

**NB. This chart is from the  
Resene historical file.  
Please refer to current  
Resene colour charts  
for the latest colour options**





Conceived for the year 2000  
a collection of classic and contemporary  
colours by Resene Paints

## THE RANGE-2000

Creating a colour scheme can be a difficult task. With the help of *The Range* 2000 and Resene Paints' 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 Guild, Resene has 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 new millennium and beyond.

*The Range* 2000 is presented in a fan deck, making it easy to isolate and select the exact colours you need for your decorating project.

Once you have made your colour choices, test your colour selection using Resene Test Pots.



Remember, if the fan deck colour is not quite right, try intermixing colours or take your colour concept to your nearest Resene ColorShop. Resene ColorShop staff can personalise your colour choice to ensure you achieve the exact colour you need.

### USING THIS FAN DECK

*The Range* 2000 fan deck is a leading-edge colour tool favoured by colour professionals.

Its key features are:

- Larger colour swatches provide a better appreciation of the colour value.
- An innovative 'colour isolator' allows for 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' provides the impression of a gloss paint surface (the chips are presented in a matt finish).

- Classic off-whites are located in the back of the fan deck for easy access.

- Colour scheme suggestions are printed on the reverse of each colour chip to assist you in your colour selection.

- Each colour chip is coded, allowing you to cross-reference back to the Resene Total Colour Multi-Finish System, increasing your choice still further.

### 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 below.

### DEGREE OF SHEEN

The Resene colour ranges not only provide a huge variety of colours, but also many of the colours are available in five different gloss levels to suit a variety of applications.

#### GLOSS LEVEL %

Flat/Matt less than 2%  
Resene Zylone 20

Sheen 3-7%  
Resene Zylone Sheen

Satin 10-15%  
Resene Lumbersider

Semi-Gloss 30-45%  
Resene Sonyx 101  
Resene Lusta-Glo  
Resene Lustacryl

Gloss greater than 80%  
Resene Hi-Glo  
Resene Super Gloss  
Resene Enamacryl

Refer to the Resene *Colour Choices* booklet and Resene Colour Wheel for more helpful information on colour.

### REFLECTANCE VALUES %

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. Therefore, dark painted surfaces can become very hot while light colours keep a building cool and light.

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. Our Resene ColorShop staff are there to help and advise you.

ACADIA	07	MATISSE	20
ALPINE	35	MATTERHORN	14
APRICOT WHITE	90	MERLOT	14
ASTRA	75	MERINO	79
AUBERGINE	06	MOCCACCINO	10
AVOCADO	38	MONDO	14
BARLEY WHITE	86	MONZA	15
BAY OF MANY	11	MORTAR	18
BLACK FOREST	08	MULLED WINE	12
BLACK ROCK	07	NAPA	42
BLACK ROSE	09	NEPAL	49
BLANC	74	OASIS	83
BLUE LAGOON	16	OLIVE GREEN	10
BOMBAY	50	OUTER SPACE	07
BISON HIDE	49	PAARL	16
BRIGHT SUN	45	PALE PRIM	80
BORDEAUX	09	PARADISO	25
BULGARIAN ROSE	08	PARIS M	10
BUNKER	07	PARSLEY	15
CAB SAV	09	PAJIA	07
CASAL	14	PARLOVA	56
CASHMERE	54	PEARL BUSH	73
CELESTE	64	PIPER	19
CELTIC	09	PORT GORE	12
CHALKY	68	PORTICA	65
CHATELLE	50	PACIFICA	21
CHEVIN	64	PAPRIKA	13
CHETWODE BLUE	28	PEARL LUSTA	83
CHRISTINE	31	1/2 PEARL LUSTA	89
CINDER	07	PICASSO	86
CONFETTI	11	PITTY	51
COBALT	11	RACING GREEN	06
COLONIAL WHITE	75	REVOLVER	08
1/2 COLONIAL WHITE	83	RHINO	13
CRAB APPLE	14	RONCHI	64
CRAL	24	RUM	20
CREAM BRÛLÉE	78	RUM SWIZZLE	90
CRUSOE	14	SALT BOX	20
DEEP TEAL	10	SAPPHIRE	16
DI SERRIA	42	SCHOONER	33
DOUBLE COLONIAL WHITE	69	SEA FOG	83
DOUBLE PEARL LUSTA	75	SHIRAZ	12
DOUBLE SPANISH WHITE	61	SIDECAR	73
DUTCH WHITE	83	SOLITAIRE	80
1/2 DUTCH WHITE	89	SPANISH WHITE	74
EAST BAY	17	1/4 SPANISH WHITE	86
ELEPHANT	07	1/2 SPANISH WHITE	82
ESPRESSO	09	TACHA	53
ETERNITY	05	TAMARILLO	10
EQUATOR	57	TAPA	27
FALCON	20	TARAWERA	09
FUEL YELLOW	40	TASMAN	65
GIVRY	71	TEA	57
GOLDEN GLOW	73	TE PAPA GREEN	10
GOLDEN SAND	61	TIA MARIA	17
GOTHIC	32	TOM THUMB	16
GRANNY SMITH	37	TOREA BAY	10
GREEN VOGUE	09	TUATARA	12
GURKHA	34	TUSCANY	27
HOT CHILE	12	VALHALLA	07
JAGUAR	05	VANILLA	60
JUST RIGHT	61	VIS VIS	83
KENYAN COPPER	11	VOLCANO	09
LEMON GRASS	43	WEDGEWOOD	24
LICORICE	10	WEST COAST	14
LINKWATER	72	WHEATFIELD	75
LUCKY POINT	08	WHITE LINEN	83
LUSTY	12	WILD RICE	70
LUXOR GOLD	37	WITCH HAZE	77
MASALA	16	YUMA	58

### GLOSSARY

#### COMPLEMENTARY

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

#### CONTRAST

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

#### HUE

Hue is pure colour – it can be another name for colour.

