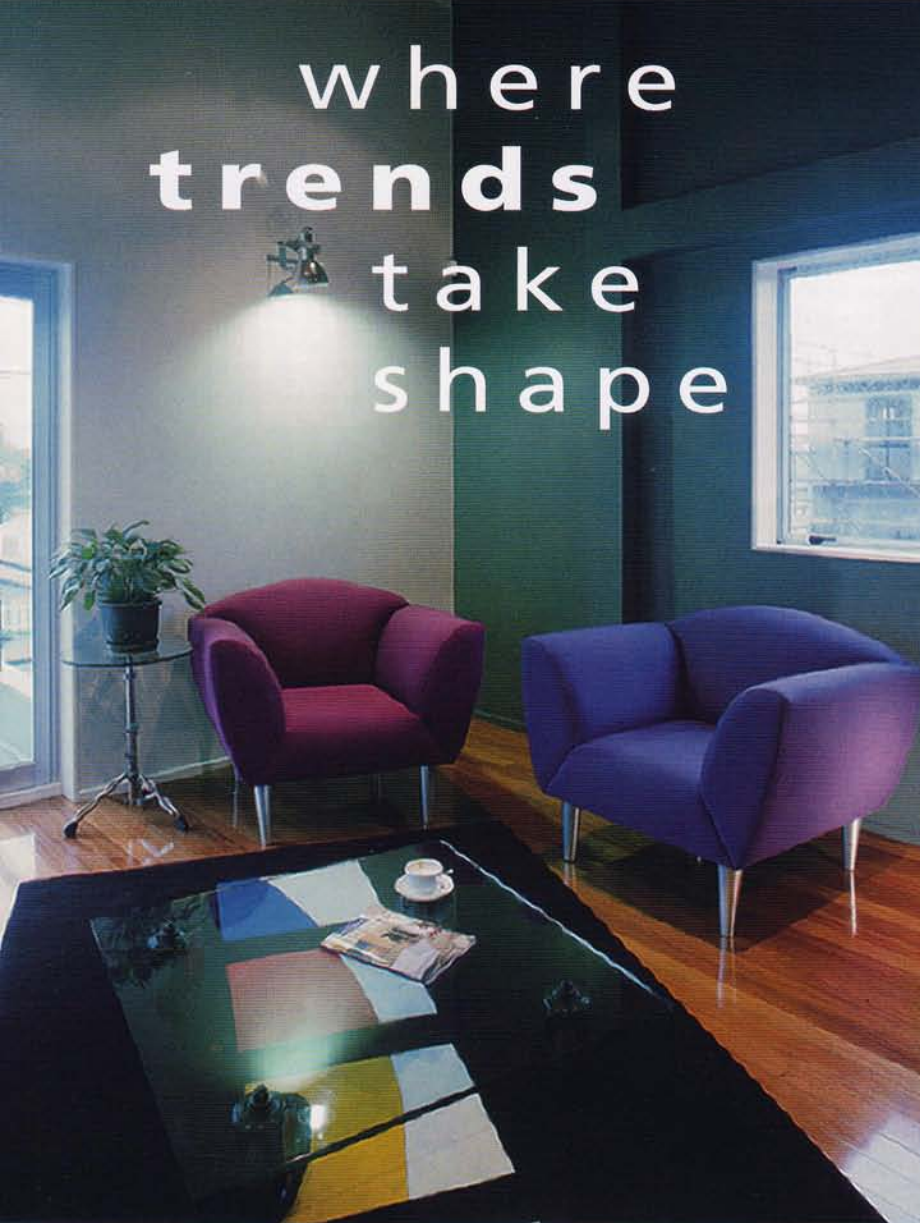


Resene

NEWS

Resene - the paint the professionals use

Resene Paints Limited PO Box 38 242 Wellington Mail Centre Tel +64-4-577 0500 Fax +64-4-577 0664
Internet Home Page www.resene.co.nz Technical Help-Line 0800 Resene (737 363)



where
trends
take
shape

▲ Resene 'Abbey' provides depth and presence to the managing director's office.

