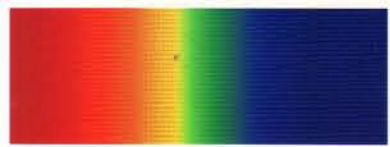


**NB. This chart is from the  
Resene historical file.  
Please refer to current  
Resene colour charts  
for the latest colour options**





# THE 2002 RANGE

Conceived for the year 2002. A collection of contemporary and classic colours by Resene Paints.



The Range 2002 features chromatically softer greens, blues and neutrals counterbalanced by deep ultra-saturated yellows, oranges and reds. There is an increase in non hue-specific bridging colours - those that float between hues.

Yellows blur into the realm of orange and include burnt mustards, bright buttery yellows and rich muddy creams. Weighty yellows meet optimistic oranges and edge into rust dominant coppers.

Colours such as Lusty and Tall Poppy shift between red and orange, resulting in intriguing ambiguity. Ultra-saturated Aubergine is becoming a classic, influencing other deep and dark reds. The primary red Monza rounds off the range of reds as the speediest red out.

New lilacs Lola and Grey Suit are warm and complex. Lilacs darken into rich inky violets and warm red-based purples.

Greens are primarily softer with a herbal influence. Yellow greens retain prominence, while the emergence of cleaner greens marks a return towards the primary.

'Barely there' blues join fresh mineral aqua and deepwater marine blues. Zumthor, Scandal and Conch float with Tarawera and Bunting.

Sophisticated browns offer an urban yet natural presence as they punctuate the palette of neutrals.

The darkest Range 2002 colours are never merely black, but are saturated with red, blue or green undertones to play games in varying light conditions. Diesel, Oil, Nero and Jaguar each offer subtly different personalities.

Whites also take on underlying personalities. Palest mint greens meet crisp icy blues, alongside classic beige neutrals and greyed off-whites.

The Range 2002 offers classic and contemporary hues to cater for all tastes. Whether a quest for timeless elegance or a short-term extravagance afforded by the painted surface, interiors can be as changeable as a season or a whim.

## COLOUR SELECTION

Creating a colour scheme can be a difficult task. With the help of The Range 2002 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 year 2002 and beyond.

The Range 2002 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 Testpots.



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 2002 fan deck is a leading-edge colour tool favoured by colour professionals.

### Key features include:

- Larger 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' providing the impression of a gloss paint surface (the chips are presented in a matt finish).
- Classic off-whites located in the back of the fan deck for easy access.
- Colour scheme suggestions printed on the reverse of each colour chip to assist you in your colour selection.
- Individually coded colour chips allowing you to cross-reference 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 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  
Resene Zylone SpaceCote
- 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

'SEE' THE FINISH  
Virtual painting with Resene EzyPaint allows you to visualise the entire colour scheme before the redecorating even starts. Resene EzyPaint can be downloaded free from the Resene website [www.resene.co.nz](http://www.resene.co.nz) or purchased on CD Rom from your local Resene ColorShop.

## 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.

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BR	H	MG	U	D	L	O	W	G	N	M	P	Y
Bright Red	Hi Op Yellow	Magenta	Ultra Deep	Deep	Light	Other	White	Green	Mid	Pastel	Yellow	

## 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.

### TONAL SCHEME

Monochromatic. Using several values of one colour.

### TOPE

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

### TOTAL COLOUR 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.

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In New Zealand: 32-50 Vogel Street, Lower Hutt, PO Box 38-242, Wellington Mail Centre

In Australia: PO Box 785, Ashmore City, Queensland 4214

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Chalky 5Y028	Anzac 3Y041	Supernova 1BY46	Vesuvius 2OR52	Thunderbird 2.5BR83	Red Devil 1BR51	Matrix 2.5R034	Tamarillo 1BR48	Diesel 1GR21	Aubergine 1BR70	Revolver 2GR61	Voodoo 1.5V74	Amethyst Smoke 5V76	Gossip 5YG29	Corduroy 2.5GR73	Orinoco 7G016	Racing Green 1G051	Torea Bay 3B15	Ziggurat 5.5B54	Bunting 1.5B66	Tasman 9G047	Kilimanjaro 1GR18	Nero 1GR54	Hillary 5.5G013	Ottoman 5G048	Pavlova 5Y018	Tahuna Sands 6Y012	Parchment 7B027	Quarter Spanish White 8Y025	Colonial White 6Y022
																													
