



## way with colour

Wellington Girls' College is a large inner city school nestled in the heart of Thorndon, home to nine different buildings including three multi-level buildings and two gymnasias across the 2.5 hectare site.

There is an extraordinary variety of architectural styles from a Victorian house, to a 1940s deco type block with 1950s rooftop addition, a 1960s 'brutalist' 6 level block and hall, an example of 1980s 'post-modern' style, various prefabs, an old 1940s brick gym, and a new 1970s gym, and the most recent building in corrugated steel from this century. The school site has a permeable boundary and out of school hours offers facilities for use by the wider community both through formal booking and informally as open greenspace.

## "The brief was to create a colour scheme for all buildings on site that would unify the campus"

The brief was to create a colour scheme for all buildings on site that would unify the campus and embody the idea of school as providing a vibrant exciting learning environment as well as provide a neutral but animated canvas for the identity colours and signage to sit against. Size and disposition of the colourful naming panels and components was undertaken as a collaborative process between Neil Pardington Design and McKenzie Higham Architects.

The wayfinding design proposed creating 'identity' colours for the buildings or building uses. The wayfinding design also proposed combining the naming of buildings with the identity colours. The

new signage embodies the school's commitment to Te Reo by incorporating both Maori and English into all building naming panels.

Black boards and white chalk have long gone from the learning environment, but like white chalk on asphalt and black charcoal on white paper they have an enduring quality. The core colour selection of three neutral tones, **Resene Sea Fog** (greyed white), **Resene Quarter Fuscous Grey** (taupe grey) and **Resene Double Foundry** (hot charcoal), came from the desire to create interest through pattern and disposition of the selected 'tones' as a background to the flamboyant 'identity colours'.

As a state school project budget is always a significant determinant in selection of design. The team chose large panels, stripes/bands, and blocks of colour in relatively simple areas to meet this requirement.

Resene Quarter Fuscous Grey was chosen as a neutral mid-grey that would remain neutral in early morning and late evening light. It was important that it worked with all the identity colours. Combined with the lighter Resene Sea Fog and darker Resene Double Foundry it was possible to articulate aspects of the individual buildings enhancing and respecting their character. The selected colours provide the scope to create high



contrast, from Resene Sea Fog to Resene Double Foundry, or reduced contrast (Resene Sea Fog to Resene Quarter Fuscous Grey and Resene Quarter Fuscous Grey to Resene Double Foundry).

The south east corner of Brook/Manga has three tall elements of varying height which are expressed using the three tones to enhance the deco design. The **Resene Hyperactive** (frenetic orange) naming panel further reinforces the verticality of the building element.

On the northern wall of Brook/Manga existing horizontal details have been incorporated into wide horizontal bands of Resene Sea Fog and Resene Quarter Fuscous Grey that give some style and exaggerate the horizontality of the long slab building.

International House/Te Pae has a Victorian façade which is rendered with Resene Quarter Fuscous Grey and **Resene Stack** (serious grey) to acknowledge the historical detail and then enlivened with the entry doors in **Resene Seance** (purple).



Architectural specifier: Isthmus Group [www.isthmus.co.nz](http://www.isthmus.co.nz)  
 Building and painting contractor: Hawkins Construction  
[www.hawkins.co.nz](http://www.hawkins.co.nz)  
 Client: Wellington Zoo [www.wellingtonzoo.com](http://www.wellingtonzoo.com)  
 Photographer: David St. George  
[www.dstgeorgephoto.smugmug.com](http://www.dstgeorgephoto.smugmug.com)



Continued from cover >>

Feature colours are also used on other buildings, with **Resene Pohutukawa** (spicy rich red), **Resene Java** (intense turquoise) on Tower/Whare Tūteitei and custom made Resene colours on New and Old Gyms and Pavilion/Whare Hākinakina and Library Arts/Whare Toi.

**Resene Lumbersider** was selected for its excellent adhesion properties to a variety of substrates, superb durability and environmental credentials with **Resene Lustacryl semi-gloss waterborne enamel** for exterior joinery. **Resene Sonyx 101 semi-gloss** and **Resene Summit Roof** were also used, along with **Resene Woodsman in Resene Dark Oak** (mellow brown).

