NB.This chart is from the Resene historical file. Please refer to current

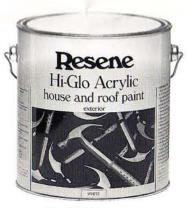
Resene colour charts

for the latest colour options

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# Resene Paints the paint the professionals use B.S. 5252 (1976) COLOUR RANGE USE ONLY RESENE SEALERS & UNDERCOATS FOR ALL RESENE FINISHES 00 NEUTRAL NEUTRAL ALSO IN BLACK & WHITE **RED PURPLE** RED PURPLE OLD BRICK 04 D 44 HOT CHILE YELLOW RED YELLOW RED YELLOW RED YELLOW RED AFGHAN TAN 08 D 44 YELLOW YELLOW 12 12 GREEN YELLOW **GREEN YELLOW** FUN GREEN 14 E 56 CARDIN GREEN 14 E 58 **BLUE GREEN BLUE GREEN** 20 PURPLE BLUE PURPLE BLUE

# The colours shown on this chart are available in these finishes



### Resene Hi-Glo House and Roof Paint

Formulated on a 100% acrylic polymer for ease of application and maximum life. Hi-Glo is available in all BSS Colour Ranges, Resene Total Colour System and 72 modern roof colours, including 11 micaceous iron oxide shades. Hi-Glo Roof should be applied over either Galvo Prime or Galvo One primers.

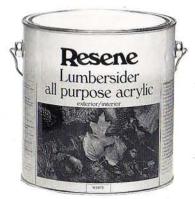
See Data Sheet D31



### Resene Sonyx 101 Semi Gloss Acrylic

Interior/Exterior
Based on the new generation of 100% acrylic resins optimised for superior toughness, durability and adhesion, combined with superb application characteristics and modern good looks, Sonyx 101 is ideal for interior and exterior application to a wide variety of substrates.

See Data Sheet D30



### Resene Lumbersider All Purpose Acrylic

Interior/Exterior

Based on a tough 100% acrylic resin to ensure maximum durability in all exposed conditions, Lumbersider gives a natural satin today look that can be used either inside or out. Available in Lumbersider Standard Colour Range and all BSS Colour Ranges and Resene Total Colour System.

See Data Sheet D34



### Resene Zylone 20

Zylone 20 is a unique combination of resins and pigments, producing a smooth, yet ultra tough matt surface which can create a sensation of surfaces without dimension. Zylone 20 is fully washable, and can be used over previously painted or wallpapered walls and ceilings where a luxurious suede effect is desired. Not recommended in service areas, e.g. kitchens or high traffic areas. Available in all BSS Colour Ranges and Resene Total Colour System. See Data Sheet D37



### Resene Super Gloss Enamel

Interior/Exterior

Based on a tough flexible non-yellowing alkyd based resin for fast drying and maximum durability in all exposed and hard wearing areas, Super Gloss Enamel dries to a mirror gloss finish with extreme ease of application. Both gloss enamel and undercoat are available in all BSS Colour Ranges and Resene Total Colour System. (Specify matching undercoat.) See Data Sheet D32



### Resene Lusta-Glo Semi Gloss Enamel

Interior

Lusta-Glo dries to a beautiful even silky low gloss finish. Lusta-Glo is based on a tough flexible alkyd resin which gives fast drying and maximum durability in all exposed and hard wearing areas. See Data Sheet D33



### Resene Zylone Sheen

Zylone Sheen is the result of advanced technology that produces a smooth, highly durable surface. Drying to an attractive low sheen finish, its ease of application, washability and durability make it an ideal choice for both interior and exterior uses.

