Resene news

3/16

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Call 1800 738 383, visit www.resene.com.au
or email advice@resene.com.au

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colourful *vision*

As an initiative of Economic Development Queensland, Northshore is a major regeneration of a large pocket of deteriorated urban land on the Brisbane River. Comprising of riverside ports, storage and industrial facilities, it will be transformed into a new master-planned suburb to be completed over the next 20 years.

Sites are now being offered for sale and redevelopment, and are starting to become branded by a variety of property developers as they commence work. In effect, this branding breaks up the cohesion of the whole site into individual parcels.

Cirque du Soleil, one of Northshore's main attractions, attracted large crowds of people to the site during its recent season – this was seen as an opportunity to promote the Northshore brand.

In order to visually claim the entire site, Dotdash branded a centrally located set of warehouses with a bold colour palette that referenced the pre-existing Northshore identity.

Completed in one week, the warehouses embody the character of the existing site while announcing a vision for the new. Reclaimed shipping containers were also branded in the same fashion and placed at major entry locations across the site.

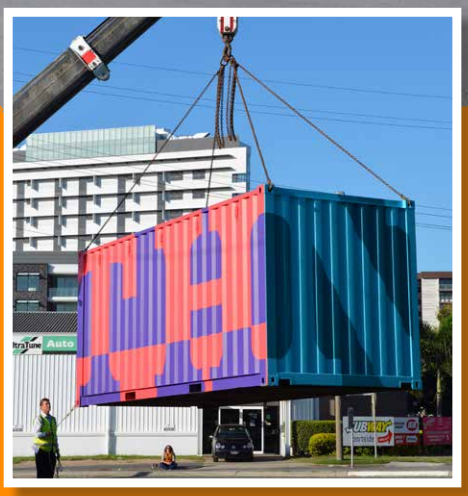
The primary aim of the strategy was to establish and enhance a sense of Northshore as a precinct, and to expand and strengthen the presence of the brand on the site through signage and reclaimed objects and structures.

A radiant colour palette was selected to strengthen the visual presence of the site's existing brand colours. Resene colours were chosen based on their high chroma value, to create optimum contrast with the surrounding environment. Both warm and cool analogous Resene colour palettes were used, with direct complementary colours introduced to accentuate contrast throughout, using **Resene Trinidad** (zesty orange), **Resene Knock Out** (bold cherry pink), **Resene Pukeko** (rich violet), **Resene Supernova** (bold yellow), **Resene Pelorous** (porpoise blue) and **Resene Blue Lagoon** (crisp blue green).

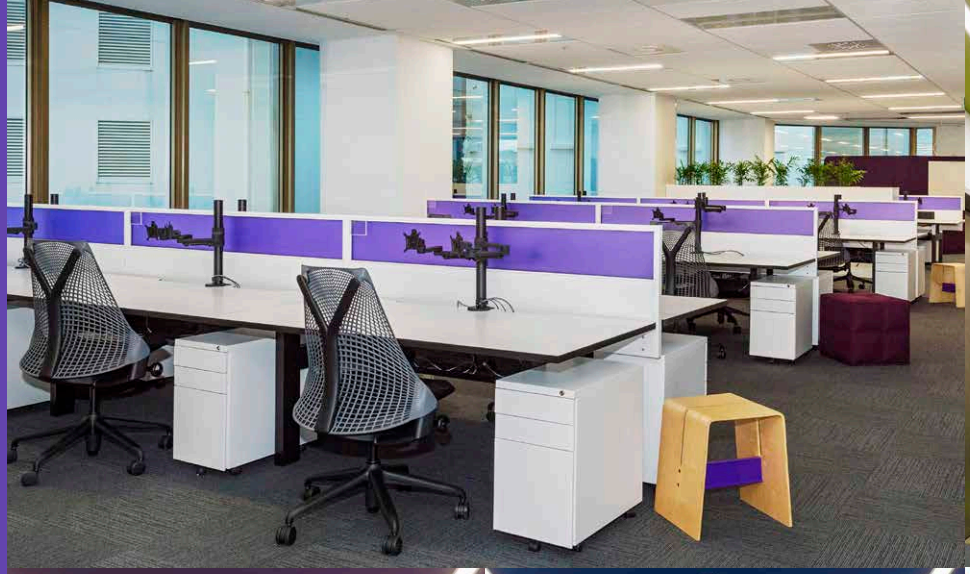
The palettes aimed to increase brand visibility in the environment and create a more contemporary and celebratory feel. These colours were also adapted to create bold supporting graphic devices, which are applied to various forms across the site.

