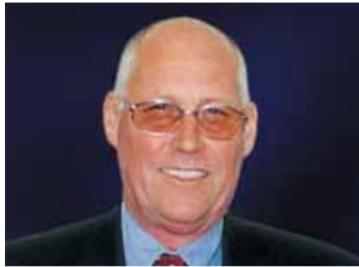


ISSUE 12

# S

# COPE





Below is a brief introduction to the 2006 executive of The NZ Metal Roofing Manufacturers Inc. It is intended that Scope be representative of the industry and therefore material of interest is welcomed from all sectors of the building industry be it design, research, manufacture or construction.

Darrell Back, President  
NZ Metal Roofing Manufacturers Inc.  
Managing Director of the Steelform Group of Companies.

**Immediate past President**  
Tony Barbarich: Director of Business Development for Metalcraft Industries.

**Executive Members:**

Gary McNamara: Sales and Marketing Manager for Gerard Roofing. NZ/Aus.

Philip Meyers: Marketing Manager of Roofing Industries Limited.

Warren Oliver: Managing Director of Franklin Long Roofing.

Gregg Somerville: Marketing Manager for Dimond.

Mark Winnard: General Manager for Steel & Tube Roofing Products.

Andrew Protheroe: General Manager of Calder Stewart Roofing

Scope is the official publication of The NZ Metal Roofing Manufacturers Inc.  
Executive Officer: Peter Atkinson  
Private Bag 92 066, Auckland.  
DDI Ph: 367 0934, Ph: 09 367 0913  
Managing Editors: Gary McNamara, Warren Oliver, Gregg Somerville.  
Published by ICG Limited, 57 Glendhu Road, Glenfield, Auckland. Ph: 09 444 2424.  
Fax: 09 444 2524  
e-mail: conceptart@xtra.co.nz

visit our website at:  
[www.metalroofing.org.nz](http://www.metalroofing.org.nz)

# SCOPE

## CONTENT ISSUE 12



### PAGE 3

Architect Michael Melville takes a different approach to a Kiwi bach with a lot of history.



### PAGE 5

Architect Martyn Evans designs an arts centre for Kerikeri which blurs the distinction between sculpture and architecture.



### PAGE 11

Architect Gary Hopkinson adds a further two awards to his portfolio with two stunning beach house retreats



### PAGE 17

Gerard Roofing adds a new profile, with a distinctive European history, to its range of lightweight metal tiles



### PAGE 19

Architect Jonathan Hawksworth creates a refreshing new look for a modern country home that makes the most of its surrounding landscape.

