

Resene colour charts are updated regularly. This colour chart file is part of the colour chart archive, which we provide so you can view Resene colours that have been available over the years. Most older colours can still be tinted – check with your Resene ColorShop team if you need an older colour for your project.

To view the latest Resene colour charts, visit www.resene.com/colour-charts

THE RANGE 2004



Conceived for the year 2004.
A collection of contemporary and classic colours by Resene.

Colour is more powerful than most of us comprehend. We are surrounded by it and influenced by it every day in everything that we do.

With the world seeming to be a more dangerous place, home has become the centre of our universe and the heart of all that we hold dear. Memories of less complicated lives have us yearning to create secure environments for ourselves and our families. Keen to simplify our increasingly complicated lives and schedules we are selecting relaxing, soulful tones for the painted wall backdrops of our lives, setting the scene for serenity and **The Range 2004**.

Muted smoky tones, such as **Resene Sonique** and **Resene Serendipity**, reflect the past – dusty, as if viewed through a smokescreen.

Reflecting on our colonial past, we remember the reassuring pomp and ceremony in bruised hues of plums, purples, browns and blues combined with traditional reds. Precious metal metallics, such as **Resene Copper Fire** and **Resene Karen's Pewter** majestically reinforce the treasured grandeur, imparting comforting stability.

Green is the new neutral – grounding, optimistic, regenerative, vital – an asexual colour that moves through soft neutrals to dark olives and citrus tones to provide balance in the form of new hues such as **Resene Chill Out** and **Resene Hypnotic**.

Surrounding ourselves in tranquillity, we are carefully reserving spaces to add a touch of drama through careful combinations of colour, textile and multi-dimensional metallic and pearlescent finishes. While there is a slight shift towards softer more muted hues, brights and acidics, such as **Resene Roadster** and **Resene Havoc**, remain popular for those seeking an atmosphere of energy.

A melting pot of the rainbow, the soul satiating blend of colour and finish in **The Range 2004** is a source of inspiration for your own ideas and plans. Blend the collection to suit your lifestyle and re-blend as your tastes develop. Whether an enduring transformation or a short-term luxury, painted surfaces are but versatile living canvases awaiting your courage to experiment, indulge and cultivate your colour fantasies.

Colour Selection

Creating a colour scheme can be a difficult task. With the help of **The Range 2004** and Resene's expertise, you have the means to design and create a colour scheme to suit your personal style, whether it is classical, contemporary or avant-garde.

As a member of The International Colour Marketing Group, Resene have access to leading edge information on colour trends and future colour predictions.

With this support, Resene is able to introduce a collection that will take you (and your clients if you're a colour professional) into the year 2004 and beyond.

The Range 2004 is presented in a fandeck, making it easy to isolate and select the exact colours you need for your decorating project.

Once you have made your colour choices, we recommend you test your colour selection using Resene Testpots.



Remember, if the fandeck colour is not quite right, try intermixing colours or take your colour concept to your nearest Resene ColorShop or Reseller. Our staff will help you personalise your colour choice to ensure you achieve the exact colour you desire.

Using This Fandeck

The Range 2004 fandeck is a leading-edge colour tool favoured by colour professionals.

Key features include:

- Large colour swatches to provide a better appreciation of the colour value.
- An innovative 'colour isolator' allowing colour chips to be isolated without the confusion of other surrounding colours. The isolator, in a neutral shade of grey, is an internationally recognised standard that shows the colour at its truest (AS4004-1992).

- A 'gloss indicator' to help you visualise a gloss paint surface (the chips are presented in a matt finish).
- Colour scheme suggestions printed on the reverse of each colour chip to assist you in your colour selection.
- Individually coded colours allowing you to cross-reference them back to the Resene Total Colour System.



Colour Guidelines

Use the most intense hues and values in areas occupied for a short period of time, such as formal dining rooms, hallways, staff lunchrooms, laundries and entrances.

Avoid monotony and treat the eye and mind to at least a moderate variety of colour. Harmonious colour selections are created by a pleasing relationship of the three dimensions of colour: hue, intensity and reflectance value.

A balanced selection of colours in the correct proportions is likely to be the most pleasing to the eye.

A touch of contrasting colour can be lively and exciting but too much can become uncomfortable. On the other hand, too much moderation produces dullness.

Personal taste and preferences are the most important considerations in choosing a colour scheme.