See Data Sheet D302

## Resene ColorShops

### **Northern Region**

BIRKENHEAD, 90 Mokola Rd, Tel: 480 0995
HENDERSON, 103 Central Park, Tel: 836 2366
HOWICK, 15 Cook St, Tel: 533 9941
MOUNT EDEN, Valley Rd, Tel: 623 3950
NEW LYNN, 3121 Great North Rd, Tel: 827 6877
OREWA, 39 Florence St, Tel: 427 9560
PAPAKURA, 31 Elliot St, Tel: 296 1959
PUKEKOHE, 65 Edinburgh St, Tel: 237 1022
TAKAPUNA, 25 Link Dr, Tel: 444 4387
HAMILTON, 153 London St, Tel: 839 9975
MATAMATA, 22 Awara St, Tel: 888 4884
TE AWAMUTU, 3 Guys Shopping Centre, Rawi St, Tel: 871 7020

TAURANGA, Cnr Cameron Rd & Spring St, Tel: 578 4169

MT MAUNGANUI, 137 Newton St, Tel: 572 0044 WHAKATANE, 59 McAlister St, Tel: 307 0950 ROTORUA, 1252 Eruera St, Tel: 348 1883 TAUPO, 124 Ruapehu St, Tel: 378 1500

### **Central Region**

NAPIER, 116 Taradale Rd, Tel: 834 1710
HASTINGS, 502 Queen St, Tel: 878 4070
WANGANUI, 110 Ridgeway St, Tel: 348 0048
MASTERTON, 4 Renalt St, Tel: 377 2542
LEVIN, 292 Oxford St, Tel: 368 4484
PARAPARAUMU BEACH, 112 Kapiti Rd, Tel: 296 1060
CITY, 117 Lambton Quay, Tel: 472 721
CITY, 223 Thorndon Quay, Tel: 471 1112
CITY, 25 Marion St, Tel: 801 6219
JOHNSONVILLE, 4 Broderick Rd, Tel: 478 4354
KILBIRNIE, 12 Bay Rd, Tel: 387 2916
LOWER HUTT, 5 Pretoria St, Tel: 570 0683
NAENAE, Cnr Naenae Rd & Vogel St, Tel: 577 8155
UPPER HUTT, Cnr Fergusson Dr & Montgomery Cres,
Tel: 526 4946

### Southern Region

NELSON, 75 Haven Rd, Tel: 548 7110 BLENHEIM, 30 Alfred St, Tel: 577 9200 CITY, 256 Cashel St, Tel: 366 7441 PAPANUI, Cnr Papanui Rd & Blair Ave, Tel: 352 2586

SHIRLEY, 5 New Brighton Rd, Tel: 385 5082 HAGLEY PARK, 72 Riccarton Rd,

Tel: 343 3990

TIMARU, 52 Woolcombe St, Tel: 688 4723 OAMARU, 190 Thames St, Tel: 433 1211 DUNEDIN, Cnr Crawford & Police Sts, Tel: 477 6566

QUEENSTOWN, 87 George Rd, Tel: 442 4152 INVERCARGILL, 123 Yarrow St, Tel: 218 2385



the paint the professionals use

# Resene Paints BS5252 Colour Chart

### 1. The framework

The framework locates and relates the colours in terms of selected steps in the visual attributes of hue, greyness and weight.

1.1 Hue. Hue is the attribute of redness, yellowness,

The framework has twelve horizontal hue rows in spectral sequence, plus a further row for neutral colours (i.e. without hue), numbered and named as follows:

blue-green 16 red 18 blue yellow-red 06 purple-blue 20 08 yellow-red violet yellow purple green-yellow

00 neutral green

The specific hues have been selected to represent all main regions of hue and to produce as many harmonious combinations as possible. Two yellow-red rows are included, one (row 08) to give light browns without pinkness and to harmonize with yellowish woods, stones, bricks etc.; the other (row 06) to give light pinkish browns and browns in harmony with reddish woods etc.

1.2 Greyness Greyness is the estimated grey content of

The framework divides the colours into five groups, lettered A to E, representing steps of diminishing

greyness as follows: Group A Group B nearly grey grey/clear nearly clear Group C Group D clear

1.3 Weight. Weight is a subjective term for lightness modified as necessary to produce colours of the same character in different hues.

The framework provides for up to eight vertical columns of colours of equal weight in each greyness group ranging from lightest on the left of the group to darkest or heaviest on the right.

Columns are numbered from the left-hand column of A group (01) to the right-hand column of E group (58). The numbering, however, is not regular across eight columns

NUMBER

in each group because some column numbers were established as standard in BS 4800.

In A and B groups, and substantially in C group, columns of equal weight have equal lightness. In groups D and E, equal weight requires modifications of lightness in some columns, as indicated by the Munsell value figures in the Munsell references for all colours in appendix A (see also clause 7).