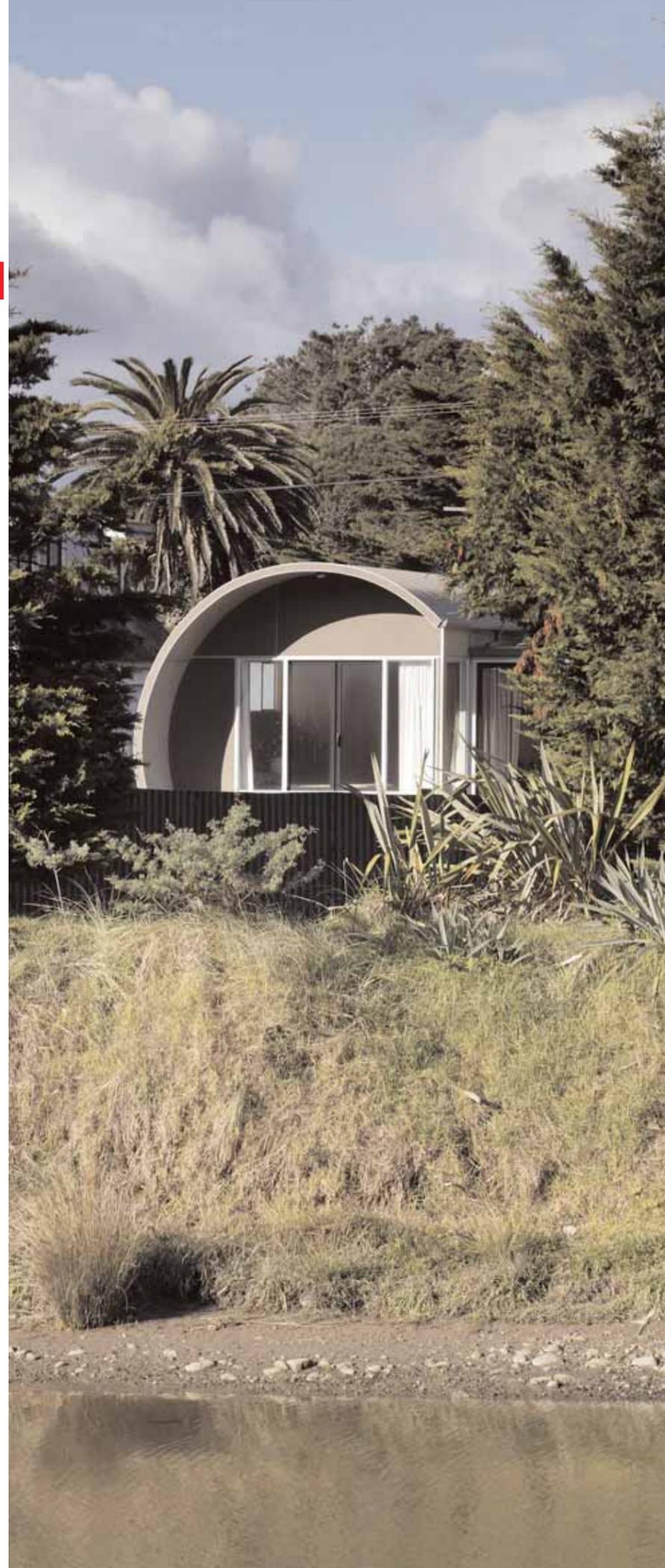


### COVER

The bach by Architect Michael Melville. Photography Simon Devitt.

If you would like to submit material please contact any member of the executive or the publisher.

Advertising and editorial opinions expressed in Scope do not necessarily reflect the views of the NZ Metal Roofing Manufacturers Inc., it's executive, committees or publisher unless expressly stated.



## THE BACH

This Waikawa bach, which recently won NZIA Resene Local Award for Architecture - Residential Category, began with a clear and concise brief and a lot of nostalgic stories from various sources, which began the fabrication of a history that eventually crystallised into the bach as it stands. An obvious direction that meant we could accommodate fairly much all of (owners) Bev and Fred's concerns in what we lovingly called briefing issues, specifically those relating to the history of the place and the connection with the land.

There was, in some part of the history of the site a caravan, a boat, a local shop and beach bach objects. The original access to the site was also clouded by some interesting bureaucratic privilege providing the first sealed road trial...not to mention sand and sun and an old house that had seen many years of fun and enjoyment and is now a garage and an all important shed.

The plan was developed from these ideas of a street/gallery intersecting a village/house. It meant we could work confidently on the spatial flow and forms that were initially derived loosely on the



notion of cupped hands holding precious objects. Now, in hindsight, they draw more strongly from references to objects that were prevalent on and around the site.

The street, symbolically, begins at the highway and ends at the beach, passing through the village (house) on its way. Board walks of layered floating decks at either end of the 'street' merge landscape with house, using 'found' objects as steps and a proposed pergola frame that will transit the walker from outside to in and out again.

On one side of the boardwalk is the long form, or boat, with three sleeping rooms with private addresses, and on the other side of the street is the caravan, housing living and utility rooms with public addresses.

It is a wonderfully pleasant home to be in; spacious with vaulting curved ceilings and a strangely private feeling while still remaining very open.

Landscaping has predominantly been undertaken by Bev and Fred and will, as with most baches, be an ongoing pursuit.



*Clients: Bev and Fred Teague*

*Architect: Michael Melville  
John Mills Architects Ltd.  
P.O.Box 9933 Wellington  
Telephone: 04 473 6111  
john@j-m-a.co.nz  
www.johnmillsarchitects.co.nz*

*Contractor: Daniel Melville  
Engineer: Spencer Holmes  
Roofing: Corrugated iron  
ARX by Steel and Tube  
External cladding:  
Hardies Titan Sheet  
Ceilings: Rolled plywood - stained  
and sealed  
Electrician: Chris Duncan  
Plumber: Star Plumbing  
Structural steel: Matai Kelly  
Photography: Simon Devitt*



## ARCHITECTURAL SCULPTURE

*Left: The Centre reflects the sense of occasion.  
Right: The acoustics and stage facilities have already attracted the attention of International opera companies.*

car park space requirements. The site slopes 4 metres from the rear to the Cobham Road main entry point.

Architect and designer Martyn Evans has brought a wealth of international and local experience and expertise to the project having worked on significant assignments in the United Kingdom, Republic of Ireland, States of Jersey, France, Germany, Israel, Sweden, Kingdom of Tonga, Australia and New Zealand as an architect specialised in large commercial projects, recreational and sports buildings, educational buildings and theatre entertainment buildings. His innovative and creative approach to architecture is quite literally "outside the square" showing a unique affinity for fluid design both in form and function. The Centre in Kerikeri stands well alongside many worthy examples of his extraordinary sculptured approach to architecture.

Martyn takes great pride in the design and construction and openly acknowledges the considerable



expertise of the many others whose contributions made this theatre a reality. Their specialist skills result in a theatre that will be of benefit to all in the community. Whilst Martyn's architecture could perhaps better be described as an art form more akin to sculptured form, he remains mindful of the absolute need for any building to fulfil its function in every aspect. To this end his involvement covers every facet of the design process. Here there is no room for mediocrity; excellence is the only accepted result. This has already paid dividends for the community with international opera companies seeking out the venue for debut performances and rehearsals in New Zealand.

