

perfectly prototyped

The philosophy of the Brick Bay Folly project is to support young and emerging architects and students to explore the intersections between architecture and sculpture.

A folly is an architectural object that lacks a deliberate functional purpose which must instead examine its surroundings and allow them to bring it into existence. This folly, named 'Jonah', is stranded alongside a lake and together with the broader seaside location of the site, the biblical story of Jonah evolved as the inspiration for the build, in which the prophet temporarily dwells inside a whale receiving shelter from turmoil.

"A folly is an architectural object that lacks a deliberate functional purpose which must instead examine its surroundings and allow them to bring it into existence."

Adhering to the traditions of a folly, although like a building, it provides no practical protection, only offering spatial definition. Visitors are invited to inhabit this semi-sheltered enclosure and perhaps imagine being inside the belly of a stranded whale. The large cantilevered arch or 'nose' trembles lightly in wind, implicating the condition of living creatures and the transience of flesh, while the colourful translucent mesh 'skin' offers an interface between the visitor and the surrounding landscape.

Experimenting with non-traditional materials for the project in using PE piping for the structural elements, the fabrication of this folly was an evolving journey of research and continual prototyping to celebrate lightweight construction

where tension is predominant to achieve a unique and elegant aesthetic.

The colour scheme consists of two parts – the colourful pastel steel mesh 'skin' and the bone-white structural pipe 'skeleton'. The curation of these colours stems from the project concept, as well as the aesthetics of the vegetation, waterscapes and whimsical sculptures at Brick Bay Sculpture Trail.

The Resene White selected for topcoating the structural PE and PVC pipe 'skeleton' expresses the bone-like appearance of the structural pipes.

The varying colours – **Resene Extrovert** (rich raspberry red), **Resene Minnelli** (velveteen pink), **Resene Carissima** (mid toned pink), **Resene Half Sail** (pale sky blue) and **Resene Jade** (blue green) – were selected for the translucent and almost apparitional steel mesh to express the 'deep sea' origins of the concept, the whimsical nature of a folly, and to blend in with the picturesque setting.

The steel mesh and PE (polyethylene) pipes were both tricky to paint.

The steel mesh had very small grids (4mm) and was prone to producing paint clots, with the whole space within a grid filling with paint. After experimenting with different Resene products and application techniques air-placement of the mesh



while priming with **Resene GP Metal Primer** and topcoating with **Resene Lustacryl semi-gloss** waterborne enamel using a combination of dry roller and dry brushing achieved the desired result.

The difficulty with the pipes was caused by the non-adhesive nature of the material as well as the constantly-bending form it needed to be in. Again experimentation proved valuable leading to a system of sanding with specific grades of sandpaper, flaming the pipes, priming with **Resene Concrete Seal 3 in 1** and finishing with **Resene X-200**.

This project won the Resene Total Colour Installation – Experiential – Product Award. The judges said: *"The clever application of a palette of Resene paint colours to mesh brings a translucency to the paint that isn't usually seen. The colour shows off the skeletal form for an ethereal effect as the colours seamlessly flow into each other. The palette transcends the seasons and draws in visitors for closer inspection in all weather. Colour makes this project."*

Client: Brick Bay Sculpture Trail www.brickbaysculpture.co.nz
Creator: Kim Huynh, Kevin Ding Kun, Norman Wei and Cynthia Yuan
Project mentors/guidance: Brian Breen, Brick Bay; Richard Harris, Jasmox; Chris Eng, Fletcher Construction; Yusef Patel, Unitec
Photographer: Sam Hartnett www.samhartnett.com



laidback *spirit*

Client: Moore Wilson's www.moorewilsons.co.nz
 Colour selection: Sue Dorrington and Lily Uivel, Human Dynamo Workshop www.humandynamo.co.nz
 Interior designer: Dominic Taylor, Sue Dorrington, Garry Buckley, Lily Uivel, Human Dynamo Workshop www.humandynamo.co.nz

The Moore Wilson's range of stores are Wellington institutions, built up around the food service and hospitality industry.

This project started with a blank canvas to design and develop the liquor outlet at the Moore Wilson's Porirua branch. Human Dynamo Workshop worked with the Moore Family management team to create a spatial design solution that invited customers from the Porirua region into the large warehouse space.