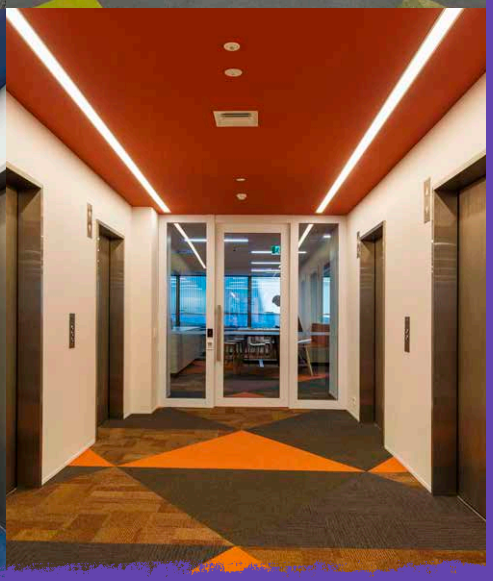
Inspiration for the visual language and colour palette was taken from the site's maritime history and current industrial state; the vibrant colour palette creates a juxtaposition against the site's harsh industrial setting.

The brand presence established through the painting of the site's landmark warehouses and shipping containers, informed a new visual language which has been extended across various forms of advertising material throughout the Northshore Precinct.



Client: Economic Development Queensland www.dlg.qld.gov.au/infrastructure/economic-development-queensland.html
Colour selection: Dotdash www.dotdash.com.au
Painting contractor: Skreenkraft www.skreenkraft.com





tower of *colour*

Architectural specifier: Creative Spaces www.creativespaces.co.nz
Building contractor: Argon Construction www.argon.co.nz
Client: Tower Insurance www.tower.co.nz
Joinery: Marks Interiors
Painting contractor: Valco Painters and Decorators
Photographer: Bruce Clarke www.incredible.co.nz
Supplier – carpet: Inzide Commercial www.inzide.co.nz
Supplier – furniture: IMO www.imo.co.nz
Supplier – screens: IQ Commercial www.iqcommercial.co.nz
Supplier – task chairs: Matisse www.matisse.co.nz
Supplier – workstations: Vidak www.vidak.co.nz

Previously spread over multiple small floors on Fanshawe Street, Tower decided to consolidate onto five large floors on Queen Street, with the idea of moving customer facing services further up the building, taking full advantage of the views, and partnered with Creative Spaces to design a new fit-out with a strong focus on future flexibility.

Subtle theming over the five floors developed from the Tower brand. It became apparent that 'The Lighthouse' only functioned successfully with the help of support buildings. This tied in nicely with the teams and facilities of each floor.

- The Lighthouse (First Impression – Reception)
- The Boathouse (Contact with the Outside – Customer Services)
- The Keeper's House (The Home – Main Café Hub)
- The Signal Building (Risk Management Teams)
- The Fuel House (The Driver-Server Room and IT)

It was important that should the brand change at all, the fit-out would still be relevant. A colour palette was established which assisted with wayfinding, and gave each floor its own identity. Interest and depth was created with the use of faceted carpet transitions, a variety of light fittings, finishes and textures. Every person within Tower, from the CEO down, changed into an open plan environment. This was supported by an increased number of quiet rooms, collaboration spaces and bookable meeting rooms. The traditional 'Corner Office' was changed to open collaboration space, which the whole organisation could share and enjoy. While the workpoints are currently all allocated to individual employees, the interior is designed so that Tower can transition to flexible shared desk allocation in the future without any change to the fit-out.

Resene Alabaster (blackened white) was chosen as a fresh neutral base for all floors. This was contrasted with strong bright colours on the ceilings in each lift lobby that reflected the theme of the floor - the Boathouse – blue (**Resene Limitless** (azurite blue)), The Keeper's House – green (**Resene Kombi** (mustard brown)), The Signal Building – purple (**Resene Wicked** (deep indigo)) and The Fuel House – orange (**Resene Whizz Bang** (bright orange)).

By having the colour unexpectedly on the ceiling a strong sense of arrival was achieved. This was reinforced by the faceted carpet that echoed the same colour tones.