#### PRIMARY COLOUR

Colours that cannot be produced by mixing any two other colours.

#### REFLECTANCE VALUE

This is the degree of lightness or darkness of a tint, shade, tone. White has the highest reflective value and black the lowest.

#### SECONDARY COLOURS

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

#### SHADE

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

#### TERTIARY COLOURS

Colours formed by mixing together any two secondary colours.

#### TINT

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

#### STONE

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

#### TONAL SCHEME

Monochromatic. Using several values of one colour.

#### TOTAL COLOUR MULTI-FINISH SYSTEM

A colour system divided into 12 palettes with notational coding to reflect their position in colour space.

#### TRADITIONAL

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

#### VARIANTS

Varying shades of the one colour, eg. 1/2 or 1/4 Spanish White.

### Resene ColorShops

**NORTHERN REGION**  
Whangarei: 22 Reyburn Street, Tel (09) 430 2199.  
Henderson: 103 Central Park Drive, Tel (09) 836 2366.  
Takapuna: 14 Link Drive, Tel (09) 444 4387.  
Birkenhead: 90 Mokoia Road, Tel (09) 480 0995.  
Orewa: 39 Florence Street, Tel (09) 427 9560.  
Mt Eden: Valley Road, Tel (09) 623 3950.  
Onehunga: 260 Church Street, Tel (09) 636 4105.  
Parnell: 535 Parnell Road, Tel (09) 309 2718.  
New Lynn: 3121 Great North Road, Tel (09) 827 6877.  
Manukau City: Sharkey Street, Tel (09) 262 1705.  
Howick: 15 Cook Street, Tel (09) 533 9941.  
Papakura: 31 Elliot Street, Tel (09) 296 1959.  
Pukekohe: 65 Edinburgh Street, Tel (09) 237 1022.  
Hamilton: 153 London Street, Tel (07) 839 9975.  
Matamata: 22 Awara Street, Tel (07) 888 4884.  
Mt Maunganui: 137 Newton Street, Tel (07) 572 0044.  
Tauranga: Cnr Cameron Road & Spring Street, Tel (07) 578 4169.  
Whakatane: 59 McAlister Street, Tel (07) 307 0950.  
Rotorua: Cnr Amohia & Eruera Streets, Tel (07) 348 1883.  
Taupo: 124 Ruapehu Street, Tel (07) 378 1500.  
Te Awamutu: 3 Guys Shopping Complex, Rewi Street, Tel (07) 871 7020.

**CENTRAL REGION**  
Napier: 116 Taradale Road, Tel (06) 843 1710.  
Hastings: 502 Queen Street, Tel (06) 878 4070.  
New Plymouth: 174 Gill Street, Tel (06) 759 8100.  
Wanganui: Cnr Ridgeway and Wilson Streets, Tel (06) 348 0048.  
Palmerston North: 82-84 Fitzherbert Avenue, Tel (06) 357 3052.  
Levin: 292 Oxford Street, Tel (06) 368 4484.  
Masterton: 4 Renall Street, Tel (06) 377 2542.  
Paraparaumu: 112 Kapiti Road, Tel (04) 296 1060.  
Johnstonville: 4 Broderick Road, Tel (04) 478 4354.  
Upper Hutt: Cnr Fergusson Drive & Montgomery Cres, Tel (04) 526 4946.  
Naenae: Cnr Naenae Road & Vogel Street, Tel (04) 577 8155.  
Lower Hutt: 5 Pretoria Street, Tel (04) 570 0683.  
Wellington: 117 Lambton Quay, Tel (04) 472 7212.  
Wellington: 223 Thorndon Quay, Tel (04) 471 1112.  
Wellington: 25 Marion Street, Tel (04) 801 6219.  
Kilbirnie: 12 Bay Road, Tel (04) 387 2916.

**SOUTHERN REGION**  
Nelson: 75 Haven Road, Tel (03) 548 7110.  
Blenheim: 30 Alfred Street, Tel (03) 577 9200.  
Christchurch: 256 Cashel Street, Tel (03) 366 7441.  
Hagley Park, Lower Riccarton: 72 Riccarton Road, Hagley Park, Tel (03) 343 3990.  
Church Corner, Upper Riccarton: 355 Riccarton Road, Tel (03) 348 2851.  
Papanui: Cnr Papanui Road & Blair Avenue, Tel (03) 352 2586.  
Shirley: 5 New Brighton Road, Tel (03) 385 5082.  
Timaru: 52 Woolcombe Street, Tel (03) 688 4723.  
Oamaru: 190 Thames Street, Tel (03) 433 1211.  
Dunedin: Cnr Crawford & Police Streets, Tel (03) 477 6566.  
Invercargill: 123 Yarrow Street, Tel (03) 218 2385.  
Queenstown: 87 Gorge Road, Tel (03) 442 4152.