The spirits point of sale counter is styled as a vintage 1920s launch, designed with detailed research and constructed using aspects of traditional joinery and boat building techniques together with model making and digital fabrication techniques. It is finished in **Resene Lustacryl semi-gloss waterborne enamel** in **Resene White** and **Resene Aquaclear waterborne urethane**. The launch is named 'Arawa' after the ship the first Moore family member arrived to New Zealand on.

The far wall features the craft beer boat shed, painted in **Resene Milk Punch** (ochre cream), **Resene Hairy Heath** (redwood brown), **Resene Brown Pod** (deep brown), **Resene Clockwork Orange** (bold orange), **Resene Pirate Gold** (ochre) with accents in **Resene Enamacryl** in **Resene Lonestar** (dark red), **Resene Blackboard Paint** and **Resene Lumbersider** in **Resene Red Planet** (deep red). The warm

palette invites customers to refill bottles and browse the wide selection from the fridge.

The north wall features a re-creation of a typical line of four boat sheds made from recycled timber, each housing distinct categories of wine. The boat sheds use a veritable range of Resene colours, so each has its own distinctive personality, including colours such as **Resene Madang** (spearmint green), **Resene Kandinsky** (apple mint green), **Resene Pohutukawa** (spicy rich red), **Resene Paris Daisy** (clear yellow), **Resene Broom** (bright golden yellow), **Resene Sanguine Brown** (soft earth red), **Resene Bright Red** (pure red), **Resene Edgewater** (pale summer green), **Resene Wan White** (umber white), **Resene Space Cadet** (ultramarine blue), **Resene Clementine Orange** (persimmon orange) and **Resene Dust Storm** (pink oxide).

Hunt. The boat sheds provide a rich selection of eclectic colour palettes.

The shelving background is a custom timber facade that was digitally fabricated to imitate vintage carpentry and architecture. It is topped by framed antique marine imagery sourced from Porirua and The National Archives. A screen above features copies of original boat building plans by marine architect, Bruce Askew, with a design for a small boat built and still owned by Graeme Moore of Moore Wilson's.

Nationally renowned photographer, Grant Sheehan, was commissioned to capture the large file image printed on the curtain banner that hangs above the craft beer shed. The image looks across the Paremata Inlet from Ivey Bay.

"The boat sheds use a veritable range of Resene colours, so each has its own distinctive personality..."

Colour palettes were inspired directly by the boat sheds found at the Paremata Inlet in Porirua, which themselves are rich in colour scheme, variety and nautical charm. Historically the boat sheds have housed artists and poets including Robyn White and Sam

The space now has a laidback vibe that relates to its regional location; local, relaxed, celebratory, familiar, entertaining and creative. It unites and lends a sense of pride, highlighting a very special but sometimes overlooked area of the Wellington region.

This project won the Resene Total Colour Commercial Interior Public + Retail Award. The judges said *"Cheerful, friendly and lively, this wine and beer sales location has a personality of its own. Drawing on history it brings together a charming nautical experience and colourways for an uplifting shopping experience. With an eclectic and slightly vintage use of colour, and a nod to history and the local coastline, it feels like it has always belonged."*





bondi beauty

Having stood for over a century Hotel Raveis is an iconic art deco building in the heart of Bondi Beach.

Constructed in 1914, this landmark building originally belonged to the Raveis family. It accommodated eight apartments, half of which had three bedrooms and the others two. The hotel was taken over in 1988 and changed to a hotel format with 12 boutique rooms.

The inspiration and motivation was to rejuvenate the building so it would be timeless and elegant. It needed freshness to connect into the pastels of the famous art deco facades of the surrounding suburbs.

Other internal spaces needed a more stately and refined mood. Pinks, blues and greens offset with wood, marble and brass work in harmony with the clean crisp backdrop of **Resene Alabaster** (blackened white) walls and ceilings throughout. Strong pops of colour were introduced in chartreuse drapes and musk pink linen. Hotel rooms have been decked out with pieces from local design stores.

The renovation highlights the external art deco arches with two tones of pink, against stunning white walls. The retro palette of white, peach and millennial pink, using **Resene Alabaster**, **Resene Petite Orchid** (pink edged terracotta) – in full, quarter and eighth variations - has allowed the previous somewhat drab dark brown facade to be completely transformed honouring and highlighting the unique art deco details.