Chenin 5Y021	Kournikova 3BY44	Orange Roughy 2OR51	Piper 2OR70	Tia Maria 1.5OR60	Cadillac 2.5BR61	Paprika 2BR55	Tosca 3R075	Cab Sav 1BR65	Bossanova 2V76	Finn 4V72	Fedora 3V80	Mischka 6.5GR51	Padua 6G065	Axolotl 4G049	Coriander 6G016	Goblin 2G080	Scooter 2.5B39	Scandal 6.5BG86	Botticelli 6B91	Zumthor 8B57	Sepia 1B052	Stonewall 4B027	Espresso 1R025	Lemon Grass 6G022	Kidnapper 6.5G019	Coconut Cream 7Y008	Merino 8G010	Half Spanish White 7Y025	Half Pearl Lusta 9Y022
																													
Turmeric 3Y016	Saffron 3BY54	Pumpkin 2Y052	Indochine 2OR75	Lusty 1R045	Stiletto 3R079	Tall Poppy 2.5BR81	Well Read 3BR79	Monza 1BR32	Castro 1V70	Pharlap 4B062	Mamba 4.5V81	Zanah 7G063	Java 4B80	Caper 5YG74	Avocado 5G016	Pacifika 1YG70	Azure 4B25	Half Baked 4.5BG65	Wedgewood 5B70	Skeptic 6BG57	Domino 3B013	Gravel 2.5GR11	Jambalaya 2.5B073	Sisal 6.5B026	Tea 6B035	Harp 7.5GR70	Feta 8G049	Spanish White 6Y025	Pearl Lusta 8Y022
																													
Equator 4Y031	Golden Sand 5BY36	Ecstasy 1.5OR37	Zest 1OR92	Tuscany 3OR70	Flirt 2V11	Cumin 2Y065	Scarlett 1BR42	Sangria 1BR37	Pohutukawa 1BR46	Jagger 2V63	Lola 6V76	Grey Suit 5.5V83	Breaker Bay 3BG91	Sushi 2YG43	Mondo 3GR08	Wasabi 3YG70	Orient 2B43	Tax Break 4B96	Cello 2B56	Submarine 5.5B94	Masala 3GR12	Tapa 5GR05	Mongoose 4.5B076	Napa 5B025	Concrete 7GR16	Loafer 7.5G017	Bianca 10Y009	Double Spanish White 5Y025	Double Pearl Lusta 7Y023
																													
Lemon Ginger 1BY06	Tussock 3Y031	Flamenco 2OR31	Mojo 1.5R039	Kenyan Copper 1R034	Lipstick 2V09	Siren 1V07	Shiraz 1BR38	Jazz 1BR53	Hot Chile 1BR50	Black Rock 1B70	Valentino 1V76	Mobster 3V81	Oracle 2BG57	Oil 1G042	Eternity 1G022	Punga 2G014	Paua 1B15	Tarawera 1B49	Jaguar 1GR65	Conch 6.5B54	Cowboy 1.5B056	Tuatara 2GR12	Tana 6.5G009	Schist 5G022	White Pointer 7.5B030	Sea Fog 8B030	Alabaster 8.5GR12	Solitaire 8Y055	Dutch White 7Y037