1.4 Black and white. Clear black and white are the poles of the weight scale and are extra to the eight columns of weight common to every greyness group; properly, therefore, they should be positioned in separate columns at the extreme right and left respectively of E group but their inclusion in BS 4800 has prevented alteration to their code references.

### 2. Identification of colours

Each colour is identified by a code which indicates its position on the framework and consists of three parts. (a) the first part signifies hue and consists of a NUMBER with two numerals (neutral colours are designated 00). (b) The second part signifies greyness and consists of a

NUMBER with two numerals. Examples: 08 B 15, 24 E 53.

Thus codes with the same first pair of numerals identify colours in the same hue row, codes with the same letter indicate colours in the same greyness group and codes with the same second pair of numerals identify colours in the same weight column.

All derived standards specifying colours will use the same codes for the colours as given in this British Standard. They will also record the same approximate Munsell references for the colours as are given in

Colours which fit into blank spaces in the framework have a co-ordinated relation to the published colours but cannot be regarded as British Standard colours. They may be referred to by their Munsell reference, but not by the three-part identification code they would have if included in this standard.

### 3. Application

In general, derived colour standards will be of two kinds: those which specify colours for one particular type of

material (e.g. paints, plastics, vitreous enamels) and those which specify colours for a particular use but are not tied to one material (e.g. colours for farm building exteriors, office and school furniture and equipment, flooring materials).

Selection of colours from this standard for derived standards should be based on the following considerations

(a) Relevant technical and economic factors and performance in use.

(b) The intended functions of the colours and hence their appropriateness in terms of the different categories of hue, greyness and weight.

Small scale surface pattern of pronounced texture may prevent a direct match with a colour in this standard. In this event the relevant colours would be reproduced in the derived standards with their identification code together with a clear statement that they are target colours only. In the case of small-scale surface pattern, the approximations to the target colours shown are to be in terms of the composite or dominant colour, not in terms of the individual colours making up the pattern. Problems of precise control of colour in manufacturing processes should be referred to in the derived standards.

### 4. Matching

The colour patterns in the accompanying card are shown in semi-gloss finish for visual indication of colour in daylight. For matching purposes a fan (BS 5252F) containing larger patches of all colours in this standard is available from BSI

When using the large patches it should be borne in mind that the relative appearance of surface colours is affected by the character of the light in which they are compared. Thus close matches under one illuminant may not be close under others, a phenomenon resulting from pigment differences and known as 'metamerism'. It is recommended therefore that comparisons should be made under good diffuse daylight or under any illuminant which meets the requirements of BS 950: Part 1. For applications for interior use, samples should also be compared with individual cards under tungsten light in order to detect severe metamerism.

NAME

# Alpha Listing Resene BS5252 Colour Chart

CASCADE CATALINA BLUE CATSKILL WHITE CHAMPADE	02 C 337 10 B 19 16 A 11 02 E 56 14 E 58 02 D 41 16 C 35 20 D 45 18 B 15 08 C 31
CHAMPAGNE	18 B 15 08 C 31

NAME

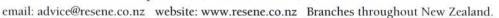
NAME	NUMBER
CHOCOLATE	04 C 40
INDER	18 B 29
INDERELLA	04 E 49
COCOA BEAN	04 B 27
COLA	08 C 40
COLONIAL WHITE	10 C 31
COMO	14 C 37
CONCORD	06 A 07
COPPER RUST	04 C 37
ORK	08 B 25
RANBERRY	02 E 53
CUBAN TAN	08 B 29
AIRY CREAM	16 D 45
ANUBE	20 F 51
DARK TAN	04 C 39
DAWN PINK	04 B 15
DEL RIO	04 B 19
DISCO	02 D 44
OLPHIN	22 B 23
UNE	10 A 11
LM	16 D 43
MINENCE	24 E 53
VERGI ADE	14 C 39
ESTIVAL	10 E 50
IJI GREEN	12 C 37
LAME RED	04 E 56
RENCH CREV	12 B 21
RENCH LILAC	24 F 50
RIAR GREY	10 A 07
ROST	12 B 15
UN BLUE	20 E 53
GIGAS	22 F 53
LACIER	18 D 41
CHOCOLATE CINDER CINDER CINDERELLA CLOUD CINDERELLA CLOUD COCOA BEAN COLONIAL WHITE COMO CONCORD CONCO	10 D 41
RANITE GREEN	10 B 21
REEN MIST	14 E 49
REEN SMOKE	12 C 35
REEN PEA REEN SMOKE REY NICKEL	10 A 03