Think of colour as a chameleon

- It changes depending upon accent colours.
- Adjacent colours influence it.
- White or beige colours will take on the tint of adjacent hues.
- Large areas intensify a colour.
- Colour changes according to the lighting.

Colour changes as gloss levels change. This is due to the reflection of light that is scattered at different angles on a flat finish to that of a gloss finish.

This can make it challenging when building a colour scheme, especially trim work, or when you want to be creative with gloss levels. An indication of differing gloss levels is illustrated overleaf.

Glossary

Complementary
A scheme made up of colours that are opposite each other on the colour wheel, e.g. red and green.

Contrast
The effect of using different colours or tones side by side.

Hue
Pure colour – it can be another name for colour.

Primary Colour
Colour that cannot be produced by mixing any two other colours. Primary Colours are: red, yellow and blue.

Reflectance Value
Degree of lightness or darkness of a tint, shade or tone. White has the highest reflectance value and black the lowest.

Secondary Colour
Colour formed by mixing together two primary colours. Secondary Colours are: orange, green, and purple.

Shade
A pure colour (hue) with black added. This new colour has a lower reflectance value (is darker) than the original colour.

Tertiary Colour
Colour formed by mixing together any two secondary colours.

Tint
A pure colour (hue) with white added. This new colour has a higher reflectance value (is lighter) than the original hue.

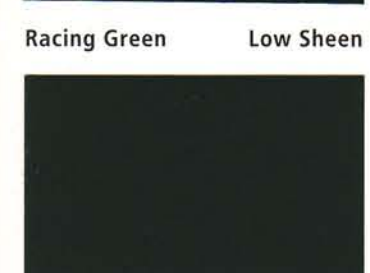
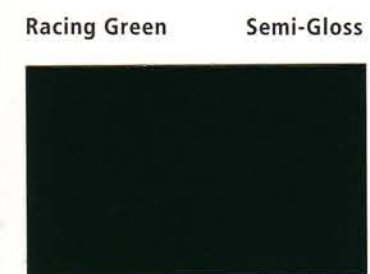
Tonal Scheme
Monochromatic. Using several values of one colour.

Tone
A pure colour (hue) with grey added. This new colour is a softer variation of the original.

Total Colour System
The Resene colour system divided into 12 palettes with notational coding to reflect each colour's position in colour space.

Traditional
Proven colour scheme that has been used successfully over a long period of time.

Variants
Varying shades of one colour, eg. Half or Quarter Spanish White.



Degree of Sheen

The Resene Total Colour System provides a huge variety of colours available in different gloss levels to suit all applications.

Gloss paints have a highly reflective smooth surface and are easier to clean than paints with less surface smoothness. They are ideal for areas exposed to heavy traffic or heavy use, especially where fingerprints, grease or grime are common. Colours tinted into high gloss paints appear cleaner and more intense than colours tinted into flat paints. Gloss paints are commonly used in kitchen, bathroom and laundry walls; cabinets; banisters; doorways; windowsills and frames; and interior trim, although a lower sheen waterbased enamel, such as Resene Zylone SpaceCote, would be equally suitable in these areas. Due to their highly reflective appearance, gloss paints tend to highlight surface imperfections. If the surface to be painted is marred or irregular, it is best to select a paint with less sheen.

Gloss greater than 80% gloss: Resene Hi-Glo, Resene Enamacryl, Resene Super Gloss.

Semi-Gloss paints have a slightly glossy appearance that is not as highly reflective as that of gloss paints. These types of finishes offer good stain resistance and are easy to clean. Paints with a semi-gloss appearance are excellent for use on many of the same areas as gloss paints. They are ideal for walls and woodwork that is subject to wear, including: kitchens and bathrooms; hallways; foyers and bedrooms; children's rooms; playrooms; doors and doorways; windows and trim, weatherboards and exterior cementitious surfaces.

Semi-Gloss 30-45%: Resene Sonix 101, Resene Lustacryl, Resene Lusta-Glo.

Satin and Low Sheen paints tend to impart more warmth and depth to surfaces than do flat paints. They are more stain resistant than flat paints, but less stain resistant than semi-gloss and gloss paints. New waterbased enamels have superior stain resistance to standard glossy acrylics.

Satin paints are ideal for exterior or interior use over a wide range of substrates, but are most commonly used over exterior concrete and timber.