Trends Publishing's progressive ideas extend beyond its glossy magazines with the opening of its new contemporary/industrial, open-plan offices in Ellerslie, Auckland.

Immediately they enter, visitors are reminded that this is an international publishing house by the theatrical use of colour, form, space and materials. Two circular and tapering stair towers soar from just inside the glass entrance to the 8 metre high, pitched butterfly timber ceiling, further reinforcing the vertical connections between the two levels.

The black/white and tone-on-tone grey colour palette used in the public spaces has been intercepted on the mezzanine and private spaces with the use of bold accent colours.

Colours used to produce an exciting scheme for Trends Publishing have mostly been selected from the Resene Paints' newly-introduced colour selection tool - **The Range 2000**.

ARCHITECT: Hulena Co. Architects; BUILDER: Stan Ash Builders; INTERIOR DESIGNER: Jennifer Clarke Interiors; RESENE PAINTS: Auckland architectural representative Lucio Pezza.

The drama of the narrow High and Madras Streets corner site has been realised by the strong sculptural form of the new home for the Christchurch Polytechnic Jazz School.

The long, linear, freestanding building reflects the significance of its acute corner site with its 'prow' and pedestrian pavement space with a shallow colonnade.

Organised around a three-storey glazed glass entry atrium, the building comprises two main elements separated lengthways by a glazed component.

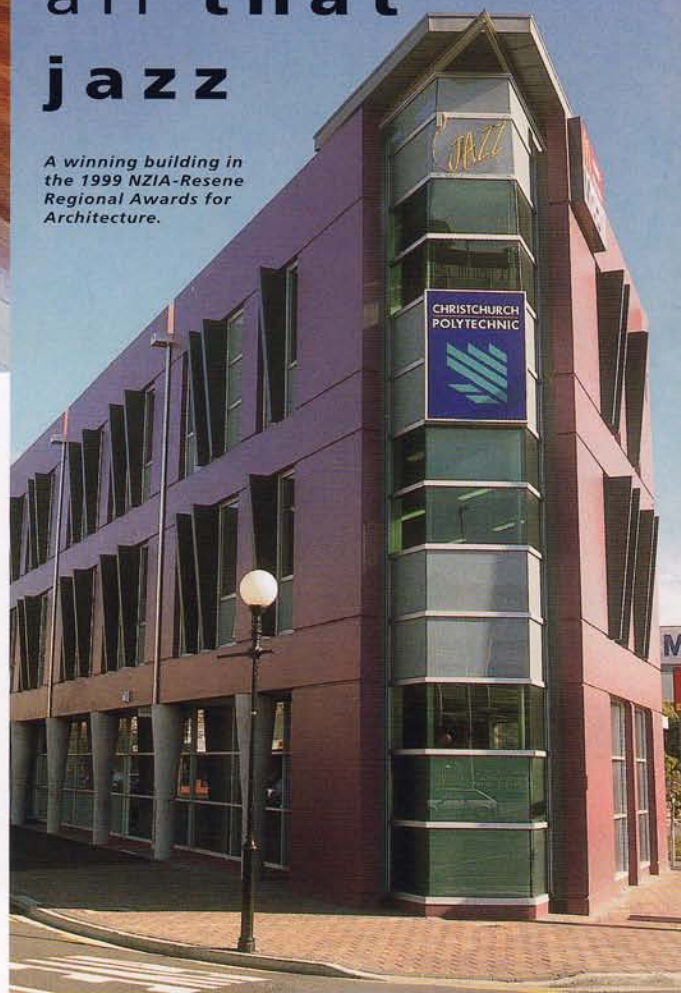
The long corridors are angled and faceted to assist in the music room acoustic design and to reduce the linear impact of the circulation spine.

