

Resene

October 1977

COMPANY NAME CHANGES...

Stipplecote Products have undergone a formal name change . . . to Resene Paints Limited. Managing director Tony Nightingale describes the change as an obvious move, as most people associate the company with its major selling line, Resene paints.

The change is also associated with a major shift in policy, to establish a chain of retail outlets throughout the country. Already, retail shops have opened in Hamilton, Napier, Hastings, Rotorua and Dunedin. These are known as "The Resene Color Shop", and plans are afoot for further expansion.

Resene began more than 30 years ago as Stipplecote Products. The company is still the only one in the country manufacturing a cement-based product like Stipplecote

(whose sales remain as high as ever) but the emphasis has shifted since the company introduced acrylic paints to New Zealand, in the form of Resene.

The company now manufactures a full range of architectural paints in all finishes, in both enamel and acrylic, as well as specialist finishes for concrete. The product range also includes wall sprays such as Resitex and Fleckle, acoustic ceiling sprays, Textucote, and a number of other specialist coverings . . . all of which bear the brandname Resene.

As the Resene range has grown, so has the brandname become synonymous in most people's minds with the company. Thus, it's been a logical move to adopt Resene as the company name.

Wings over New Zealand

When the Wright brothers up-lifted their stringbag contraption at Kittyhawk just after the turn of the century, they little knew how they were going to change the world. And about

the same time in South Canterbury, one Richard Pierce was about to land his heavier-than-air machine in a large hedge. The argument over who was the first to fly continues to this day, but they had one thing in common — wings.

More than seventy years later, Mason Handprints has introduced to New Zealand the Wings range of wallpaper, wings by name because it has two important things in common with Messrs Wright and Pierce: a little bit of vision of things to come, and a "wing" span different from any before.

Wings was introduced in April, a range of wallpaper based on the Mason Handprint range, but almost a third wider. The standard roll of wallpaper is 20½ inches wide . . . Wings comes in a 27-inch width, which is the current vogue overseas. All the traditional and geometric Mason patterns are available in the new range.

Specifically, there are 14 patterns, available in eight colourways, which gives a choice of 112 wallpapers. Like all Mason papers, Wings is fully washable and is also easy to hang.

Mason's new foil range is also being produced in the 27-inch width, and in the complete range of British Standard Specification colours. That means a choice of about 200 colours in any single pattern . . . the widest possible choice to match any decor.

Foil provides a completely different look, and since its introduction last year, has been widely used, both commercially and domestically. Mason has pioneered in New Zealand the process of screen printing on to foil. The company imports the foil paper, but it's laminated here, and taken right through to the finished product.

It's a metallised polyester film, sandwiched between two clear plastic coatings, in non-corrosive, and moisture

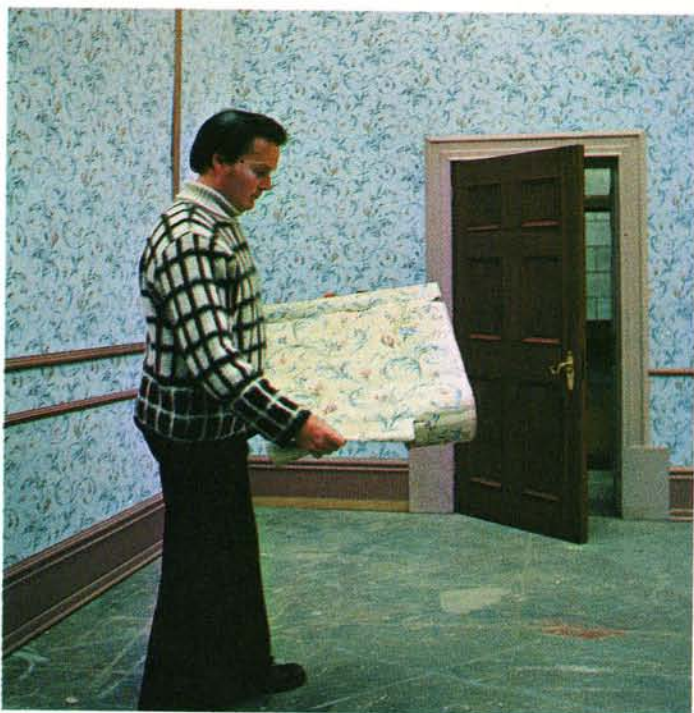
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Melbourne agent Muriel James with a display of the Wings and Foil ranges.