<p><b>Chalky</b> A subdued and complex oxide yellow. Chalky works well with white or an off-white such as Pearl Lusta (30:3). Chalky also works well with most greens and blues.</p>	<p><b>Anzac</b> A rich and warm mustard yellow. Try Anzac with rich reds, violets or blues.</p>	<p><b>Supernova</b> An in-your-face yellow of surprising intensity! Use Supernova as a contrast to raw materials or use with hues of similar weight.</p>	<p><b>Vesuvius</b> A bright and strong rust-orange. Try Vesuvius with Kenyan Copper (5:5), Cab Sav (9:2), Tarawera (19:5) or Hillary (24:1).</p>	<p><b>Thunderbird</b> A racy deep orange with a captivating-red edge. Try Thunderbird with similarly intense hues.</p>	<p><b>Red Devil</b> An intense dark red with a blue edge. Red Devil looks fabulous with native timbers. Try with Chalky (1:1), Eternity (16:5), Tana (24:5) or Stonewall (23:2).</p>	<p><b>Matrix</b> A smooth and sultry red-oxide. Try Matrix with Chalky (1:1), Kenyan Copper (5:5), Hillary (24:1) or Lemon Grass (25:2).</p>	<p><b>Tamarillo</b> A blue based berry red. Tamarillo works well with native timbers such as Rimu and Matai. Try Tamarillo with Pavlova (26:1), Tia Maria (5:2), Diesel (9:1) or Sisal (25:3).</p>	<p><b>Diesel</b> A mysterious and dark black-red. Use Diesel as the darkest red or as a subtle shift from classic black.</p>	<p><b>Aubergine</b> The deepest and darkest eggplant-burgundy. Try Aubergine with Tussock (2:5), Turmeric (1:3), Piper (4:2), Grey Suit (13:4) or Domino (22:3).</p>	<p><b>Revolver</b> A complex and moody blackened purple. Try Revolver with Saffron (2:3), Mobster (13:5), Napa (25:4) or Tea (26:3).</p>	<p><b>Voodoo</b> A vivacious violet hue. Try Voodoo with Indochine (4:3), Stiletto (6:3), Pohutukawa (10:4) or Skeptic (21:3).</p>	<p><b>Amethyst Smoke</b> A complex mid range lilac. Try Amethyst Smoke with Pavlova (26:1), Coriander (16:2), Tax Break (19:4), Submarine (21:4) or Hillary (24:1).</p>	<p><b>Gossip</b> A fresh and clean melon green. Try Gossip with Kournikova (2:2), Siren (7:5), Alabaster (28:5) or Bianca (28:4).</p>	<p><b>Corduroy</b> A complex greyed green of considerable depth. Try Corduroy in an opulent scheme with deep reds and strong neutrals.</p>	<p><b>Orinoco</b> A soft calming green that works well in a light scheme. Try Orinoco with Coriander (16:2), Tana (24:5), Loafer (27:4) or Bianca (28:4).</p>	<p><b>Racing Green</b> A time-honoured match to the deep, clean, British Racing Green. Try Racing Green with Pearl Lusta variants (page 30) or stronger cream neutrals such as Pavlova (26:1) or Tahuna Sands (27:1).</p>	<p><b>Torea Bay</b> A vibrant historical blue. Try Torea Bay in a crisp scheme with Alabaster (28:5) or with other brights such as Sushi (15:4), Thunderbird (5:1) or Saffron (2:3).</p>	<p><b>Ziggurat</b> A soft and warm blue with a subtle grey undertone. Try Ziggurat with Turmeric (1:3), Castro (10:3), Finn (11:2), Breaker Bay (14:4) or Loafer (27:4).</p>	<p><b>Tasman</b> A soft silvery grey with a hint of blue-green. Try Tasman with Alabaster (28:5), Sea Fog (27:5), White Pointer (26:5) or Bianca (28:4).</p>	<p><b>Kilimanjaro</b> A deep blackened brown. Try Kilimanjaro with Jazz (9:5), Mondo (16:4), Lemon Grass (25:2), Tana (24:5) or Tea (26:3).</p>	<p><b>Nero</b> The deepest black of the Range, with inky blue undertones. Nero can be used as an alternative to black and will work with almost any colour.</p>	<p><b>Hillary</b> A green toned beige. Try Hillary with Racing Green (17:1), Eternity (16:5), Castro (10:3), Red Devil (6:1) or similar neutral hues.</p>	<p><b>Ottoman</b> A frosty off-white with a crisp peppermint edge. Try Ottoman with other soft hues in a restful scheme.