

In New Zealand, PO Box 38242, Lower Hutt 5045
Call 0800 RESENE, visit www.resene.co.nz
or email advice@resene.co.nz

Resene
the paint the professionals use

In Australia, PO Box 785, Ashmore City, Queensland 4214
Call 1800 738 383, visit www.resene.com.au
or email advice@resene.com.au

just the ticket



Abundant with wines, home to artists and the gateway to sandy beaches, Matakana north of Auckland has added a new attraction to its list with the development of the Matakana Cinema Complex in Matakana Valley Road.

The luxurious three screen theatre with licensed bar and café is proving popular as night time entertainment after a long hard day relaxing at the beach.

In keeping with the rustic charm of Matakana, the cinema features exposed timber joinery providing a country atmosphere in which to enjoy the latest blockbusters.

The ice-cream shop is fittingly finished in Resene Lumbersider tinted to Resene Stark White from the Karen Walker collection with infill panels in Resene Lustacryl tinted to Resene Napa (grey beige neutral) for visual relief.

Bathrooms are finished in funky colours over a Mediterranean texture with Resene Enamacryl tinted to Resene Groovy applied over the lightly textured Resene Sandtex complemented by a ceiling finished in Resene SpaceCote Low Sheen tinted to Resene Gravel (dark grey). The ceiling finish continues into the women's bathroom jazzed up with Resene Carpe Diem (sunshine orange) applied over Resene Sandtex.

Exterior surfaces are predominantly finished in Resene Lumbersider in hues of Resene Linen (green edged neutral), Resene Raptor (murky green) and Resene Cargo (light olive) fitting the building comfortably into its natural environment.

Those escaping Auckland for a weekend retreat can now enjoy the beach by day and Hollywood by night.



Architect: Noel Lane Architects
Building Contractor:
Rod Cooper Construction
Matakana Cinema:
www.matakanacinemas.co.nz
Painting Contractor:
Pilkington Interiors Ltd
Resene:
Craig Hilliar, Orewa/Warkworth Trade
Sales Representative,
Michelle Rennie, Auckland Architectural
Services Representative

anniversary present

Building Contractor: Bill Fox
Painting Contractor: Gary Willetts
Cathedral history: www.christchurchcathedral.co.nz
Resene: Dave Clarkson, Canterbury Branch Manager; John Moorren,
Canterbury Retail Manager



125 years young, the Christchurch Cathedral has marked its anniversary celebrations with a \$3.7 million refurbishment.

Following the model of Christ Church in Oxford, the first four ships of settlers planned to build a Christchurch cathedral as the focal point for the new town. Progress was slow in the early days until the first Bishop of Canterbury, Henry Harper, got the go ahead to proceed on cathedral work in 1858. The English Gothic architect, George Gilbert Scott, created plans in England sent through to New Zealand to be overseen to Robert Speechley. The first foundation stone was laid in 1864 and followed by more, but a lack of funds soon halted progress beyond the foundations for a further decade.

Benjamin Mountfort arrived in 1883 and as resident architect rallied resources for the work to restart. He adapted the Scott design and added his own architectural elements of the tower balconies, west porch, font, pulpit and stained glass. 1881 saw the main body of the cathedral finally completed and opened to widespread celebrations. The transepts, chancel and sanctuary were a further 23 years in the making. In 1904 the cathedral was finally complete, with a total project cost of 64,000 pounds. Ninety years later it was joined by an adjacent visitor centre reflecting its status as the most visited church building in New Zealand.

The passing of many years and many seasons have taken its toll on the cathedral requiring maintenance and redecoration work to protect the precious building into the future. The extensive project included a new roof consisting of 54,500 slate tiles requiring 9200 man hours to install, replacing, repairing and cleaning stonework, and the dismantling and remaking of the stained glass windows. Various touchups and maintenance associated with the restoration of the Christchurch Cathedral were completed with donations of a variety of paint from Resene, including **Resene Lumbersider** waterborne satin, **Resene Lustacryl** semi-gloss waterborne enamel, **Resene Enamacryl** gloss waterborne enamel and **Resene Super Gloss**. The traditional palette of **Resene Nelson Red** (colonial red), **Resene Raven** (timeless grey blue), **Resene Black**, **Resene Spanish White** (complex neutral) and **Resene Sugar Loaf** (greyed beige) are in keeping with the architectural styling of the cathedral. Weathered surfaces were treated with care, with **Resene Rust-Arrest** used on weathered rusted areas while **Resene Sureseal** was used to bind powdery surfaces readying them for painting.