In the reception area on Level 14 it was decided to reuse the previous tenant's beautiful travertine floor tile and oak wall panels, **Resene Villa White** (smooth yellow white) was chosen to complement these existing finishes and create a warm inviting environment for visitors.

Resene Ship Grey (mid grey) was used as a semi-gloss finish on the internal solid core doors, with **Resene Quarter Stonewall** (brown earthy neutral) on bathroom doors. Both are robust colours for areas of high use and tied in well with the general carpet finish.

hands on *learning*

The Wintec Engineering and Trades Training Facility, located at the heart of the Rotokauri Campus, is a 5000 square metre total learning environment that caters for approximately 750 students across the vocational fields of Construction, Plumbing, Electrical, Automotive and Mechanical along with Electrical, Civil, Mechanical Engineering and Architectural Technology.

The facility provides a mix of formal studios, social breakout areas and practical learning workshops, allowing students to mix theoretical learning with hands-on application. A key aspect of the project has been the design and construction of a facility that acts as a tool for learning and a showcase for engineering and construction skill. This has informed the bold expression of the structural systems and the attention paid to exposed services throughout the interior.

Both the design process and the future operation of the facility were underpinned by a new learning model developed by Wintec in conjunction with industry and the project team. This learning framework describes an integrated and dynamic process in which students actively discuss, engage, present and are 'hands-on' with their learning… a strong departure from a traditional chalk and talk lecturing style. The design of the facility has been inspired and informed by this new learning pedagogy, creating a vibrant, flexible and total learning environment for students and staff.

The future key principle of the brief and driver for the project was to create spaces that would be flexible and adaptable to change. To address this brief all spaces were continually re-assessed throughout the design process for 'loose fit long life' principles. This approach allows the areas to be easily reconfigured, re-wired and re-purposed, supporting the long-term sustainability of the building as a modern lifelong learning environment.

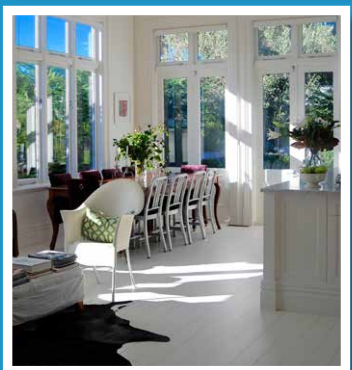
The colour palette includes black, bold yellow, red and blue and neutral warm white and greys. The use of black (**Resene Uracryl 402** in **Resene Black** and **Resene Uracryl 802**) on all exposed steelwork was selected so the structure would become an active part of the learning process, highlighting these key functional and aesthetic building elements. Primary yellow, red and blue tones (Resene custom colours) were selected to make reference to Wintec branding and identity; the placement of these colours in the building was used to create a bold and dynamic learning environment while also acting to signal and highlight key wayfinding elements such as stairs/lifts etc. In contrast to the bold primary tones, a neutral palette of warm white (**Resene Bianca**) and greys (**Resene Double Stack** (armour grey) and **Resene Quarter Stack** (pale mortar grey)) was then selected to provide a calm and clean backdrop for general areas.

The same greys feature on the exterior with **Resene X-200** weathertight membrane in Resene Double Stack on exterior block, **Resene Lustacryl** in Resene Double Stack on FC cladding and Resene Quarter Stack on FC soffits, with a custom created yellow and blue in **Resene Summit Roof** on exterior shipping containers. Like the interior, the exterior steel is Resene Uracryl 402 in Resene Black.

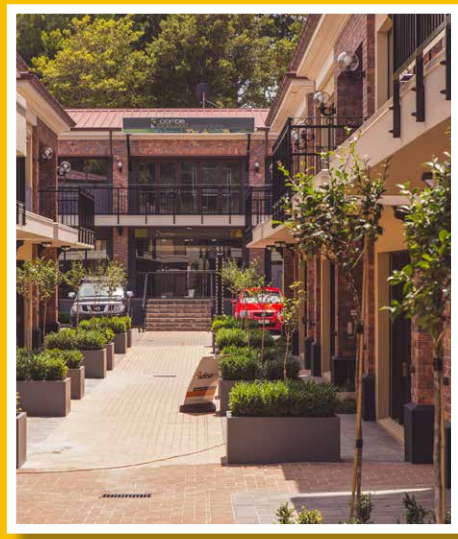
As a modern learning environment the new Wintec Engineering and Trades Training Facility aimed to create a welcoming and comfortable environment for a diverse student group, one that offered variety and choice in terms of the types of spaces it provided for formal and informal learning, breakout and social activity.

