement it with some other advertising.
3. Bank fees – nibble away at all of us.
4. Directors' fees – partners and sweethearts.
5. Entertainment – staff shouts and Xmas etc.
6. General expenses – often interesting.
7. Plant and equipment hire – more particularly establishment costs.
8. (Home) Office/workshop – legitimate expense.
9. Insurances – you'll need this for when trouble strikes.
10. Interest (bank) – sometimes you need some finance.
11. Interest (H.P.) – vans and spray equipment and computers.
12. Legal costs – best avoided!
13. Postage and stationery – quite a lot on an annual basis.
14. Repairs and maintenance – these are running costs of machinery and plant.
15. Subscriptions – Master Painters etc.
16. Telephone/email/mobiles – heaps – Radio GooGoo Radio GaGa.
17. Vehicle expenses – always more than you imagine.
18. Depreciation – setting aside a % of replacement.

All these costs are paid for from what you earn painting, so make sure you put these costs in your quotes.

When an account becomes 'overdue' always contact your customer and ask for payment

- If there is a problem with your workmanship or other matters at least you will know and (by law) you have the opportunity to put it right
- If you don't and ignore the problem technically, you don't have a 'bad debt' anymore because it simply becomes impossible to undertake any recovery at all.
- Apart from commercial failures (bankruptcies) that occur from time to time the problem is full payment for your work rather than 'bad debts'. Painting is a finishing trade and substrate problems have a nasty habit of translating into painter problems, that require considerable reworking, that leads to added expense (often disputed) and delays to payment.
- An additional difficulty is that there is a casual 'best price' bidding system and many quote, correctly to actually perform the painting systems, but without any regards to contract conditions and/or projected time frames.
- Any legal action you instigate for recovery of monies due takes time and trouble and money to carry out, so be absolutely sure:
  - The job you did was what the customer agreed to.
  - You have properly carried out your paperwork.
  - You are pursuing the correct person/ organisation.
  - You can reasonably expect the customer can pay (unlike debts surrounding chattels for example, you can't exactly repossess paint or wallpaper!)
  - You are prepared to wait much longer than you ever believed possible.

In addition to prices each quotation should describe the preparations and painting systems and proposed materials.

Also include your terms of trade and particularly your payment requirements (sometimes of course these are prescribed in specifications you respond to).

Verify your liability insurances and health and safety protocols, clearly indicate any licences and qualifications held. While this may seem tedious and unnecessary with customers known to you it remains that occasionally things will go wrong and inclusions of all that is needed covers such contingencies. Also it is an excellent marketing strategy compared to casual responses.

Mostly inclusions of every type can be available as a 'cut and paste' basis.

Reducing your credit cycle is sensible.

Ask customers (in your quotation) for a deposit.

This, of course, eliminates tyre kickers, is also often seen favourably by customers because your services are secured and the payment for your work is spread out.

The painter's benefits are the provision of immediate cash flow, the contract is secured and your contract terms confirmed legally.

Ensure your terms of trade are clearly stated – if you need weekly payments, state this requirement within your quotation.

Exceptions to this are when you respond to specifications (and contract conditions) offered by Architects, builders, property developers and managers etc., where the conditions of performance and payment etc are (or should be) stated.

Painters often may not be able to operate within some commercial markets simply because the funding requirements become too high due to retentions, guarantees and the longer payment terms (on average 70+ day credit cycle is typical).

Painters are in the credit business!

The Consumer Guarantees Act and Painting

This Act provides a guarantee of performance for customers and there are plenty of grey areas in establishing just how well your painting work performs and for how long customers may take actions against painters either real or imagined, for problems that arise with work.

Mostly problems are rare with both the materials and workmanship but arise because of unexpected substrate difficulties – for example timber can and does move substantially with weather changes, concrete surfaces can leak and rust is difficult to suppress.

You therefore need a safety parachute to provide some defence against the unexpected.

Well – after you work out your price and prepare your quoted systems add on another offer along the following.

> "We take every care with the preparation and painting, but experience teaches us that sometimes problems arise due to substrates causing unexpected difficulties. We offer to return after 12 months and carefully inspect (and wash if exterior) our decorating and correct any deficiencies.
>
> This will ensure your property is kept in great shape.
>
> This service, should you accept, will cost ($ whatever) when completed, please advise etc etc".

This sends a proper signal to customers because it will be an easy add on to keep everything spick and span and you get to deal with the customer again.

And those that don't accept the offer don't have any retrospective claim again your work because effectively they have opted out of any such warranty.

The Consumer Guarantees Act provides that any work done for a customer must meet four guarantees:

1. Reasonable care and skill – painters' work is often judged by AS/NZ2311:2017 'Guide to the painting of buildings' to determine skills and/or quality when things go wrong.
2. Work will be fit for purpose – make sure your customer understands and agrees what is on offer – detail quotes properly.
3. Work must be completed in a reasonable time – if you have discussed when the work will be done or written this into a quote or contract then that is the agreement.
4. Work must be completed for a reasonable price – if there is an agreed price or quote, estimate on hourly rate, then this is the agreement on price. If not then the charges must be similar to others providing similar services.

Note: Commercial contracts, subcontracts with builders and developers and tendered works are not subject to the Consumer Guarantees Act, but often contain specific conditions of contract that must be achieved and can vary greatly from project to project. **Read before signing.**

Sell customers a Service Plan.

Sealers for plasterboard

- Resene Broadwall Waterborne Wallboard Sealer, Resene Sureseal
- Interior surfaces of walls and ceilings are sealed to promote adhesion of subsequent finishing systems and to correct porosity differences. Waterborne sealers predominate but solventborne sealers are superior in wet areas and also block water and other surface staining. Solventborne sealers will block stains but are always more difficult to sand than waterborne sealers.

Painting ceilings

- Resene Ceiling Flat White, Resene Decorator Ceiling Paint range, Resene SpaceCote Flat
- Ceiling flat white is traditionally applied and is mostly off white greyish or bluish! The high level of light dispersing pigments are difficult to atomise with smaller airless units resulting in 'tailing' and other defects. Removing the primary pump filter often makes the difference!

Painting walls

- Resene Zylone Sheen, Resene SpaceCote
- There are some differences in application – lots of painters applying at least the sealer by airless spraying and sometimes also the topcoats – 'backrolling' although mostly topcoats are being brushed and rolled. Airless spraying obviously reduces the time taken for actual application but requires both time and material to adequately 'mask' adjoining surfaces. It is much more sensitive to humidity issues than conventional painting because adequate ventilation levels can easily be compromised.
- Very competent tradespeople can (and do) brush and roll as productively as spraying when measured on wall painting, and it would seem that the attraction for economics would be better addressed at areas of high labour inputs – such as door frames for example rather than simple flat areas where comparably productivity is high on an 'area' basis.

- Resene Lustacryl, Resene Enamacryl
- Painting timber surfaces generally, trims, skirtings, window liners and door frames and interior doors are all potentially areas of 'high wear' and traditionally are finished in Resene Lustacryl semi-gloss waterborne enamel or Resene Enamacryl gloss waterborne enamel. Acrylics are unsatisfactory because of their thermoplastic properties that attracts dirt etc and lack of blocking properties.
- Waterborne enamels are supplanting solventborne enamels for ease of application, rapid drying times and environmental advantages. Superior durability and non-yellowing benefits are an added bonus.
- The singular application advantage is that, unlike solventborne enamels, waterborne enamels require little or no 'laying off' to achieve optimum results.

Interior work	Measure	$ rate labour materials
Apply 1 coat sealer to flat surfaces – ceilings and walls etc	m^2	**8.00**
Ceilings 1 x sealer 2 x acrylic ceiling flat	m^2	**16.50**
Walls and flat surfaces 1 x sealer/undercoat 2 x low sheen acrylic Includes sanding, small defect fillings etc. white/colours. Colours below 40% LRV add 10%	m^2	**18.00**
Timber surfaces 1 x AP undercoat 2 x topcoats gloss/semi-gloss (include stopping etc)	m^2	**26.20**
Skirtings, window liners, small trims	LM	**10.00**

Join a fan club!

Painting newly built interiors requires excellent ventilation –

- for your health
- for your materials, and
- for increased productivity!

Interior new work

Painting interior doors and their frames requires time and skill compared to many other tasks and currently costings are averaged against three well proven methods.

(a) is the average pricing needed to undertake the preparation and painting on site, mostly brushing and rolling (mostly indicative that most sealer is applied by spray conjointly with other surfaces.

(b) is the average where the doors are stripped, removed off site and booth sprayed, returned and hung. Although the costs per door are attractive, by the time the frame and fittings etc are properly allowed for the costs add up!

(c) covers those people that are spraying all the coatings 'in situ'! Painters using this method have their own substitute hinges so that the doors can be included with the frames. Monocolours (i.e. door and frame the same) will save more money. This system works best with waterborne coatings (such as Resene Lustacryl) because overspray can be easily covered with adjacent wall finishes.

Over height doors are difficult to handle and are also often 'solid cored' so be very careful when taking these off – they can be heavy!

Each fire door (used in apartments, hotels, motels and hospitals) has an individual matching certification plate on both door and frame – (don't take off!). There is also a rebated frame detail filled with a smoke seal. This must be carefully kept clean of all paint, and of course, the doors are very heavy to handle.

Interior doors/frames	Measure	$ rate labour materials
(a) Flush doors approx 1980 x 800mm including both sides and frame either acrylic or alkyd systems. Remove and replace hardware. Prime, stop, undercoat and topcoats 'in situ'	each	**150.00**
(b) Ditto to above but remove doors and paint off site. Return and rehang include painting frame etc	each	**115.00**
(c) Ditto but remove all hardware. Use 'painter's own' temporary hinge. Spray all coats frame and door either HVLP or airless 0920 tip size	each	**120.00**
Paired bi-fold types as for above. Cavity sliders use rate (a)	pair	**150.00**
Over height doors 2700mm high 3000mm high Open louvre panelled doors add 10% to rates above	 each each	 **170.00** **190.00**
Fire doors approx 1980 x 800mm each side and frame. Protect identity markers and smoke stop frame seal from paint splashes (painted in situ)	each	**265.00**

Application of clear finishes requires first sealing the surface and the best results are achieved by using a thinned full gloss clear (either waterborne or solventborne), which ensures the quickest and hardest drying platform – reduced gloss levels – satin, semi-gloss or flat – are achieved by the addition of flatting agents that retard drying, particularly in humid or cold conditions. Stopping is always after the first coat and stained putty is still the best choice. Always apply clears with the grain and also sand with the grain using garnet paper. Good quality brushware works the best. Solventborne varnishes slowly yellow over time and darken timber – not always a bad thing!
Staining timbers using penetrating wood stains such as Resene Colorwood is simple and effective – but – always sample check with your customer before starting – and make sure application is with lint free cloths.
Applying a waterborne sealer to particle board is both economical and stabilises the substrate colour. Moisture cured polyurethanes must not be sprayed but are applied using strong solvent sleeves. Use a new sleeve between coats – the sleeves are cheaper than cleaning solvents!
Apply coats with the 'run' of the boards to prevent 'lapping' because the material dries rapidly – often possible to recoat the same day. Resene Aquaclear gloss develops almost similar hardness when fully cured without the solvent smell discomfort and is a practical alternative when working with people.
Finger jointed pine finishing timber defects can be eliminated with well formulated primers (e.g. Resene Decorator High Cover/Resene Quick Dry). Quality materials and brushware pay dividends with high productivity outputs.
Both colour and gloss differences can be highly effective. The best results are always from the selection of complementary rather than opposite colour selections. An excellent solution for difficult surfaces such as those with critical light problems.
Flat surfaces are very difficult to find and coating is also difficult, but metallics respond brilliantly to textured surfaces or to distressed applications, such as crows foot techniques. Anaglypta linings can respond spectacularly.
Requires correct (large capacity) airless equipment such as Graco 795 – and skill to apply. Excellent self finish for ceilings. These high build materials are really hard to sand when cured.
Resene Aquaclear and Resene Colorwood are easy to apply and are brilliant in use.

Interior work	Measure	$ rate labour materials
Seal, stop and 2 coats clear varnish Satin – gloss 0-150 150-300	 m^2 LM LM	 **22.00** **9.00** **12.50**
Resene Colorwood timber stain only 0-150 150-300 (stopping and clear over extra)	 m^2 LM LM	 **9.00** **3.00** **4.00**
Particle board flooring Stopping fixing (overall) Seal PBS and 3 coats Moisture cure polyurethane	 m^2 m^2	 **5.00** **33.00**
Tongue-and-groove timber flooring Stopping fixing (overall) 3 coats moisture cure polyurethane Resene Qristal ClearFloor 2K	 m^2 m^2	 **11.00** **36.00**
Window liners 100mm Prime/clear and 2 coats	 LM	 **10.00**
Timber windows interior Prime/clear and 2 coats Measure flat over glass	m^2	**56.00**
2 colour broken ground sponging over basecoat	m^2	**61.00**
Metallic finish on flat Metallic finish on texture (includes basecoats) Overglaze to metallics	m^2 m^2 m^2	**73.00** **60.00** **12.00**
Apply by airless surface prep (Resene Broadwall 3 in 1) Skim coats to plasterboard From level 4 to level 5	 m^2	 **18.00**

For many painters wallcoverings are only occasionally undertaken for customers, and unless people are kept reasonably busy, productivity becomes relatively low, and for most, room lots of 8-10 (approx 50m^2) is about the average productivity.
'Paste the wall' papers offer real advances as the whole process of hanging becomes both faster and simple – selected lining opportunities will become both competitive with, and much better than, premium plasterboard finishes (levels 4 and 5).
Textured linings offer significant decorative and added value opportunities – painters can both paper and paint surfaces.
Commercial vinyls require splicing at butt joins but are otherwise simple to install. The actual price per metre can fluctuate between differing patterns and it is essential to exactly confirm both the price and sizes of these materials.
Semi-woven materials such as Studio Vinyl (frontrunner) hang very well except that the foam backed pinboard types, common to schools and universities, hospitals etc are relatively expensive and also difficult to install.
Standard wallpaper has 5m^2 per roll (503mm x 10 metres). 'Paste the wall' papers are standard width, available 10 metre long (5m^2) or 25 metre long (12m^2) per roll. Commercial vinyls vary from 1 metre to 1200mm and 1400mm wide. Always check and ensure that you use the correct adhesives.
Built up rates given that are inclusive of supply of materials include trade discounts available. These are the 'perk' for the tradesperson, when for example, customers supply materials your risk provision is lost and you are merely a labour only provider!

Patterned or plain, wallpaper is a versatile decorating tool that will quickly transform a room, adding character and interest.

Good-looking and practical

As well as good looks, textured wallpaper has a further practical benefit. If a wall surface is a bit tired and has rough patches and imperfections, a textured paper can hide a multitude of sins, rather like a blemish concealer in a make-up kit. If you are renovating a new home, that can save time and money. For new home builders, wallpaper can make up for a less than perfect plaster surface on interior walls.

Interior work	Measure	$ rate labour materials
Supply, size and hang butt jointed lining paper to plasterboards	m^2	**19.00**
Supply, size and hang selected wallpaper (PC for supply of paper @ $80 per roll or $16 per m^2	m^2	**33.00**
Supply, size, paste the wall and hang selected paper	m^2	**23.00**
Size only, plasterboard walls – 'Shurstik' or 'Metalyn' latex size	m^2	**6.00**
Seal old stained or yellowed plasterboard with pigmented sealer	m^2	**10.00**
Stripping wallpaper - Charge per hour!		

Masons Wallpaper

Masons Wallpaper

Commercial vinyls require splicing at butt joins but are otherwise simple to install. The actual price per metre can fluctuate between differing patterns and it is essential to exactly confirm both the price and sizes of these materials.