The subject of millions of photos residing in cameras and homes all over the world, the freshened cathedral is once again picture perfect.

The **Regent Theatre in Cathedral Square Christchurch** started life as the Royal Exchange Building in 1905 reflecting the Royal Exchange Assurance Company's tenancy. Designed by the Luttrell brothers, Alfred and Sidney, fresh to New Zealand, the design incorporated elements of Britain and America using a fashionable Edwardian Baroque style dressed with decorative elements influenced by American architecture. Commercial tenants, office, retail and two warehouses filled the original building with a café provided on the second level accessible by two of the first electric lifts in New Zealand.

After 25 years in service, local architect J.S. Guthrie retained the shell and completely redesigned the interior focusing on luxury reinforced by the generous use of mirrors, gilt and marble and the largest screen in Australasia fed by the latest in movie projection. A 1979 fire destroyed his work and the theatre reopened in 1981 as a twin cinema complex on the inside while retaining its unique exterior façade.

cinema style

The building exterior was coated in a combination of chlorinated rubber and acrylic. Sample



patches of the recommended paint system were applied to the existing system to confirm compatibility and adhesion, as stripping back to bare substrate was considered impractical. Based on the test results, **Resene X-200** waterproofing membrane was confirmed as the appropriate finish teamed with **Resene Enamacryl** gloss waterborne enamel on timber joinery and trims and **Resene Super Gloss** on steel sash window joinery.

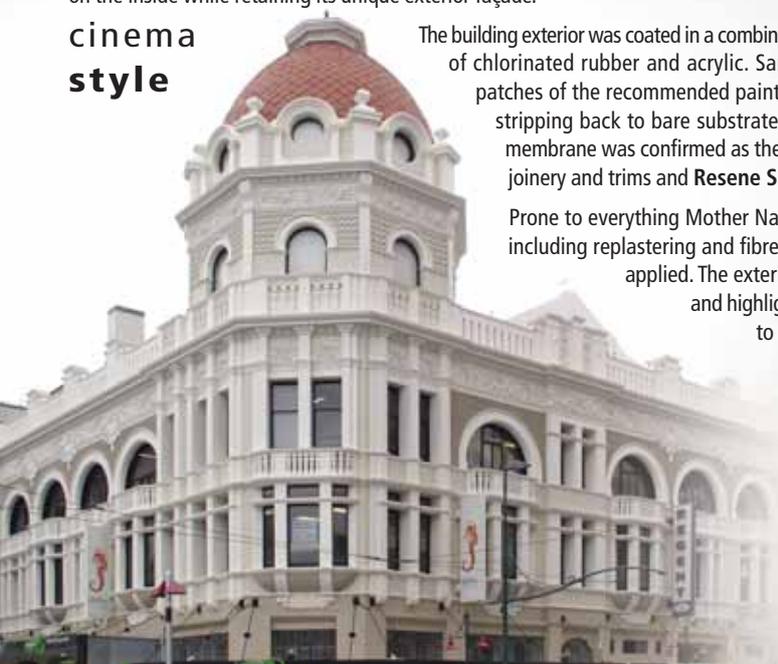
Prone to everything Mother Nature could throw at it for over a century, the exterior required extensive remedial work including replastering and fibreglass waterproofing to parapets and ledges before the **Resene X-200** system could be applied. The exterior palette focuses on light neutrals in a range of hues to work with the building design and highlight its architectural features. Wall areas are finished in **Resene Sisal** (light beige), changing

to **Resene Triple Sisal** (greened ochre) on lower walls, upper textured walls and bay window bases. This tonal palette is punctuated by **Resene Half Spanish White** (complex neutral) on pilasters, capitals, balustrades, parapets and other architectural features and **Resene Nero** (inky blue black) on window sashes. The proposed colour palette was electronically presented using the **Resene RenderRite service** enabling the client to confirm the proposed palette with confidence.

An important part of the Cathedral streetscape, this special building is now well protected in its new coats.

Painting Contractor: Programme Maintenance Services
Resene: Christchurch sales team, Lauren Hamill,
RenderRite Consultant

Client and Property Manager: Phillip Carter, Carter Group
Colour Selection: Bridget Sullivan, room INTERIORS





heritage lifestyler

Built in 1875, Stoneycroft in Omaha Road, Hastings is today registered as Category II under the Historic Places Act 1993. The home is sited on land that was once part of the Heretaunga block purchased from local Maori in 1870, subsequently subdivided in 1871 and in 1873 sold as the first Hastings town sections.