The use of colour played a significant role in achieving this aim, in animating and articulating the variety of spaces and environments within the new building and in helping provide a sense of place for its occupants.

Acoustics: Marshall Day www.marshallday.com
Architectural specifier: Chow:Hill www.chowhill.co.nz
Building contractor: Fletcher Construction www.fletcherconstruction.co.nz
Building services: Innerscape www.innerscape.co.nz
Client: Wintec www.wintec.ac.nz
Cost management: Jewkes Boyd
Data/security: Greet Consulting
Design and project management: Greenstone Group www.greenstonegroup.co.nz



village *life*



Architecture F+D=A was initially commissioned to provide master planning advice on a green field opportunity on a topographically and geo-technically challenging commercial site in Tauranga with great potential and views to the Tauranga Harbour. Various schemes of different intensity types and configurations were considered in terms of feasibility to decide which to take to the next stage. Ultimately a boutique, low rise office development comprising potentially 2,000 square metre units over two levels was the solution, and it is this concept that was progressed through to the completed project.

The aim was to create a business environment in the form of a 'village'. Historically a village is a cluster of different entities (families) that turn inwards towards each other for protection, and for the creation community. Interaction, the essence of 'community', occurs in the contained spaces that are formed between the built forms. The thought was that in the contemporary environment, where business stresses and pressures appear inescapable, wouldn't it be better if time 'at work' could be at least be undertaken in a built form that is relaxing.

Functionally, it is a customised, quality built, flexibly sized environment for small to medium sized businesses. Aesthetically it uses 'domestic' forms and typologies complete with unashamed use of traditional references, to provide familiarity. It's an informal environment, while still maintaining a level of corporate 'present-ability' – an anti-modernist, anti-minimalist, Maximalist aesthetic.

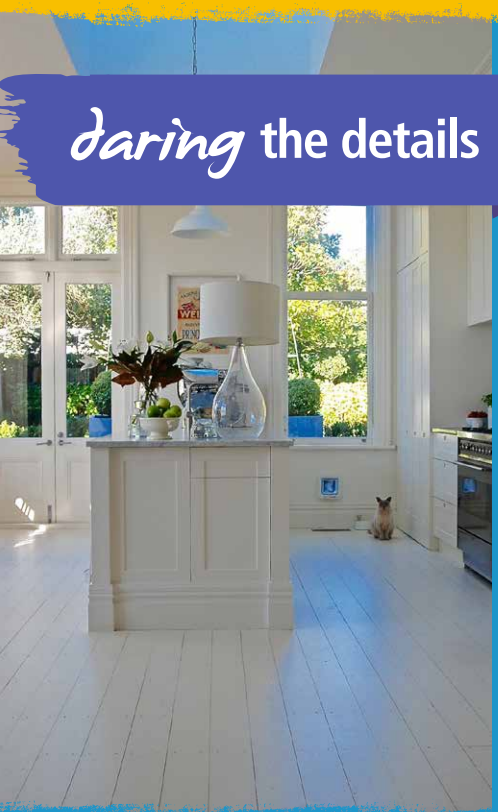
The colour scheme was also to feel familiar and comfortable. Therefore a traditional colour palette was used but with Maximalist theory, unafraid of colour and articulation. This leads to the use of **Resene Black gloss** for some of the important details and features, such as the corbels, and column bases. **Resene Putty** (strong cream) is the base to the colour scheme as a warm welcoming and calming colour, but still with strength and character. **Resene Mondo** (complex grey green) was used in recessed areas of the façade to enhance the articulation. All these colours were also chosen to complement the traditional colours of the bricks that were an important feature of the façade.

On the interior, neutral **Resene Double Spanish White** (beige neutral) and **Resene Quarter Spanish White** (light neutral) in **Resene Zylone Sheen** (broadwall) and **Resene Enamacryl** (wet areas) were chosen, highlighted again with Resene Putty, to provide a familiar and comfortable environment.

Resene Lumbersider low sheen was used on most exterior areas with **Resene Super Gloss** used to highlight historic architectural details - the pilaster bases and the corbels - to be reminiscent of a traditional cast iron colour selection.

What makes the business park unique is the village context, by the sea nestled into a hillside, with the opportunity for an occupier to work in an alternate environment that is outside of the usually corporate stiffness pervading other leasing opportunities.