Due to the age range of the buildings, the variety of substrates to coat was extensive. Work was spread over an 11 month period focused on holiday periods for minimal disruption.

This project won the **Resene Total Colour Education Post-Primary Award**. The judges said: *"connecting through colour, the bold colour entry highlights bring disparate buildings together for a sense of cohesion. Selected carefully the colours are of a similar intensity, bold but not shrieking. Neutral greys and whites clean up the architecture allowing the wayfinding colours to take centre stage. The mix of substrates provides added texture and shadowing. Both powerful and practical."*

Architectural specifier: McKenzie Higham Architects  
[www.mckenziehigham.co.nz](http://www.mckenziehigham.co.nz)  
 Client: Julia Davidson, Principal Wellington Girls' College  
 Board of Trustees [www.wellington-girls.school.nz](http://www.wellington-girls.school.nz)  
 Colour selection: Emma Alcock, McKenzie Higham Architects  
[www.mckenziehigham.co.nz](http://www.mckenziehigham.co.nz)  
 Painting contractor: Switched On Property Maintenance Ltd  
[www.switchedon.net.nz](http://www.switchedon.net.nz)  
 Photographer: Rex Bultitude, McKenzie Higham Architects  
[www.mckenziehigham.co.nz](http://www.mckenziehigham.co.nz)  
 Wayfinding design: Neil Pardington and Joanna Madgwick  
[www.neilpardington.com](http://www.neilpardington.com)

New Zealand is home to a diverse range of environments which support a stunning array of plants and habitats, each with its own unique combination of species. Opened in early 2018 the Kea Enclosure at Wellington Zoo enables visitors the opportunity to interact with New Zealand's only native parrot.

The project's final stage, Mountain Encounter, the zoo's first walk-through alpine aviary, is a place for guests to enjoy the aerial antics of Kea as they fly above and interact within their environment.

## "Natural darker colours were chosen to make the Kea feel at home..."

Kea are endemic to New Zealand and the world's only alpine parrot; however due to threats from introduced predators and conflict with humans, they are considered nationally endangered in the wild.

The entrance to the aviary was designed to function as an airlock because of the mischievous nature of the parrots. The security features don't end there with the aviary netting constructed from high-tensile metal, and every joint 100% Kea-proof. The aviary has proven successful with high visitor numbers. A second aviary accessible through a small hatch allows the Kea to have some quiet time if crowd volumes are too high.

As well as providing humans with an environment to learn about the Kea another function of the facility is to contribute to Kea breeding efforts. With only 1000-5000 wild Kea, the aviary hopes to produce three offspring per year.

The Isthmus design team undertook extensive research of the elements in the Kea's natural environment and replicated these learnings within the enclosure, as well as continuing the local themes from the Meet the Locals walk at Wellington Zoo.

The Kea aviary is the alpine experience to end the Meet the Locals visitor experience. Colours and plants in this area were drawn heavily from the New Zealand alpine environment. Natural darker colours were chosen to make the Kea feel at home, and also help to hide any damage the Kea might cause. **Resene Woodsman in Resene Dark Oak** (mellow brown) is used on roost additions, **Resene Sonyx 101 semi-gloss** in **Resene Redwood** (warm brown), **Resene CoolColour Black** on Hardiboard and external doors and **Resene Uracryl in Resene Fuscous Grey** (charcoal grey) on exterior structural steel.

The exit trap was chosen as bright **Resene Thunderbird** (racy deep orange) to match the stables in the Pohutukawa Farm and help reflect on the full experience and walk through of Meet the Locals.

All paints needed to be non-toxic paints as the Kea love to get their beaks into anything and everything.

This project won the **Resene Total Landscape Award**. The judges said: *"The robustness of products and colours aptly reflect the nature of the inhabitants, with a pop of colour anchoring a focal point. The diversity and toughness of materials and the depth of the colour palette brings an appreciation for life in the wild."*



## blue by you

Sited in Christchurch, this project consists of two cottages linked by a shared living and office space. Three generations of one family live between the two houses and share outdoor and indoor communal space. The courtyard unites all three built elements but can be separated by fencing for future use.