Mason foil makes a striking setting for Chicago Menswear Jeans in Wellington. The Miknos pattern was chosen by Chicago to their colours, black and Guardsman Red.

The age of colour



Left: A Grey series set designer compares Mason's paper made specially for the set, with a copy of the 120-year old original

...providing TV's needs

About two years ago, colour television was introduced to New Zealand, and in the ensuing period, the sale of colour TV sets has grown to the point where now nearly as many homes have colour as have black and white.

Colour posed many additional technical problems for television . . . not the least of which was the decoration of sets. The solid-looking living rooms you see on *Close To Home*, for example, are little more than painted and wallpapered slabs of hardboard, slotted together for the two days a week it takes to film the programme.

Resene provides all the paints for Television One and South Pacific Television throughout the country.

It all began when TV One's then Staging Supervisor hired a tinting machine from Resene. Barry Leighton says: "Resene were the first company to provide a tinting machine for British Standard Specification colours, which are those accepted world-wide in the colour television industry. They were that much further ahead of other paint firms".

The association grew and Mr Leighton approached Resene's chief chemist, Colin Gooch, to develop a studio floor paint . . . for the many programmes produced at TV One's large main recording studio (the biggest in the Southern Hemisphere). Floor paint must be able to be washed off as soon as a scene is recorded.

"We used to import a British brand," says Leighton, "but this became impossible to get, so we spoke to Resene's chemists and they came up with the right product."

A further link developed when TV One launched its most ambitious and expensive series, to be seen here in October. It's the Grey series . . . the life of Sir George Grey in New Zealand . . . and the set designers spared no efforts to faithfully reproduce the era. From copies of the original wallpaper design in Sir George Grey's residence, Mason Handprints were able to produce a matching, authentic period wallpaper.

Wings over New Zealand

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resistant. Another of its popular qualities is the inherent light-reflection factor, which brightens up old rooms to a marked degree.

Because so much of the development process has been done here by Mason, the foil range sells for about \$35 a roll . . . significantly less than any other imported range. Managing director Tony Nightingale and sales manager David Allen found this an important selling point when in Australia recently. Mason foil is so competitive that they found very wide acceptance in what has become perhaps the toughest wallpaper market in this part of the world.

So it was with the Wings range . . . according to Mr Nightingale, the range was so markedly different that people either loved or hated it . . . but the majority of the dealers placed orders for pattern books.

Since that initial selling trip, Mason's Melbourne representative Muriel James has reported that sales are well up on expectations, both in Victoria and New South Wales.

A notorious trap for novice painters

Winter's drifting into spring, but still many of the climatic conditions of the colder months remain, with the usual side effects regarding paint drying times. Resene's chief chemist, Colin Gooch, looks here at some of the potential problems with painting at such times.

Oil/alkyd paints are thermosetting by nature, that is, they harden with heat. Colder weather dramatically slows down the hardening process, and indeed, at a temperature of 4°C the hardening reaction virtually stops.

The consequences of this are not too drastic because the reaction will start up again as the temperature increases, although the reaction rate will never be as fast as it would have been without the "cold" cycle. Nevertheless, perfectly satisfactory films will result if the paint has not been contaminated with dust or condensation during the extended drying period.

Latex paints behave quite differently to the oil/alkyd types; their reaction is quite critical and irreversible. One degree above the danger line means success, one degree below means total failure.

Latexes consist of millions of tiny spheres suspended in an aqueous medium. As water evaporates, these spheres are forced closer and closer together until they deform and fuse with one another. The spheres also fuse around pigment and on to the painted surface, so ensuring adhesion.

Latex resins are thermoplastic, that is they soften with heat and harden with cold. When the latex spheres are warm, they are relatively soft and, therefore, fusible, one with the other. As they cool down, they harden, to the point even that they will no longer fuse. This is called the minimum film-forming temperature, but could also be called the point of total failure. Films caught by the cold show a characteristic cracking, poor adhesion, and sometimes patchy colour.

Critical temperatures vary according to each manufacturer's technical requirements. Soft latexes are available which would fuse down to 0°C; however these same latexes during summer weather would be very soft and very prone to dirt sticking and becoming ingrained in them. Conversely, hard latexes are available which produce excellent dirt-resistant films but have problems with low temperature film formation.