YOUR RESENE COLORSHOP IS:

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CONFETTI 4BY15	ALPINE 3Y020	LUXOR GOLD 3Y015	BRIGHT SUN 2BY31	RONCHI 4BY49	FUEL YELLOW 2BY50	PAARL 3Y066	ESPRESSO 1R025	VOLCANO 1BR55	BORDEAUX 1BR58	AUBERGINE 1BR70	ACADIA 1GR08	BLACK FOREST 1G020	ETERNITY 1G022	RACING GREEN 1G051	DEEP TEAL 1BG60	TARAWERA 1B49	OUTER SPACE 1B65	COBALT 1B27	BAY OF MANY 2B01	VALHALLA 1V85	REVOLVER 2GR65	CAB SAV 1BR65	BUNKER 1GR39	CINDER 1GR41	MONDO 3GR08	SPANISH WHITE 6Y025	COLONIAL WHITE 6Y022
																											
WILD RICE 5BY15	TACHA 5Y015	GOLDEN SAND 5BY36	VIS VIS 6BY43	CHALKY 5Y028	EQUATOR 4Y031	TIA MARIA 1.5OR60	LUSTY 1R045	MOCCACCINO 1R028	HOT CHILE 1BR50	BULGARIAN ROSE 1BR60	PACIFIKA 1YG70	OLIVE GREEN 1G030	TUATARA 2GR12	TE PAPA GREEN 1.5BG50	BLUE LAGOON 2BG70	CASAL 2BG58	ELEPHANT 1B55	MATISSE 2B48	SAPPHIRE 3B25	PAUA 1B15	MULLED WINE 1V80	MORTAR 4GR18	MATTERHORN 3GR21	NAPA 5B025	BOMBAY 6GR12	1/2 SPANISH WHITE 7Y025	1/2 COLONIAL WHITE 7Y022
																											
PORTICA 4BY27	CHENIN 5Y021	DOUBLE COLONIAL WHITE 5Y022	GOLDEN GLOW 5BY50	GIVRY 5Y055	PUTTY 5Y023	PIPER 2OR70	CRAE APPLE 1R040	KENYAN COPPER 1R034	SHIRAZ 1BR38	BLACK ROSE 2BR70	WEST COAST 1Y018	TOM THUMB 3G050	TAPA 5GR05	CELTIC 1G063	PARADISO 4BG65	GOTHIC 5BG58	LICORICE 2R65	LINKWATER 7B60	JAGUAR 1GR65	PARIS M 1V50	RUM 4V80	SALT BOX 4GR25	MASALA 3GR12	BISON HIDE 6B025	PAVLOVA 5Y018	1/4 SPANISH WHITE 8Y025	SOLITAIRE 8Y055
																											
WITCH HAZE 5BY30	PICASSO 6BY42	BARLEY WHITE 7BY50	CREAM BRULEE 6OR12	ASTRA 6Y030	SIDECAR 6Y020	CHRISTINE 2OR55	CRAIE 3R043	TUSCANY 3OR70	TAMARILLO 1BR48	MERLOT 2BR58	GURKHA 5G013	AVOCADO 5G016	LEMON GRASS 6G022	PARSLEY 2G060	GRANNY SMITH 5BG34	WEDGEWOOD 5B70	RHINO 2B90	EAST BAY 3B61	LUCKY POINT 1B01	TOREA BAY 3B15	CHATELLE 6V80	FALCON 3B055	SCHOONER 5B030	BLANC 8B025	PEARL BUSH 7B010	PEARL LUSTA 8Y022	DUTCH WHITE 7Y037
																											
PALE PRIM 6BY30	RUM SWIZZLE 8Y010	WHEATFIELD 7Y018	OASIS 7OR10	APRICOT WHITE 8Y040	DOUBLE PEARL LUSTA 7Y023	DI SERRIA 4Y052	JUST RIGHT 6R001	CASHMERE 6Y066	MONZA 1BR32	PAPRIKA 2BR55	YUMA 5Y008	CELESTE 7G020	MERINO 8G010	CRUSOE 1YG10	TASMAN 9G047	NEPAL 6B90	GREEN VOGUE 2B55	PORT GORE 2B04	BLACK ROCK 1B70	CHETWODE BLUE 4B10	WHITE LINEN 8B010	VANILLA 6B005	DOUBLE SPANISH WHITE 5Y025	TEA 6B035	SEA FOG 8GR12	1/2 PEARL LUSTA 9Y022	1/2 DUTCH WHITE 8Y037