</p>	<p><b>Pavlova</b> A strong neutral cream with a hint of green. Try Pavlova with strong reds such as Jazz (9:5), Aubergine (10:1) and Red Devil (6:1) or combine with off-whites such as Alabaster (28:5) and Bianca (28:4).</p>	<p><b>Tahuna Sands</b> A rich creamy hue with a non-acidic green undertone. Try Tahuna Sands with Jazz (9:5), Lusty (5:3), Caper (15:3), Oracle (14:5) or Coconut Cream (27:2).</p>	<p><b>Parchment</b> A light beige neutral. Use Parchment as the main colour in a minimalist scheme or try it with stronger colours such as Tarawera (19:5), Eternity (16:5) or Mondo (16:4).</p>	<p><b>Merino</b> A light and versatile off-white with a green oxide undertone. Try Merino with Kilimanjaro (22:1), Grey Suit (13:4) or pure white.</p>	<p><b>Kidnapper</b> A complex greyed green neutral. Try Kidnapper with Lemon Grass (25:2), Feta (28:3), Parchment (28:1) or Tapa (23:4).</p>	<p><b>Coconut Cream</b> A light beige with a hint of green. Try Coconut Cream with Lemon Grass (25:2), Espresso (24:2) or with pure white and other pale neutrals.</p>	<p><b>Merino</b> A light and versatile off-white with a green oxide undertone. Try Merino with Kilimanjaro (22:1), Grey Suit (13:4) or pure white.</p>	<p><b>Spanish White</b> A complexity of hues combine to create this well-balanced neutral, which will work with most colourways.</p>	<p><b>Pearl Lusta</b> A popular classic cream with a hint of yellow. This colour is cleaner than Spanish White (29:3) yet paler than Dutch White (30:5).</p>	<p><b>Double Spanish White</b> Twice the strength of the very popular Spanish White (29:3). The depth of this neutral gives greater interest and warmth.</p>	<p><b>Double Pearl Lusta</b> Twice the strength of the popular Pearl Lusta (30:3). Use Double Pearl Lusta to give greater strength as a main colour or as a trim colour to Pearl Lusta (30:3).</p>	<p><b>Dutch White</b> A clean and simple, yellow based cream. Dutch White is the cleanest yellow-cream of The Range 2002.</p>	
<p><b>Chenin</b> A mellow and buttery citrus yellow. Chenin works well with most blues, greens and neutrals. Try Chenin with Alabaster (28:5), Kenyan Copper (5:5) or Tax Break (19:4).</p>	<p><b>Kournikova</b> A bright and sunny yellow. Try Kournikova with pure white or a contrasting blue.</p>	<p><b>Orange Roughy</b> A deep and fiery orange. Try Orange Roughy with Lusty (5:3), Castro (10:3) or Cowboy (22:5).</p>	<p><b>Piper</b> A captivating complex hue: the ideal urban orange. Try using Piper with Black Rock (11:5), Espresso (24:2), Lemon Grass (25:2) or Mobster (13:5).</p>	<p><b>Tia Maria</b> A rich red toned orange. Try Tia Maria with other bold colours such as Valentino (12:5), Pacifika (17:3), Cowboy (22:5) or Paua (18:5).</p>	<p><b>Cadillac</b> A dusky rose pink. Try Cadillac with other muted hues or use as a softer alternative to shocking pinks.</p>	<p><b>Paprika</b> A rich raspberry red. Paprika works well with oranges, browns, neutrals and greens. Try Paprika with Vesuvius (4:1), Cab Sav (9:2), Pacifika (17:3), Wasabi (17:4) or Orient (18:4).</p>	<p><b>Tosca</b> A deep and smooth rose red. Try Tosca with Equator (1:4), Mamba (12:3), Oracle (14:5) or Sisal (25:3).</p>	<p><b>Cab Sav</b> An elegant deep burgundy. Try Cab Sav with Tamarillo (8:1), Wasabi (17:4), Punga (17:5) or a strong neutral.</p>	<p><b>Bossanova</b> A dark inky violet. Try Bossanova with Anzac (2:1), Orange Roughy (3:2), Fedora (12:2) or Stonewall (23:2).</p>	<p><b>Finn</b> A deep reddened lilac with a definite warmth. Try Finn with Anzac (2:1), Kenyan Copper (5:5), Cumin (7:4), Stonewall (23:2) or Feta (28:3).