As with all paint design, the technologist must "trade-off" one property against the other in order to achieve the best compromise. The technologist does have a weapon to help extend the useful temperature range of hard latexes: special solvents called coalescing agents. These work by dissolving in the particle and making it softer so that it can fuse more easily. After some time, these solvents evaporate from the film, returning it to its designed hardness. Use of these solvents must be carefully controlled as an excess can lead to instability in the can.

It is important to remember that the temperature at which the film forms is governed more by the substrate than the air temperature. A notorious trap for novice painters is the painting of concrete on clear, frosty mornings. On such mornings the air can warm up very quickly but the concrete will stay cold for a long period.

The other important point is that the temperature at which the paint dries (not at which it is applied) is the most critical. If painting is stopped the moment the temperature falls to the critical level, it is certain that it will have fallen lower by the time the paint dries.

Painting in the colder months, then, requires that a good deal of attention be given to temperature, humidity, and weather forecasts; and plenty of safety margin should be left either side of the times selected to work. Always check the manufacturer's instructions on the back of the can.

TEXTUCOTE WAS TIMELY

Since Resene launched the new textured wall covering, Textucote, last year, sales for interior decorating have kept production running to maximum capacity. But it's not only as an interior covering that Textucote has scored . . . a number of builders have found that it makes an ideal and elegant exterior covering for town houses and the like.

Wellington's Hugh Campbell, of Campbell Homes, is a good example. Late last year, Mr Campbell was putting the finishing touches to a block of 10 town houses in Karori. Christmas was upon him, and he was flat out to complete the block before the New Year, so he decided to try Textucote as the exterior covering.

The result? "Because Textucote is so simple to apply, we had the job completed in next to no time," says Hugh Campbell. "The reduced time factor meant a considerable saving in costs.

"Textucote is a first-class product . . . it's easy to apply, it weathers well, and it looks excellent."



Hugh Campbell and two home-buyers at the Karori townhouse complex.

RESENE GOES RETAIL

Nineteen seventy-seven has been a year of major change and growth at Resene, all with an eye to the future. This month the company changes its name to Resene Paints Limited, after having traded as Stipplecote Products for more than 30 years, and this coincides with a whole new approach in the marketplace . . . the establishment of Resene Color Shops throughout the country.

Why does a company change a successful formula for one involving a great deal of capital expenditure, particularly at a time when New Zealand is in an economic recession which shows little sign of improving in the near future.

There are two main reasons. Managing director Tony Nightingale: "We've always been known as manufacturers, but the increasing demand for our products has meant we've had to look at providing an even more immediate service in the main centres. We've really been forced into it to service the increased demand.

"This is allied with the second reason. Most of the major manufacturers have their own retail outlets, and for some time we've been concerned that a number of retailers are not doing our products justice.

"Now we've taken the plunge, we feel we're in a position to give better advice to our customers in selecting products, as well as providing that immediate service."

It's been a major project, not only involving the establishment of the Color Shops, but also obtaining increased warehouse space to cope with the increased production from new machinery at the company's Seaview base near Wellington.

A new disperser and two resin tanks installed at Seaview have increased production dramatically. The high-speed disperser is the latest model of its type, manufactured in America, and the 4000 gallon bulk storage resin tanks have obviated the need to bring resin to the factory in hundreds of 200-litre drums.

Then came the purchase of more warehouse space at Seaview. The company was fortunate in obtaining 10,000 square feet of space in an adjoining property. And new warehouse premises have also been established in Christchurch and Napier.

But it's the retail shops that are the key to the operation.

The first was in Wellington, at 23 Marion Street. This one-time Wellington home was converted into a two-storey showroom, decorated throughout in Resene and Mason products, and also provides a full retail and advisory service. The venture soon proved the viability of the concept, and that convinced the company to go ahead with the Resene Color Shops.

Initially, they've been established in Hamilton, Hastings, Napier, Rotorua and Dunedin. They're all decorated exteriorly in the new company livery, and they're operating on the premise of supplying a full service to the home and commercial decorator.

That means more than products. Certainly, all the Resene lines are readily available, plus of course the Mason range of handprinted wallpapers and foils. The shops also carry other companies' ranges, and all the associated extras such as brushes and brush cleaners. In that sense, it's a complete retail service . . . the additional, and Resene thinks most important, factor is the staff. They're trained as a matter of company policy to have a full knowledge of the products in which they're dealing; that means experienced advice is always available to the customer.