Architectural specifier: Architecture Fabian Douglas & Associates Limited www.architecturefda.co.nz
Building contractor: Marra Construction Limited www.marra.co.nz
Client: JWL Investments Limited www.jwlinvestments.co.nz
Client representative: Veros Property Partners Limited www.veros.co.nz
Painting contractor: GMR Holmac Limited www.gmrholmac.co.nz
Photographer: Taylor Shea Photography www.taylorsheaphotography.com



daring the details

This design was conceived over quite a few years. Initially the kitchen was going to be renovated within the existing structure – pushing through a walk in pantry and a large laundry – the sunniest room in the house and a complete waste of space! But with a growing family came the need for another bedroom, more living space, and a larger bathroom, so the best solution was to grow the house too, adding 60 square metres.

High on the wish list was a kitchen and living space where the whole family and friends could be together without being on top of each other. Storage, storage and more storage was also high on the priority list. Once scattered throughout the house, the new custom made bookcase brings together all books in one place and makes them a feature.

As the room is large with high ceilings, it had the potential to look like a big white box. Interest has been created by painting the bookcase a dark colour using **Resene Double Tuna** (deep grey). Wanting a slightly chalky look, rather than the semi-gloss of the kitchen joinery, the bookcase wall has been painted in **Resene Lumbersider** low sheen – the builders thought it was a mad request, but were won over by the finished wall.

The rest of the colour palette is soft with **Resene Bianca** (cream off-white) on walls (**Resene SpaceCote Low Sheen**), trims (**Resene Lustacryl**) and floor (**Resene Walk-on**) complemented by **Resene Alabaster** (blackened white) on the ceiling. The kitchen is handpainted, which gives the joinery a real finished look.

Window/door joinery and cornice/skirtings were carefully chosen to ensure that they looked like they had always been there. The floor needed to look the same as the original floor in the rest of the house, which meant asking the builders to ensure there were gaps between the new floorboards and not filling the nail holes, a very unique request! The builders spent hours using a credit card to keep all the gaps the same. The painter was then very careful not to fill the gaps with paint. The effort was worth it with the new seamlessly blending into the old.

Architectural specifier: Designed by Bridget Foley Design www.bridgetfoleydesign.com, drawn up for council by John Sutherland, Architectural Designer
Building contractor: Martin Goulden Builders
Joinery: Wainui Joinery www.wainuijoinery.co.nz
Painting contractor: Kevin Bellman

110 years *young*

The 'Old Timber Hall' was built in 1906 for £450 at the site of St Pauls Anglican Church in Chatswood. Over a century on, it was time to make a major upgrade to the property to suit current and future multi-purpose use, including the addition of a mezzanine floor to accommodate more meeting spaces. The focus was to stay true to the heritage period of the building.

A roofline was designed to join all the existing site buildings together with the church. The result is a large carpeted multipurpose space with 4 x 2 metre skylights to provide natural light by day and by night feature LED strip lighting illuminating the skylight domes. Windows were designed and specified for the eastern face of the new roofline to maximise natural light to the existing church building. The eight metre ceiling has created a feeling of grandeur and style within the property.

The once external eastern sandstone wall of the church is now a feature within the auditorium and has created a feeling of warmth, elegance and timelessness. The brick walls of the surrounding courtyard buildings were rendered and painted in **Resene Quarter Canterbury Clay** (elegant camel) to blend harmoniously with the sandstone of the church. The church doors were also painted in **Resene Canterbury Clay** (muted beige).

Demolition of a room on the northern side of the hall, to streamline the car park, and the removal of the front room on the hall created an open and welcoming entrance to both the hall and the church. When entering the auditorium from the car park a fully glazed wall parallel to the church building allows natural light to flow through, securing the space from the elements, at the same time giving a view of the sandstone facade. At both entrances to the new auditorium, timber panelled feature walls were designed to complement the sandstone and enhance the walkways.

The exterior palette of **Resene Masala** (murky grey brown) complements the sandstone on the church building. Resene Masala was also used on all the external doors of the church building, fascias and guttering of the existing halls, to work cohesively throughout the property.