In 1990 Doug Turner, the Chairman of the Kerikeri Trust, and John Dalton conceived the idea that Kerikeri and the Northland community, with its tradition for the arts, deserved a full size theatre together with hall and exhibition spaces. This new facility would replace the ageing Memorial Hall, originally a packing shed, which was used for many decades as Kerikeri's theatre and entertainment venue.

This was the basis of the original brief to architect Martyn Evans: To build a theatre to seat 400, with a stage fly tower, and to provide full theatrical technical facilities. In addition the facility should provide a "flat floored" hall/sport venue to seat 400 which could be opened to an adjoining Plaza further extending the seating capacity to 800. The Plaza (now under construction as stage 2 & 3) features a fully retractable canvas roof, supported by five 18 metre long curved Cellular beams, and folding doors which enables the Plaza and Hall to



effectively become one for large exhibitions. This Plaza extension is intended to elongate and enhance the long sweeping curve of the building which has been affectionately referred to by locals as "The Ski Slope". Further to this is the inclusion of a small 60 seat theatre with rehearsal / break out rooms and public toilets.

The long narrow site dictated the rectangular footprint of the building, 90 metres long by 22 metres wide, with the balance of the site to accommodate the district council

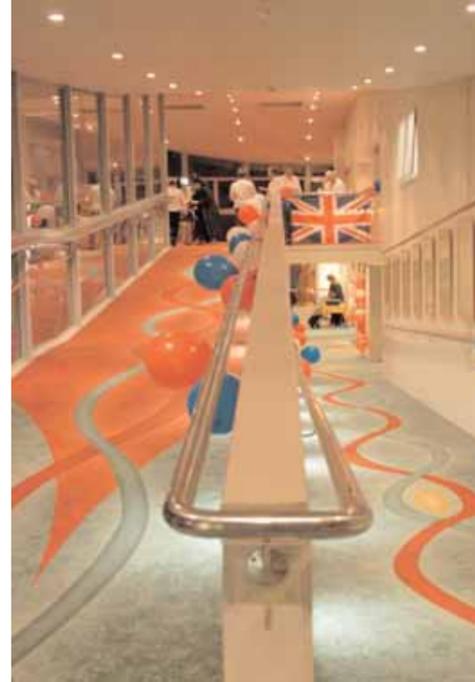


*Stage one complete with work underway on stages two and three*

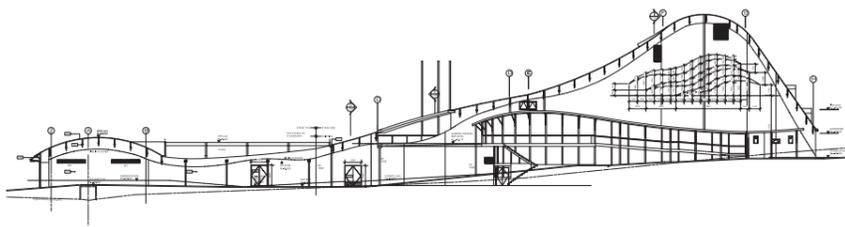
The sculptured form of The Centre shows a remarkable resemblance to Martyn Evan's original sketch. (Shown left)



The specially designed carpet, by the architect, is a guidance system as shown here on the ramps.



appendage on top of any theatre. To avoid this Martyn Evans has used the 4-metre slope of the site to have the stage and its 22-metre tower at the rear of the building and under the sloping seating of the theatre auditorium. The 400 seat Events Hall is 'tucked under' thereby reducing the apparent volume of the overall building. Under the auditorium seating there is a pressurised plenum space, fed from a simple heat pump system in the plant room alongside. The heated or cooled air spins out through vents underneath the seating and rises through the auditorium space to exit upwards along the sloping auditorium ceiling to vent points at the top of the building. This method is the exact opposite to conventional air-conditioning systems, and is considerably cheaper to install, as following the principle of natural airflow ensures a far healthier environment within the building.

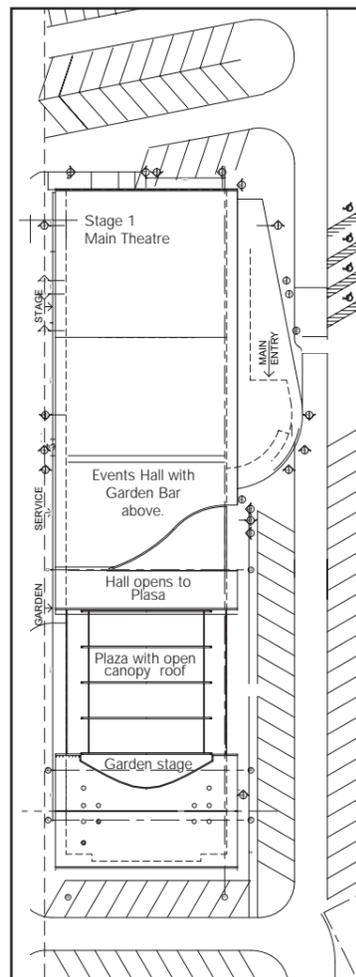


### Synergy between design and construction

The design process covered every aspect from the references to internationally accepted stage sizes from London theatres, provided by John Dalton's research, to the colour coded carpet designed not

only to compliment the aesthetic values of the building but also to aid "traffic" flow around the theatre complex. Lighting, rigging, sound, seating, air-conditioning, in short every conceivable detail imaginable contributes toward making this, The Kerikeri Centre, what has been described by experts as a state-of-the-art theatre.