<b>CONFETTI</b> A sunny citrus yellow, warm and cheerful. Ideal with a Dutch White or Pearl Lusta variant or with pure white. Stunning with rimu or matai.	<b>ALPINE</b> A deep mustard yellow. Contrasting with stronger colours will accentuate its depth. Try with Aubergine, Valhalla, or Green Vogue. Alternatively use with Rum Swizzle or a Spanish White variant.	<b>LUXOR GOLD</b> A dusty mustard yellow with green undertones. Will contrast well with stronger complex colours. Try with Bordeaux, Acadia, Cab Sav or a Spanish White variant.	<b>BRIGHT SUN</b> A primary yellow that is vivid and intense. Ideal as a statement colour on its own or in combination with equally intense colours. Try with Crusee, Mondo, Jaguar, Torea Bay or Emperor.	<b>RONCHI</b> A rich, weighty yellow with the merest hint of orange. A blend of Rob Roy (4 Y0 40) and Energy Yellow (4 BY 40) Try with Paua, Bulgarian Rose, Schooner or Bunker. Alternatively use with Dutch and Colonial White variants or pure white for a sunny scheme.	<b>FUEL YELLOW</b> A strong yellow with an orange hue. Can be used as part of a bold vibrant scheme or as a vivid contrast to neutral colours and/or raw substrates such as concrete or Zincalume. Try with Putty, Yuma, Port Gore or Emperor.	<b>PAARL</b> A lavish brown tinged orange. Would be effective in tandem with other complex colours and a neutral or pastel shade. Try in combination with Tuatara, Jaguar or Valhalla along with Oasis, Pearl Bush or Dutch White.	<b>ESPRESSO</b> A sumptuous, sensual brown based red. Try with Colonial or Dutch White variants. For a bold scheme try with Masala, Putty or Napa.	<b>VOLCANO</b> A moody burgundy red, lavish and sensual. Use either as an audacious statement within a neutral scheme or with other equally strong shades. Try with Schooner or Bison Hide or alternatively with Acadia, Luxor Gold and Mulled Wine for bold schemes.	<b>BORDEAUX</b> A traditional red that will create an opulent and elegant environment. Will accentuate native timbers, particularly rimu and matai and will complement mahogany.	<b>AUBERGINE</b> A rich red based purple, intense and weighty. Use either as an audacious statement within a neutral scheme or with other equally strong shades. Try with Schooner or Bison Hide or alternatively with Acadia, Luxor Gold and Mulled Wine for bold schemes.	<b>ACADIA</b> A moody grey brown with more than a hint of green. Striking in the right setting. Try with Yuma, Alpine, Pearl Bush or a Spanish White variant.	<b>BLACK FOREST</b> A deep, murky green. Great with rich, warm timbers or as a strong element in a tonal scheme. Try colours from Column 20 in the Total Colour Green Oxide palette or with a Spanish White variant.	<b>ETERNITY</b> A complex murky green that is blacker than Rangoon Green (12 B 29). Has a subtle yellow undertone. Would work well in a bush setting or against native timbers. Try with Merino, Hot Chile or Tea.	<b>RACING GREEN</b> 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 as a high gloss finish against silver. Try with Vanilla, Napa, or Double Spanish White. Alternatively try with Merino or a Spanish White variant.	<b>DEEP TEAL</b> A very clean blue green, aptly named. Ideally use with blues for a water-inspired scheme. Try with Casal, Cobalt, Lucky Point or Paua. Alternatively try Tasman or Wheatfield.	<b>TARAWERA</b> A marine blue with a hint of yellow. It is cool and conservative. Try with Whiskey Sour, Astra, Alpine, Fuel Yellow or Bulgarian Rose or alternatively with pure white.	<b>OUTER SPACE</b> A complex deep blue with grey undertones. Ideal as a trim or feature colour or in a spacious well lit situation. Contrasts well with oranges and yellows e.g. Crab Apple and Tuscany or any neutral colours such as Dutch White or Pavlova.	<b>COBALT</b> Will conjure images of the Mediterranean and summer at the seaside. A mellow, cool blue. Use with neutrals or colours with yellow or blue tonings. Try with Equator, Deep Teal, Christine, Golden Sand or alternatively a Colonial or Dutch White variant.	<b>BAY OF MANY</b> A strong purple blue tending towards grey. Quite cool and dusky. Is a blend of Cove Grey (2 B 60) and Governor Bay (3 B 10). Try with Chalky, Pavlova and Napa.	<b>VALHALLA</b> A violet dominant blue with extreme depth and intensity. The weight of this colour could be complemented with lighter colours. Try with Di Serria, Pavlova, Yuma or a neutral off white.	<b>REVOLVER</b> A complex purple grey, moody and heavy. Is a blend of Grape (0-014) and Shark (1 GR 50). Use as a foil to more intense colours or on its own with an off white or pure white. Try with Torea Bay, Paris M, Paprika, Deep Teal or Christine. Alternatively try with Sea Fog or Dutch White.	<b>CAB SAV</b> A sumptuous, sexy colour, will be brown with red tones or red with brown tones depending on light. Use with pastels for a traditional scheme or contrasting colours for a bolder style. Try with Vanilla, Ronchi, Pacifica or Pavlova. Alternatively try with a Colonial White variant.	<b>BUNKER</b> A deep, blue toned grey, sophisticated and subtle. Try instead of black. Use with neutrals for a restrained achromatic scheme or as a foil to stronger colours. Try with Sea Fog and Pavlova or alternatively Port Gore, Lusty or Golden Sand.	<b>CINDER</b> An indulgent blue black, not as heavy as Jaguar. Will be an excellent contrast for neutral toned schemes. Try with Pavlova, Bison Hide, Golden Sand, Tuscany or use with a Colonial White variant.	<b>MONDO</b> A complex grey green neutral, that will adopt the tonings of surrounding colours. Use with oxide greens or with complex grey greens. Try with Eternity, Olive Green or Acadia. For a lighter contrast, use with Napa.	<b>SPANISH WHITE</b> Spanish White is a complex cream, incorporating yellow oxide, orange, green and raw umber. It is influenced by surrounding colours and light.	<b>COLONIAL WHITE</b> Colonial White is a yellow based cream with a hint of green. Stronger in intensity than Pearl Lusta.	