The given rates in the tables are for each m^2 in wall area. Often commercial vinyls are sold by the lineal metre, and the roll size can vary from around 1 metre wide through to 1600mm wide. Be careful with your measurements before ordering, but always, check your calculations with the material supplier!

Check carefully for the advice that is best for adhesives. Mostly the glue is applied to the wall prior to hanging, but check for the best advice before attempting to hang the product.

In almost all cases, manufacturers do not hesitate to replace damaged wallcoverings; however, they do have a problem replacing labour especially if it were possible to identify the problem either prior to the job or following the installation of two rolls of wallcovering.

Sizing, used as an auxiliary adhesive, was, for many years, recommended for two reasons: either to provide extra tack during installation or to eliminate porosity of a surface before installation, which gives a longer wet life of the wallcovering being hung and produces a better surface so the installer can slide the wallcovering into position more easily.

Resene Wallpaper Collection 91343

Resene Wallpaper Collection 99347

Interior work	Measure	$ rate labour materials
Supply, size paste wall and hang 'Kontur' 1.000 wide textured lining Apply 2 coats low sheen acrylic to above	m^2 m^2	**19.00** **14.00**
Size, wall paste and hang **only** selected commercial vinyl, splice vertical joins (Vinyl wallcoverings vary in width from 1 metre to 1200 to 1400 and per lineal metre for supply only between $18-55 per lineal metre)	m^2 Hanging only!	**20.00**
Supply and fix Studio Vinyl (Frontrunner) type fabric (check actual selection)	m^2	**80.00+**
Supply and fix Autex foam backed pinboard fabric	m^2	**135.00**
• Make sure correct quantity of wallcovering is received • Verify that all rolls for each separate area have the same pattern and batch numbers to ensure uniformity • Check for physical damage perhaps from carriers. Inspect for edge trimming consistency. If two separate rolls are trimmed differently at the edges, this is a sign of either poor trimming or different batch number • Inspect for stains or dark patches near edges • Check for difference in colour, tonal value especially on dark background papers • Inspect for pattern inks that may be missing		

Resene Wallpaper Collection 2102696234

Resene Wallpaper Collection 102706221

Good painting practice emphasises the importance of preparation, particularly for repainting and cleanliness is the key! Cleaning is easily achieved with Sugar soap and propriety solutions like Resene Interior Paintwork Cleaner and because it is an integral component of painting specification rates are included separately to actual coating costs.

Step 1 – Washing

Washing before painting interior walls, ceilings and joinery etc is good practice to remove any fly dirt, dust and other contaminants. In most situations this means simply wiping using a clean lint-free cloth and a solution of warm water and Resene Interior Paintwork Cleaner or a mild detergent. Sanding walls and ceilings is not usually necessary unless the surface has imperfections and/or flaking paint that needs to be sanded smooth, or if the existing paint system is an old enamel system.

If it is an enamel system, commonly used in kitchen and bathroom areas and on joinery and doors, first remove any grease and oil using Sugar soap and sand the areas to degloss the surface and provide a key for the paint to adhere to. Alternatively Resene Waterborne Sureseal (D42a) could be used eliminating the requirement to sand.

Note 1: Pen marks will need to be sealed with either Resene Waterborne Sureseal (D42a) or Resene Enamel Undercoat (D44) as they will bleed through waterborne paints.

Note 2: You can check whether the paint finish is an enamel system by rubbing the paint surface with meths. If it removes some of the coating then it is most likely waterborne and a Resene paint system can be applied directly onto the clean surface without sanding.

Step 2 – Filling

Any holes or voids, such as those left in wallboards by picture hooks, should be filled and once dry sanded smooth. Unless the hole in the wallboard is large (say bigger than the palm of your hand) it will not usually need sealing or priming before painting.

For timber joinery it is good practice to spot prime voids and holes, such as punched nail heads, before filling and then reprime once filled and sanded. The tables below are guides to the most suitable sandpaper, fillers and primers/sealers to use.

You are now ready to paint.

Sanding and scraping			
Area	**Scraper**	**First sandpaper**	**Finishing sandpaper**
Fine finishing – clear finishes	-	220 grit zinc stearate	400 grit Wet and Dry
Rough and/or flaking woodwork or wall linings	25mm-50mm flat bladed scraper	100 grit zinc stearate	220 grit zinc stearate
Sanding between costs, enamels, clear finishing	-	220 grit zinc stearate	-
Sanding fillers for joinery, skirting boards etc	-	180 grit zinc stearate	-
Sanding fillers on wall linings	-	220 grit zinc stearate	-
Sanding wallboards after removing wallpaper	-	80 grit zinc stearate	-
Wallboard compounds, Resene Broadwall Surface Prep and Seal (D807), Resene Broadwall Waterborne Wallboard Sealer (D403)	-	180-220 grit zinc stearate – ideally with a pole sander	-

Interior work	Measure	$ rate labour /materials
Washing down surfaces apply Resene Paint Prep and Housewash, scrub and rinse clean (general surfaces)	m^2	**10.00**
Apply Resene Emulsifiable Solvent Cleaner (D804) to greasy or smoke damaged surfaces flush clean water wash and vacuum dry (grease and smoke)	m^2	**12.00**
Wash, sand and seal varnished surfaces with adhesion primer	m^2	**14.00**
Stripping wallpaper - try for approximate area rate	m^2	**22.00**
Skim coat plasterboard walls after paper removal	m^2	**19.00**

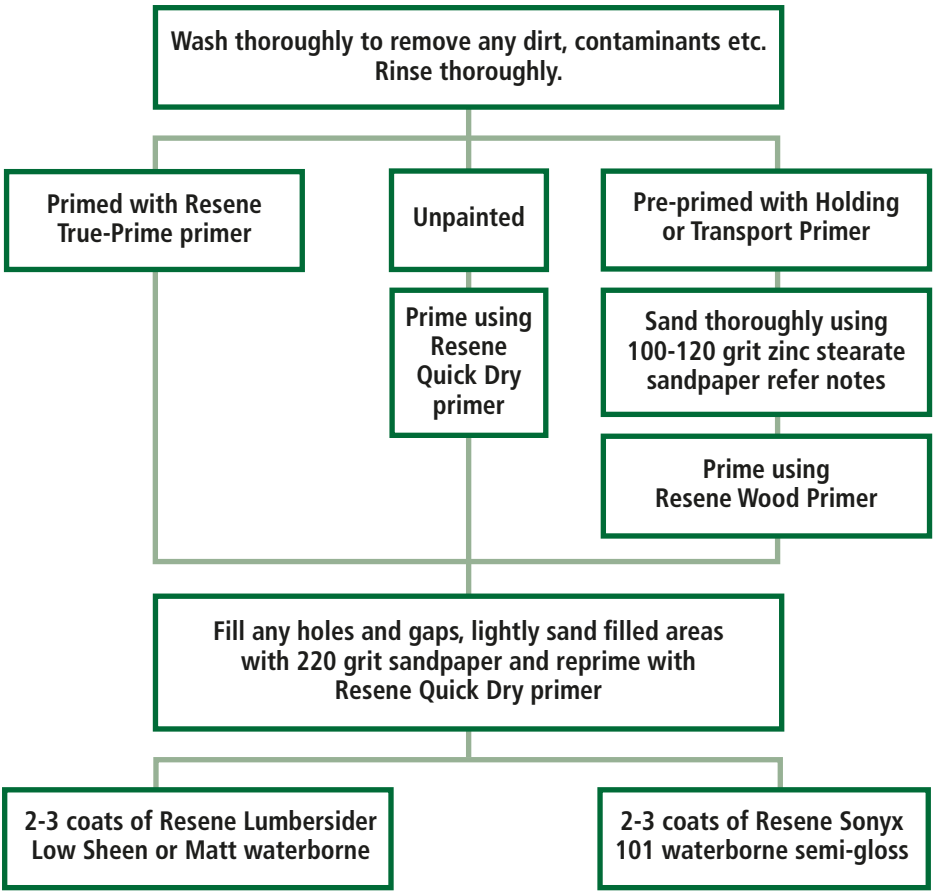
Fillers	
Substrate	**Recommended**
Gaps between scotia, skirting boards and door and window frames	SIKA Fill That Gap or PAL Zero Gaps
Holes/voids in timber and MDF joinery	PAL Contract Filler
Small holes, dents etc in wallboards (e.g. picture hook holes)	PAL Contract Filler

Priming		
Substrate	**New**	**Aged**
Cedar joinery	Resene Enamel Undercoat (D44)	Resene Enamel Undercoat (D44)
Laminated surfaces	-	Resene Laminate and Melamine Primer (D414)
MDF	Resene Quick Dry Waterborne Primer Undercoat (D45)	Resene Quick Dry Waterborne Primer Undercoat (D45)
Old varnish/polyurethane	-	Resene Sureseal – solventborne (D42) or waterborne (D42a)
Plasterboard	Dry areas - Resene Broadwall Waterborne Wallboard Sealer (D403) Wet areas – Resene Waterborne Sureseal (D42a)	Resene Sureseal – solventborne (D42) or waterborne (D42a)
Timber joinery	Resene Quick Dry Waterborne Primer Undercoat (D45)	Resene Quick Dry Waterborne Primer Undercoat (D45)
Vinyl wallpaper	-	Resene Waterborne Vinyl Wallpaper Sealer (D406)
Water stains/pen and ink marks	-	Resene Waterborne Sureseal (D42a)

Repainting interiors is usually pretty straightforward but often the circumstances prove expensive to manage – shifting furniture and taking down and putting up curtains is often expected as part of painting. Try and establish some reasonable ground rules for both parties. Painters often comment that homeowners are usually much easier to work with than tenants.
Small jobs are very difficult to price accurately and are commonly underestimated. It's just as difficult to paint a loo as it is to paint a skyscraper!
Repainting existing cabinetry and/or shelving requires careful sanding to ensure adhesion of additional coatings. Brush and rolling two packs, such as Resene Uracryl is simple but good ventilation is essential.
Height allowances are needed, particularly for difficult areas such as stairways.
Small diameter pipes are just as hard to paint as larger pipes!
Refer page 22 – rates for cleaning/washing.

Interior work	Measure	$ rate labour /materials
Prepare, fill and sand walls and spot prime and 2 coats acrylic	m^2	**19.00**
Repaint ceilings in good condition • 2 coats • 1 coat • Spot prime, seal, fill and 2 coats	 m^2 m^2 m^2	 **18.50** **15.50** **22.00**
Flush doors 1980 x 800 average including frames prepare and recoat – enamel or varnish good condition both sides included	each	**140.00**
Average timber window frames and sashes measures flat overall	m^2	**48.00**
Prepare and paint average kitchen joinery units – sand, UC and topcoat.	each	**1250.00**
Prepare and sand, UC and topcoat average small bathroom	each	**980.00+**
Clear, varnish refinishing Wash, sand and 2 coats	m^2	**22.00**
Prepare and repaint cabinets shelving etc – sand and 2 coats 2 pack finish		**33.00**
Interior height allowances above 3.500 floor to ceiling	add on 15%	
Exposed pipework up to 100mm diameter per coat	LM	**10.00**
Refer page 22 – rates for cleaning/washing.		

New timber and weatherboards



Also consider using Resene MoulDefender or Resene CoolColour. Add 60 cents per m².

- Plywood and Shadowclad® are manufactured from alternating thin layers of layered timber that are then glued together. The top layer is likely to split or check when first exposed to moisture and heat (a rainy day followed by a sunny day!) – this will happen regardless of whether it is painted or stained first and is not a board fault.
- We recommend that either it is deliberately wet and allowed to check (allow approx. 24 hours) and then primed and painted – applying a third coat to the checked area or painting it straight away and allowing for a third coat to be applied at a later date once it has checked.

New exterior work		Measure	$ rate labour /materials
Prime new timber		m^2	8.00
Prime new timber 0-150mm		LM	3.50
Prime new timber 150-300mm		LM	6.00
Prepare, reprime, stop and 2 coats			
Exterior acrylic	(2) To timber		
Weatherboards	(a) Bevel back	m^2	52.00
	(b) Rusticated	m^2	56.00
Prepare, prime, stop and 2 coats			
Exterior acrylic	(2) To fascias, trims etc	m^2	33.00
Exterior acrylic	(2) 0-150mm	LM	15.00
Exterior acrylic	(2) 150-300mm	LM	18.50
Prime and 2 coats acrylic to dressed exterior grade ply flat nailed		m^2	23.00
QD prime plus 2 coats to rough sawn Shadowclad® ply (flat nailed)		m^2	37.50
Prime plus 2 coats waterborne enamel to windows (measured flat overall) Plus 10% for 'colonial' sashes		m^2	60.00
Prime plus 2 coats			
Soffits		m^2	28.00
Soffits with exposed rafters		m^2	70.00

Note: Rates similar for oil based except allow for enamel undercoat m2 (+4.00)

LINEA® weatherboards
AXON and STRIA wall claddings

Ensure the surface is clean and dust free

Fill any nail holes using Contract filler and gaps with SIKA Fill That Gap Exterior Filler

Spot prime filled areas with Resene Quick Dry primer

Resene Quick Dry and two coats Resene Lumbersider/Resene Sonyx 101/Resene Hi-Glo for a Resene CoolColour finish

Alternatively recommend 3 coats Resene Lumbersider/Resene Sonyx 101/ Resene Hi-Glo

Also consider using Resene MoulDefender or Resene CoolColour. Add 60 cents per m².

New exterior work	Measure	$ rate labour /materials
Prepare, wash, fill and exterior acrylic in 3 coats LINEA® ceramic weatherboards	m^2	44.00
James Hardie recommends that LINEA® weatherboards not be filled on laps – painters should check this carefully!		

- LINEA® weatherboards utilise innovative ceramic technology to produce a very durable, movement and moisture resistant substrate – and is an ideal substrate for painting as it overcomes many of the movement related issues inherent in timber.
- Its lack of movement and inertness mean that strong colours can be used without the risk of warping and shrinkage – problems common to timber weatherboards. As a result it is proving popular with designers and architects wishing to use stronger colours on their designs.
- While they arrive at a building site primed they will need spot priming for any nail holes, cut edges and any sanded areas.
- For maximum durability we recommend three topcoats are applied. This is also a condition of the LINEA® warranty, mainly because the additional coat increases the coverage and therefore durability over sharper edged profiles.
- To extend colour durability still further a coat of Resene Clearcoat UVS can be applied (usually over Resene Lumbersider).

Resene Limelock (D809) provides many unique advances painting new cementitious surfaces and can be applied to surfaces as soon as possible to achieve maximum benefits.

1. Promotes early cure of fresh cementitious surfaces minimising downtime between the completion of plastering and commencement of painting.
2. White pigmentation increases the albedo of the system to retain moisture.
3. Seals in free lime to protect against the unwanted appearance of lime staining.
4. Good adhesion to fresh cementitious substrates.
5. Provides an excellent base for a wide range of Resene coatings.

And as a direct benefit, speeds up construction timeframes by eliminating curing times for cement, greatly reduces the potential for surface cracking common to plaster coatings and is the most cost effective sealer for painters!

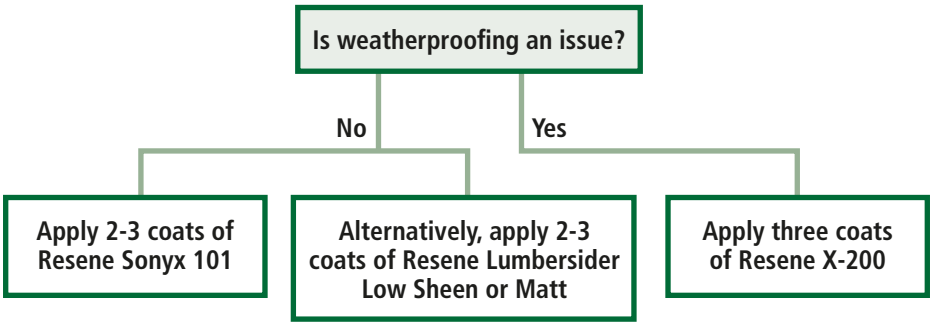
Weatherproofing

Resene X-200 (D62) is an excellent and well proven weatherproofing system for cement, plaster and concrete blockwork.