The selection of Resene Canterbury Clay for the church interior walls was made to keep the character of the internal columns as a calming, warm place for worship. Resene Quarter Canterbury Clay enhanced the architectural archways, which previously had not been highlighted, adding a sense of depth. Painting the rebate of the windows has given a sense of light and improved the status of the windows in the building. The ceiling was painted in **Resene Vista White**. The colour palette complements the hues in the floor coverings, giving warmth and style to the church. The internal stairs and rooms of offices within the church building were painted in **Resene Half Canterbury Clay** (camel).

Well into the design stage of the project the Church was awarded council approval for a three year pilot International Chinese School from Kindergarten to Year 2, pioneering a co-education Christian school. The 'Old Timber Hall' was an ideal space for the school of 49 pupils. Design changes were made to the ground floor of the building to accommodate the school. As the requirements for both a primary school and a multi-purpose space are varied, the neutral colour palette of **Resene Half Spanish White** (complex neutral) was selected to apply above the dado rail with **Resene Double Spanish White** (beige neutral) below. The result is a palette that enhances all the architectural features and is serviceable to all who use it.

Architectural specifier: Noelene Cason www.interiorsbycason.com.au
Building contractor: Parvoy Constructions
Client: St Pauls Anglican Church www.stpauls.org.au
Client property manager: David Lawrence, Project Manager & General Property Manager for St Pauls
Electrician: Jeff Keating Electronics
Joinery: Concept Kitchens, Kirrawee Joiner
Key contributor: Doug McIntyre Architect www.enumerart.com
Painting contractor: Parvoy Constructions
Photographer: Michael Hennessy www.hennos.com
Structural engineers: Henry & Hymas www.henryandhymas.com.au

driven black and white

Auckland City Toyota approached The Buchan Group to refurbish their existing commercial office space, based above their sales yard, housing the franchise owner and several administrative staff members. Pre-construction, the layout included very dated individual offices with narrow corridors and limited natural light. The brief was to create a modern, high quality, open plan layout that was welcoming for both employees and clients, as well as pushing the boundaries of standard office designs and colour scheming. Keeping in mind the history of this successful company, the design brief was to also complement the quality of the business and its well-known brand.

Achieving the client brief of an open plan layout, the design has made full use of the full length north facing windows with natural light flooding the space. Their openness also allows for unrestricted team communication along with a café style dining space, which can also be used for team work and informal meetings. This commercial space now has a 'modern industrial' feel to it with a contemporary stripped back approach to the design, through the use of carefully selected furniture and custom made joinery to achieve the style the client requested, and to further represent the nature of the company.

A fresh contrasting black and white colour palette has been used as the basis of this design such that the feature artwork and bespoke furniture can feature within the space. The colourful art, including a coloured zebra painting as well as a pineapple print, add a fun and contemporary element within the design. Natural timbers and evergreen indoor plants add warmth and texture, which give a fresh sense to the space. Gold Tom Dixon pendants above the custom oak boardroom table are used to evoke a sense of elegance in this corporate space. A large scale feature pendant over the bar leaner defines the dining/meeting area yet retains the openness of the space with its wire frame.

The contrasting colour palette for the design pushes the boundaries of standard office design by using **Resene Black White** (grey white) as the colour for the walls and floor while **Resene Black** painted doors and a black suspended ceiling is used to contrast as well as allowing the eye to focus on the fabulous raised and framed north facing view of the harbour. The open plan layout can then be divided when necessary through the use of custom designed moveable timber screens allowing flexibility within the space. This provides the ability to separate into two distinct areas if required for privacy, yet when open it creates extra space for functions and allows guests to flow into other areas within the space.

Additional contrast is created with low sheen walls meeting gloss on doors and joinery. **Resene Walk-on** was the perfect option for the floor due to its durability and abrasion resistant qualities. The low odour and low splatter properties of Resene paints allowed the office to remain functional throughout the refurbishment process.

Client: Auckland City Toyota www.aucklandcity.toyota.co.nz
Designer: Charlotte Cochrane, The Buchan Group www.buchan.co.nz
Design assistant: Ruby Lloyd, The Buchan Group www.buchan.co.nz
Photographer: Gary Chan

community to the core

Hannah Fenstra came to ctrl Space with a space and a really solid concept to change what was a currently being used as a garage/storage space in a block of shops in Ellerslie into the local gem of the neighbourhood. Open Table was to be a community cafe.

The community were excited from the outset and got behind Hannah as she managed to raise the extra funds needed via the crowd funding website Kickstarter. With the community ready and waiting for the cafe to open, a space had to be delivered that would be their space.