<b>WILD RICE</b> A citrus yellow, sunny and soothing. Is more muted than Confetti. Will work well with blues and orange based reds in a bold scheme or with pastels or white in more traditional schemes. Try with Mulled Wine, Shiraz, Cinder or a Pearl Lusta variant.	<b>TACHA</b> A warm, dusky yellow. Use where a muted colour is preferred to an intense sunny yellow. Try with white for a classical scheme. Alternatively try with Mondo, East Bay, Cab Sav or Celtic.	<b>GOLDEN SAND</b> A rich, buttery yellow. Ideal as an alternative to lemon or citrus yellows. Will go well with native timbers e.g. Matai. Try using with Aubergine, Outer Space or Cab Sav for a bold scheme or alternatively use a Pearl Lusta variant or pure white.	<b>VIS VIS</b> A wonderfully warm, sunny yellow. A blend of Buttermilk (6 BY 50) and Drover (6 BY 40). Use with white or Oasis or in combination with stronger colours for a more daring scheme. Try with Cab Sav, Olive Green, Cinder, Piper or Lucky Point.	<b>CHALKY</b> A subdued yellow, yet surprisingly intense in the right environment. Try with Paris M, Revolver, Mulled Wine, Lucky Point, pure white or a Pearl Lusta variant.	<b>EQUATOR</b> A traditional yellow. Mellow and restful yet surprisingly intense. Traditionally used with white or Pearl Lusta but for a contemporary look try Revolver, Cab Sav, Bunker or any rich colour.	<b>TIA MARIA</b> A stunning red toned orange. Use as an element in a contemporary scheme or to lift a neutral scheme. Will contrast raw substrates e.g. Zincalume. Try with Valhalla, Jaguar, Pacifica or Elephant. Alternatively Bison Hide or pure white.	<b>LUSTY</b> An exciting orange red. A blend of the colours Hot Chile and Fire (1 OR 60). Use to uplift a neutral scheme or provide the drama in a bold scheme. Try with Cinder, Bison Hide, Bay of Many or use with 1/4 Spanish White.	<b>MOCCACCINO</b> A deep warm brown with red undertones. Try with muted greens such as Olive Green or alternatively complement with White Linen.	<b>HOT CHILE</b> A very popular opulent red with a hint of burgundy. Ideal as a contrast to native timber, such as rimu or matai. Try with Equator, Outer Space, Vanilla or a neutral beige.	<b>BULGARIAN ROSE</b> A sensual, lavish burgundy. A contemporary colour with less purple than Aubergine, although would be used in a similar fashion. Try with West Coast, Eternity, or Mondo. Alternatively use a Colonial White variant.	<b>PACIFIKA</b> This spicy yellow green works well in contemporary schemes with burgundies and mustard yellows. Try with Aubergine, Bordeaux, Luxor Gold or Acadia.	<b>OLIVE GREEN</b> A traditional yellow based green oxide which would work well in a bush setting. Goes well with native timber, pale greens such as Celeste or with a Spanish White variant.	<b>TUATARA</b> A surprisingly lively yellow based grey. It comes alive when used as a foil to stronger colours. Try with Paarl, Lusty, Vanilla or Golden Sand. Alternatively use with Sea Fog or a Colonial White variant.	<b>TE PAPA GREEN</b> A clean green with blue tonings. Is a blend of Stromboli (2 BG 50) and English Holly (1 BG 50). Try with an equally intense blue or red such as Outer Space or Merlot or alternatively use a variant of Spanish White.	<b>BLUE LAGOON</b> A crisp, cool colour that is intense and vibrant. Will not go unnoticed even in a small area. Try with Lusty, Napa, Bison Hide or pure white.	<b>CASAL</b> This complex colour is warmer and more mellow than most blues, thanks to its green influences. Use with pure white for a traditional scheme or alternatively use with colours of similar tonings. Try with Nepal, Paarl or Falcon.	<b>ELEPHANT</b> A striking blue grey with a hint of green. Excellent with raw substrates like concrete or Zincalume. Equally use with white or a Spanish White variant for a traditional scheme. The adventurous could try Fuel Yellow, Golden Glow, Alpine, Christine or Pacifica.	<b>MATISSE</b> A clean blue, more complex than first impressions suggest. Try with Wheatfield, Bordeaux, Tacha or Blanc.	<b>SAPPHIRE</b> A clean, pure blue which will contrast well with a vibrant yellow or green. Try with Bright Sun, Fuel Yellow, Crusee or alternatively use with white or a neutral off white for a more traditional scheme.	<b>PAUA</b> An electric violet blue, hot and confident. Will suit an adventurous scheme. Try with Tia Maria, Deep Teal or Reef Gold.	<b>MULLED WINE</b> A complex purple grey with a hint of red. There is more to this colour than first impressions suggest! Consider using instead of straight grey. Try with Cab Sav, Bay of Many or alternatively with pure white or Sea Fog.	<b>MORTAR</b> An interesting complex grey with orange tones. Use with white for a conservative scheme or with vibrant stronger colours for a bolder scheme. Try with Lucky Point, Christine or Ronchi.	<b>MATTERHORN</b> This red based grey sits well with intense burgundy reds or alternatively in combination with subtler greys in a tonal scheme. Try with Aubergine, Bordeaux or East Bay.	<b>NAPA</b> A neutral with a hint of red. A deeper version of Bison Hide. Use as a foil to stronger, more intense colours or as part of a neutral scheme with Sea Fog or Pearl Lusta. Try with Cab Sav, Mondo, Eternity or Jaguar.	<b>BOMBAY</b> A soft, restful grey. Is a blend of Mountain Mist (00 A 05) and Sea Fog. Bombay has more character than a straight grey. Use with white or Sea Fog or as a neutral in combination with more intense colours. Try with Valhalla, Cab Sav, Black Forest or Aubergine.	<b>1/2 SPANISH WHITE</b> This is a 1/2 strength of Spanish White above.	<b>1/2 COLONIAL WHITE</b> This is a 1/2 strength of Colonial White above.	