Low Sheen paints are the most popular finish for interior broadwall areas and an ideal choice where some sheen is desired and good cleaning properties are necessary, such as in living areas, hallways, bedrooms and playrooms. Occasionally, these types of paints are used for ceilings, however, their slight sheen will tend to highlight surface imperfections.

Satin 10-15% gloss: Resene Lumbersider. Sheen 3-7% gloss: Resene Zylone SpaceCote, Resene Zylone Sheen.

Flat paints diffuse light, so they tend to conceal surface imperfections better than paints with higher sheen levels making them a good choice for general use on walls and ceilings, especially those that are dented or rough. Colours appear muddied and darker in a flat finish than in a glossier finish.

"Flat" finishes have a micro rough texture that can trap dirt and make cleaning more difficult than higher-sheen paints. It is wise to use flat paints only in areas that do not tend to get soiled.

Flat/Matt less than 2%: Resene Zylone 20, Resene Ceiling Paint.

The current trend in finishes sees semi-gloss and low sheen finishes replacing higher gloss finishes on exterior weatherboard, stucco and other uneven surfaces. On the interior, low sheen finishes are extending from broadwall living areas into well-ventilated bathrooms and kitchens. A mix of gloss levels within one area is becoming a popular way to create a subtle visual effect or highlight feature areas.

See the Resene Paint Systems brochure for more information on recommended paint systems.

Reflectance Values

The approximate reflectance value (RV) of a colour indicates the amount of light and heat that it will reflect. Black has a RV of zero and absorbs all light and heat. White has a RV of nearly 100 and reflects the most light and heat. All colours fit between these two extremes.

Please be aware that stress and possibly damage can result when painting in dark colours on unstable substrates such as imperfectly dried timber, certain plastics such as PVC and old embrittled paint systems. Dark painted surfaces can become very hot while light colours will help to keep buildings cool and light.

Index	Approx RV %	Tone	Index	Approx RV %	Tone
Abacus	28	W	Mambo	25	L
Acropolis	68	W	Mangrove	11	D
Albatross	28	O	Manuka Honey	79	P
Amethyst Smoke	40	W	Mellow Yellow	73	W
Anglesia	79	W	Micah	55	W
AquaShield Acropolis	5.5005	1 1 1	Mandala	14	M
AquaShield Albatross	4.0704	1 1 3	Moroccan Spice	26	D
AquaShield Astra	4.0300	1 2	Nero	42	P
AquaShield Half Topo	6.58035	1 4	Northern	50	P
AquaShield Temara	9.6047	1 5	Nero	7	G
Arabella	3.58062	9 4	Nikau	7	U
Arcturion	1.8070	8 1	Oakie	15	M
Aster	1.826	1	Oak La La	39	P
Bardot	4.5849	2 4	Orient	20	D
Bedrock	1.00450	28 3	Oxygen	57	W
Bel Air	7.56054	17 3	Paper Maché	38	L
Bianca	10.0009	32 2	Pea	7	U
Biscotti	7.8073	30 4	Peel Luster	83	W
Blue	6.51019	4 1	Pohutukawa	9	MG
Brown Sugar	3.58075	28 5	Popcorn	71	W
Bullfinch	1.805	13 1	Quarter Spanish White	86	W
Bunting	1.5866	14 1	Quarter Spanish White	5	U
Canterbury Clay	3.0384	29 5	Racing Green	5	U
Canterbury Clay	3.0384	29 5	Racing Green	55	W
Canterbury Clay	3.0384	29 5	Racing Green	14	M
Canterbury Clay	3.0384	29 5	Racing Green	21	MG
Canterbury Clay	3.0384	29 5	Racing Green	27	MG
Canterbury Clay	3.0384	29 5	Racing Green	31	MG
Canterbury Clay	3.0384	29 5	Racing Green	35	MG
Canterbury Clay	3.0384	29 5	Racing Green	39	MG
Canterbury Clay	3.0384	29 5	Racing Green	43	MG
Canterbury Clay	3.0384	29 5	Racing Green	47	MG
Canterbury Clay	3.0384	29 5	Racing Green	51	MG
Canterbury Clay	3.0384	29 5	Racing Green	55	MG
Canterbury Clay	3.0384	29 5	Racing Green	59	MG
Canterbury Clay	3.0384	29 5	Racing Green	63	MG
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Canterbury Clay	3.0384	29 5	Racing Green	107	MG
Canterbury Clay	3.0384	29 5	Racing Green	111	MG
Canterbury Clay	3.0384	29 5	Racing Green	115	MG
Canterbury Clay	3.0384	29 5	Racing Green	119	MG
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Canterbury Clay	3.0384	29 5	Racing Green	295	MG
Canterbury Clay	3.0384	29 5	Racing Green	299	MG
Canterbury Clay	3.0384	29 5	Racing Green	303	MG
Canterbury Clay	3.0384	29 5	Racing Green	307	MG
Canterbury Clay	3.0384	29 5	Racing Green	311	MG
Canterbury Clay	3.0384	29 5	Racing Green	315	MG
Canterbury Clay	3.0384	29 5	Racing Green	319	MG
Canterbury Clay	3.0384	29 5	Racing Green	323	MG
Canterbury Clay	3.0384	29 5	Racing Green	327	MG
Canterbury Clay	3.0384	29 5	Racing Green	331	MG
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Canterbury Clay	3.0384	29 5	Racing Green	407	MG
Canterbury Clay	3.0384	29 5	Racing Green	411	MG
Canterbury Clay	3.0384	29 5	Racing Green	415	MG
Canterbury Clay	3.0384	29 5	Racing Green	419	MG
Canterbury Clay	3.0384	29 5	Racing Green	423	MG
Canterbury Clay	3.0384	29 5	Racing Green	427	MG
Canterbury Clay	3.0384	29 5	Racing Green	431	MG
Canterbury Clay	3.0384	29 5	Racing Green	435	MG
Canterbury Clay	3.0384	29 5	Racing Green	439	MG
Canterbury Clay	3.0384	29 5			