Initially the project was for a single dwelling to replace an historic house demolished after the earthquake. As the project developed a second house was added for the client's mother and the central shared area became a flat for their son.

The form and scale is an acknowledgment to the heritage status of the area, while also remaining contemporary. The two gabled roof houses are linked yet separated by the brilliant blue central form. The front house opens to the street but also provides screening for the private internal courtyard beyond.

**Resene Lumbersider low sheen** in **Resene Scoria** (copper red brown) was chosen to offset the crisp geometry of the cottages with a warm rustic colour for a monolithic effect, which could be easily complemented with the Dimondek roofing for a continuous colour. This red already existed in the historic cottages of the area, so was also a nod to those houses.

**Resene Picton Blue** (fun blue) was chosen to distinguish the flat roofed, central form as an abstract contemporary element.

The interior is finished in **Resene Double Alabaster** (grey white) and **Resene Aquaclear waterborne urethane**.

Designing a shared space for several generations that allows for adaptability has been rewarding for the architects and their clients.

This project won the **Resene Total Colour Residential Exterior Award**. The judges said: *"Adventurous, bold, fun and completely unexpected. The rural leanings of the streetscape acts as the gatekeeper to the colour within so that the bold blue is only enjoyed by those who make it past the front door. This is a totally unconventional and courageous colour combination to come home to, perfect for a family that isn't afraid to go bold."*

**Architectural specifier:** NOTT Architects  
[www.nott.co.nz](http://www.nott.co.nz)  
**Building contractor:** Clive Barrington  
[www.clivebarrington.com](http://www.clivebarrington.com)  
**Client:** Julie Pascoe  
**Interior designer:** Annabel Cropper  
**Photographer:** Lumo Photography  
[www.lumo.co.nz](http://www.lumo.co.nz)



## pretty in pink

This 1890 hill station home cried out for a fresh look. The existing interiors were very dark with a lot of timber so the number one priority was to lighten up the spaces. The clients wanted a great injection of colour, to create a truly unique interior and to avoid plain white walls as much as possible.

Vibrant Resene colours were used to bring the home to life, in conjunction with a completely new soft furnishing scheme using layers of coloured, patterned and textured fabrics and new flooring to complete the customised scheme. Every single surface in the property was refinished, all floors, walls, ceilings and inbuilt cabinetry, the home had a total transformation.

When the home was owned by leading Melbourne florists at the time, the dining room had been painted pink. Coote&Co were keen to reinstate this pink dining space but with a contemporary spin. The **Resene Glamour Puss** (siren pink) in high gloss **Resene Enamacryl** is paired with the pale pink John Stefanidis curtains to make the room bold and contemporary, but with a nod to its history. The gloss gives extra light reflection in this small room and lifts the space in combination with the Pierre Frey dining chairs and custom chandelier.

**Resene Glamour Puss** was initially only to be applied above the wainscotting. However, once painting commenced it was clear that the bold colour required an all or nothing approach, moving to paint the walls entirely as well as the window frames and skirting boards. The ceiling is a mix of **Resene Glamour Puss** and **Resene Bianca** (cream off-white) to ensure the ceiling was slightly lighter than the walls but adding to the pink-on-pink no holding back effect.

This project won the **Resene Total Colour Residential Colourful Room Award**. The judges said: *"With a standalone room you can dare to go bold. No holds barred, it is whimsical, fun, beautiful and brave. This dining room has a sense of modern meets Victorian. The rich colour and varying sheen levels creates a rich atmosphere for dining. The walls feel like they are singing in the background."*

**Colour selection:** Coote&Co [www.cooteandco.com.au](http://www.cooteandco.com.au)  
**Painting contractor:** The Lady Painters, Gray's Painting and Maintenance  
**Photographer:** Simon Griffiths [www.simongriffiths.com.au](http://www.simongriffiths.com.au)



## penguin approved

Tourism Waitaki operates North Otago's most successful tourism attraction, the Oamaru Blue Penguin Colony, which attracts over 80,000 visitors a year.