The extreme coastal location of Hotel Raveis is prone to high winds depositing constant sea salts and exposure to harsh UV. The exterior walls are a highly textured stucco plaster. The eggshell sheen level of **Resene X-200** was selected to retain an earthy character, while still being easy to wash clean. Balustrades were finished in **Resene Uracryl 402** in **Resene All**

"The renovation highlights the external art deco arches with two tones of pink, against stunning white walls."

Black (deep black), ground floor eaves in **Resene Shark** (deep charcoal) and balcony tables and stools in **Resene Uracryl 402** in **Resene Half Rivergum** (water green).

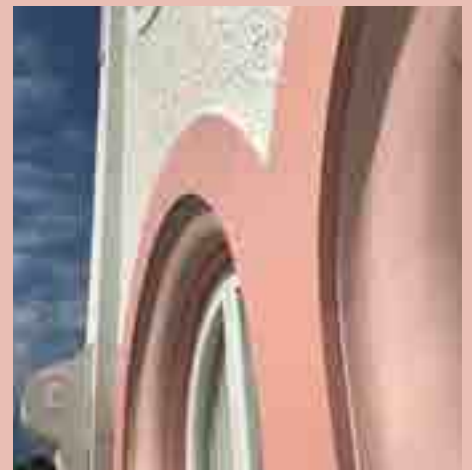
Resene Uracryl 402 was also used on all timber table tops and benches throughout the busy bars and restaurant areas for its durability and easy clean finish.

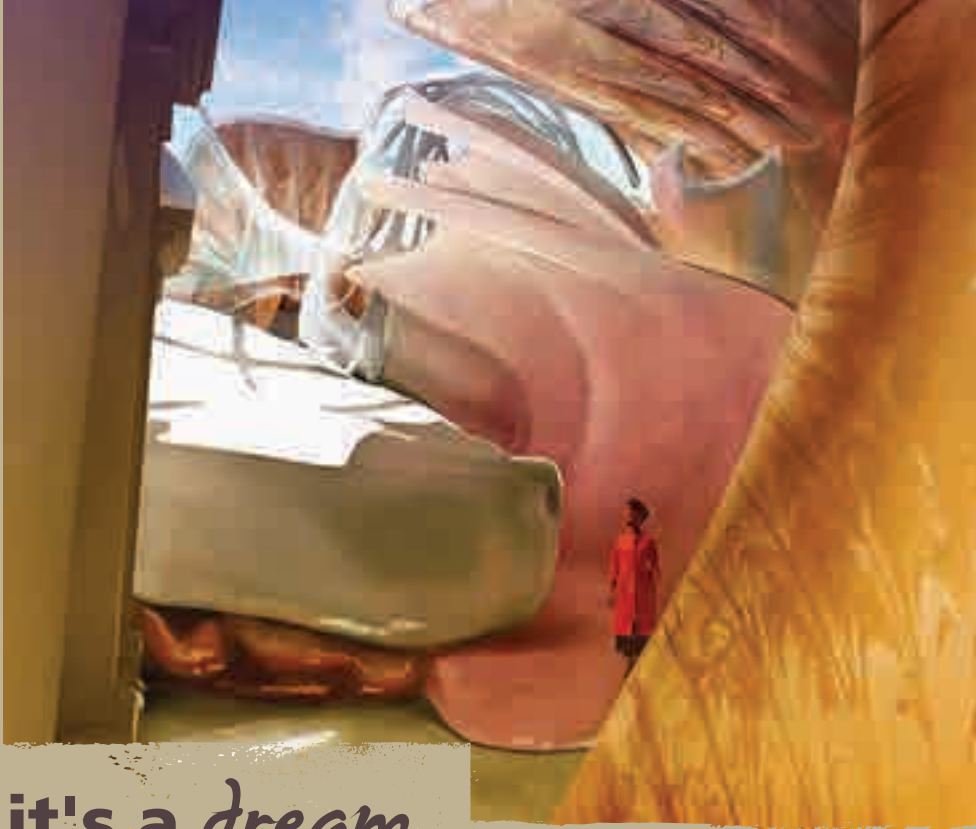
The internal walls complement the décor that resonates with a Mediterranean ethos and echoes of the vibrant relaxed sophistication of other famous beachside playgrounds. The interior palette includes low sheen and flat finishes of **Resene SpaceCote Low Sheen** and **Resene SpaceCote Flat** in a range of hues including **Resene Wax Flower** (apricot rose), **Resene Neutral Bay** (grey haze blue), **Resene Revolver** (blackened purple), **Resene Alabaster**, **Resene**

Ashanti (aqua grey), **Resene Half Sea Fog** (black edged white), with wardrobes in **Resene Lustacryl semi-gloss** in **Resene New Denim Blue** (charcoal blue) and a feature of **Resene Enamacryl gloss** in **Resene Hypnotic** (celery green) in the reception area and a mural using a range of **Resene** colours in the bar.