<p>Hero A knocked back clean orange strong enough to add life to any scheme. Try Hero with Tarot (11:1), Vixen (31:1) or Quarter Spanish White (27:3). Use a tinted undercoat with this colour to achieve the best finish.</p>	<p>Root Beer A sultry warm, yet slightly acidic copper brown, easy to absorb. Try Root Beer with Drought (6:2), Vortex (10:2) or Tea (25:2).</p>	<p>Joie De Vivre A true persimmon - too orange to be terracotta. Try Joie De Vivre with Afterburner (5:4), Mellow Yellow (2:5) or create a dramatic scheme by teaming it with Showtime (10:1).</p>	<p>Roadster An outrageous bright red - first past the chequered flag and stunning in a high gloss finish. Try Roadster with Bullitt (13:1), Raptor (19:3) or combine with Karen's Pewter (5:3) as a style icon.</p>	<p>Renegade A full-blooded red with a brown edge. Try Renegade with Bedrock (28:3) for a touch of glamour, or Navarone (30:1) or Jasper (14:3) for relaxed balance.</p>	<p>Zibibbo A deep velvety red. Try Zibibbo with Karen's Pewter (5:3) for impact or with Lemon Grass (19:5) or White Pointer (24:5).</p>	<p>Aubergine A deep wine red, the deepest and darkest eggplant burgundy. Try Aubergine with Pavlova (30:5), Warrior (18:1) or Ivanhoe (15:3).</p>	<p>Harlequin A moody mid tone purple, redder than tarot. Try Harlequin with Haystack (29:4) for warmth, Stone Age (20:2) for a balanced scheme or Dutch White (32:4) for bright fun.</p>	<p>Showtime An enigmatic dusky dark violet. More urban and rational than Zeppelin. Showtime suits cool, hard colours and nearly white hues. Try Showtime with Warrior (18:1), Yucca (18:2) or Quarter Spanish White (27:3).</p>	<p>Tarot A papal deep royal purple with psychic powers. Try Tarot with Hero (2:1), Amethyst Smoke (10:5) or Bianca (32:2).</p>	<p>Gold Dust A dazzling gold, full of glistening promise and luxury. Try Gold Dust with Verve (7:2), Eureka (17:2) or Manuka Honey (4:4) for rich warmth.</p>	<p>Bullitt A fast paced deep blue with a base of purple/black. A colour this deep needs bold companions to draw out its depth. Try Bullitt with Roadster (5:1), Wham (2:2) or Gold Dust (12:1).</p>	<p>Bunting A deep navy school blazer blue that goes even deeper than classic navy. Try Bunting with Hammerhead (16:1), Bullwhip (27:1) or Acropolis (27:4).</p>	<p>Tornado A deep storm blue with a black undertone. Try Tornado brazenly with Havoc (5:2), with Stone Age (20:2) for ageless harmony or with Double Pearl Lusta (31:5).</p>	<p>Hammerhead A steely blue mid range grey. Try Hammerhead with Zumthor (15:5), Nero (29:1) or Hypnotic (23:4).</p>	<p>Jackpot A winning blue based strong green. Try Jackpot with Decadence (13:5), Roadster (5:1) or Bianca (32:2). Use a tinted undercoat with this colour to achieve the best finish.</p>	<p>Nikau A New Zealand tree palm deep green - rich and dense. Try Nikau with Pohutukawa (19:4), Manuka Honey (4:4) or contemporarise with Rakaia (22:5).</p>	<p>Eternity A complex and murky black-green. Try Eternity with Pohutukawa (19:4), Wasabi (21:3) or Tea (25:2).</p>	<p>Gravel A saturated dark urban grey. Try Gravel with Fireball (29:2), Caper (22:1) or Sea Fog (26:5).</p>	<p>Caper A herbal green with considerable depth. Try Caper with Revolver (22:4), Sea Fog (26:5) or Gravel (21:2). Caper will also work well in Art Deco schemes.</p>	<p>Wellywood An overtroated fluoro green. Try Wellywood with Nero (29:1), Bunting (14:1) or Quarterback (14:2).