The paint business is as competitive as any in the country, and Tony Nightingale readily admits the Resene is making a wide departure from established marketing practice. "However, we know the demand is there . . . sales prove that," he says, "and because we can now provide an even better service for our customers, we're confident the investment will pay off."

...and in the Islands



In 1964, then Stipplecote managing director Ted Nightingale was on a New Zealand Trade Mission to Fiji, and during the visit he discussed the possibility of purchasing a major shareholding in the local paint company, South Seas Paints. Within a couple of days a complete stocktake was carried out, financial details were settled, and so Resene Paints (Fiji) Ltd were born.

Later that year, Des Gibb, who had been with Stipplecote since 1962, arrived in Fiji to take up a three-year appointment as manager of the new company. It became a very extended contract, and Des is now managing director and a Fijian citizen.

Within a very short time it was obvious that with the increase of volume of business the factory was just too small, so an adjacent area was purchased, increasing the original factory size by 70 percent. By this time the old South Seas paint formulations had been dropped and paints produced in Fiji were based on Stipplecote formulations.

Again, factory space became cramped, but it was not until

Resene Fiji's factory, which was opened in 1975 by the Minister for Commerce and Industries.



Above: The Resene Color Shop in Hastings . . . a full range of products for the customer. Below: The distinctive, new logo which features on the new retail outlets.

1972 that more land, in a new industrial estate, was able to be acquired. There were further delays, but in 1975 a new 16,000 square foot factory was completed and officially opened by the Minister for Commerce and Industries, Mr Khan.

All products are manufactured from basic raw materials, by a fully local staff comprising Fijians, Indians and Rotumans. With the exception of Suva, marketing in all towns in Fiji is done through agents and distributors, all of whom carry large stock volumes and tinting machines, and can supply virtually all customer requirements without delay. Resene Fiji also exports to other islands such as Samoa, Tonga, the New Hebrides, Nuie and the Cooks.

One of the main marketing difficulties in Fiji is the number of islands, about 20, and this is why agents carry such large stocks. To visit a customer can in some cases involve travel by car, plane and boat, and take the better part of a day. Thus, to visit all the outlets in the Fiji Group is a massive and expensive task.

Competition in the islands is fierce. There are three main manufacturers producing five brands of paint and competing for a share of a relatively small market, comparable to a New Zealand city of 100,000 people. That Resene has successfully made its mark, is evidenced in just two ways: for years the company has supplied paint for most Housing Authority contracts in Fiji, and more recently it won a major part of the Fiji Government Supply Contract.

The Resene Color Shop

Hamilton	19A Somerset St, Frankton Ph: 74-332
Rotorua	7 Fairy Springs Rd Ph: 78-145
Hawkes Bay	Kennedy Rd, Napier Ph: 58-312 818 Karamu Rd, Hastings Ph: 66-360
Wellington	23 Marion St Ph: 851-600
Dunedin	304 Moray Place Ph: 76-566
Branches	
Auckland	9 Akepiro St Ph: 604-173
Christchurch	39 Sandyford St Ph: 67-441
Nelson	Paints & Wallpapers (Nelson) Ltd — Stock depot — Ph: 87-110
Head Office	Gough St, Seaview, Lower Hutt Ph: 684-319

Resene supply special finishes for Beehive



Industrial coating formulations acquired

Resene have negotiated with Giant Paints to purchase all their formulations and manufacturing procedures for industrial coatings.

The purchase has occurred at an opportune time. For some period now, Resene have been developing independently a range of these specialist coatings, and acquiring the necessary technology. The decision of Giant to cease production has enabled Resene to take over existing technology and long-proven products.

And where required, Resene will obtain from Giant specialised plant.

During the changeover, continuity of supply to Giant customers is assured and when the coatings are marketed in a few months time under the Resene label, the existing descriptive names will be retained.

The products include zinc-rich primers, high-build chlorinated rubber, and two-pack epoxies. They're used particularly for the heavy-duty protection of steel in marine and chemically corrosive environments, on such things as: steel boats and barges, oil storage tanks, pipe lines, freezing and fertiliser works, and bridges.

Resene staff are presently spending time at Giant's plant to familiarise themselves with the products. Mr Bill O'Sullivan, sales manager and industrial coatings specialist at Giant, is working closely with the Resene sales team on the familiarisation course, and is introducing them to Giant customers.

The most striking . . . and controversial . . . building in the Capital is in Parliament grounds. It is, of course, the Beehive, first conceived some years back by the visiting English architect Sir Basil Spence, who, as the story goes, drew the basic design on the back of a serviette while dining in the old Bellamy's building.