<b>PORTICA</b> Bright, vibrant and refreshing. Portica is a blend of Confetti and Golden Sand. Use on its own or in combination with pure white or with blues, reds or complex greys for a bolder scheme. Try with Moccaccino, East Bay or Mortar.	<b>CHENIN</b> Similar to Tacha, but with a subtle green hue, warm and mellow. Will work well with yellow based greens. Try with West Coast, Parsley, Eternity or Masala. Alternatively try with pure white or a Spanish White variant.	<b>DOUBLE COLONIAL WHITE</b> A stronger variant of Colonial White, a rich cream with strong yellow tones. Use with its own variants for tonal scheme or pure white for a bolder scheme. Try with Black Rose, West Coast, Mulled Wine or Elephant.	<b>GOLDEN GLOW</b> A sunny, red based yellow with a hint of orange. Try with Bay of Many, Valhalla or Torea Bay for a blue contrast, or use with Rhino or white.	<b>GIVRY</b> A temperate, comfortable neutral that is surprisingly complex. Ideal with pure white for a traditional scheme or with more striking colours for a contemporary look. Try with Black Rose, Lusty, Valhalla or Tarawera.	<b>PUTTY</b> A strong, cream colour, almost a beige. Well suited to a traditional setting. Will contrast well with strong, rich colours. Complement with white trim. Try with Outer Space, Bordeaux or Racing Green.	<b>PIPER</b> More grey, more complex than Tia Maria. However use with similar contrast colours. Try with Black Rock, Cab Sav and Revolver.	<b>CRAB APPLE</b> A brick red terracotta that is an understated alternative to clean bright reds. Refer to Column 40 in the Total Colour Red Oxide palette for tonal variations. Try with East Bay, Deep Teal, Vanilla or with a neutral colour, e.g. Sea Fog.	<b>KENYAN COPPER</b> A redder version of Moccaccino with a stronger yellow undertone. Try with Celtic, Port Gore or alternatively with a Spanish White variant.	<b>SHIRAZ</b> A clean, vibrant red with a touch of orange. This vivid colour works well as a foil for muted schemes or as part of a bold scheme. Looks spectacular in a high gloss. Try with Yuma, Pavlova or Tia Maria.	<b>BLACK ROSE</b> A purple based red. A blend of Persian Red (04 E 58) and Blackberry (02 E 58). Use with red based greys or with Colonial or Dutch White variants. Try with Mortar, Schooner, Napa or Pavlova.	<b>WEST COAST</b> This murky mustard green will tone well with Pacifica and contrasting colours such as Aubergine and Alpine.	<b>TOM THUMB</b> A smoky grey green. Will work well with colours from the same tonal range. Look at the Total Colour Green Oxide Palette, column 50. Also try with Golden Glow, Equator, Di Serria or a Spanish White variant.	<b>TAPA</b> A smoky, understated grey with a hint of red. Try with Celtic, Bulgarian Rose or Paua. Great for a neutral scheme with pure white.	<b>CELTIC</b> A deeper and bluer variant of Te Papa green. Is a blend of Stromboli and English Holly. Try using with Woodridge, Vanilla, Tuscany or Crab Apple or alternatively try a Colonial White variant especially the Double Colonial White.	<b>PARADISO</b> A turquoise colour not as pronounced as Paua. A very cool colour that needs space and light. Like Deep Teal, is well suited to water-inspired schemes. Try with Casal, Torea Bay or East Bay.	<b>GOTHIC</b> This complex colour has more warmth than an Ice Blue thanks to its yellow undertone. Try with Tasman, Mulled Wine, Cinder or Paarl.	<b>LICORICE</b> An elegant grey blue. Use with off whites or neutrals, or as an element in a bolder scheme. Try with Alpine, Fuel Yellow, Pacifica, Volcano or Lusty.	<b>LINKWATER</b> A purple blue with an edge of grey. Use with pure white for a cool clean scheme. For a tonal scheme refer to the Total Colour Blue palette, column 60. Try with Jaguar, Tuscany or Mulled Wine.	<b>JAGUAR</b> A sophisticated and dramatic inky colour. Almost black with definite blue tones. Use as an alternative to black. Will be most impressive as a high gloss finish. Try with Putty, Paarl, Kenyan Copper, Pavlova or Sea Fog.	<b>PARIS M</b> More purple than Paua, striking and vivid with a blue tone. Use as an element in a brave scheme or to add adventure to a neutral scheme. Try with Fuel Yellow or Tia Maria. Alternatively use with Pavlova, Yuma, Golden Sand or Masala.	<b>RUM</b> A complex purple based grey, warmed by a touch of yellow. Stunning with grey blues or red based greys. Try with Emperor, Lucky Point, Jaguar or Rhino. Also use with a Spanish White variant.	<b>SALT BOX</b> This red based grey is a blend of Waterloo (5 GR 60) and Zambesi (3 BO 50). Try in a neutral scheme with lighter variants or with bold bright colours for a contemporary scheme. Try with Pavlova, Black Rock or Pearl Bush.	<b>MASALA</b> A murky grey brown with a green hue. Use with pure white or more intense colours to create interest. Try with Christine, Torea Bay, Racing Green or Casal. Alternatively use a Colonial White or Dutch White variant.	<b>BISON HIDE</b> A neutral hue with a hint of yellow. Would work well in a tonal scheme. Successful as a foil to stronger richer colours. Try using with Mondo, Bay of Many or Elephant. Also use with pure white.	<b>PAVLOVA</b> A warm neutral colour. Ideal as contrast to strong colours or with its own variants (e.g. 1/2 strength) for a tonal scheme. Try with white for a traditional scheme or with Valhalla or Tarawera.	<b>1/4 SPANISH WHITE</b> This is a 1/4 strength of Spanish White above.	<b>SOLITAIRE</b> Solitaire is a slightly orange tinged colour, ideal for use with other warm colours.	