The initial conceptual sketches done in 1991 are virtually identical to the final building design of today and are based on reflecting the exact uses of the spaces inside the building. The fly tower can be, in most theatres, a very ugly



The result: the dramatic 'ski slope' roof shape that characterises the architectural design.

A considerable cost saving feature of the building was to eliminate lifts and use public ramps to access all levels of the building. The added benefit is that disabled people, goods, the theatre seating, tables and catering can be moved effortlessly up or down the building. The use of two large prefabricated steel elements in the structure sped up the process of building with the additional benefit of cost savings.

The stage tower grid (22 metre by 10 metres) that sits at the top of the stage tower and supports up to 35 tons of stage scenery and lighting was entirely prefabricated at the rear of the building and then lifted, in one piece, on to the top of the concrete slab tower structure. This entire operation took two hours, whereas the traditional method at this height, would have involved constructing a 17 metre high scaffolding above the stage floor to support the construction of the steel fabricated 'grid', with all its attendant difficulties and expense. The length of time taken to build



The stage tower structure showing the two major steel elements the grid and the lighting bridges holding the concrete slab walls together.



this in the traditional manner would have been in excess of 2 months. The outer ends of the grid and its strong back (4 metres high by 22 metre long grid beam) are supported by two 500mm by 26 metre steel columns.

The second large prefabricated element was the construction of the two lighting bridges that were lifted into position within one hour. Again, this highly complex curved design was built off-site and assembled at the rear of the building before being lifted into position.

The concrete lift slab system was found to be the most economical way to build such a large structure of over 5,000 square metres, that is seven stories high over the stage. Steel has been used extensively to 'tie' the concrete lift slabs together as described above with the 'grid' and the 'lighting bridges'. The steel roof is entirely supported by steel purlins that span across the 22-metre width of the building with intermittent supports. The 400-seat hall has, at its mid point, a 1.5 metre high by 16 metre long Steeltec box beam supporting the 400mm concrete plank floor to the garden bar above.

The efficiency of the circulation within the building makes for easy movement of people with clearly identifiable paths. The service planning of the building is very efficient as there is walk-in access to all plumbing and electrical ducts.

The end result has been very satisfying, as the design has excited the public by its boldness and near perfect acoustics. New Zealand Prime Minister, Helen Clark, officially opened the first stage of the building on the 5th of August 2005. Among the many positive comments made were compliments to Martyn Evans for a design that "stimulates people to think". By any measure, aesthetic or functional, this building succeeds and is a tribute to the community, to the construction and particularly to the architect of such innovation.

*The beginning of the fabrication of the lighting bridges and the complete bridge being lifted into position. A tribute to John Silvera, the brains behind it all.*



### Martyn Evans: Architect

Martyn Evans Architects, Kerikeri, Bay of Islands, New Zealand. Martyn Evans Architects have been involved in the practice of architecture for some 40 years both in the EU and New Zealand. Our experience has ranged from experimental architecture, large complex buildings to restoration of historical architecture as well as town and regional planning.

There are many examples of architectural innovation on the website that illustrates well the individual and innovative style of architectural sculpture Martyn Evans has become renowned for internationally.

*The concrete lift slab system was found to be the most economical way to build such a large structure.*



Client: Kerikeri Civic Trust

Architect: Martyn Evans  
 Martyn Evans Architecture  
 PO Box 144, Kerikeri, 0470  
 Bay of Islands, New Zealand.  
 Tel/Fax: +64 9 407 9349  
 Mob/Text: +64 21 136 5324  
 Web www.martynevans.co.nz  
 Email martyn@martynevans.co.nz

Project manager: Eddie Martins  
 Main Contractor: BOI Centre  
 Construction Limited  
 Roofing Manufacturer:  
 NZ Steel and Tube  
 Steelwork: Truweld Engineering  
 Concrete waterproofing: Equus  
 Watertight Technology  
 Theatre Facilities: Third Stage  
 Limited

Insulation: Autex  
 Air conditioning: Chilltech  
 Concrete Fabricator: John  
 Gardener, IES Ltd.  
 Plumbing: North Plumbing  
 Windows and Frames: Bay  
 Aluminium and Mangonui Windows  
 Electrical: Strongman Dunn  
 Carpet Manufacture: EGE  
 (Denmark)  
 Paint: Resene and Dulux  
 Structural and Geotechnical  
 Engineers: PK Engineering  
 Mechanical Services Engineers:  
 Lawrence Jones Partners  
 Theatre Advisory Services: John  
 McKay Consultants  
 Fire Engineers: Design Generation  
 Landscape Architects: Christine  
 Hawthorn  
 Photography: Kieth Williams