This project won the **Resene Total Colour Commercial Exterior Award**. The judges said "So delicious and irresistible, like a summertime gelato or a sweet marshmallow. The colours play on the original shapes and character with gorgeous pinks varying in gradations and dimension making the building feel larger than it is. The rhythm of colour draws you in."

Client: Aya Larkin
 Interior designer: Carina Hicks, The Avalon
 Painting contractor: Del Larkin





it's a *dream*

For architecture students sleep is an elusive concept that so often tugs at eyes. Rather than appreciating its gentle call, attitudes today are indoctrinated by Edison's electric light, casting a long shadow on sleep, 'a criminal waste of time'.

The result, a population of overworked and sleep deprived masses drifts through our cities bending to the forces of economics and efficiency. Enslaved by the conveyor belt of asphalt, we commute further for our enslavement and work longer for our upkeep. Subdued and docile, dreaming fades from our sleep.

This project seeks to offer respite and places to dream. By identifying forgotten and neglected spaces in the city, a refuge is woven by soft folds of warm embrace, the fabric of the enclosure meanders in space, working with the constraints of the site, while attempting to hide in plain sight.

The structural shells condition light and shade, openness and nooks finished in **Resene Lily White** (blue white). The refuge taps into our ancestral roots and offers spaces to dream collectively as well as in private.

Upon entering the sanctuary between the drape walls, warm copper sunlight cascades from

the walls, basking the visitor in a lazy Sunday afternoon glow, reflections on the metallic copper surface blur the edge of space, carving out a terrain vague from the fabric of the city.

The reflection pond calms the mind, altering the acoustics inside and reflects ripples of light in motion. Paired with the use of neutral pink on curved surfaces, an illusion of vast expanse is created. Passages branch off into cocoons, treetop nests and sunken burrows. The mind now untethered is free to drift and wander.

Like dreams, the undulating surfaces may seem random and at odds with reality, however pragmatically, they provide a range of affordance to the users. This small gesture hopes to tip empowerment to the masses, to bring awareness to one's mental wellbeing, to provide respite from the rhythms imposed upon us. And above all, to provide a return to dreaming.

The pink hues of **Resene Sundown** (rosy pink) and **Resene Rose** (muddy pink) were selected through research into colour and the effect it has on our mental state. Pink was found to induce calmness and imbue a sense of softness and security. The pastel pinks also contributed to a

sense of the infinite when paired with the smooth curved surfaces that dissolved the distinction of a horizon and edges. The pinks are applied in uneven patches bleeding into one another, allowing one's focus to wander.

Bright **Resene FX Metallic Copper Fire** was selected for its reflective qualities on the interior of the outer shells, with **Resene Lily White** as a calm white. The copper reflects rich warm light into the interior. Matched with the undulating surfaces and captured reflections, the metallic surface also blurs the perception of limits and stimulates the imagination. The use of colour plays an important part to reawaken the sensory journey into imagination and dreaming.

The forms were generated by capturing the motions of the human body at rest. These were then traced and manipulated by an industrial robot arm, creating these dream-like images, which reflect the qualities and delicacy of sleep and dreams. The curves mapped and manipulated ultimately informed the final spatial qualities of the refuge.





nestled in colour



Titled 'Mate, you're dreamin', this project won the **Resene Total Colour Rising Star Maestro Award**. The judges said " *Ambitious and very entrancing, this is beautifully thought through and presented as a well-developed solution for current ills. The design is cocooning in colour and form, with the colour palette reinforcing the shape of the structure and the sense of being enveloped in a big hug.*"

"The use of colour plays an important part to reawaken the sensory journey into imagination and dreaming. "

Designer: Qun Zhang



Little Wings Early Childhood Education Centre is a home - like a nest hidden in the heart of Ellerslie. The centre is nestled amongst three prominent mature trees on the property, which imbue the site with a nurturing and protective natural environment.