</p>	<p>Racing Green A time honoured match to British Racing Green. This complex black green with a hint of blue will contrast dark native timbers or look striking in a high gloss finish against silver. Try Racing Green with Tuscan (25:1), Tia Maria (3:3) or Double Spanish White (30:2).</p>	<p>Tuscany A dusty orange terracotta, browner than the red-terracotta Crail. Works well with strong greens and blues. Try Tuscany with Mangrove (19:2), Revolver (22:4) or Double Pearl Lusta (31:5).</p>	<p>Espresso A sumptuous, sensual brown based red. Try Espresso with Dutch White (32:4) or for a bold scheme try with Revolver (22:4) or Napa (26:4).</p>	<p>Bullwhip A masculine strong green ochre. Try Bullwhip with Diesel (28:1), Green Meets Blue (18:3) or Sea Fog (26:5).</p>	<p>Diesel A mysterious and dark black-red. Use Diesel as the darkest red or as a subtle shift from classic black. Try Diesel with Rakaia (22:5), Espresso (26:1) or Spanish White (29:3).</p>	<p>Nero The deepest black of the Range, withinky blue undertones. Nero can be used as an alternative to black, and will work with almost any colour. Try Nero with Hillary (24:2), Lusty (5:5) or Fireball (29:2).</p>	<p>Double Spanish White A warm well-balanced soft hue bridging beige and neutral. The depth of this neutral gives greater interest and warmth. Try Double Spanish White with Green Meets Blue (18:3), Fahrenheit (6:3) or Quarter Spanish White (27:3).</p>	<p>Anglaise A cream with the barest hint of red. Try Anglaise with Brown Sugar (28:5), Napa (26:4) or Vixen (31:1).</p>	<p>Bianca A light cream off-white. Bianca is lighter than Pearl Lusta and could be used as a warmer alternative to pure white. Try Bianca with Kingfisher Blue (12:4), Lusty (5:5) or Enigma (10:3).</p>	<p>Vixen A foxy substantial burnt orange red. Try Vixen with Napa (26:4), Bianca (32:2) or Navarone (30:1).</p>	<p>Kalgoorie Sands A light sienna brown, not quite terracotta. Try Kalgoorie Sands with Popcorn (32:3) for warmth, Yucca (18:2) for a reserved finish or create a calming scheme with Ivanhoe (15:3).</p>										
<p>Resene AquaShield is a high mineral content super-hydrophobic, water repellent coating for application on most porous building materials to impart waterproofing properties. Available in a range of white and light earth colours, Resene AquaShield dries to an attractive mineral flat finish. Resene AquaShield combines the water-repellant properties of silicones with a special outer micro-structure considerably reducing the contact area for water and dirt. The result: dirt particles adhere only loosely and are more easily carried away by raindrops, leaving a dry and attractive facade. Resene AquaShield offers a desirable combination of waterproofing and breathability properties not currently available in other finishes. Standard Resene colours tinted into Resene AquaShield may appear up to double the depth of the standard colour. Colours will lighten with exposure resulting in a natural weathered appearance. For further technical information on Resene AquaShield see Data Sheet D601 online at www.resene.co.nz (NZ), www.resene.com.au (AUST) or visit your local Resene ColorShop or Reseller.</p>	<p>Supernova A starburst of in-your-face yellow of surprising intensity! Use Supernova as a contrast to raw materials or use with hues of similar weight. Try Supernova with Wham (22:2), Havoc (5:2) or Vortex (10:2). Use a tinted undercoat with this colour to achieve the best finish.</p>	<p>Moroccan Spice A touch of spice in a rich bitter brown edged orange hue. Try Moroccan Spice with Lemon Grass (19:5), Ivanhoe (15:3) or Acropolis (27:4).