The two storied colonial house in the 'Victorian carpenter Gothic' style is a relatively unaltered example of an early runholder's town house and representative of the lifestyle of early Hawkes Bay landed families. The original shingle roof was replaced with corrugated iron after the 1931 earthquake but the house escaped unscathed with no major damage. Over its 130 year life it has only had five owners, the last living there for nearly five decades securing the home's future by signing a heritage covenant with the NZ Historic Places Trust to ensure future owners would be bound to protect it.

The precious nature of the home placed limits on exterior surface preparation methods. Exterior surfaces were prepared by low pressure washing and hand sanding, with heat related removal methods strictly forbidden to minimise the risk of damage.

Once meticulously prepared, exterior weatherboards were finished in **Resene Hi-Glo**

gloss acrylic tinted to **Resene Splash** (ochre yellow) accented by bargeboards, brackets and finials finished in **Resene Enamacryl** tinted to **Resene Greenback** (bush green). The cream and green palette continues onto the roof with **COLORSTEEL® Rivergum**, onto the exterior doors and window frames with **Resene Spirulina** (natural green) and onto the exterior window sashes and verandah posts finished in **Resene Quarter Dutch White** (off-yellow cream).

The colour scheme is based on the original palette of the home designed to provide a modern interpretation while being sympathetic to alterations, such as the roof. The most distinctive feature of the house is the collection of gables, each ornamented with brackets, stick work and finials and these decorative elements are accented in the new colour scheme to emphasise the forms and details of the house, as was done in the 1890s.

The house is just one piece of the heritage treasure, with a series of historic outbuildings and significant trees, including nine registered as notable and historic in March 1987, also calling the Stoneycroft 2.4 hectare site home. With a freshly painted exterior and a covenant on future owners, this home enjoys a level of protection that most homes would envy. Architect: Chris Cochran, Conservation Architect Painting Contractor: Freeman Decorators Property Manager: Hastings District Council Resene: Helen Clayton-Greene, Hastings Sales Representative

Thomas Battle has left a precious legacy of architectural design in Wanganui, a subset of which has recently been refurbished to protect his design work. Much of the current decorating work falls under the auspices of the 'Preserving the heritage of Wanganui project' designed to help building owners protect and restore heritage buildings.

Built in 1920, the impressive reinforced concrete building at 149 Victoria Ave retains its original parapets. Dr Robert Earle and his wife owned many sections in this part of town and his trustees erected this building, which is why it was known for many years as Earle's Building. In 1949 Wanganui's first radio station, 2XA, moved into the top floor where it remained for some years. In 1952 Colonial Mutual Life Assurance moved into the building adding the distinctive letters 'CML' to the façade.

Briefed to retain the subtle features but bring the colour scheme into the current day and age, a dead flat mineral effect finish of **Resene AquaShield** was selected tinted to varying strengths of **Resene Napa** (grey beige neutral), from full strength on the cornice and pilaster, through to **Resene Half Napa** (muted neutral) on the main walls and **Resene Quarter Napa** (greyed neutral) on sashes. The flat finish has imparted an intense sense of solidity and the built-in water repellency of **Resene AquaShield** is helping to dispel pollutants as time passes.

Just a stone's throw across the road, Salek's Building now features a complementary dead flat **Resene AquaShield** mineral effect finish to Earle's Building. Once a lacklustre white, the new grey inspired palette of **Resene Grey Nickel** (pale grey) on main walls, **Resene Silver Sand** (grey silver) on sashes and **Resene Friar Grey** (stone grey) on cornice and pilaster provides a sympathetic soulful look with timeless appeal.

Built in 1908, for the trustees of Morris Salek, whose family were leading members of the local Jewish community, the building retains its distinctive windows. A greengrocery was established in the corner shop in the 1920s and by the late 1950s the T&G Mutual Life Assurance Company had offices. There was also a Ladies Rest in the building on Guyton Street until the new conveniences were built in St Hill Street in 1930.

Completing the trio of design, the Braves Softball Club Rooms had a veritable feast of features crying out for feature colours and accents. The exterior is finished in **Resene Sonyx 101** waterborne semi-gloss with main walls and window frames finished in **Resene Grey Olive** (mid greened brown), fascias, soffits and corbel brackets on the lower level finished in **Resene Double Grey Olive** (green beige), window sashes finished in **Resene Quarter Grey Olive** (beige olive) and upper level fascias, soffits and corbel brackets finished in **Resene Masala** (murky grey brown). A combination of complex neutral and contrasting neutral hues brings out the architectural features without overwhelming the design.