A bustling open kitchen was created right behind the coffee machine with a selection of new and repurposed joinery mixed in with reloved tables and chairs. There are gentle nods to the industrial and the familiar touches of the domestic within the space.

Through a process of uncovering and removal of years of paint and plaster, the existing wall was left with a lovely worn patina of soft greys and purples. This was maintained for the upper part of the cafe walls with a painted dado line in **Resene SpaceCote Low Sheen** waterborne enamel in **Resene Onepoto** (pale cyan blue). The colour was selected to complement a brand colour chosen by the client that was applied to the Coffee Machine and counter lighting. Its application to the walls brought all the interior elements together.

Client: Hannah Fenstra www.opentable.co.nz
Interior designer: ctrl Space
Photographer: Sarah Grace www.sarahgrace.co.nz

BrushStrokes

roll on 70 years

2016 marks Resene's 70th birthday

Resene was started in 1946 by an Eastbourne builder, Ted Nightingale, who needed an alkali resistant paint to cover his concrete buildings. There was nothing available at the time, so in typical kiwi style he developed his own – in a cement mixer in his garage! In response to demand from other builders, Ted commenced producing his paint on a commercial basis under the brand name Stipplecote.

Stipplecote was a cement based paint required by builders because there were really no paints on the market at that stage that were suitable for use over concrete. Waterborne paints were not available until years later. As well as Stipplecote, Ted manufactured a range of admixtures, such as No Bond and Curecrete, which are still around today. The initial garage production facility was superceded by the establishment of Resene's first factory in an old stable in Tinakori Road, Wellington later that year.

In 1951, Ted Nightingale launched the first waterborne paint in New Zealand under the brand name Resene – a name derived from the main ingredient of paint – resin. This launch was followed in 1952 by company registration under the name Stipplecote Products Ltd and a move to a new larger factory in Kaiwharawhara, Wellington. A period of innovation was to follow.

Waterborne paints had a very slow start. The marketplace was cautious with the new technology and had difficulty understanding that a waterborne paint would not wash off the walls with water. Customers initially remained loyal to lead and solventborne paints. It was only after a massive sales effort that waterborne paint sales really took off. Demonstrations were run in shop windows showing boards being painted with waterborne paints and then the brushes being rinsed off in water. People standing in the street could not believe that the paint wouldn't just wash off the board.

The market eventually responded to the new paint technology and Resene's perseverance paid off with a period of rapid expansion during the late 1950s and early 1960s. As the emphasis shifted away from cement based paints towards waterborne paints, the company name was changed to Resene Paints Ltd in 1977. Although the company had added a line of solventborne paints to the range in the late 1950s and early 1960s, waterborne paints remained its primary focus.

By this time, the directors realised Resene had gone as far as it could with its limited manufacturing unit and selling structure. This laid the foundation for several key decisions that in hindsight proved pivotal.

The first decision was to upgrade the manufacturing facilities to provide increased factory space. Resene shifted premises from its older site in Kaiwharawhara to Gough Street in Seaview, Lower Hutt, where it remained for 25 years before shifting to its current location in Naenae, Lower Hutt in 1992. By relocating to the Seaview site, Resene became situated in an industrial area, which later provided for further expansion with a second manufacturing unit a few blocks away.

The second and probably most crucial decision in Resene company history was to completely overhaul the company's marketing. In a huge gamble, Resene decided to risk alienating the industry's traditional sales outlets by sidestepping them in favour of using its own staff to sell directly to the trade.

In 1970, Resene employed a sales manager and set about opening branches throughout New Zealand. Initially each branch consisted of a warehouse as a base and a sales representative who drove around making calls on tradespeople. At about the same time the practice of leasing motor vehicles came into being and this allowed Resene to set up a fleet of vehicles without a huge capital outlay.

Resene initially focused on the professional market in Wellington and then rolled this strategy out to focus on towns like those in the Hawkes Bay – areas where the big companies were less focused. Only once Resene had established itself in most smaller areas, did Resene increase its focus on Auckland.

In between calls to tradespeople, the Resene sales representatives called on the architectural profession, Government Departments and local bodies. Many began to specify Resene paints on contracts.

In 1972, Tony Nightingale, Ted's son, took over the operation of the company.