</p>	<p><b>Fedora</b> A sophisticated greyed lilac. Try Fedora with Chenin (1:2), Tosca (8:2), Zumthor (21:2), Conch (21:5) or Tana (24:5).</p>	<p><b>Mischka</b> A subtle greyed lilac. Try Mischka with Orinoco (16:1), Zumthor (21:2), Ottoman (25:1), Tea (26:3) or Feta (28:3).</p>	<p><b>Padua</b> A fresh mid-green with a blue edge. Try Padua with white for a crisp scheme or with other fresh hues for a spring scheme.</p>	<p><b>Axolotl</b> A luscious and deep spring green. Try Axolotl with Alabaster (28:5), Nero (28:4) or Stonewall (23:2) or White Pointer (26:5).</p>	<p><b>Coriander</b> A muted herbal green. Try Coriander with soft lilacs such as Amethyst Smoke (13:1) and Grey Suit (13:4) or with neutrals such as Parchment (28:1), Hillary (24:1) and Bianca (28:4).</p>	<p><b>Goblin</b> A true deep green, ideal for a trim colour or feature wall. Try Goblin with Loafer (27:4) or a range of Pearl Lusta variants (page 30).</p>	<p><b>Scooter</b> A bright turquoise-blue. Try Scooter with a white such as Bianca (28:4) or a neutral such as Tana (24:5), Ottoman (25:1) or Feta (28:3).</p>	<p><b>Scandal</b> A clean transparent blue: there is more to this than meets the eye! Try Scandal with Half Baked (19:3), Grey Suit (13:4), Jaguar (20:5) or Mobster (13:5).</p>	<p><b>Botticelli</b> A crisp and icy blue eyes blue. Try Botticelli with Tasman (21:1), Ottoman (25:1), Concrete (26:4), White Pointer (26:5) or Sea Fog (27:5).</p>	<p><b>Zumthor</b> A crisp icy off-white with a pale blue edge. Try Zumthor with other pale whites and neutrals in a minimalist scheme.</p>	<p><b>Sepia</b> A deep burnt brown. Try Sepia with Punga (17:5), Eternity (16:5) or neutrals such as Stonewall (23:2) and Hillary (24:1).</p>	<p><b>Stonewall</b> A deep beige neutral that works well with beige and grey hues. Try Stonewall with Aubergine (10:1), Kenyan Copper (5:5) or Pacifika (17:3).</p>	<p><b>Espresso</b> A warm red-brown. Try Espresso with Jazz (9:5), Red Devil (6:1), Pacifika (17:3), Piper (4:2) or Coriander (16:2).</p>	<p><b>Lemon Grass</b> A smoky grey-green neutral. Try Lemon Grass with Jazz (9:5), Black Rock (11:5), Oil (15:5), Eternity (16:5), Avocado (16:3) or Harp (27:3).</p>	<p><b>Kidnapper</b> A complex greyed green neutral. Try Kidnapper with Lemon Grass (25:2), Feta (28:3), Parchment (28:1) or Tapa (23:4).</p>	<p><b>Coconut Cream</b> A light beige with a hint of green. Try Coconut Cream with Lemon Grass (25:2), Espresso (24:2) or with pure white and other pale neutrals.</p>	<p><b>Merino</b> A light and versatile off-white with a green oxide undertone. Try Merino with Kilimanjaro (22:1), Grey Suit (13:4) or pure white.</p>	<p><b>Spanish White</b> A complexity of hues combine to create this well-balanced neutral, which will work with most colourways.</p>	<p><b>Pearl Lusta</b> A popular classic cream with a hint of yellow. This colour is cleaner than Spanish White (29:3) yet paler than Dutch White (30:5).</p>	<p><b>Double Spanish White</b> Twice the strength of the very popular Spanish White (29:3). The depth of this neutral gives greater interest and warmth.</p>	<p><b>Double Pearl Lusta</b> Twice the strength of the popular Pearl Lusta (30:3). Use Double Pearl Lusta to give greater strength as a main colour or as a trim colour to Pearl Lusta (30:3).</p>	<p><b>Dutch White</b> A clean and simple, yellow based cream. Dutch White is the cleanest yellow-cream of The Range 2002.</p>				