<b>WITCH HAZE</b> A crisp clean yellow. Contrast with a bright blue for a primary effect or a muted grey-blue for a softer look. Try with Paua, East Bay or use with pure white.	<b>PICASSO</b> A classic yellow, warm and elegant. Will lift a drab environment. Complements yellow based reds and greys. Try with Lusty and Tuatara. Great with pure white.	<b>BARLEY WHITE</b> A warm and refreshing yellow with the merest hint of orange. Ideal as a body colour with white or as a foil to stronger colours in a complex scheme. Try with Di Serria, Lucky Point, Cab Sav or Rum.	<b>CREAM BRÛLÉE</b> A warm, cheerful yellow. Has a hint of orange. Stylish with white or in combination with stronger shades. Excellent foil to native timbers especially matai. As an option, try the slightly more orange Cape Honey (6 OR 10). Try with Celtic, Hot Chile, Valhalla, Outer Space and Eternity.	<b>ASTRA</b> A warm and rich cream. Use with pure white or colours from the Total Colour Yellow Oxide palette. Try with Cab Sav, Mulled Wine, Black Rock, Racing Green.	<b>SIDECAR</b> A rich, green based cream. Use as a main colour with pure white or as a foil to stronger colours. Try with Elephant, Kenyan Copper, West Coast or Mondo.	<b>CHRISTINE</b> Unlike the surrounding red based oranges, this yellow based orange is brighter and better suited to clean contrast colours. Try with Paris M, Lusty or pure white.	<b>CRAIL</b> A warm brick terracotta, soothing and mellow with a hint of blue. Works equally well with stronger complex colours or colours of similar intensity. Try with Avocado, Licorice or Tom Thumb.	<b>TUSCANY</b> A dusty terracotta (was originally matched to a jewellery box!) Works well with strong greens and blues. Try with Rhino or Celtic. For trim try white or Solitaire.	<b>TAMARILLO</b> More intense and luxurious than Shiraz, with a hint of purple. Great as a contrast to muted, neutral colours and/or native timbers or as part of a bolder scheme. Again try with Yuma, Pavlova or Tia Maria.	<b>MERLOT</b> A soft, velvety red. A classic colour, perfect for a formal setting or as a complement to yellows and natural timbers. Try with Yuma, Cream Brûlée, Vanilla or a Colonial White variant.	<b>GURKHA</b> An understated grey green that will work well with stronger intense colours or as part of a neutral more traditional scheme. Try using Aubergine, Revolver, Bunker or alternatively use Sea Fog or pure white for trimmings.	<b>AVOCADO</b> A cool olive green, ideal in a muted scheme with greys and neutrals. Try with Celeste or Olive Green. Alternatively use with a Pearl Lusta variant.	<b>LEMON GRASS</b> A grey neutral, remindful of an overcast day. Has a hint of green. Useful as a foil for stronger colours or as a part of a muted colour scheme. Try with Black Forest, Elephant, Acadia or Bulgarian Rose. Alternatively use with White Linen, Sea Fog or white.	<b>PARSLEY</b> A clean country green, with a hint of blue. Is of the same tone but lighter than Bush (1 GO 60). Try with Lusty, Piper, or Fuel Yellow for an adventurous scheme or Putty, Rum Swizzle or a Spanish White variant for a more traditional scheme.	<b>GRANNY SMITH</b> A smoky, cool green with a hint of yellow. Use with white for a cool, classical scheme or with stronger colours for a bolder scheme. Try with Paarl, Rum or Celtic.	<b>WEDGEWOOD</b> A classic blue, cool, sophisticated and conservative with just a hint of purple. Try with Tasman, Sea Fog or pure white.	<b>RHINO</b> A smoky blue grey. This complex colour appears to change shade in differing lights. Will suit a neutral scheme, try with Sea Fog, Pearl Bush or pure white.	<b>EAST BAY</b> A dusky blue/grey with a hint of violet. Will complement stronger shades for a more adventurous scheme or fits equally well with pastels for a cooler, more subdued look. Try with Lusty, Christine, Ronchi or alternatively White Linen or Sea Fog.	<b>LUCKY POINT</b> A true indigo blue with a strong violet tone. Would be very effective as a high gloss finish on cabinetry. Try with contrasting oranges or deep reds such as Lusty, Crail or Tia Maria. Alternatively try with Vanilla, Pavlova or a Colonial White variant.	<b>Torea Bay</b> A great seaside blue, eye-catching and intense. Striking when used with white or in combination with sea greens and teals for an aquatic scheme. Try with Crusee or Deep Teal. Alternatively use with Shiraz and Cream Brûlée.	<b>CHATELLE</b> A subtle purple based grey or lilac, whose intensity changes in differing lighting conditions. Great with pure white or as part of a bolder scheme. Try with Mulled Wine, Kenyan Copper, Paua, Aubergine or Te Papa Green.	<b>FALCON</b> A muted, sensual shade with purple/red undertones. Is a blend of Zambesi (3 B 50) and Ferra (4 BO 60). Use on its own with white or off white or a triadic scheme with purple blues and green hues yellows. Try with Golden Sand and Lucky Point. Alternatively use with White Linen or Vanilla.	<b>SCHOONER</b> A subtle brown oxide neutral. Use with other subtle neutrals or pure white for a subdued scheme. Alternatively use with intense colours for a more adventurous scheme. Try with Tia Maria, Paris M, Tamarillo or Acadia.	<b>BLANC</b> A subtle diffused neutral. Use as an alternative to warmer off whites for a starker contrast to intense colours or on its own with white for a traditional scheme. Try with Cobalt, Black Rock, Celtic, Aubergine or West Coast.	<b>PEARL BUSH</b> A warm, pink based brown, oxide, darker than White Linen (8 BO 10). Use as part of a tonal scheme with intense colours for a more adventurous scheme. Try with Paris M, Espresso, Cab Sav or Elephant.	<b>PEARL LUSTA</b> (10 B 15) Pearl Lusta is an institution. More complex and subtle than Dutch White and cleaner than Spanish White. Our most popular colour also works well with pure white.	<b>1/2 PEARL LUSTA</b> This is a 1/2 strength of Pearl Lusta above.	<b>1/2 DUTCH WHITE</b> This is a 1/2 strength of Dutch White above.