The well-detailed concrete work simply required a durable decorative system. The Resene system comprised Quick Dry and two topcoats of Lumbersider tinted to 'Tawny Port'. Solar fins, painted in Lumbersider tinted to 'Bunker' charcoal, randomly modulate the exterior on the upper two levels providing a metaphor for a piano keyboard.

ARCHITECT: Wilkie & Bruce Architects; PROJECT MANAGERS: Arrow International Ltd; PAINTER: Dixon & Dixon; RESENE PAINTS: Christchurch architectural representatives Tony Walter and Henrietta Savill.

resene and
all that
jazz

A winning building in the 1999 NZIA-Resene Regional Awards for Architecture.



cop ing with the heat

Colour and gloss retention were the deciding factors in architect Guy Natush selecting Resene Paints, from tenders submitted by three major paint manufacturers, for the exterior repaint of the Desco Building in Napier.

Evidence supported Resene paint's colour durability performed the best in Napier's ultraviolet light. The offices of Judd Fenwick Natush Architects and home to the Art Deco Society, the Desco Building was repainted in its original colours to coincide with the World Art Deco conference. The exterior cementitious surfaces were first water-blasted and topcoated in two coats of Resene Hi-Glo.

ARCHITECT: Architectural heritage consultant Guy Natush; **PAINTER:** GUNAC HB Ltd; **RESENE PAINTS:** Hawkes Bay branch manager Mark Aschoff.



a first for wellington



▲ At the Desco Building in Napier, from left Bruce Meehan and David Strong for GUNAC HB and architectural heritage consultant Guy Natush.

A three bedroom house is said to be Wellington's first house constructed from insulated pre-cast concrete tilt-up walls panels. Up until now, pre-cast tilt-up wall panels have generally been used only in commercial projects - now new technology allows for their use on a domestic scale. The panels were constructed on-site by first pouring a 70mm layer of concrete followed by a 40mm layer of polystyrene thermal insulation and a 100mm layer of concrete. This sandwich panel effect was then held together with special tie plugs and finally erected by crane. The panels serve both as the interior and exterior cladding, providing good insulation and a quick and cost-effective method for building.

Resene Sandtex is the perfect surface coating for the panels. It has just enough texture to hide the odd surface imperfection while achieving the look reminiscent of traditional lime washes and stone finishes. With the help of Mike James for Resene Paints, the owners were able to paint the house themselves using Resene X-200 Waterproofing Membrane, overcoated with Sandtex tinted to 'Coral' using the new 8mm High Texture Roller. "The end result looks superb," says architect Jon Craig.



ARCHITECT: Craig Craig Moller; **BUILDER:** Pepper Constructors; **RESENE PAINTS:** Wellington architectural representative Mike James.

▲ **ABOVE:** A subtly-textured finish, reminiscent of traditional cement-based paints, lime washes and stone finishes. **INSET:** A crane erecting a pre-cast tilt-up wall panel during construction.

the choice is clear

It is clear to see why Architecture Warren & Mahoney specified Resene Paints on the new Clear Communications' headquarters in Takapuna on Auckland's North Shore. Resene metallic and sandstone finishes heighten the modern visual imagery of this building and harmonise with the honesty of the materials used. Two curved modules clad in aluminium panels have been separated by a central six-storey glass atrium. To achieve the flat concrete finish on the plaster walls and concrete columns, architect Steve McCracken specified Resene X-200 Waterproofing Membrane for its weather protection followed by Resitex Standard and Sandtex. Interior steel staircases, wind trusses and steel columns were coated in Resene Zincilate 10 followed by Vinyl Etch Primer and top coated in Imperite 503 'Blast Grey' to reproduce the natural texture and colour of blasted steel.

ARCHITECT: Architecture Warren & Mahoney; **PROJECT & CONSTRUCTION MANAGERS:** Arrow International Ltd; **PAINTER:** Graham Ilich Painters; **RESENE PAINTS:** Auckland industrial coatings representative Ian Rolfe-Vyson and Auckland business manager Daryl Spinetto.