</p>	<p>Wild West A sun-baked adobe clay. Try Wild West with Chill Out (24:3), Copper Fire (3:4) or combine with Hillary (24:2) for mellow elegance.</p>	<p>Havoc A pure chromatic red. Try Havoc with Warrior (18:1) or Showtime (10:1) to offset its brightness or opt for maximum impact by combining it with Supernova (2:2).</p>	<p>Verve A velvety red, full of life and vigour. Try Verve with Rhythm (10:4) for a calming and feminine finish, or with Biscotti (30:4) or Manuka Honey (4:4).</p>	<p>Cab Sav A sumptuous, sexy colour, brown with red tones or red with brown tones depending on the lighting. Use with pastels for a traditional scheme or contrasting colours for a bolder style. Try Cab Sav with Diesel (28:1), Napa (26:4) or Half Spanish White (31:3).</p>	<p>Greywacke A wet mist grey, dreamy but never dull. Try Greywacke with Revolver (22:4) for tonal balance or meld with softer neutrals such as Bel Air (17:3) or House White (32:5).</p>	<p>Vortex A definite subtly red edged dark violet. Try Vortex with Supernova (2:2), Grey Suit (11:4) or Enigma (10:3).</p>	<p>Paua An electric violet blue, hot and confident. Will suit an adventurous scheme. Try Paua with Sushi (21:2), Orient (15:2) or Stonewall (25:4).</p>	<p>Aviator A deep dusk blue of great heights. Try Aviator with Colin's Wicket (26:3), Sushi (21:2) or Sea Fog (26:5).</p>	<p>Mischka A subtle greyed lilac. Try Mischka with Enigma (10:3), White Pointer (24:5) or Tea (25:2).</p>	<p>Quarterback A deep green edged blue with integrity on and off the field. Try Quarterback with Tia Maria (3:3), Pavlova (30:5) or Double Pearl Lusta (31:5).</p>	<p>Orient A deep and bright turquoise-blue. Try Orient with Lusty (5:5), Sushi (21:2), Bianca (32:2) or pure white.</p>	<p>Caesar A techno-age blue - greener than turquoise, bluer than teal. Try Caesar with Tia Maria (3:3), Hypnotic (23:4) or recreate the finish of Persian ceramics by teaming it with Magik (23:3).</p>	<p>Eureka A shadowy cool spruce green. Try Eureka with Rivendell (17:4) or Arabella (9:4) for modesty or draw attention to the scheme by teaming it with Gold Dust (12:1).</p>	<p>Yucca An arid succulent grey green. Try Yucca with Terrain (25:3) or Kalgoorie Sands (22:4) for earthiness or Wild West (4:2) for a hot lift.</p>	<p>Mangrove A sophisticated muddy green. Try Mangrove with Dynamite (6:4), Brown Sugar (28:5) or Double Pearl Lusta (31:5).</p>	<p>Stone Age A complex light olive beige, lighter than Hillary. Try Stone Age with Raptor (19:3), strength with Tornado (15:1) or add a clean edge with Sea Fog (26:5).</p>	<p>Sushi A vibrant bright lime green. Try Sushi with Thunderbird (26:2), Cab Sav (8:2) or Orient (15:2).</p>	<p>Wham A flamboyant yellow based green. Try Wham with equally bold hues, such as Hero (2:1), Hypnotic (23:4) or Bullitt (13:1).</p>	<p>Spritzer An acidic stand alone, almost fluorescent, heavily yellowed green. Try Spritzer with Paua (11:2), Wham (22:2) or Quarterback (14:2).</p>	<p>Tea A dirty, neutral white, ideal when pure white seems too harsh, particularly with dark oxide greens. Try Tea with Root Beer (3:1), Stonewall (25:4) or Dynamite (6:4).</p>	<p>Thunderbird A racy deep orange with a captivating red edge. Try Thunderbird with Nero (29:1), Harlequin (9:1) or Zeppelin (9:3).</p>	<p>Hillary A green toned beige. Try Hillary with Eternity (20:1), Dynamite (6:4) or Pearl Lusta (32:5).