<b>PALE PRIM</b> A pure pale yellow, warm and cheery. Use with white trim for a classic scheme. Will work with stronger yellow based colours. Try with Schooner, Tia Maria or Eternity.	<b>RUM SWIZZLE</b> A pale yellow oxide with a slight green tinge. Use with colours from the Total Colour Yellow Oxide palette for a tonal scheme or use with stronger colours as an alternative to white. Try with Torea Bay, Alpine, Tacha or Masala.	<b>WHEATFIELD</b> Use as a "white" with stronger colours or combine with pure white for a spacious, neutral scheme. Try with Rum, Rhino or Bunker.	<b>OASIS</b> A pale shade of the popular Cape Honey. Try with Tom Thumb, Chatelle and Mondo. Also refer to the Cream Brûlée description.	<b>APRICOT WHITE</b> A subtle off white tint. Refer to the Total Colour Yellow Oxide chart for tonal variation or contrast with a green or blue. Try with Wedgewood, Tom Thumb or use with a pure white trim.	<b>DOUBLE PEARL LUSTA</b> Twice the strength of Pearl Lusta! Use with pure white or its own variants for a traditional elegant scheme.	<b>DI SERRIA</b> A warm dusty terracotta. As an option you could try Crail or complement with blues and greens. Try with Tarawera, Lemongrass or Olive Green.	<b>JUST RIGHT</b> A pink toned pastel with similar tonings to Bone (1-015). Will suit brown oxide schemes. Alternatively use with pure white.	<b>CASHMERE</b> A dusty coral pink, darker and redder than Just Right. Try with pure white for a traditional scheme or its own variants.	<b>MONZA</b> A pink to Ferrari's most popular red. Will look at its best in a High Gloss finish. You need to be brave to use this one!	<b>PAPRIKA</b> This voluptuous, enticing red is a yellower version of Hot Chile. Will work well with oranges, neutrals, greens and blues. Try with Ronchi, Woodridge, Pavlova, Outer Space or Eternity. Alternatively try with any of the whites.	<b>YUMA</b> A green toned beige that is almost neutral in appearance, is a mix between Thistle (10 B 17) and Winter Hazel (5 Y0 10). Will work well with mustard greens and rich yellows. Try with Eternity, Acadia or Rum Swizzle.	<b>CELESTE</b> Light grey green that works well as a pale shade opposite deeper greens of the same hue. Refer to the Total Colour Green Oxide palette. Also try with grey greens such as Tuatara and Tapa.	<b>MERINO</b> A white with a hint of green. Perfect as a foil to dirty oxide greens or greys. Try with Racing Green for a clean contrast or Black Forest. Alternatively try with Tuatara or East Bay.	<b>CRUSOE</b> An electric green with a touch of blue. An eye-catching colour that works surprisingly well with native timbers. Try with Portica, Tia Maria, Torea Bay or try with a Dutch White variant or Merino.	<b>TASMAN</b> This pale pastel has a background of grey, yellow and green. It works well with deeper grey greens. Try with Casal, Granny Smith, Merino or with pure white for a crisp scheme.	<b>NEPAL</b> A muted grey blue pastel. Use when pure blues seem too harsh. Try with white for a warmer scheme or try Oasis or a Pearl Lusta variant.	<b>GREEN VOGUE</b> A complex grey/blue/green colour that is neither subdued nor vibrant. Will work well with yellow toned timbers or raw substrates, e.g. Zincalume. Try with Alpine, Bordeaux or 1/4 Spanish White.	<b>PORT GORE</b> A purer blue/violet, this colour will lean towards blue or violet, depending on lighting and the environment. Try with VisVis, Crab Apple, Yuma or alternatively use Merino or a neutral white.	<b>BLACK ROCK</b> A blue dominant violet, potent and powerful. Try with Putty, Pavlova, Tia Maria, Tuscany or Bright Sun.	<b>CHETWODE BLUE</b> A complex purple blue or blue purple depending on lighting. Try with Salt Box, Pavlova or Barley White, alternatively use with a Pearl Lusta variant.	<b>WHITE LINEN</b> A surprising, complex colour that will combine well in most colourways. Try with Bordeaux, Falcon or Cab Sav.	<b>VANILLA</b> A popular soothing colour. Use with pure white for a warm traditional scheme or as a contrast to stronger colours for a more contemporary look. Try with Merlot, Port Gore or Black Rock.	<b>DOUBLE SPANISH WHITE</b> A more intense shade of Spanish White. Use with its own variants or white for a traditional scheme. Will work well with stronger colours. Try with Bunker, Cab Sav, Espresso, Black Rock or Outer Space.	<b>TEA</b> A dirty, neutral white, ideal when pure white seems too harsh, particularly with dark oxide greens. Try with Acadia, Tuatara or Black Forest.	<b>SEA FOG</b> A versatile white with a hint of grey. Is better used with muted rather than bright colours. Try with Eternity, Jaguar, Licorice or alternatively use with pure white for a subtle scheme.	<b>1/2 PEARL LUSTA</b> This is a 1/2 strength of Pearl Lusta above.	<b>1/2 DUTCH WHITE</b> This is a 1/2 strength of Dutch White above.	