Roofing Manufacturer:  
 Steel and Tube  
 Profile: ST 900  
 Colour: Mist Green

Roofing Contractor:  
 Graham Moor  
 Bay of Islands Roofing Ltd, Kerikeri  
 Telephone: 09 407 9288  
 Mobile: 021 924 042  
 e-mail: bayroof@extra.co.nz

*Stage two underway showing the plaza in the foreground, which will feature a canopy roof, and the second stage beyond.*



## DETAILS MATTER

Architect Gary Hopkinson has become renowned for his innovative approach to architecture on, but not limited to, the West Coast of New Zealand with a portfolio of award winning assignments to his credit. Two of his recent holiday retreats are shown illustrating his empathy with client, environment and materials and both were winners in the NZIA Resene Local awards for architecture.

Gary somewhat modestly describes his initial practice on the West Coast as, "Being a bit like the family doctor, very much generalists however in recent years our focus has been on recreation and tourism. We enjoy and respond well to environmentally sensitive and robust sites. The domestic projects usually have lower budgets but high owner expectations, which requires careful cost management and design methodology."

Gary is careful to draw a distinction here between a "budget" house and a house designed to a budget. These are not budget homes.

Both holiday retreats illustrate a refreshing design simplicity that, to some extent, is a reflection of purpose. The origins of these simple forms were developed by Hopkinson Architecture to enable prefabricated modules to be air lifted onto difficult sites. In some instances sites were used by clients as camp sites and it was considered appropriate to reflect a cluster of tent like structures, the theme being carried through to separate sleeping and living modules.

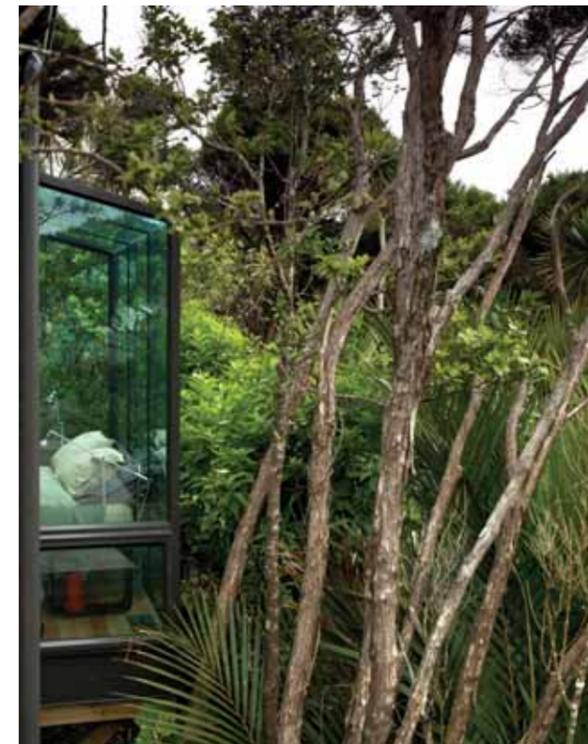
Given that these homes are second homes Hopkinson Architecture finds clients more open to experimentation offering greater latitude to the design process.

" Obviously such facilities as outside toilets, showers and cook areas would not be welcomed in city dwellings," says Gary, " but clients respond positively to such innovations in a holiday environment."

"We are fortunate that with our history, and accord with the West Coast, we have a steady stream of clients who are familiar with, and appreciate, both our work and philosophy which generally means we are on the same wave length form day one."

Perhaps a hallmark of Hopkinson's work is the ability to create architecture that is in harmony with its location. The combination of form, materials and colour all contribute to recede the presence of structure. The limited palette was initially architect driven and has gained client approval through exposure in the media.

The choice of building materials is driven by a variety of factors: Location, setting, cost, aesthetics and client preference. Gary notes a considerable change in attitude, over many years, towards the use of corrugate from an "agricultural"





material to one that has become something of a fashion choice. Perhaps to its detriment! With some caution he notes that corrugate is not suited to all locations and requires very specific detailing. "Over the past 10 years we have developed our own system of detailing

and designing with corrugate and the results have encouraged mainstream use. We are careful not to recommend steel unless our clients understand the cladding may have to be replaced during the buildings lifetime and the building is detailed accordingly.

Our home designs reflect known practical issues and lack eaves that reduces the risk of corrosion on unwetted areas. This in turn introduces design challenges for ventilation and shade.

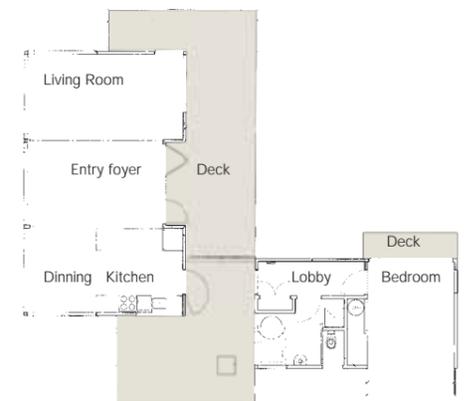
On the West Coast we compensate for high heat loss (particularly where there are large glazed areas in conjunction with steel) with higher levels of insulation and double-glazing. Where sub floors are exposed the underside is lined to restrict heat loss and where possible a heat mass is built within the structure to absorb energy.