Built in 1912 as a Tea Kiosk at Castlecliff by the Borough Council it was used by people who took the tram to the seaside at weekends. The Council sold the kiosk in 1922 but it continued to be privately run until the 1930s when it was shifted to its current site off Puriri Street. It then served as the Gonville Sanatorium until the 1960s, later being turned into clubrooms for the Braves Softball Club.

Today, these three icons of the past are protected with modern neutral colour schemes, cleverly combining the need for colour palettes sympathetic with the original architecture and style with the need to bring the buildings into life in the 21st century.

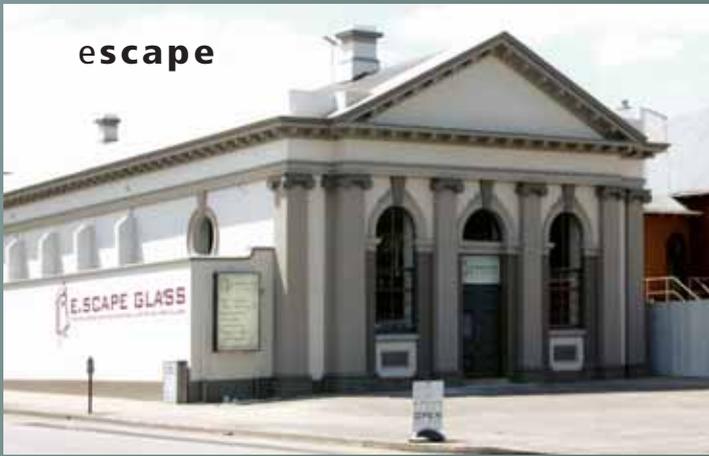


neighbourhood watch



History: Provided by Wendy Pettigrew, Wanganui heritage researcher
Painting Contractor Alan Tong Ltd
Resene: Wanganui, Preserving the heritage of Wanganui project (Earle's and Salek's Buildings), On behalf of Wanganui District Council (Braves Softball Rooms).

escape



Escape has a dual meaning for the former Masonic lodge in Invercargill – it has escaped from a life of neglect and disuse into the new home for Escape Glass, manufacturers of large and small scale toughened slumped glass, handcrafted and customised to suit. Their suite of projects also includes extensive work colour coating glass with Resene colours and products.

The former lodge is one of Invercargill's oldest buildings, now rated as a Category II historic building. Built in 1869, the latest upgrade incorporated seismic improvements to bring the building up to modern standards.

Conservative estimates put the last paint job at over three decades ago, necessitating some extensive surface preparation prior to painting. Resene Concrete Primer, Resene Quick Dry and Resene Membrane Roof Primer prime respective areas of the exterior finished in Resene Wintergrade Lumbersider on main wall areas and Resene Lustacryl semi-gloss



waterborne satin dries down to 2°C, which allowed the building to be painted in less than ideal weather conditions. The exterior palette is designed as tone on tone relief with Resene Truffle (soft warm beige) and Resene Half Truffle (beige) joined by quarter, half and full strengths variants of Resene Mondo (complex grey green).

The interior is finished in Resene Quick Dry and Resene Broadwall Waterborne Wallboard Sealer on new work, Resene Sureseal on stained plasterboard topcoated with Resene SpaceCote Low Sheen and trims and joinery in Resene Lustacryl. Reflecting the diversity of the Escape range, the interior palette moves from neutrals Resene Canterbury Clay (muted beige) and Resene Half Truffle to colours Resene Blue Smoke (grey green) and Resene Claret (clear wine red).

Knocking on 14 decades old, this painted beauty has found a new lease of life.

Owner: Carey and Relda McDowall, Escape Glass Ltd
(www.escapeglass.com)
Painting Contractor: Phill Creedy Decorating
Resene: Hamish McLeod, Southland Trade Sales Representative

corporate life

Home to recognised brands Radioworks, TV3 and Air New Zealand, Natcoll House in Kilmore Street, Christchurch took a leaf out of their books, polishing up its image with an exterior and entranceway refurbishment.