<p><b>Turmeric</b> A spicy yellow-oxide with a prominent green edge. Try Turmeric with Kenyan Copper (5:5), Jazz (9:5) or Valentino (12:5).</p>	<p><b>Saffron</b> A radiant yellow leaning toward orange. Try this rusty hue with Scarlett (8:4), Black Rock (11:5) or Kenyan Copper (5:5).</p>	<p><b>Pumpkin</b> A rusty and muted light orange. Try Pumpkin with Lusty (5:3), Siren (7:5), Voodoo (12:1) or Espresso (24:2).</p>	<p><b>Indochine</b> A complex rusted orange. Try Indochine with Siren (7:5), Orient (18:4), Sepia (22:2) or Tana (24:5).</p>	<p><b>Lusty</b> A stunning, rich orange-red. Lusty is an elegant alternative to bright reds, and goes well with Aubergine (10:1), Tussock (2:5), Avocado (16:3) and Lemon Grass (25:2).</p>	<p><b>Stiletto</b> A muted rose hue with a slight russet edge. Try Stiletto with Tussock (2:5), Oracle (14:5), Avocado (16:3) or Tana (24:5).</p>	<p><b>Tall Poppy</b> An ambiguous horticultural red. Try the stunning Tall Poppy with Equator (1:4), Zest (4:4), Sepia (22:2) or Hillary (24:1).</p>	<p><b>Well Read</b> A hazy, fruity red. Try Well Read with Sushi (15:4), Tax Break (19:4), Ottoman (25:1) or Bianca (28:4).</p>	<p><b>Monza</b> A bright, sports-car red. The cleanest, fastest and most primary red of the Range. For maximum intensity, try Monza in a gloss finish such as Hi-Glo, Enamacryl or Super Gloss.</p>	<p><b>Castro</b> A deep and rich eggplant red. Try Castro with Turmeric (1:3), Mojo (4:5), Avocado (16:3) or Submarine (21:4).</p>	<p><b>Pharlap</b> An ambiguous greyed red-lilac. Try Pharlap with Tea (26:3), Pavlova (26:1) or Loafer (27:4).</p>	<p><b>Mamba</b> A sultry smoky lilac. Try Mamba with soft hues such as Caper (15:3), Coriander (16:2), Conch (21:5) or Sisal (25:3).</p>	<p><b>Zanah</b> A soft peppermint green with surprising warmth. Try Zanah with Mamba (12:3), Tana (24:5), Napa (25:4) or Loafer (27:4).</p>	<p><b>Java</b> An intense turquoise-green. Try Java with Siren (7:5), Valentino (12:5), Orient (18:4), Sea Fog (27:5) or Alabaster (28:5).</p>	<p><b>Avocado</b> A cool olive green, muted and earthy. Try Avocado with Revolver (11:1), Parchment (28:1), Hot Chile (10:5) or Chalky (1:1).</p>	<p><b>Pacifika</b> An intense spicy yellow-green. Try Pacifika with Espresso (24:2), Red Devil (6:1), Jagger (11:4) or Zest (4:4).</p>	<p><b>Azure</b> An intense cornflower blue. Try Azure with Equator (1:4), Paprika (7:2), Black Rock (11:5), Pacifika (17:3) or an off-white such as Alabaster (28:5).</p>	<p><b>Half Baked</b> A lazy hazy summer blue with significant warmth. Try Half Baked with Mobster (13:5), Ecstasy (3:4), Tall Poppy (7:3) or Loafer (27:4).</p>	<p><b>Wedgeood</b> A classic deep cornflower blue. Try Wedgeood with Tussock (2:5), Chalky (1:1), Jazz (9:5), White Pointer (26:5) or Tea (26:3).</p>	<p><b>Skeptic</b> A curious soft grey-blue with a green undertone. Try Skeptic with Tall Poppy (7:3), Diesel (9:1), Matrix (7:1) or Mischka (13:2).</p>	<p><b>Domino</b> A warm grey-brown with a salmon undertone. Try Domino with Cowboy (22:5), Napa (25:4), Hillary (24:1) or Black Rock (11:5).</p>	<p><b>Gravel</b> A saturated dark grey. Try Gravel with Black Rock (11:5), Oil (15:5), Napa (25:4), Kidnapper (26:2) or Sea Fog (27:5).</p>	<p><b>Jambalaya</b> A curious warm malt brown. Try Jambalaya with pale neutrals such as Sisal (25:3), Tea (26:3), Loafer (27:4) or Feta (28:3).</p>	<p><b>Sisal</b> A light beige neutral. Try Sisal in a completely neutral scheme with off-whites or with stronger colours such as Aubergine (10:1), Black Rock (11:5) or Oil (15:5).</p>	<p><b>Tea</b> A complex dirty neutral. Try Tea with Alabaster (28:5), Parchment (28:1) or Stonewall (23:2). Tea also works well with smoky lilacs and deep browns such as Fedora (12:2), Cowboy (22:5) or Espresso (24:2).