The Ministry of Works proceeded from there, and although the Beehive has yet to be completed, it's sufficiently far advanced to be largely in use, and was officially opened by the Queen in February.

Ministry of Works architects have specified Resene products for all the special finishes in the Beehive. The central dome . . . the hub of the building with its several lifts . . . has been sprayed with Hush acoustic ceiling spray. (If you stand dead centre in the dome and speak, sing or whatever takes your fancy, you get a perfect all-round stereo echo.)

The walls in Bellamy's kitchen, which must be the most hardworked in the land, have been sprayed with Fleckle acrylic wall spray, and overcoated with Fleckle glaze. This gives a heat and dirt-resistant surface, and perfect hygiene . . . essential in such a busy kitchen. The contractor was the Wellington firm E. J. T. Flynn Ltd.

All stairwells have been coated in Resitex, a long-wearing acrylic textured coating.

And let's not forget that most important facility, the humbly loo. The VIP toilet has been papered throughout in Mason foil wallpaper.



SHOWING HOW

You've got a new product, you want to sell it, what do you do? That's right, you get out and demonstrate just what it can do. Sales manager David Allen and Hawkes Bay rep Peter Bryant gave this recent demonstration of Resene's new textured wall covering, Textucote, to this gathering of the Camp and Cabin Association in Napier . . . as you can clearly see, Textucote caught their imagination, and that's not surprising. The new product has not only been a sell-out with home owners, but it's increasingly being used in commercial premises for much the same reasons: it's attractive, it's different, it's versatile and durable, and it sells at a reasonable cost.

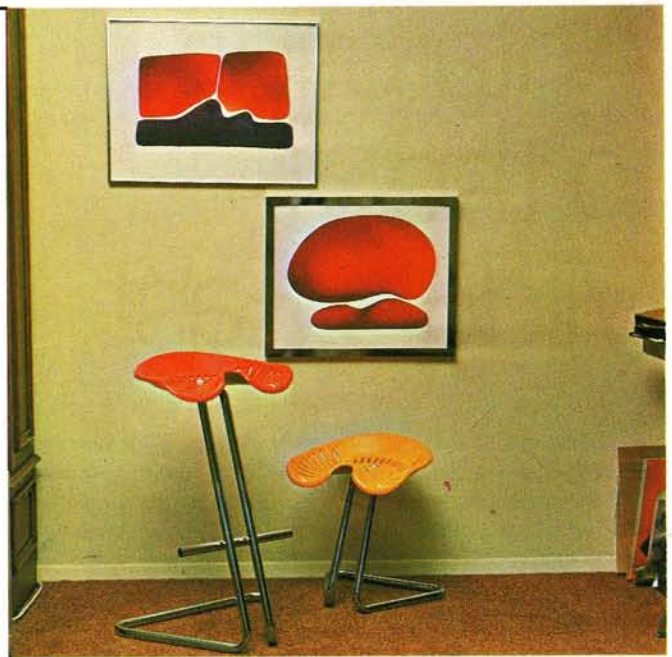
Long-life barstool

Resene's associate company Simanic Agencies, which last year launched the Simanic kitset picture frames, has diversified, this time with an overseas idea which should have popular appeal in many New Zealand homes.

The new product is the Simanic barstool, not just an ordinary stool, but a design with a difference, which is just as at home in the kitchen as it is in the most modern house or commercial bar.

The Simanic barstool's seat is modelled on a tractor seat, the shape giving that much more comfort and stability, while providing an unusual contrast in any setting. The frame is tubular steel, chrome-plated, and thus the barstool is built to last virtually forever. The seats are finished in a range of bright colours.

And Simanic have expanded the kitset picture frame range to include a wide profile frame. Available in both gloss and bronze finishes, the wide profile frame is designed mainly for larger pictures. It comes in a range of sizes, from 50 to 100 centimetres.



The Simanic barstool. The pictures on the wall are framed in the new wide profile Simanic frames.

A COMFORTABLE BET FOR WELLINGTON TROT FANS

For some years the Hutt Park trotting course was noted as one of the colder places in the country for those who wished to spend a night, and a few dollars, on the horses . . . that was no fault of the Wellington Trotting Club, which races on the course, but rather the historical siting of the track, wide open to the southerly wind which earns Wellington its "windy" sobriquet.