Existing exterior precast concrete panels and columns had been ravaged by the weather leaving the existing acrylic the worse for wear. Resene X-200 waterproofing membrane was used to cover surface imperfections while imparting waterproofing benefits. The high build finish is much more forgiving of imperfect surfaces than a standard paint system. The hue of Resene Dune (dark grey ochre) dominates the exterior façade with fresh Resene White on the atrium arch.

The complexity of the painting work meant that the painting contractor needed to use a swinging stage to provide access to much of the area being repainted. With an Environmental Choice approved paint system being applied, building tenants could freely go about their normal business day without annoying paint fumes.

Property Manager: Mike Connolly, H.G Livingstone Ltd
Project Managers: Brian Williams, Rawlinsons
Architect: MAP Modern Architecture Partners Ltd
Painter Contractor: CDF National Ltd
Resene: Christchurch sales team



law abider

Opened in 1973 following a staged demolition of the previous Christchurch Central Police Station from 1968 to 1974, the iconic building on the corner of Hereford Street and Cambridge Terrace has now been the hub of Christchurch police operations for over three decades.

Mindful of the respectable image of the police force to uphold, the building owners Ngai Tahu were keen to ensure that the right colour scheme was selected. To assist selections, the building was electronically rendered using the Resene RenderRite service, allowing the finished paint job to be viewed before the painting even started reducing the risk associated with the final selection.

The weathered acrylic paint and bare exterior concrete are now well protected by Resene Hi-Glo waterborne gloss tinted to Resene Truffle (soft warm beige) complemented by Resene Fuscous Grey (charcoal grey) on infill panels and fascias and appropriate blue influenced hues of Resene Night Rider (diesel charcoal brown) on columns and Resene Cove Grey (true blue) trims. The clever combination of a complex neutral base with accent colours linking to the blue hues of police uniforms and livery wraps a sense of modernity, trust and reassurance around the Canterbury district headquarters and central city base of those keeping our communities safe.



Painting Contractor: CDF National Limited
Property Manager: Ngai Tahu Property
Resene: Christchurch sales team; Lauren Hamill, RenderRite Consultant



before



after

well wanted

Heritage listed Cook Terraces in Milton have a special connection to the 1880s boom, surviving largely intact as one of the few examples of terraced architecture of that era.

Building Contractor: Sparkston Builder
 Painting Contractor: PSA Painting
 Resene: Jason Osborne, Brisbane Trade Sales Representative

Six two-storeyed rendered brick houses, each with an attic, sub-floor and identical floor plan, comprise the full Cook Terraces. Built as a rental property, original builder Joseph Blain Cook lost ownership to his debtors just two years after construction was complete. By 1895 the name had changed to Milton Terrace and its central location and striking river views made it a prestigious rental address for many years. By 1920 each of the six houses had been subdivided into at least two flats apiece. A decade later the name changed again to Gloralgar Flats before the verandahs were enclosed in the postwar period and the six houses were converted into 27 flats. In the 1980s the building underwent another reincarnation emerging as offices and a restaurant. While the building has undergone many transformations, the architecture of the Cook Terraces is still largely intact.

The new exterior palette of Resene Bianca is a soft off-white sympathetic to the aged substrate. **Resene Sonyx 101** waterborne semi-gloss decorates woodwork and steel, joined by **Resene Lumbersider** waterborne satin on concrete, **Resene Waterborne Sidewalk** on concrete steps and **Resene Super Gloss** enamel on timber doors.

A century on, Cook Terraces are one of the most sought after terraces in Brisbane. The river view has remained a drawcard and the road once scarce of traffic is now one of the busiest arterial routes into the city. As passing traffic hurries by, the Cook Terraces sits grandly admiring the panoramic scene.



trackside

Building Contractor (new building): Hawkins Construction Ltd
 Owner: Forlong family
 Resene: Peter Smithers, Waikato Trade Sales Representative

Forlongs Furnishings of Frankton boasts an enviable street frontage over six separate streets with its recent expansion, a fitting development to celebrate over six decades of history for this Waikato icon. Existing concrete block walls, fibre cement, soffits and fascias were freshened with **Resene Villa White** (smooth yellow white) and **Resene Half Villa** (crispy cream) set against deep **Resene Lumbersider** tinted to **Resene Tuna** (resolute grey) on new tilt slab walls. The grey focus outside has extended inside in a softer tone of **Resene Heathered Grey** (grey brown).

When the V8s are in town, customers will have more reason than ever to spend all day at Forlongs, admiring the wares while watching the race cars zooming by.