Apply in two coats over sealer, excepting that concrete blockwork requires three coats of Resene X-200. Application is almost as easy as conventional acrylics except that the spreading rate must be at the required 5/7m^2 per litre. The preferred application is by roller (or airless followed by backrolling). Always use a short handled roller to ensure an angle of application that fully covers joints.

Resene X-200 has a Resene Paints Limited guarantee as a weatherproofing system, but painters must seek advice and specifications from a Resene representative prior to undertaking the work. Resene X-200 will cover cracks up to 1mm wide.

Resene X-400 and Resene X-300E are similar weatherproofing systems but are both elastomeric very high film build materials, and specialist advice should be obtained from Resene representatives.



New exterior work	Measure	$ rate labour /materials
Seal concrete or plaster 1 coat Resene Concrete Primer or Resene Limelock		
(a) Smooth surface	m^2	11.00
(b) Medium texture	m^2	12.50
(c) Coarse surface	m^2	16.00
Seal and 2 coats acrylic/Resene AquaShield		
(a) Smooth precast	m^2	28.00
(b) Smooth plaster	m^2	30.00
(c) Medium plaster	m^2	35.00
(d) Coarse plaster	m^2	44.00
Seal and 3 coats to concrete blockwork Resene X-200	m^2	50.00
Weatherproofing concrete hi-build acrylic Resene X-200, seal and 2 coats @ 250ums DFT	m^2	50.00
Acrylic glaze to above	m^2	12.00
Resene Sandtex 2 coats	m^2	40.00
Resene Resitex 2 coats	m^2	52.00

Care is necessary to correctly fill screw fixing holes, carefully check with the builder that all screws are tightly driven. Dark colour choices can give trouble due to heat transfer. Textured finishes, particularly with Resene X-400 applied with a High Solids sleeve work well but cost much more than acrylic low builds.

Whenever painters see 'Villaboard' or 'Harditex' on plans check with the builder or specifier whether or not to allow stopping!

Note: that exterior stain requirements often ask for further coats after initial applications.

'Hardiflex' has plastic/aluminium jointers and is easy to paint.
'Harditex' has tapered joints that need flush stopping.

New roofs require cleaning by treating with Resene Roof and Metal Wash (D88) and clean freshwater to remove all traces of form oil and any surface contaminants such as salt etc.

The idea of leaving roofs 'to weather' is nonsense in today's world. New roofs need preparing and painting as soon as possible!

Access and edge protection

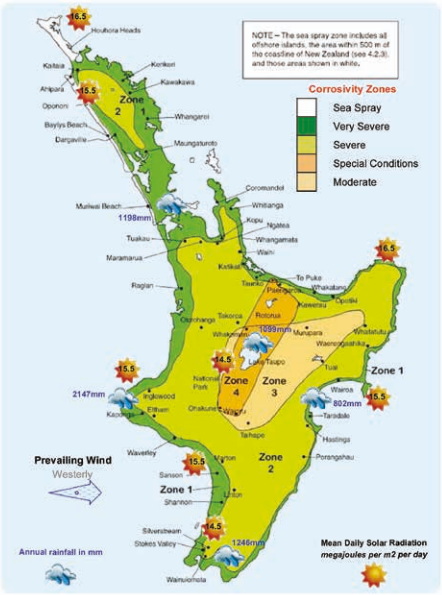
Painters must provide safe working conditions when working on roofs. In addition to ladder safety, and harnesses, edge protection must be provided, which may need specialised scaffolding and barriers.

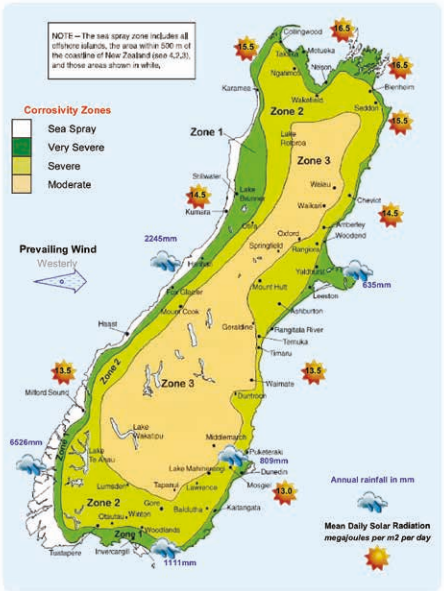
New exterior work	Measure	$ rate labour /materials
Stop screw fixing seal and 2 coats exterior acrylic (a) Titan Board (b) Exotec Board	m^2	**44.00**
Flush stop Villaboard and flush stop Harditex include joint flushing and taping – seal and 2 coats acrylic	m^2	**37.50**
Seal and 2 coats acrylic to Hardiflex (including joints)	m^2	**19.00**
Painting timber decks 2 x acrylic low sheen 2 x oil stain	 m^2 m^2	 **24.00** **22.00**
Exterior oil stain 2 coats dressed timber 1 further coat dressed timber 2 coats rough sawn 1 further coat to rough sawn	 m^2 m^2 m^2 m^2	 **22.00** **12.00** **28.00** **14.00**
Roofs – apply Resene Roof and Metal Wash and clean freshwater Roofs – apply primer and 2 coats anti corrosive acrylic by airless spray (a) Galv corrugated iron (flat measure) (b) Galv tray roof profile (flat measure) Same as above but prime +2 MIOX micaceous add 10% to rates	m^2 m^2 m^2	**7.00** **26.00** **34.00**
Apply membrane primer and 2 coats acrylic to Butynol or composite roofing systems	m^2	**30.00**
Pipe handrails Galvanised 38mm diameter Apply etch primer and 2 coats enamel	 LM	 **13.00**
Rough sawn post rail and boarded fence 2 coats low sheen – flat measure – acrylic	m^2	**20.00**
Either 2 coats oil stain or acrylic low sheen to profiled deck tread decking ex 100mm with 5/10mm gaps, measured flat (cleaning, moss and mould treatment not included)	m^2	**21.00**

Exterior repaints

Fortunately New Zealand has an ideal climatic influence on the painting trade – windblown salt and high U.V. levels coupled with building styles that require painting to resist the potential for damage combine to ensure the repainting market offers continuous opportunities for painters.

Environmental impacts on protection systems





New Zealand lies in a subtropical ocean with salt laden prevailing winds and high humidity.

Steel structures are subject to atmospheres usually more conducive to corrosion than experienced in many other parts of the world. Experience has shown that all exterior New Zealand environments are aggressive to metal protection systems and only by carefully selected and controlled applications, can satisfactory protection be obtained. The main factors affecting atmospheric corrosion in New Zealand are salt blown inland and high relative humidities.

Microclimate effects, such as those listed above, together with shelter from or exposure to direct rain washing, can outweigh the parameters of the macroclimatic zonings.

Unwashed and dirt collecting areas are the first to deteriorate. The only solutions are to either eliminate them by cladding, or frequently wash them down.

Microclimates (immediate exposure environments)

Types of microclimates or typical on-site factors that cause the breakdown of protective coatings include the following:

- Damp locations not dried out by sunlight.
- Exposure to marine atmospheres.
- Concentrations of industry.
- Contamination from airborne fertilisers and other chemicals.
- Alkaline or acidic aqueous fallout.
- Hot or cold surfaces.
- Abrasion or impact.
- Protection of surfaces from direct rain washing.
- Consistent channelling of runoff water across an area of the protected surface.
- Prevailing winds which transport contamination from one location to another.

Unwashed and dirt collecting areas are the first to deteriorate. The only solutions are to either eliminate them by cladding, or frequently wash them down.

The microclimate effect is illustrated by the weathering pattern on these coastal (severe region) warehouse doors.

Chalking

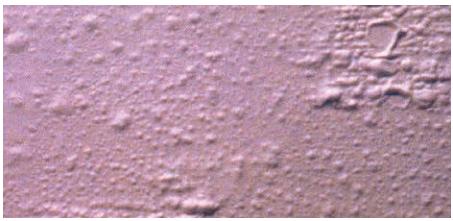
Formation of fine powder on the surface of the paint film during weathering, which can cause colour fading. Although some degree of chalking is a normal, desirable way for a paint film to wear, excessive film erosion can result from heavy chalking.

Peeling

Loss of paint due to poor adhesion. Where there is a primer and topcoat, or multiple coats of paint, peeling may involve some or all of the coats.

Alligatoring (also called crocodiling)

Patterned cracking in the surface of the paint film resembling the regular scales of an alligator.



Blistering

Bubbles resulting from localised loss of adhesion and lifting of the paint film from the underlying surface.

These rates for preparing surfaces are indicative, but always allow for at least moss and mould and paint cleaning plus water washing, it's the least that is necessary!
First, remove as much of the chalk residue as possible, scrubbing with a stiff bristle brush (or wire brush on masonry) and then rinse thoroughly or use power washing equipment. Check for any remaining chalk by running a hand over the surface as it dries. If noticeable chalk is still present, apply a quality primer (or comparable sealer for masonry) then repaint with a quality exterior coating. If little or no chalk remains and the old paint is sound, no priming is necessary.
Try to identify and eliminate the source of moisture. Prepare surface by removing all loose paint with a scraper or stiff wire brush. Sand rough edges and apply the appropriate primer. Repaint with a top quality waterborne exterior paint for best adhesion and water resistance.
Old paint should be completely removed by scraping and sanding the surface. A heat gun may be used to speed work on large surfaces but take care to avoid igniting paint or substrate. The surface should be primed with high quality primer, then painted with a high quality exterior waterborne paint.
If blisters go down to the substrate try to remove the source of moisture. Repair loose caulking and consider installing vents or exhaust fans. Remove blisters (see below). If blisters do not go all the way down the substrate then remove them by scraping, then sanding. Prime bare wood and repaint with a quality exterior waterborne paint.

Step 1 – Treat for moss and mould

Most exterior surfaces, except bare galvanised iron, will have mould, and possibly moss, growing on them. It is not enough to remove moss and mould without first killing it as any residual spores will simply grow back underneath the new paint causing it to flake off.

To treat, simply use a garden sprayer to apply Resene Moss & Mould Killer (**D80**). Wait a few hours for the solution to take effect and thoroughly scrub off.

Step 2 – Washing

The purpose of washing is to remove contaminants, such as dirt, salt, mould residue (now it's been killed), poorly adhered paint and chalkiness, from old painted surfaces.

The most effective way is to use Resene Paint Prep and Housewash (**D812**) or Resene Bio-Cleaner (**D817**). If you are painting a roof, use Resene Roof and Metal Wash (**D88**).

Simply wet the area with freshwater and wash using a soft bristled brush as you would a car. If you are preparing windows use a scouring pad or a 3M stripper pad. A short bristled scrubbing brush is ideal for unpainted concrete and plaster. Rinse clean with freshwater.

Water blasting is useful for hard surfaces, such as concrete and galvanised iron, particularly when paint layers need to be removed. However as a cleaner it is less effective than Resene Paint Prep and Housewash (**D812**) and when used on timber can damage it.

Water blasting is not recommended for joinery.

An alternative is to use a wire brush or stripper pad to remove flaking paint from concrete particularly if only small areas are flaking. A 3M stripper pad is ideal for removing flaking paint and mild rust from galvanised iron – avoid using a wire brush on galvanised iron as it will damage the surrounding protective zinc layer.

Step 3 – Scraping and sanding timber and joinery

If the old paint surface is sound and 'deglossed' then it typically will not need to be sanded. An exception to this is where old enamels have not been exposed to U.V. light and are hard, embrittled with age and have retained much of their original gloss – usually on the opening edges of window joinery and under eaves etc. Refer to the Sanding chart.

Flaking paint will need to be scraped off. Once done, sand back to a sound surface ensuring the paint edges are feathered.

Note: 1: It is important to spot prime any bare timber the same day as it is sanded and before any filling to prevent overnight dew lifting the newly feathered paint edge.

Note 2: It is good practice to rinse areas with clean water before painting commences each day to remove any salt deposits – especially within 1.5km of the sea.

Continued on page 37

Exterior work	Measure	$ rate labour /materials
Apply Resene Paint Prep and Housewash or Resene Bio-Cleaner (or Resene Roof and Metal Wash), freshwater rinse clean	m^2	6.00
Apply Resene Moss & Mould Killer, bristle broom & pressure wash/ waterblast clean	m^2	10.00
Water blasting at up to 3000 PSI	m^2	6.00
High pressure water washing	m^2	4.00
Machine sanding old paintwork	m^2	23.00
Linbide scraping (small areas) lineal	LM	14.00
Burning off weatherboards (gas – infrared or heat gun)	m^2	85.00
Liquid stripping includes scraping and pressure washing/water blasting	m^2	92.00
Spot priming small areas (each)		7.00
Apply Resene TimberLock to prepared woodwork	m^2	14.00

Resene Paint Prep and Housewash and Resene Bio-Cleaner recondition sound previously painted surfaces prior to repainting. Easy-peasy!

Continued from page 35

Step 4 – Filling

Imperfections and repaired areas, such as punched nails and cracks in timber and plaster, will need to be filled, and in some cases sanded, before spot priming or painting can commence. The following chart identifies the most appropriate fillers for exterior use. The product packaging also recommends where and how to use.

You are now ready to paint.

Like washing your car, cleaning your house will help it maintain its good looks for much longer. Airborne contaminants, including salt deposits, which settle on your paint film, can attach the surface and cause premature breakdown. Annual washing of your home will help maintain the fresh appearance of your paintwork.

Moss and lichen can penetrate the surface of the paint film, damaging integrity and reducing the useful life of the film, while mould growth can destroy the chemical entity of the resin system that holds the paint system together. The presence of moss, mould and lichen will hold moisture on the surface longer, promoting further growth of these organisms and increasing the risk of damage to the coating. Removal using the appropriate washing procedure will increase the life of the coating and maintain the aesthetic properties of the paint finish.

Keep clean with Resene

Resene Bio-Cleaner

Resene Bio-Cleaner is a quick and easy way to clean surfaces ready for painting or use annually to give homes and buildings a fresh look by washing away dirt and contaminants that may be present. It's Eco Choice approved and formulated with eugenol, the active ingredient in clove oil, which helps to inhibit mould and fungal regrowth.

Freshens homes and buildings

Resene Deep Clean

Resene Deep Clean is the simple, safe method of keeping all your outdoor areas free from moss, mould, algae and lichen. Simply spray or brush on and leave Resene Deep Clean and nature to do the work. Slow acting Resene Deep Clean gets right down to the roots of the problem, destroying the growth and combining with U.V. light and rain to weather off the remains to leave a Resene Deep Clean surface. Ideal for use on paths, patios, decks and other exterior cementitious, timber and painted surfaces.

Moss control

Resene Moss & Mould Killer

Resene Moss & Mould Killer is a hypochlorite based wash designed to kill and bleach most common moulds and fungus within 48 hours. Recommended prior to repainting cementitious surfaces where mould growth is normally present. Moss and mould must be treated before painting to avoid discolouration and damage of the new paint system.

Paths, paving and concrete

Resene Paint Prep and Housewash

Resene Paint Prep and Housewash is a quick and easy way to wash your home or building to give an immediately fresher appearance. Ideal as part of the surface preparation prior to painting or annually to keep your home or building looking good for longer. Suitable for interior and exterior work.

Avoid contact with glass. If accidental contact does occur ensure product is well rinsed off glass surfaces. Concentrated product left on glass surfaces may etch the surface.