</p>	<p><b>Feta</b> A complex off-white with a slight green edge. Try Feta with Sepia (22:2), Cowboy (22:5), Mondo (16:4) or Lemon Grass (25:2).</p>	<p><b>Harp</b> A complex pale grey hue with curious blue-green undertones. Try Harp with Mamba (12:3), Mischka (13:2), Oil (15:5), Lemon Grass (25:2) or White Pointer (26:5).</p>	<p><b>White Pointer</b> A stark off-white with a hint of black. Try White Pointer in combination with Sea Fog (27:5) and pure white or try with darker hues.</p>	<p><b>Sea Fog</b> A versatile cool white. Sea Fog works well with greys, blues, and greens. For a warmer alternative, try Coconut Cream (27:2), Bianca (28:4) or Alabaster (28:5).</p>	<p><b>White Pointer</b> A stark off-white with a hint of black. Try White Pointer in combination with Sea Fog (27:5) and pure white or try with darker hues.</p>	<p><b>Sea Fog</b> A versatile cool white. Sea Fog works well with greys, blues, and greens. For a warmer alternative, try Coconut Cream (27:2), Bianca (28:4) or Alabaster (28:5).</p>	<p><b>Alabaster</b> The lightest and brightest off-white of The Range 2002. Use Alabaster in place of pure white or in a minimalist scheme with other off-whites and neutrals.</p>	<p><b>Solitaire</b> A warm cream with an orange tint. Try Solitaire if you find Pearl Lusta (30:3) too yellow and Spanish White (29:3) too dirty.</p>	<p><b>Dutch White</b> A clean and simple, yellow based cream. Dutch White is the cleanest yellow-cream of The Range 2002.</p>			
<p><b>Equator</b> A strong mustard yellow, ideal when a primary yellow seems too bright. Try Equator with reds such as Lusty (5:3) and Hot Chile (10:5) or with Racing Green (17:1), Pearl Lusta (30:3) or pure white.</p>	<p><b>Golden Sand</b> A rich buttery yellow, ideal when a clean yet soft yellow is desired. Try Golden Sand with blues, violets or pure white.</p>	<p><b>Ecstasy</b> A bright and punchy tangerine orange. Try Ecstasy with Flirt (6:4), Shiraz (8:5) or Castro (10:3).</p>	<p><b>Zest</b> A bright yellow-orange. Try Zest with violets, limes and blues such as Valentino (12:5), Sushi (15:4) and Paua (18:5).</p>	<p><b>Tuscany</b> A dusty raw terracotta. Try Tuscany with soft greens, greyed blues and smoky lilacs.</p>	<p><b>Flirt</b> A daring deep fuchsia with an edge of fun. Try Flirt with Scarlett (8:4), Valentino (12:5), Gossip (14:1) or Padua (14:2).</p>	<p><b>Cumin</b> A warm copper-brown. Try in a retro scheme with orange and red or opt for a neutral contrast such as Napa (25:4).</p>	<p><b>Scarlett</b> A spicy and clean blue based red. Try Scarlett with Pavlova (26:1), Lemon Grass (25:2), Oil (15:5) or Revolver (11:1).</p>	<p><b>Sangria</b> A clean raspberry red. Try Sangria with Valentino (12:5), Sushi (15:4), Lipstick (6:5), Pacifika (17:3) or Tarawera (19:5).</p>	<p><b>Pohutukawa</b> A spicy rich red inspired by the New Zealand Christmas Tree. Try Pohutukawa with Punga (17:5), Wasabi (17:4), Lemon Ginger (1:5) or Loafer (27:4).</p>	<p><b>Jagger</b> A dark and punchy inky violet. Try Jagger with Indochine (4:3), Lipstick (6:5), Caper (15:3) or Napa (25:4).</p>	<p><b>Lola</b> A soft atmospheric lilac. Try Lola with Orinoco (16:1), Coriander (16:2), Submarine (21:4), Tea (26:3) or Bianca (28:4).</p>	<p><b>Grey Suit</b> A chalky grey-lilac. Try Grey Suit with other soft lilacs, greys or greens such as Coriander (16:2) and Avocado (16:3).</p>	<p><b>Breaker Bay</b> A fresh marine blue-green with a complex hazy edge. Try Breaker Bay with Tosca (8:2), Mamba (12:3), Botticelli (20:2), Hillary (24:1) or Kidnapper (26:2).</p>	<p><b>Sushi</b> A vibrant bright lime green. Try Sushi with Thunderbird (5:1), Paprika (7:2), Cab Sav (9:2), Paua (18:5) or Orient (18:4).