The two homes illustrated are particularly successful in achieving a positive relationship with their locations. Careful design and specification is demonstrated in the skilled use of corrugate which Gary Hopkinson stresses is the key to the product usage. "Corrugate is an aesthetically pleasing material to work with but should not be regarded as a replacement to traditional materials such as plaster and wood. Each choice must be appropriate to the location."

## Brickell Pollock

The Brickell Pollock holiday house is situated on a rural /residential site at Bethell's Beach overlooking the coastal valley and Tasman Sea. The sleeping and living pavilions, each with decks positioned for morning sun, are nestled in a Kanuka forest and linked by a covered breezeway. With careful detailing the windows dissolve the barrier between inside and out.

The tent like Ironsand Colorsteel structures reflect a history of camping on the site and the massive sand dunes in the valley below. Expansive decks to the east and west allow outside living to follow the sun and ensure shelter from the prevailing wind.



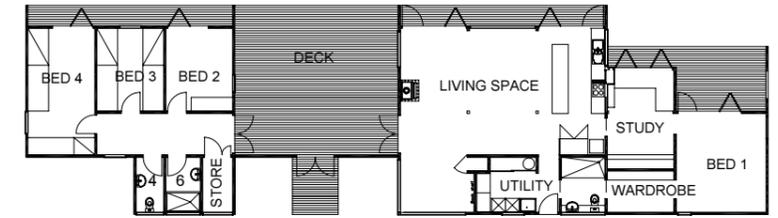
The furniture and furnishings pick up on the hoop pine wall lining and joinery theme, created by the architect, to maximise the warmth and ambience of the interior. The jury for the Auckland NZIA Awards noted that the Brickell Pollock house was a "modest holiday house carefully sited in the West Coast bush, it comprises two building blocks, one containing the living area, the other the bedroom and ablutions. A simple L shape configuration provides a sheltered outdoor living space to the North East. The fully glazed walls to the South West maximises both the view to the beach in the distance and the trees in the foreground resulting in the living area feeling like it is suspended above the bush. Simple materials are articulated with modest means.



## Tata Beach House .

This rural retreat set on a farmlet overlooking Golden Bay was designed to suit the needs of the extended family. An enclosed deck that also serves as an entry courtyard separates two distinct pavilions, one for the teenage family and friends and one for the parents.

The approach to the house screens the views until the "front door" is opened to reveal the stunning seascape. Extended wing walls and careful window detailing dissolve



the junction between the ceiling and sky defining the linear views.

The owners specified a single level house with a low profile that would recede into its rural location. New denim blue Colorsteel was the material of choice, the blue/grey

cladding fading into the blue green shadows of the pine forest backdrop.

The Jury for the Nelson NZIA awards noted, "A theatrical entry onto a central deck introduces a spectacular coastal view, and separates this house into two pavilions. The building is simply planned and incorporates carefully detailed hardwearing materials that reinforce the casual nature of holiday living."



Architect: Gary Hopkinson  
Hopkinson Teamarchitecture,  
Greymouth.  
Telephone: 03 768 4141  
Fax: 03 768 5922  
E-mail:  
hopkinson@teamarchitecture.co.nz

Client: Brickell Pollock  
Builder: Murray Coombes  
Telephone: 09 8109058.  
Roofing and Cladding Profile:  
Corrugate.  
Color: Colorsteel® Ironsand

Client: Tata Beach House  
Builder: House Building Company,  
Roofing and Cladding Profile:  
Corrugate.  
Color: Colorsteel®  
New Denim Blue





# COPPO TILE

In 2006 AHI Roofing launched their new Coppo Tile into the New Zealand market increasing their extensive range to six distinctive profiles.

AHI Roofing's worldwide network has a history of proactive design innovation to meet consumer demand internationally and a commitment to research and development as an ongoing process. The inspiration to produce the Coppo Tile profile came from the continuing demand in Southern France and the Mediterranean regions. Here the historic and aesthetics of traditional clay tile roofing is of paramount importance and in some regions local legislation demands the retention of the traditional flavour of the area. Notwithstanding this desire to preserve tradition there is recognition of the many benefits offered by strong but lightweight steel roofing. The challenge was to retain the aesthetic values and offer the strength and safety of AHI Roofs - proven around the world for 50 years.

Creating a metal tile replica to satisfy local aesthetic values in shape, colour and texture has

proven to be technically very difficult. Others have tried and failed. In addition, installation must still be relatively straight forward so that roof contractors only experienced in clay and concrete tiles can install it. After 4 years working with local knowledge to create the traditional profile, increasing the metal base to a .48mm (some 20% plus stronger than other metal profiles) and developing a kiln to fire the stone chips into new Mediterranean colours for the surface, the new Coppo profile was perfected.