The teaching philosophy of the centre is a 'Freedom within Structure' learning environment, where children are encouraged to construct knowledge through play and exploration. These values are reflected in the centre's carefully designed layout: a central plywood pod contains the kitchen and bathroom, enabling the play areas around the perimeter of the pod to open to natural light and the outdoors. Children can move freely around the dynamic sequence of play areas, where they can discover a creative activity to engage with. Little 'nooks and crannies' such as the loft, the stage, and hobbit hole create intimate settings for imaginative and make-believe play.

The approach to colour was to use a calm and sophisticated colour palette, and use this in a playful way. This enhances the home-like atmosphere of Little Wings and extends the children's experience of colour to include subtle and complex hues. The calm background directs the children towards the activities rather than distracts from them, and the colours of the books, games and toys are accented in an enticing manner.

The design team has long been inspired by Anni Albers, for her calm yet rich textiles and artwork. Albers studied weaving at the Bauhaus in the 1920s. The curated Karen Walker Paints chart for Resene, based on the Bauhaus spirit, was a perfect fit to the concept of a modern and soothing palette.

Each of the three rooms in the central pod were allocated one of the Bauhaus-inspired

paint colours, which glow softly during the day in complementary hues. The colour is used on both the ceiling and the walls. This idea was grounded in creating a crafted cabinet of curiosities or a toy box feeling for the children, so they may always feel like they are stepping into a world of play. The kitchen is finished in **Resene SpaceCote Low Sheen in Resene Robin Egg Blue** (grey blue), the children's bathroom is **Resene Quarter Powder Blue** (weathered blue) and the loft is **Resene Blanched Pink** (dusty pink). All three colours work in harmony.

The walls outside of the plywood pod are painted **Resene Half Sea Fog** (black edged white), so that the warm tones of the plywood pod and the sophisticated colours within it are highlighted.

A stencilled mural with native bird artwork designed by Pippa Fay and painted in **Resene Horizon** (smoky sky blue) animates the external wall of the annex. The older children at the centre can recognise the different birds. The external brick walls are also painted **Resene Half Sea Fog**, using **Resene Sonyx 101** semi-gloss waterborne paint.

This project won the **Resene Total Colour Education Early Childhood Award**. The judges said: " *A lovely departure from the usual bold colours, the colour palette is playful and cosy, yet soothing and calming for busy minds. It's a grown up solution for children and very carefully thought through. The Resene paint colours are beautifully integrated and applied so they aren't competing for attention.*"

Building contractor: Str8Up Ltd
Client: Tina Liu, Little Wings www.littlewingsece.co.nz
Colour selection: Emma Morris Architecture Ltd www.emmamorris.studio;
Keshaw McArthur Ltd www.keshawmcarthur.com
Photographer: Sam Hartnett www.samhartnett.com



aglow in colour

Located in a 100+ year old villa, this bathroom had not been touched since it was created. It was part of an addition built in 1910 and featured a tessellated tile floor, a claw foot coffin shaped bath, a pedestal basin, 3mm thick glass tiles on the walls and an interestingly named 'Deluge' toilet. The sash window had coloured glass panes and the room, in keeping with the time period, had no power points or heating but it did have an electric light.

The previous owner had been born in the house in 1898 and died in 2007 at the age 108 years old. The home was almost entirely as it was when it was first built.

Just after the new owners moved in the exterior and the interior were listed on the district plan as of historical significance. This meant that any work to the bathroom needed resource consent and approval from the heritage team at council.

It took 10 years for the project to be approved involving compromises, fees, forms and delays.

The planned separate shower was eventually scrapped when approval for it proved impossible.

The white tiles were difficult to source. The heritage team wanted a matching tile but none existed. Instead a large tile with a gloss glazed finish was water cut to the same size as the original.

Luckily the colour choice was somewhat easier. The inspiration for the colours was the pink and yellow coloured glass window panes. **Resene SpaceCote Flat** in **Resene Sassy** (bold magenta) was chosen for the ceiling. This colour balanced the strength of the colour from the dark and patterned floor and added warmth to the room. It was also repeated on the bath.