View from North.

architects' big bash

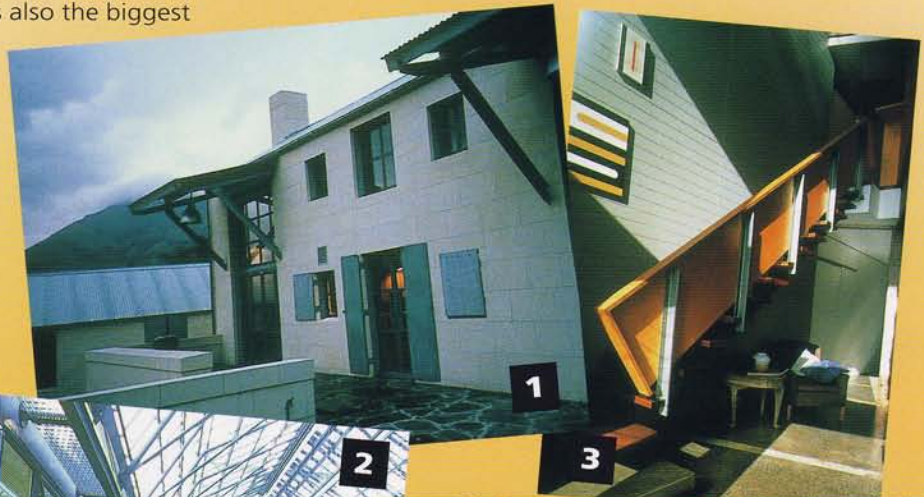
Not only an opportunity to celebrate New Zealand's pre-eminent architecture, the New Zealand Institute of Architects-Resene National Awards is also the biggest social event on the architectural calendar.

For architects of everything from houses to bridges, this was the night of nights.

This year the NZIA-Resene National Awards for Architecture were held at the Christchurch Convention Centre. The evening got off to a good start with the bubbles of Cellier Le Brun, a jazz band jingling in the background and camera crew honing in on the Who's Who of New Zealand architects.

The pitch was feverish, the air filled with the cacophony of industry jabber and the tension was building. The trophies were many. All worthy, significant works in their own right.

Twenty-five NZIA-Resene Regional Awards for Architecture and six NZIA-Resene Colour Awards were presented. The winners were selected from a record 123 entries evenly split between Southern, Central and Northern regions. But the stars that shone the brightest were the Gold Medal, four National and three 25-Year Award winners.



NZIA-Resene National Awards were presented to: 1. Athfield Architects for Johnstone House in Queenstown; 2. Architectus CHS Royal Associates for the Maths & Statistics and Computer Science Building, University of Canterbury; 3. New Work Studio for Ranger Point House in Wellington; 4. Pearson & Associates Architects for Treasures & Tales, Human History Discovery Centre, Auckland Museum.



Among the biggest ever awards night were:
 1 John Patience & Ron Pyrenburg; 2 Stuart Gardyne;
 3 Bill Royal & Maurice Mahoney; 4 Gina Jones;
 5 Pip Cheshire; 6 Ian Athfield & Kerry Mason;
 7 Simon Pascoe; 8 Gala dinner; 9 Tony Nightingale;
 10 Thom Craig & Nick Nightingale;
 11 Alison Bartley & Tim Nees; 12 Patrick Clifford
 and colleagues from Architectus, Brian Elliot & Tony
 Nightingale; 13 Awards banner.