House and building wash downs

Resene Roof and Metal Wash

Resene Roof and Metal Wash is a specially formulated cleaning and degreasing agent for all new and previously painted galvanised iron as a general cleaner and pre-treatment for all repaints. Recommended for all roof painting and repainting projects.

Avoid contact with glass. If accidental contact does occur ensure product is well rinsed off glass surfaces. Concentrated product left on glass surfaces may etch the surface.

Commercial buildings and canopies

Resene Timber and Deck Wash

Resene Timber and Deck Wash is a quick and easy way to clean timber surfaces, such as weatherboards and decks, prior to painting, staining or oiling.

Timber and deck wash downs

Washing and cleaning treatments are an attractive 'added value' proposition for both painters and their customers.

Painting timber and weatherboards in good condition

Treat moss and mould with Resene Moss & Mould Killer

Wash and scrub using Resene Paint Prep and Housewash or Resene Bio-Cleaner

Sand any flaking paint using 120-150 grit zinc stearate sandpaper

Spot prime using Resene Quick Dry primer

Fill any holes and gaps, lightly sand filled areas with 220 grit sandpaper and reprime with Resene Quick Dry primer

For a semi-gloss finish recommend 2 coats of Resene Sonyx 101

For a low sheen or matt finish recommend 2 coats of Resene Lumbersider Low Sheen or Matt

Also consider using Resene MoulDefender or Resene CoolColour. Add 60 cents per m².

Exterior work	Measure	$ rate labour /materials
Repainting weatherboards in good condition – prep – spot prime and 2 coats acrylic (add in preparation as needed)	m^2	**46.00**
Remove old putty and reglaze (includes labour and materials)	LM	**28.00**
Repaint wooden window frames and sashes. Spot prime 2 coats acrylic enamel (casement type) measure flat overall	m^2	**55.00**
* Add plusage 10% Colonial type Whitco stays Hopper sashes Double hung	m^2 overall as for casements	**62.00**
Repaint exterior doors and frames – typical TG and braced type Glazed top light Glazed 3 light	each each each	**110.00** **90.00** **66.00**
Clean glass/remove all paint and polish	m^2	**8.00**
Prepare and recoat oil stain 2 coats to weatherboards Prepare and recoat oil stain 2 coats to posts/beams etc	m^2 LM	**33.00** **12.00**
Prepare and repaint Hardiplanks, spot prime, 2 coats acrylic	m^2	**26.00**
Clean and paint 2 coats acrylic plastic spouting sand downpipes (all girths) Allow +25% for colour contrast	LM	**12.00**
2 coats Resene Non-Skid Deck & Path paving paint	m^2	**24.00**

Painting timber and weatherboards in poor condition

Treat moss and mould with Resene Moss & Mould Killer

Wash and scrub using Resene Paint Prep and Housewash or Resene Bio-Cleaner – pay particular attention to flaking areas

Remove all perished or unstable paint – see notes

Sand any exposed timber and surface imperfections

Resene TimberLock should be considered as a preservative and conditioner if paint is stripped

Spot prime using Resene Wood Primer (if rust stained and/or degraded) or Resene Quick Dry primer

Fill holes and gaps with Contract filler and gap filler

Apply Resene Timber Surface Prep if needed

Sand filled areas with 220 grit sandpaper and spot prime as above

We recommend 2-3 coats of Resene Sonyx 101 waterborne semi-gloss

Alternatively for very poor or rough surfaces consider Resene Lumbersider Low Sheen or Matt to disguise imperfections

Also consider using Resene MoulDefender or Resene CoolColour. Add 60 cents per m².

Exterior work	Measure	$ rate labour /materials
Repainting weatherboards in poor condition entails careful preparation and this takes time	m^2	at least 85.00

Top tip: Consider using Resene X-200 – the higher film build will cover many defects!

The paintwork will be characterised by lots of bare timber, crocodiled and flaking paint; there will likely be rusty nail heads, dirt, salt and other contaminants as well as moss and mould especially on the south side.

While water blasting will remove paint it is likely to 'gouge' the timber and isn't as effective as Resene Paint Prep and Housewash or Resene Bio-Cleaner at dechalking and removing contaminants.

Badly damaged and unstable paint needs to be removed. Burning off with a hot air gun is very slow, which is why most professional painters use a mechanical stripper or linbide scraper that are remarkably quick at removing poorly adhered paintwork although there is a risk of gouging the timber. It is also tedious and unpleasant work although innovative products, such as the 'Sea to Sky' stripping range, are proving popular as they are simple and safe to use.

Resene TimberLock (D48) is ideal for bare timber as a surface pre-treatment and performs a similar function to Resene Sureseal (D42) on old powdery surfaces. Recommend it when the customer believes paint will need to be stripped – especially on the north and northeast elevations of a home.

Resene Timber Surface Prep (D314) upgrades and fills surface defects such as 'mapping' and crocodiling.

Treat nail head corrosion.

The paint may well contain lead, which Resene are happy to test for. If the test is positive then take precautions including ensuring nearby soil isn't contaminated and that lead in sanding dust isn't ingested.

After sanding, prime the same day, as nighttime dew will creep under the freshly sanded paintwork and the edges will curl and lift.

The prepared surface will have repaired cracks, old paintwork and new freshly primed timber it will be less than perfect when compared to new weatherboards.

Use Resene Sonyx 101 over Resene Hi-Glo, as its lower gloss will not highlight imperfections in old timber and paintwork or Resene Lumbersider Low Sheen or Matt if it is particularly rough.

Add extra for stripping old paint!

Repainting concrete and cementitious surfaces is usually straightforward, any problems are self-evident (such as cracking and leaking). Spalling due to reinforcing rusting needs a careful approach. Sheltered or southern elevations concrete will always have moss and mould to remove.

Degraded and powdery surfaces must be sealed prior to repainting with Resene Sureseal pigmented sealer, which both penetrates, binds and seals to surface (brickwork).

Hardiplanks are generally accepted as amongst the easiest exterior items to repaint, but inspect nail heads carefully, the galvanised flatheads sometimes need priming where the galvanising is eroding. (Spot priming with Resene ArmourZinc 110 is ideal for this purpose.)

Painters are frequently asked to apply 'graffiti proof' clears over existing paint surfaces. Remember that a whole catalysed urethane system includes primer/topcoats (see specialist coatings).

The textural differences generally become more expensive as the texture becomes greater because, on average, more material is applied. These rates are indicative only and also are for decorative rather than protective coatings. Monolithic textures as part of an exterior cladding system are not included.

The rates or textures achieved with thixotropic materials (Resene X-400) or crushed aggregates are similar given relative textures.

These rates are for decorative texture coatings and are not to be considered for monolithic textured coating systems. This is a specialised, licensed application – one of the downstream consequences of the 'leaky homes' problems. See Rockcote™ Systems.

Painters should consider the application and appearance benefits using Resene AquaShield on concrete exteriors – outstanding ease of application, dead flat and self-cleaning makes very happy customers!

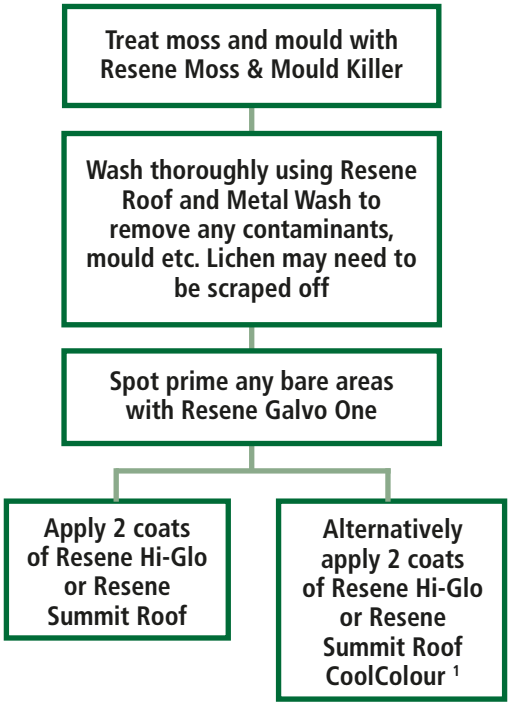
Exterior work	Measure	$ rate labour /materials
Repainting smooth concrete or plaster – clean spot Prime and 2 coats acrylic	m^2	27.00
Repainting medium roughcast 2 coats acrylic	m^2	33.00
Repainting coarse roughcast 2 coats acrylic	m^2	48.00
Repaint concrete blockwork 2 coats acrylic (brush and roll)	m^2	27.00
Repaint brickwork (brush and roll) 2 coats acrylic	m^2	34.00
Apply acrylic glaze to painted surfaces in 2 coats	m^2	17.00
Prepare and repaint Hardiplanks, spot prime, 2 coats acrylic	m^2	26.00
Apply 2 coats catalysed urethane anti-graffiti clear to acrylic Paint systems		
Smooth surface	m^2	17.00
Medium textures	m^2	24.00
Coarse – n/a		
Textured coatings (i.e. Resitex) applied to smooth jointed surfaces		
Fine sand profiles	m^2	50.00
Medium textures	m^2	66.00
Coarse textures	m^2	75.00
Includes 1 x acrylic sealer 2 passes texture coating		
Apply 2 coats Resene Sandtex	m^2	40.00

Apply Resene Pre-Coated Steel Primer to optimise the benefits of Resene CoolColour topcoats.

Access and edge protection

Painters must provide safe working conditions when working on roofs. In addition to ladder safety, and harnesses, edge protection must be provided, which may need specialised scaffolding and barriers.

Repainting roofs in good condition



[1] To optimise the benefits of the Resene CoolColour topcoat use appropriate primer.

Also consider using Resene MoulDefender or Resene CoolColour. Add 60 cents per m².

Exterior work	Measure	$ rate labour /materials
Repaint roofs in good condition Spot prime and apply 2 coats acrylic gloss measures flat overall		
(a) Galv corrugated iron	m^2	24.00
(b) Galv tray profile	m^2	30.00
(c) Decramastic tiles (low sheen)	m^2	36.00
(d) Clay tiles (include sealer coat) All applied by airless spray (wash down costs excluded)	m^2	58.00
Prepare, remove rust, prime (up to 4% of gross area) and apply solventless epoxy hi-build – Alumastic – by HP airless @ WFT 250ums – 125ums DFT		
(a) Galv corrugated iron	m^2	30.00
(b) Tray profile (wash down costs excluded)	m^2	40.00
Roofs apply membrane primer and 2 coats acrylic to Butynol fabric roofing	m^2	30.00
Resene Pre-Coated Steel Primer	m^2	11.00

Add cost of edge protection!

The rates for painting roofs do not include precleaning regimes and (c) and (d) in particular often need very comprehensive preparation.

Severe corrosion cells – typically red rusted respond really well to spot priming with Resene ArmourZinc 110 (RA23) – the very high zinc content (approx 86%) provides excellent anodic protection. 'Solventless' epoxies are easily applied with proper airless equipment. An output above 3 litres per minute @ 2600PSI (156 bar) and tip sizes above 17 thou is necessary.

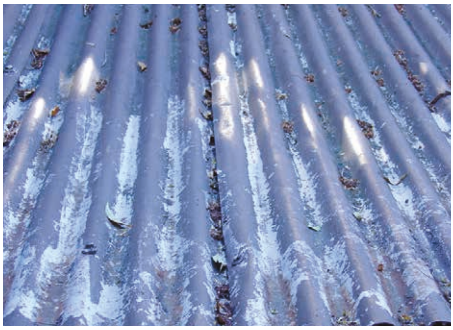
Access and edge protection

Painters must provide safe working conditions when working on roofs. In addition to ladder safety, and harnesses, edge protection must be provided, which may need specialised scaffolding and barriers.

Repainting roofs in poor condition

- Often roofs with flaking paint will also be dirty and have some mould and lichen growth. Preparing them is likely to be time consuming and difficult to judge the level of preparation needed. A balance between removing the paint that is unsound and not damaging the roof must be found.
- This is why Resene recommends scrubbing with Resene Roof and Metal Wash and a hard bristled brush to water blasting.
- Hard wire brushing or sanding should be confined to the red rusting areas only. This will avoid damaging the protective galvanised layer, which will simply lead to more rusting.
- The prepared area must be primed promptly. Do not leave overnight as dew causes the edges of the paint to lift and you will need to start over. Collect any removed paint and check that the gutter and downpipes are cleaned out.

Repainting roofs in poor condition	Measure	$ rate labour /materials
Remove rust, flaking paint, waterblast, scrape & prime (100% of area) up to	m^2	**22.00**
Apply 2 coats Resene Summit Roof paint or similar (a) Corrugated iron (b) Galv tray profile	 m^2 m^2	 **26.00** **34.00**
Apply 2 coats MIOX Solventborne H.D. coating	m^2	**33.00**
Apply additional rates for access and steepness on pitch of each roof.		



Specialist coatings
Water repellent coatings (such as Resene Aquapel) are best applied working from the bottom to the top of walls.
Urethane products contain isocyanates and full protection masks must be worn when sprayed. Not a problem brushing and rolling! Extra costs for spraying are masking and protective costs.
Excellent for food processing chemical exposures etc. Easy to apply – do not use for exteriors!
This is a typical epoxy high build system – excellent for floors. Remember epoxy coatings chalk on exposure to U.V. light and may require overcoating with Resene Uracryl for cosmetic reasons.
Simple to apply to interiors of water tanks and can be applied to damp concrete. Same system is used to waterproof foundation walls below ground (applied to the outside of wells).
Refers to one flight of fire escape stair between floors.
Industrial surface preparations such as blast cleaning ultra-high water blasting are separate undertakings from usual painter's work and require experienced information and advice from specialist applicators to assess specific situations.
Carefully add acid to water to dilute and thoroughly wash to neutralise.

Specialist coatings	Measure	$ rate labour /materials
Flood coat concrete with silicone sealer concrete surface	m^2	**13.00**
Prime, sand fill apply build coats 2 pack acrylic urethane (colours/gloss levels) brush and roll (a) Brush and roll (b) *Spray	 m^2 m^2	 **33.00** **33.00**
Apply 3 coats waterborne epoxy (Resene Aquapoxy) @ 120ums DFT (after preparation)	m^2	**46.00**
Apply first coat thinned 30% and 2 coats epoxy hi-build (Resene Armourcote 510) to 250ums DFT (after preparation)	m^2	**52.00**
Apply tank lining to tank interior (concrete) Flintkote emulsion system	m^2	**28.00**
Apply 2 coats damp course membrane to concrete facing walls as waterproof membrane	m^2	**22.00**
Spot prime, apply 2 coats anti-corrosive enamel to standard metal fire escape – little or no rust by brushwork	Per flight run	**360.00**
Painting existing pipework runs – clean down, remove flaking paint, spot prime and paint in gloss enamel 2 coats 25mm O (sprinkler types) 38mm O (sprinkler types) 50mm O (water supply) 100mm O (drains) Above 100mm by m^2 Prepare surface by thorough sanding, supply and apply etch on adhesion primer	 LM LM LM LM SM m^2	 **7.00** **9.00** **11.00** **13.00** **24.50** **15.00**
Acid etch, rinse and wet vacuum concrete floors	m^2	**30.00**
Captive shotblast/diamond grind concrete floor to 120-150um profile	m^2	**30.00**

Specialist coatings
Flooring – timber – parquet – particle board and cork, particularly Halls and Gymnasiums are best coated with Resene Polythane (D53) easily and quickly applied by lambswool mops. Moisturecure must not be sprayed. 1st coat on particle board waterborne sealer.
Line marking is often needed. The lineal metre rates include layout and 1 coat 2 pack Resene Uracryl (RA56) gloss paints (typical dimensions and areas P53/54).
Resene Tennis Court Coating (D303) is an acrylic silica modified court coating – 2 shades green and terracotta. 1 coat primer needed on asphalt followed by 2 coats. Average tennis court 260m^2 + 370m^2 playing margin + 146LM markings.
Resene Blacktop (D304) is easily applied to renew asphalt surfaces.
Swimming pool in good condition with some chalking – check for chlorinated rubber – apply Resene Swimming Pool Paint (D69) by roller or airless spray. Poor condition – seek prep advice.