	NUMBER
GUARDSMAN RED GULF STREAM GUM LEAF HACIENDA HAITI HARVEST GOLD	16 D 41
GUM LEAF HACIENDA HAITI HARVEST GOLD HAVANA HAWAIIAN TAN HEMP HIT GREY HOT CHILE HOT CURRY HOT PURPLE HUSK CEBERG RONSIDE GREY HACARTA ADE	06 D 44 04 B 21 18 B 19 04 D 45 08 C 37 24 C 39
HUSK CEBERG RONSIDE GREY IACARTA IADE IAFFA UMBO	10 C 35 18 E 49 10 A 09 22 C 39 16 C 37 06 E 51 00 A 07
IAFFA UMBO UNGLE MIST (ASHMIR BLUE (ELP (IMBERLY EMON LIGHTNING YELLO)	10 E 51 V 08 E 53
IME IMEADE IMERICK ISBON BROWN OCUST OGAN ONDON HUE	12 E 51 12 E 55 12 E 53 10 B 25 12 B 19 22 C 35
MADRAS MAIRE MANDALAY	10 C 39 10 B 29 08 D 43
MANDI GHAS MARTINIQUE MAVERICK MEXICAN RED MILANO RED MINSK MOON YELLOW MORTAR MOSQUE MOUNTAIN MIST MULBERRY	04 E 55 22 D 45 10 E 55 02 A 11 16 E 56 00 A 05
ULBERKY	02 0 39

**************************************	E-1002-009-0-0
GCARPA FLOW SCRUB SEA FOG SEANCE	NUMBER
SCARPA FLOW	00 A 09
CRUB	12 B 27
SEA FOG	10 A 01
EANCE	24 E 56 04 C 33
HILO	04 C 33
HIP GREY	00 A 11
SIAM CAND	12 B 23
OET AMPED	00 A 03
COLITAIRE	08 B 15
PINDLE	20 C 33
PUN PEARL	22 B 19
QUIRREL	08 B 21
T. TROPEZ	20 D 44
SUN	08 E 55
UNFLOWER	10 E 53
URFIE GREEN	16 E 53
UVA GREY	02 A 07
WAMP	16 C 40
SEANCE SHILO SHIP GREY SIAM SILVER SAND SOFT AMBER SOLITAIRE SPUN PEARL SOLIREL ST. TROPEZ SUN SUNFLOWER SUNFIE GREEN SUNFLOWER SUNFIE GREEN SUNA GREY SWAMP ACAO AHITI GOLD HISTLE IARA IBER	06 0 41
HISTIE	10 E 33
IARA	18 B 17
IBER	16 C 39
IBER OBAGO OLEDO OPAZ RENDY GREEN RENDY PINK RINIDAD ROPICAL BLUE	08 B 27
OLEDO	02 C 40
OPAZ	22 B 21
RENDY GREEN	12 D 43
RENDY PINK	24 C 37
HINIDAD	06 E 55
HOPICAL BLUE	20 E 50
INDORA	18 B 25 06 A 11
LIRTLE GREEN	12 C 39
ROPICAL BLUE ROUT UNDORA URTLE GREEN USK	12 C 31
WINE	08 C 35
ALENCIA	04 E 51
ERDUN GREEN	12 D 45
ICTORIA	22 D 44
IOLENT VIOLET	22 E 58
UNDUA URTLE GREEN USK WINE ALENCIA ERDUN GREEN ICTORIA IOLENT VIOLET IOLET	22 C 40
AFER	04 B 17
ALIDINET OW	10 0 35
IOLENT VIOLET IOLET VAFER VHISKEY VILD WILLOW VISTFUL UKON GOLD UCCINI	22 D 41
TIKON GOLD	10 D 45
LICCINI	14 D 45
O O O II II	17 0 43

# Resene Paints Limited

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