The kiln fires the stone chips to over 700 degrees C, changing the base stone chip colours to the terracotta shades of the natural, fired clay products. Variations of the base colours are available creating within the tile a rustic appearance known in the Adriatic markets as Antico. The benefit of using this method of colouration ensures the look and feel of the tile that, because it is a naturally fired surface, retains the natural appearance. Unlike artificially coloured or painted surfaces the colour achieved with Coppo Tile is durable natural stone.

The new Coppo Tile profile has quickly proven popular in the Adriatic markets where the requirement to meet tradition is balanced with an ever-growing recognition of the need for buildings to be stronger and safer. This is where AHI Roofing's lightweight, interlocking and horizontally fixed roofing system excels adding integrity, not weight, to the structures.

AHI Roofing's addition of Coppo Tile to their range of products has provided another solution to a traditional roofing opportunity where aesthetic values are being satisfied with all the benefits of 21st century technology.

*For further information on the new Coppo Tile contact:  
AHI Roofing,  
Telephone: 0800 104 868  
Email: [info@gerardroofs.co.nz](mailto:info@gerardroofs.co.nz)  
[www.gerardroofs.co.nz](http://www.gerardroofs.co.nz)*



*Two projects from Slovenia showing the distinctively European profile of the new Coppo tile.*

*Below: The first project completed in New Zealand.*





## OUT OF THE BOX

This modest 175m<sup>2</sup> home has been designed for a picturesque rural property in Miranda. The site is gently sloping and enjoys views of mature trees, an adjacent pond, the surrounding hills and a distant view of the Firth of Thames beyond.



The owners brief specified a three bedroom home that was simple, contemporary and would make the most of the views offered by the site.

The response to the brief is a house made up of three separate pavilions. One for the garage, one for the two guest bedrooms and the main pavilion accommodating the living areas and master bedroom with its own ensuite bathroom and walk-through wardrobe.

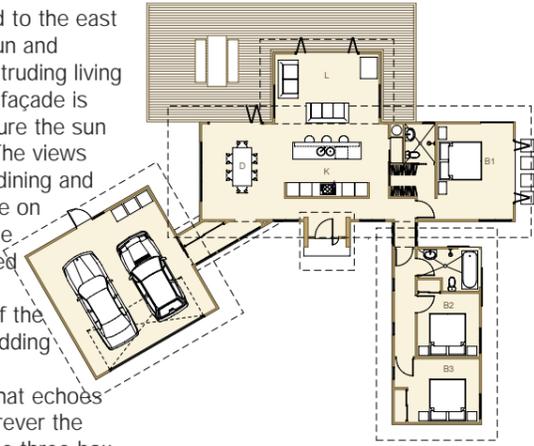
Each of these pavilions has a simple mono-pitch roof separated from the corrugated zincalume walls by high-level clerestory glazing. This gives the impression of three partially opened tin boxes arranged on the site in a way that draws visitors towards the main entrance located in the middle of the main wing. The "hovering" nature of the roofs is accentuated at night by careful uplighting to create a truly stunning effect.



Through the main living wing the home opens to the views, duck pond and farmland to the north and northeast. Full height glazing and bifold doors blur the division between inside and out to amplify the appreciation of the rural setting. The use of full height windows throughout further enhances the connection with the site and its surroundings.



Bedrooms are arranged to the east to enjoy the morning sun and easterly views. The protruding living alcove on the northern façade is also positioned to capture the sun from dawn until dusk. The views gained from the living, dining and kitchen area focus more on the adjacent pond to the northwest. The restrained palette of materials reflects the simplicity of the home's design. The cladding is generally horizontal corrugated zincalume that echoes the rural location. Wherever the plan extends beyond the three box forms, primarily the entry and living area, the cladding is changed to cedar weatherboards to avoid contamination of the central box concept. Glazing to the clerestories accentuates the opening box idea while creating a transparency through which the farmland beyond can be appreciated.



The use of polished concrete floors continues the simple theme and also acts as a thermal heat-sink capturing the heat of the sunlight to be released during the evening to provide a comfortable and consistent temperature in the home.

While this home is not a traditional "country house" it is a design that sits very comfortably into its surroundings and gives the owners a unique opportunity to be intimately aware of their rural setting from every aspect of the house.

**Davis Hawksworth Architects**

Davis Hawksworth Architects Ltd is based in Mt Eden, Auckland with a branch office in Paihia in the Bay of Islands. This spread of resources means that they can serve clients anywhere in the upper North Island and have projects on the drawing boards from Kaikohe in the north to Gisborne and New Plymouth in the south.

As a small firm Davis Hawksworth Architects pride themselves in providing a personal service to all their clients. They view their client base as their most valuable asset and strive to serve their clients in the best way possible to ensure expectations are always met, if not exceeded.