Fresh, modern and unique was the brief for this large shopping centre in Oxenford, near Dreamworld. With a base of exterior tilt slab panels to work with, metallics and bold hues were selected to pull the building away from its grey concrete origins.

Resene Sureseal was used to seal the tilt slab prior to application of two gleaming coats of **Resene Hi-Glo Aluminium**. Punctures of red and green punctuate the exterior with **Resene Hi-Glo** tinted to **Resene Bright Red** (pure red) finished in **Resene Sun Defier** to protect vulnerable organic pigments against U.V. light and **Resene Hi-Glo** tinted to fresh 7 eleven green over a base of **Resene Quick Dry** on CFC Sheeting.

The vast expanses of concrete are now gleaming and striking, attracting in crowds of eager shoppers to the delight of the retail outlets within.



shop spot

Architect: Cottee Parker
 Building Contractor: JW Beech Constructions
 Painting Contractor: Ultimate Painting Contractors (Jason@ultpainting.com.au)
 Resene: Jason Osborne, Brisbane Trade Sales Representative

BrushStrokes

star choice



Resene has a wide variety of products, from Resene Zylone Sheen VOC Free, Resene Ceiling Paint and Resene Broadwall Acrylic Wallboard Sealer through to Resene Enamacryl waterborne enamel, to enable you to achieve the maximum Green Star points for paint.

If you are preparing a specification for a Green Star rated project, please contact your local Resene representative – they can either provide a technical review of your recommended specification or if preferred, your Resene representative can arrange for a customised specification to be written for you.



spring colour

Hanmer Springs has a custom designed colour palette, developed by the Hurunui District Council based on colours from the Resene BS5252 colour range.

To make this colour palette more accessible for those building and wishing to use these colours in this region, the complete Hanmer Springs palette is now available for viewing on the Resene website at www.resene.co.nz/homeown/use_colr/Hanmer_Springs.htm.

Resene Flax



seaside palette

The Waikato District Council has for some years used selected colours from the Resene BS2660 colour range as part of its Coastal Zone palette.

These selected colours have now been formed into a customised colour palette called the 'Waikato Coastal Zone Palette', available in chart form from the council or for viewing online on the Resene website.

Most buildings within the district's coastal zone come under 'Controlled Activity' and require Resource Consent controlling:

- Building form, bulk, location, external cladding and colour.
- Natural character of the coastal environment including wild and scenic values.
- Amenity and landscape values.

Such controls are designed to maintain the natural character and amenity of the coastal environment.

The exterior colour of new buildings (and alterations to existing buildings) is an important consideration for the Coastal Zone environment. Colours that are sympathetic with, and complementary to, the coastal environment are deemed appropriate for this zone.

View the Waikato Coastal Zone palette online at www.resene.co.nz/homeown/use_colr/Waikato.htm.



Resene Bermuda Grey



For a number of years, Fletcher Building, Golden Bay Cement, Firth Industries, Resene and 3R have been working together to develop innovative solutions for turning waste paint once destined for landfills into a useful ingredient in cementitious applications. PaintCrete, a PaintWise solution, is expected to divert thousands of litres into cementitious applications in the coming years reinforcing the commitment of the collaborating companies to product stewardship, sustainable development and manufacturing.

The first application is due to be available to selected areas in early 2008 and will incorporate a blockfill application where the paint improves the blockfill performance and usability.

Unwanted paint and paint packaging is collected by designated Resene ColorShops as part of the Resene PaintWise service. Much of the returned paint is immediately diverted to community groups, solventborne paint is sent to solvent recovery, packaging is recycled and other waterborne paint is provided for covering graffiti and further research into alternative uses.

The Resene PaintWise service, which first started as a trial on the North Shore in 2004, is now operating nationwide with over 40 Resene ColorShops and resellers designated as PaintWise Collection Centres.

For information on disposing of unwanted paint and paint packaging, see www.resene.co.nz/paintwise.htm.

Washwise-ly

Resene has long recommended the 'two container' system for cleaning decorating tools and accessories as it is easy to do and minimises water and solvent use and continues to do so today. This system is quick and simple and ideal for most projects with no investment other than a couple of large containers.

However, for those that prefer to have a wash unit, Resene has worked with RA Industries of Australia to bring their Reclaimer system to New Zealand.

RA Industries design and manufacture the Reclaimer system and they have been sold and used successfully in Australia for many years. All waste suspended in water can be treated in the system - printer's inks, cement effluent, tiler's, painter's, renderer's and artist's washout can all go into the Reclaimer system.