Due to space constraints and the need to offer visitors more of an experience during the day time, when penguins are at sea, a centre development was proposed to include a daytime tour facility that would complement the day and night time viewing of the little blues.

Design Federation were engaged initially to come up with a new spatial layout and to direct the interior design of the project. A new reception area and retail space were proposed which included the entry to the new day tour experience.

Construction was undertaken to add a new entrance to the north of the building while still operating the business. While this was being undertaken Design Federation developed a commercial design plan and colour palette to enhance the facility.

A 'nest box' entrance was created where visitors get a sense of walking into the penguin's world. Visitors enter a darkened tunnel to the surround sound of penguin calls and lightboxes before moving into a theatre room. An introductory video gives visitors an overview of the colony before walking into display areas including interactive lightboxes, information panels, research overviews, statistics and information.

One of the major developments was to create a penguin underpass by the harbour to assist penguins cross the road at night. The activity room now includes a faux penguin underpass tunnel, finished in Resene Half Grey Chateau (silver stone grey), which leads children into a separate activity zone.

Two aspects dictated the colour selection – the plumage of the penguins and the ocean where the birds spend the majority of their lives. While it is obvious to be utilising blues it was only when the plumage colours were studied that it was realised how broad a palette lay within their feathers. Working with high grade close up photography of the plumage they reviewed colours using Resene's Colour Palette Generator online tool, [www.resene.com/picturepalette](http://www.resene.com/picturepalette), looking across all collections and then reviewing more contemporary colours in The Range fashion fandeck. This gave a broad range of over 40 colours from which to review and determine which were going to work best in this multipurpose facility.

required a specific photograph related to the penguin colony underwater for one of the displays. A diving photographer was sourced and went into the coastline at the penguin colony and shot some stills of the underwater environment. From there another palette of colours were derived as options.

Colour provides the key element to the displays and visitor experience inside. Through working with a coordinated and bold palette, different environments could be created.

**Resene SpaceCote Low Sheen** in **Resene Elephant** (deep green blue) and **Resene Titania** (grey off-white) in the reception area make a bold and professional impact on entry and bring a sense of the deep sea to the entrance.

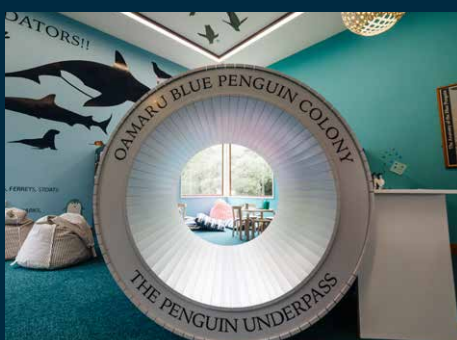
The tunnel experience called for a near black finish as this area is all about large lightboxes and strong audio backdrop of penguin calls. True to the central palette of the project instead of using black, they chose the deepest navy **Resene Dark Side** (midnight blue).

"Working with high grade close up photography of the plumage they reviewed colours using Resene's Colour Palette Generator,"

Reviewing the ocean colour palette was more problematic as while there is photography of Australasian waterways the choices needed to reflect the North Otago coastline. They also

Display walls were painted in **Resene Hope** (muted aquamarine), **Resene Nauti** (chalky pastel blue) and **Resene Coast** (stark blue) to bring a playful, bold backdrop to exhibition spaces. Working in unison with display panels, the colours were designed to complement not compete.

The activity area uses a lighter palette of **Resene Escape** (pale blue), **Resene Sea Crest** (watery cerulean blue) and **Resene Quarter Titania** (ashen off-white), with penguins swimming along the ceiling, with activity area walls in Resene Coast to act as a solid backdrop to bookcases and puzzle displays. A feature wall of **Resene Magnetic Magic** and Resene Sea Crest means that objects can be easily moved around using high quality magnets to create an ever changing display.