</p>	<p>Tea A pale chartreuse, cordial and good-natured. Try Terrain with the sedate Nero (29:1), dramatised with Vortex (10:2) or meld with Wild West (4:2) for an earthy desert effect.</p>	<p>Chill Out A pale charcoal, cordial and good-natured. Try Chill Out with Toto (16:5) in a fresh scheme or Hypnotic (23:4) in a tonal scheme or use it to bring out the depth in Kingfisher Blue (12:4).</p>	<p>Terrain A mercurial earthy green. Try Terrain with the sedate Nero (29:1), dramatised with Vortex (10:2) or meld with Wild West (4:2) for an earthy desert effect.</p>	<p>Colin's Wicket A clever ochre green with a warm personality. Try Colin's Wicket with Tarot (11:1), Racing Green (24:1) or Well Read (6:5).</p>	<p>Quarter Spanish White A quarter strength version of Spanish White, this colour can be used as a ceiling or trim colour in a Spanish White scheme or as an alternative when pure white seems too harsh. Try Spanish White with Vesuvius (4:5), Sorrento (17:5) or Jasper (14:3).</p>	<p>Bedrock A lustrous soft neutral metallic with hints of silver and gold tones. Less grand than gold, formulated for soft glow appeal. Try Bedrock with Yucca (18:2), Acropolis (27:3) or foster its luxuriousness with Renegade (6:1).</p>	<p>Spanish White A complex of hues of yellow oxide, orange, green and raw umber combine to create this well-balanced everchanging neutral that will work well with most colourways and be influenced by surrounding colours and light. Try Spanish White with Vesuvius (4:5), Quarterback (14:2), Bullwhip (27:1) or pure white.</p>	<p>Sandcastle A warm sandy salmon brown. Try Sandcastle with Oilskin (25:5), Bunting (14:1) or Quarter Spanish White (27:3).</p>	<p>Half Spanish White A half strength version of Spanish White, ideal if a lighter option is desired. Alternatively, Half Spanish White can be used in combination with other strengths of this popular colour. Try Half Spanish White with Root Beer (3:1), Tarot (11:1) or Vixen (31:1).</p>	<p>Popcorn A warm orange shaded buttery cream. Try Popcorn with Vixen (31:1), Revolver (22:4) or Oilskin (25:5).</p>	<p>Half Pearl Lusta A half strength version of Pearl Lusta, this colour is ideal if Pearl Lusta is too strong. Half Pearl Lusta can also be used as a trim colour to support Pearl Lusta. Try Half Pearl Lusta with Green Meets Blue (18:3), Hypnotic (23:4) or Vixen (31:1).</p>	<p>Papier Mache A soft leathery tan. Try Papier Mache with Raptor (19:3), Zibibbo (7:1) or Half Spanish White (31:3).</p>	<p>Biscotti An elegant biscuit beige. Try Biscotti in a rich, luxurious scheme with Enigma (10:3), in a tonal scheme with Anglaise (31:2) or team with Root Beer (3:1) as a talking point.</p>	<p>Pavlova A warm neutral colour, ideal as a contrast to strong colours or with its own variants such as half strength for a tonal scheme. Try Pavlova with white for a traditional scheme or with Vixen (31:1), Cab Sav (8:2) or Half Pearl Lusta (31:4).</p>	<p>Canterbury Clay A muted French beige. Try Canterbury Clay with Bullwhip (27:1) or Espresso (26:2) or team in a traditional scheme with Spinnaker (16:3).</p>	<p>Double Pearl Lusta A double strength classic cream with a hint of yellow. Twice the strength of the popular Pearl Lusta. Try Double Pearl Lusta with Racing Green (24:1), Cab Sav (8:2) or Raspberry (7:4), (16:1) or Oilskin (25:5).</p>	<p>Pearl Lusta A popular classic cream with a hint of yellow. This colour is cleaner than Spanish White yet paler than Dutch White. Try Pearl Lusta with Tuscan (25:1), Tia Maria (3:3) or Half Pearl Lusta (31:4).</p>