Fire protection systems

Coatings that resist the spread of flame are categorised into 'Fire indices' (see attached list). Selection of conforming paints is simple and does not alter the cost of painting.

Coatings that have 'fire retarding' properties usually promote an intumescent reaction to heat that provides a protective shield.

Fire rated coatings are high build intumescent coatings used for the protection of steel against failure caused by fire. The coatings are usually specified in time requirements, from 30 to 120 minutes and the thickness of applied material provides the protective mechanism. **Specialist technical advice is available from Altex Coatings (07-541-1221) and is recommended because contract requirements require stringent producer statement conformance.** The application is generally by heavy duty airless spray and the indicative rates exclude substrate priming (usually providing by others) and also exclude decorative (if called for) topcoats.

Fire rated coatings are subject to a Producer Statement: fit for purpose.

Specialist coatings	Measure	$ rate labour /materials
Machine sanding *by others (approx) 1 coat particle board Sealer by roller Stopping 3 coats Resene Polythane by lambswool mops	m^2 m^2 m^2 m^2	29.00 12.50 6.50 32.00
Layout and lines 4cm 5cm	 LM LM	 7.00 9.50
Membrane primer	m^2	11.00
2 coats tennis court Lines 5cm	m^2 LM	42.00 9.00
Resene Blacktop (by roller)	m^2	15.00
Chlorinated rubber Resene Swimming Pool Paint 2 coats	 m^2	 34.00+
FRR 30 minutes approx FRR 60 minutes approx FRR 120 minutes approx (by airless only)	m^2 m^2 m^2	90.00+ 110.00+ 135.00+

Estimating and preparing quotations for work is critical to the success of any painting business and a proper understanding of all the costings is essential.

Once your quote is accepted you have a contractual obligation to complete the works to your customer's satisfaction. It is a common misconception that the market is dominated by incomplete and ultra-competitive pricing. It is not. Your costings must be sufficient to provide enough cash to carry on your business.

There are differing methods of quoting, but painters with skill and experience can, and do, assess a particular job against their intuitive experience. This system is most commonly used to assess repainting work.

The obvious problem with estimating is that it is visual only and by that very nature tends towards optimism because although time and materials may well be judged properly the general overheads and profits are often overlooked.

Measuring the areas of work and using the totals of each painting task is obviously more accurate (and time consuming to undertake) but has several advantages. You get to properly survey the conditions, have time to think about everything and by using unit rates for each area that suits your particular operation, can allow properly for all your potential costs.

Do not, however, underestimate the value of experience and the most reliable process of successful quoting is a combination of visual estimates compared to calculated schedules. Remember always the painting trade is dominated by labour costs and you are selling time!

Because painting is a surface application it is practical to develop 'rates' (that is the costs of most painting tasks) that can be attached to measured areas. The 'Average rates for painting' is an example where the average of painters costings are collated as a guideline.

There is also given alongside each rate a factor, which is a percentage of the time the average painter needs for each unit of area. This guideline actually historically precedes the built up rates which include time, material and overheads and profit. Yesteryear painters were far more interested in timelines to estimate their work – firstly because materials were simplistic and cheap and secondly because labour costs were much higher proportionally because of slow applications – the paints difficult to manage and almost always brushed out. Using the factors alongside the rates provides an excellent tool to manage the painting process because a realistic time allowance is provided for.

Measuring off plans necessitates a systematic approach – you will need an architectural scale although for most measurements the 1 to 100 scale is best suited for painting.

The plans (i.e. Viewed looking down or up will give the areas of roof, ceilings and floors.

Elevations are side views and most exterior elevations will give all four sides, often interiors are also drawn room by room.

Sections are cross sections taken on an axis (A – A etc) through the structure and provide good height references.

Schedules doors and windows are commonly drawn and are easily measured by adding up the various numbers of each type and giving them a 'lump sum' value. (See Ave. Prices earlier).

Details the specific details of each structure such as, for example, fittings and fixtures are usually drawn to a larger scale – often 1:50 or 1:25 to detail particular features.

Prices for buildings and structures yet to be built are calculated by measuring the plans and studying the specifications describing the works.

The plans are similar in that a scale drawing of the plans and elevations are supplemented by cross section views and details of all the components as necessary.

Because most housing startups are similar the plans and specifications are usually pretty minimal, often with little or nothing describing terms of contract offered or details of payments etc!

House plans do show the gross floor area in square metres. Larger building proposals are mostly controlled by professional designers and include more detailed specifications.

Occasionally a schedule of quantities is provided, making it easy to put your rates against each measured area of work and add them up to a total.

Areas

Painters mostly simply measure the length x height of walls, both externally and internally and do not exclude the area of doors and windows, but add in the appropriate rate for these items. The reason is that 'cutting in' takes time so is allowed for in the gross area. This is ok when measuring yourself but remember a Quantity Surveyor or builder providing a formal measure will provide a nett area of actual wall surface!

This is a serious problem for painters who are not well experienced in QS take-offs, in fact the painters often feel cheated by the measurements because the actual measures by the Quantity Surveyor are significantly less than the trade overall measurements.

Quick check for quality quotes

Is the measure correct?

- Use a system so you can easily check your quantities.
- Make sure everything requiring painting is allowed for.

Is the specification correct?

- Is the proposed scope of work enough to properly carry out the task?
- Is the preparation properly specified? Remember: You are the expert and your advice is valuable if there is a better way for the client to achieve the result they desire.

Are the rates for work correct?

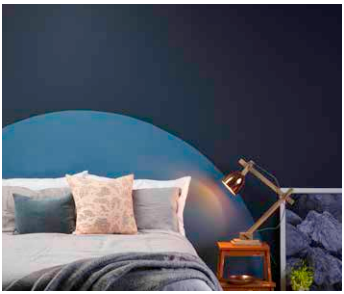
- You must know the costs of doing the work?
- You must allow for the costs of running your business (overheads) as well as some profit for yourself.

What special things are needed?

- Proper allowances for height (scaffolding), travelling, accommodation, permits, working hours to suit your client, expected weather conditions (painting when it is hot or cold). These all cost money.

Is the arithmetic correct?

- It is easy to leave out a page of workings. Always double check everything before submitting your quote.



Essential back costing

This simple formula tests your performance and the quality of your quote.

A = Total price of project

B = Cost of materials for project

C = Hours to complete the project

D = How much each hour earned

(A – B) ÷ C = D

For example

$10,000	-	$2,000	÷	120	=	$66.00
A		**B**		**C**		**D**

Less than $66.00 is a problem!

Enjoy the Resene Promise of Quality Guarantee

In a world of ever changing values, there are still some things upon which you can rely. One of these is that Resene will continue to strive to produce the best paints that it possibly can, benchmarked against the highest international standards.

Our products are guaranteed to provide film integrity and adhesion for the expected life of the paint system[1].

This is the Resene Promise of Quality Guarantee.

We will deliver top quality paint, advice and colour, developed specifically to meet our customers' needs.

This promise is backed by our commitment to leading edge paint technology, strong and exciting colours, and reducing the impact of paint on the natural environment.

Should Resene fail to deliver on our promise in any way, we will unhesitatingly acknowledge our responsibilities.

Nick Nightingale
Resene Managing Director

[1] See the 'Resene expected paint system life' chart (over) for the expected life of the paint system. Should the paint fail to provide the film integrity and adhesion detailed, Resene will provide replacement paint to rectify the affected area upon presentation of the original proof of purchase for the Resene paints used on the project. This Promise of Quality Guarantee is transferable to a new owner should the property be sold within the expected life of the paint system provided the new owner holds the original proof of purchase for the Resene paints used.

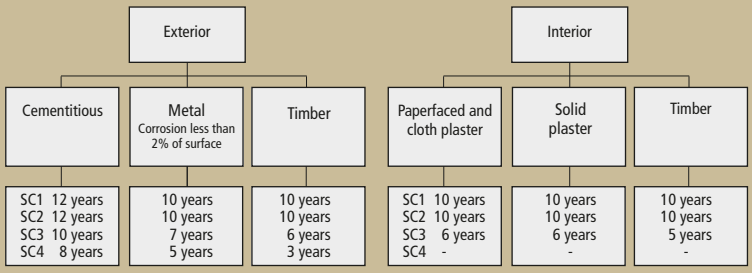
Resene
the paint the professionals use

Resene expected paint system life

The expected paint system life chart below indicates the expected life of a well maintained pigmented waterborne paint system applied to a properly prepared surface to the specifications of Resene before recoating is required. Well maintained means regular washing of exterior surfaces and repairing any obvious damage. See the Resene Caring for your paint finish brochure for recommended cleaning instructions.

For example:
Painting an EXTERIOR building. The concrete WALLS are to be painted and the surface condition is described as 'IDEAL' (SC1), giving the indication that 12 years could be expected provided regular washing and repairs are carried out during this time. After this the surface will require painting. The box at the bottom of this page gauges the expected surface condition at the end of the stated lifetime. The system for example should have received very little change (0) in surface cracking but it would be expected to have suffered colour change (3).

Expected paint system life



Exterior expected life figures are for vertical exposure. Surfaces less than 60° to the horizontal will have a 50% reduced life expectancy compared to the stated life expectancies above. Interior expected life figures refer only to durability characteristics of chipping, cracking, flaking, peeling and general film integrity. Colourfastness is excluded. Due to the vast range of staining and the varying effects of this on the substrate and finish it is not possible to include these factors in a general guideline.

Extreme marine environments, adhesion failure of previous coatings, dark colours, substrate damage or use of solventborne products will result in reduced life expectancies. Refer Resene for assistance.

Surface conditions are defined as follows:

SC1: IDEAL New surface in excellent condition. No defects. Surface has not been exposed to weather.

SC2: GOOD Coated surfaces requiring repaint for cosmetic reasons only. Apparently sound coating protecting substrate, no paint breakdown.

SC3: FAIR Some substrate exposed for undetermined time due to incidence of paint breakdown - requires preparatory work and spot priming.

SC4: POOR Substantial areas exposed to weathering for substantial time or never painted.

Test method	Description	Exterior	Interior
AS1580 481.1.11	Chalking	2.5	0
AS1580 481.1.12	Colour change	3	1
AS1580 481.15	Gloss change	3.5	0
AS1580 481.1.8	Cracking	0	0
AS1580 481.1.10	Flaking	0	0
AS1580 481.1.2	Discolouration	4	1

Key: 0 = No change, 5 = Severe change

Important conditions of guarantee: Cannot in any way be construed to be a joint and several guarantee. Consequential damages are excluded. Full guarantee terms apply for the first five years, and a diminishing pro-rata guarantee for the remaining years of life expectancy.

If in doubt about any aspect of your specification or project please contact Resene.

Apprenticeships – add value to your business

Taking on and training an Apprentice is a way for you to invest in our Industry's future, give back to your trade and improve the skill set of your employees.

For information on Apprenticeships and how to get involved in workplace training call the BCITO today on 0800 422 486
or visit bcito.org.nz

The BCITO team work with employers and members of the painting industry, towards the continued growth and effectiveness of our industries. Qualified trades people are the future of our industries and our industries' future is BCITO's business.

Why would I need BCITO to help me train an apprentice?

Your Role
Employers are the best teachers; you are constantly in the field, up to date with industry developments and skilled in your trade. Employers are BCITO's best resource.

As an Apprentice is part of an Employer's team, it is in your best interest to provide them with the best training, there is no substitute for the on the job training that you, as an Employer can impart. You don't have to be trade qualified to take on an apprentice – to find out if training is right for you and your business call BCITO today.

BCITO Role
Where BCITO comes in is with nationally recognised qualifications. They have produced formal, standardised training and assessments and, with the help of independent training providers, they aim to give Apprentices an understanding of the theory behind their good practice.

What does an Employer have to do?

Training Agreement
Employers are required to sign a Training Agreement with their apprentice which formalises the process and gives them both access to the ITO's support, guidance and resources.

When the Apprenticeship Training Agreement form is completed and signed, the Employer and Apprentice agree who should pay the associated costs.

The training agreement is forwarded to the ITO who then register the apprenticeship.

Employment Agreement
When the Training Agreement is signed, a written Employment Agreement needs to be sorted out between the Employer and their Apprentice. The Training Agreement is considered part of the Employment Agreement.

What exactly does an Apprentice have to do to become qualified?

There are a few simple steps that an Apprentice will have to take in order to become Trade Certified.

Off-Site Block Courses
All the unit standards (formal teaching, learning and assessment) for Stage One and Two of an Apprenticeship are covered on the two block courses that are a compulsory part of an apprenticeship (NC in Painting).

Block courses are run once a year, over two years and each block course runs for two weeks. Block courses are held at an accredited training provider. CPIT in Christchurch, Unitec in Auckland and WELTEC in Wellington.

National Certificate in Painting – Optional Strands

The unit standards for Stage 3 and 4 are covered at Optional Strand Courses. These are, as the name would suggest, optional

- Spray Techniques – run by Spray Tech in Hamilton as a 5 day learning and assessment module.
- Wallcoverings – run at Pacific Wallcoverings in Porirua, Wellington as a 5 day learning and assessment module.
- Industrial Coatings – run by arrangement.
- Specialised Coatings – run by arrangement.

What else can Creative Trades ITO offer?

Industry Training Coordinators

BCITO have qualified field staff that travel the country, providing support and guidance to Employers and Apprentices and on-site training advice.

Administration Staff

BCITO administration staff are available to answer any questions you might have. You can call them for support or training advice on 0800 422 486, visit their website bcito.org.nz or email them at info@bcito.org.nz.

Trade up to a national qualification with Skills Recognition

Been in the industry for over ten years? Got the skills and the experience but you don't have the 'piece of paper' to prove it? If so, BCITO could help you recognise your industry skills and help you achieve a nationally recognised qualification with the Skills Recognition programme.

You could get a nationally recognised qualification, or part of a qualification, without having to go over what you already know.

Finding it hard to find staff?
Grow your staff through apprenticeships!

Getting the best out of your spray equipment

Size does matter

We all know that applying paint by airless spray application can be a very speedy way of getting a lot of paint on the surface very quickly, however you must make sure everything is set up just right otherwise you'll end up using up more paint and time than you planned. One of the keys to successful spray application is making sure you have the right equipment to do the job including the right tip.

Of course there are what seems like fifty thousand different options in this area so to help you wade through all the info we've picked out the important bits for you. This handy guide applies to airless spray application only, because as we all know pressure pot and HVLP are a whole different kettle of fish...

If you have always wondered what all the numbers mean in the tip descriptions here's the easy way to decipher them... Take the first digit and multiply by 2 – that gives you the width of the fan. For example, a 515 would be a 10 inch fan (i.e. 5 x 2). The second and third digits tell you the size of the hole, therefore a 515 would be a 15 hole size.

Tip 1: The orifice size alone determines flow rate of tip

If you want to cover a greater area with each pass do not try to do this by backing the gun away from the surface. The further away you are the less paint will reach the surface and the more you'll waste as overspray. Instead, use a tip with a larger fan and orifice. Remember if you use a tip with a larger fan but not a larger orifice, the build will be less and you'll have to move the gun slower.

Tip 2: Make sure tip and sprayer are rated for each other

Always make sure that the flow rate for the tip is lower than the maximum flow rate for the sprayer. If the tip flow rate is LESS than the sprayer flow rate you're all ok to go. If the tip flow rate is GREATER than the sprayer flow rate, you'll have to change either your tip or sprayer so that the sprayer flow rate is greater than the tip flow rate.