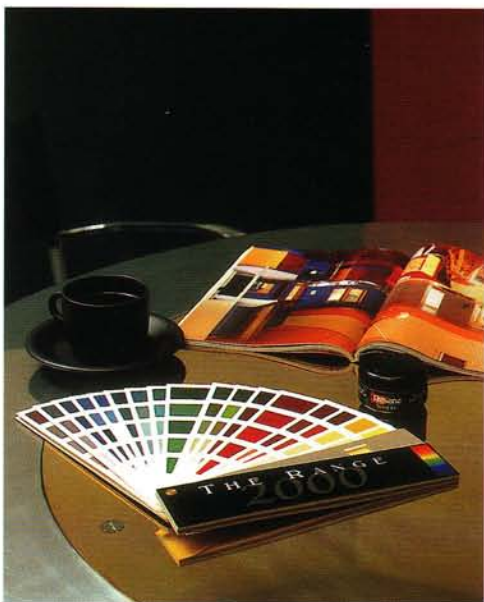
resene's big rigs

Twice a week, trucks transport acrylic resin overnight from Auckland to Resene Paints' water based plant in Naenae to fill the eight 40 tonne bulk tanks on site. Each tanker and trailer combined carries 27 tonnes of acrylic resin, one of the necessary raw materials in paint manufacturing. Resin is used to combine the paint and provide adhesion. The acrylic resin used by Resene Paints is supplied by Rohm & Haas, the world's leading acrylic resin

manufacturers. This multinational company, recognising Resene Paints' innovative ability, has partnered with Resene to bring several world firsts to the New Zealand market: Resene water-based enamels - Lustacryl and Enamacryl, Galvo-Prime and Uracryl.

Brushstrokes

The Range 2000 the colour tool the professionals use



A newly-introduced colour selection tool from Resene Paints is already finding favour with New Zealand architects and interior designers. **The Range 2000** features 140 colours from the traditional country classical to the contemporary shades derived from the latest colour trends and future predictions from Europe. Presented as a fan deck, **The Range 2000** has extra large colour swatches giving a true appreciation of colour. 'Colour isolators' allow for colour swatches to be viewed without the confusion of surrounding colours. A 'gloss indicator' shows how colour will look in a gloss finish and colour

combination suggestions are provided on the reverse of each colour swatch. For even more diversity, specific shades can be created through intermixing paint from **The Range 2000** testpots. If that doesn't work, then simply take your colour idea to a Resene ColorShop where staff can formulate your colour choice. Palmerston North architect Brian Elliot, current NZIA president, says while fan decks are not new to the paint industry, the Resene Range 2000 layout is better than any other he has seen. "It's bigger and easy to use and gives a wider range of colours." Wellington interior designer Sylvia Sandford has already changed some colour choices for clients as a result of using **The Range 2000**. "The colours are luscious and quite atmospheric," Sylvia says. "When you swing the fan deck open for clients they get the impression of a great fanfare of new and inspirational colours."

The Range 2000 is available from Resene representatives and Resene ColorShops.



lack of direction

Efflorescence is a white insoluble (in water) crystalline deposit on the surface of cement. Resene data sheets and labels constantly advise - EFFLORESCENCE MUST BE TREATED - without advising how! Presuming that the moisture movement, which underlies all efflorescence problems, has been stopped, one can simply sit back for a year or two and let the weather do the job for you. Dry abrasion with stiff bristled brushes is a little quicker and also benefits your cardiovascular performance. Abrasive blasting is quick and efficient but requires an expert to perform it and often changes the texture of the surface. Washing with dilute hydrochloric acid following a complete saturation of the surface with water is probably the simplest method recognising that working with acids has inherent dangers. Resene Paints is happy to provide more detailed information. Just call our Technical Help-Line on 0800 RESENE (737 363).

- Extra-large colour swatches.** Larger colour swatches provide a much better appreciation of each colour.
- Gloss indicator.** Shows the effect of a full gloss finish with any colour.
- Colour isolators.** Isolates any colour swatch with a solid, neutral frame to help define the true colour more accurately.
- Colour guidelines.** How to use and choose colours to enhance the environment.
- Colour schemes.** Colour combination suggestions are provided on the reverse of each colour swatch.