1975 saw the launch of the first of a national chain of retail stores. The move into retail occurred almost by accident. Tony bought a wallpaper company that happened to own a store in Marion Street, Wellington. It was at this site that the first store, originally called the Marion Street paint shop, was established. Following overwhelming success with the opening of this store, the ColorShop concept was conceived and duplicated in other regions. By the end of that year, there were stores in Auckland, Hawkes Bay, Dunedin, Hamilton and Christchurch.

Despite this foray into retail, the mainstay of Resene's business has continued to be specifiers and professional painters who demand a high quality paint that is easy to apply, a wide range of colours and a high level of service and problem solving ability. Resene has also focused strongly on colour with a number of firsts in this area:

- In 1969 Resene set up a new system of colour, the British Standard Specification colour range (BS2660 range), which provided a range of strong colours at a time when New Zealanders were used to pastel colours. The BS4800 range followed in 1973. The launch of the BS5252 colour range in 1976 was a world first.

- Resene pioneered the development of coloured paint bases, where previously only white was used.
- Resene was also the first company to offer a full range of testpots in New Zealand in 1981.
- In 1985, the Total Colour Multi-Finish System was launched. Combining an extensive range of colours with interlinked tinting systems for both interior and exterior, the flexibility and adaptability of this colour system was welcomed with open arms by specifiers and retail customers alike. This collection was extensively updated a few years later to extend the colour range, with further major updates in 2008 and 2016.
- Resene delivered virtual painting technology into thousands of homes with the launch of Resene EzyPaint in 1999, available on CD or as a free download from the Resene website.
- In 1999, the first of the Resene fashion fandecks, The Range 2000, was released showcasing fashion colours for the coming years. This was later followed by The Range Whites & Neutrals.

Throughout this time, Resene has also focused on the development of environmentally friendlier products from the basic innovation of Resene waterborne paints to the removal of lead from decorative paints in the late 1960s well ahead of other manufacturers. To reinforce this position, Resene joined the Environmental Choice programme in 1996, making it easier for consumers to select paints that ease the burden on the environment.

20 years on, Resene has the most extensive range of Environmental Choice products available including everything from premium paints, primers, sealers, stains and coatings through to Resene testpots.

The relatively recent innovation of waterborne enamels has enabled customers to substitute waterborne products for solventborne products.

In 2004 Resene introduced the Resene PaintWise paint and paint packaging recovery programme, the first comprehensive paint and paint packaging product stewardship programme in this part of the world. To date over two million packs have been recycled. Recycled Resene paint pails are now turned into new Resene paint pails, a world first.

Tony's son Nick Nightingale was appointed General Manager in 1999, before becoming Managing Director just a few years later.

Today, Resene's Head Office is situated in Naenae, Lower Hutt and Resene waterborne products are produced at this site. Solventborne products are produced at a separate manufacturing facility.

Resene produces both decorative and protective coatings for residential, commercial and industrial needs. Protective coatings technology was first purchased in 1977 from Giant Products. In 1999 Resene developed and released its own range of engineered coating systems.

Resene also has a presence in both Fiji, servicing the South Pacific market, and Australia. Resene Paints (Pacific) Ltd was established in 1965. Resene Paints (Australia) Ltd was later established in 1990 with Gold Coast manufacturing facilities supplying quality Resene paint to the Australian market. Closer to home, the Resene Group also includes Altex Coatings Ltd, a Tauranga based manufacturer of marine, industrial and protective coatings, Resene Automotive and Light Industrial, focused on high end specialist and automotive products and Resene Construction Systems providing cladding systems. Not a company to stop there, Resene also exports paint and colour technology to offshore markets.

Here's to many more years of colour and all things paint!

check, check then *paint*

"Some years ago my partner and I arrived at our latest job – a large new house in a subdivision, one of many we had painted in the area. The door was open as arranged and over the next few days we ripped into it – undercoat all joinery, remove doors and hardware, mask up windows etc in preparation for spraying. We put a nice coat of Resene Broadwall throughout with a brand new 15 thou tip – perfection – then sanded this back and vacuumed etc. We were just priming up the Graco with the first topcoat of Decorator Ultra Low Sheen ('Pearl Lusta' back then!) when the owner walked in and asked what we were doing there.

We had the wrong address, his painters were due shortly, and our job was next door!! Needless to say we were gutted, but went off next door to start all over again. The owner was very happy with the job and kindly reimbursed us for the paint – but not the labour!!!"

Thanks to Max.

most trusted again!

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

Resene, Licensed products since 1996

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Resene
the paint the professionals use

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