Recommended tip sizes for common coatings

Material	Tip size (in.)
Stain or lacquer	.011 to .013
Solventborne paint	.013 to .015
Waterborne paint	.015 to .019
Heavy acrylic and smooth elastomeric	.021 to .025
Elastomeric and block filler	.025 to .035+

Recommended tip sizes for Resene products to get you started

These are good guidelines for exterior/interior work based on the average flow of a unit. You may wish to use higher or lower tip sizes; example: for doors you may choose to use a FFLP 414 tip and a FFLP 310 tip for the frames. Please don't hesitate to contact us for further advice to suit your specific project requirements.

Product	Data Sheet	Hose (no less than)	Filter	LP tip (yellow)	FFLP tip (green)	Safety mask
Waterborne topcoats						
Aquaclear	D59	1/4	60 mesh (black)	-	414	PV2
Ceiling Paint	D305	1/4	60 mesh (black)	517	516	PV2
ClinicalCote	D318	1/4	60 mesh (black)	515	516	PV2
CyberCote	D323	1/4	60 mesh (black)	515	516	PV2
Enamacryl	D309	1/4	60 mesh (black)	413	414	PV2
FX Metallic	D309a	1/4	30 mesh (grey)	-	516	PV2
Hi-Glo	D31	1/4	60 mesh (black)	515	414	PV2
Lumbersider Low Sheen	D34	1/4	60 mesh (black)	515	516	PV2
Lumbersider Matt	D327	1/4	60 mesh (black)	515	516	PV2
Lustacryl	D310	1/4	60 mesh (black)	413	412	PV2
Room Velvet	D320	1/4	60 mesh (black)	517	516	Carbon filter
Sonyx 101	D30	1/4	60 mesh (black)	515	516	PV2
SpaceCote Flat	D314	1/4	60 mesh (black)	515	516	PV2
SpaceCote Low Sheen	D311	1/4	60 mesh (black)	515	516	PV2
Summit Roof Commercial Spray Satin	D315S	1/4	60 mesh (black)	515	516	PV2
Summit Roof Metallic	D315M	1/4	30 mesh (grey)	517	-	PV2
Summit Roof Semi-Gloss	D315S	1/4	60 mesh (black)	515	516	PV2
Zylone Sheen	D302	1/4	60 mesh (black)	515	516	PV2
Primers/sealers/undercoats						
Acrylic Undercoat	D404	1/4	60 mesh (black)	515	516	PV2
Broadwall 3 in 1	D810	3/8	30 mesh (grey)	523	-	PV2
Broadwall Surface Prep & Seal	D807	1/4 or 3/8	30 mesh (grey)	523	-	PV2
Broadwall Waterborne Wallboard Sealer	D403	1/4	60 mesh (black)	517	-	PV2
Concrete Primer	D405	1/4	60 mesh (black)	517	-	PV2
Decorator First2Finish	-	1/4 0r 3/8	30 mesh (grey)	517	516	PV2
Enamel Undercoat	D44	1/4	60 mesh (black)	515	414	Carbon filter
Galvo One	D41	1/4	60 mesh (black)	515	414	Carbon filter
Galvo-Prime	D402	1/4	60 mesh (black)	517	516	PV2
Laminate and Melamine Primer	D414	1/4	100 mesh (black)	411	412	Carbon filter
Limelock	D809	1/4	60 mesh (black)	413	414	PV2
Quick Dry	D45	1/4	60 mesh (black)	515	516	PV2
Sureseal	D42	1/4	100 mesh (blue)	413	414	Carbon filter
Timber Surface Prep	D814	3/8	30 mesh (grey)	523	-	Carbon filter
Wood Primer	D40	1/4	60 mesh (black)	515	414	Carbon filter
Solventborne topcoats						
Lusta-Glo	D33	1/4	100 mesh (blue)	413	412	Carbon filter
Qristal Clear Polyurethane	D52	1/4	60 mesh (black)	413	412	Carbon filter
Super Gloss	D32	1/4	100 mesh (blue)	413	412	Carbon filter

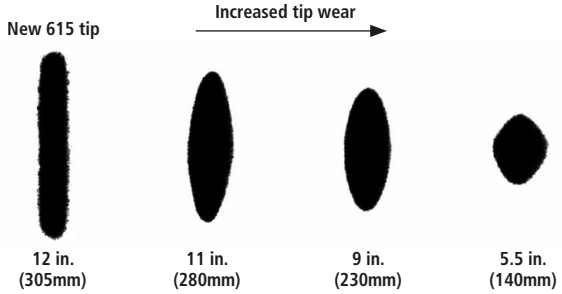
Can you afford the high cost of using a worn tip?

Choosing the right spray tip is essential for a quality finish no matter what material is being sprayed but don't forget to check and replace your tips as all tips will wear with normal use. It's impossible to say how long a tip will last, because there is a huge difference in abrasiveness from one coating to another. Waterborne coatings are usually more abrasive than lacquers or enamels and paint is sprayed at different pressures so some tips will wear faster than others. Abrasive material sprayed at too high a pressure or through too small a tip causes faster tip wear, which wastes time and paint.

Just think... A contractor spraying with a worn tip uses, on average, 20% more paint and 20% more labour. In short, while you'll pay a bit more money in tips you'll pay a lot more if you don't.

How do you determine if a tip is worn?

When a spray tip wears, the orifice gets bigger and rounder, which makes the fan pattern smaller. When the fan has lost 25% of its original size, it is time to replace the tip. When a tip with a 12 in. (305mm) fan wears down to a 9 in. (230mm) fan, it outputs 30% more paint on 25% less area. Continuing to spray with a worn tip makes the painting take longer, you use more paint and the finish may be uneven and have runs.



Five (six) ways to extend tip life

1. Spray at the lowest pressure that atomises the material.
2. Strain the material before you spray it.
3. Use the correct size filters.
4. Clean the filters after every use.
5. Clean the tip with a soft-bristled brush.
6. Work less (only an option if you don't have a mortgage to pay off!).
   Always make sure you have the right tip in good nick otherwise your profits will be sprayed away in excess paint and labour.

Power cords

Although most units are rated at 10 amps it is recommended that you use a power cord 25 metres or shorter, rated up to 25 amps. Use a ProGuard and electrical surge protection plug, especially in smaller units, such as 390, 395, 490, 495 and 595. If you need to work over a longer distance, add additional hose not cord. See hose information overleaf.

Manifold and gun filters

When selecting the right filter set up for your spray system there are a few basic rules that are well worth following. If your tip size is…

1. .007 thou to .011 thou, use a 200 mesh filter (red).
2. .012 thou to .014 thou, use a 100 mesh filter (light blue).
3. .015 thou to .021 thou use a 60 mesh filter (black).
4. .023 thou or more for high build coatings, use a 30 mesh filter (grey).

Using the right filter and regularly cleaning it will reduce tip clogging.

Filters must be free of all material after cleaning – if they aren't then it's time to replace them.

Airless hoses

Selecting the best diameter hose to meet your length requirements is critical to getting a good spraying pressure. The greater the hose diameter the greater the pressure at the gun. If you decrease the diameter or reduce the hose length, the pressure at the gun will reduce.

When joining hoses together, connect the largest diameter hose to the sprayer, then the smaller hose to that.

For example, unit connected to 3/8 hose connected to 1/4 inch hose will give maximum pressure when spraying.

High build coatings require a larger diameter hose (3/8) to minimise the risk of tailing.

Health and safety

At all times use and follow the manufacturer's directions and wear the appropriate gear.

Safety colours & industrial identification

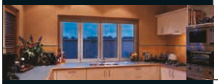
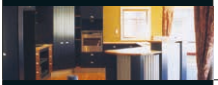
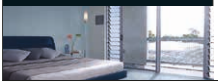
- as per NZS 5807

	BS5252 Code	Name	Resene colour	Use
	04 E 55	Safety Red	Milano Red	Stop/Danger/Firefighting equipment
	00 E 53	Black	Black	Other liquids
	08 E 51	Safety Yellow	Buttercup	Caution or warning of danger
	14 E 53	Safety Green	Salem	ID or location of safety equipment, emergency escape routes, medical and first aid equipment
	18 E 53	Safety Blue	Bahama Blue	Information (e.g. location of phone) and mandatory action (e.g. wear safety glasses sign)
	12 C 39	Forest Green	Turtle Green	Water in liquid state
	00 A 01	Silver Grey or Aluminium	Quill Grey	Steam
	06 D 45	Brown	Peru Tan	Mineral, vegetable and animal oil, combustible liquids
	08 C 35	Light Buff	Twine	Gases in either gaseous or liquified condition (except air)
	24 C 37	Violet	Trendy Pink	Acids and alkalis
	18 E 51	Light Blue	Boston Blue	Air
	06 E 55	Orange	Trinidad	Electrical conduit and ducting

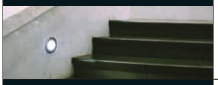
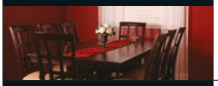
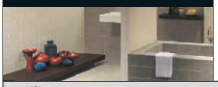
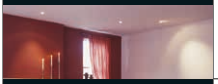
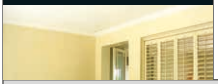
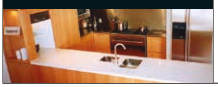
Resene
Engineered Coating Systems

Interior

Walls/ceilings – Select preparation required and then combine with the room to be painted to complete the system

Area	Recommended system	Alternative system	Key accessories	Notes
Wallboard and ceiling preparation				
New plasterboard Level 4	Ensure surface is sanded smooth. Seal with Resene Broadwall Waterborne Wallboard Sealer (**D403**). Once dry fill any gaps or voids.		Resene No.1 roller sleeve. 220 grit zinc stearate sandpaper.	Lightly sand after applying Resene Broadwall Waterborne Wallboard Sealer (**D403**) to remove any nibs or rough areas.
New plasterboard Level 5	Ensure surface is sanded smooth. After sanding, apply Resene Broadwall Surface Prep & Seal (**D807**). Once dry fill any gaps.		Resene High Solids roller for Resene Broadwall Surface Prep & Seal (**D807**). Resene No.1 roller sleeve for sealer. 220 grit zinc stearate sandpaper.	A level 5 finish is recommended for areas with critical light issues and for use under metallics. If a level 5 finish has already been achieved by a plasterer, Resene Broadwall Surface Prep & Seal (**D807**) is not required, but a sealer such as Resene Broadwall Waterborne Wallboard Sealer will be.
Wet areas	Replace Resene Broadwall Waterborne Wallboard Sealer (**D403**) with Resene Waterborne Sureseal (**D42a**).			
Stripping wallpaper	After removing wallpaper, roughly sand to remove surface imperfections. Fill any dents and scraper cuts. Apply Resene Waterborne **Su**reseal (**D42a**) followed by Resene Broadwall Surface Prep & Seal (**D807**) lightly sanding between coats. Fill gaps after sealing.		SIKA Fill That Gap. 100-150 grit sandpaper (depending on how rough the wall is), 220 grit sandpaper for sanding Resene Broadwall Surface Prep & Seal (**D807**).	Resene Waterborne **Su**reseal (D42a) will hold back stains from yellowed wallboard and residual glue that will bleed through waterborne paints. Resene Broadwall Surface Prep & Seal (**D807**) will significantly improve the finish. An alternative is to use lining paper.
Repaints	Wash using Resene Interior Paintwork Cleaner (concentrate) correctly diluted with water and a lint-free cloth to remove dirt, marks, etc. Fill any voids, holes from picture hooks, etc.		SIKA Fill That Gap. PAL Contract Filler. Resene Interior Paintwork Cleaner (concentrate). 220 grit sandpaper.	Repainting a wall in good condition is straightforward. Resene paints will stick to most surfaces without the need to sand. Sugar soap may be needed to remove grease or oil residues, particularly in kitchen areas.
Vinyl wallpaper	Wash using Resene Interior Paintwork Cleaner (concentrate) correctly diluted with water and a lint-free cloth to remove dirt marks. Fill any voids and dents using Selleys Rapidfilla. Stick back any lifting wallpaper using PVA adhesive.		PVA adhesive. PAL Contract Filler. Selleys Rapidfilla. Resene Waterborne Vinyl Wallpaper Sealer (**D406a**).	After 4-5 weeks plasticisers from the vinyl wallpaper can leach through waterborne paints making them tacky to touch. Resene Vinyl Wallpaper Sealer (**D406**) will seal in the plasticiser and prevent tackiness occurring.
Area	**Recommended system**	**Alternative system**	**Key accessories**	**Notes**
Rooms (walls) finishing coats				
Living room	Resene SpaceCote Low Sheen (**D311**).	Resene Zylone Sheen or Resene Zylone Sheen Zero (**D302**).	Resene No.1 roller sleeve. Cutting in brush.	Living rooms need the hardest paint finish. Resene SpaceCote Low Sheen (**D311**) is a waterborne enamel and more hardwearing than standard waterborne paints.
Kitchen 	Resene SpaceCote Low Sheen Kitchen & Bathroom (**D311K**), Resene SpaceCote Low Sheen (**D311**).	Resene Lustacryl Kitchen & Bathroom (semi-gloss – **D310K**), Resene Lustacryl (semi-gloss – **D310**) or Resene Room Velvet (low sheen – **D320**).	Resene No.1 roller sleeve. Cutting in brush.	The system needs to be hardwearing, cleanable and able to resist steam from kettles, pots etc. Resene SpaceCote Low Sheen Kitchen & Bathroom (**D311K**) and Resene Lustacryl Kitchen & Bathroom (**D310K**) combine anti-bacterial silver protection with the mould inhibitor MoulDefender.
Open plan kitchen/living area 	Resene SpaceCote Low Sheen (**D311**) or Resene SpaceCote Flat (**D314**).	Resene Zylone Sheen or Resene Zylone Sheen Zero (**D302**).	Resene No.1 roller sleeve. Cutting in brush.	The system needs to be suitable for both kitchen and living areas as they share common walls. Resene SpaceCote Flat (**D314**) is a good option if the walls are large and subject to a lot of critical light.
Master bedroom 	Resene SpaceCote Flat (**D314**).	Resene Zylone Sheen or Resene Zylone Sheen Zero (**D302**).	Resene No.1 roller sleeve. Cutting in brush.	Resene SpaceCote Low Sheen (**D311**) could also be used.