The **Resene SpaceCote Low Sheen** in **Resene Golden Glow** (red based yellow) on the walls brings much needed warmth to the space to offset the cooler white wall tiles. The cornice is painted in **Resene Pizza** (rust gold), a warm mustard to complement the floor and the Italian heritage of the new owners.

"Just after the new owners moved in the exterior and the interior were listed on the district plan as of historical significance"

The black cupboard with distressed mirror doors and light fitting were designed by Debra Delorenzo adding personality into the room. The Mackintosh chair made by Debra's father was painted in Resene Sassy to match the room.

The final touch was the hot water radiator that gives a radiant heat encouraging long luxurious soaks in the bath.

This project won the Resene Total Colour Residential Colourful Room Maestro Award. The judges said *"Inspiration can come from anywhere and what better inspiration to draw on than the beauty of a historic stained glass window as this room does. This room has been carefully dressed in colour with multi-coloured paint hues changing the sense of space. The floor is anchored in colour and delightfully reflected in the colours overhead. Unexpected and uplifting."*

Interior designer: Debra Delorenzo, www.delorenzodesign.co.nz
Photographer: Paul McCredie

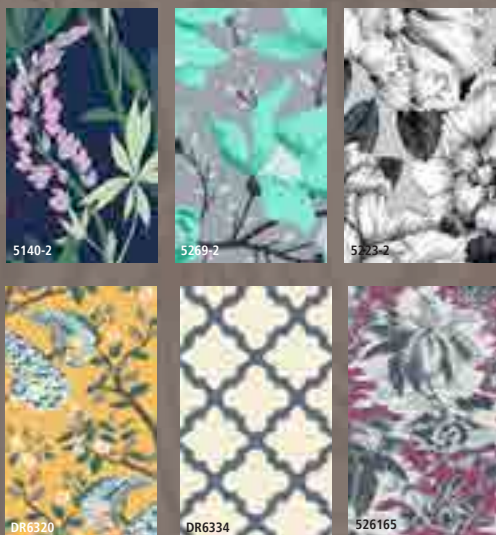
brushstrokes

fresh finds

Patterns, plains, bolds, neutrals or textures, when it comes to wallpaper there is a huge range of designs and styles to choose from and fresh options are released regularly. To help you keep up to date with the new collections, we have gathered together wallpaper new releases on our website. This is updated regularly with new collections.

View at www.resene.com/wallpaper or see the full collection at your Resene ColorShop.

And if you need some fresh ideas for paint and colour, check out our latest looks page, a collection of styled shoots showing a range of on trend and classic colour combinations and decorating ideas. New looks are added regularly. View at www.resene.com/latestlooks.



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win a colourful award

We're on the hunt for creative and colourful projects finished in Resene paints and colours in Australia, New Zealand and the Pacific Islands. Have you completed a project with creative and excellent use of Resene colours and paint? Then make sure you enter it into the **Resene Total Colour Awards 2019**.

Categories include: Residential - Interior, Residential - Exterior, Commercial - Exterior, Commercial - Interior Public/Retail, Commercial - Interior Office, Landscape, Education, Installation-Experiential-Product, Neutrals, Heritage, Rising star - Student, Lifetime achievement. Commercial includes commercial, corporate rebranding, industrial, government sector.

It's free to enter. And to make it easy you can email your images and information or send them in on a flashdrive if you prefer - whichever suits you.

There is over \$15,000 in prizes to be won. We showcase a wide range of entries each year on the Resene website in the Resene Total Colour Awards gallery and include many projects in Resene media throughout the year. For the colourful winners, each category winner will win NZ\$1,000 and

Resene
Total Colour
Awards 2019

a coveted Resene Total Colour Award sculpture and the overall Nightingale winner will win NZ\$2,500 and an exclusive Resene Total Colour - Nightingale Award sculpture.

Entries are now open. Make sure yours is in by **30 June 2019**. You can enter multiple times but each entry must be on a separate entry form. Get your entry form online from www.resene.com/colourawards or email colourawards@resene.co.nz and we'll send you one.



The 2018 Resene Total Colour Master Nightingale Award went to Freemans Bay School by RTA Studio.

be winter wise

Painting in winter can be a challenge with the cold weather playing havoc with application and performance.