The Resene WashWise Reclaimer is portable, quick and easy to use with quick separation, requires only a low quantity of treatment chemicals reducing the materials needed to separate the water and paint, and the water phase can be used as the primary wash for application equipment and returned to the unit minimising water consumption.



The waste water from a Reclaimer after 1 hour of settling will pass through a 5 micron filter. After 12 hours settlement it will pass through a .5 micron carbon filter. The technology is based on the same flocculation techniques used in paint factories that require stages of additives and agitation. All that is needed for ongoing use is Resene WashWise Reclaimate.

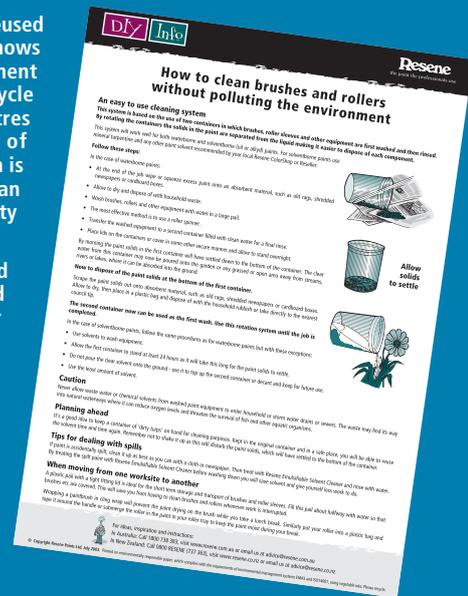
Each Resene WashWise Reclaimer is manufactured from industrial grade fibreglass and coated on the inside with chemical resistant gel coat. This provides a durable long-term solution that can stand up to the rigours of the weather.

The high quality effluent produced by this system can be reused saving massive amounts of potable water. Field-testing shows that 95% of the original water can be saved each treatment and reused. A Mk1 300 litre Reclaimer can therefore recycle the content of the holding tank 20 times and have 50 litres remaining in the tank. This equates to a saving of approximately 2,500 litres of potable water. If the system is in permanent use in a static situation the holding tank can be regularly topped up and polished to extend water quality and water savings.

The Reclaimer system has been thoroughly tested and confirmed for use by The Queensland Government and separately Sydney Water in conjunction with the Master Painters Association of NSW.

With the Resene WashWise Reclaimer taking care of all waterborne paint wash waste, the Resene 'two container' system can be used to take care of the solventborne wash.

For more information on the Resene WashWise Reclaimer system, contact your Resene representative. For more information on the 'two container' cleaning system see the Resene DIY Info sheet – How to clean brushes and rollers (pictured here) available from Resene ColorShops and the Resene website.



what is a VOC?

A VOC is a **volatile organic compound** – in the case of paint, this is solvents that are released into the air as the coating cures. Most waterborne paints now have VOC levels of 100gms or less per litre. Traditional solventborne paints have considerably higher levels of VOCs. For example 7 litres of **Resene Waterborne Woodsman** has around the same VOCs as just 1 litre of **Resene solventborne Woodsman** and it is more durable so will last longer before requiring recoating.

To put this VOC level into context, the San Joaquin Valley Air Pollution Control District estimates that the average dairy cow emits 19.3 pounds (8.75kg) of VOCs a year. This equates to 23gms VOC emitted per day per cow. New Zealand has a dairy population of 5.35 million cows (2006). With an average VOC emission rate of 23gms per cow per day, the total daily VOC emissions of the NZ cattle population is 128,319kg of VOC. The annual VOC emissions for the NZ cattle population is 46,836,468kg. Australia has a cattle population of 27 million cows. With an average VOC emission rate of 23gms per cow per day, the total daily VOC emissions of the Australian cattle population is 647,592kg of VOC. The annual VOC emissions for the Australian cattle population is 236,370,960kg.

The VOC emissions from paint are dwarfed by the emissions from cows. Total Resene VOC emissions from all decorative paint manufactured in NZ both waterborne and solventborne would be equivalent to less than one week of NZ cow emissions. For waterborne products only, which comprise over 92% of Resene's decorative paint production, NZ made Resene decorative paint VOC emissions would be less than 3 days of NZ cow emissions. Over a period of 10 years, 1 litre of **Resene Lumbersider** will emit a total of just 35gms of VOCs while one average cow will emit 87,545gms (87kg) of VOCs!