Interior (continued)

Area	Recommended system	Alternative system	Key accessories	Notes
Child's bedroom	Resene SpaceCote Low Sheen (**D311**).	Resene Zylone Sheen or Resene Zylone Sheen Zero (**D302**).	Resene No.1 roller sleeve. Cutting in brush.	See the Resene KidzColour chart for a range of children's colours. A metallic finish using Resene FX Metallic (**D309a**) or special finishes, such as Resene Blackboard Paint (**D901**) or Resene Magnetic Magic (**D902**), may be an option.
Hallways and stairwells 	Resene SpaceCote Low Sheen (**D311**).	Resene SpaceCote Flat (**D314**).	Resene No.1 roller sleeve. Cutting in brush.	Critical light, especially in stairwells, can be an issue.
Dining room 	Resene SpaceCote Flat (**D314**).	Resene SpaceCote Low Sheen (**D311**).	Resene No.1 roller sleeve. Cutting in brush.	A dead flat finish imparts a subtle sophisticated finish especially in strong colours.
Bathrooms/laundries (wet areas) 	Resene SpaceCote Low Sheen Kitchen & Bathroom (**D311K**) or Resene SpaceCote Low Sheen (**D311**) or Resene Room Velvet (**D320**).	Resene Lustacryl Kitchen & Bathroom (semi-gloss – **D310K**), Resene Lustacryl (semi-gloss – **D310**) or Resene Waterborne Lusta-Glo (semi-gloss – **D33a**).	Resene No.1 roller sleeve. Cutting in brush.	The walls may need wiping after the first couple of showers. Resene SpaceCote Low Sheen Kitchen & Bathroom (**D311K**) and Resene Lustacryl Kitchen & Bathroom (**D310K**) combine anti-bacterial silver protection with the mould inhibitor MoulDefender.
Ceilings				
Wet areas	Resene SpaceCote Flat Kitchen & Bathroom (**D314K**) or Resene SpaceCote Flat (**D314**).	Resene SpaceCote Low Sheen Kitchen & Bathroom (**D311K**), or Resene SpaceCote Low Sheen (**D311**).	Resene No.1 roller sleeve. Cutting in brush.	The paint needs to resist steam from showers etc. Resene SpaceCote Flat Kitchen & Bathroom (**D314K**) and Resene SpaceCote Low Sheen Kitchen & Bathroom (**D311K**) combine anti-bacterial silver protection with the mould inhibitor MoulDefender.
Open plan kitchen/living area 	Resene SpaceCote Flat Kitchen & Bathroom (**D314K**) or Resene SpaceCote Flat (**D314**).	–	Resene No.1 roller sleeve. Cutting in brush.	As the ceiling area is larger than normal a dead flat finish is recommended.
Other areas 	Resene Ceiling Paint (**D305**).	Resene SpaceCote Flat (**D314**).	Resene No.1 roller sleeve. Cutting in brush.	Ceiling paint may be applied in a single coat for repaints. When a coloured finish is preferred Resene SpaceCote Flat (**D314**) is recommended.
Other				
Doors, joinery, shelving, cupboards, skirting boards*	Resene Lustacryl (semi-gloss – **D310**) or Resene Enamacryl (gloss – **D309**) waterborne enamels. Or Resene Waterborne Lusta-Glo (semi-gloss – D33a) waterborne alkyd.	Resene Lusta-Glo (semi-gloss – **D33**) or Resene Super Gloss (gloss – **D32**) solventborne enamels.	Legend or Basil brush. Resene No. 4 Easy reach roller. Resene Hot Weather Additive for waterborne paints. Turps for solventborne paints. Resene Easy reach roller.	The higher the gloss level of the paint the more imperfections, such as filled nail heads, are highlighted but the more vibrant the colour will look, especially in strong colours.
* When Resene SpaceCote is used on the walls the colour can be extended to include the skirting boards.				
Clear and stained finishes				
Joinery, new and stripped	Resene Aquaclear (waterborne polyurethane – **D59**) or Resene Qristal Clear (solventborne polyurethane – **D52**). Resene Colorwood (**D50a**) for colour or Resene Danska Teak Oil to enhance the grain in hardwoods.		Legend or Basil brush. Resene No. 4 Easy reach roller. Speedbrush. Resene Hot Weather Additive for Resene Aquaclear (**D59**) or turps for Resene Qristal Clear (**D52**).	Resene Aquaclear (**D59**) is a waterborne polyurethane while Resene Qristal Clear (**D52**) is a traditional solventborne polyurethane. Depending on the look or finish desired Resene Colorwood (**D50a**) or Resene Danska Teak Oil may not be required.
Recoating existing varnish 	Resene Aquaclear (waterborne polyurethane – **D59**).	Resene Qristal Clear (solventborne polyurethane – **D52**).	Legend or Basil brush. Resene No. 4 Easy reach roller. Speedbrush. Resene Hot Weather Additive for Resene Aquaclear (**D59**) or turps for Resene Qristal Clear (**D52**).	Thoroughly sand the area to be coated and apply the polyurethane. Lightly sand between each coat. Refer to Resene ColorShop staff or call the Resene helpline for recommended flooring systems.

How much paint?

Height of ceiling	Litres needed for walls*							
	Distance around room in metres							
	10m	12m	14m	16m	18m	20m	22m	24m
2.2 metres	2.0	2.5	2.5	3.0	3.5	3.5	4.0	4.5
2.5 metres	2.0	2.5	3.0	3.5	4.0	4.0	4.5	5.0
2.8 metres	2.5	3.0	3.5	4.0	4.5	5.0	5.0	5.5
3.1 metres	2.5	3.0	3.5	4.0	4.5	5.0	5.5	6.0
3.4 metres	3.0	3.5	4.0	4.5	5.0	5.5	6.0	6.5
3.7 metres	3.5	4.0	4.5	5.0	5.5	6.0	7.0	7.5
4.0 metres	3.5	4.0	5.0	5.5	6.0	6.5	7.5	8.0
Litres* needed for ceiling	1.0	1.0	1.5	1.5	2.0	2.0	2.5	2.5

* All figures for one coat only. * Spreading rate of 12m² per litre.
* Large doorways or windows reduce the amount of paint required.

Painting checklist

You will need:	
Extension pole	Roller
Lint-free cloth	Roller tray
Paintbrush	Sandpaper
Paint pot	Tac rag
Putty and fillers	Turps
You may need:	
Brush cleaner	Rags
Drop cloth	Resene Hot Weather Thinner Additive
Dust mask	Resene Interior Paintwork Cleaner
Gloves	Resene Moss & Mould Killer
Masking tape	Resene Paint Prep and Housewash or Resene Bio-Cleaner
Paint stripper	Scraper
Painter's gloves	Steel wool
Pole sander	Window scraper
Putty knife	

Learn painting techniques with our free how to videos

Watch and learn with our free step by step videos. View recommended paint application techniques for a range of painting projects – staining or painting weatherboards, painting interior walls, trim, joinery, ceilings and much more.

Print and use the project worksheets as a handy reference for your decorating project.

Free for you to view on the Resene website, **resene.com/videos**.

Resene How to Videos

Put your colour to the test

No matter how you select your colours, always use testpots to confirm your choices in the area you are planning to paint. Resene testpots are available from your local Resene ColorShop or reseller or you can order online from the Resene website, shop.resene.com/testpots.

Exterior

Step 1 – Treat for moss and mould

Most exterior surfaces, except bare galvanised iron, will have mould, and possibly moss, growing on them. It is not enough to remove moss and mould without first killing it as any residual spores will simply grow back underneath the new paint causing it to flake off.

To treat, simply use a garden sprayer to apply Resene Moss & Mould Killer (**D80**). Wait a few hours for the solution to take effect and thoroughly scrub off.

Step 2 – Washing

The purpose of washing is to remove contaminants, such as dirt, salt, mould residue (now it's been killed), poorly adhered paint and chalkiness, from old painted surfaces.

The most effective way is to use Resene Paint Prep and Housewash (**D812**) or if you are painting a roof, Resene Roof and Metal Wash (**D88**).

Simply wet the area with freshwater and wash using a soft bristled brush as you would a car. If you are preparing window joinery use a scouring pad or a 3M stripper pad. A short bristled scrubbing brush is ideal for unpainted concrete and plaster. Rinse clean with freshwater.

Water blasting is useful for hard surfaces, such as concrete and galvanised iron, particularly when paint layers need to be removed. However as a cleaner it is less effective than Resene Paint Prep and Housewash (**D812**) and when used on timber can damage it.

Water blasting is not recommended for joinery.

An alternative is to use a wire brush or stripper pad to remove flaking paint from concrete particularly if only small areas are flaking. A 3M stripper pad is ideal for removing flaking paint and mild rust from galvanised iron – avoid using a wire brush on galvanised iron as it will damage the surrounding protective zinc layer.

Step 3 – Scraping and sanding timber and joinery

If the old paint surface is sound and `deglossed´ then it typically will not need to be sanded. An exception to this is where old enamels have not been exposed to U.V. light and are hard, embrittled with age and have retained much of their original gloss – usually on the opening edges of window joinery and under eaves etc. Refer to the Sanding chart.

Flaking paint will need to be scraped off. Once done, sand back to a sound surface ensuring the paint edges are feathered.

Note 1: It is important to spot prime any bare timber the same day as it is sanded and before any filling to prevent overnight dew lifting the newly feathered paint edge.

Note 2: It is good practice to rinse areas with clean water before painting commences each day to remove any salt deposits – especially within 1.5km of the sea.

Step 4 – Filling

Imperfections and repaired areas, such as punched nails and cracks in timber and plaster, will need to be filled, and in some cases sanded, before spot priming or painting can commence. The following chart identifies the most appropriate fillers for exterior use. The product packaging also recommends where and how to use.

You are now ready to paint.

Keep your project cooler with a Resene CoolColour™

A Resene CoolColour looks like a normal colour but thanks to special pigment technology it reflects more of the sun's energy, so it doesn't get as a hot as a standard colour would. The colours work by reflecting energy in the near and far infra-red region of the spectrum even though they absorb strongly in the visible region.

Resene CoolColour technology is available in a range of Resene premium paints and stains suitable for a wide range of exterior projects, especially where dark colours are planned. Ask your Resene ColorShop staff whether a Resene CoolColour finish is right for your project.

Resene Professional development programme

Sandpaper

Area	Scraper	First sandpaper	Finishing sandpaper
Badly flaking timber	30mm flat scraper	60-80 grit zinc stearate	150 grit zinc stearate
Lightly flaking (edges of windows etc)	30mm flat scraper	150 grit zinc stearate	–

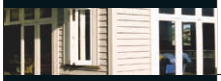
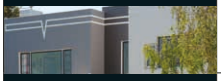
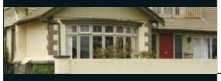
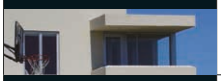
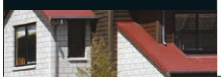
Fillers

Substrate	Recommended	Alternative	Note
Cracks in concrete and plaster, 1-2mm	Resene Brushable Crack Filler (**D811**)	Selleys Exterior Crack Filler	For cracks greater than 2mm contact Resene
Cracks in concrete and plaster, less than 1mm	Resene Brushable Crack Filler (**D811**)	Consider upgrading to Resene X-200 (**D62**) weathertightness system	–
Gaps in weatherboards/soffits etc	SIKA Fill That Gap	–	–
Holes/voids in timber	PAL Contract Filler	–	Rusty nail heads will require punching, then priming, before filling and painting
Replacing putty in wooden windows	Red Enz Sash Putty	–	May be recoated with waterborne systems in 24 hours. Traditional putties can take several weeks before they can be overcoated
Voids/bug holes in concrete and plaster	Resene Rockcote Multistop	–	–

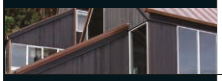
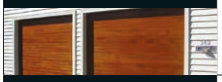
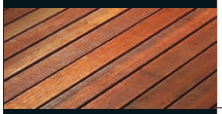
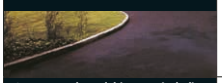
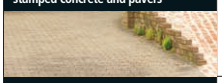
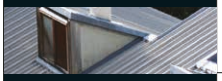
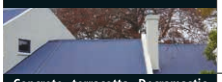
Priming

Substrate	New	Aged
Cedar	Resene Wood Primer (**D40**)	Resene TimberLock (**D48**)/Resene Wood Primer (**D40**)
Galvanised iron/Zincalume painted	–	Spot prime with Resene Galvo One (**D41**). Use two coats over mild rusting
Galvanised iron/Zincalume unpainted	Resene Galvo-Prime (**D402**)	Resene Galvo One (**D41**) if more than three months old
Painted concrete/plaster	–	Spot prime with Resene Concrete Primer (**D405**). Treat efflorescence and cracks with Resene Waterborne Sureseal (**D42**) and before any filling
Preprimed timber	Resene Quick Dry Waterborne Primer Undercoat (**D45**)	Resene Quick Dry Waterborne Primer Undercoat (**D45**) after thorough sanding
Timber, including joinery	Resene Quick Dry Waterborne Primer Undercoat (**D45**)	Resene TimberLock (**D48**)/Resene Quick Dry Waterborne Primer Undercoat (**D45**)
Unpainted concrete/plaster	Resene Limelock (**D809**) and/or Resene Concrete Primer (**D405**)	Resene Waterborne Sureseal (**D42**)

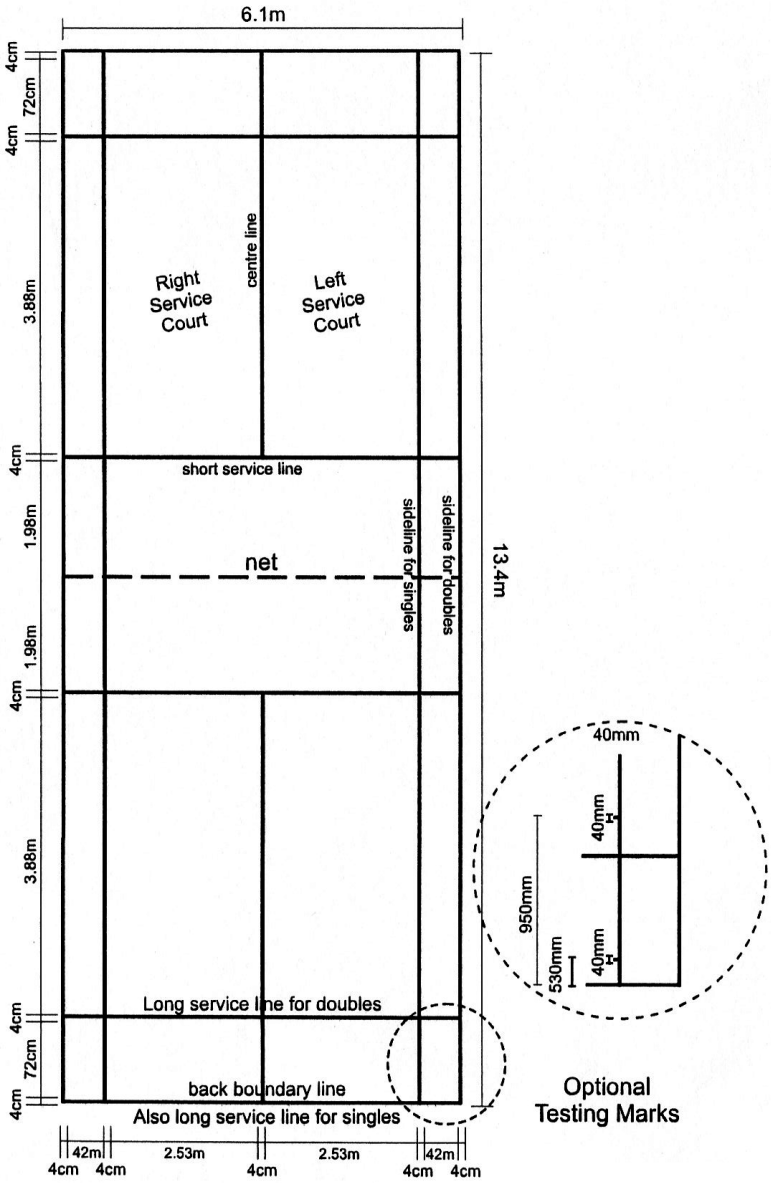
Exterior

Area	Recommended system	Alternative system	Key accessories	Notes
New weatherboards, bargeboards etc 	Resene Hi-Glo (gloss – **D31**) or Resene Sonyx 101 (semi-gloss – **D30**).	Resene Lumbersider Low Sheen or Resene Lumbersider Matt (**D34**).	Legend 63mm-88mm brush. See above for extra preparation required.	Resene Hi-Glo (**D31**) and Resene Sonyx 101 (**D30**) have similar durability and better cleanability than Resene Lumbersider (**D34**). Consider using a Resene CoolColour for darker colours.
Old weatherboards, bargeboards etc	Resene Sonyx 101 (semi-gloss – **D30**).	Resene Lumbersider Low Sheen or Resene Lumbersider Matt (**D34**).	Legend 63mm-88mm brush. See above for extra preparation required.	The higher the gloss the more imperfections in the weatherboards will be highlighted. Consider using a Resene CoolColour for darker colours.
Exterior windows, doors etc	Resene Lustacryl (semi-gloss – **D310**) or Resene Enamacryl (gloss – **D309**).	Resene Super Gloss (gloss – **D32**).	Legend 35mm-50mm cutting in or standard brush. Resene Hot Weather Additive. See above for extra preparation required.	The waterborne enamels are more U.V. resistant than solventborne enamels. Consider using a Resene CoolColour for darker colours.
Mediterranean/Art Deco style home 	Resene AquaShield (flat – **D601**).	Resene Lumbersider Low Sheen, Lumbersider Matt (**D34**) or Resene Sonyx 101 (semi-gloss – **D30**).	Resene No.1 or No.2 roller sleeve depending on how textured the surface is.	Resene AquaShield (**D601**) suits these housing styles and has the benefit of being self-cleaning. Consider using a Resene CoolColour for darker colours.
Stucco/concrete 	Resene Sonyx 101 (semi-gloss – **D30**) or Resene Lumbersider Low Sheen or Resene Lumbersider Matt (**D34**).	Resene AquaShield (**D601**) for flat Mediterranean look. Resene X-200 (**D62**) if weathertightness is an issue.	Resene No.2 or No.3 roller sleeve. Resene Lambswool roller sleeve for Resene X-200 (**D62**).	Choose between Resene Sonyx 101 (**D30**) and Resene Lumbersider (**D34**) based on the preferred gloss level. Consider using a Resene CoolColour for darker colours.
Contemporary home 	Resene Sonyx 101 (semi-gloss – **D30**) or Resene Lumbersider Low Sheen or Resene Lumbersider Matt (**D34**).	Resene Sandtex (**D71**) if there are surface imperfections.	Resene No.1 or No.2 roller sleeve and Resene High Solids roller for Resene Sandtex (**D71**).	Stronger colours (including metallics) are often used and would suit a higher gloss. Compressed cement panels are usually screw fixed and Resene Sandtex (**D71**) can help disguise this. Alternatively refer to Resene. Consider using a Resene CoolColour for darker colours.
Concrete block 	Resene Sonyx 101 (semi-gloss – **D30**) Resene Lumbersider Low Sheen or Resene Lumbersider Matt (**D34**).	Resene X-200 (low sheen – **D62**).	Resene No.3 roller sleeve. Resene lambswool roller sleeve for Resene X-200 (**D62**).	Two to three coats of Resene X-200 (**D62**) is recommended if weathertightness is an issue. Most colours are available. Consider using a Resene CoolColour for darker colours.