The custom design wave table houses key environmental elements that the penguins interact with. This was painted in Resene Coast with drawers in alternative colours of Resene Nauti and Resene Escape. A built in desk provides a space for people of all ages to create and draw, and is painted in **Resene Lustacryl** in Resene Quarter Titania to ensure longevity.

Activities for all ages give visitors a fully diverse experience into the life of the penguin before they enter the outdoor experience.

The range of blues and greens throughout the space brings attention back to the shoreline and continually reminds visitors they are within the blue penguin colony. Painting display areas in bold colours, as opposed to white, has shown that colour can be both the backdrop and front runner in an exhibition space. The palette continues into the staff room finished in **Resene Half Kumutoto** (soft coastal blue) and the research office in **Resene Tea** (river boulder beige).

The development had to take place while operating the centre – the only day in the year the penguin colony is closed is Christmas Day so the development was staged in order to keep the visitor experience to a high level while development was being completed.

This project won the **Resene Total Colour Commercial Interior Public + Retail Colour Maestro award**. The judges said *"delightfully authentic, this project is wrapped top to toe in penguin friendly hues. The palette is inspired by the sea, captured through extensive underwater exploration and photography, and penguin plumage. The palette truly reflects the colours penguins would see daily in their natural habitat and brings this above sea level for visitors to enjoy."*

Architectural specifier: John McKenzie  
 Building contractor: DeGeest Construction  
 Client: Tourism Waitaki [www.waitakinz.com](http://www.waitakinz.com)  
 Colour selection: Annabel Berry, Design Federation [www.designfederation.co.nz](http://www.designfederation.co.nz)  
 Painting contractor: A1 Decorators, Darryn Stewart Painting and Decorating  
 Penguin colony scientist and key collaborator:  
 Philippa Agnew [www.penguins.co.nz](http://www.penguins.co.nz)  
 Photographer: Rachel Wybrow Photography  
[www.rachelwybrowphotography.com](http://www.rachelwybrowphotography.com)  
 Stylist: Meghan Nockels, Design Federation [www.designfederation.co.nz](http://www.designfederation.co.nz)



"The new look gives a modern, commercially serious, fresh look with a sense of richness..."

The Club Grandstand at Riccarton Park, Christchurch had not been repainted since it was originally built 30 years ago. It was very grey on grey and with age that look had dulled further. The brief was to 'spruce it up' to modern standard and contemporary style.

Working with Resene colours, the Design Team presented two similar options of photo-shopped schemes which the clients approved immediately. They loved the new life it gave the building just from the photoshopped schemes.

The interiors provided the direction. They had decided to replace the green tartan carpet and upgrade it with a palette of mixed grey floors, crisp white walls and charcoal accent lines to give modern definition with accent colours thrown in to liven.

This set the direction for the exterior, painting the grey walls **Resene Double Black White** (greyed white) to make them crisper, defining the vertical columns with charcoal/grey using **Resene Double Stack** (armour grey) and **Resene Double Foundry** (hot charcoal)

for a modern contrast and highlighting the existing column capitals with bold **Resene Galliano** (sweet yellow).

Initially the project was just to paint finish the earthquake affected works areas. But once the clients saw the change to the parts of the building painted they were keen to continue painting all other areas for maximum impact.

The new look gives a modern, commercially serious, fresh look with a sense of richness through the gold highlights worthy of a Racing Club Grandstand.

This project won the **Resene Total Colour Commercial Exterior Colour Maestro Award**. The judges said: *"Salvation by paint and colour, the colour palette highlights the soaring proportions through accentuated vertical lines and careful placement of colour that draws your attention into the design highlights. A clever use of colour to camouflage and to celebrate. This building has been elevated with colour."*

Architectural specifier: Alan Cowie, Design Team  
 Client: Riccarton Park  
 Painting contractor: Dyer Decorating Ltd



# brushstrokes

## the Classics collection



### it's a classic

For all those that want the latest trends in their home, there are an equal number that know they want colour in their home, but they don't necessarily want to follow the trends either.