*Architect: Jonathan Hawksworth  
Davis Hawksworth Architects Ltd  
47 Mt Eden Rd  
Auckland  
www.davishawksworth.co.nz*

*Cladding: Zincalume corrugate  
Roofing: Zincalume Trimline 6-Rib.*

*Roofing/Cladding:  
Taylor Roofing, Thames  
Telephone: 07 868 9271*

*Builder: Steve Pogson  
Mangatangi  
Telephone: 027 488 6982*

*Photographer: Brent Parsons*



For further information on Metal Roofing or Cladding or details of any of the articles which appear in this publication please contact any of the members listed below.

*Members of the NZ Metal Roofing Manufacturers Inc.*

*National Distributors*

*Calder Stewart Industries Limited  
PO Box 1400  
Invercargill  
Telephone: 03 214 5544  
Contact: Andrew Protheroe*

*Dimond  
PO Box 22201  
Otaguru*

*Auckland  
Telephone: 09 270 4392  
Contact: Gregg Somerville*

*Gerard Roofs  
PO Box 18071  
Glen Innes  
Auckland  
Telephone: 09 978 9010  
Contact: Gary McNamara*

*Metalcraft Industries Limited  
PO Box 51286  
Pakuranga  
Auckland  
Telephone: 09 274 0408  
Contact: Tony Barbarich*

*Steel and Tube Roofing Products  
PO Box 259 019  
East Tamaki  
Auckland  
Telephone: 09 273 7628  
Contact: Rod Newbold*

*Regional Distributors*

*Brockelsby Roofing Products Ltd  
49 Rutherford Street  
LOWER HUTT  
Telephone: 04 566 1971  
Contact: Mike Maher*

*AZKO Roofing Limited  
41 Shakespeare Road  
Christchurch  
Telephone: 03 365 9808  
Contact: Maurice O'Flaherty*

*B J Moss Ltd  
PO Box 1007  
Gisborne  
Telephone: 06 867 1219  
Contact: Roger Moss*

*B R Roofing & Walling Co Ltd  
Ford Road  
Onekawa  
Napier  
Telephone: 06 843 6968  
Contact: Phillip Fendall*

*Besalon Industries Ltd  
PO Box 58325  
Greenmount  
Auckland  
Telephone: 09 278 3610  
Contact: George Ling*

*Brownbuilt Metal Folding Ltd  
PO Box 58217  
Greenmount  
Auckland  
Telephone 09 274 6487  
Contact: Pete Bringans*

*Continuous Spouting New Zealand Ltd  
PO Box 151  
Takanini  
Auckland  
Telephone 09 268 1555  
Contact: Richard Mabin*

*Contour Roofing Nelson Ltd  
PO Box 9015  
Annesbrook  
Nelson  
Telephone: 03 546 4260  
Contact: Dave Freeman*

*Dan Cosgrove Ltd  
PO Box 211  
Timaru  
Telephone: 03 688 4169  
Contact: Brian Cosgrove*

*A Ellery & Sons Ltd  
PO Box 178  
Greymouth  
Telephone: 03 768 5029  
Contact: Clark Ellery*

*E R Freeman Limited  
Freeman Roofing  
PO Box 2317  
Stoke, Nelson  
Telephone: 03 5443108  
Contact: John Archer*

*Franklin Long Roofing Ltd  
PO Box 151  
Pukekohe  
Auckland  
Telephone: 09 238 9249  
Contact: Warren Oliver*

*Glenwood Industries (1992) Ltd  
PO Box 5009  
Tinwald  
Ashburton  
Telephone: 03 307 0593  
Contact: Bruce McNally*

*HB Longrun Ltd  
PO Box 3056  
Napier  
Telephone: 06 843 6159  
Contact: Chris Patheyjohns*

*Marshall Industries Ltd  
PO Box 846  
Invercargill  
Telephone: 03 218 2579  
Contact: Peter Marshall*

*N S Irwin Ltd  
PO Box 27029  
Mt Roskill  
Auckland  
Telephone: 09 620 8149  
Contact: Gary Irwin*

*Roof Manufacturers Limited  
PO Box 319  
Tauranga  
Telephone: 07 578 2650  
Contact: Gordon Taylor*

*Roofing Industries Ltd  
233 Bush Road  
Albany  
Auckland  
Telephone: 09 414 4585  
Contact: Philip Meyers*

*Roofline Marlborough  
31 Stuart Street  
Blenheim  
Telephone: 03 578 8793  
Contact: Phil Hogg*

*Silbery Long Run Ltd  
69 Montgomery Crescent  
Upper Hutt  
Telephone: 04 526 9343  
Contact: Angie Silbery-Dee*

*Skyline Buildings Ltd  
P O Box 12261  
Penrose  
Auckland  
Telephone: 09 579 1226  
Contact: John Paul*

*Stratco (NZS) Ltd  
PO Box 8494  
Christchurch  
Telephone: 03 338 9063  
Contact: Jarrod Stratton*

*Taranaki Steelformers Ltd  
Wanganui Steelformers  
King Country Longrun  
PO Box 36  
Stratford  
Telephone: 06 765 5191  
Contact: Darrell Back*

*Tri Web Industries Ltd  
PO Box 408  
Feilding  
Telephone: 06 323 6037  
Contact: Des Signal*

SCOPE