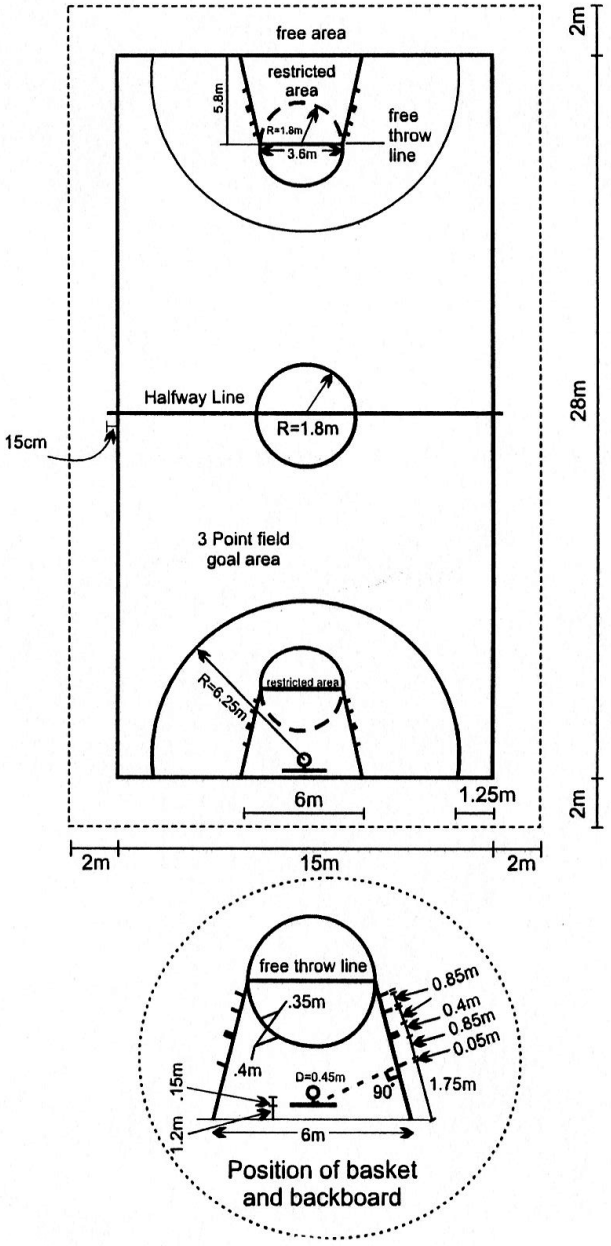
Exterior (continued)

Area	Recommended system	Alternative system	Key accessories	Notes
Soffits	Resene SpaceCote Flat (flat – **D314**) or Resene Lumbersider Low Sheen or Resene Lumbersider Matt (**D34**).	Continue selected wall paint system over the soffit.	Depending on profile and size, a nook and cranny roller or a standard roller using a Resene No.1 roller sleeve could be used.	Soffits and exterior 'ceilings' vary greatly. If they are large, as in many modern homes, a white or off-white soffit will offset interior neutral tones well.
Staining 	Resene Waterborne Woodsman (**D57a**).	Resene Woodsman Wood Oil Stain (**D57**).	63-88mm Legend or Basil brush.	Both stains are penetrating and are easily recoated in future years (unlike surface forming stains). The Resene Waterborne Woodsman (**D57a**) is available in a wider range of colours and is more U.V. resistant. Consider using a Resene CoolColour for darker colours.
Garage doors (wood stain finish) 	Resene Kwila Timber Stain (**D501**) or Resene Furniture and Decking Oil (**D503**).	Resene Waterborne Woodsman (**D57a**) or Resene Woodsman Wood Oil Stain (**D57**).	Legend 63-88mm brush or Resene brush. Turps if using solventborne product.	Many doors are coated using a lightly pigmented surface forming exterior varnish. This must be removed before a penetrating stain is applied.
Kwila decks 	Resene Kwila Timber Stain (**D501**) or Resene Woodsman Decking Stain (**D57D**).	Resene Woodsman Wood Oil Stain (**D57**).	Initially best brushed using a 75-100mm brush. Subsequent coats may be rolled using a Resene No.5 mohair roller sleeve.	Use multiple coats if applying over greyed (aged) hardwoods. Resene Woodsman Decking Stain (**D57D**) or Resene Woodsman Wood Oil Stain (**D57**) has alternative colours to the reddish/brown of the Resene Kwila Timber Stain (**D501**). Use Resene Woodsman Decking Stain (**D57D**) or Resene Woodsman Wood Oil Stain (**D57**) over pine decking.
Pergola	Resene Lumbersider Low Sheen or Resene Lumbersider Matt (**D34**).	Resene Sonyx 101 (semi-gloss – **D30**).	50-75mm Legend brush and/or a long reach roller with a No.1 or No.2 roller sleeve depending on surface profile.	Resene Lumbersider (**D34**) is self-priming. Refer to priming table.
Asphalt driveway 	Resene Blacktop (**D304**).	–	Resene High Solids roller sleeve.	Not many people are aware that asphalt is easily reconditioned using Resene Blacktop (**D304**).
Concrete paths and driveways including stamped concrete and pavers 	Resene Concrete Stain (coloured – **D58**).	–	Resene No.5 mohair roller sleeve.	A non-skid option for paths only is Resene Non-Skid Deck & Path (**D313**).
Hardwood furniture	Resene Furniture and Decking Oil (**D503**).	Resene Kwila Timber Stain (**D501**).	Turps for clean-up, painter's gloves.	Will require annual application. Not suitable if surface forming stains have already been applied.
Roofing, including galvanised iron guttering, downpipes etc				
New Zincalume, including garage doors	Resene Hi-Glo (gloss – **D31**) or Resene Hi-Glo CoolColour (**D31C**), or Resene Summit Roof (semi-gloss – **D315**) or Resene Summit Roof CoolColour (semi-gloss – **D315C**).	Resene Sonyx 101 (semi-gloss – **D30**).	Resene Roof and Metal Wash (**D88**). 88-100mm brush. Roof roller kit if painting a corrugated roof.	New Zincalume (and galvanised iron) has a form oil on the surface that must be removed before painting.
Weathered Zincalume or galvanised iron 	Resene Hi-Glo (gloss – **D31**) or Resene Hi-Glo CoolColour (**D31C**), or Resene Summit Roof (semi-gloss – **D315**) or Resene Summit Roof CoolColour (semi-gloss – **D315C**).	Resene Sonyx 101 (semi-gloss – **D30**).	Resene Roof and Metal Wash (**D88**). 88-100mm brush. Roof roller kit if painting a corrugated roof.	After 4-6 months galvanised iron and Zincalume start to weather and white rust (Zn Oxide) will form. Waterborne primers like Resene Galvo-Prime (**D402**) do not perform as well as traditional solventborne products on aged galvanising.
Previously painted 	Resene Hi-Glo (gloss – **D31**) or Resene Hi-Glo CoolColour (**D31C**), or Resene Summit Roof (semi-gloss – **D315**) or Resene Summit Roof CoolColour (semi-gloss – **D315C**).	Resene Sonyx 101 (semi-gloss – **D30**).	Resene Roof and Metal Wash (**D88**). 88-100mm brush. Roof roller kit if painting a corrugated roof.	Most roof repaints are straightforward unless there is a lot of flaking paint and/or red rust present.
Concrete, terracotta, Decramastic and asbestos roofing	Please refer to Resene ColorShop staff or the Resene helpline for advice.			

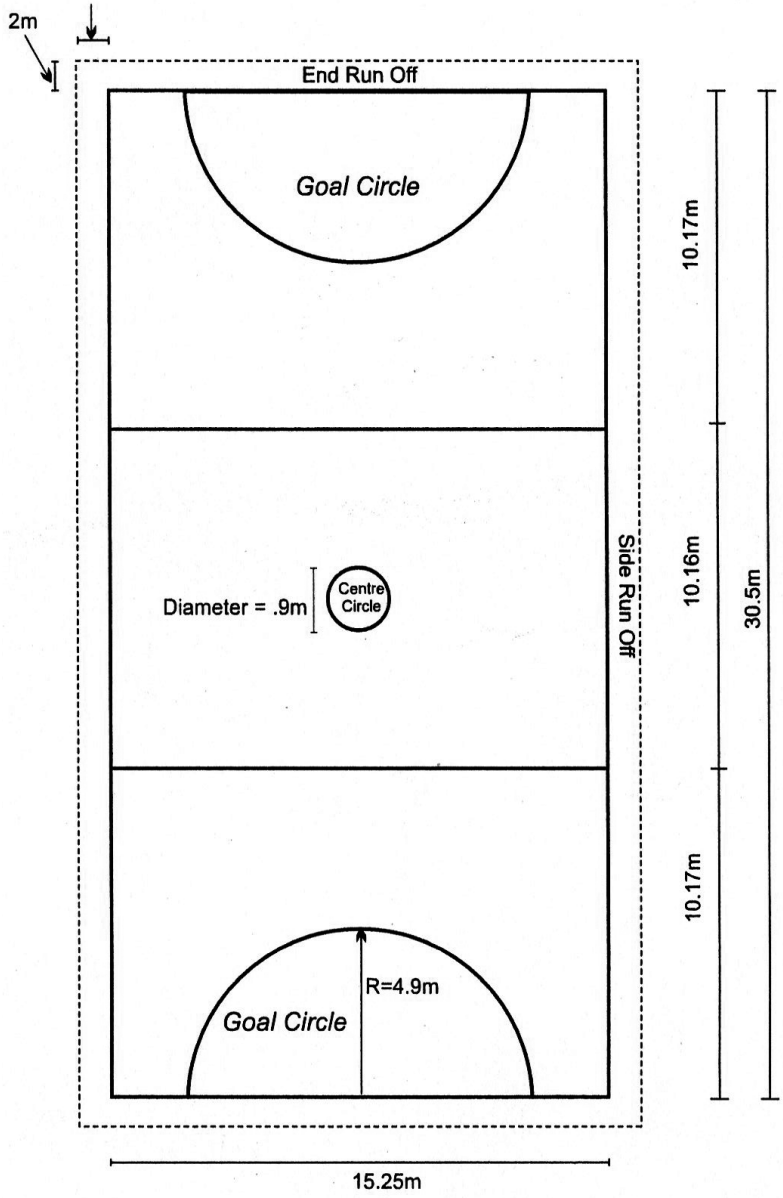
Badminton court dimensions



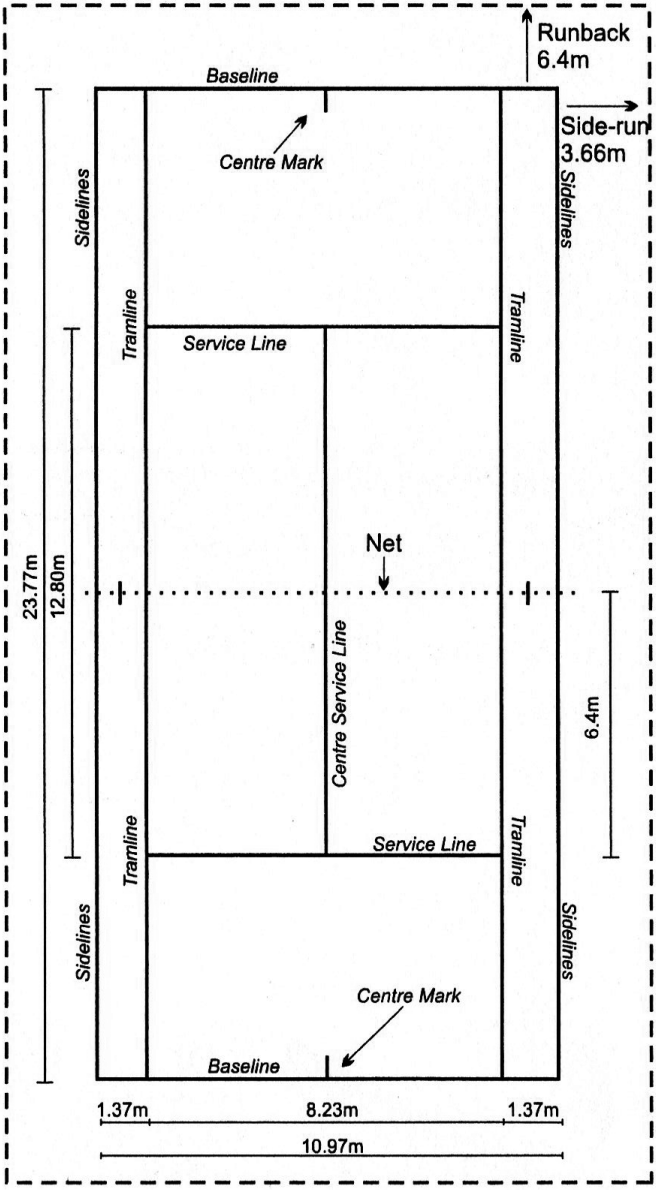
Basketball court dimensions



Netball court dimensions



Tennis court dimensions



Painting checklist

You will need:

- Extension pole
- Lint-free cloth
- Paintbrush
- Paint pot
- Putty and fillers
- Roller
- Roller tray
- Sandpaper
- Tac rag
- Turps

You may need:

- Brush cleaner
- Drop cloth
- Dust mask
- Gloves
- Masking tape
- Paint stripper
- Painter's gloves
- Pole sander
- Putty knife
- Rags
- Resene Hot Weather Additive
- Resene Interior Paintwork Cleaner
- Resene Moss & Mould Killer
- Resene Paint Prep and Housewash or Resene Bio-Cleaner
- Scraper
- Steel wool
- Window scraper

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