While there are plenty of colours to choose from already, Resene has gathered together a collection of many favourite Resene colours into a new Resene Classics collection. This colour range focuses on colours that outlast the trends, colours that have been popular for many years and will likely be popular for many more to come. The chart also includes a small collection of whites and neutrals so you can choose an entire colour palette using just one colour chart... or you can add extra accent colours or variations of your chosen neutral using the Resene palettes or other Resene colour ranges.

Think favourites like **Resene Pohutukawa**, **Resene Coast**, **Resene Duck Egg Blue**, **Resene Dusted Blue**, the colours that pop up regularly in clients' wishlists regardless of what the trends may say.

We have also slipped in one new colour – **Resene Quarter Dusted Blue** – which we know will be a timeless favourite too.

The **new Classics Collection** is available from Resene representatives, Resene ColorShops and resellers, or you can order a free copy online from [www.resene.com/specifierorder](http://www.resene.com/specifierorder).

#### Featured colours include:



Resene  
Chocolate



Resene  
Putty



Resene  
Twizel



Resene  
Pohutukawa



Resene  
Coast



Resene  
Dusted Blue



Resene  
Duck Egg Blue



## celebrating 15 years

Little habits, repeated often, can make a massive difference over time. Not so long ago, recycling paint containers wasn't something most customers even contemplated. Today, for many, it's part of their normal painting process to recycle the packaging when they have finished the project.

It was 15 years ago that **Resene PaintWise** first started following nearly five years of development. In those days product stewardship was in its infancy so there was no easy path to follow to set up a programme. Every process was forging new ground.

Since then, over a kilotonne, i.e. over 1,000,000 kilograms, of packaging and paint has been recycled. That equates to millions of packs being returned. The plastic packaging is recycled into 100% recycled Resene plastic pails, metal cans are recycled into other metal products, solventborne paint goes to solvent recovery for reuse and waterborne paint is donated for covering graffiti and used for manufacturing non-paint products. The donated paint is enough to cover over 2.5 square million metres.

See [www.resene.co.nz/paintwise](http://www.resene.co.nz/paintwise) for more details on how you can recycle. In Australia, Resene is part of the Paintback service, see [www.paintback.com.au](http://www.paintback.com.au) for details.



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## enviro for both

Resene has an extensive range of **Environmental Choice approved products** for everything from paints and stains, to clear finishes, primers and sealers.

And now Environmental Choice New Zealand's EC-07-17 Paints specification has achieved Level A recognition by the Green Building Council of Australia. Products that carry the EC-07-17 licence are eligible for GBCA Green Star credits, as well as NZGBC Green Star and Homestar credits.

## top quality times three



Resene has received the **Reader's Digest Gold Quality Service Award** for paint and decorating stores recognising exceptional customer service, winning each year since these awards started in 2016. Winners were identified in a survey conducted by Catalyst Marketing and Research. Commissioned by Reader's Digest, the survey canvassed a representative sample of 1,500 New Zealand adults.

## naturally beautiful

When designing timber interiors, it can be tempting to leave them uncoated, but this leaves the timber prone to wear and tear, dust and contaminants that can be impossible to remove later. Clear coating timber provides a smooth seal and makes it easier to wipe clean.



And now with new **Resene Aquaclear Natural** you can apply a flat waterborne clear finish that protects the timber while still allowing its natural beauty to show through. Resene Aquaclear Natural is designed for interior timber walls and ceilings to enhance and protect timber from everyday wear and tear. The flat finish helps the timber retain its natural just cut look.

If a little colour rejuvenation is needed, **Resene Colorwood Enhance** may be added to Resene Aquaclear Natural to add extra depth and colour.

See **Data Sheet D59** for more details.

Resene Aquaclear is also available in satin, semi-gloss and gloss finishes for those looking for a higher sheen effect.



## all about the grey

As many look for more relaxed finishes, the trend to washed looks continues. **Resene Colorwood Whitewash** and **Greywash** have been popular options inside. Now Resene **Woodsmen Whitewash** has been extended to include two greywash options also. Choose from a light or mid greywash option for a new way to enhance timber finishes. View timber samples at your Resene ColorShop, or online at [www.resene.com/woodsmen](http://www.resene.com/woodsmen).