A Californian study of vehicle VOC emissions in 1997, showed an average VOC emission of 9.3gms per litre of petrol. The average car used 5.9 litres per day, so the total average car usage resulted in 55gms of VOC emissions per day. Over a period of 10 years, 1 litre of Resene Lumbersider will emit a total of just 35gms of VOCs while (based on the California study) one car with average usage will emit over 200,000gms (200kg) of VOCs.

In the home, hairsprays, deodorant sprays and many cleaning products release VOCs. In early 2007, Hong Kong enacted a regulation for hairsprays that no more than 80% of their content by weight could be VOCs. For a 500gms can of hairspray, this means potentially 400gms is VOCs. Most hairspray users would use a can every 1-2 months, which would equate to up to 4,800gms of VOCs emitted per annum. This is the same level of VOCs emissions as you would get from using 87 litres of paint of a low VOC waterborne enamel, such as **Resene SpaceCote Low Sheen**, which would be sufficient to apply one coat to an area of around 1000 square metres. Over a period of 10 years, 1 litre of **Resene SpaceCote Low Sheen** will emit a total of just 55gms of VOCs while someone using one can of hairspray per month will emit up to 48,000gms (48kg) of VOCs.



The stated paint VOC level is the total VOC that will be released for the **full life** of the paint, which means that the total environmental impact over the product's life is minimal compared to the long term protective benefit of the paint... and the environmental burden is considerably less than items such as motor vehicles, hairsprays and cattle, which continue to emit VOCs on an ongoing basis.

See the **Resene Architects Memo** Very 'orrible compounds (available from the Resene website) for more information on VOCs.

wallpaper winners

With a wealth of wallpapers to choose from, sometimes it is nice to be able to pick a solid favourite. Thanks to Pacific Wallcoverings, we have the top 20 wallpapers sold in New Zealand for the six months to December 2007 (listed in alphabetical order).



Anaglypta - High Trad RD80027



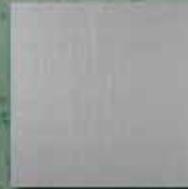
Architexture - Terrazzo 21711



Brocante - Flourish B942323



Brocante - Jetsetter B942330



Flock - Silver Cord 5517-19



Glamour - Drama Queen G943061



Glamour - French Lace G943081



GoPro paint-on - Stripe 5169-16



Indochine - Pewter 21644



Indochine - Silver Fox 21641



Komar Photo Murals - Metropolitan 4-258



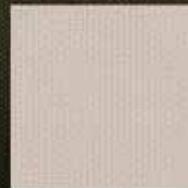
Kosy - Background K085005



Modern Living - Parallel Universe 21878



Modern Living - Quicksilver 21858



Pacifika - Basketweave 21458



Pacifika - Sharkskin 21494



Resene - Linen 47097



Resene - Linen 47098



Visions in White - Tweed 21511



Zen Garden - Serenity 21829



high-light

Altitude Young Enterprise of the Hawkes Bay, part of the 2007 Young Enterprise scheme where high school students develop and run their own businesses, created stilts for modern day children fashioned from wood and finished in bright **Resene Waterborne Colorwood** wood stain finished with **Resene polyurethane**. The colour choices were designed to attract attention so that the product would stand out from the wares of other student companies. The company was well managed and well run, winning a local Best Stand award and being recognised with an award for their excellent financial management.

Thanks to the Altitude team, the stilts craze is catching on with most local schools purchasing many pairs to provide their students with a new way to practice their co-ordination.



lizard life

A pitfall trap

A copper skink

Who would have thought paint cans could be useful for biodiversity? Empty Resene paint cans were donated to the Department of Conservation to help them preserve lizards. Lizards are monitored to identify their species, sizes, population and health. But to monitor a lizard, you have to catch it first!

That's where the Resene paint cans come in... Pitfall trapping is the most widely used and most successful way of catching lizards.

The cans are dug in flush with the ground, sardines or pears are used as bait and a layer of leaves is added for cover. A couple of sticks are placed across the top of the can, leaving a gap just big enough for a lizard, and finally the lid is put on top and held down with a rock to stop cats and rats getting in. DOC workers take the paint cans to a site and monitor them every day for about five days. Recently, they have been at Whangamata monitoring one of the last surviving mainland populations of moko skinks.

Pictures courtesy of Department of Conservation.



Incorrect mailing: If you are receiving multiple mailings or you would like us to change your mailing details, please call: In Australia phone 1800 738 383, in New Zealand phone 0800 RESENE (737 363) or email update@resene.co.nz.