Some years back, the club largely alleviated the problem for the public by constructing a new public stand; now it's the members' turn, and with its new members' stand the club has really done them proud.

The stand, which opened in January, is unique in Australasia . . . it's completely enclosed and designed interiorly on the tavern style; that is, patrons can sit at a table

and enjoy a drink while watching the races.

As Wellington Trotting Club secretary Tom Marwick describes it: "This brings a completely new concept to night trotting."

The Palmerston North architects Rex Roberts and Partners designed the new stand. They'd had experience in designing several grandstands, and they specified Resene products throughout the new Hutt Park stand.

The exterior is painted in an unusual, striking red and yellow combination — Hot Chilli and Corn — and all the interior woodwork has been stained in Resene Colorwood.

For the 1500 patrons the stand holds, a night at Hutt Park trots is now not only warm and comfortable, it's also colourful, both out on the track and inside.



The new Hutt Park members' stand is a colourful backdrop to horses in training.

Antarctica to the Middle East

New Zealand has a fairly temperate climate, with few great extremes in any area of the country. Thus, two recent orders of Resene paint for vastly different parts of the world have provided a much more severe test of the product than could ever be achieved in field tests in New Zealand

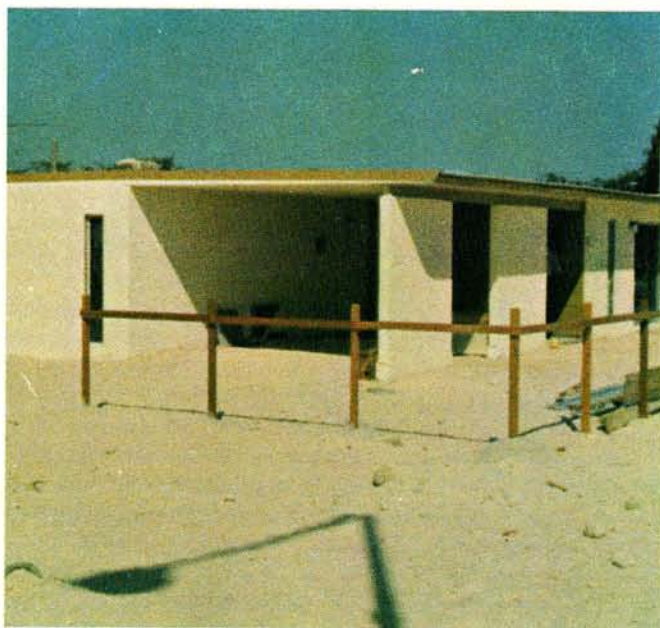
One order was to Antarctica, the other to the extreme heat of the Middle East.

The first came about when the large Christchurch painting firm Neville J. Lucas Ltd was commissioned by the Ministry of Works to paint the new summer laboratory of the Department of Scientific and Industrial Research, at Scott Base.

Managing director Neville Lucas and two painters were flown down to Scott Base in an airforce Hercules . . . to a region where the temperature varies from minus 25 degrees to plus 10 degrees centigrade. Resene Lusta-Glo, in Sherwood Green, was the paint specified for the steelwork on the laboratory.

As Mr Lucas himself says, it was somewhat of an unusual job for a painting contractor, but he found the Lusta-Glo went on as if it were a job being done back in New Zealand . . . and there were no drying difficulties as might have been expected. Neville Lucas is the national president of the New Zealand Guild of Master Painters, Decorators and Sign-writers, so he has pretty fair credentials for judging the ability of a paint.

The Middle East contract came through Ex-Trade International, probably not a well-known company to most, but



A partially completed house in Dubai.

which in the short space of its two years in operation has become involved in major housing projects throughout the Middle East.

Mass housing construction is the name of the game, and Ex-Trade is supplying housing . . . over the broad spectrum from low-cost to high-cost . . . to such countries as Iran, Egypt, Dubai and Saudi Arabia.

Initially, model homes were built in Iran, for which Ex-Trade specified Resene products. A further model house was constructed in Dubai, and Resene designed the full colour scheme for this.

"And they've been pretty satisfactory, too," says Ex-Trade's managing director Rex Robertson, "withstanding a temperature range of zero degrees to 52 degrees centigrade.

"The thing I like about Resene is that they're prepared to give it a go. Too many New Zealand companies sit on their backsides and let others do the work."



*Scott Base . . . a little part
of New Zealand in
Antarctica.*