</p>	<p><b>Mondo</b> A complex brown-beige. Try Mondo with Bossanova (10:2), Tussock (2:5), Tax Break (19:4), Wasabi (17:4) or other neutral hues.</p>	<p><b>Orient</b> A deep and bright turquoise-blue. Try Orient with Black Rock (11:5), Sushi (15:4), Lipstick (6:5), Kidnapper (26:2) or Bianca (28:4).</p>	<p><b>Tax Break</b> A saturated grey-blue with a green undertone. Try the ever popular Tax Break with Diesel (9:1), Skeptic (21:3), Caper (15:3), Stiletto (6:3) or Kidnapper (26:2).</p>	<p><b>Wasabi</b> A complex dull lime green. Try Wasabi with Lipstick (6:5), Siren (7:5), Valentino (12:5) or a neutral such as Sisal (25:3).</p>	<p><b>Punga</b> A dark and muddy ochre-green. Try Punga with dirty neutrals and beige-greens such as Stonewall (23:2), Tana (24:5), Tea (26:3) or Masala (22:4).</p>	<p><b>Paua</b> A deep and inky blue-violet. Try Paua with Sushi (15:4), Scarlett (8:4), Orient (18:4) or Stonewall (23:2).</p>	<p><b>Tarawera</b> A deep marine blue-green. Try Tarawera with Wasabi (17:4), Piper (4:2), Chenin (1:2) or rich neutrals such as Stonewall (23:2), Domino (22:3), Hillary (24:1) or Lemon Ginger (1:5).</p>	<p><b>Oil</b> A complex sooty green-black. Oil works well with deep greens, neutrals, reds or browns. Try Oil with Lemon Grass (25:2), Tamarillo (8:1), Hillary (24:1) or White Pointer (26:5).</p>	<p><b>Eternity</b> A complex and murky black-green. Try Eternity with Hot Chile (10:5), Valentino (12:5), Wasabi (17:4), Tea (26:3) or Napa (25:4).</p>	<p><b>Pungo</b> A dark and muddy ochre-green. Try Pungo with dirty neutrals and beige-greens such as Stonewall (23:2), Tana (24:5), Tea (26:3) or Masala (22:4).</p>	<p><b>Tarawera</b> A deep marine blue-green. Try Tarawera with Wasabi (17:4), Piper (4:2), Chenin (1:2) or rich neutrals such as Stonewall (23:2), Domino (22:3), Hillary (24:1) or Lemon Ginger (1:5).</p>	<p><b>Jaguar</b> A deep and inky blackened blue. Try Jaguar with Hot Chile (10:5), Mojo (4:5), Flirt (6:4), Stiletto (6:3), Masala (22:4) or Napa (25:4).</p>	<p><b>Conch</b> A light grey-blue with a warm influence. Try Conch with Tax Break (19:4), Equator (1:4), Tana (24:5), Tapa (23:4) or Gravel (23:3).</p>	<p><b>Cowboy</b> An urban chocolate brown. Try Cowboy with Kenyan Copper (5:5), Tana (24:5), Stonewall (23:2), Hillary (24:1) or Tea (26:3).</p>	<p><b>Tuatara</b> A strong deep grey, with an edge of green. Try Tuatara with other greys and blacks or try with stronger colours such as Pacifika (17:3), Cab Sav (9:2) or Black Rock (11:5).</p>	<p><b>Tana</b> A versatile neutral that combines well with most reds, greens and blues. Tana also works well with off-whites and neutrals.</p>	<p><b>Schist</b> A saturated rock neutral with a green undertone. Try Schist with Lemon Grass (25:2), Eternity (16:5), Nero (23:1), Aubergine (10:1) or Corduroy (15:1).</p>	<p><b>White Pointer</b> A stark off-white with a hint of black. Try White Pointer in combination with Sea Fog (27:5) and pure white or try with darker hues.</p>	<p><b>Sea Fog</b> A versatile cool white. Sea Fog works well with greys, blues, and greens. For a warmer alternative, try Coconut Cream (27:2), Bianca (28:4) or Alabaster (28:5).</p>	<p><b>Alabaster</b> The lightest and brightest off-white of The Range 2002. Use Alabaster in place of pure white or in a minimalist scheme with other off-whites and neutrals.</p>	<p><b>Solitaire</b> A warm cream with an orange tint. Try Solitaire if you find Pearl Lusta (30:3) too yellow and Spanish White (29:3) too dirty.</p>	<p><b>Dutch White</b> A clean and simple, yellow based cream. Dutch White is the cleanest yellow-cream of The Range 2002.</p>