## easier on the nose

**Resene Qristal Poly-Flat**, **Satin** and **Gloss** are moving to a new lower odour formula so you can clear finish your interior timber, without the strong odours. Or choose **Resene Aquaclear** or **Resene Qristal ClearFloor** for waterborne options. Interior timber is always best protected to help it keep looking its best.



## the funny side of paint

"My Father was put in charge of painting and decorating the lounge. My Mum was forced to take us out of the house because of all the swearing coming from my Dad. We came back a few hours later to a silent and calm Dad. We were all pretty impressed by the job my Dad had done. Mum was relieved and we were off the hook. A couple of days later my Mum went to retrieve some of her favourite cookbooks from the newly decorated lounge. She was dumbstruck when she took the books off the shelves to find my Dad had actually painted around the books rather than take them off the shelves. The swearing started again."

Thanks to Kuljit.

# Mural Masterpieces

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the paint the professionals use

*paint the town and be in to win*

The Resene Mural Masterpieces 2019 is open for entry. Entry is easy - register online at [www.resene.com/murals](http://www.resene.com/murals) or drop into your local Resene ColorShop and pick up a copy of the Mural Masterpieces Competition registration form.

Send your completed registration to Resene and you'll receive an entry pack containing all the information you'll need to get started.

There are four classes of entry:

- **Best Professional Mural**
- **Best Community Mural**
- **Best School Mural** (split into tertiary and primary sections)
- **Best Mural Design**

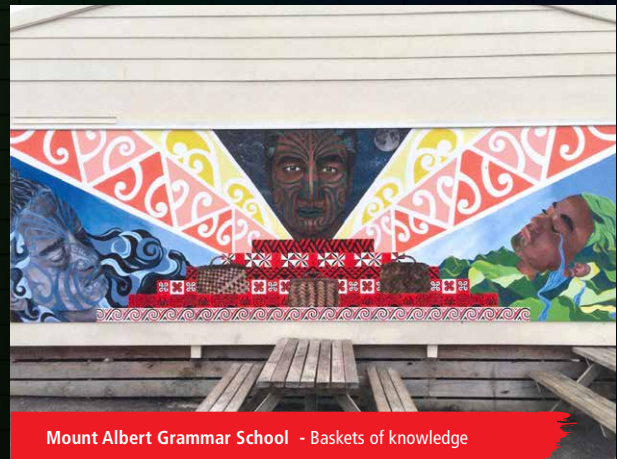
Gather together your favourite community group, school children or tackle a mural yourself.

Entry is open to all ages and all mural types, so get your creative juices and paintbrushes fired up. **Entries close 8 November 2019.** Open to murals in Australia, New Zealand and the Pacific Islands.

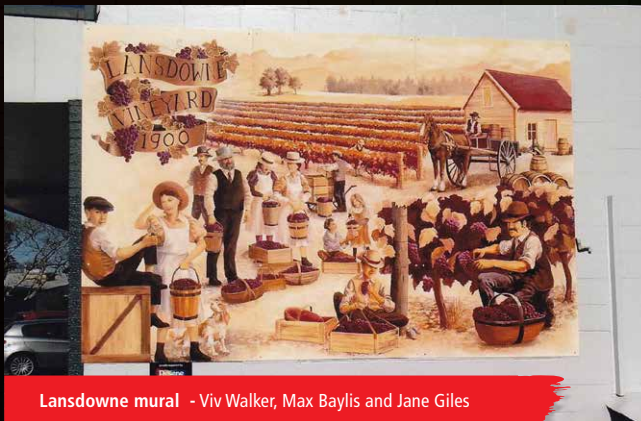
## 2018 winners:



Forth Primary School - Sesquicentenary Celebratory mural



Mount Albert Grammar School - Baskets of knowledge



Lansdowne mural - Viv Walker, Max Baylis and Jane Giles



Colville School - Beach and Foreshore mural

View more winning entries online, [www.resene.com/murals](http://www.resene.com/murals).



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