A paint film dried in the cold can crack and even just dry to a powder. This is because the acrylic base needs some warmth to make the particles soft enough to stick together. There's an intermediate set of temperatures between 5°C to 10°C where the film appears normal but looks can be deceptive as the coating is likely to have much poorer than normal durability. The surface temperature of the substrate may be considerably colder than the ambient air temperature, which creates even more of a challenge for normal paints.

The Resene Technical team first developed a small range of winterised products that will dry in temperatures down to 3°C, which have been used in winter conditions for over 10 years.



To make it even easier to choose a wintergrade finish, Resene now offers **Resene Wintergrade Additive**, which you can add to a range of selected waterborne Resene paints to winterise them.

This will enable you to achieve a wintergrade finish in a wider range of products and colours.

The **Resene Wintergrade** range of products includes **Resene Wintergrade Lumbersider**



waterborne low sheen, Resene Wintergrade Sonyx 101 waterborne semi-gloss, Resene Wintergrade Quick Dry waterborne primer undercoat and Resene Wintergrade Additive for addition to selected Resene waterborne paints to enable them to be applied in colder conditions.

Resene also offers a made to order service, so if you need 200L or more of your chosen wintergrade finish, Resene can add the wintergrade additive and do the mixing for you.



HUNGER FOR COLOUR

most trusted again!

When Readers Digest announced its **Most Trusted Brands** survey results, Resene was proud to be named Most Trusted Paint for the eighth year running. Thank you for your ongoing support – we really appreciate it. We always welcome constructive and helpful feedback that helps us improve - simply email us at update@resene.co.nz or fill out the contact form on our website.

can do

The Resene Hunger for Colour fundraiser has been back for its fifth year helping struggling Kiwis put food on the table while bringing colour to Kiwi homes. All customers needed to do was bring in a can of food and swap it for a free Resene testpot.

This year, over **39,000 cans of food** were swapped for testpots during February, with over 189,000 cans of food swapped since Hunger for Colour began.

The cans gave a timely boost to **Salvation Army** foodbanks, restocking shelves after a busy holiday and back-to-school period and helping prepare for winter when many families struggle.



Te Ope Whakaora

virtually coloured

Traditionally Resene RGB values were measured from dry painted colour samples using sophisticated electronic colour scanning equipment. These RGB values were then converted to LAB and CYMK.

Resene is changing to using LAB values from our colour master samples as the base colour value. From these a RGB value can be mathematically calculated to achieve a given RGB value. That same LAB value can also be converted direct to CYMK and Hex values, reducing the number of conversions required to reach the desired colour space. Colour accuracy is improved by starting with the largest

colour space then converting to the smaller colour spaces. We are updating the RGB values on colour charts as they are printed and updating the Resene electronic colour libraries too.

Remember the golden rules when it comes to choosing colours:

1. Use electronic colours for ideas, inspiration and visualisation only.
2. Use real physical colour samples for colour specification.

3. Ensure that your chosen Resene colour is tinted into Resene paint using the exclusive Resene decorative tinters and formulation to ensure you get the authentic colour.

This is the only way to ensure that the colour will be accurate. Don't settle for anything less.

fresh inspiration

The latest **habitat** magazine, issue 30 - is packed full of fresh ideas, trends and inspiration showing you how to use paint, colour and design ideas to transform spaces. It's coloured by Resene, but it's not just about painting. It's a handy way to get clients thinking about their project choices.

If you haven't received your copy of **habitat**, copies are available from Resene ColorShops and representatives or email update@resene.co.nz and we'll send you a free copy while stocks last. Remember to include your full name and postal address when you email. Back issues of Resene **habitat** and the **habitat** plus collection are available for viewing on the Resene website, www.resene.com/habitat.



the funny side of paint

"Years ago while painting a bedroom ceiling, I found my ring had disappeared. I searched the room, carefully shaking out the plastic sheets that lay on the floor, but with no luck. I spent ages crawling on my hands and knees between the room and the laundry where we were cleaning out the brushes, but sadly still no luck, my lovely ring had just vanished into thin air. About a year later we were painting another ceiling in the house. The paint level was getting near the bottom of the tin when I noticed a lump sitting there. Pulling out what I thought was a lump of paint, I couldn't believe it when I saw it was my ring. After all those months there it was."

Thanks to Jackie!



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Resene

the paint the professionals use



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.